

# Appendix E-2

## Section 106 Historic Properties Identification Report (March 2016)

I-290 Eisenhower Expressway  
Cook County, Illinois

*Prepared For:*

Illinois Department of Transportation

*Prepared By:*

WSP | Parsons Brinckerhoff

November 2016

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# Executive Summary

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This Historic Properties Identification Report documents the National Register of Historic Places (NRHP) findings of eligibility for the Section 106 process for the Interstate 290 (I-290) Eisenhower Expressway study. The I-290 Eisenhower Expressway provides the primary east-west roadway access to the Chicago central business district. Four proposed build alternatives are under consideration within its existing footprint to address safety, operational, and capacity concerns.

Built resources and landscape features in the Area of Potential Effects (APE) were identified and evaluated in accordance with Section 106 of the National Historic Preservation Act (NHPA) of 1966, as amended (16 USC 470 et seq.) and its implementing regulations (36 CFR 800). Because the Federal Highway Administration (FHWA) may provide funding for the proposed project and interstate access approvals and permits will be required, the project is a federal undertaking and is subject to compliance with the NHPA and its enabling legislation. Specifically, Section 106 of the NHPA requires FHWA to take into account the effects of its undertakings on historic properties and afford the Advisory Council on Historic Preservation (ACHP) a reasonable opportunity to comment.

Between 2001 and 2014, reconnaissance-level field surveys of a preliminary informal APE, based on the Environmental Survey Request (ESR) limits, were completed to identify and photograph any resources 50 years of age or older. Four separate photo logs of identified resources were submitted for review to the Illinois Department of Transportation's (IDOT) Bureau of Design and Environment's (BDE) Cultural Resources Unit staff. They initially identified 76 NRHP-listed and potentially NRHP-eligible properties within the informal APE (ESR limits).

In 2015, IDOT, in coordination with FHWA, delineated the final APE for this project and provided it to the Illinois State Historic Preservation Officer (SHPO) for review and comment. Smaller than the preliminary informal APE (ESR limits), the final APE is based on completion of preliminary engineering and project refinements. Within the final APE, there are 35 NRHP-listed and potentially NRHP-eligible properties previously identified by IDOT-BDE's Cultural Resources Unit staff. Of this number, 26 properties required further evaluation for NRHP eligibility. The project architectural historians completed an intensive-level field survey, additional research, and evaluation of the 26 properties identified as potentially eligible for inclusion in the NRHP.

Within the final APE, there is one National Historic Landmark (Columbus Park, Survey ID 1-20) and five NRHP-listed properties, which are the Oak Park Conservatory (Survey ID 1-10), Gunderson Historic District (Survey ID 1-17), Garfield Park (Survey ID 1-26), Tri-Taylor Historic District (Survey ID 1-30), and Cook County Hospital Administration Building (Survey ID 1-33). In addition, Paulina Mansions (Survey ID 1-9) and the Hulbert Historic District (Survey ID 1-5) were previously determined NRHP-eligible, and the Chicago Park Boulevard System Historic District (Survey ID 1-27), is pending listing in the NRHP.

As a result of identification and evaluation efforts for this project, 12 individual historic properties and no historic districts within the final APE are recommended eligible for listing in the NRHP.

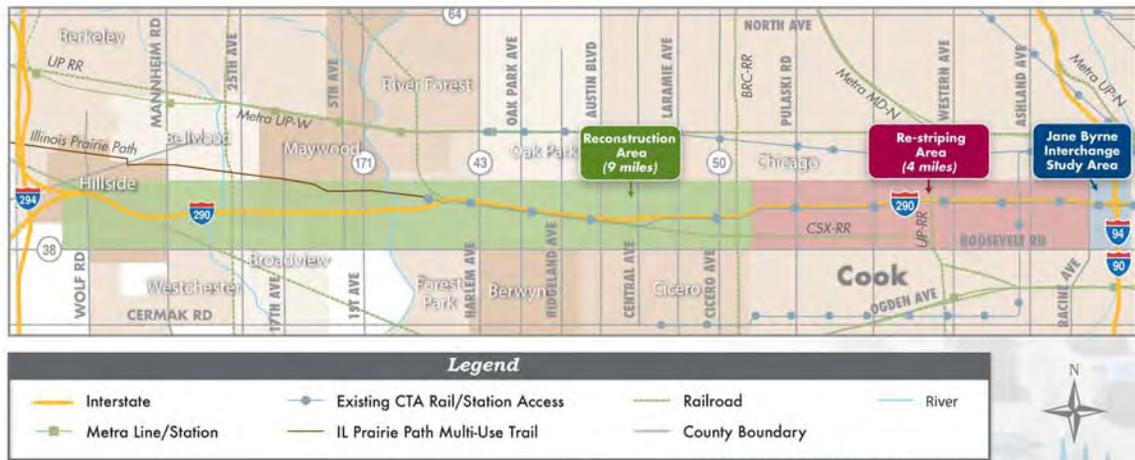
- Synagogue for Congregation B’Nai Israel of Proviso (Survey ID 1-1)
- Park District of Forest Park (Survey ID 1-3)
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- Commonwealth Edison Kolmar Substation (Survey ID 1-24)
- Altgeld Park Fieldhouse (Survey ID 1-29)
- Crane Technical High School (Survey ID 1-31)
- Louis Pasteur Memorial (Survey ID 1-32)
- Chicago & Midwest Regional Joint Board Building (Survey ID 1-34)

# 1.0 Introduction and Description of Undertaking

This report documents the identification of historic properties completed for the Interstate 290 (I-290) Eisenhower Expressway study. Because the Federal Highway Administration (FHWA) may provide funding for the proposed project, and interstate access approvals and permits will be required, the project is a federal undertaking and is subject to compliance with the National Historic Preservation Act (NHPA) of 1966, as amended (16 USC 470 et seq.) and its implementing regulations (36 CFR 800). Specifically, Section 106 of the NHPA requires FHWA to take into account the effects of its undertakings on historic properties and afford the Advisory Council on Historic Preservation (ACHP) a reasonable opportunity to comment. Historic properties are defined in 36 CFR part 800.16(1)(1) as “any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion, in the National Register of Historic Places (NRHP).”

The I-290 Eisenhower Expressway is a primary east-west transportation corridor connecting the western suburbs to the Chicago central business district. It serves northwest Cook County and DuPage County, connecting to the Reagan Memorial Tollway (I-88) and the Tri-State Tollway (I-294) on the west, and I-90/I-94 (Kennedy and Dan Ryan expressways) on the east, as shown in Figure 1-1.

Figure 1-1. Study Area



The I-290 Study Area is centered along I-290 in Cook County. The Study Area extends west to east along I-290 from approximately 1.5 miles west of US 12/20/45 (Mannheim Road) to Racine Avenue, which meets the limits of the I-90/I-94 at I-290 Circle Interchange study. North to south, the Study Area extends from North Avenue to the Metra Burlington Northern Santa Fe (BNSF) commuter rail line. A parallel Chicago Transit Authority (CTA) rail transit facility, the Blue Line Forest Park branch, is co-located in the eastern portion of the I-290 corridor, serving transit passenger travel

between Forest Park and Chicago. CSX Transportation also has freight railroad right-of-way co-located in the western portion of the Project Corridor.

The Study Area's western nine miles is referred to as the "reconstruction section" and the eastern four miles is referred to as the "operations section." The project utilizes the existing interstate right-of-way footprint within which varying operational build alternative configurations are being evaluated. The existing interstate footprint consist of four lanes in both directions between Racine Avenue and Austin Boulevard, three lanes in both directions between Austin Boulevard and Mannheim Road, and four lanes in both directions west of Mannheim Road. Within the existing interstate right-of-way, all four build alternatives would add a fourth lane in both directions between Austin Boulevard and 25<sup>th</sup> Avenue. Between Austin Boulevard and Racine Avenue, only restriping of the existing lanes is proposed.

## 1.1 Project Background

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The I-290 Eisenhower Expressway, originally constructed as the Congress Expressway, was one of the first multi-modal facilities in the United States. Opened to traffic in sections beginning in the mid to late 1950s, this facility was designed and constructed according to early design standards that were newly created for the interstate highway system.

During the original construction of the Eisenhower Expressway, the CTA Garfield Park rapid transit branch was removed and replaced with what is now known as the "Blue Line" Forest Park branch. This heavy rail transit line was constructed parallel to the Eisenhower Expressway, running along the south side of the roadway or in the median. Prior to the construction of the Eisenhower Expressway, the freight railroad owned by Baltimore & Ohio Chicago Terminal Railroad, which ran at-grade along the current alignment of the Expressway, was relocated and grade-separated adjacent to the south side of the CTA tracks from east of Des Plaines Avenue to Central Avenue, and is now operated by CSX Transportation. This section of rail is part of CSX's Altenheim Subdivision and includes the right-of-way for three tracks, including two continuous tracks and a third intermittent track.

East of Austin Boulevard I-290 is four lanes in each direction and between Mannheim Road and Austin Boulevard, I-290 narrows to three lanes in each direction. This lane configuration has been a long standing source of safety, operational, and capacity concerns.

Since its original construction, I-290 has undergone periodic resurfacing and maintenance throughout the corridor. In 2001, the Hillside Interchange Reconstruction Project, located on the west end of the Study Area, was completed. This project was a localized improvement that addressed the Mannheim Road interchange, and in doing so, addressed safety and operations at I-88's connection with I-290 and improved connections with Mannheim Road, but did not address capacity needs along the I-290

mainline. In 2010, 27 miles of I-290 from Thorndale Avenue to I-90/I-94 were resurfaced and thirty-seven bridges were repaired.

In 2012, Illinois Department of Transportation (IDOT) initiated a Phase I preliminary engineering study for the I-90/94 and I-290 Circle Interchange, whose western study limit along I-290 is at Racine Avenue. This improvement project includes widening of the northbound-to-westbound ramp from I-90/94 to I-290 and the eastbound-to-northbound ramp from I-290 to I-90/94 from one to two lanes, as well as a number of other multimodal transportation system improvements. Initial construction of the Circle Interchange, which was renamed the Jane Byrne Interchange at a dedication ceremony held August 29, 2014, began in 2014 and is scheduled for completion in 2018.

The I-290 Eisenhower Expressway is identified as a fiscally constrained major capital project by the Chicago Metropolitan Agency for Planning (CMAP) Policy Committee, which is the Metropolitan Planning Organization for the region, in the GO TO 2040 Comprehensive Regional Plan as an expressway addition in the form of an express toll lane.

## 1.2 National Environmental Policy Act

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An Environmental Impact Statement (EIS) will be completed by FHWA and IDOT for the I-290 Eisenhower Expressway project in order to satisfy requirements of the National Environmental Policy Act (NEPA). The EIS schedule projects a Draft EIS in late 2016, followed by a Final EIS and Record of Decision in mid-2017. FHWA is the Federal Agency responsible for final approval of the environmental document. This study and the supporting environmental documents will be governed by NEPA and corresponding Illinois regulatory requirements. Opportunities exist for the public to provide input on the Purpose and Need, Development of Project Alternatives, including the Preferred Alternative, and project-related environmental impacts.

## 1.3 Project Alternatives

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The development and evaluation of the alternatives is an essential aspect of the NEPA process, compelling federally-funded projects to document alternatives considered. For the I-290 project, this was an iterative process driven by extensive stakeholder involvement combined with technical analysis and environmental impact avoidance/minimization efforts using field surveyed resource data and impact modeling. The alternatives development and evaluation process was completed within an initial identification of a range of alternatives to be considered (including a No Build alternative) and three rounds of development that considered single mode alternatives, combination mode alternatives, and evaluation and refinement of combination mode alternatives that resulted in four build alternatives carried forward for detailed environmental analysis. The components of the build alternatives are defined as:

- **General Purpose (GP) lanes**, which are available to all users regardless of vehicle occupancy and not requiring the payment of a toll. There would be four GP lanes in each direction with this alternative.
- **High Occupancy Vehicle (HOV) 2+ lanes**, which require at least two occupants per vehicle. There would be one HOV lane and three GP lanes in each direction with this alternative.
- **High Occupancy Toll (HOT) 3+ lanes**, which require at least three occupants per vehicle or the payment of a toll for vehicles with two or less occupants. There would be one HOT lane and three GP lanes in each direction with this alternative.
- **High Occupancy Toll (HOT) 3+ & TOLL**, which would include one HOT lane (similar to HOT 3+) in each direction with this alternative; the remaining three lanes in each direction would require a toll for all users.
- **Express Bus Service (EXP)**, which can operate on GP, HOV, or HOT lanes as needed to provide longer distance commuting trips. Accommodations for EXP are included with all four build alternatives.
- **High Capacity Transit (HCT)**, which could be either Bus Rapid Transit running on separate travel lanes or heavy rail transit similar to the existing CTA Forest Park Branch (Blue Line). Accommodations for HCT are included in all four build alternatives.

The alternatives carried forward into the Draft EIS all utilize the same design right-of-way footprint with varying operational configurations. As shown in Figure 1-2, the four build alternatives are:

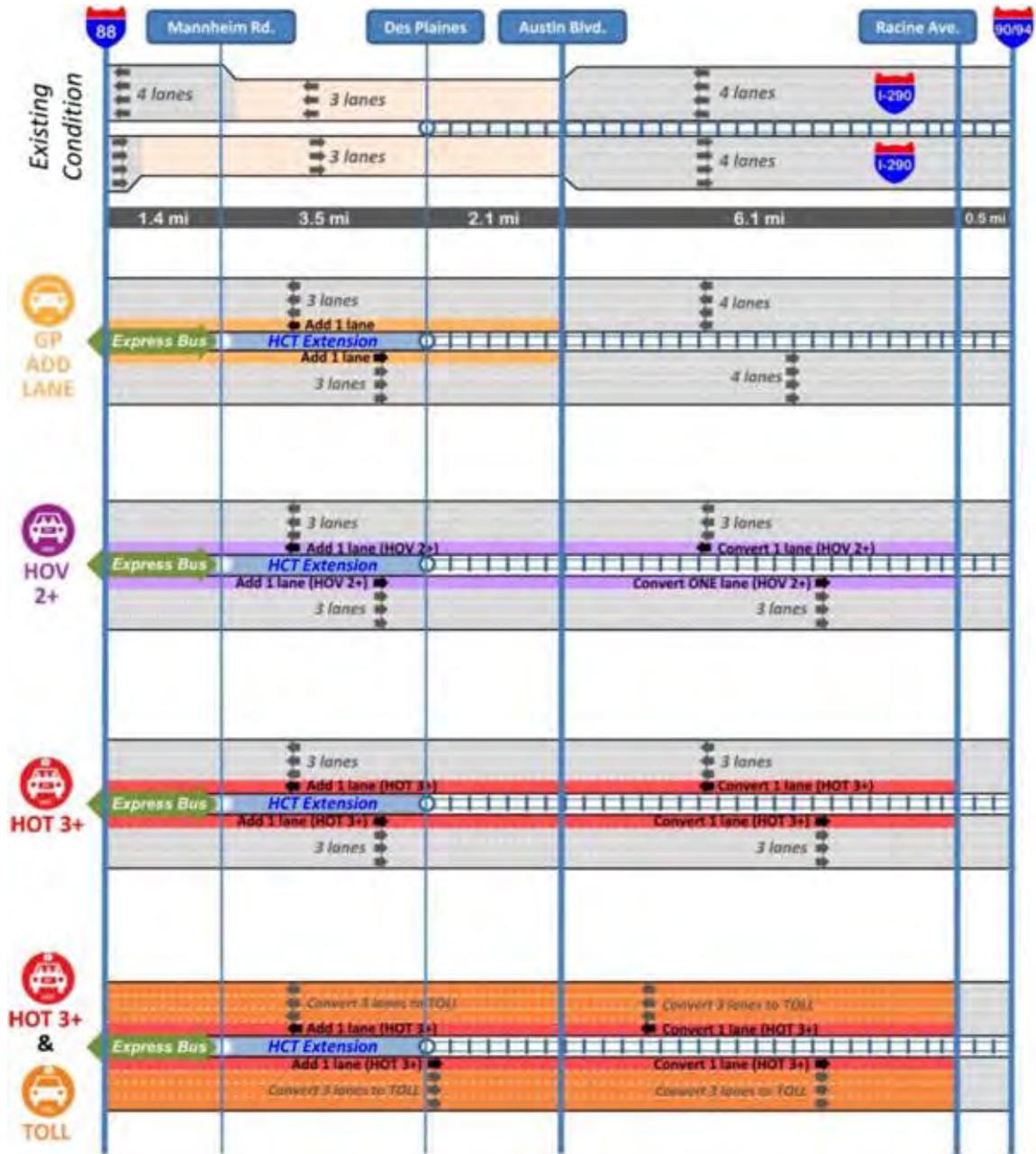
- **GP & EXP & HCT (also referred to as GP Add Lane)**, consisting of adding one general purpose lane<sup>1</sup> in each direction between 25<sup>th</sup> Avenue and Austin Boulevard, and provisions for Express Bus and High Capacity Transit;
- **HOV 2+ & EXP & HCT (also referred to as HOV +2)**, consisting of adding one HOV 2+ high occupancy vehicle (two or more occupants required for use) lane in each direction between 25<sup>th</sup> Avenue and Austin Boulevard, conversion of one existing general purpose lane in each direction east of Austin Boulevard to HOV 2+ use, and provisions for Express Bus and High Capacity Transit;

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<sup>1</sup> “General purpose lanes (also referred to as “mixed use” or “mixed flow” lanes) are those where use is allowed by all vehicles (except certain small motorized vehicles, bicycles and pedestrians on limited access highways), without restriction on number of occupants or imposition of a toll. All lanes on I-290 are currently general purpose.

- **HOT 3+ & EXP & HCT (also referred to as HOT +3)**, consisting of adding one HOT 3+ high occupancy/toll (three or more occupants per vehicle required for non-tolled use, or one/two occupants per vehicle paying a toll) lane in each direction between 25<sup>th</sup> Avenue and Austin Boulevard, conversion of one existing general purpose lane in each direction east of Austin Boulevard to HOT 3+ use, and provisions for Express Bus and High Capacity Transit; and
- **HOT 3+ & TOLL & EXP & HCT (also referred to as HOT +3 & TOLL)**, consisting of adding one HOT 3+ lane in each direction between 25<sup>th</sup> Avenue and Austin Boulevard, conversion of one existing general purpose lane in each direction east of Austin Boulevard to HOT 3+ use, conversion of the remaining general purpose lanes to toll lanes (all users of these lanes paying a toll), and provisions for Express Bus and High Capacity Transit.

Figure 1-2. I-290 Build Alternatives Evaluated in the DEIS



The No Build alternative is also carried forward to provide a baseline of comparison of travel benefits as well as environmental impacts. This alternative consists of improvements to existing roadway and transit facilities in the broader Study Area that are expected to be constructed by the design year (2040) with the exclusion of major improvements, such as I-290 or CTA Forest Park Blue Line branch expansion, within the Study Area. The environmental conditions that would exist under the No Build alternative are generally consistent with the existing conditions, except to the extent that those existing conditions would be affected by other actions (e.g., other transportation or

development projects. The No Build alternative would not satisfy the project's Purpose and Need.

## 1.4 Preferred Alternative

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In considering the key factors for meeting project goals and objectives, travel performance, and social/economic and environmental impacts, the HOT 3+ Alternative provides the best balance of benefits, avoids social/economic and environmental impacts while providing travel benefits to environmental justice communities. The quantitative comparison of alternatives completed as part of the Draft EIS shows the HOT 3+ Alternative as scoring higher than the other three build alternatives. Since the social, economic and environmental factors are indistinguishable among the build alternatives for most measures, travel performance becomes a principal factor in selecting a Preferred Alternative. Compared to the other build alternatives, the HOT 3+ Alternative demonstrates superior and balanced transportation performance and, based on the analyses completed, the HOT 3+ Alternative is identified as the Preferred Alternative.

## 2.0 Section 106 Scope of Work and Methodology

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The I-290 Eisenhower Expressway study is subject to compliance with the National Historic Preservation Act (NHPA) of 1966, as amended (16 USC 470 et seq.) and its implementing regulations (36 CFR 800). Specifically, Section 106 of the NHPA requires that the responsible Federal agency consider the effects of its actions on historic properties, which are properties listed in or determined eligible for listing in the National Register of Historic Places (NRHP), and provide the Advisory Council on Historic Preservation (ACHP) an opportunity to comment.

Per Section 106 requirements, the lead Federal agency develops the Area of Potential Effects (APE), identifies historic properties (i.e., NRHP-listed and NRHP-eligible) in the APE, and makes determinations of the proposed project's effect on historic properties in the APE, in consultation with the State Historic Preservation Officer (SHPO). Section 106 regulations require the lead Federal agency to consult with the SHPO and identified parties with an interest in historic resources during the planning and development of the proposed project. The ACHP may participate in the consultation or may leave such involvement to the SHPO and other consulting parties.

When a National Historic Landmark (NHL) is located within the APE and would be adversely affected by the project, the Federal agency must also comply with Section 110(f) of the NHPA. Section 110(f) requires that the agency undertake, to the maximum extent possible, planning and actions to minimize harm to any adversely affected NHL and afford the ACHP an opportunity to comment. The ACHP regulations require that the National Park Service (NPS), an agency of the U.S. Department of the Interior, be notified and invited to participate in the consultation involving NHLs.

The APE is defined in Section 106 of the NHPA as “the geographic area or areas within which an undertaking may directly or indirectly cause alterations in the character or use of historic properties if any such properties exist. The APE is influenced by the scale and nature of an undertaking and may be different for different kinds of effects caused by the undertaking.”

Historic properties are resources that are either listed in or determined eligible for listing in the NRHP by applying the NRHP Criteria for Evaluation to evaluate a property's historic significance. The Criteria state that the quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and that:

- A. Are associated with events that have made a significant contribution to the broad patterns of our history; or
- B. Are associated with the lives of persons significant in our past; or

- C. Embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Have yielded, or may be likely to yield, information important in prehistory or history.

Above-ground resources are typically evaluated under Criteria A, B, and C; Criterion D applies primarily to archaeological resources.

If a property is determined to possess historic significance, its integrity is evaluated using the following seven Aspects of Integrity to determine if it conveys historic significance: location, design, setting, materials, workmanship, feeling, and association. If a property possesses historic significance under one or more Criteria and retains integrity to convey its significance, the property was determined eligible for the NRHP during the Section 106 process of this project.

To comply with Section 106 of the NHPA and its implementing regulations (36 CFR 800), this report documents the following:

1. Identification and survey of above-ground resources in the APE, and
2. NRHP determinations of eligibility for built resources and landscape features using the NRHP Criteria for Evaluation.

The Assessment of Effects will be discussed in a forthcoming separate report.

## 2.1 Area of Potential Effects

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Between 2001 and 2014, Environmental Survey Request (ESR) limits were prepared to identify potential environmental concerns in the vicinity of the I-290 project. The ESR limits provided a preliminary informal Area of Potential Effects (APE), which included the I-290 interstate right-of-way, select cross streets, and properties adjacent to the corridor based on the project scope and proposed improvements known at that time. In some areas, the ESR limits extended half a city block or more, north and south, from the I-290 Project Corridor. Several reconnaissance-level surveys of the informal APE (ESR limits) were completed between 2001 and 2014 to identify and photograph any resources 50 years of age or older. Photo logs of identified resources were submitted for review by IDOT-BDE Cultural Resources Unit staff, who identified NRHP-listed and potentially NRHP-eligible properties within the informal APE (ESR limits).

In 2015, following additional preliminary engineering work, project refinements enabled a substantive revision and final delineation of the APE by IDOT, in coordination with FHWA. Smaller than the preliminary informal APE (ESR limits), the final APE has been defined to include the I-290 interstate right-of-way, select cross streets and railroad crossings with planned improvements, and at least one tax parcel adjacent to the

interstate and those cross streets. In some areas, the APE extends greater than one tax parcel to account for vacant parcels and viewshed considerations.

Maps depicting the APE, the project corridor, and NRHP-listed and surveyed above-ground resources are appended to this report (Appendix B).

## 2.2 Identification of Historic Properties

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The content of this report fulfills Section 106 studies for built resources and landscape features in the APE. As part of this effort, IDOT consulted with FHWA and IDOT-BDE's Cultural Resources Unit staff to determine requirements and discuss areas of concerns. All work completed as part of this effort follows established state standards, requirements, and guidelines. According to the "Exemption Regarding Effects to the Interstate Highway System," passed into effect on March 7, 2005, by the ACHP, the interstate system as a resource is exempt from Section 106 consideration which includes the I-290 corridor.

### 2.2.1 2001-2014 Reconnaissance-Level Surveys

A reconnaissance-level survey of the preliminary informal APE (ESR limits) was initially completed in 2001, and subsequently in 2009, 2012, and 2014, as the project was expanded and refined to identify any previously evaluated historic properties (including those listed in the NRHP) and any built resources more than 50 years of age within the preliminary informal APE (ESR limits). The results of each field survey were documented in photo logs and maps that were submitted to IDOT-BDE Cultural Resources Unit staff for review. IDOT-BDE's staff architectural historians identified those properties that may be potentially eligible for listing in the NRHP and may be affected by the proposed project.

Their findings were documented in the following memoranda, which are appended to this report (Appendix A):

- Illinois Department of Transportation (IDOT). 2002. Bureau of Design and Environment (BDE). Correspondence with John A. Walthall, Cultural Resources Unit. January 24, 2002. *I-290, Cook County*. Prepared for Illinois Department of Transportation.
- Illinois Department of Transportation (IDOT). 2010. Bureau of Design and Environment (BDE). Memorandum from Laura Fry, Cultural Resources Unit. February 11, 2010. *Affected Historic Properties*. Prepared for Illinois Department of Transportation.
- Illinois Department of Transportation (IDOT). 2012. Bureau of Design and Environment (BDE). Memorandum from Emilie M. Eggemeyer, Cultural Resources Unit. June 20, 2012. *Cultural Resources Review*. Prepared for Illinois Department of Transportation.

- Illinois Department of Transportation (IDOT). 2014. Bureau of Design and Environment (BDE). Memorandum from Brad H. Koldehoff, Cultural Resources Unit. April 14, 2014. *Interstate Widening Project – Property Avoidance*. Prepared for Illinois Department of Transportation.

As a result of identification and evaluation efforts for this project, IDOT-BDE Cultural Resources Unit staff identified 76 NRHP-listed and potentially NRHP-eligible properties within the preliminary informal APE (ESR limits).

## 2.2.2 Literature Review

Architectural historians who meet the Secretary of the Interior’s Professional Qualifications Standards conducted research to review the published literature and to identify and obtain sources of information pertinent to the history and architecture of Cook County, and specifically, Chicago, Oak Park, Forest Park, Maywood, and Westchester. Architectural historians consulted and obtained relevant documentation from the following databases and repositories:

- NRHP-listed properties in the National Park Service records;
- City directories and United States Federal Census records available through HeritageQuest Online; and
- Historical collections, building permits, and city directories housed at the Chicago History Museum, Chicago Public Library, Historical Society of Oak Park and River Forest, and Maywood Public Library.

The architectural historians also identified and researched a variety of sources to complete the documentation and evaluation of previously and newly surveyed properties. Current aerial imagery and property data as well as historic aerial photography and Sanborn Fire Insurance Maps aided in determining an individual property’s development and past ownership. These sources included, but were not limited to, the following:

- Current property data, including year-built dates, from the Cook County Assessor’s Office;
- NRHP nominations acquired from the SHPO’s Historic and Architectural Resources Geographic Information System (HARGIS);
- Pending NRHP nomination of The Chicago Parks Boulevard System Historic District acquired from the City of Chicago’s Historic Preservation Division;
- “I-290 Corridor Architectural Survey,” and individual property survey forms acquired from the Village of Oak Park’s RuskinARC database;
- Historic district nomination reports and historic resources surveys from the Village of Oak Park Historic Preservation Commission;

- Information on previously surveyed properties in the Chicago Historic Resources Survey database from the City of Chicago’s Historic Preservation Division;
- Historical newspaper articles from the Chicago Tribune Archives;
- Sanborn Fire Insurance Maps;
- Historic aerial photographs; and
- Published histories of Chicago, Oak Park, Maywood, Forest Park, and Westchester.

To supplement the information on the qualities and characteristics of specific property types in order to evaluate eligibility for inclusion in the NRHP, the architectural historians consulted the following publications:

- National Register Bulletin, *How to Apply the National Register Criteria for Evaluation*; and
- Virginia & Lee McAlester, *A Field Guide to American Houses*.

The information gathered from these sources was used to develop specific historic contexts as they apply to Cook County and is presented in the Historic Context section of this report. Particular attention focused on city and village histories to gather information on surveyed properties and provide interpretive contexts in order to evaluate NRHP eligibility. These interpretive contexts focused on the development of villages and cities within the county, neighborhood and community area development in Chicago, and the roles of potential historic properties in local, state, and regional history, as well as their architectural significance. These sources were also used to develop individual resource histories to evaluate a resource’s historical and architectural significance for evaluation of NRHP eligibility. Specifically, the aerial photographs, Sanborn Fire Insurance Maps, city directories, local histories, newspaper articles, and the prior surveys of the study area were important to establishing an individual property’s historic context and significance.

Section 6.0, Bibliography, provides a complete listing of sources consulted.

### **2.2.3 2015 Intensive-Level Field Survey**

In 2015, an intensive-level field survey was undertaken by a survey team of two architectural historians. This entailed driving the entirety of the final APE to photograph and record field notes for all previously identified properties within the final APE requiring detailed investigation. For each property surveyed, the historians conducted the survey of visible elevations from the public right-of-way, which included photographs and observations regarding the property’s characteristics. The survey team took photographs of individual properties as well as representative viewscape and streetscape photographs. For each property, the survey team completed a photography log and recorded any observations regarding the physical characteristics of the

buildings, structures, objects, or associated landscape elements. The location of each property was later verified through the Cook County Assessor's GIS database.

## 2.3 NRHP Determinations of Eligibility

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Following the identification of properties in the final APE requiring further research and evaluation, the historians evaluated each identified property for NRHP eligibility. Properties were evaluated under NRHP Criteria A, B, and C for their architectural and historical significance; Criterion D, as it primarily applies to archaeological resources, was not applied as part of this assessment. Separate archaeological investigations were conducted within the project corridor.

Thirteen of these identified properties were previously surveyed and documented in several Oak Park historic resources surveys and local historic landmark designations, the Chicago Historic Resources Survey database, and Landmarks Illinois. The Oak Park "I-290 Corridor Architectural Survey" identified 3 properties near the I-290 corridor and included determinations of local landmark significance and determinations of potential NRHP eligibility. Similarly, the Oak Park "South Town District Survey" identified 3 properties along South Oak Park Avenue and determined they were potentially eligible as local landmarks.

For these previously surveyed properties located in the final APE, NRHP determinations of eligibility were completed. The historians established each property's historical context and significance, or lack thereof, to determine the property's NRHP eligibility. Detailed architectural descriptions and historic context statements were written and the NRHP Criteria for Evaluation were applied to make a determination of eligibility for each of these properties. For properties determined to have historic or architectural significance, the historians completed integrity assessments. If the properties retained integrity, the historians determined periods of significance, and delineated historic boundaries. For each property, a survey data form was completed; each form includes current photographs and individual locator maps, regardless of its eligibility determination. These survey data forms are included in this report in Appendix D.

## 2.4 Conclusions

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The project architectural historians surveyed 35 properties as part of this study. Of this number, there are 9 properties already listed in the NRHP, pending NRHP designation, or previously determined NRHP-eligible by the SHPO. These include:

- Columbus Park at 500 South Central Avenue, Chicago (Survey ID 1-20), NRHP-listed under Criterion A for its association with social and recreational history, and under Criterion C as the masterpiece of Jens Jensen reflecting the mature expression of his Prairie-style philosophies in landscape architecture and programming components, and designated a National Historic Landmark under NHL Criterion 4 as an exceptionally important work of design;

- Oak Park Conservatory at 615 Garfield Street, Oak Park (Survey ID 1-10), NRHP-listed under Criterion A for its association with the development and maturation of the parks movement and preservation of open space in suburban developments in Oak Park, and under Criterion C as a rare example of a glass and steel greenhouse design in Illinois;
- Paulina Mansions at 901-927 Wesley Avenue and 701-711 Garfield Street, Oak Park (Survey ID 1-9), previously determined NRHP-eligible under Criterion C as a good example of an early twentieth-century, Tudor Revival-style, S-shaped courtyard apartment building in Oak Park;
- Gunderson Historic District roughly bounded by Madison, Harrison, and Gunderson Streets, and South Ridgeland Avenue, Oak Park (Survey ID 1-17), NRHP-listed under Criterion A for its association with community planning and subdivision development efforts undertaken by S.T. Gunderson and Sons firm, and under Criterion C for its uniformly designed collection of early twentieth-century American Foursquare homes with Colonial Revival, Craftsman, and Prairie-style influences;
- Garfield Park at 100 North Central Park Avenue, Chicago (Survey ID 1-26), NRHP-listed under Criterion A for its association as one of three original parks of the West Park Commission that continually accommodated changing recreational and cultural needs of community, and under Criterion C for its significant landscape design and architectural history by William Le Baron Jenney, Oscar F. Dubuis, and Jens Jensen;
- Tri-Taylor Historic District roughly bounded by Oakley, Harrison, and Claremont Streets on the north and Taylor and Oakley Streets on the southeast, Chicago (Survey ID 1-30), NRHP-listed under Criterion A for its association with immigrant-developed neighborhoods on the Near West Side after the 1871 Chicago Fire, and its late nineteenth- and early twentieth-century residential urban architecture;
- Cook County Hospital Administration Building at 1835 West Harrison Street, Chicago (Survey ID 1-33), NRHP-listed under Criterion A for its association with the history of medicine, medical education, and public health in Chicago; its importance to immigrant, minority, and poor populations; and as the site of numerous important medical breakthroughs. Also NRHP-listed under Criterion C for its Beaux Arts-style architecture;
- The Chicago Park Boulevard System Historic District that includes approximately 26 miles of parks and boulevards from the southeast part of Chicago at Dr. Martin Luther King, Jr. Drive, west, north, and back east, to the eastern end of Logan Boulevard, Chicago. The system consists of 8 parks, 19 boulevards, and 6 squares (Survey ID 1-27), pending listing in the NRHP under Criterion A for its association with community planning and development as the first major comprehensive designed system in the country and creation of Chicago's neighborhoods in the late nineteenth century, and under Criterion C

for its examples of high-quality late nineteenth- and early twentieth-century architecture along the boulevards and associated parks; and

- Hulbert Historic District roughly bounded by Madison and Harrison Streets, and Clinton and South Kenilworth Avenues, Oak Park (Survey ID 1-5), previously determined NRHP-eligible under Criterion A for its association with community planning and subdivision development by Thomas Henry Hulbert, and under Criterion C for its collection of early twentieth-century Queen Anne-style homes and American Foursquare homes with Craftsman and Prairie-style influences.

Of the 26 evaluated properties, 12 individual historic properties and no historic districts are being recommended as eligible for listing in the NRHP:

- Synagogue for Congregation B’Nai Israel of Proviso at 10216 Kitchner Street, Westchester (Survey ID 1-1), recommended NRHP-eligible under Criterion C and Criteria Consideration A as a locally significant example of an Exaggerated Modern parabolic synagogue;
- Park District of Forest Park at 7441 Harrison Street, Forest Park (Survey ID 1-3), recommended NRHP-eligible under Criterion A for its association with the Works Progress Administration (WPA) and recreation in Forest Park, and under Criterion C for its original design form, features, and buildings;
- Commercial building at 841 South Oak Park Avenue, Oak Park (Survey ID 1-6), recommended NRHP-eligible under Criterion C as a good example of an early twentieth-century Beaux Arts-style commercial building in Oak Park;
- T.A. Holm Building at 905 South Oak Park Avenue, Oak Park (Survey ID 1-7), recommended NRHP-eligible under Criterion A for its association with local success of the T.A. Holm & Co. Realtors in Oak Park, under Criterion B for association with productive life of T.A. Holm, and under Criterion C as a good example of an early twentieth-century Classical and Art Deco-style terra cotta-clad commercial building in Oak Park;
- Suburban Trust and Savings Bank Building at 840 South Oak Park Avenue, Oak Park (Survey ID 1-8), recommended NRHP-eligible under Criterion C as a good example of an early twentieth-century Neoclassical-style bank building in Oak Park; Maze Branch Library at 845 Gunderson Avenue, Oak Park (Survey ID 1-16), recommended NRHP-eligible under Criterion A for its association with post-Depression and New Deal-era neighborhood branch library construction, under Criterion B for association with local librarian Adele H. Maze, and under Criterion C as a good example of Revivalist library architecture by local architect Elmer C. Roberts in Oak Park;
- Assumption Greek Orthodox Church at 601 South Central Avenue, Chicago (Survey ID 1-21), recommended NRHP-eligible under Criterion C and Criteria Consideration A as an excellent example of the Byzantine architectural style by local master architect Peter E. Camburas;
- Commonwealth Edison Kolmar Substation at 616-632 South Kolmar Avenue, Chicago (Survey ID 1-24), recommended NRHP-eligible under Criterion A for its

association with transportation development in Chicago, and specifically the elevated rail system, over several decades;

- Altgeld Park Fieldhouse at 515 South Washtenaw Avenue, Chicago (Survey ID 1-29), recommended NRHP-eligible under Criterion A for its association with innovative early twentieth-century trends in recreation, and under Criterion C as a good example of a Classical Revival-style public building constructed for a neighborhood park in Chicago;
- Crane Technical High School at 2301 West Jackson Boulevard, Chicago (Survey ID 1-31), recommended NRHP-eligible under Criterion A for its association with the trend toward vocational schools in the early-twentieth century in Chicago, and under Criterion C as an example of Neoclassical-style school architecture;
- Louis Pasteur Memorial at 1800 West Harrison Street, Chicago (Survey ID 1-32), recommended NRHP-eligible under Criterion C and Criteria Considerations B and F as an excellent and rare example of master sculptor Leon Hermant's work in Chicago; and
- Chicago & Midwest Regional Joint Board Building at 333 South Ashland Avenue, Chicago (Survey ID 1-34), recommended NRHP-eligible under Criterion A for its association with the critical growth of unions in 1920s Chicago, and under Criterion C as an example of Art Deco-style architecture designed by local architect Walter W. Ahlschlager in Chicago.

A list of all surveyed properties in the final APE is presented in Appendix C. The individual findings of NRHP eligibility are in Appendix D. Maps depicting the NRHP-listed and eligible properties, as well as the properties evaluated for NRHP eligibility are presented in Appendix B.

## 3.0 Effects Assessment Methodology

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The Assessment of Effects will be discussed in a forthcoming separate report, after the identification of historic properties is completed. This section discusses the proposed effects assessment methodology that will be followed for evaluating project effects to NRHP-listed and NRHP-eligible properties within the APE. Considerations in developing this methodology include the criteria applied for adverse effect, NRHP eligibility and aspects of integrity, and assessment of effects findings.

### 3.1 Criteria of Adverse Effect

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Effects assessments are based on the criteria of adverse effect as defined in 36 CFR 800.5, "Assessment of adverse effects." According to this portion of the regulations, the criteria of adverse effect are defined as follows:

An adverse effect is found when an undertaking may alter, directly or indirectly, any of the characteristics of a historic property that qualify the property for inclusion in the National Register in a manner that would diminish the integrity of the property's location, design, setting, materials, workmanship, feeling, or association. Consideration shall be given to all qualifying characteristics of a historic property, including those that may have been identified subsequent to the original evaluation of the property's eligibility for the National Register. Adverse effects may include reasonably foreseeable effects caused by the undertaking that may occur later in time, be farther removed in distance, or be cumulative.

Examples of adverse effects are identified in 36 CFR 800.5 and include, but are not limited to, the following:

- Physical destruction of or damage to all or part of the property
- Alteration of a property, including restoration, rehabilitation, repair, maintenance, stabilization, hazardous material remediation, and provision of handicapped access, that is not consistent with the Secretary's Standards for the Treatment of Historic Properties (36 CFR 68) and applicable guidelines
- Removal of the property from its historic location
- Change of the character of the property's use or of physical features within the property's setting that contribute to its historic significance
- Introduction of visual, atmospheric, or audible elements that diminish the integrity of the property's significant historic features
- Neglect of a property that causes its deterioration, except where such neglect and deterioration are recognized qualities of a property of religious and cultural significance to an Indian tribe or Native Hawaiian organization

- Transfer, lease, or sale of property out of federal ownership or control without adequate and legally enforceable restrictions or conditions to ensure long-term preservation of the property's historic significance

### 3.2 NRHP Eligibility and Aspects of Integrity

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NRHP bulletins do not address assessments of effects, as effects evaluations are related to the Section 106 process and not the Section 110 process in which the National Register guidance is more commonly used. However, crucial information on integrity assessments (used for eligibility determinations) provides insight regarding what each aspect of integrity entails and how each aspect relates to the select National Register criteria for eligibility. As described above, retention of relevant aspects of integrity is critical to a property's significance under the NRHP Criteria for Evaluation. The National Register Bulletin *How to Apply the National Register Criteria for Evaluation* (NPS 1997) identifies the aspects of integrity and describes their relevance to the NRHP Criteria for Evaluation. The seven aspects of integrity are described in the bulletin as follows:

- **Location is the place where the historic property was constructed or the place where the historic event occurred.** The relationship between the property and its location is often important to understanding why the property was created or why something happened. The actual location of a historic property, complemented by its setting, is particularly important in recapturing the sense of historic events and persons.
- **Design is the combination of elements that create the form, plan, space, structure, and style of a property.** It results from conscious decisions made during the original conception and planning of a property (or its significant alteration) and applies to activities as diverse as community planning, engineering, architecture, and landscape architecture. Design includes such elements as organization of space, proportion, scale, technology, ornamentation, and materials. A property's design reflects historic functions and technologies as well as aesthetics. It includes such considerations as the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; type, amount, and style of ornamental detailing; and arrangement and type of plantings in a designed landscape.

Design can also apply to districts, whether they are important primarily for historic association, architectural value, information potential, or a combination thereof. For districts significant primarily for historic association or architectural value, design concerns more than just the individual buildings or structures located within the boundaries. It also applies to the way in which buildings, sites, or structures are related.

- **Setting is the physical environment of a historic property.** Whereas location refers to the specific place where a property was built or an event occurred, setting refers to the *character* of the place in which the property played its historical role. It involves *how*, not just *where*, the property is situated and its relationship to surrounding features and open space. Setting often reflects the basic physical conditions under which a property was built and the functions it was intended to serve. In addition, the way in which a property is positioned in its environment can reflect the designer's concept of nature and aesthetic preferences.

The physical features that constitute the setting of a historic property can be either natural or manmade, including such elements as: topographic features (a gorge or the crest of a hill); vegetation; simple manmade features (paths or fences); and relationships between buildings and other features or open space. These features and their relationships should be examined not only within the exact boundaries of the property, but also between the property and its *surroundings*. This is particularly important for districts.

- **Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.** The choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies. Indigenous materials are often the focus of regional building traditions and thereby help define an area's sense of time and place. A property must retain the key exterior materials dating from the period of its historic significance. If the property has been rehabilitated, the historic materials and significant features must have been preserved.
- **Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.** It is the evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. Workmanship can apply to the property as a whole or to its individual components. It can be expressed in vernacular methods of construction and plain finishes or in highly sophisticated configurations and ornamental detailing. It can be based on common traditions or innovative period techniques. Workmanship is important because it can furnish evidence of the technology of a craft, illustrate the aesthetic principles of a historic or prehistoric period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles.
- **Feeling is a property's expression of the aesthetic or historic sense of a particular period of time.** It results from the presence of physical features that, taken together, convey the property's historic character.
- **Association is the direct link between an important historic event or person and a historic property.** A property retains association if it is the place where

the event or activity occurred and is intact to convey that relationship to an observer. Like feeling, association requires the presence of physical features that convey a property's historic character.

According to guidance found in *How to Apply the National Register Criteria for Evaluation*, different aspects of integrity may be more or less relevant dependent on why a specific historic property was listed in, or determined eligible for listing, in the NRHP. For example, a property that is significant for its historic association (A or B) is eligible if it retains the essential physical features that made up its character or appearance during the period of its association with the important event, historical pattern, or person(s). A property determined eligible under A or B ideally might retain some features of all aspects of integrity, although aspects such as design and workmanship might not be as important.

A property important for illustrating a particular architectural style or construction technique (Criterion C) must retain most of the physical features that constitute that style or technique. A property that has lost some historic materials or details can be eligible if it retains the majority of the features that illustrate its style in terms of the massing, spatial relationships, proportion, pattern of windows and doors, texture of materials, and ornamentation. The property is not eligible, however, if it retains some basic features conveying massing but has lost the majority of the features that once characterized its style. A property significant under Criterion C must retain those physical features that characterize the type, period, or method of construction that the property represents. Retention of design, workmanship, and materials will usually be more important than location, setting, feeling, and association. Location and setting will be important for those properties whose design is a reflection of their immediate environment (such as designed landscapes).

For a historic district to retain integrity, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. In addition, the relationships among the district's components must be substantially unchanged since the period of significance.

### 3.3 Integrity of Setting and Historically Significant Viewsheds within the I-290 Corridor

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Because of common misunderstandings regarding the application of the criteria of adverse effects to historic properties, it is necessary to clearly state that project components may be visible from a historic property, and may obstruct views to or from that property, but this does not necessarily constitute an adverse effect. Factors considered for resources that fall into this category include proximity of the project's proposed build alternatives and noise barriers to the historic property, any historically significant viewsheds that remain as indicated in prior documentation (including NRHP nominations and determinations of eligibility completed by others, as well as NRHP determinations of eligibility completed for this project), and the overall importance of integrity of setting to the historic property's eligibility determination.

In general, the integrity of setting for historic properties along the expressway and within the APE is currently and substantially compromised when the I-290 Eisenhower Expressway was constructed during the 1950s. The scope and scale of the expressway severely altered and compromised the integrity of setting and historically significant viewsheds for many historic properties adjacent to the expressway. Additionally, its presence preceded the NRHP listings and eligibility determinations of all historic properties in the APE.

### 3.4 Assessment of Effects Findings

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As part of the forthcoming Assessment of Effects, information available for each historic property will be reviewed to determine if the setting within and/or outside of the historic boundary, as well as viewsheds to and from each property, are historically significant and contribute to the property's NRHP eligibility. Using the same information, a determination will be made regarding which aspects of integrity are most critical to a historic property's NRHP eligibility, as described in Section 3.2 of this report.

To determine if any historic properties would be affected by the project, architectural historians will conduct site visits to each historic property, review project plans and the noise abatement results, and complete additional photo documentation. Following guidelines set forth in 36 CFR 800 of the NHPA and supported by information on integrity set forth in the National Register Bulletin *How to Apply the National Register Criteria for Evaluation*, the following findings will be used to assess project effects to individual historic properties and to make an overall project finding of effect:

- **No Effect:** Per 36 CFR 800.4(d)(1), an undertaking may have "No Effect" to historic properties present in the APE, and a finding of "No Effect" may be determined for an undertaking. This finding indicates that an undertaking would not alter any aspects of integrity for any historic properties. This rationale will be used to assess effects to historic properties within the APE for which there would be no direct physical impact and there would be no visual impact due to distance and intervening elements, such as topography, vegetation, and structures.
- **No Adverse Effect:** Per 36 CFR 800.5(b), an undertaking may be determined to have "No Adverse Effect" to historic properties if the undertaking's effects do not meet the criteria of adverse effect as described above. If project implementation would alter a specific aspect of integrity for a historic property but the effect would not alter a characteristic that qualifies that resource for inclusion in the NRHP in a manner that diminishes the significant aspect of integrity, then the finding for that aspect of integrity is "No Adverse Effect."
- **Adverse Effect:** An "Adverse Effect" is determined if the undertaking would alter a characteristic that qualifies that contributing resource for inclusion in the NRHP in a manner that diminishes the significant aspect(s) of integrity.

## 4.0 Historic Context

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The project's historic context focuses on the historical development of the I-290 Eisenhower Expressway project area from Hillside to Chicago by examining the historic patterns that have impacted the development of historical resources in Cook County, specifically Maywood, Forest Park, Oak Park, and Chicago.

The following historic context presents the historical development of the project area and describes the representative types of extant built resources surveyed in the project area. This context provides a background for their evaluation of NRHP eligibility by describing the area's larger patterns of development and consequently, the evolution of the built environment.

### 4.1 City of Chicago

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The Chicago area was originally inhabited by a number of Native American tribes, including the Miami, Sauk, Fox, and Potawatomi. In 1673, Jacques Marquette and Louis Joliet's explorations of the Mississippi River and Lake Michigan brought them to the Chicago area. Many French explorers were initially attracted to the area's short canoe portage connecting the Great Lakes with the Mississippi River system, which was ideal for trading. The French and their Native American allies used the Chicago portage through the late seventeenth and early eighteenth centuries, abandoning it in the 1720s due to continual Native American raids during the Fox Wars.

Around 1780, trader Jean Baptiste Point du Sable built his farm at the mouth of the Chicago River, establishing the first non-native permanent settlement in Chicago. He is considered the city's founder. After the Northwest Indian War, in 1795, some of the Native Americans ceded Chicago to the United States for a military post in the Treaty of Greenville. In 1803, Fort Dearborn was established near the mouth of the Chicago River, at what is now the corner of Michigan Avenue and Wacker Drive. During the War of 1812, Native Americans burned the fort down. It was rebuilt in 1818, used until 1837, and demolished in 1857.

To help finance the construction of the Illinois and Michigan Canal, the Chicago area was surveyed and platted in 1830. Chicago incorporated as a town in 1833 with a population of 350, and as a city in 1837; by 1840, the city had a population of over 4,000. Roads were built south and west out of the city, connecting the surrounding farmlands to the growing transportation hub in Chicago. The advent of grain elevators and wheat grading standards transformed the sale of crops, allowing them to be shipped eastward through the Great Lakes to New York City. In 1848, the Illinois and Michigan Canal opened, allowing shipping from the Great Lakes through Chicago to the Mississippi River and the Gulf of Mexico. That same year, the first rail line and telegraph in the city was completed. As more railroads were constructed into the city through the 1850s and 1860s, Chicago became the transportation hub between major cities in the East and West. Through the late 1800s, Chicago continued to grow as a national retail center, home to

Sears, Roebuck & Company, Montgomery Ward, and Marshall Field & Company, among others.

#### **4.1.1 Chicago Fire of 1871**

The Chicago Fire of 1871 temporarily slowed the city's rapid growth, destroying one-third of its structures and leaving over 100,000 homeless. The fire started on October 8, 1871, in a barn owned by Patrick and Catherine O'Leary on DeKoven Street on the near West Side. From the original site, nine successive separate fires were started by flying brands from the earlier burning sites, which were carried by gale-force winds north and eastward through the city. The fire quickly spread, fueled by the wind, dry leaves and weather, and a city primarily constructed of wood (buildings and plank roads and sidewalks). Within 36 hours, the fire destroyed approximately four square miles of the city, including the business district, lakefront harbor, and more than 18,000 structures. Approximately 100,000 of the city's residents were left homeless and between 200 and 300 people were killed. Although the fire destroyed many of the city's structures, much of its infrastructure remained intact, including its water, sewer, and transportation systems.

Reconstruction began quickly due to charity donations received from around the world to assist with relief efforts. The fire led the city to reevaluate its physical development, building construction techniques, and fire standards, all of which had been lacking due to the city's rapid expansion at that time. Almost immediately, land speculators quickly set about rebuilding the city to higher standards while city officials rewrote its fire standards. "Fire Limits" were established in 1872, requiring all new construction within that area to be of brick or stone; outside of the limits, new structures could be built of wood as a concession to the meager resources of the area's residents. Despite the new regulations, many replacement buildings were still constructed of wood. As it rebuilt, the city expanded and reconstruction efforts spurred economic development and population growth. Within a year, the most visible signs of the fire's destruction were gone. The Chicago Fire of 1871 was considered a turning point in the city's early history and was also the catalyst for suburban growth in the Chicago area as residents left the city to build anew.

From 1880 to 1920, the City of Chicago annexed surrounding farmland and suburbs, expanding further westward to accommodate its rapid growth. Between 1870 and 1900, Chicago grew from a city of 299,000 to nearly 1.7 million and was the fastest growing city at the time. Its flourishing economy attracted European immigrants, first from Ireland and Germany, and later from the eastern European countries. However, this population boom led to overcrowded downtown neighborhoods that quickly outgrew the existing infrastructure and created unsanitary conditions. New infrastructure was installed, including streets and alleys, water and sewer pipes, gas pipes, electric lines, and public rail transportation. Rural land was transformed by developers into new neighborhoods. The streetcar lines, and later automobiles, allowed people to live further away from work. In response to overcrowding and unsanitary conditions, social reformer Jane Addams led the movement to improve the quality of urban life for all of the city's residents, including education, social services, and urban housing. Her call for

improvements directly influenced the planning and architecture of the city's new neighborhoods. The 1902 Tenement House Ordinance provided strict guidelines for the construction of multifamily flats and apartment buildings, requiring windows for every habitable room to allow for cross-ventilation and light as well as modern amenities. In single-family housing, the Chicago bungalow also incorporated numerous windows.

In 1893, Chicago hosted the World's Columbian Exposition, constructing the "White City" on former wetlands on the present location of Jackson Park in the Hyde Park neighborhood. Frederick Law Olmstead provided the landscape design while a committee of architects under the direction of Daniel Burnham designed the temporary pavilions in a classical style. Drawing 27.5 million visitors to the city, the Exposition greatly influenced the subsequent direction of art, architecture, and design in the United States. The classical architectural style contributed to a revival of Beaux Arts architecture.

Through the late nineteenth and early twentieth centuries, Chicago continued to grow its manufacturing and retail industries, fostered by expansion of railroads throughout the upper Midwest and the East, and greatly influenced the nation's economy. Chicago became the world's largest rail hub and one of its busiest ports by shipping traffic on the Great Lakes. The packing trade was dominated by the Chicago Union Stock Yards and commodity resources, such as lumber, iron, and other ores, were brought to Chicago for processing and shipment. Alongside New York City, Chicago became the center of the nation's advertising industry. During the 1920s, new construction boomed, including monumental skyscrapers and notable Chicago landmarks, such as the Merchandise Mart and Chicago Board of Trade Building. New construction stopped during the Great Depression and World War II.

The Great Depression severely impacted Chicago due to the city's reliance on manufacturing, the hardest hit sector nationally. Only half of the Chicagoans working in the manufacturing sector in the late 1920s were still working there in 1933. African Americans and Mexicans unemployment rates were high and public school teachers were owed months of back pay by 1933. The city and private charities were financially hit hard by the economic downturn. The city was already facing a financial crisis when the Depression hit, due to a 1928 property reassessment that prevented the city from collecting taxes, immediately followed by a widespread tax strike. The city quickly exhausted its emergency relief funds by 1932. Religious institutions, benevolent societies, and mutual benefit societies were also on the brink of financial ruin. Public unrest was also high during this period as the city saw some of its most volatile strikes, protests, and demonstrations due to the high unemployment rate and frustrated workers. The strikes were often supported by unions whose organizing efforts provided a common ground to a disparate workforce.

Through New Deal funds, federally funded jobs and services alleviated unemployment and helped the city to complete the construction of large-scale projects, such as Lake Shore Drive, landscaping numerous parks, constructing 30 new schools, and building a modernized State Street Subway. General prosperity returned to the city in 1940 as war

production orders ended unemployment and deflation. However, the Great Depression left its mark on the city. Chicago had experienced stark, widespread poverty and a reorientation toward the Democratic Party, who had come to power during the period, appealing to organized labor and African Americans. Chicago neighborhoods lost many of their mom-and-pop stores.

Between 1950 and 1960, Chicago's population shrank for the first time in its history as many moved to the suburbs and factory jobs stabilized. Urban renewal efforts and the construction of expressways demolished and divided neighborhoods. Replacement public housing solved few of the city's economic and criminal problems. Since the early 1990s, many of the inner city neighborhoods have been revitalized, though others, like those on the West Side, have not experienced the same turnaround. New Asian, Mexican, and Puerto Rican immigrants have also settled in the city. Today, the city remains a center of trade, its rail and water transit hubs supplemented by airports.

#### **4.1.2 West Side Neighborhoods/Community Areas**

The City of Chicago is divided into more than 200 neighborhoods and 77 community areas. The city's neighborhood names, identities, and boundaries have evolved over time due to real estate development and changing demographics. Consequently, there is no official list of city neighborhoods or their boundaries.

The city's community areas were drawn by University of Chicago researchers in the late 1920s to understand Census Bureau information by real divisions in the city. Roughly corresponding to the city's neighborhoods and often encompassing several of them, the community area boundaries were based on "natural areas" within the city created by physical boundaries such as rivers, parks, and railroads. Seventy-five community areas were originally identified with two added in the 1950s and 1980; the boundaries have never been revised in order to allow for comparisons over time.

This context focuses on the four West Side community areas within or near the I-290 corridor.

##### **4.1.2.1 Austin**

Austin is Community Area 25, encompassing the Galewood, the Island, North Austin, South Austin, and portions of the West Humboldt Park neighborhoods.

Located on Chicago's western border, seven miles west of the Loop, Austin was founded in 1865 by developer Henry Austin, who purchased 470 acres for a temperance settlement named Austinville. By 1874, the village had nearly 1,000 residents due to improved suburban railroad service. It continued to grow to over 4,000 residents by the 1890s, becoming the largest settlement in Cicero Township. In 1899, Cicero Township residents voted Austin out of the township and it was annexed to Chicago. Despite annexation, Austin residents attempted to maintain a separate identity through the early twentieth century, building an Austin Town Hall in 1929.

Austin was initially settled by upwardly mobile German and Scandinavian families, followed by Irish and Italian families who built many of the neighborhood's mid-twentieth century Roman Catholic churches. In the 1930s, many Greek immigrants arrived in South Austin. They constructed the Byzantine-style Assumption church on Central Avenue. In the late 1960s, Austin's population shifted, becoming predominantly African American by 1980.

By 1920, Austin had become a dense urban neighborhood known for its excellent public transportation. The neighborhood was serviced by a street railway every half-mile to downtown Chicago as well as the Lake Street "L" rapid transit system. Commercial corridors developed around the transit lines, primarily along Madison Street, Chicago Avenue, and Lake Street. However, by the mid-twentieth century, Austin was a predominantly residential community with major industrial areas to the east, north, and south. Its early twentieth-century, large-frame homes were replaced by dense housing developments, though the nineteenth-century village's residential core of Neoclassical and Queen Anne-style houses remained. In North Austin, housing consisted of brick two-flats, small frame houses, and brick Chicago bungalows while South Austin was characterized by row houses, corner apartment buildings, and numerous brick three-flats and courtyard apartment buildings. South Austin was also home to the Jens Jensen-designed Columbus Park, a prairie park featuring a lagoon, refectory, winding paths, a golf course, a swimming pool, and athletic fields. Constructed in the 1950s, the Congress Expressway (now Eisenhower Expressway) took the park's south nine acres as well as other neighborhood buildings in its pathway.

#### **4.1.2.2 West Garfield Park**

West Garfield Park is Community Area 26, encompassing the West Garfield Park neighborhood.

Located on the east border of Austin, five miles west of the Loop, the West Garfield Park area was first settled in the 1840s when a plank road was laid along Lake Street and the Chicago & Northwestern Railway came through in 1848. It was a rural area characterized by scattered farms. Urbanization began in the 1870s with the West Side Park Board's establishment of three major West Side parks in 1870, the Chicago Fire of 1871 that prompted land speculators and residents to move further westward out of the city's fire limits, and the establishment of the Chicago & Northwestern Railway's train shops in 1873 north of Kinzie Street. The railroad's several thousand employees and their families, mostly Scandinavians and Irish, settled in the area south of Kinzie Street around Central Park, the middle West Side park. The Central Park village was primarily residential, consisting of single-family homes, two flats, and some large apartment buildings, with some commercial buildings to meet the needs of its residents.

In 1881, Central Park was renamed Garfield Park in honor of the assassinated President Garfield. The park provided many recreational opportunities for its new residents, featuring an administrative building, exhibit houses, picnic groves, and a bicycle track. Nearby, the Garfield Park Race Track was established as a gentleman's trotting club in 1878 and converted for gambling ten years later. Taverns catering to spectators sprang

up around the track. The track was closed in 1906 after a series of shootings and one near riot and replaced by new residences.

The neighborhood experienced further growth following the construction of the first elevated railroad on Lake Street in 1893, and the Garfield Park “L” on Harrison Street soon after. The “L” lines connected West Garfield Park residents to neighboring enclaves and downtown Chicago for work and leisure. The establishment of the Sears plant in nearby North Lawndale brought new residents to West Garfield Park’s southeast area. Starting in 1914 and through the 1920s, Madison Street became the heart of Garfield Park’s commercial district with new department stores, movie palaces, and hotels. Growth during the Great Depression and World War II stagnated, but the community remained stable.

Several changes to the community occurred during the 1950s, including the Congress Expressway’s construction and population changes. Buildings were demolished on the neighborhood’s south side to make way for the new expressway, displacing residents. African Americans moving into the neighborhood were met with hostility and longtime white residents began moving out of the neighborhood. The United Property Group was formed to prevent further sales to African Americans while the Garfield Park Good Neighbors Council was established to welcome African American homebuyers. Middle-class African American families created small organizations and block clubs to maintain their new neighborhoods, but their efforts went largely unrecognized and could not prevent the increasingly neglected and overcrowded apartment buildings due to absentee landlords. Riots in 1965 and 1968 that destroyed homes and businesses further divided the community and the last major retailers and white residents left. Open-housing laws in the 1970s provided an opportunity for middle-class African American residents to leave the neighborhood, which was experiencing increasing poverty and a physical decline.

#### **4.1.2.3 East Garfield Park**

East Garfield Park is Community Area 27, encompassing the East Garfield Park and Fifth City neighborhoods.

Located four miles west of the Loop, East Garfield Park developed similarly to West Garfield Park. Annexed to Chicago in 1869, its western section comprised a portion of Central Park (later Garfield Park), which was established the same year. The land east and south of the park was subdivided but not fully developed for at least another couple decades, and East Garfield Park remained sparsely populated. The community’s residential and commercial development followed the construction of the elevated “L” lines on Lake and Harrison Streets through the community in the early 1890s and the establishment of manufacturing plants in neighboring communities, such as the Sears plant in Lawndale. Many of the community’s residents worked in the nearby plants and two flats and small apartment buildings were erected to house them as well as modest homes, commercial buildings, and other industries. East Garfield Park’s early residents were mostly Irish and German, and later included Italians and Russian Jews.

Post-World War I, East Garfield Park experienced a brief period of prosperity. West Garfield Park's Madison Street shopping district expanded eastward along Madison into East Garfield Park. A high-class residential hotel, the Graemere, opened just east of Garfield Park and a vocational school for girls opened in 1927. Unlike West Garfield Park, East Garfield Park experienced economic and residential decline during the Great Depression and World War II. Many houses were converted into smaller units for more boarders and allowed to deteriorate. By 1947, the area was in great need and Daughters of Charity opened Marillac House at 2822 West Jackson Boulevard to serve the local poor.

Like its neighboring communities, the 1950s Congress Expressway construction displaced residents on the south side of the neighborhood. Additionally, its racial composition was changing as more African American families began purchasing and renting homes in East Garfield Park. In 1960, a cluster of Chicago Housing Authority (CHA) family public housing projects—Harrison Courts, Maplewood Courts, and Rockwell Gardens—were constructed at the east end of East Garfield Park. During this time, residential physical conditions continued to deteriorate due to absentee landlords and increasingly common vacant lots. Despite these conditions, local churches, and community organizations continued to promote interracial community involvement, urban renewal, and local leadership.

In 1966, civil rights activism attempted to prevent further neighborhood deterioration through the establishment of anti-slum organizations (East Garfield Park Union to End Slums) and cooperatives to obtain groceries and housing (East Garfield Park Cooperative). A coalition of residents and clergy successfully fended off the CHA's attempt to build more high-rise public housing. Rioting in 1968 undermined these activism efforts, leading to more businesses and residents leaving the neighborhood. East Garfield Park lost more than two-thirds of its population due to this outmigration. In the 1970s and 1980s, the area was characterized by endemic poverty, unemployment, a drug economy, and associated criminal activity to fill the economic void.

#### **4.1.2.4 Near West Side**

The Near West Side is Community Area 28, encompassing the Fulton River District, Greektown, Illinois Medical District, Little Italy, Near West Side, Tri-Taylor, University Village, and West Loop neighborhoods.

Located two miles west of the Loop, the Near West Side is bound by the Chicago & Northwestern Railroad to the north, the Pennsylvania Railroad to the west, the South Branch of the Chicago River to the east, and 16<sup>th</sup> Street at its southern edge. Settled in the 1830s, the Near West Side's residential areas grew along ethnic, economic, and racial lines that continued into the nineteenth and twentieth centuries. The first African American settlement in Chicago emerged around Lake and Kinzie Streets in the 1830s. Irish immigrants settled in wooden cottages west of the river after 1837, and were soon followed by Germans, Czechs and Bohemians, and French immigrants. The area south of Harrison Avenue, bound by Halsted to the west and 12<sup>th</sup> Street (later Roosevelt Road) to the south, became and remained a port of entry for poor European immigrants. The

area north of Harrison Avenue was initially settled by wealthy elites seeking a refuge from the bustling, growing city. Between the 1840s and early 1860s, the Near West Side was easily accessible from the Lake Street business district, making it convenient for the wealthy to work in the city and live just outside of it. They created Jefferson Park in 1850 and Union Park in 1854, establishing residences around them. By the 1870s, a small middle class gradually replaced the Union Park area's wealthy residents.

Settlement houses, or reform institutions, were first established during the 1880s on the Near West Side to provide social services and remedy poverty in crowded immigrant neighborhoods. Institution building also emerged as an effort by individual ethnic groups to reconstruct the cultural worlds left behind in Europe. The most well-known of these institutions was Hull House, opened by Jane Addams and Ellen Gates Starr in 1889 in a converted 1856 mansion that eventually became a thirteen-building complex. Hull House attracted thousands of neighborhood residents weekly to its extensive social, educational, and artistic programs. Hull House reformers actively influenced local, state, and national policies and laws, including, but not limited to, investigations of housing, working, and sanitation issues; improvements, reforms, and legislation of the city's ward politics, garbage removal, workers compensation, housing, child labor, occupational safety and health provisions, women's reform; and efforts to establish new public schools, juvenile courts, neighborhood parks and playgrounds, and branch libraries. The Hull House became the flagship of the settlement house movement in the United States, which included nearly 500 settlements nationally by 1920.

In the 1870s and 80s, wholesale trade businesses and manufacturers were located along an east-west axis on the community's north side. These streets were lined with three- and four-story buildings, housing several businesses, and providing a center of employment. After the Chicago Fire of 1871, the Near West Side became a refuge for over 100,000 people, leading to overcrowding. Tensions over urban space and economic mobility among ethnic groups led to an ongoing process of neighborhood succession as newcomers replaced older groups. Near the turn of the twentieth century, Russian and Polish Jews and Italians replaced the Irish and Germans in the Near West Side. The Italians settled between Polk and Taylor Streets while the Jews settled southward to 16<sup>th</sup> Street where they established a business community known as the Maxwell Street Market. A Greek settlement known as the Delta developed between Harrison, Halsted, and Polk Streets, and Blue Island Avenue. Larger numbers of African Americans and Mexicans moved into the Near West Side in the 1930s and 1940s with the number of African Americans increasing through 1960 due to the Great Migration of black southerners.

Beginning in the 1950s, the Near West Side experienced major changes due to the construction of new expressways, the University of Illinois at Chicago, and public housing as well as urban renewal efforts and rioting. Two new expressways and an expressway interchange were constructed through the Near West Side in the 1950s and 1960s, demolishing properties and displacing residents. The Congress Expressway (now the Eisenhower Expressway) was constructed through the community, just north of Harrison Avenue, in the 1950s while the Kennedy Expressway and Circle Interchange

were constructed along the community's east side in the late 1950s, opening in 1960. These expressways took out a significant section of the Greektown neighborhood. In the 1960s, the construction of the University of Illinois at Chicago's new urban campus displaced most of the Hull House, demolishing the majority of the original complex, as well as demolished the historic Italian neighborhood (only two of the original buildings still stand). A declining economic base prompted urban renewal efforts, as well as the construction of public housing, which began before 1950 and continued into the 1960s; however, these efforts did not alleviate these conditions. The Near West Side was also impacted by the 1968 riots that followed the assassination of Martin Luther King Jr. The riots caused widespread devastation in the already impoverished area.

Toward the end of the twentieth century, the University of Illinois at Chicago expanded its campus in the Near West Side, destroying most of the Maxwell Street Market. The areas closest to the Loop were also gentrified during this period.

## 4.2 Village of Oak Park

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Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestrings constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestrings sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of

Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, *Tarzan* author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

### 4.3 Village of Maywood

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Maywood was established in 1869 on the site of two Indian trails and 450 acres of several large farms along the west bank of the Des Plaines River, originally part of a larger area known as Noyesville. It was founded by the Maywood Company, a stock corporation formed by Colonel William T. Nichols and six other Vermont businessmen. The Maywood Company chose the new village's location for its proximity to Chicago, 5.5 miles from that city's west limits, and the presence of the Chicago and Northwestern Railway through the village. When Maywood was established, the Chicago and Northwestern Railway Company agreed to build a depot there and put in sidetracks to facilitate freight transportation. This directly contributed to the village's early boom period and development into a thriving suburban community by the turn of the twentieth century.

The village was named for Colonel Nichols' recently deceased daughter, May, and the 20,000 elm, maple, oak, and ash trees that were planted along all of the village's streets. Following incorporation, the Maywood Company immediately began subdividing the land, made infrastructure improvements, and laid out wide streets in a grid pattern. Building commenced on the north side of the Chicago and Northwestern Railway tracks with no less than thirty houses built on speculation within the year. A post office, school, grocery store, hotel, churches, and a park soon followed. In 1881, the village was formally incorporated.

This suburb housed Chicago workers as well as its own industries, such as Chicago Scraper and Ditcher, an agricultural machinery manufacturer established in 1884, and the Norton Can Works, later the American Can Company, which moved to Maywood in 1885. Maywood's industries were primarily concentrated within the factory district along the north side of the railroad tracks. Public transportation, including the Chicago and Northwestern Railway line and Chicago's rapid transit system, provided service to Maywood's industries and residents and connected the village to Chicago.

Maywood's population nearly tripled between 1900 and 1920. In 1920, the Edward Hines Jr. Memorial Veteran's Hospital was founded in Maywood. The American Can Company and various other industries prospered through the Depression and mid-twentieth century. In 1969, the community gained the Loyola University Medical Center. However, the village faced economic decline in the 1970s when the American Can Company, among others, moved out of Maywood and the village's main shopping street, Fifth Avenue, suffered from a declining retail base. In the 1990s, the community enacted a tax increment financing district to encourage renewed growth and Maywood began to rebound from the economic decline of previous decades.

#### 4.4 Village of Forest Park

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In 1839, French-Indian trader Leon Bourassa received a land grant for 160 acres along the Des Plaines River, an area originally occupied by the Potawatomis. The next settler was German immigrant Ferdinand Haase, who purchased land from Leon Bourassa in 1851. Five years later, the Chicago and Galena Union Railroad established a railroad line through the area, bringing with it public transportation and a workforce who settled in the community. The community was named Harlem after one landowner's hometown in New York City. More settlers came in the aftermath of the 1871 Chicago Fire, building new homes in Harlem. A smaller rail line established in 1881 and the elevated "L" electrified rapid transit service established in 1895 further contributed to the development of the community by providing additional public transportation to Chicago. The Town of Harlem formally incorporated in 1884 and was later renamed Forest Park in 1907 due to shifting borders with River Forest and the existence of another Harlem in Illinois.

The community was known for its several large cemeteries, which cover much of the village. The first, Jewish Waldheim, was established in 1870 and was soon followed by Concordia in 1872, German Waldheim in 1873, Forest Home in 1876, and Woodlawn in 1912. German Waldheim merged with Forest Home in 1968 and is known as the final resting place for the four men hanged in 1887 for their alleged role in Chicago's Haymarket Riot. When the Congress Expressway (now the Eisenhower Expressway) was constructed in the 1950s, over 3,700 graves were moved from three of the village's cemeteries.

Forest Park was also known for its leisure activities. From 1907 to 1922, the Forest Park Amusement Park was a popular attraction for area residents as one of the only of its kind in Illinois at the time; it was also one of the largest in the country. It featured a

roller coaster superstructure, fun house, beer garden, casino, swimming pool, and skating rink. A downturn in business due to Prohibition and a devastating fire in 1922 permanently closed the park. In the early twentieth century, Forest Park was also home to several thoroughbred racetracks and the Harlem Golf Course.

The first interest in a community park arose in 1920 when the Forest Park Citizen's Protective League was formed to prevent further industrial or railroad development on a piece of vacant land they hoped to develop into a park. In 1934, the Park District of Forest Park was created through a village referendum and the first 16.5 acres of land were purchased in 1935 with administrative offices opening at 7520 West Harrison Street. Two weeks after the offices opened, a grant to improve the land was filed with the federal government and approved later that year as a Works Progress Administration (WPA) project. The WPA built pathways, tennis courts, baseball diamonds, a swimming pool, wading pools, an illuminated fountain, a garage and shop, a comfort station, and a three-story, Tudor Revival-style Administration Building, among other amenities.

Although Forest Park was predominately occupied by cemeteries and workers who commuted to Chicago's industries, the community had a few of its own industries. The first, a sausage factory, was established in 1890. In 1918, the Checkerboard Air Field was constructed and used by the Chicago-St. Louis United States mail run until 1927. In 1942, the United States Naval Ordnance Plant (Amertorp) began operations to meet the armament needs for World War II. The plant manufactured thousands of torpedoes and employed up to 6,500 workers during the war. It operated until 1971 when the majority of it was replaced by a mall. One of the most well-known industries was the Ferrara Pan Candy Company, which was founded in 1908 by Salvatore Ferrara in Chicago. The manufacturing facility moved to a former dairy in Forest Park in 1959, where it continues to operate today.

#### 4.5 Village of Westchester

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Westchester is a western suburb of Chicago platted by Samuel Insull in 1924. Before Insull purchased the 2,200 acre tract, German farmers worked the land for a century. Insull envisioned a model English town, and established English road names while developers constructed Tudor Revival-style apartments and houses. The town of Westchester incorporated in 1926 and had paved roads, sidewalks, street lamps, a sewer system, and parkways. The same year, the Garfield Park rapid transit line extended from Chicago to 12<sup>th</sup> Street (now Roosevelt). It extended again to 22<sup>nd</sup> Street (now Cermak) in 1930.

The Great Depression halted housing development construction in Westchester. Construction did not pick back up until after World War II as families moved out of Chicago and into the suburbs. During the 1950s-60s, Westchester remained a residential community, and population expansion predicated new construction, including ranches, Split-Levels, and post-war Colonial Revival houses. The village grew as the Eisenhower Expressway to the north and Tri-State Toll Road to the west became major

transportation routes. In the 1980s, commercial enterprises moved to Westchester with the construction of the Westbrook Corporate Center.

## 4.6 Transportation

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Chicago and its surrounding suburbs have a wide and varied public transportation history. This context focuses on the modes of transportation within or near the I-290 corridor preceding the expressway's construction in the 1950s and history of the expressway itself.

### 4.6.1 Streetcars and Elevated Transit Lines

Chicago's first streetcars were horse cars run by the Chicago City Railway Company and the North Chicago City Railway Company around 1858 to 1861. Horse-drawn streetcars were slow and expensive to operate, and were substituted by cable cars in the 1880s. By 1887, the city had the largest cable railway system under the purview of three separate companies: Chicago City Railway, Chicago Passenger Railway, and the West Chicago Street Railroad Company. Although electric-powered trolleys came into being in the 1880s, the city's conversion to an electric-powered streetcar system did not occur until the mid-1890s. It was completed in 1906 and replaced the horse cars and cable cars. Various reorganizations of the multiple street railway lines and companies in Chicago from the 1890s through 1913 resulted in the Unification Ordinance of 1913, stipulating that all lines would be managed by a single association called the Chicago Surface Lines (CSL). Commencing operations in 1914, the CSL consisted of four companies: the Chicago Railways Company, Chicago City Railway, Calumet and South Chicago Railway, and Southern Street Railway.

During this same period, the city's public transportation options expanded to include elevated railroad transit lines. The Metropolitan West Side Elevated Railroad Company built the Garfield Park Line in 1895 as part of the overall Metropolitan West Side Elevated Railroad, also known as the "L." It was Chicago's third elevated railroad transit line and the first electrically powered one in the city. The four-track main line ran from downtown Chicago to Marshfield Avenue with branches to Logan Square, Humboldt Park, Garfield Park, and Douglas Park. The Garfield Park Line continued westward from Marshfield Avenue, parallel to Van Buren Street and Harrison Avenue, to the city limits at Cicero Avenue. It was eventually extended west to the Forest Park, Maywood, and Bellwood suburbs. In 1902, the line was extended to Laramie Avenue with a connecting interurban service on the Aurora Elgin & Chicago Railway between Laramie Avenue and Aurora. The line was extended again in 1905 to Desplaines Avenue in Forest Park, providing local service over the Aurora Elgin & Chicago Railway ground-level trackage. In 1926, the Garfield Park Line was extended to Roosevelt Road in Westchester on a new branch extending south from the Chicago Aurora & Elgin Railroad (formerly the Aurora Elgin & Chicago Railway) at Bellwood.

The city's street railways system continued to grow throughout the 1920s, despite the rise in automobile ownership, and into the 1930s and 1940s, due to the 1933-1934 World's Fair and wartime demand. The CSL introduced gasoline buses for light routes

in 1927 and trolley buses to the northwest side in 1930 to supplement its existing service. At the height of its operations in Chicago, the CSL had numerous routes and over 1,000 miles of trackage, including routes along Harrison Avenue and Van Buren Street, as well as intersecting north-south routes, within the subject corridor. However, despite this continued growth, the four companies comprising the CSL were bankrupt and went into federal receivership in 1930. These proceedings were converted to those under the Bankruptcy Act in 1944 and trustees were appointed.

Similar to the formation of the CSL in 1913, the Metropolitan West Side Elevated Railroad Company, along with three other elevated railroad companies, formed the Chicago Elevated Railways Collateral Trust to establish cross-town services in Chicago for the first time. This partnership, and consolidation of "L" companies, was formalized in 1924 with the incorporation of the Chicago Rapid Transit Company (CRT), a privately-owned firm. In 1947, the newly formed Chicago Transit Authority (CTA), an independent governmental agency, took over the CRT "L" and CSL streetcar system operations. The CTA purchased the assets of the Chicago Motor Coach Company in 1952, unifying the public transportation system in Chicago and its surrounding suburbs.

The CTA soon began making changes to the city's public transportation system. The CTA considered streetcars old-fashioned and began replacing them with buses and trolley buses in 1948. Only four streetcar lines were left by 1954 and the streetcar system was completely abandoned by 1958. The electric trolley bus suffered a similar fate when the CTA began phasing them out of service in the late 1960s and early 1970s; the last trolley bus ran in 1973. Under the CTA's purview, new "L" lines were constructed, existing lines were extended or renovated, and others were closed.

In 1949, plans were underway to begin construction of the Congress Expressway (now the Eisenhower Expressway), which followed Congress Street out of Chicago along the elevated Garfield Park Line route. The old Garfield Park Line would be demolished to accommodate the expressway; in its place, a new rapid transit line would be constructed in the expressway median. During construction, the Garfield Park Line was rerouted to a temporary ground-level operation next to Van Buren Street between Sacramento and Aberdeen Streets. Stops between Halsted and Kedzie Streets on the temporary line were closed. The Chicago Aurora & Elgin Railroad interurban had difficulties accessing the temporary line, cutting their service back to DesPlaines Avenue and eventually ending passenger service in 1957.

On June 22, 1958, the CTA opened its first newly designed rapid transit line, the Congress Line, from Forest Park on the west end to the Dearborn Street Subway at LaSalle/Congress station, to Logan Square on the east end. Initially called the West Side Subway, the Congress Line replaced the over 50-year-old elevated Garfield Park Line. The Congress Line pioneered a new station and route design by placing the rapid transit line in the center of the expressway, the first of its kind in the nation. Within the expressway right-of-way, each station included an island platform and small station house containing the ticket booth and turnstiles, connected by an enclosed, sloping ramp. The station platform was a 600-foot island topped throughout by a canopy,

supported by structural aluminum columns. The canopy extended beyond the platform edge, over the train car roofs. At a route length of 8.7 miles, the Congress Line had fourteen stations, three of which have since been abandoned, and was linked with the CTA Douglas branch. In 1994, the CTA changed its route names to color designations and the Congress Line became the Forest Park branch of the longer 26.93-mile-long Blue Line.

#### **4.6.2 I-290 Eisenhower Expressway**

Daniel Burnham and Edward H. Bennett's 1909 *Plan of Chicago* proposed a west side boulevard along the line of Congress Street. The new boulevard would connect the existing two-block-long Congress Street from State Street to a cultural center of new buildings in Grant Park, a new civic center at Congress and Halsted Streets, and to western parks and suburbs beyond the Chicago city limits. In the late 1920s, the U.S. Post Office chose a site for Chicago's new main post office that would block any future development of the proposed Congress Parkway. Objections from Bennett and the Chicago Plan Commission led to a compromise that left a passageway through the building, which was completed in 1933, and preserved the right-of-way for a future road. A new subway system was also designed to accommodate a future expressway. During this period, plans for Chicago area superhighways continued to advance and a West Side route remained a high priority.

Following an extensive study of alternatives, the city's 1940 Comprehensive Superhighway Plan included a West Side route along the Congress Street alignment and was the city's first priority in establishing a comprehensive superhighway system. In 1940, Chicago City Council allotted \$2.2 million for right-of-way, construction, and engineering. In 1942, they authorized the acquisition of the first nine parcels of right-of-way for the West Side superhighway. The state and county took several more years to make a financial commitment to the expressway construction, but agreed in 1945 to each pay a third of the estimated \$45 million cost.

City, county, and state funding agreements and World War II delayed construction, but work on Congress was expected to begin quickly once the war was over. However, skyrocketing costs, limited funding, extensive utility relocation, poor subsurface conditions, and the need for agreements with three railroads, the Village of Oak Park, and a cemetery in the proposed pathway all added time and cost to the project schedule. Railroad tracks, the elevated Garfield Park "L" line, and numerous buildings in the proposed expressway's path were demolished, moved, or altered, displacing thousands of residents, bisecting neighborhoods, and adding to the overall construction costs. A comparative analysis of the 1950 and 1951 Sanborn Fire Insurance Maps with the current 2015 Cook County Assessor tax parcels and 2013 aerial photography was completed to determine the number of buildings that were demolished within the current project limits for the communities of Chicago, Oak Park, Forest Park, Maywood, Broadview, and Bellwood. Building types included single-family homes, flats or larger apartment buildings, garages, small one-story structures, commercial buildings, and factory buildings. In total, within the current I-290 Eisenhower Expressway project limits, there were at least 2,174 or more buildings demolished for the expressway's construction in

the 1950s. At least 1,768 buildings or more were demolished in Chicago; additional research indicates 250 buildings within the Chicago Loop were also demolished and in some cases, buildings were moved instead of demolished. In Oak Park, approximately 115 buildings were demolished, while approximately 124 buildings were demolished in Forest Park. Maywood experienced approximately 122 building demolitions and Broadview and Bellwood had 38 and 7 building demolitions, respectively. In Forest Park, this also involved moving 3,762 graves from three cemeteries and an agreement with the Baltimore and Ohio Chicago Terminal Railroad to relocate their tracks for the new roadway. Railroad relocation work was completed in stages, involving first a temporary run-around track, and later, a permanent track to not disrupt rail movement. The Garfield Park "L" line was to be replaced as a ground-level line within the expressway median; during construction, portions were temporarily rerouted and the original elevated line was demolished.

The Congress Expressway's 14.5 miles opened in seven sections between 1955 and 1960. Opening in sections was a political necessity to show the public that the expressway plans were in progress. As usable sections opened, various temporary access and exist arrangements were made to accommodate the abrupt termination of the expressway. The expressway's first 2.5-mile segment between 1<sup>st</sup> Avenue in Maywood and Mannheim Road in Hillside opened to traffic in December 1955. Later that same month, an additional four miles opened between Ashland and Laramie Avenues in Chicago. The CTA's new Congress Line, which replaced the Garfield Park "L," opened in 1958. In 1960, the expressway's final segment opened between DesPlaines and 1<sup>st</sup> Avenues and the entirety of the expressway from the Tri-state Tollway in Hillside east to downtown Chicago was opened to traffic.

The expressway was originally called the Congress Expressway because its eastern end was located at Congress Parkway and was marked as part of I-90. It was later renamed Eisenhower for former President Dwight D. Eisenhower in 1964 and renumbered as I-290 in 1978. The expressway was the first in the United States to incorporate a rapid transit line and an expressway within the same corridor. In 1971, the Eisenhower Extension was completed from Elmhurst to Schaumburg, extending I-290 further westward.

## 4.7 Architecture

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The following sections discuss the architectural styles and vernacular forms of resources in the project area.

### 4.7.1 Architectural Styles

#### 4.7.1.1 *Tudor Revival*

The Tudor Revival style was the dominant style of domestic buildings in the early twentieth century, particularly in the 1920s and 1930s. Loosely based on a variety of early English building traditions, the American interpretations emphasized steeply-pitched, front-facing gables as the dominant facade element; and about half have ornamental false half-timbering. The earliest American examples date from the late

nineteenth century, tended to be architect-designed landmarks, and closely copied late Medieval English buildings with Renaissance Revival detailing. More modest examples from 1900 to 1920 incorporated steep gables, half-timbering, or other typical detailing on otherwise symmetrical facades; most commonly, these were full-front gable facades. These earlier examples were usually clad with weatherboard, shingles, or stucco, while post-World War I examples more commonly used brick and stone cladding. These later examples sometimes incorporated Craftsman-style decorative detailing.

The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style house.

#### **4.7.1.2 Neoclassical**

The Neoclassical style was a common and popular building style for mid-sized downtown commercial buildings, and specifically banks, after the turn of the century. The Neoclassical style became popular after the 1893 World's Colombian Exposition in Chicago. The large, classical Exposition structures featured colonnades, pediments, and other classical details. Following the Exposition, many large commercial and public buildings were designed using these same elements. The smaller Exposition buildings inspired Neoclassical residential construction. In 1907, McKim, Mead & White designed the Knickerbocker Trust Company in New York in the Neoclassical style, with massive Corinthian columns, pilasters, and a large, decorated entablature. This bank building set a precedent for bank architecture in the coming decades. The Neoclassical style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Neoclassical architecture often included a masonry veneer, columns, pediments, elaborate classical door surrounds, pronounced cornices featuring dentils and other ornamentation, rectangular windows, and decorative details. Post-war Neoclassical architecture was much simpler, alluding to columns with simple posts and simplified pediments without additional classical motifs.

#### **4.7.1.3 Colonial Revival**

The Colonial Revival style was a common and popular building type between 1880 and 1955, especially for homes. The style encompassed a renewed interest in the English and Dutch houses of early America, especially the Georgian and Adam styles. Early examples of the style were not typically historically-accurate copies of Colonial-era homes. Instead, details from two or more architectural precedents were combined freely, resulting in an eclectic mixture of Colonial details. These houses had symmetrical facades with multi-pane, double hung sash windows, an entry porch, and classical details. The Colonial Revival style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Colonial Revival architecture often included pilasters and keystones, prominent fenestration surrounds, and parapet walls on the gable end. These homes represented close copies of early Colonial examples, the result of new printing methods at the turn of the century, which allowed

for photographs of Colonial-era buildings to be widely disseminated in books and periodicals for the first time. Due to the economic downturn of the 1930s and changing architectural preferences, post-war Colonial Revival architecture was much simpler, with simple posts and second story overhangs that referenced the Colonial period without additional classical motifs.

#### **4.7.1.4 *Beaux Arts***

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth-century American architects were trained at the École des Beaux Arts in Paris, France, where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition, and were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

#### **4.7.1.5 *Renaissance Revival***

The Renaissance Revival style was popular from 1890 to 1935, with details borrowed directly from original Italian Renaissance architecture, such as recessed entry porches and full-length, first-story arched windows. Prominent American architect Richard Morris Hunt helped popularize the style, which was seen at the 1893 World's Columbian Exposition in Chicago. The style was used as a dramatic contrast to the Gothic-inspired Shingle or Queen Anne styles. Prior to World War I, it was primarily applied to architect-designed landmarks in major cities throughout the country. After, vernacular and residential interpretations spread widely due to the perfection of masonry veneering techniques. The Renaissance Revival style is characterized by stucco, masonry, or masonry-veneered walls; a low-pitched hipped roof covered by ceramic tiles; a symmetrical facade; upper-story windows that are smaller and less elaborate than those below; and an entrance area accented by small classical columns or pilasters. Some examples have flat roofs with a roofline parapet or balustrade. Common decorative details include quoins, pedimented windows, classical door surrounds, molded cornices, belt courses, and roof eaves brackets.

#### **4.7.1.6 *Prairie Style***

Developed by a group of Chicago architects known as the Prairie School, the Prairie Style originated in Chicago as one of the few indigenous American styles in the early twentieth century. The Prairie School grew out of the Arts and Crafts movement, which promoted hand workmanship and small shops in the face of increasing industrialization. The movement originated from the British Arts and Crafts movement,

and gained a foothold in Chicago in the 1890s, centered at the Hull House, which was the headquarters of the Chicago Arts and Crafts Society. The Chicago handicraft industries grew in popularity throughout the early twentieth-century.

The Prairie style profoundly affected the development of the Chicago bungalow and early twentieth-century housing styles. The style's low proportions were meant to harmonize with Midwestern prairies and the surrounding landscape. Frank Lloyd Wright was the acknowledged master of the Prairie Style house and his and Louis Sullivan's examples influenced many of Chicago's important architects. Landmark examples of the Prairie Style are located throughout Chicago and its suburbs, particularly in Oak Park and River Forest, as well as in major Midwestern cities. Pattern books and popular magazines spread vernacular examples throughout the Midwest and, to a lesser degree, other regions.

A short-lived style, most Prairie buildings were constructed between 1905 and 1915, fading quickly from fashion after World War I. The Prairie Style house is typically square or rectangular in form, two stories with one-story wings or porches, and topped by a low-pitched, hipped roof with widely overhanging eaves and a broad, flat chimney. Appearing low to the ground, the style is defined by strong horizontal lines emphasized by multiple banks of windows that sometimes wrap around corners, belt courses, horizontal patterns in the wall materials, and details at the facade, cornices, and eaves. Most were clad in some combination of brick, stone, wood, or stucco materials; the use of contrasting wall materials or trim emphasized the top half of the house's upper story. The porches often have massive, square porch supports constructed of masonry in high-style examples while vernacular examples more commonly have square wooden imitations. Though lacking in ornamentation, the Prairie Style incorporated a variety of geometric and nature-inspired Wrightian and Sullivan-esque forms and shapes through window arrangements and glazing, columns, cornices, low walls, and planters. Some examples also incorporated Mission Revival or Renaissance Revival details like tiled roofs or cornice brackets.

#### **4.7.1.7 Craftsman**

The Craftsman style, applied to the bungalow house form, emerged during the early twentieth century in southern California. The style was popularized by architects Charles and Henry Greene, as their designs spread across the United States via pattern books and architectural magazines. The name bungalow, originating in India, refers to a low house surrounded by galleries or porches. By the 1920s, the Craftsman-style bungalow had risen to prominence as the most popular domestic style in the country.

The bungalow was especially popular amongst the country's burgeoning middle class in rural and urban areas, because it was inexpensive to build, fashionable, and modest in scale. Because the style is rooted in the Arts and Crafts movement, the bungalow features simple details and massing, along with low-pitched, gabled roofs with exposed rafters. A front porch is often located beneath the main roof on the facade of the house, supported by tapered square columns typically extending to ground level. The bungalow was most commonly clad in wood clapboard or wood shingles, though

stucco, stone, brick, and concrete block were also used. The Craftsman-style bungalow was sometimes also included secondary stylistic influences, such as Tudor Revival-style false half-timbering, Swiss balustrade, or Oriental roof forms.

#### **4.7.1.8 Chicago School/Commercial Style**

In the 1880s and 1890s, escalating land prices and the introduction of elevators and structural steel framing enabled Chicago architects to start building upwards. More high rises were being commissioned for larger cities and required a new approach to architectural design. The twentieth century required functional high-rise building designs, particularly in increasingly dense urban cities. Chicago's Reliance Building, constructed in 1893, was one of the early high rises to begin incorporating a functional design. Fully developed in downtown Chicago's Loop area, the Chicago School of architecture was a new style based on the utilitarian needs of tall, urban commercial buildings, rather than historical precedent. The style was also referred to as the Commercial Style. Chicago School buildings took advantage of new technologies to make high-rise construction possible, including steel framing, elevators, and improvements in foundation construction, wind bracing, and fireproofing. Chicago School architects include Henry Hobson Richardson, Daniel Burnham, Louis Sullivan, and William LeBaron Jenney, among others.

The exterior of Chicago-style buildings were meant to clearly express their steel-frame construction, relying on the repetition of windows across multistoried, rectangular facades. A Chicago window unit was located between steel columns, comprised of a large fixed picture window flanked by a smaller double-hung window for ventilation on each side. The steel-frame buildings were masonry clad, usually in terra cotta, and sometimes incorporated Neoclassical-style elements, though most were minimally ornamented. The building form often comprised the parts of a classical column: the base was the first couple stories, the shaft the middle stories with little ornamental detail, and the capital was the last story or two, often capped by a cornice with more ornamental detail.

#### **4.7.1.9 Sullivanese**

Created by prominent architect Louis Sullivan, the Sullivanese style was developed in response to the emergence of tall, steel-frame skyscrapers in the 1890s. Like Chicago School buildings, Sullivan divided the new building type into three distinct parts, but through the use of design and ornamentation. The base featured a prominent entry level, the middle section had bands of windows and vertical piers, and the top was capped by a highly decorative cornice, often featuring round porthole windows. Sullivan applied classical design principals and elaborate ornamentation to his skyscraper designs, unlike the contemporary Chicago School buildings. Sullivanese-style buildings are characterized by Art Nouveau influences, using geometric forms, curving lines, and Celtic-inspired entwined patterns as ornamentation. The urban Sullivanese style is primarily seen in large cities or regional centers. In Chicago, Sullivanese-style buildings are found in the Loop, Lincoln Square, and North Lawndale.

#### **4.7.1.10 Art Deco**

The Art Deco style flourished in the country during the 1920s and 1930s. The style gained popular attention in the post-war era of the 1920s following the 1922 design competition for the Chicago Tribune Headquarters. Eliel Saarinen's second place submission of an Art Deco design for the headquarters was immediately touted by architects and quickly gained popularity. The 1925 Exposition des Arts Decoratifs in Paris further popularized the style. Since the new style was seen as a rejection of historic precedents because of its use of new construction technologies, it became a popular design for the emerging skyscraper buildings. The Art Deco style embraces smooth wall surfaces, zigzags, chevrons, and other stylized and geometric motifs as decorative facade elements, as well as towers, setbacks, or other vertical projections to give emphasis to the vertical aspect of a building.

#### **4.7.1.11 Modern-Era**

Modern-era architecture became popular in the United States in the 1940s after the arrival of exiled European Bauhaus architects such as Marcel Breuer, Walter Gropius, and Ludwig Mies van der Rohe. The American manifestation of the movement was less political than the Bauhaus, but still emphasized efficient design and modern materials. Early Modern-designed office towers and public buildings maximized space and windows with minimal facade decoration. The Modern house slowly became popular throughout the mid-twentieth century. While West Coast varieties were constructed before World War II, the movement became more popular after the war. The Modern house was influenced not only by the Bauhaus, but also the Prairie Style architecture of the previous decades. Some Prairie Style elements include low-pitched gables and overhanging eaves. Modern architecture emphasized harmony between the building and surrounding landscape, and utilized natural light. Basic characteristics of Modern-era dwellings include clean horizontal and vertical lines, rectangular forms, low massing, lack of decoration, the use of several modern materials, and the use of glass to take advantage of natural light.

After World War II, Modern architects began exploring different forms such as curved surfaces made possible by new materials. Frank Lloyd Wright's Guggenheim Museum, constructed in 1956, utilized reinforced concrete to create a curved, inward-focused shell. Wright asserted that Modern architecture was not purely motivated by function, but could also portray symbolic or psychological force. Eero Saarinen, a contemporary architect and son of Eliel Saarinen, agreed with Wright and designed Modern-era structures such as the Gateway Arch in St. Louis, Missouri, for a design competition in 1948 and the Trans World Airlines Terminal at Kennedy Airport in New York City in 1962. Saarinen improved his design for the Gateway Arch over the following years and construction began in 1961. He utilized a soaring parabolic form to celebrate the early pioneers' journey through the expansive, unknown western territory. When designing the Trans World Airlines Terminal, he utilized curved lines and cantilevered spaces that portray the idea of flight.

## **4.7.2 Vernacular Building Types**

### **4.7.2.1 Worker's Cottage**

In the years following the Chicago Fire of 1871, the worker's cottage became the dominant vernacular form of urban housing in working-class Chicago neighborhoods through the early twentieth century. The worker's cottage proliferated during the 1880s, due to the real estate boom associated with the industrial expansion of the city's outlying areas. Marketed as inexpensive by local real estate syndicates, the working-class population was able to claim homeownership. Although large developers built rows of identical simple cottages in neighborhoods, the majority of neighborhoods contained a variety of modified houses.

The modest worker's cottage was one story or one-and-a-half stories, rectangular, and generally unornamented. Earlier versions were commonly clad in wood while later versions were of brick. Many were built on a raised basement and had a front-facing gable roof and an attached full-width porch at the facade. If ornamentation was present, it was restricted to the window surrounds and beneath the roofline. Inside, the earlier, simpler cottages contained four to six rooms, with the bedrooms located on one side of the house and the parlor, dining room, and kitchen on the other side. Later one-and-a-half-story examples also had a formal front hall and staircase.

### **4.7.2.2 American Foursquare**

In the early twentieth century, the American Foursquare became a popular house form in urban and rural areas. The American Foursquare is also sometimes classified as vernacular Prairie, cornbelt cube, or Midwest box for its prevalence in rural locations. The two-story American Foursquare typically had a low-pitched, hipped roof with attic dormers; wide, enclosed eaves; and a one-story, full-width porch on the facade. It was frequently distinguished by Prairie or Craftsman influenced stylistic detailing, unlike its rural counterparts, which remained relatively plain; Colonial Revival, Neoclassical, and Tudor Revival influences were also sometimes incorporated. In Chicago and the surrounding suburbs, the American Foursquare often incorporated Prairie and Craftsman-style elements and shared a similar interior floor plan with the bungalow form. The American Foursquare's boxy shape provided a maximum amount of interior space while making the most of small city lots.

### **4.7.2.3 Chicago Bungalow**

With its origins rooted in the Arts and Crafts movement of the early twentieth century, the Chicago bungalow is a ubiquitous house type throughout Chicago and the surrounding suburban areas. Constructed between 1910 and 1940, it was an affordable and stylish home for residents moving out of the city's older downtown neighborhoods. Many were built from house plan catalogs, modified to fit the physical limitations of narrow city lot sizes and the builder's preferences. More than 80,000 bungalows were constructed throughout the city, representing nearly one-third of the single-family housing stock.

The one-and-a-half-story Chicago bungalow was constructed exclusively of brick on a concrete foundation and topped by a low-pitched hipped roof with wide overhangs and

a central dormer at the front and back of the house. Its long rectangular form was well-suited to the city's long and narrow lot sizes. All had a full basement. The bungalow's facade was typically distinguished by an off-center or side entrance under a small covered porch and a row of double-hung windows that often had upper sashes of decorative colored and cut glass patterns. Many bungalows had a living room that projected out from the facade into the front yard as a square or angled bay lined with windows. The facade was typically clad in face brick while the secondary elevations were of common brick. The bricks were laid in decorative patterns to add character and depth to the house in addition to decorative and structural limestone details. Limestone insets and bands were incorporated at the basement level, the roofline, and above and below the windows. Bungalows located on corner lots were often larger, incorporating more elaborate ornamentation on its facade and side elevation, than those built side by side. The limestone bands, rows of windows, low-pitched roof, and rectangular form contributed to an overall horizontal appearance, conveying its Arts and Crafts movement and Prairie Style antecedents. The house form was further distinguished by the liberal use of windows of various sizes and shapes to provide light, air, and a feeling of openness and connectivity to the outside, which reflected an Arts and Crafts movement philosophy emphasizing a park-like streetscape with mature trees, landscaped lawns, and foundation plantings. Most Chicago bungalows also had a similarly designed garage located at the back of the lot, accessed by the public service alley.

### **4.7.3 Multifamily Building Types**

Multifamily residences proliferated in Chicago and its suburbs in the early twentieth century in response to a rapidly growing population, the physical limitations of city lot sizes, the existing street layout with service alleys, and the passage of Chicago's Tenement House Ordinance in 1902. The ordinance was enacted to prevent overcrowding and improve multifamily housing sanitation by providing minimum dwelling unit standards. A tenement house or multifamily housing was defined as any building intended or designed to be occupied as a home for two or more families, which included two, three, or six flats and courtyard apartment buildings.

The Tenement House Ordinance established multifamily building height, size, and materials standards; permissible courtyard types and dimensions; fireproof construction requirements; and interior fixtures. Buildings were to occupy no more than 65 percent of the lot; corner buildings were allotted 80 percent of the lot. Multifamily buildings taller than five stories would have to be of fireproof construction with a steel and concrete structure, while those between three and five stories would be of "slow-burning construction" with a fireproof cellar or basement, perimeter walls constructed of solid fireproof masonry, and interior construction of combustible dimensional lumber. The ordinance also specified that every unit would have at least one operable window opening in every occupied room to facilitate ventilation and lighting, as well as garbage-burning furnaces and toilets. Due to these requirements and the costs associated with fireproof construction, the majority of courtyard apartment buildings were no more than three-and-a-half-stories above grade. Additionally, most were walkups, with no

elevators, making a height of more than four stories impractical. The existing two-, three-, and six-flat buildings easily accommodated the ordinance's requirements.

#### **4.7.3.1 Flats**

In the Chicago area, "flats" refers to a specific apartment building type characterized by stacked identical single-family units on two or three floors. Primarily constructed between 1900 and 1920, flats first appeared in Chicago in the late nineteenth century to meet the housing demands of a growing working-class, immigrant population who worked in nearby industries. The two- and three-flat buildings provided denser housing on narrow Chicago city lots and extra rental income to owners, who occupied the first floor and rented the other unit(s). On the west side of Chicago, dozens of two-flats were built on spec by architects, many of whom were Bohemian, in the heavily Eastern European neighborhoods of North Lawndale, South Lawndale, and Pilsen in the late nineteenth century. Two flats became even more popular in the early twentieth century as immigrant populations moved further west and those who immigrated to Chicago as children in the late nineteenth century now had the means to purchase flat buildings instead of renting like their parents. Referred to as the workhorse of Chicago housing, they were also a means of upward social mobility as a bridge between apartment living and single-family homeownership. By the 1920s, many flats were occupied by second generation Czech, German, and Polish immigrants.

The two flat was a two-story, flat-roof building with an identical apartment unit on each floor; the three flat added one floor and one apartment unit. The buildings were usually designed with a raised basement and steps leading to a small first-story porch. Clad in brick or greystone, the facade tended to have a bay window or projecting bay on one side while the other side had a front door leading to a public stair hall, which ran along one side of the building to provide access to each unit. Flats varied in ornamentation from modest, utilitarian facades to more decorative facades with applied ornamentation in the Queen Anne, Craftsman, Prairie, or revival styles.

A four or six flat was a mirrored version of the two or three flat, centered on a common stair hall. They were typically similar in appearance and materials to the two or three flats. The six flat had an enclosed public stair hall on the building's street side and an open but covered service stair on the building's rear. When repeated along three sides of a courtyard, the six flat became a module for the courtyard building type.

#### **4.7.3.2 Greystones**

Greystones are a style of construction defined by a stone facade of either rock-faced or smooth-faced limestone or buff sandstone. The secondary elevations were clad in brick. The greystone construction style was applied to the two- or three-flat building form, which consisted of two or three stories with a raised basement and stairs leading up to a prominent front porch on the first story. The facade had stacked bay windows or a projecting bay on one side while the other side had a front door, leading to a public stair hall running along one side of the building to provide access to each unit, topped by a small window. The greystone's flat roofline often was elaborated by a continuous

ornamental limestone parapet. Most were distinguished by Queen Anne, Romanesque Revival, Beaux Arts, and Renaissance Revival ornamentation.

Greystones were expensive to construct. A significant and substantial collection of greystones are found on Chicago's southwest side in the North Lawndale community area bound by Taylor Street, Arthington Street, the Chicago and Burlington Quincy tracks, the Belt Railway, and Northwestern Railway in the NRHP-listed K-Town Historic District.

#### **4.7.3.3 Courtyard Buildings**

Typically U-shaped, courtyard apartment buildings were built around interior landscaped courtyards open to the street. The courtyards ranged in size from narrow to wide and tended to be simple with sidewalks, landscaping, and the occasional fountain. Courtyard entrances tended to reflect the building's style and ornamentation, varying from elaborate brick and stone gateway entrances to more modest brick piers with decorative ironwork or low brick walls with minimal, if any, ornamentation. The building's U-shaped configuration provided residents with access to some green space, cross-ventilation, and light. Generally constructed between 1900 and 1930, the majority of courtyard apartment buildings in Chicago, Oak Park, and other suburbs were typically three to four stories, clad in brick with stone or terra cotta trim, and had multiple entrances at various points around the courtyard. Each entrance typically provided access to two apartments on each floor, serving no more than six apartments. The first-floor units were usually a half-story above grade to increase street level separation and allow a service basement to house the boiler, utility rooms, laundry rooms, and storage units. In rare instances, the basement had apartment units, which were limited to the front of the courtyard. A variety of architectural styles were applied or integrated into the building's design, including Classical Revival, Tudor Revival, Gothic Revival, Craftsman, Spanish Revival, and Renaissance Revival. Although the courtyard apartment building is usually found in a U-shaped configuration in Chicago and its suburbs, it was also constructed in L-shaped, S-shaped, and double U-shaped forms.

## 5.0 Survey and Research Personnel

Architectural historians who meet the Secretary of Interior’s Professional Qualifications Standards (36 CFR 61) completed the field investigations and property research, and prepared the determinations of NRHP eligibility in this report.

**Table 5-1. Survey and Research Personnel**

Name	Qualification	Primary Responsibilities
WSP Parsons Brinckerhoff		
Aimee D. Paquin Architectural Historian	M.S., Historic Preservation B.A., History and American Studies 8 years of experience	Principal Investigator Report Methodology Field Investigations Property Research Technical review
Stephanie S. Foell Senior Supervising Architectural and Landscape Historian	M.H.P., Historic Preservation B.S., History and Psychology 20 years of experience	Technical guidance and review Determinations of NRHP Eligibility
Kelsey Britt Architectural Historian	B.A., Art History 4 years of experience	Property Research Determinations of NRHP Eligibility
Melinda Schmidt Architectural Historian	M.S., Historic Preservation B.A., History 3 years of experience	Property Research Determinations of NRHP Eligibility
Matthew J. Duffy Traffic Engineer	M.S., Civil Engineering B.S., Civil Engineering 3 years of experience	Area of Potential Effects Map Determinations of NRHP Eligibility Locator Maps
AECOM		
Alexander Wise Architectural Historian	M.H.P., Historic Preservation B.A., History and Anthropology 2 years of experience	Property Research Determinations of NRHP Eligibility
Rebecca Turner Senior Architectural Historian	M.H.P., Historic Preservation B.A., Business Administration 27 years of experience	Technical review

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# *Appendix A*

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## IDOT-BDE Memoranda

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*File*

**Ruiz, Vanessa V.**

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**From:** Cebulski, Jarrod J.  
**Sent:** Friday, January 25, 2002 7:59 AM  
**To:** '\* PB - Ed Leonard'  
**Cc:** Ruiz, Vanessa V.; Baczek, John A.; Zyznieuski, Walter G.  
**Subject:** RE: I-290, Cook County

Please forward this information to H&H and tell them NOT TO LOSE IT. This is our cultural resources review. We will likely not know what the impacts to these structures are for some time (1+ year) until we have proposed geometry reviewed and approved. We will not get a cultural clearance for this project until we respond. So it is important that we keep track of this memo. I would add it as a journal entry in the ECAD.

-----Original Message-----

**From:** Ruiz, Vanessa V.  
**Sent:** Thursday, January 24, 2002 5:01 PM  
**To:** Baczek, John A.  
**Cc:** Cebulski, Jarrod J.  
**Subject:** FW: I-290, Cook County

FYI.

-----Original Message-----

**From:** Majerus, Kimberly A.  
**Sent:** Thursday, January 24, 2002 4:49 PM  
**To:** Walthall, John A.  
**Cc:** Ruiz, Vanessa V.  
**Subject:** RE: I-290, Cook County

John: Thank you for handling this. We will incorporate into our efforts.

-----Original Message-----

**From:** **Walthall, John A.**  
**Sent:** Thursday, January 24, 2002 9:44 AM  
**To:** Majerus, Kimberly A.  
**Subject:** I-290, Cook County

Kim, As you know, Jerry will be out for a while so I'm trying to handle his projects. We received a historic architecture photo log from Huff & Huff for I-290 (Manheim road to Cicero Ave.) - P-91-201-00. The following structures are potentially eligible: 3,4,6,7,15,17,22(local landmark), 23\*,24\*,25\*, 30, 32#, 40, 41, 53, 69, 70, 73

*↑ razed*

\*listed as contributing to the Gunderson Historic District, pending designation (not individually eligible but they have to be coordinated as on the Register).

# see Appendix D

Please forward this information to the planners and let us know if there are to be any impacts. John

**John A. Walthall, PhD**  
**Chief Archaeologist**  
**Illinois Department of Transportation**  
**2300 South Dirksen Parkway**  
**Springfield, IL 62764**  
**Telephone: 217-785-2831; FAX: 217-524-9356**  
**email: WALTHALLJA@nt.dot.state.il.us**



# Illinois Department of Transportation

## Memorandum

---

To: Diane O'Keefe                      Attn: Pete Harmet  
From: John Walthall                      By: Laura Fry  
Subject: Affected Historic Properties  
Date: February 11, 2010

---

Cook County  
FAI 290  
Project: P-91-201-00  
Sequence # 9274C

We have received an Environmental Survey Request form and photo log for the project referenced above. The photo log shows that several buildings are located within the Oak Park Historic District (property numbers 510 through 544) which is listed in the National Register of Historic Places. Due to the historic nature of the structures all feasible means of avoidance need to be considered. If the structures cannot be avoided a Section 106/4(f) report will need to be completed.

The ESR study limits include several buildings that may be potentially eligible for the National Register of Historic Places.

Property #s 304-307 (pages 152-154)  
Property #s 311-312 (page 156)  
Property # 314 (page 157)  
Property #s 317-319 (pages 159-160)  
Property #s 320-321 (pages 160-161)  
Property # 322 (page 161)  
Property # 324 (page 162)  
Property # 325 (page 163)  
Property # 328 (page 164)

What will be the effect of the proposed project on the aforementioned properties and buildings? What additional ROW would be required and where?

Please contact me via email ([laura.fry@illinois.gov](mailto:laura.fry@illinois.gov)) or by phone (217) 558-7223

Laura Fry  
Historic Resources Specialist  
BDE





- *Belke Building*, 325 S. California Ave. (Block 33, Page 227)
- *Crane Technical High School*, 2301 W. Jackson Blvd. (Block 39, Page 248)  
\*Photo shows a non-historic addition on back of building
- *Residence*, 329 S. Leavitt St. (Block 40, Page 259)
- *Residence*, 1610 W. Jackson Blvd. (Block 46, Page 293)
- *Commercial Building*, 234 S. Ashland Ave. (Block 46, Page 295)
- *Residential Building*, 236-238 S. Ashland Ave. (Block 46, Pages 296-297)
- *Chicago & Regional Midwest Joint Board Building*, 333 S. Ashland Ave. (Block 48, Page 312)
- *Commercial Building*, 324 S. Racine Ave. (Block 51, Page 330)
- *Commercial Building*, 815 W. Van Buren St. (Block 56, Page 367) \*Photo displays back of building
- *Commercial Building*, 315 S. Peoria St. (Block 56, Page 369)
- *Residence*, 615 S. Loomis St. (Block 61, Page 381)
- *Altgeld Park Fieldhouse*, S. Washtenaw Ave. & W. Congress Pkwy. (Block 74, no photo)
- *Residence*, 2833 W. Congress St. (Block 75, Page 492)
- *Residence*, 624 S. Independence Blvd. (Block 81, Page 572)
- *Residence*, 4346 W. Flournoy St. (Block 84, Page 627)

Due to the historic nature of these resources, all feasible means of avoidance need to be considered. If these resources cannot be avoided and there will be affects to these properties, please coordinate possible minimization and mitigation measures with this office.

If there are any questions concerning this project review, please contact Emilie Eggemeyer at [Emilie.Eggemeyer@illinois.gov](mailto:Emilie.Eggemeyer@illinois.gov) or 217-558-7223.

Brad H. Koldehoff, RPA  
Cultural Resources Unit  
Bureau of Design and Environment

BK:ee

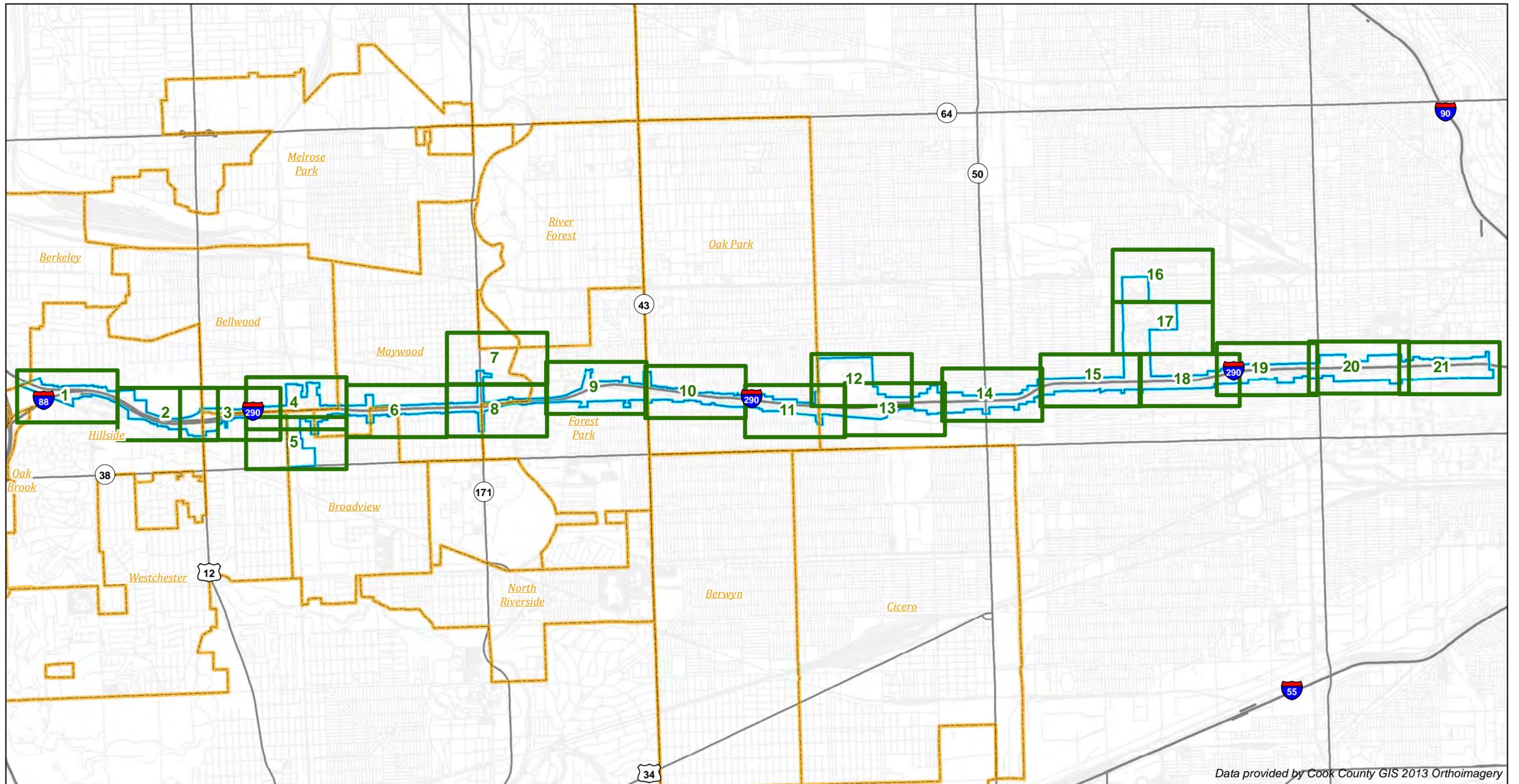
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# *Appendix B*

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## Area of Potential Effects Map

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Data provided by Cook County GIS 2013 Orthoimagery

**Area of Potential Effects and  
National Register of Historic Places  
Eligibility Determinations**

 Municipal Boundary

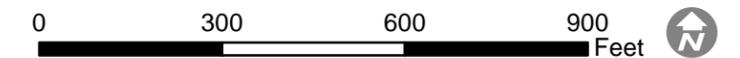
 Area of Potential Effects

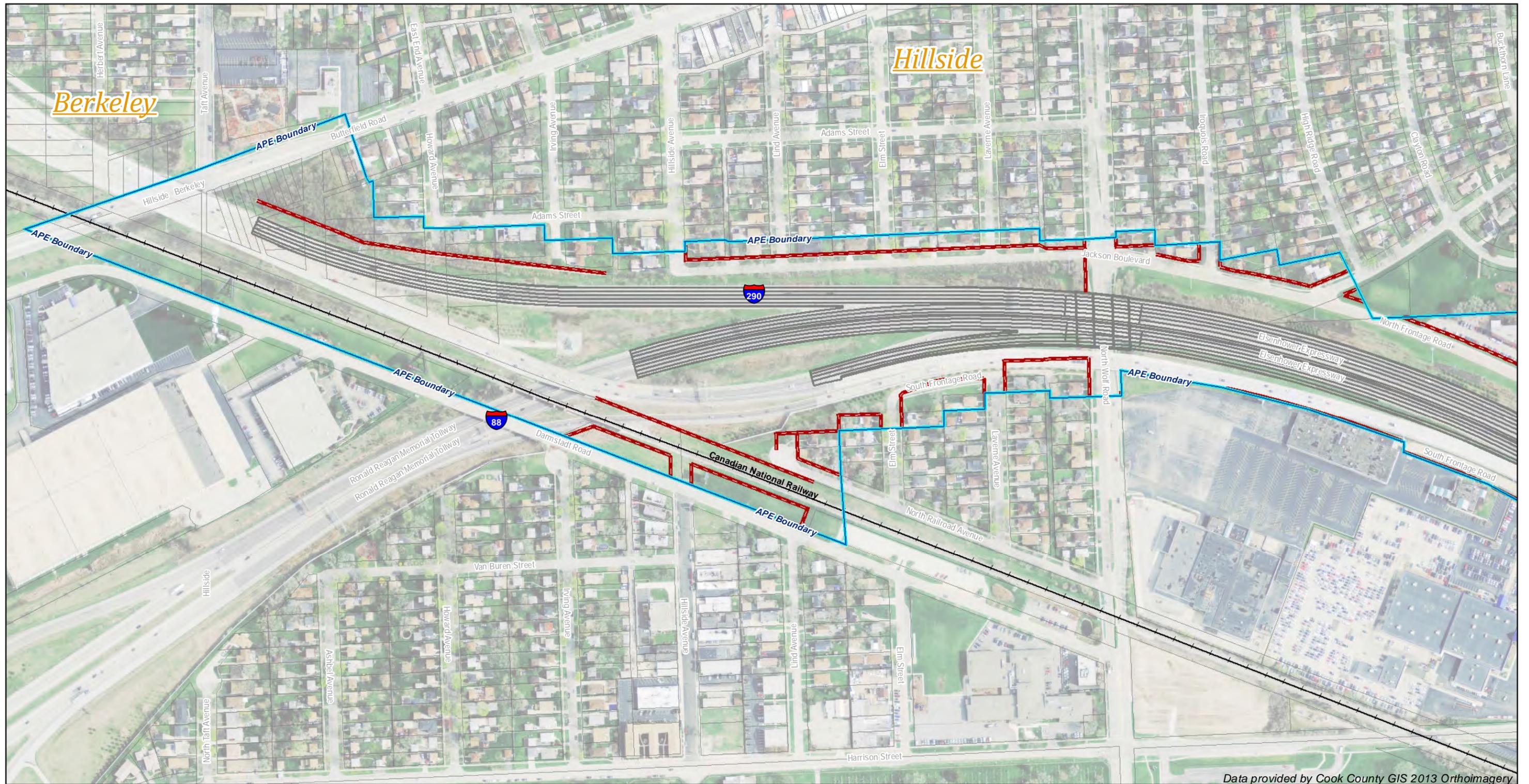
Date 3/10/2016



1 inch = 300 feet

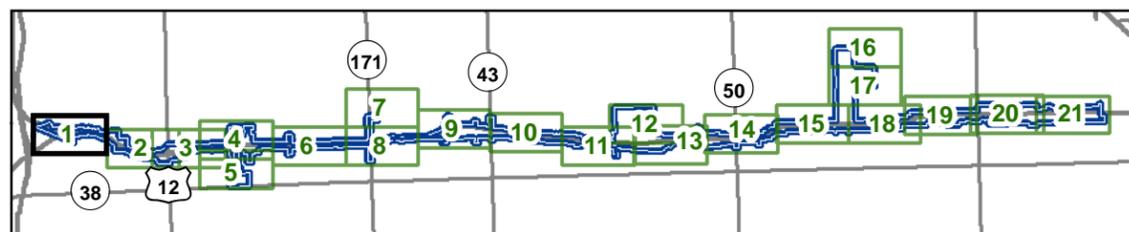
Sheet Index





Data provided by Cook County GIS 2013 Orthoimagery

**Map Overview**

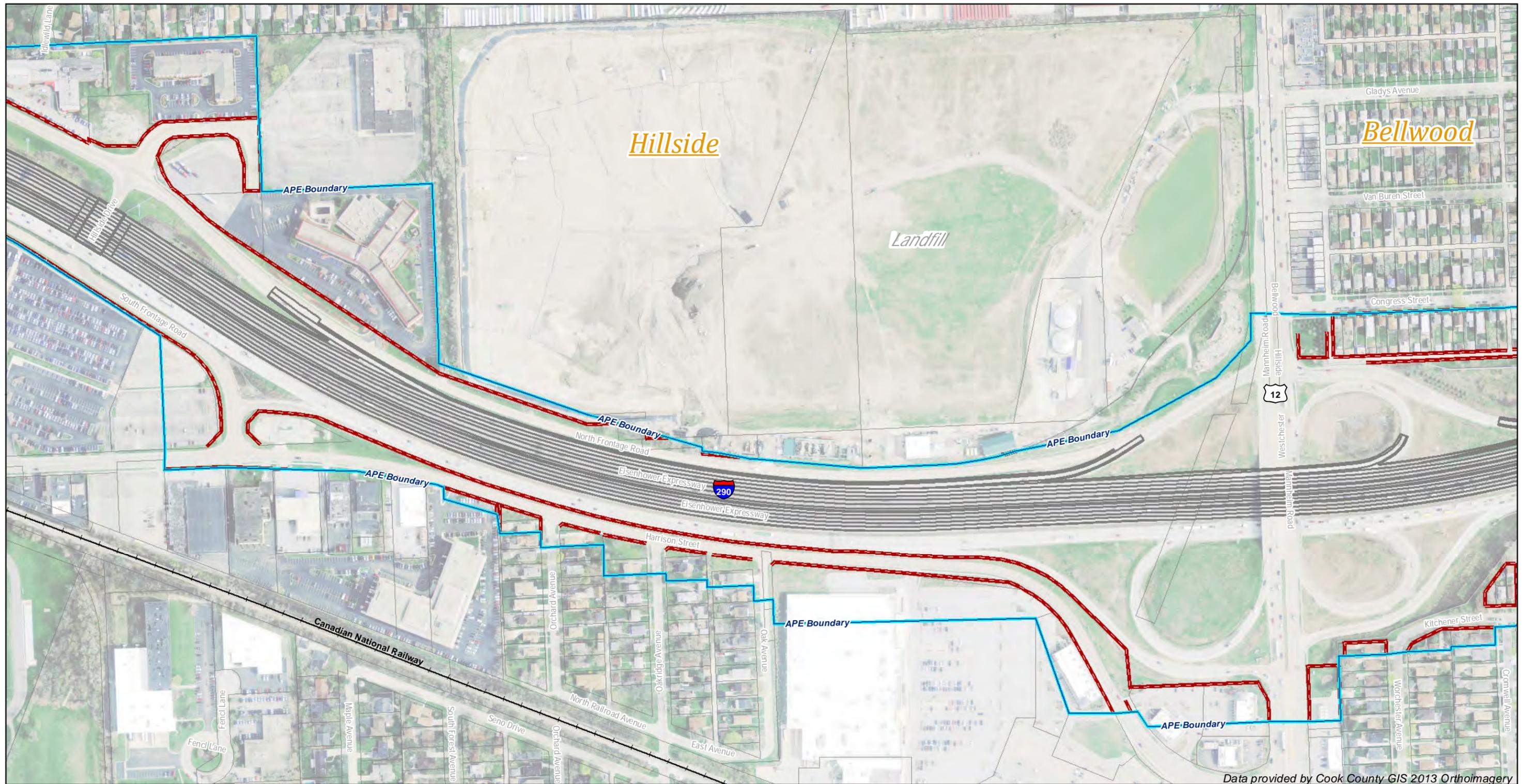


**Legend**

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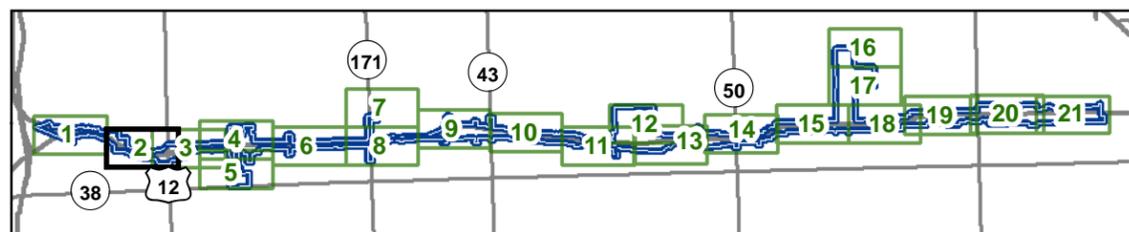
**Area of Potential Effects and National Register of Historic Places Eligibility Determinations**





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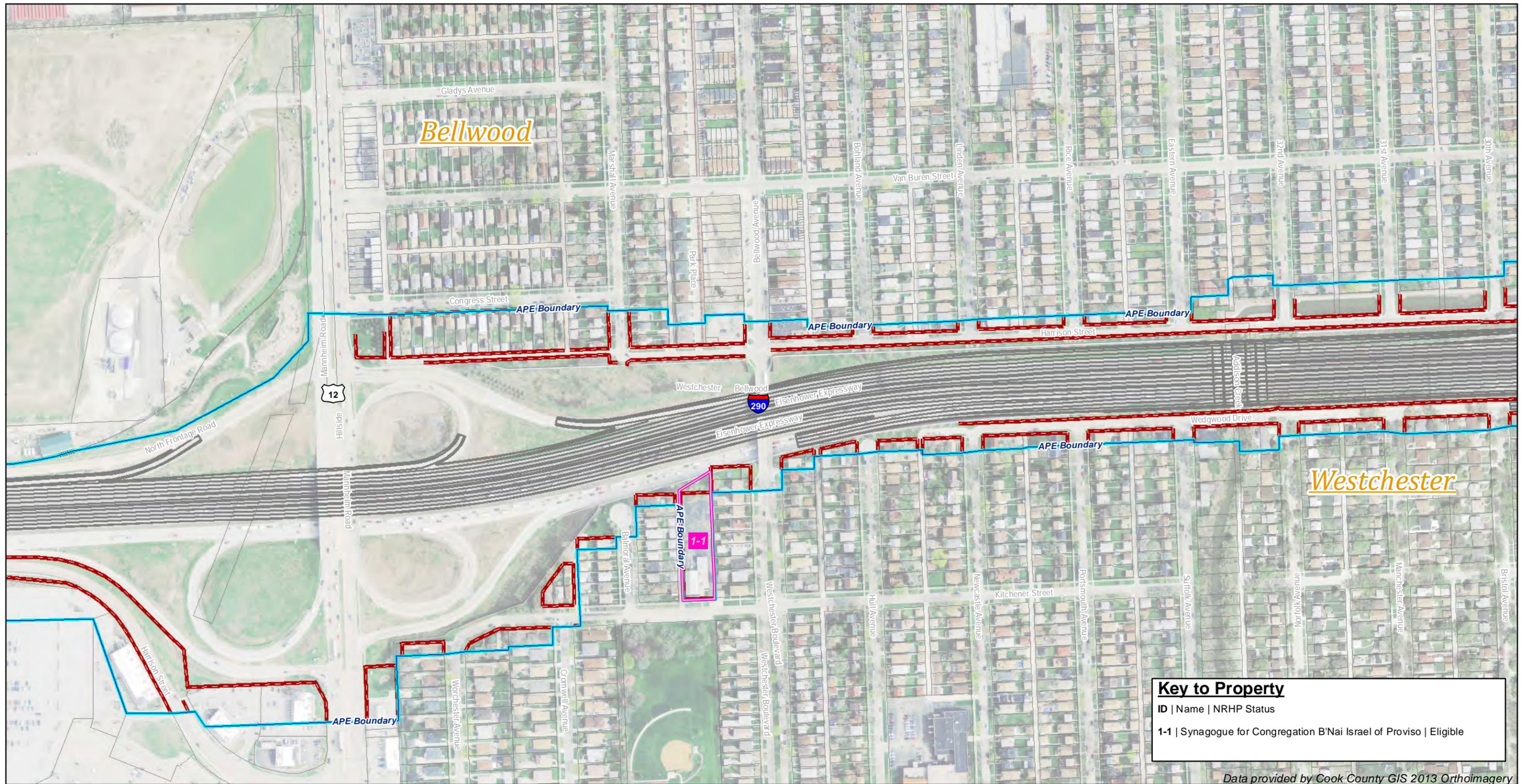
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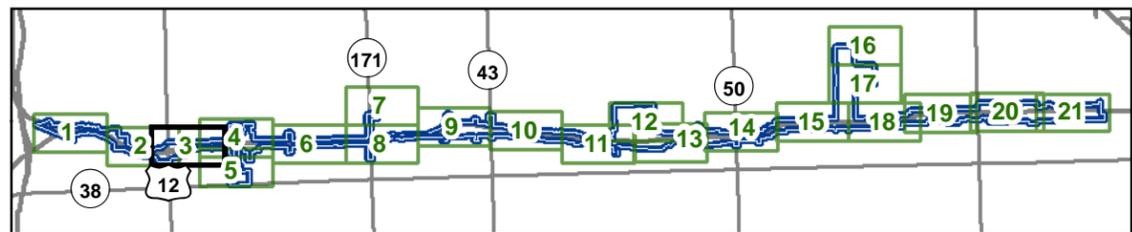




Key to Property		
ID	Name	NRHP Status
1-1	Synagogue for Congregation B'Nai Israel of Proviso	Eligible

Data provided by Cook County GIS 2013 Orthoimagery

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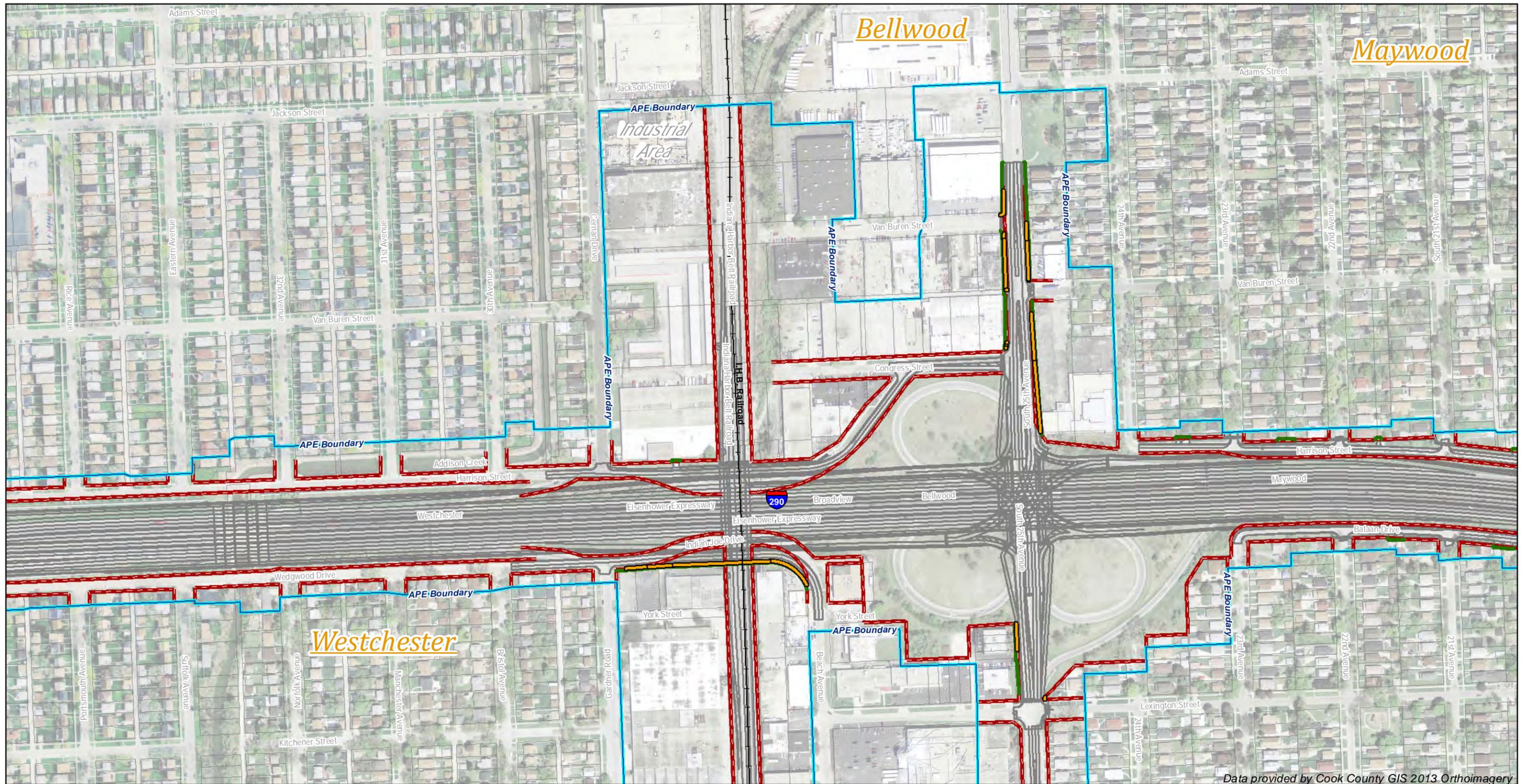
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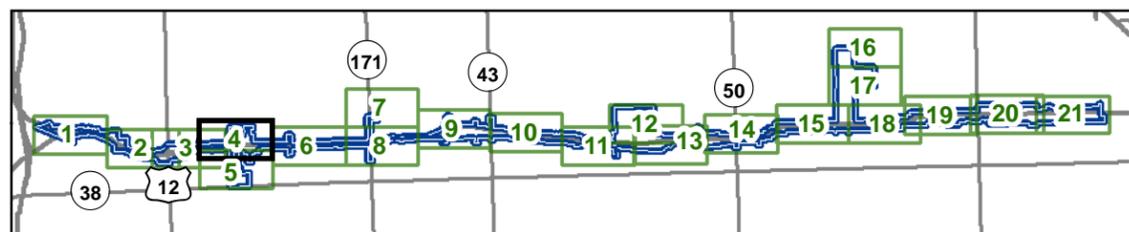
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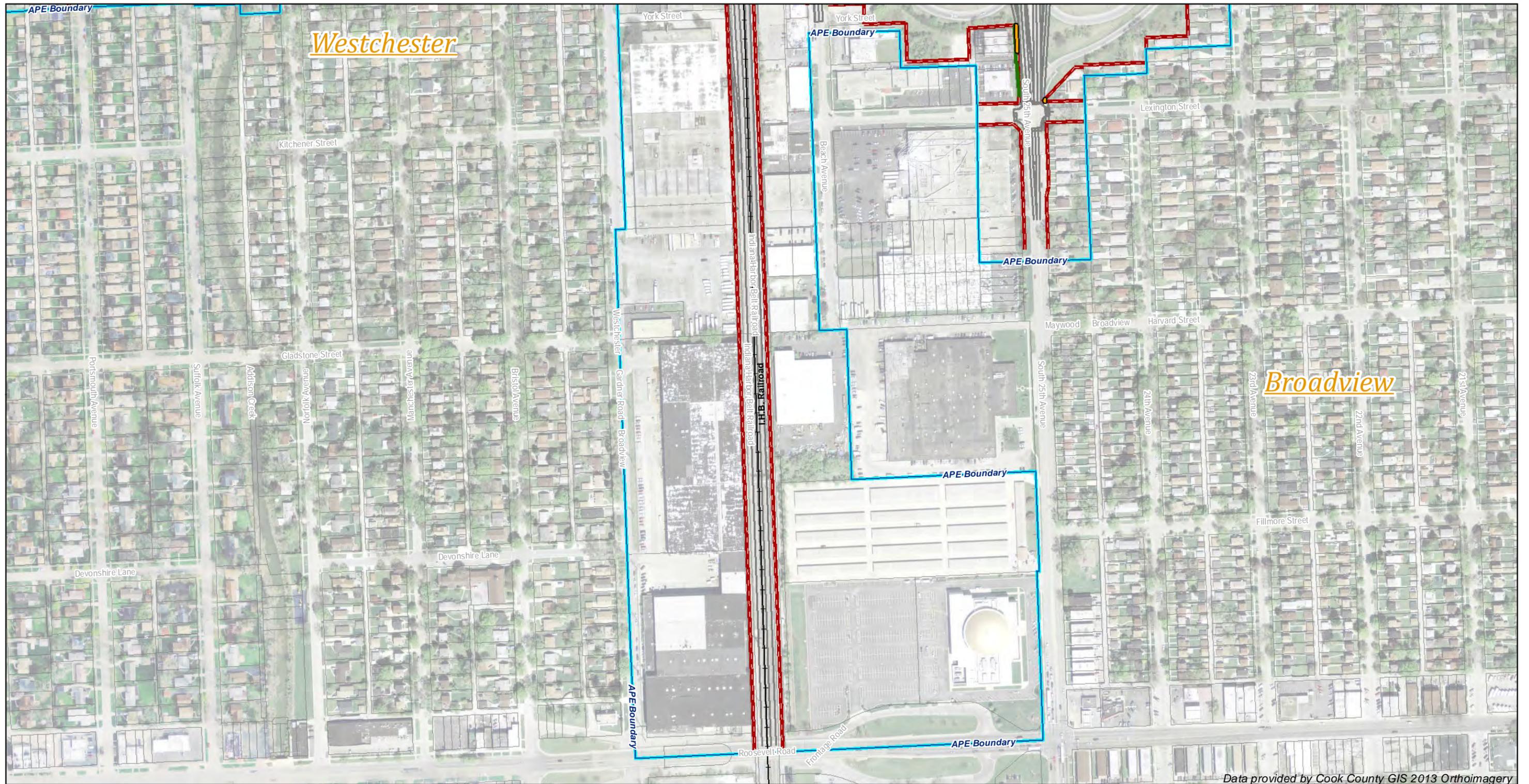
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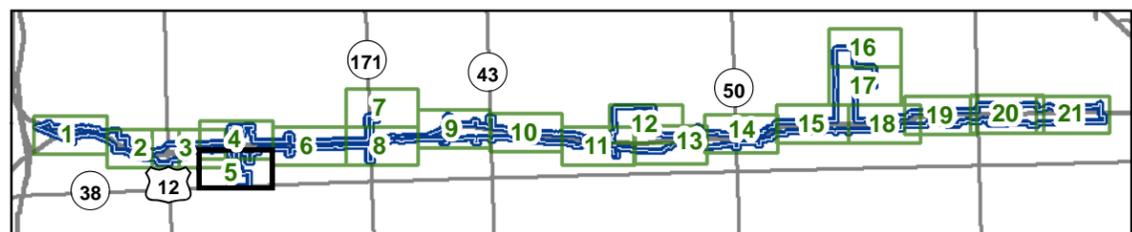
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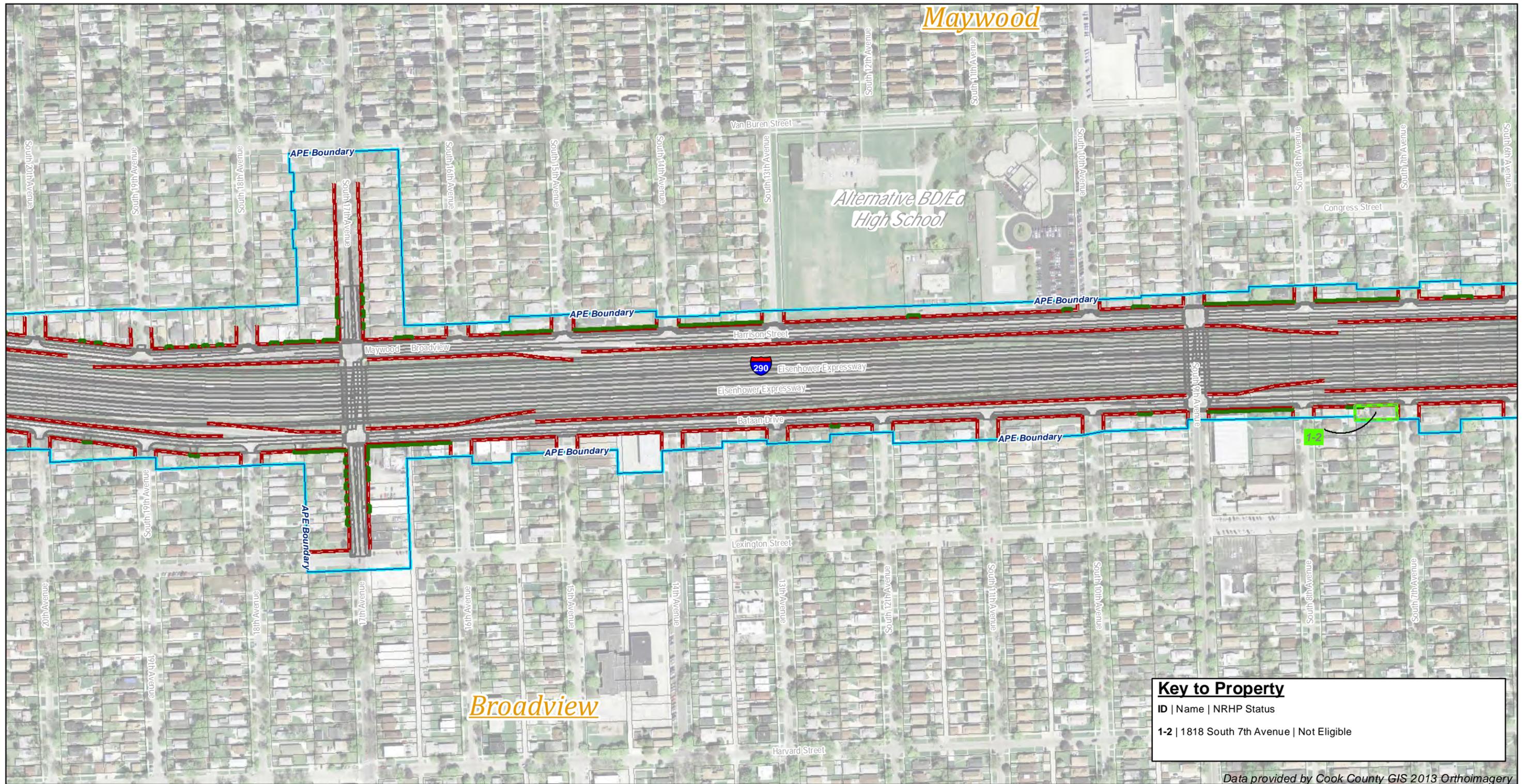
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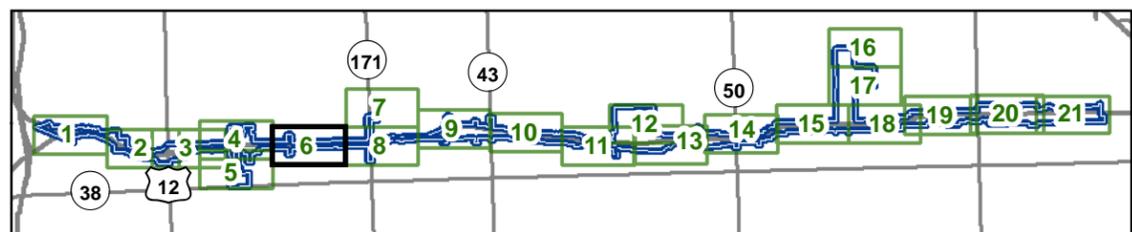
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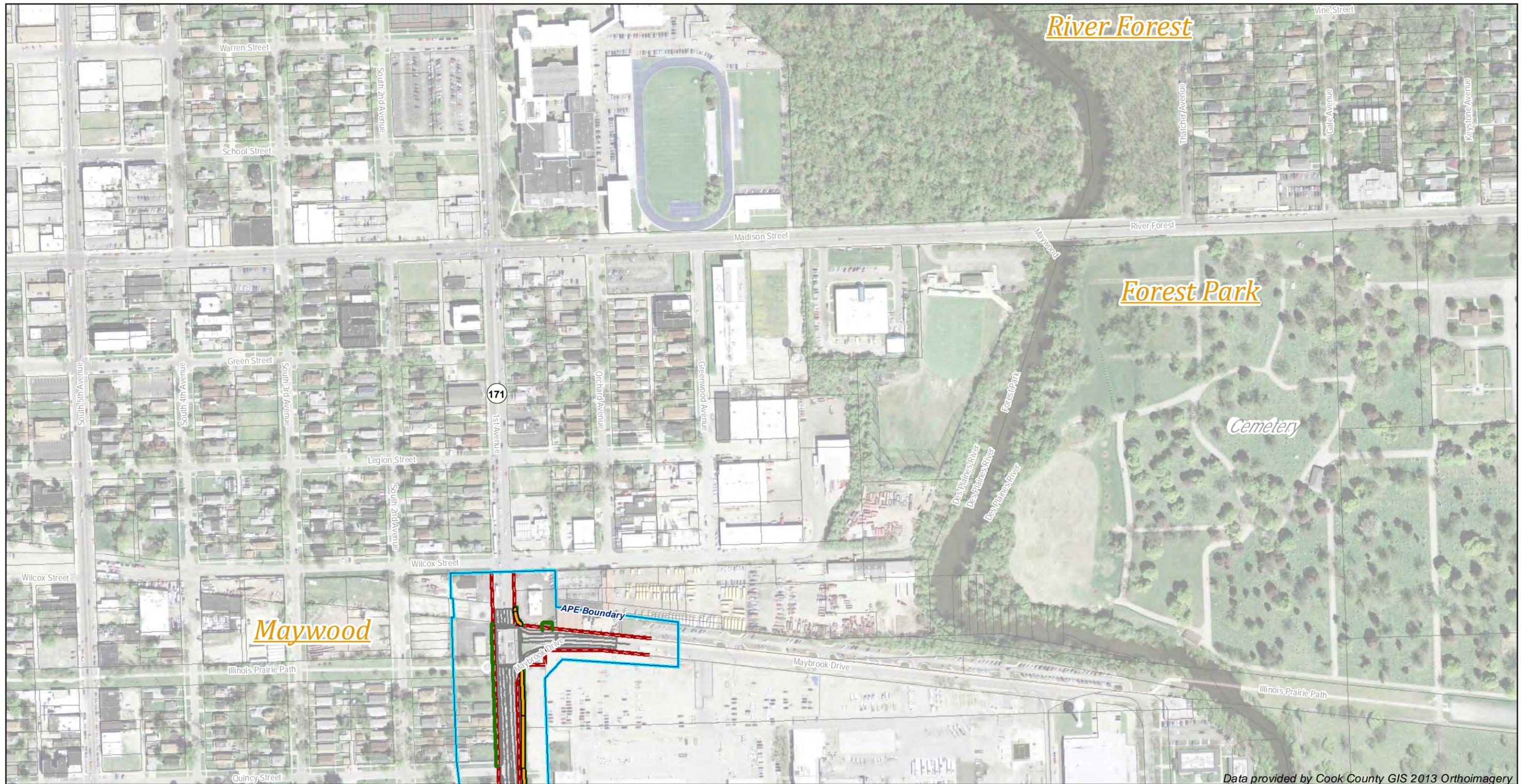
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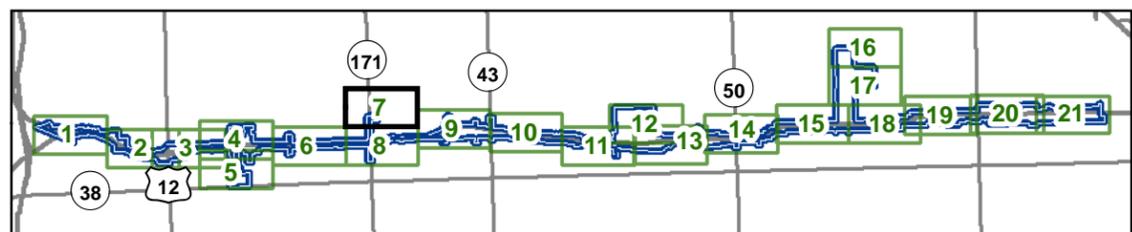
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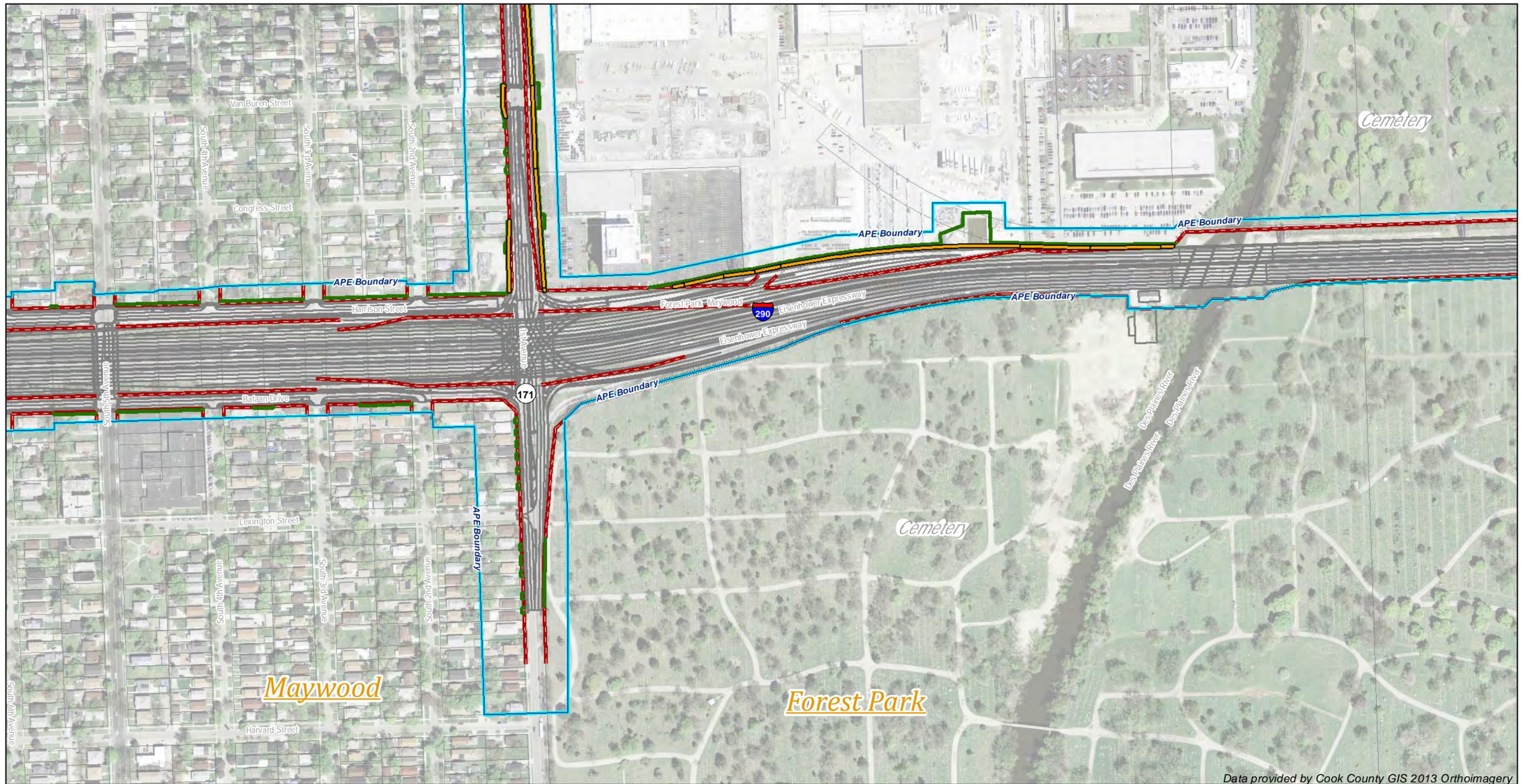
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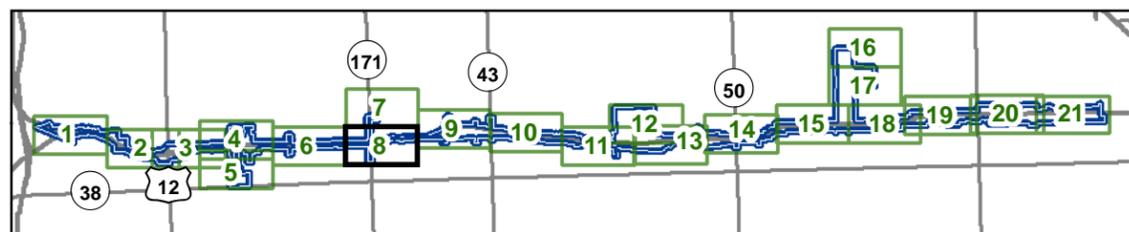
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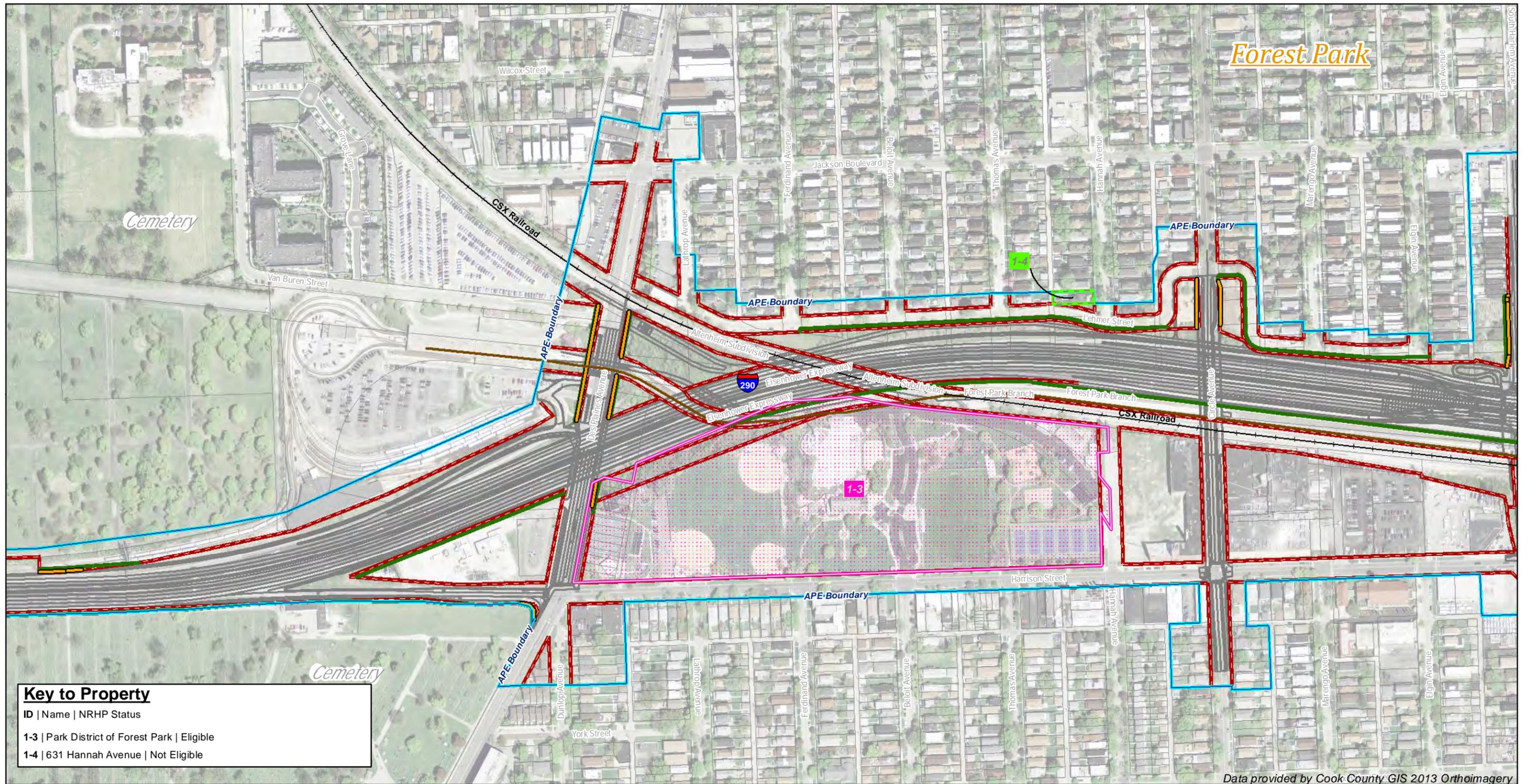
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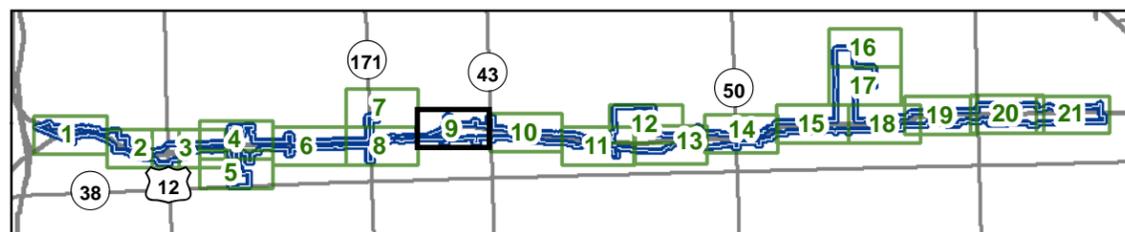


**Key to Property**

ID	Name	NRHP Status
1-3	Park District of Forest Park	Eligible
1-4	631 Hannah Avenue	Not Eligible

Data provided by Cook County GIS 2013 Orthoimagery

**Map Overview**

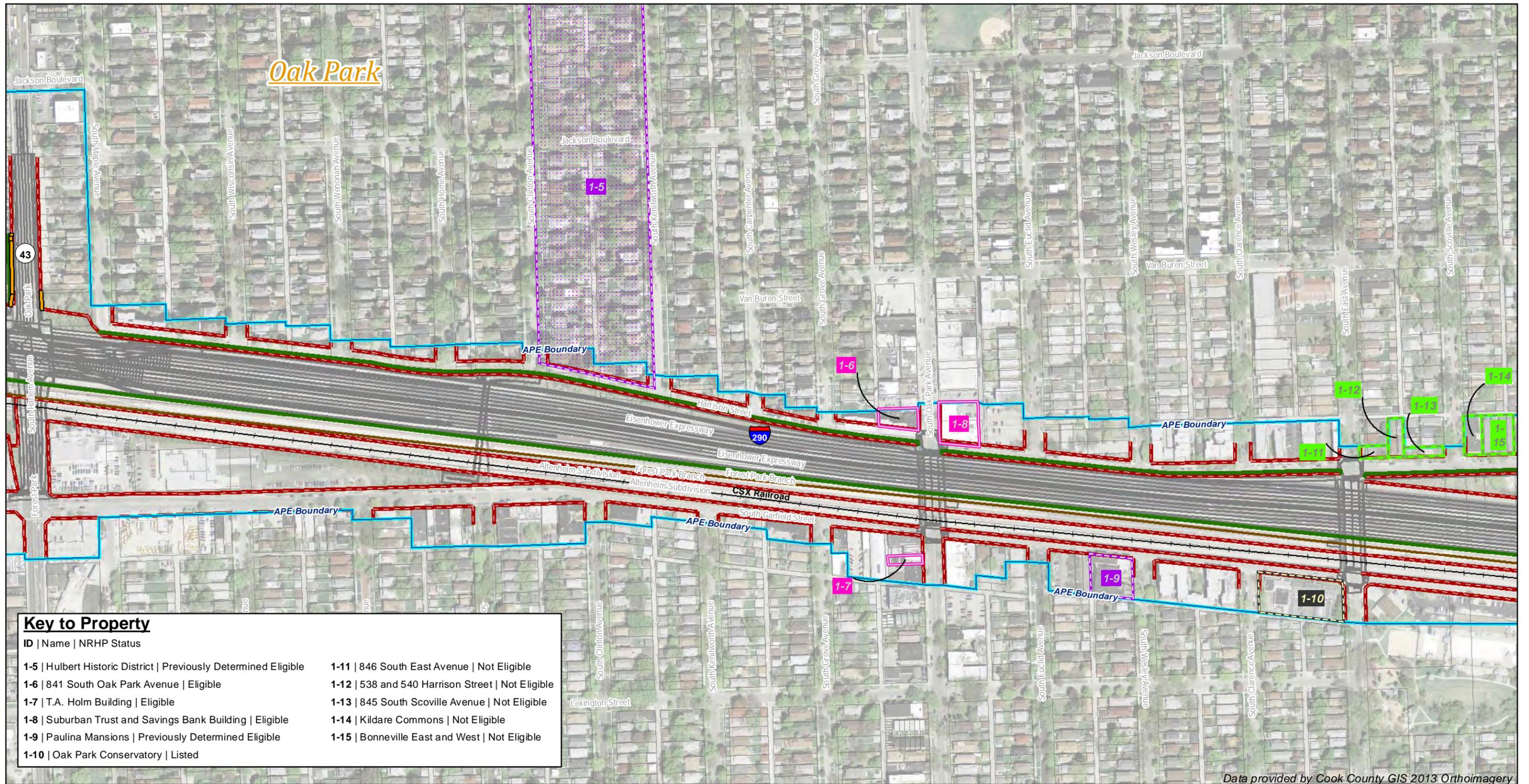


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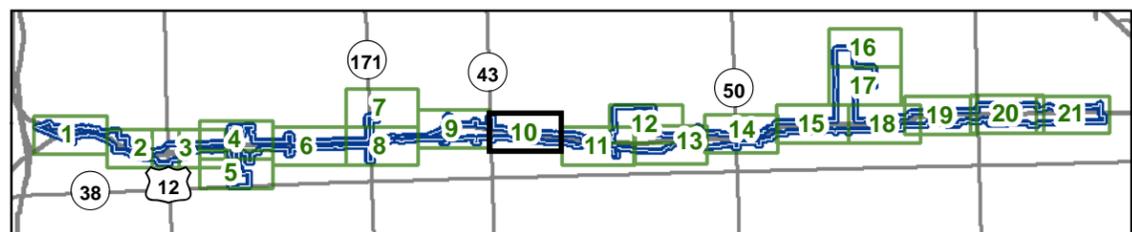


**Key to Property**  
ID | Name | NRHP Status

1-5   Hulbert Historic District   Previously Determined Eligible	1-11   846 South East Avenue   Not Eligible
1-6   841 South Oak Park Avenue   Eligible	1-12   538 and 540 Harrison Street   Not Eligible
1-7   T.A. Holm Building   Eligible	1-13   845 South Scoville Avenue   Not Eligible
1-8   Suburban Trust and Savings Bank Building   Eligible	1-14   Kildare Commons   Not Eligible
1-9   Paulina Mansions   Previously Determined Eligible	1-15   Bonneville East and West   Not Eligible
1-10   Oak Park Conservatory   Listed	

Data provided by Cook County GIS 2013 Orthoimagery

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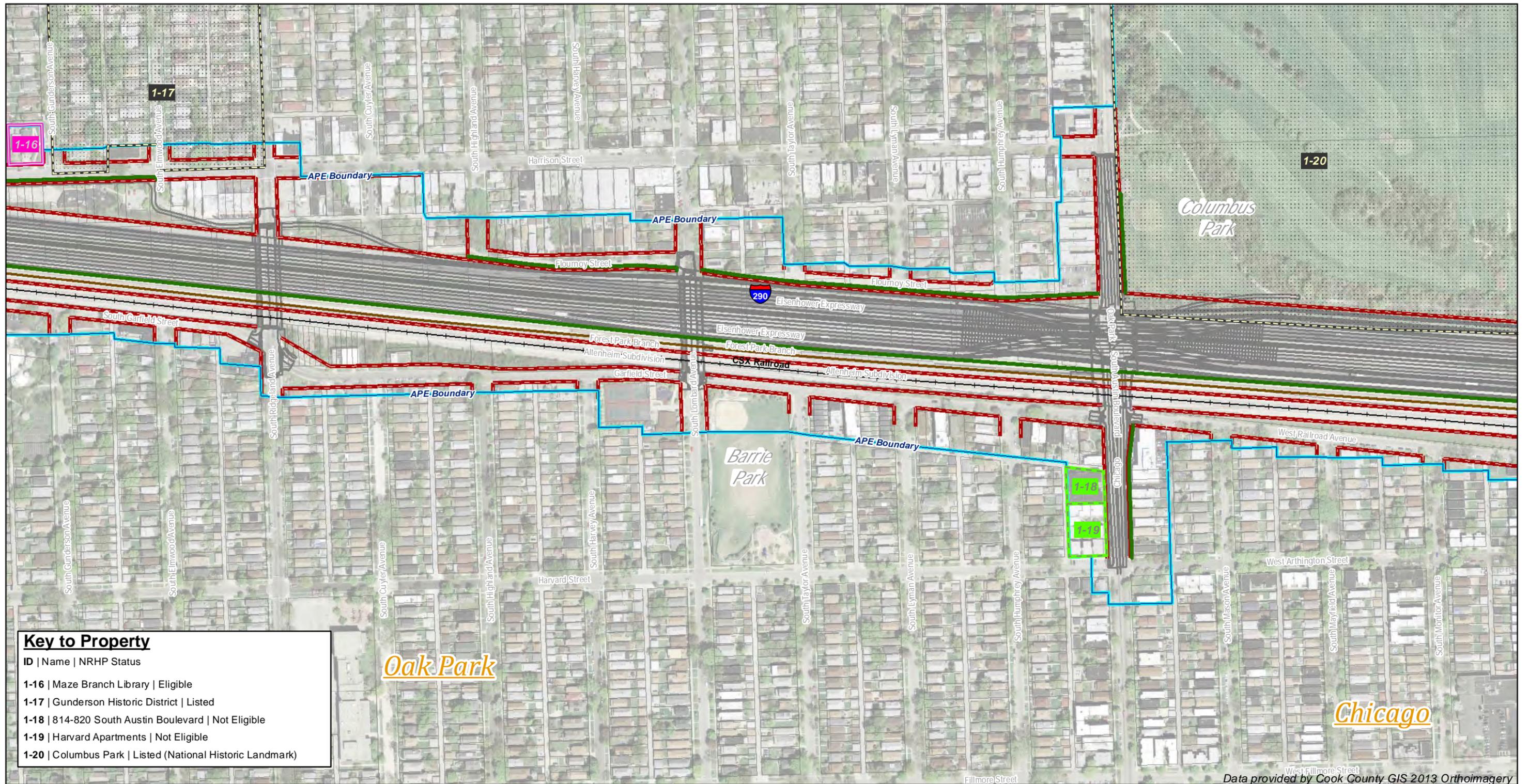


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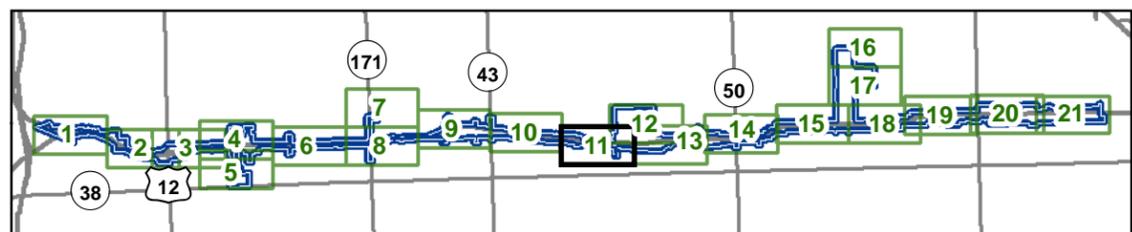




**Key to Property**

ID	Name	NRHP Status
1-16	Maze Branch Library	Eligible
1-17	Gunderson Historic District	Listed
1-18	814-820 South Austin Boulevard	Not Eligible
1-19	Harvard Apartments	Not Eligible
1-20	Columbus Park	Listed (National Historic Landmark)

**Map Overview**

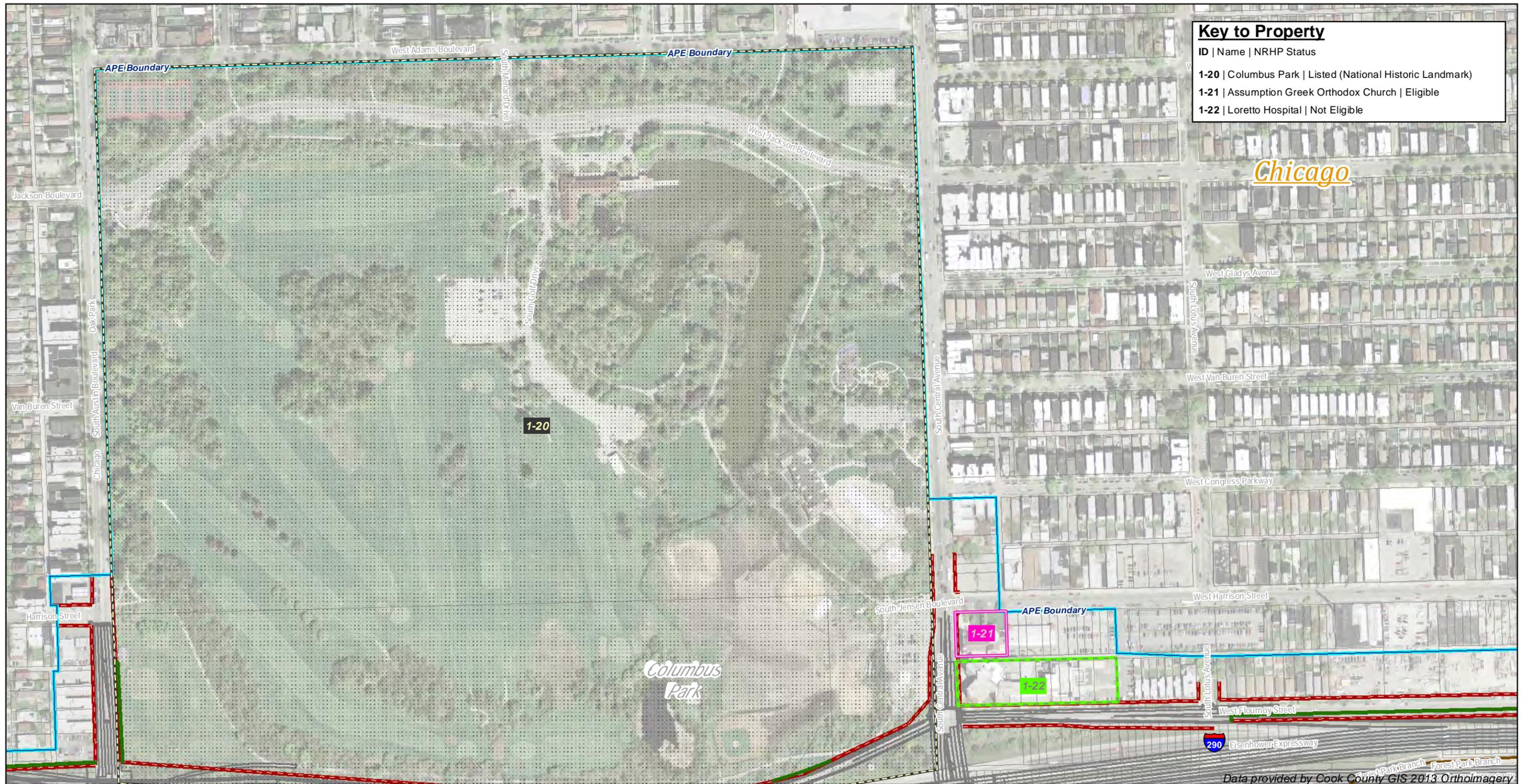


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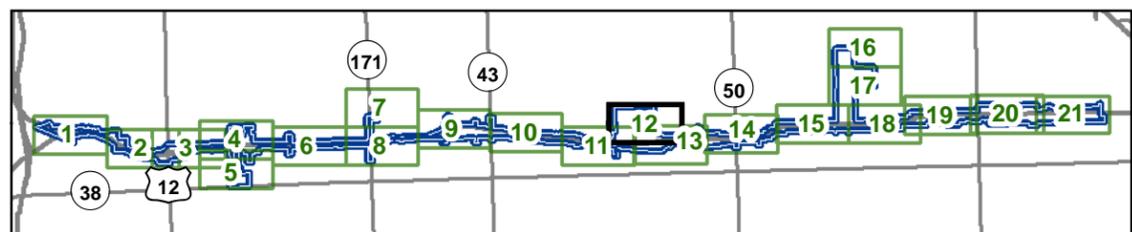




Key to Property	
ID	Name   NRHP Status
1-20	Columbus Park   Listed (National Historic Landmark)
1-21	Assumption Greek Orthodox Church   Eligible
1-22	Loretto Hospital   Not Eligible

*Chicago*

**Map Overview**



1 inch = 300 feet  
 0 300 600 900 Feet

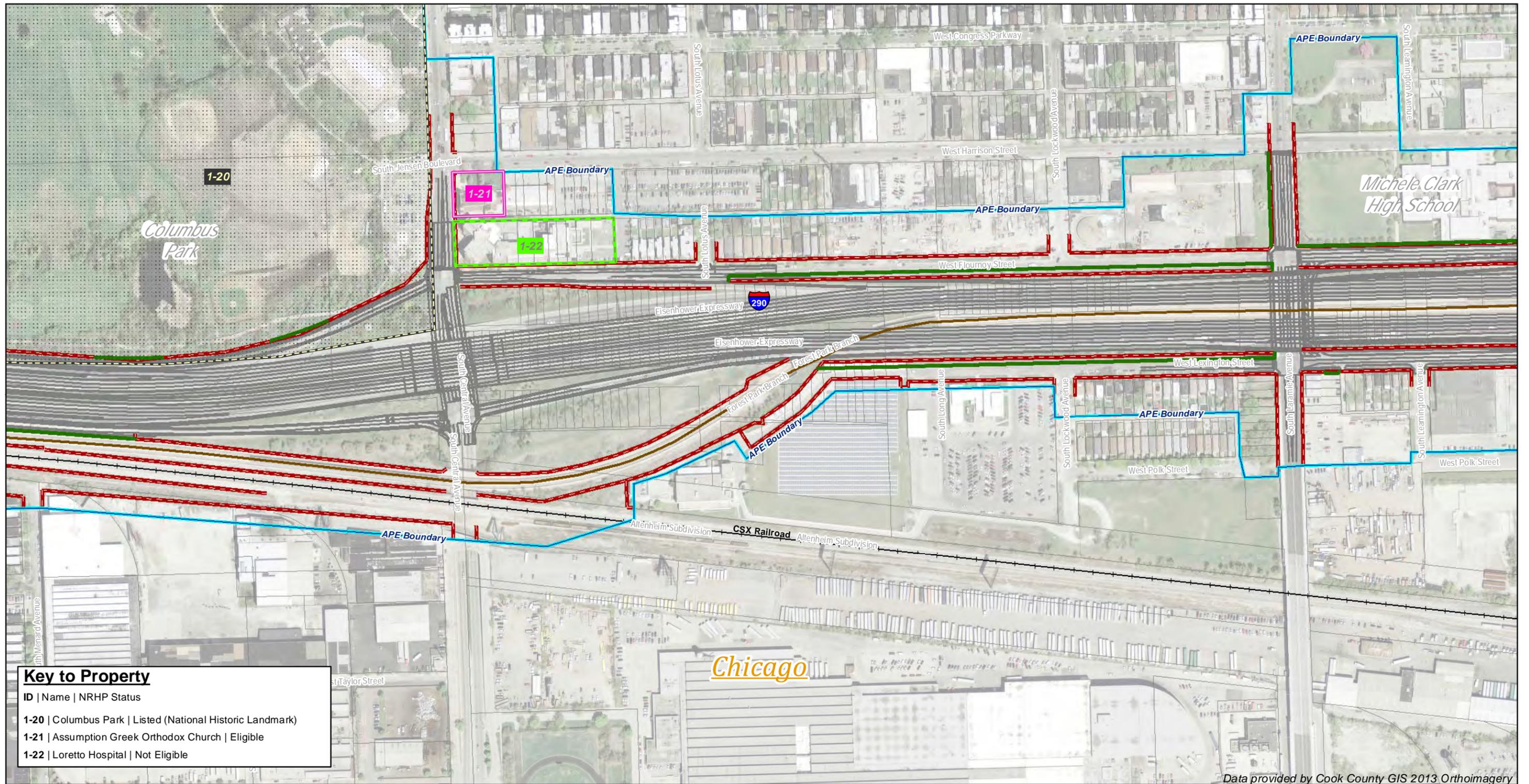
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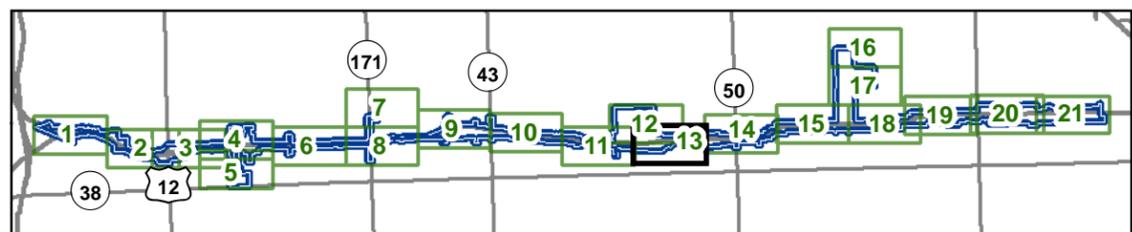
**Area of Potential Effects and National Register of Historic Places Eligibility Determinations**



Data provided by Cook County GIS 2013 Orthoimagery



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**Area of Potential Effects and National Register of Historic Places Eligibility Determinations**

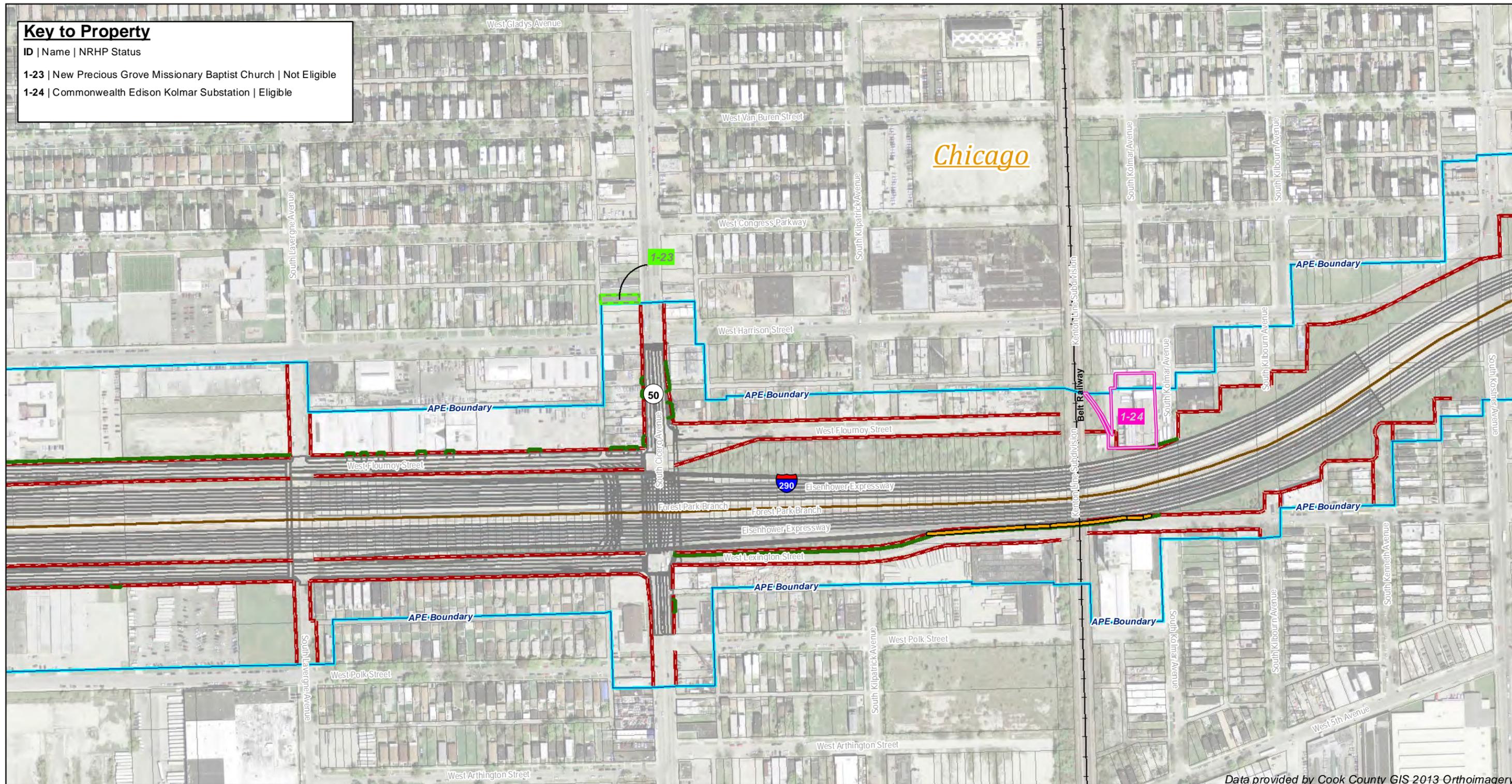


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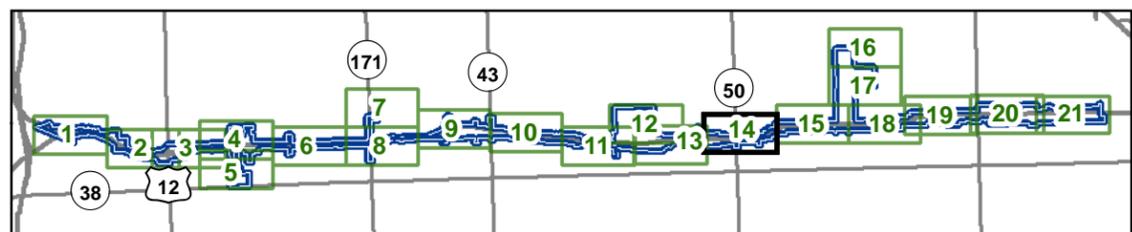
1-23 | New Precious Grove Missionary Baptist Church | Not Eligible

1-24 | Commonwealth Edison Kolmar Substation | Eligible



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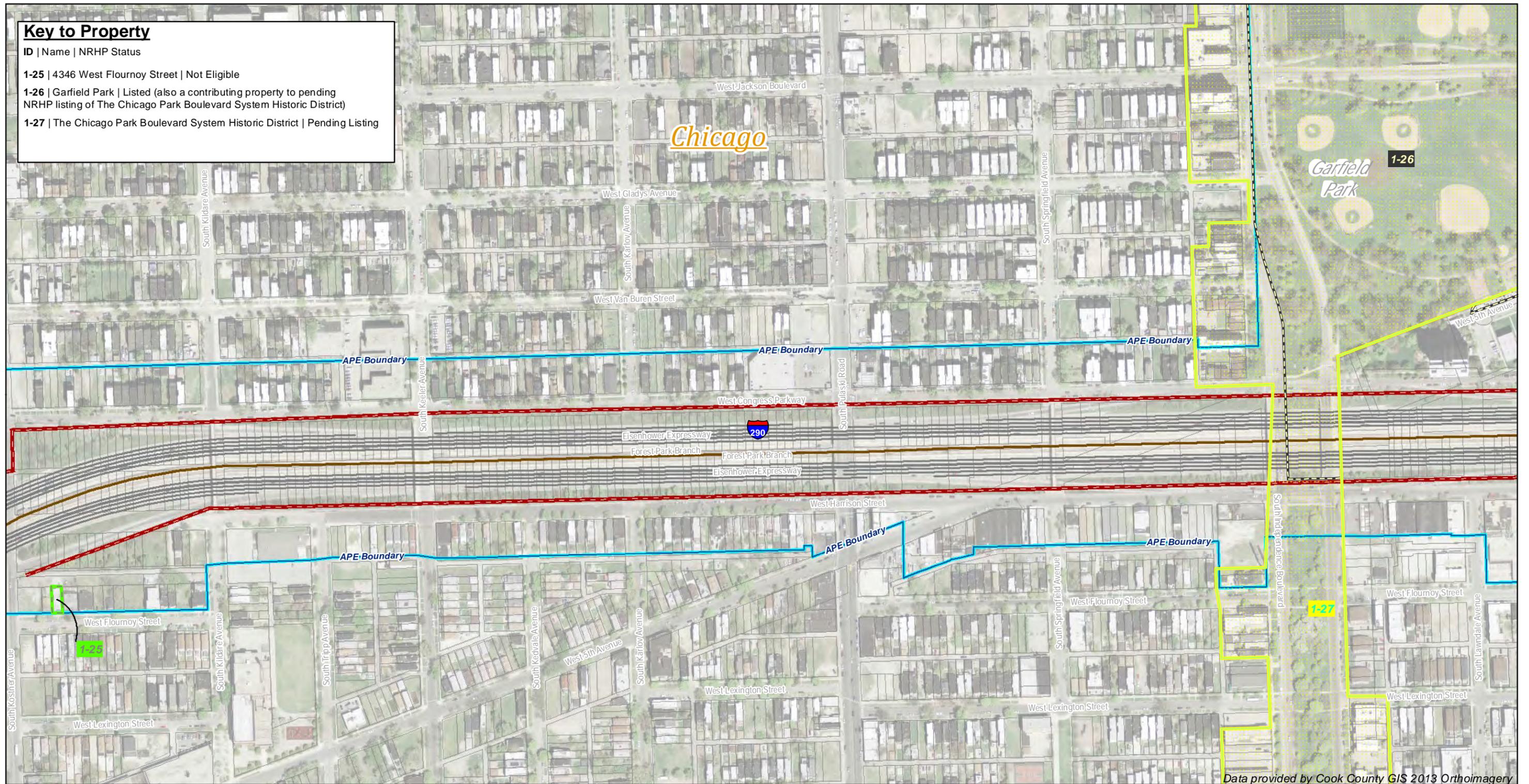
### Key to Property

ID | Name | NRHP Status

1-25 | 4346 West Flournoy Street | Not Eligible

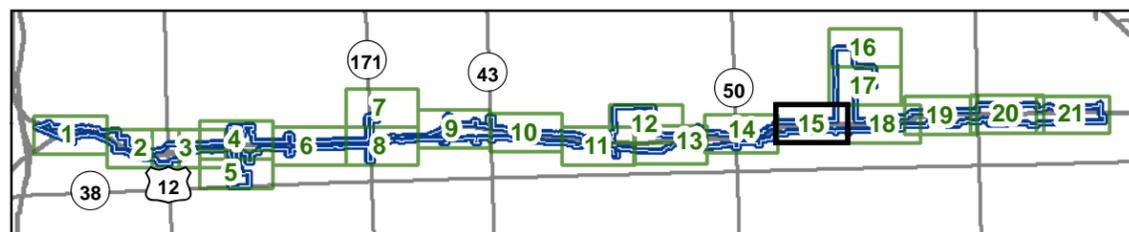
1-26 | Garfield Park | Listed (also a contributing property to pending NRHP listing of The Chicago Park Boulevard System Historic District)

1-27 | The Chicago Park Boulevard System Historic District | Pending Listing



Data provided by Cook County GIS 2013 Orthoimagery

### Map Overview



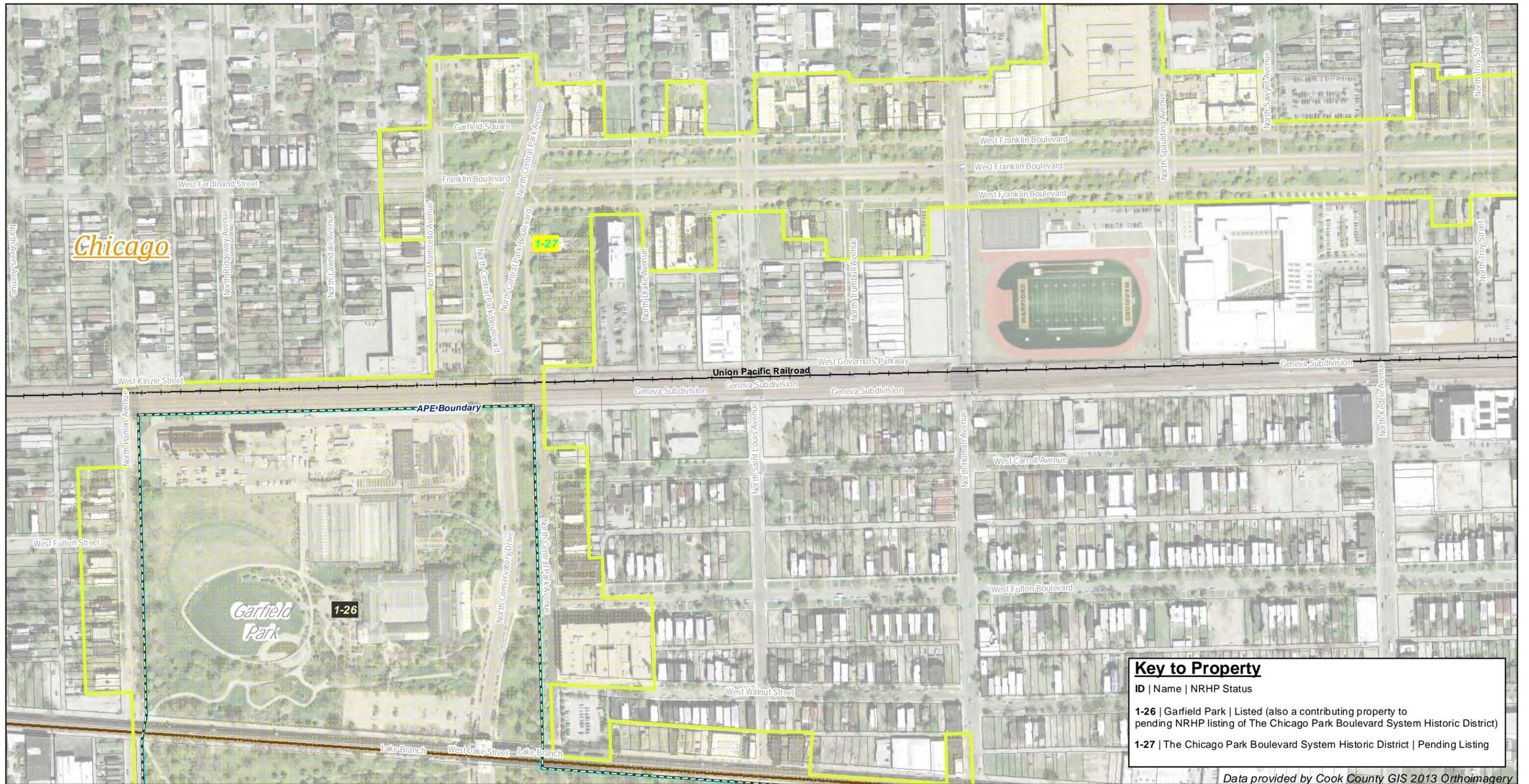
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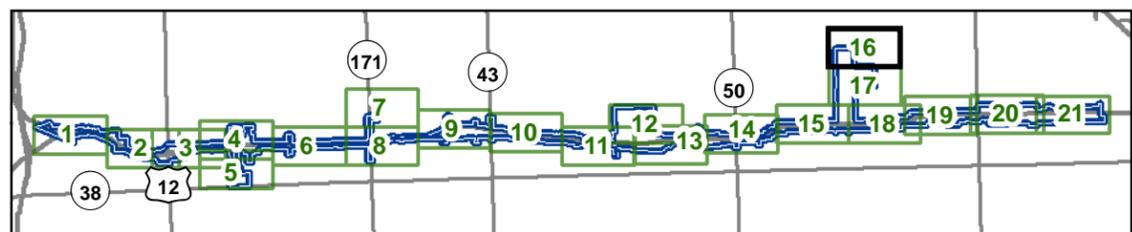
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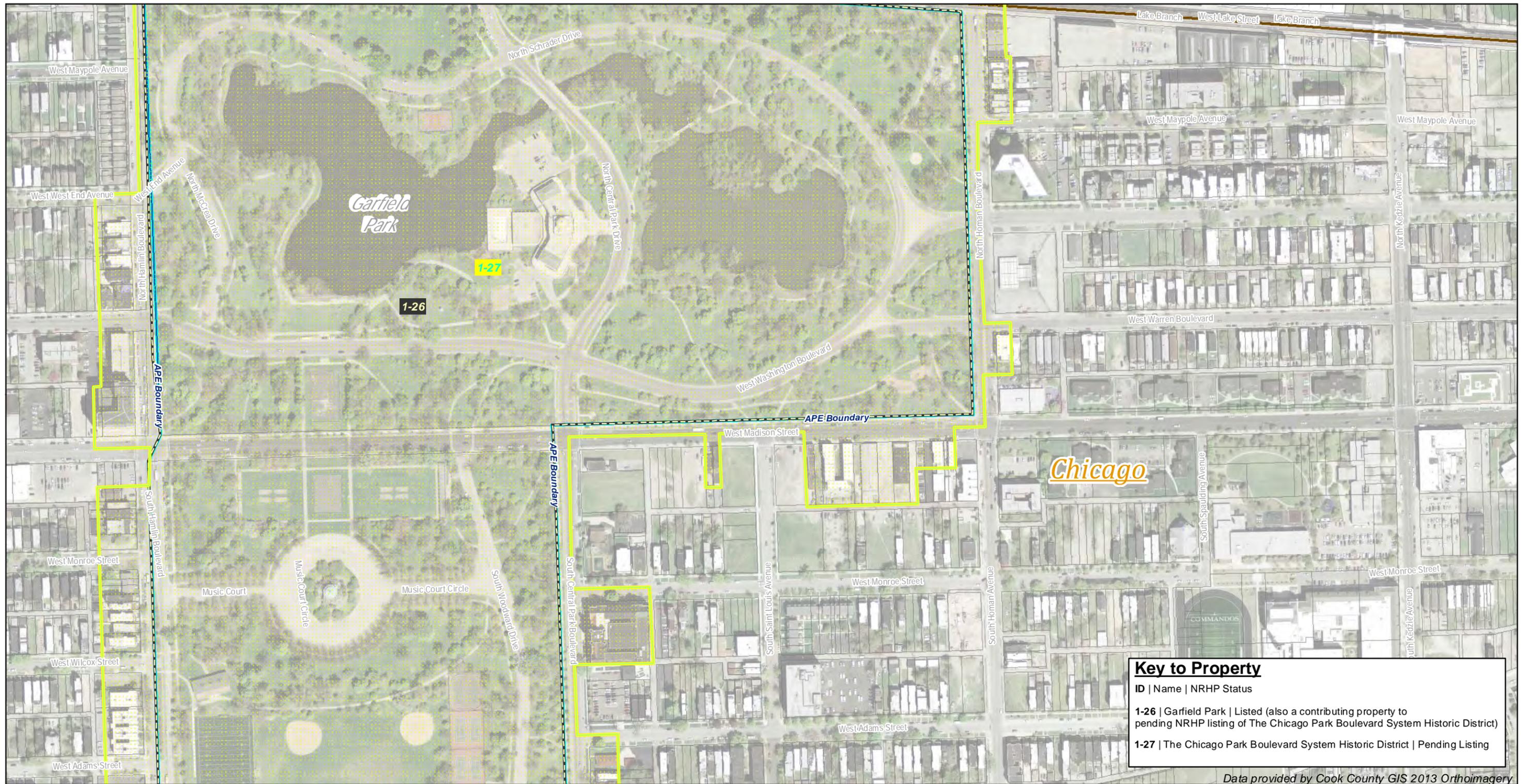


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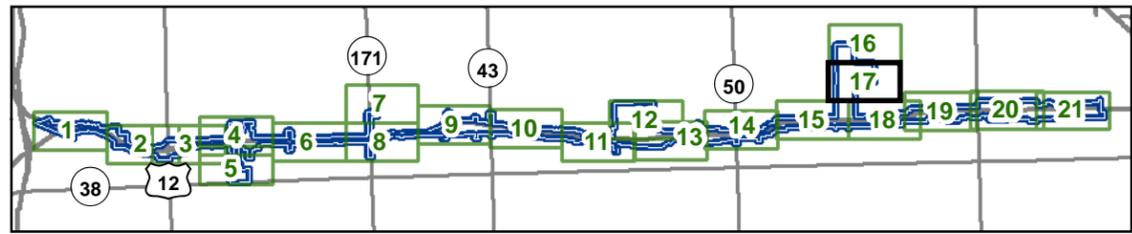




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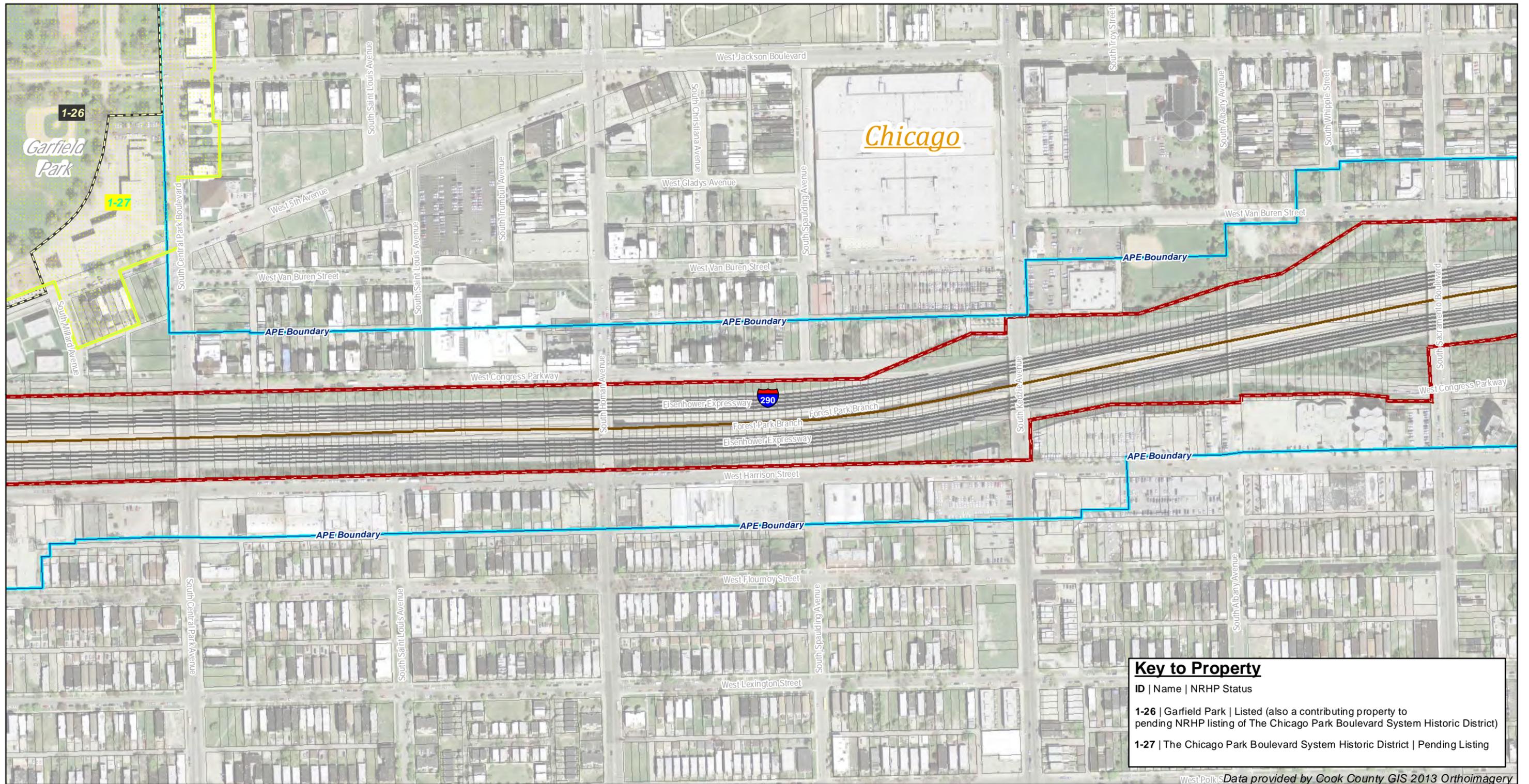
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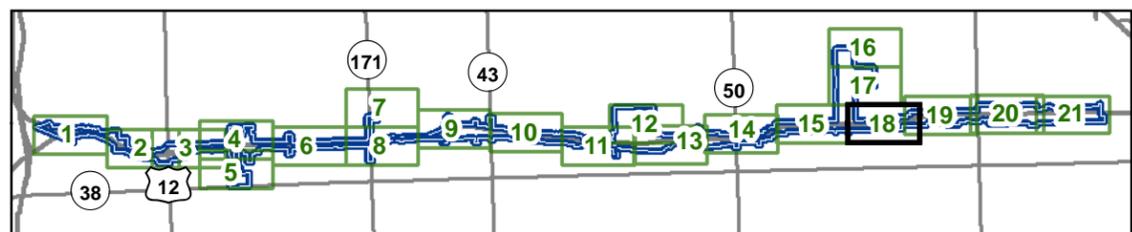
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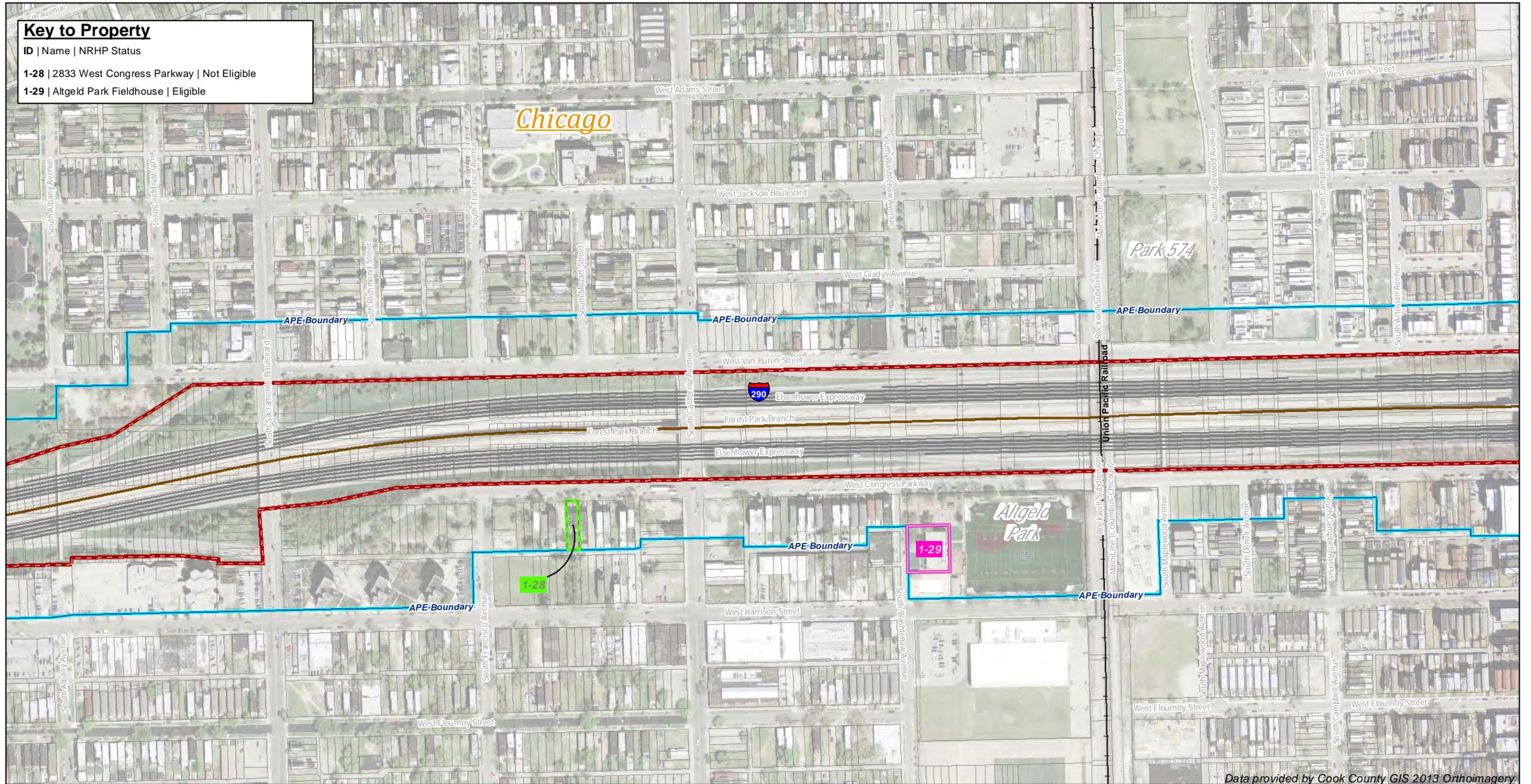


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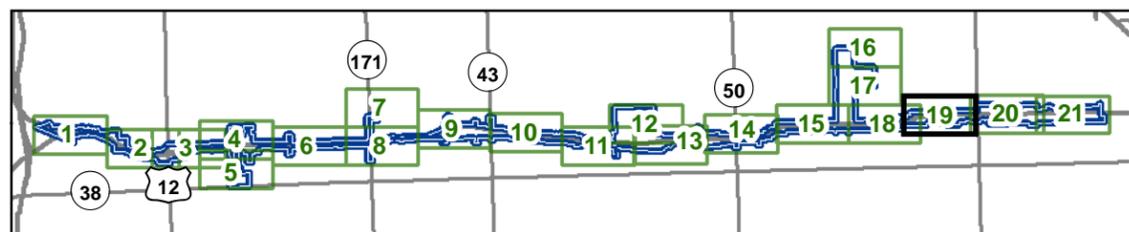
1-28 | 2833 West Congress Parkway | Not Eligible

1-29 | Altgeld Park Fieldhouse | Eligible



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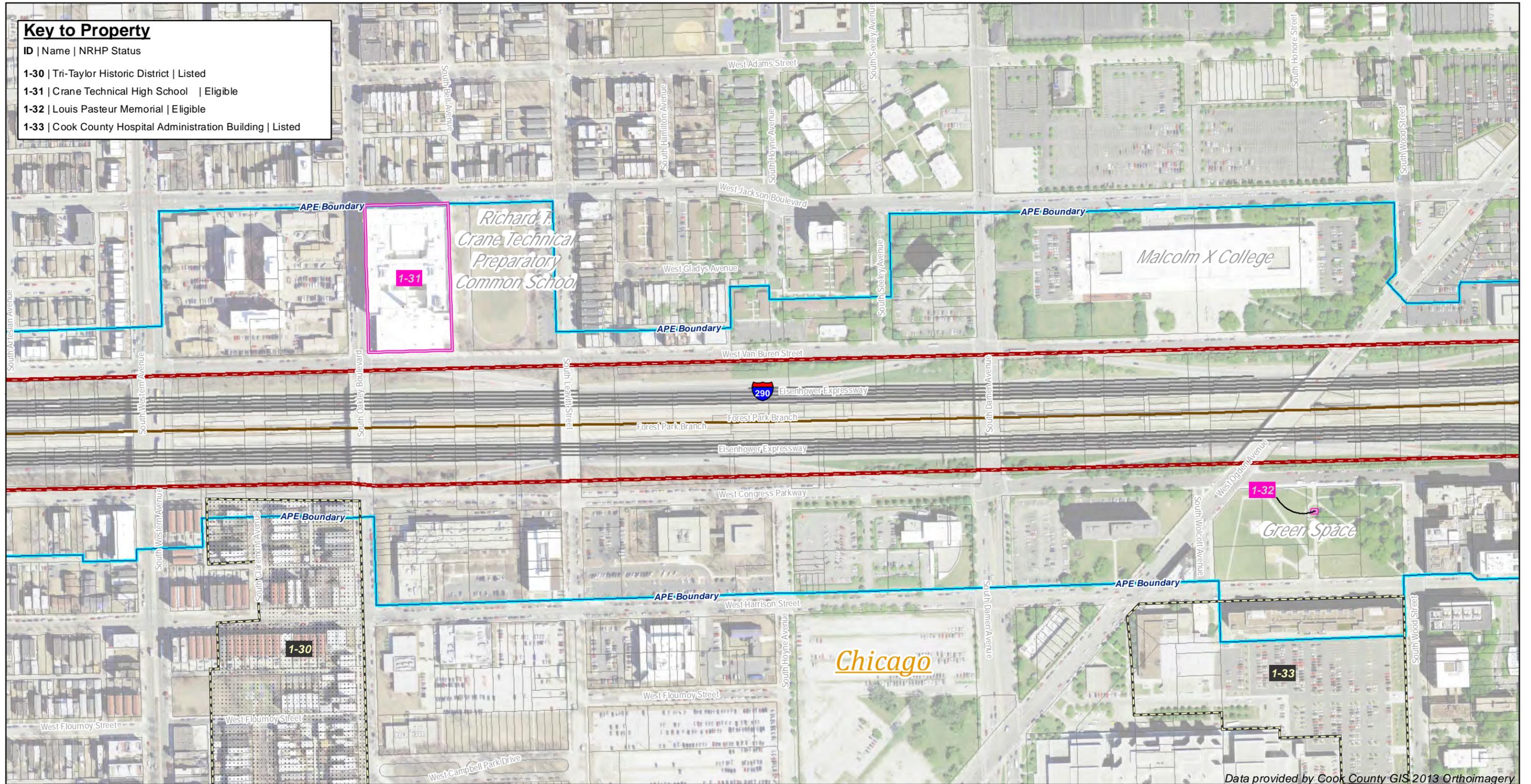
ID | Name | NRHP Status

1-30 | Tri-Taylor Historic District | Listed

1-31 | Crane Technical High School | Eligible

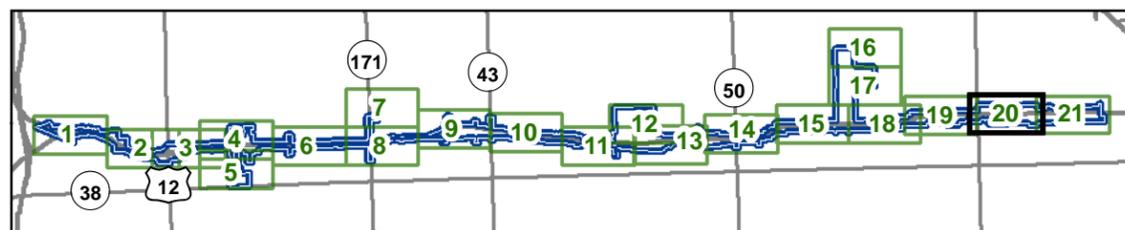
1-32 | Louis Pasteur Memorial | Eligible

1-33 | Cook County Hospital Administration Building | Listed



Data provided by Cook County GIS 2013 Orthoimagery

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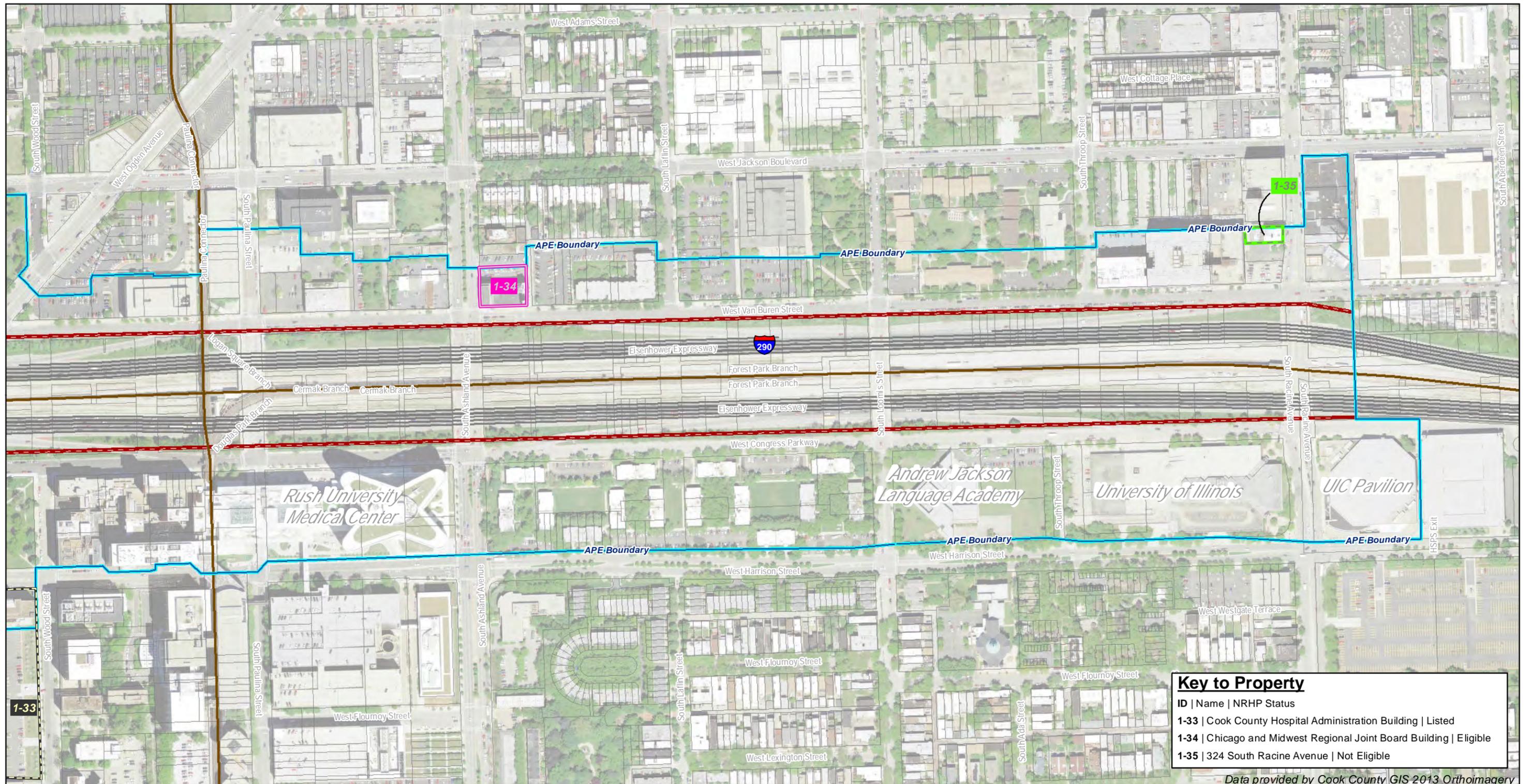
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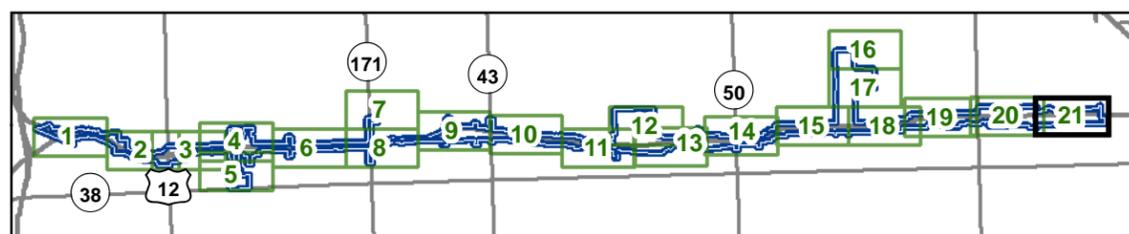




Key to Property		
ID	Name	NRHP Status
1-33	Cook County Hospital Administration Building	Listed
1-34	Chicago and Midwest Regional Joint Board Building	Eligible
1-35	324 South Racine Avenue	Not Eligible

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- ## Pending NRHP Listing Property (by others)
- ## Previously Determined NRHP - Eligible Property (by SHPO)
- Tax Parcel
- +— Railroad
- +— CTA Rail
- Proposed Design

## Area of Potential Effects and National Register of Historic Places Eligibility Determinations



# *Appendix C*

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## Survey Data Summary Table

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### Appendix C - Survey Data Summary Table

Survey ID	Name	Address	Year Built	Property Type, Style, and/or Form	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-1	Synagogue for Congregation B'Nai Israel of Proviso	10216 Kitchner Street, Westchester	1962	Church, Mid-Century Modern-Era, Exaggerated Modern	Eligible	C, Criteria Consideration A	2016	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criterion C and Criteria Consideration A as a locally significant example of an Exaggerated Modern parabolic-shaped synagogue. Its character-defining parabolic roof form embraces the curvilinear shapes found in interpretations of Exaggerated Modernism and is unique among synagogue architecture of the era within the region.</p>								
1-2	1818 South 7th Avenue	1818 South 7th Avenue, Maywood	1923	House, Craftsman, Prairie Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The house is a modest example of the Craftsman and Prairie Styles. Although it retains some original features, they are typical of the Craftsman and Prairie styles and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-3	Park District of Forest Park	7441 Harrison Street, Forest Park	1938	Park Administration Building, Tudor Revival Style	Eligible	A, C	2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria A and C for its association with the Works Progress Administration and recreation in Forest Park. Its intact elements are indicative of evolving recreational trends and design philosophies of that period.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-4	631 Hannah Avenue	631 Hannah Avenue, Forest Park	1916	House, Dutch Colonial Revival Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The house is a modest example of the Dutch Colonial Revival style. Although it retains some original features, they are typical of the Dutch Colonial Revival style and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-5	Hulbert Historic District	The 500-800 blocks of Clinton Avenue and South Kenilworth Avenue, Oak Park	1905-1913	Houses, Various Architectural Styles	Previously Determined Eligible	A, C	2012	
<p>Integrity/Notes: Previously determined NRHP-eligible under Criteria A and C as a neighborhood of intact and diverse residential buildings locally significant for its association with community planning in Oak Park in the early twentieth century.</p>								
1-6	841 South Oak Park Avenue	841 South Oak Park Avenue, Oak Park	1911	Commercial Building, Beaux Arts Style	Eligible	C	2010, 2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criterion C as a locally significant example of the Beaux Arts style applied to a commercial building in Oak Park.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-7	T.A. Holm Building	905 South Oak Park Avenue, Oak Park	1926	Commercial Building, Classical Revival, Art Deco Styles	Eligible	A, B, C	2010, 2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria A, B, and C as a locally significant example of a Classical Revival and Art Deco-style commercial building associated with important local company T. A. Holm &amp; Co. Realtors and T.A. Holm's success as a local businessman in Oak Park.</p>								
1-8	Suburban Trust and Savings Bank Building	840 South Oak Park Avenue, Oak Park	1925-27	Bank Building, Neoclassical Style	Eligible	C	2010, 2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criterion C as a locally significant example of an early twentieth century Neoclassical style bank building in Oak Park.</p>								
1-9	Paulina Mansions	901-927 Wesley Avenue and 701-711 Garfield Street, Oak Park	1925	Courtyard Apartment Building, Tudor Revival Style	Previously Determined Eligible	C	2009, 2012	
<p>Integrity/Notes: See determination of eligibility form. Previously determined NRHP-eligible under Criterion C as a locally significant example of an early twentieth century Tudor Revival-style S-shaped courtyard apartment building in Oak Park.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-10	Oak Park Conservatory	615 Garfield Street, Oak Park	1929	Victorian Style Glasshouse	Listed	A, C	2005	
<p>Integrity/Notes: Listed in the NRHP under Criteria A and C as a locally significant example of glass and steel Victorian style glasshouse greenhouse design in Illinois and for its association with the park movement in Oak Park.</p>								
1-11	846 South East Avenue	846 South East Avenue	1911	House, American Foursquare, Prairie Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The American Foursquare house is a modest example of the Craftsman style. Although it retains some original features, they are typical of the Craftsman style and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-12	538 and 540 Harrison Street	538 and 540 Harrison Street, Oak Park	1923	Houses, No Discernible Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The houses have no discernible style and have undergone several alterations to their original materials. Although they retain some original features, they do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-13	845 South Scoville Avenue	845 South Scoville Avenue, Oak Park	1923	House, American Foursquare, Prairie Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. A modest, typical, and altered example of an early twentieth century Prairie-style American Foursquare house. Although it retains some original features, they are typical of the Prairie style and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-14	Kildare Commons	838-844 South Scoville Avenue and 520-522 Harrison Street, Oak Park	1924	Apartment Building, Tudor Revival Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. A modest example of a Tudor Revival-style apartment building. Although it retains some original features, they are typical of the Tudor Revival style and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-15	Bonneville East and West	512-516 Harrison Street, Oak Park	1962	Apartment Building, Mid-Century Modern-era	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. A modest example of a mid-century Modern-era flat apartment building. Although it retains some original features, they are typical of Modern-era buildings and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-16	Maze Branch Library	845 Gunderson Avenue, Oak Park	1936	Library, Colonial Revival, Art Deco Styles	Eligible	A, B, C	2005, 2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria A, B, and C as a locally significant Colonial Revival and Georgian Revival-style branch library building associated with local librarian Adele H. Maze and the establishment of neighborhood branch libraries during the New Deal era.</p>								
1-17	Gunderson Historic District	Roughly bounded by Madison, Harrison, and Gunderson Streets, and South Ridgeland Avenue, Oak Park	1906-1920	Houses and Apartment Buildings, Various Architectural Styles	Listed	A, C	2002	
<p>Integrity/Notes: Listed in the NRHP under Criteria A and C as a neighborhood of uniformly designed American Foursquare homes with Colonial Revival, Craftsman, and Prairie style influences, locally significant for association with early twentieth century subdivision development by local S.T. Gunderson &amp; Sons firm in Oak Park.</p>								
1-18	814-820 South Austin Boulevard	814-820 South Austin Boulevard, Oak Park	1925	Courtyard Apartment Building, Beaux Arts, Neoclassical, Tudor Revival Styles	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. A modest example of a multiple-revival-style apartment building. Although it retains some original features, they are typical of the revival styles and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-19	Harvard Apartments	822-836 South Austin Boulevard, Oak Park	1926	Courtyard Apartment Building, Beaux Arts, Neoclassical, Tudor Revival Styles	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. A modest example of a multiple-revival-style apartment building. Although it retains some original features, they are typical of the revival styles and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-20	Columbus Park	500 South Central Avenue, Chicago	1915-1920	Park, Prairie Style  Various Buildings, Prairie, Eclectic Styles	National Historic Landmark	A, C, NHL Criteria 4	1991, 2003	
<p>Integrity/Notes: Listed in the NRHP and designated a NHL under Criteria A and C as the masterpiece of Jens Jensen, reflecting the mature expression of his Prairie style philosophies in landscape architecture and programming components. Also under NHL Criteria 4 as an exceptionally important work of design.</p>								
1-21	Assumption Greek Orthodox Church	601 South Central Avenue, Chicago	1935	Church, Byzantine, Romanesque Styles	Eligible	C, Criteria Consideration A	2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criterion C and Criteria Consideration A as a locally significant example of a Byzantine-style church with Romanesque style elements by local master architect Peter E. Camburas.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-22	Loretto Hospital	645 South Central Avenue and 5536 West Flournoy Street, Chicago	1923-1924	Hospital, Beaux Arts Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. Loretto Hospital is an altered example of an early twentieth century Beaux Arts style hospital. Although it retains some original features, they are typical of the Beaux Arts style and do not indicate architectural significance. The building has also been extensively altered by numerous additions. Research did not reveal any historically significant associations.</p>								
1-23	New Precious Grove Missionary Baptist Church	514 South Cicero Avenue, Chicago	1912	Church, Commercial Building, Sullivanesque Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The building is a modest and altered example of an early twentieth century theater displaying Sullivanesque style elements and a mid-to-late twentieth century example of a storefront church. Its original form has been extensively altered and it is a typical example of a storefront church found throughout Chicago. Research did not reveal any historically significant associations.</p>								
1-24	Commonwealth Edison Kolmar Substation	616 and 632 South Kolmar Avenue, Chicago	1908, 1918, 1950, 1980	Substation, No Discernible Style	Eligible	A	2016	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criterion A for its association with transportation development in Chicago, and specifically the elevated rail system, over several decades.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-25	4346 West Flounoy Street	4346 West Flounoy Street, Chicago	1903	Apartment Building, Revival Styles	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The building is a modest example of a four-flat apartment building with some characteristics of the revival styles. Although it retains some original features, they are typical of the revival styles and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-26	Garfield Park	100 North Central Avenue, Chicago	1871-1939	Park  Various Buildings, Exotic Revival, Prairie Styles	Listed	A, C	1993	
<p>Integrity/Notes: Listed in the NRHP under Criteria A and C as one of three original parks of the West Park Commission that continually accommodated recreational and cultural needs of community and for significant landscape design and architectural history by noted architects and landscape architects. Also a contributing resource to the pending NRHP listing of The Chicago Park Boulevard System Historic District (1-27).</p>								
1-27	The Chicago Park Boulevard System Historic District	26 miles of parks and boulevards beginning at Dr. Martin Luther King, Jr. Drive and ending at Logan Boulevard in Chicago	1869-1964	Boulevards  Parks  Various Residential and Public Buildings, Various Architectural Styles	Pending Listing	A, C	2011	
<p>Integrity/Notes: Pending listing in the NRHP under Criteria A and C for its association with community planning and development as the first major comprehensive designed system in the country, creation of Chicago's neighborhoods in the late nineteenth century, and for its examples of high quality late nineteenth and early twentieth century architecture.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-28	2833 West Congress Parkway	2833 West Congress Street, Chicago	1888	Apartment Building, Colonial Revival Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The building is a modest example of a Colonial Revival-style apartment building. Although it retains some original features, they are typical of the Colonial Revival style and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								
1-29	Altgeld Park Fieldhouse	515 South Washtenaw Avenue, Chicago	1929	Fieldhouse, Classical Revival Style	Eligible	A,C	2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria A and C for its association with early twentieth century trends in recreation in Chicago and as a locally significant example of a Classical Revival-style fieldhouse.</p>								
1-30	Tri-Taylor Historic District	Roughly bounded by Oakley, Harrison, Claremont, Taylor and Oakley, North of Ogden, Chicago	1870-1910	Various Residential and Commercial Buildings, Various Architectural Styles	Listed	A, C	1983,1988	
<p>Integrity/Notes: Listed in the NRHP under Criteria A and C as a neighborhood of intact and diverse residential buildings locally significant for association with the "second settlement type" of neighborhood development in the late nineteenth to early twentieth century.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-31	Crane Technical High School	2301 West Jackson Boulevard, Chicago	1903	School, Classical Revival Style	Eligible	A, C	2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria A and C as a locally significant example of a Classical Revival style school and for association with the emerging trend of vocational education in the early twentieth century and the development and expansion of these programs in the Chicago public school system.</p>								
1-32	Louis Pasteur Memorial	1800 West Harrison Street, Chicago	1928, moved 1946	Monument, Art Deco Style	Eligible	C, Criteria Considerations B and F	2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria C and Criteria Considerations B and F as a locally significant and only known example of a freestanding Art Deco-style monument designed by prominent sculptor Leon Hermant in Chicago.</p>								
1-33	Cook County Hospital Administration Building	1835 West Harrison Street, Chicago	1912-1914	Hospital, Office Building, Beaux Arts Style	Listed	A,C	2006	
<p>Integrity/Notes: Listed in the NRHP under Criteria A and C as a Beaux Arts-style hospital administration building associated with the history of medicine, medical education, and public health in Chicago and nationwide.</p>								

**Appendix C – Survey Data Summary Table**

Survey ID	Name	Address	Year Built	Property Type and/or Style	NRHP Status	NRHP Criteria	Date Evaluated	Photograph
1-34	Chicago and Midwest Regional Joint Board Building	333 South Ashland Avenue, Chicago	1927	Office Building, Art Deco Style	Eligible	A, C	2015	
<p>Integrity/Notes: See determination of eligibility form. Recommended NRHP-eligible under Criteria A and C as a locally significant Art Deco-style building associated with the Amalgamated Clothing Workers of America in the 1920s.</p>								
1-35	324 South Racine Avenue	324 South Racine Avenue, Chicago	1937	Commercial Building, Renaissance Revival Style	Not Eligible	N/A	2015	
<p>Integrity/Notes: See determination of eligibility form. The building is a modest example of a Revival-style mixed-use commercial building. Although it retains some original features, they are typical of the Renaissance Revival style and do not indicate architectural significance. Research did not reveal any historically significant associations.</p>								

**Appendix C – Survey Data Summary Table**

# *Appendix D*

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## NRHP Determinations of Eligibility

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
**SURVEY ID** 1-1

**NAME**

Synagogue for Congregation B'Nai Israel of Proviso

**OTHER NAME(S)**

Grace Central Church

**STREET ADDRESS**

10216 Kitchner Street

**CITY**

Westchester

**OWNERSHIP**

Unknown

**TAX PARCEL NUMBER**

15-16-302-057-0000

**YEAR BUILT SOURCE**

1962 Landmarks Preservation Council of Illinois, 2015

**DESIGNER/BUILDER**

A.L. Salzman and Sons

**STYLE**

Modern-Era

**PROPERTY TYPE**

Religion/Funerary

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

Synagogue for Congregation B'Nai Israel of Proviso is a mid-century Modern-era religious building located at 10216 Kitchner Street in a residential neighborhood. It no longer houses its original congregation and is now Grace Central Church. Facing south to Kitchner Street, the synagogue consists of a three-story parabolic sanctuary to the west; a rectangular, flat-roof, one-story wing to the east; and a square, flat-roof, two-story rear wing to the north. A brick chimney is located at the northwest corner of the rear wing, and a metal pipe chimney is located on the east and west elevations of the sanctuary. The building is not easily classified into one of the academically recognized Modern-era styles, but is best acknowledged as a type of Modern-era architecture known as Exaggerated Modernism because of its parabolic form and materials.

The three-story, vinyl-clad, 40-foot parabolic sanctuary is the main feature of the synagogue. A box cornice extends across the sanctuary facade above the first story. The portion of the sanctuary facade below the cornice is covered in stone facing. Metal lettering reads "AND LET THEM BUILD ME A SANCTUARY, THAT I MAY DWELL AMONG THEM" and "B'NAI ISRAEL" next to a simple metal Menorah. Above the cornice, the facade originally featured long windows divided by piers. It is now entirely covered in vinyl siding with no openings. The sanctuary's parabolic roof is covered in asphalt shingles. The sanctuary's west side elevation is covered in asphalt shingles from the concrete foundation up and along the roof to the east side elevation. The sanctuary's north rear elevation is covered largely in vinyl siding and has two vertical support beams along the entire height of the elevation. The first story is clad in buff-colored brick, and has an entrance at the west end of the north elevation. A small modern shed is located on the middle of the north elevation. The upper stories have no openings.

A single-story, flat-roof wing with a flat-roof porch flanks the east side of the sanctuary. The box cornice along the first story of the sanctuary continues around the flat-roof porch and the remainder of the south-facing facade of the single-story wing. The wing's south-facing facade is clad in diagonal vinyl siding. The flat-roof porch is supported by square metal poles and projects over a sidewalk leading to the synagogue's facade entrance on the one-story wing. The facade entrance consists of two pairs of solid-wood double doors with triangular handles. A rectangular picture window is located east of the facade entrance, and buff-colored brick covers the facade's east and west ends. The east side elevation of the east wing faces the narrow parking lot entrance. It is clad in buff-colored brick and has a row of three sets of three, one-over-one, double-hung, vinyl-sash replacement ribbon windows with a continuous stone sill. The east side elevation terminates in a flat roof with an overhanging eave. The facade's box eave continues on the south end of the east side elevation. A modern floodlight is

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
**SURVEY ID** 1-1

located at the north end of the elevation.

The two-story rear wing's south elevation abuts the north elevation of the single-story east wing. Facing the narrow parking lot entrance, the two-story rear wing's east side elevation has a simple wooden cornice and two bays of windows with stone sills. The first story windows consist of pairs of sliding vinyl-sash replacement windows. The second story windows consist of sets of three, one-over-one, double-hung, vinyl-sash replacement windows. The rear wing's north rear elevation is clad in buff-colored brick. From east to west across the elevation, it has a small boarded-up second story window, a basement-level entrance with a metal handrail, and a second story entrance accessed by concrete steps with a metal handrail. The rear wing's west side elevation was not visible during survey.

Located in a mid-twentieth century residential neighborhood, the synagogue overlooks Gladstone Park to the south. A large parking lot is located north, behind the synagogue. Landscaped bushes line the facade foundation and grassy lawn fronts the building.

### HISTORY/DEVELOPMENT

The Synagogue for Congregation B'Nai Israel of Proviso was constructed in 1962. Congregation B'Nai Israel of Proviso was over fifty years old when it moved to the Westchester building; research did not reveal when the Congregation was first established. The Congregation was previously located at 431 South 13th Avenue in Maywood and was the only Traditional Congregation in Proviso Township. The Maywood congregation hosted community events and had a school on the property. The three-story brick Maywood synagogue was recorded on the 1930 Sanborn Map and remains extant.

In 1957, the Congregation purchased land in Westchester for a new building. They contracted the architecture firm A. L. Salzman and Sons of Evanston, Illinois, who designed and constructed the new synagogue over the following years (Figure 1).

At the time of construction, the congregation comprised about 130 families from Chicago's western suburbs encompassing municipalities between Naperville, Morton Grove, Berwyn, and Summit. Original construction plans included three wings: a one-story wing housing offices and the lobby; a rear two-story wing housing the Hebrew school; and the parabolic main sanctuary and gathering space. The congregation purchased the entire block and intended to expand on the property in the future. On April 8, 1962, Congregation B'Nai Israel of Proviso dedicated their new synagogue with a Torah ceremony, dinner program, and guest speaker Dr. Berkovitz of Hebrew Theological College.

The Congregation B'Nai Israel of Proviso remained at 10216 Kitchner Street until the 2010s, when it moved out of the building between 2012 and 2015. Today, Grace Central Church owns and occupies the building.

### Westchester

The Synagogue for Congregation B'Nai Israel of Proviso is located in Westchester, a western suburb of Chicago platted by Samuel Insull in 1924. Before Insull purchased the 2,200-acre tract, German farmers worked the land for a century. Insull envisioned a model English town, and established English road names while developers constructed Tudor Revival-style apartments and houses. The town of Westchester incorporated in 1926 and had paved roads, sidewalks, street lamps, a sewer system, and parkways. The same year, the Garfield Park rapid transit line extended from Chicago to 12th Street (now Roosevelt). It extended again to 22nd Street (now Cermak) in 1930.

The Great Depression halted housing development construction in Westchester. Construction did not resume until World War II, as factory workers requiring local accommodations moved into town. During this time, new residents established many religious institutions. After World War II ended, families moved out of Chicago and into the suburbs, including Westchester. During the 1950s-60s, population expansion led to new residential construction throughout the village, including Ranch houses, split-levels, and post-war Colonial Revival houses, as well as the expansion of commercial, religious, and institutional services to meet the needs of the growing population. Many established congregations moved to Westchester from Chicago or other nearby suburbs, constructing new church and synagogue buildings reflective of mid-century Modern-era architectural trends, such

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
**SURVEY ID** 1-1

as the Synagogue for Congregation B'Nai Israel of Proviso as well as Faith Lutheran Church (1954-1955), located at 1124 Westchester Boulevard; Church of the Divine Infant Jesus, (1961-1963), located at 1601 Newcastle Avenue; and First Baptist Church of Westchester (1963, now Church Universal and Triumphant), located at 2402 Mayfair Avenue (Figure 2). This development was further aided by the construction of two major transportation routes in the mid-twentieth century; the Eisenhower Expressway to the north and Tri-State Toll Road to the west. In the 1980s, commercial enterprises moved to Westchester with the construction of the Westbrook Corporate Center.

### The Jewish Community in the Chicago Area

The Jewish community has been part of Chicago history since the 1830s. The first Jewish community was of German heritage and organized the Jewish Burial Ground Society in 1845. The first Jewish congregation, Kehillath Aneshe Ma'arav, was founded a year later on October 3, 1846, in Chicago. After the two organizations merged, they constructed the first synagogue in 1851. In the coming decades, the community formed several other Jewish societies, fraternities, and ladies associations.

As more Eastern European Jews immigrated to the Chicago area, congregations formed based on common heritage. Eastern Europeans formed Beth Hamedrash Hagadol Ub'nai Jacob in 1867. The Russian-Polish community formed Ohave Emuno soon after, and the German and Bohemian Jews formed the Congregation B'nai Abraham.

The Jewish community was deeply affected by the Chicago fires of 1871 and 1874, which destroyed much of the German Jewish neighborhood and Eastern European Jewish neighborhoods respectively. The Jewish hospital, seven synagogues, business, and community buildings were burned; however the community quickly recovered and remained a cultural center for decades to come.

By 1920, the Jewish population of Chicago was 225,000; and Eastern European Jews were quickly growing in number. The west side became the center of Jewish culture, especially North Lawndale, boasting 60 synagogues, theaters, educational institutions, social institutions, and community centers. Jewish communities continued to form by national origin, with a large German Jewish community on the south side, and Eastern European communities on the north and northwest side. The Jewish community played a large part in local commerce, politics, and community life in Chicago.

After World War II, the Jewish population rapidly moved to the north side of Chicago and the suburbs, following the general trend of returning veterans and families. Jewish communities concentrated in the northern suburbs such as Skokie, Lincolnwood, Wilmette, Winnetka, Glencoe, Highland Park, and Evanston; and in the western suburbs such as Oak Park and Des Plaines. By 1970, the Jewish population of Rogers Park and Skokie made up 70 percent of the total population. By this point, Jewish population was evenly split between the city of Chicago and the suburbs. Though population dispersion led to the construction of many mid-century Modern-era religious buildings in the suburbs, the city of Chicago remained the cultural center of Jewish life, and many residents commuted from the suburbs to the city for both work and community and religious activities.

In the past few decades, displaced Jewish immigrants from the former Soviet Union have settled in the Chicago area because of the efforts of the Chicago Jewish Community, Jewish Federation, and local congregations. Seventy percent of the area Jewish population lives in the suburbs of Chicago. In 2004, there were over 100 synagogues in the metro Chicago area, including Traditional, Reformed, Conservative, Orthodox, and a variety of other congregations. Education and social organizations still play a large part in Jewish cultural life. The largest cultural institution is the Jewish Federation of Metropolitan Chicago, the modern day manifestation of the Associated Jewish Charities founded in 1900. The federation supports Mount Sinai Hospital, local cultural and educational institutions, the Hebrew Theological College, libraries, and museums. Today, the Jewish community continues to participate in local politics and commerce and provide education and social services to the greater Chicago area. The population is ethnically diverse, bringing together Jewish families from Germany, Russia, Eastern Europe, and the United States.

### Modern-Era Architecture

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
**SURVEY ID** 1-1

Modern-era architecture became popular in the United States in the 1940s after the arrival of exiled European Bauhaus architects such as Marcel Breuer, Walter Gropius, and Ludwig Mies van der Rohe. The style was a natural step from the stripped Classicism of the New Deal era, which included monumental construction with minimal classical features. The American manifestation of the Modern-era movement was less political than the Bauhaus, but still emphasized efficient design and modern materials. Early Modern-era office towers and public buildings maximized space and windows with minimal facade decoration. Modern-era house designs slowly became popular throughout the mid-twentieth century. While West Coast varieties, particularly the Ranch house, were constructed before World War II, the movement became more popular after the war. The Modern-era house was influenced not only by the Bauhaus, but also the Prairie Style architecture of the previous decades. Some Prairie Style elements include low-pitched gables and overhanging eaves. Modern-era architecture emphasized harmony between the building and surrounding landscape, and utilized natural light. Basic characteristics of Modern-era dwellings include clean horizontal and vertical lines, rectangular forms, low massing, lack of decoration, the use of several modern materials, and the use of glass to take advantage of natural light.

After World War II, Modern architects began exploring different forms such as curved surfaces made possible by new materials. This new manifestation of Modern-era architecture became a Modern-era style known as Exaggerated Modern. The Exaggerated Modern style, as defined by the Missouri State Historic Preservation Office "Mid-Century Modern Church Survey," utilized exaggerated structural components that included sweeping cantilevered and oversized rooflines, V-shaped columns, and curvaceous geometric shapes. The style was commonly applied to commercial architecture and executed in steel, plywood, glass block, plastic, or stone. Frank Lloyd Wright's Guggenheim Museum, constructed in 1956, utilized reinforced concrete to create a curved, inward-focused shell. Wright asserted that Modern-era architecture was not purely motivated by function, but could also portray symbolic or psychological force. Eero Saarinen, a contemporary architect, agreed with Wright, and designed Modern-era buildings and structures, such as the Gateway Arch in St. Louis, Missouri, for a design competition in 1948 and the Trans World Airlines Terminal at Kennedy Airport in New York City in 1962. Saarinen improved his design for the Gateway Arch over the following years and construction began in 1961. He utilized a soaring parabolic form to celebrate the early pioneers' journey through the expansive, unknown western territory. When designing the Trans World Airlines Terminal and Dulles Airport, he utilized curved lines and cantilevered spaces that portray the idea of flight. Wright and Saarinen brought the use of curves to the forefront of Modern design.

Curved surfaces were often used for religious buildings, incorporating soaring heights into sanctuary design. One manifestation of the Exaggerated Modern style was the use of large parabolic shapes, either as a repeated form along the facade, as the horizontal footprint of the building, or as the soaring roofline of the sanctuary, as demonstrated in the architecture of Synagogue for Congregation B'Nai Israel of Proviso. Exaggerated Modernism soon gave way to buildings designed with extremely dramatic expressions of form that placed secondary emphasis on function, called Expressionism.

### Modern-Era Synagogues

After World War II, the Jewish population, along with much of America, began moving to the suburbs. New communities necessitated the need for new local places of worship. These synagogues would reflect the time in which they were constructed, and embraced mid-century Modern-era architectural concepts, including Exaggerated Modernism, Expressionism, International, and Organic styles. The Jewish congregations valued the quality and workmanship of their new religious buildings. Synagogue construction was carefully considered and the result was often progressive mid-century Modern-era designs. Mid-century modern-era synagogues were often bolder and more unique than their suburban protestant church counterparts. This was the outcome of post-war discussion among Jewish architects, religious leaders, and congregations concerning historicism versus modern dynamic ideals for new suburban religious architecture. Influential architects at the beginning of the movement included Eric Mendelsohn and Percival Goodman. They both encouraged the use of curves in synagogue architecture, such as those incorporated in Exaggerated Modern style buildings. Curved shapes such as domes or parabolic arches often reminded the congregation of a tent or Mount Sinai, both images are important to Jewish tradition and history. Modern-era congregations also often used abstract art to convey aspects of the Jewish faith on the exterior and interior of the synagogues.

## Historic Resources Survey

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The design discussions and subsequent synagogue construction embodied and contributed to the mid-century Modern-era architectural movement, solidifying Jewish congregations as part of American cultural and architectural history. Jewish architects promoted designs that reflected the progressive thinking of the mid-century Jewish faith, and asserted that congregations should hire the best architects and craftsmen, not necessarily Jewish architects. The new synagogues served multiple purposes, and were designed to house the sanctuary, meeting space, teaching space, and community space. These multi-purpose buildings were different than their older city counterparts, because the new suburban community needed space for education and meetings that previously occurred in private homes.

These nationwide mid-twentieth century Modern-era trends in synagogue design and form are found in synagogues constructed in Chicago, and more commonly, its suburbs in the 1950s and 1960s. Suburban Chicago synagogues served the Jewish population moving from the city to the suburbs. Today, some of these synagogues continue to house their original congregations and reflect the progressive and thoughtful designs of suburban Jewish congregations. North Shore Congregation Israel, located north of Chicago at 1185 Sheridan Road in Glencoe, Illinois was designed by Minoru Yamasaki (Figure 3). The congregation, founded in 1920, constructed and dedicated the current building in 1964. The large Exaggerated Modern building consists of a tall sanctuary hall, single-story, flat-roof wing, and modern addition. The main hall consists of repeating soaring parabolic arches with a titanium finish. The flat-roof lobby has full-height glass window walls. This architect-designed mid-century Modern-era building is an excellent example of Modern-era architecture still serving the original congregation. The striking design reflects the effort mid-century Jewish congregations took to construct meaningful houses of worship and is also the work of a master Modern-era architect.

Other regional mid-century Modern-era synagogues include Temple B'Nai Israel and Oak Park Temple B'Nai Abraham Zion (Figure 3). Temple B'Nai Israel, located in Aurora, Illinois was founded in 1904. As post-World War II populations moved to the suburbs, the congregation grew, and the temple needed a larger building. The new building was constructed in 1959-1961, and continues to house the congregation today. The simple brick, flat-roof International Style building consists of a large sanctuary and a one-story wing.

Oak Park Temple B'Nai Abraham Zion was formed in 1919 when Zion Congregation and B'Nai Abraham Congregation merged on Chicago's west side. After World War II, the congregation moved from Chicago to Oak Park following the movement of its congregation. The congregation constructed the current Oak Park building in 1957 and an addition in 2000. The building consists of a large, shallow gabled hall with a rusticated stone facade and a two-story flat-roof wing; displaying Organic style and International style influences.

### Modern-Era Parabolic Sanctuaries in Illinois

The curving parabolic forms used on mid-twentieth century synagogues, like the parabolic sanctuary of the Synagogue for Congregation B'Nai Israel of Proviso, were also incorporated on other religious buildings of the era in Chicago, its suburbs, and regionally. Mt. Carmel Baptist Church, located at 2016 Emerson Street in Evanston, Illinois, is a small, Exaggerated Modern religious parabolic building designed by Stanley Salzman of A.L. Salzman and Sons (Figure 4) and constructed in 1950. It consists of a three-story parabolic sanctuary with a single-story, flat-roof entrance wing along the facade, and a rusticated stone veneer along the first story of the sanctuary. Its footprint is similar to the Synagogue for Congregation B'Nai Israel of Proviso; however, the church is smaller than the synagogue, with no side or rear wings. The parabolic sanctuary shape also differs, with a slightly pointed apex and wider slope. The church has similar alterations, including vinyl infill of the original windows spanning the facade of the sanctuary except for a large, glass block cross, and replacement glass-block windows on the entrance wing. Mt. Carmel Baptist Church still houses its original congregation.

Nameoki United Methodist Church, located at 1900 Pontoon Road in Granite City, Illinois, was constructed in 1963-1964 (Figure 5). The Exaggerated Modern fieldstone-clad parabolic sanctuary is flanked by a two-story wing with a large, single-story flat-roof porch overhang. The rear elevation of the sanctuary is filled with stained-glass windows. The church maintains a high degree of integrity, with original windows and cladding. It houses its original congregation.

Liberty Baptist Church, located at 4849 South King Drive in Chicago, was designed by architect William Alderman and constructed for a growing African American Baptist congregation in 1955-56 (Figure 5). The

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Exaggerated Modern church consists of a large, parabolic structure and a flanking flat-roof wing. It retains many of its original features, including stained-glass windows, a rusticated stone facade, entrance surrounds, modern materials, and parabolic form. Besides providing an intact example of Modern-era architecture, the church has historical significance as the base for Martin Luther King, Jr., during his 1966 Chicago visits and civil rights marches. Even after his death, it remained a center of continued civil rights rallies and campaigns.

Compared to the other parabolic religious architecture in Illinois, the Synagogue for Congregation B'Nai Israel of Proviso is a modest and altered example of mid-century Modern-era religious architecture. Its original appearance has been altered by vinyl siding replacing the original windows on the parabolic sanctuary facade and replacement vinyl-sash windows on the remainder of the building. Drawings of the original concept include tall windows divided by vertical piers on the parabolic facade, much like Liberty Baptist Church and Nameoki United Methodist Church. This change has a large visual impact on the building's original design intent.

However, though the Mid-Century modern-era churches of Westchester retain a high degree of integrity, and have had little alterations, none share the parabolic form of Synagogue for Congregation B'Nai Israel. In the same way, though the Chicago area has intact examples of Mid-Century modern-era synagogues housing their original congregations and retaining architectural integrity, none display the simple parabolic form of the Synagogue for B'nai Israel of Proviso, making it unique in Westchester and the Chicago area. Although Synagogue for Congregation B'Nai Israel is a modest building, its character-defining feature is its parabolic form. Applied architectural ornament was never part of its design, and although its fenestration pattern has been altered by vinyl siding application, the parabolic roof form continues to convey the building's mid-century origins as an example of a parabolic synagogue.

### A. L. Salzman and Sons

The Synagogue for Congregation B'Nai Israel of Proviso was designed by A. L. Salzman and Sons, a Chicago-area architecture firm active from 1916 through the 1980s. A. L. Salzman and Sons included Abraham Salzman and his sons Stanley, Jerome, and Marshall. Abraham Salzman began working as an architect around 1916 under the firm A.L. Salzman Engineering Company, and his sons joined him around 1945. A.L. Salzman and Sons designed many types of buildings, including hospitals, churches, synagogues, and residences, in a wide variety of styles. Notable Modern-era commissions include the Cathedral of Tomorrow in Cuyahoga Falls, Ohio, the Hospital Professional Building in Chicago, and the Salzman House in Villa Park, Illinois. The firm's residential commissions in Illinois were often vernacular interpretations of popular mid-century styles, constructed in Highland Park, Richton Park, Elmhurst, Evanston, Villa Park, La Grange, and other suburbs and neighborhoods of Chicago, capitalizing on the skyrocketing demand for houses as veterans returned from World War II. Marshall Salzman, who worked with the firm from 1947 to 1964, stated that the firm never turned down work, but accepted a large variety of projects, even designing a chicken coop for Northwestern University.

A.L. Salzman and Sons constructed synagogues and religious buildings from the earliest days of the firm, designing them in the popular styles and forms of the period. In 1927, the A. L. Salzman Engineering Company designed a Beaux-Arts style synagogue for the Congregation Hagrow Shel Anshe Wina on the West Side of Chicago. More contemporary Chicago-area religious buildings designed by the firm include Mt. Carmel Baptist Church at 2016 Emerson Street in Evanston, Illinois, constructed in 1950; Synagogue for Congregation Mikro Kodesh Anshe Tiktin, constructed in the 1950s on Foster Avenue in Chicago and no longer extant; and Synagogue for Congregation B'nai Yehuda at 8201 South Jeffrey Boulevard, Chicago, constructed in 1960. The three buildings have select similar architectural elements with Synagogue for Congregation B'Nai Israel of Proviso, including a tall sanctuary design in a parabolic or A-frame form, rusticated stone facade, windows spanning the sanctuary facade, and single-story flat roof elements such as porches and wings. Mt. Carmel Baptist Church, discussed earlier in this report, most closely resembles the Synagogue for Congregation B'Nai Israel of Proviso. It was also most likely an example for the Synagogue for Congregation B'Nai Israel of Proviso.

Synagogue for Congregation Mikro Kodesh Anshe Tiktin was an Organic style three-story, flat-roof, rectangular building with a rusticated stone facade, single-story flat-roof porch overhang over the central entrance, and stained glass windows covering the central section of the facade (Figure 6). An angled flat roof awning projected over the entire facade. The rusticated stone facade, central stained glass windows, and single-story flat-roof

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porch overhang are elements also found in the original plan of Synagogue for Congregation B'Nai Israel of Proviso. Both buildings emphasize the soaring sanctuary space as the primary element of the building using simple mid-century Modern-era design tenets and materials generally found on sacred and public architecture during the mid-century period.

Synagogue for Congregation B'nai Yehuda at 8201 South Jeffrey Boulevard, Chicago, was constructed only a few years prior to Synagogue for Congregation B'Nai Israel of Proviso in the Exaggerated Modern style (Figure 6). It consists of a brick-clad A-frame sanctuary with windows covering the middle portion of the facade and a central entrance under a deteriorating single-story awning overhang. It retains modest architectural integrity. The building has a single-story, flat-roof, brick, rear wing. The synagogue has a similar footprint to Synagogue for Congregation B'Nai Israel of Proviso but with an A-frame sanctuary instead of a parabolic sanctuary. The A-frame construction emphasizes the height of the sanctuary as the main design element, juxtaposing the soaring height with the single-story, flat roof wing. It no longer houses the original congregation.

A.L. Salzman and Sons embraced the popular architectural elements of the era for its contemporary mid-century Modern religious architecture designs. These designs emphasized height as a main feature in the construction of religious buildings, particularly the sanctuary. These religious buildings, much like the mid-century houses designed by the firm, reflect popular design elements of the day such as tall sanctuary designs, rusticated stone facades, windows spanning the sanctuary facades, and single-story flat roof elements such as porches and wings.

**NRHP STATUS** **DATE LISTED**  
 Not Eligible

**NRHP CRITERIA**

A  B  C  D  Not Applicable

**NRHP CRITERIA CONSIDERATIONS**

A  B  C  D  E  F  G  Not Applicable

**NRHP EVALUATION/JUSTIFICATION**

Synagogue for Congregation B'Nai Israel of Proviso was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C and Criteria Consideration A using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The construction of Synagogue for Congregation B'Nai Israel of Proviso in Westchester reflects the general population movement from Chicago to the surrounding suburbs during the post-World War II era. However, Synagogue for Congregation B'Nai Israel of Proviso was among many synagogues constructed in the Chicago suburbs during this time and is connected to a small congregation amidst larger population movements to the northern suburbs. Furthermore, it no longer houses its original congregation. Background research did not indicate any associations with events that have made a significant contribution to the broad patterns of United States history and therefore, Synagogue for Congregation B'Nai Israel of Proviso is not eligible under Criterion A.

Research did not indicate association with the lives of persons significant in the past nor identify any significant members of the synagogue's congregation, and therefore, Synagogue for Congregation B'Nai Israel of Proviso is not eligible under Criterion B.

Synagogue for Congregation B'Nai Israel of Proviso is eligible under Criterion C and Criteria Consideration A. The Synagogue for Congregation B'Nai Israel of Proviso was designed as a relatively small and unadorned building whose character-defining feature is its intact parabolic roof form indicative of the Exaggerated Modern and Expressionism styles. This form, which contrasts with many box-like mid-century forms and embraces the curvilinear shapes found in interpretations of Exaggerated Modernism, is unique among synagogue architecture of the era within the region. Although the facade has been altered by replacement materials and the original congregation no longer worships in the building, the building continues to convey its significance as an innovative form for sacred architecture in the mid-twentieth century in Chicago and its suburbs. The building was designed by the prolific Chicago architectural firm, A.L. Salzman and Sons, however, it is a typical example of the wide variety of building styles and forms they designed. The firm was not a leader in architectural design, but

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constructed buildings based on the popular styles and ideas of the day, and did not specialize in religious architecture. Therefore, Synagogue for Congregation B'Nai Israel of Proviso is eligible under Criterion C and Criteria Consideration A as a locally significant example of an Exaggerated Modern parabolic-shaped synagogue.

The property was not evaluated under Criterion D as part of this assessment.

Synagogue for Congregation B'Nai Israel of Proviso retains high integrity of location, setting, feeling, and association. The building remains in its original location within its residential neighborhood setting, buffered to the north by the Eisenhower Expressway (I-290) and CTA Congress Line; these transportation routes preceded the construction of the building and have always been a part of its setting. The building retains its overall association with the Exaggerated Modern architectural forms and its overall feeling as a mid-century Modern-era parabolic synagogue. The building retains moderate integrity of design and workmanship through its overall parabolic sanctuary form and wings; however, it does not retain integrity of materials due to replacement vinyl siding over the original sanctuary facade windows and replacement windows on the wings. The period of significance is 1962, the year the building was constructed.

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**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

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Photo 1 - Synagogue for the Congregation B'Nai Israel of Proviso



Facing northwest to the southfacade and east elevation from Kitchner Street

## Historic Resources Survey

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Photo 2 - Synagogue for the Congregation B'Nai Israel of Proviso



Facing northeast to the south facade and west elevation from Kitchner Street

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NRHP STATUS Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
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Photo 3 - Synagogue for the Congregation B'Nai Israel of Proviso



Facing south to the north rear elevation from the rear parking lot

## Historic Resources Survey

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NRHP STATUS Not Eligible

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Figure 1 - Synagogue for the Congregation B'Nai Israel of Proviso



**Architect's drawing of new synagog for Congregation B'Nai Israel of Proviso. Building will be located on Kitchener street between Westchester boulevard and Balmoral avenue, in Westchester. Architect is A. L. Salzman and Sons.**

Drawing of planned construction (Chicago Tribune August 20, 1961)

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
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Figure 2 - Comparative Examples



Top Left Photo: Church of the Divine Infant Jesus; Bottom Left Photo: First Baptist Church of Westchester; Right Photo: Faith Lutheran Church

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
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Figure 3 - Comparative Examples



Top Photo: North Shore Congregation Israel ([www.roadarch.com](http://www.roadarch.com)); Bottom Left Photo: Oak Park Temple B'Nai Abraham Zion (Google Maps October 2015); Bottom Right Photo: Temple B'Nai Israel ([www.temple-bnai-israel.org](http://www.temple-bnai-israel.org))

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Figure 4 - Comparative Example



Left Photo: Mt. Carmel Baptist Church (Google Maps August 2011); Right Photo or Drawing: Mt. Carmel Baptist Church (Chicago Tribune October 12, 1950)

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Synagogue for Congregation B'Nai Israel of Proviso  
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Figure 5 - Comparative Examples



Top Photo: Nameoki United Methodist Church ([www.roadarch.com](http://www.roadarch.com)); Bottom Photo: Liberty Baptist Church ([www.roadarch.com](http://www.roadarch.com))

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RESOURCE TYPE Property  
NRHP STATUS Not Eligible

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Figure 6 - Comparative Examples



Left Photo: Congregation Mikro Kodesh Anshe Tikin (<https://www.interestingideas.com/roadside/west/architecture/index.html>);  
Right Photo: Synagogue for Congregation B'nai Yehuda (Cook County Assessor's Office)

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Map - Synagogue for the Congregation B'Nai Israel of Proviso



## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

1818 South 7th Avenue  
**SURVEY ID** 1-2

**NAME**

1818 South 7th Avenue

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

1818 South 7th Avenue

**CITY**

Maywood

**OWNERSHIP**

V & P Crawford

**TAX PARCEL NUMBER**

15-14-301-032-0000

**YEAR BUILT SOURCE**

1923 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Craftsman

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

1818 South 7th Avenue, located at the southwest corner of 7th Avenue and Bataan Drive, is a one-and-a-half-story, brick-clad vernacular residence displaying Prairie and Craftsman style elements. The rectangular house sits on a concrete foundation. It has a shallow, hipped roof covered in asphalt diamond shingles and features vinyl-clad hipped roof dormers on the north side, south side, and west rear elevations. The north dormer contains three two-over-two, vinyl-sash replacement windows. The west dormer contains a two-pane, vinyl-sash replacement sliding window, and the south dormer contains two, two-over-two, vinyl-sash replacement windows. The east-facing facade roofline features a jerkinhead gable. A brick chimney projects from the north slope of the roof.

Facing east to South 7th Avenue, the symmetrical facade features large brick pilasters with stone detailing, stone capitals, and decorative stone urns at the north and south ends of the facade that extend from the foundation to the half-story. A replacement glass block basement window with decorative brick surrounds is located in the center of the facade. Three simple stone brackets project above the basement window. The facade's first story contains a central 48-light, wood-sash picture window flanked by brick pilasters with simple stone capitals that extend along the half-story window. Stylistic floral stone brackets are located under the brick pilasters. A three-over-one, wood-sash window is located on either side of the picture window. A stone sill runs underneath the first story windows while a decorative brick belt course runs above and continues around the entire house. The half-story has a shallow brick lintel arching over three custom-built windows designed to follow the curve of the lintel. These three-over-one, double-hung, wood-sash windows share a stone sill. A Corinthian column pilaster is located between the center and north window, but appears to be missing from the other side. The eaves along the front facade project slightly and have painted soffits.

The primary entrance is located in the middle of the south side elevation. A small hipped roof porch covers the doorway, supported by brick piers with stone cornices. Concrete steps lead up to the porch, flanked on the south side by a stepped brick knee wall with a concrete cap. The knee wall continues around the west side of the porch. The doorway consists of a single wood-paneled door. Two small single-pane, vinyl-sash replacement windows are located east of the main entrance. West of the entrance, the wall is clad in lighter brick and mortar than the rest of the building and has one one-over-one, double-hung, wood-sash window to the east and two one-over-one, vinyl-sash replacement windows to the west. All windows have stone sills while the western window features an arched brick lintel. The westernmost portion of the elevation is clad in vinyl siding and has a single sliding aluminum-sash window.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

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**SURVEY ID** 1-2

The north side elevation comprises three basement-level replacement glass block windows and five first-story windows with stone sills. The two easternmost first story windows are small single pane, vinyl-sash replacement windows. The remaining three include a double-hung, one-over-one wood-sash window flanked by one-over-one, vinyl-sash replacement windows. The westernmost portion of the elevation is clad in vinyl siding and has no openings.

The west rear elevation originally featured a porch at the southwest corner, which has since been enclosed with vinyl siding. The entire elevation is clad in vinyl siding and comprises a central entrance flanked by sliding aluminum-sash windows.

The small grassy lot features no landscaping. The parking area behind the house is enclosed by a wooden fence.

### HISTORY/DEVELOPMENT

The house at 1818 South 7th Avenue was constructed ca. 1923 based on information obtained from the Cook County Assessor. The house was built in the Frank C. Wood Addition to Maywood Subdivision. Frank C. Wood was a real estate developer in the area, and also established developments in Oak Park. The 1930 Census, 1940 Census, and 1930 Sanborn Map do not record an 1818 South 7th Avenue address. However, according to the 1930 Sanborn Map, 1816 South 7th Avenue and 1822 South 7th Avenue were very similar in construction. Survey shows 1818 South 7th Avenue and 1822 South 7th Avenue are almost identical in construction. Due to the construction of I-290, there is no longer an address 1816, so it is reasonable to assume the 1818 address now refers to the house formerly considered 1816.

The 1930 and 1940 Census both record Oreste Agnini living at 1816 (now 1818) South 7th Ave with his wife Agnes. Agnini immigrated to the United States from Italy in 1902, and worked as a designer for Sears and Roebuck before World War I. He founded the Oreste Agnini Company in 1921, and with his coworker Ralph Singer, designed jewelry, shoe buckles, and hair combs. They soon were hired by Eisenberg & Sons, a large dress company. As their reputation grew, they made costume jewelry for other dress manufacturers including Charles Hyman and M&L Rothschild, among others. In the 1940s, the company began manufacturing jewelry to sell under their own label, and went on to specialize in fraternal jewelry for clubs and societies. Agnini retired in 1953, and the company became the Ralph Singer Company in his absence. Susan Klein Bagdade, author of *Mid-Century Plastic Jewelry*, asserts that Ralph Singer was one of the most important costume jewelry companies from the Midwest. Agnini passed away in 1957. Agnes Agnini moved to Florida after his death, and remained there until she died in 2001.

Other residents include Arthur Stimson, listed in the 1954 Maywood Village Directory. Recent owners include Sarah and Julius Reinherz, who owned the house from the early 1990s to 2009, when they sold to Virgil Crawford. Virgil Crawford continues to own the home in 2015. Research did not reveal any further information about these individuals.

### Maywood

Constructed in Maywood ca. 1923, the house at 1818 South 7th Avenue was built during a period of population expansion due to increased industry and growth in Chicago's suburbs. Vermont businessman Col. William T. Nichols and several partners incorporated a planned community outside of Chicago on April 6, 1869. The land, on the site of two Native American trails and several large farms, is located 5.5 miles west of Chicago. The Company named the new community after Col. Nichols' recently deceased daughter May. The Maywood Land Company platted the town in a grid pattern around a central park along the Des Plaines River, planting thousands of elm, maple, oak, and ash trees along the streets. After the Chicago and Northwestern Railroad passed through the area later that year, Maywood rapidly expanded and incorporated as a village in 1881. The Maywood depot and sidetracks allowed the rural community to quickly grow into a suburb housing Chicago workers and its own industries, such as Chicago Scarper and Ditcher and the American Can Company in 1884 and 1885.

Maywood's population nearly tripled between 1900 and 1920. In 1920, the Edward Hines Jr. Memorial Veterans

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

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**SURVEY ID** 1-2

Affairs Hospital was founded in Maywood. Maywood's residents could commute to Chicago by way of the Chicago and Northwestern railroad and electric street railways, and had local amenities including grocery stores, a library, a hospital, schools, and parks. The American Can Company and various other industries prospered through the depression and mid-twentieth century. However, the American Can Company, among others, moved out of Maywood in the 1970s, and the village faced economic decline. In the 1990s, the community enacted a tax increment financing district to encourage renewed growth.

### Prairie and Craftsman Style

The house at 1818 South 7th Avenue is vernacular in style, and displays various elements from the Prairie and Craftsman styles.

Developed by a group of Chicago architects known as the Prairie School, the Prairie style originated in Chicago as one of the few indigenous American styles in the early twentieth century. The Prairie School grew out of the Arts and Crafts movement, profoundly affecting the development of the Chicago bungalow and early twentieth century housing styles. Frank Lloyd Wright was the acknowledged master of the Prairie style house and his and Louis Sullivan's examples influenced many of Chicago's important architects. Landmark examples of the Prairie style are located throughout Chicago and its suburbs.

A short-lived style, most Prairie buildings were constructed between 1905 and 1915. The Prairie style house is typically square or rectangular in form, two stories with one-story wings or porches, and topped by a low-pitched, hipped roof with widely overhanging eaves and a broad, flat chimney. The style is defined by strong horizontal lines emphasized by multiple banks of windows that sometimes wrap around corners, belt courses, horizontal patterns in the wall materials, and details at the facade, cornices, and eaves. Most were clad in some combination of brick, stone, wood, or stucco materials. The porches often have massive, square porch supports of masonry construction. Though lacking in ornamentation, the Prairie style incorporated a variety of geometric and nature-inspired Wrightian and Sullivan-esque forms and shapes through window arrangements and glazing, columns, cornices, low walls, and planters.

The Craftsman style, applied to the bungalow house form, emerged during the early twentieth century in southern California. The style was popularized by architects Charles and Henry Greene, as their designs spread across the United States via pattern books and architectural magazines. By the 1920s, the Craftsman-style bungalow had risen to prominence as the most popular domestic style in the country. The bungalow was especially popular amongst the country's burgeoning middle class in rural and urban areas, because it was inexpensive to build, fashionable, and modest in scale.

The one-and-a-half-story Chicago bungalow was constructed exclusively of brick on a concrete foundation and topped by a low-pitched hipped roof with wide overhangs and a center dormer at the front and back of the house. Its long rectangular form was well-suited to the city's long and narrow lot sizes. The facade was typically clad in face brick while the secondary elevations were of common brick. The bricks were laid in decorative patterns to add character and depth to the house in addition to decorative and structural limestone details. Limestone insets and bands were incorporated at the basement level, the roofline, and above and below the windows. Bungalows located on corner lots were often larger, incorporating more elaborate ornamentation on its facade and side elevation, than those built side by side. The limestone bands, rows of windows, low-pitched roof, and rectangular form contributed to an overall horizontal appearance, conveying its Arts and Crafts movement and Prairie Style antecedents. The house form was further distinguished by the liberal use of windows of various sizes and shapes to provide light, air, and a feeling of openness and connectivity to the outside, which reflected an Arts and Crafts movement philosophy emphasizing a park-like streetscape.

The house at 1818 South 7th Avenue is a modest, but typical example of a vernacular house incorporating several elements of the Prairie and Craftsman styles. Prairie style elements include a low pitched, hipped roof, overhanging eaves, brick piers supporting the porch, stylistic nature-inspired brackets, and horizontal elements, such as a belt course and a band of windows along the first story with a continuous sill. Also, often Prairie style houses would de-emphasize the main entrance, placing it in a less prominent location. The main entrance at 1818 South 7th Avenue is located on a side elevation away from the road, following this principle. The house also displays several elements of the Craftsman Chicago bungalow. These elements include a long rectangular

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

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form, low-pitched roof, brick cladding featuring multiple brick types, decorative brick patterns, limestone bands, a row of first-story windows, and more elaborate ornamentation on the primary facade. Over time, there have been some changes to the exterior of the house at 1818 South 7th Avenue. Several windows have been replaced with vinyl-sash or glass block windows along the east-facing facade, north and south side elevations, and in the roof dormers. The back porch has been enclosed, and the westernmost portions of the north and south side elevations, dormers, and west rear elevation have been clad in vinyl siding.

NRHP STATUS DATE LISTED  
Not Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The house at 1818 South 7th Avenue was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Research did not indicate this property is associated with events that have made a significant contribution to the broad patterns of United States history. The house at 1818 South 7th Avenue is not eligible under Criterion A.

Though Oreste Agnini founded a well-respected jewelry company, research did not reveal any associations of the property directly with the functions of the company or its founding. The house at 1818 South 7th Avenue is not eligible under Criterion B.

The house at 1818 South 7th Avenue is a modest and typical example of 1920s vernacular architecture reflecting multiple period styles. Although it retains original features such as some wood-sash windows, decorative brick and limestone, and the side entrance porch, it has diminished architectural integrity due to replacement vinyl windows, vinyl siding along portions of the north and south elevations and dormers, and an enclosed vinyl-clad back porch. While the house displays Craftsman and Prairie style influences, it is not considered a representative example or architecturally significant. It does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master. Therefore, the house at 1818 South 7th Avenue is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

1818 South 7th Avenue  
**SURVEY ID** 1-2

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

1818 South 7th Avenue  
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Photo 1 - 1818 South 7th Avenue



Facing west to the east facade from South 7th Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

1818 South 7th Avenue  
SURVEY ID 1-2

Photo 2 - 1818 South 7th Avenue



Facing southwest to the east facade and north elevation from Baatan Drive

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

1818 South 7th Avenue  
SURVEY ID 1-2

Photo 3 - 1818 South 7th Avenue



Facing northwest to the east facade and south elevation from South 7th Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

1818 South 7th Avenue  
SURVEY ID 1-2

Photo 4 - 1818 South 7th Avenue



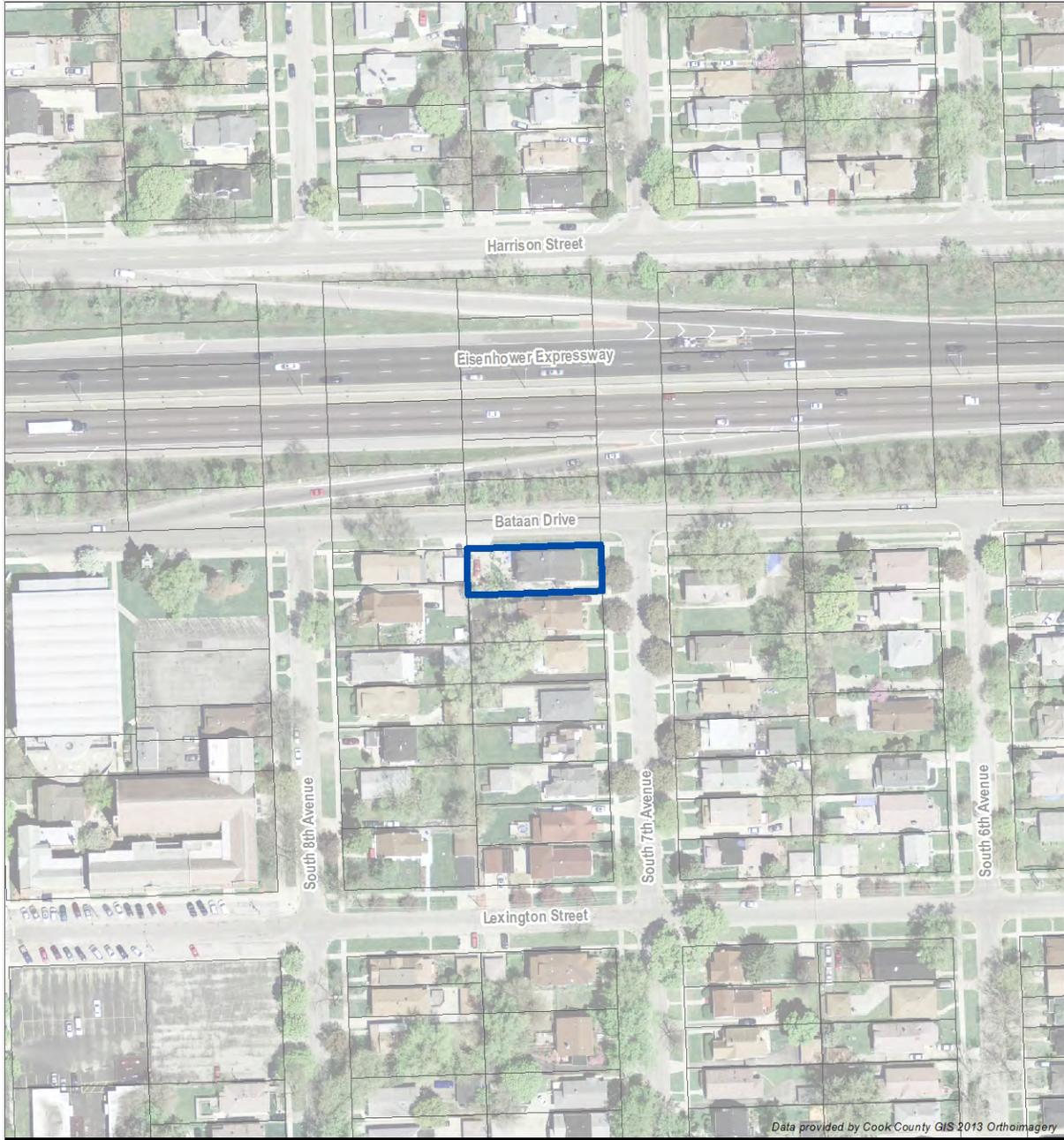
Facing southeast to the north elevation and west rear elevation from Battan Drive

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

1818 South 7th Avenue  
 SURVEY ID 1-2

Map - 1818 South 7th Avenue



Data provided by Cook County GIS 2013 Orthoimagery

PROPERTY NAME: 1818 South 7th Avenue  
 ADDRESS: 1818 South 7th Avenue  
 Maywood, IL


 Property Boundary  
 Tax Parcel

0 200 400 Feet

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
**SURVEY ID** 1-3

**NAME**

Park District of Forest Park

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

7441 Harrison Street

**CITY**

Forest Park

**OWNERSHIP**

Forest Park

**TAX PARCEL NUMBER**

See NRHP Boundary

**YEAR BUILT SOURCE**

1938 Park District of Forest Park Website, "About Us: History" (2014)

**DESIGNER/BUILDER**

WPA, Carl J. Kastrup

**STYLE**

**PROPERTY TYPE**

Recreation and Culture

**FOUNDATION**

Not Applicable

**WALLS**

Not Applicable

**ROOF**

Not Applicable

**DESCRIPTIVE NOTES**

The Park District of Forest Park occupies an approximately 17-acre, multi-use site in the village of Forest Park, Illinois. The Park District operates the park, which is located in a densely-developed urban setting, bounded by the Chicago Transit Authority's (CTA) Blue Line Forest Park branch and the I-290 Eisenhower Expressway to the north; Hannah Avenue to the east; Harrison Street to the south; and Des Plaines Avenue to the west. The Works Progress Administration (WPA) constructed the park between 1936 and 1938. The original 16.5-acre section of the park was purchased in 1935; the westernmost portion of the park, totaling .83 acres, was purchased between 1983 and 1984. The park's overall footprint is horizontal and linear and the terrain is flat.

Curving concrete walkways wind throughout the park, paralleling Harrison Street and connecting buildings and recreational sites within the park. The majority of these walkways are an original hardscaping component of the park, built by the WPA. Mature trees, ranging from ornamental trees to those larger in stature, provide shade along these walkways and sidewalks; trees are also planted along the perimeter of athletic fields and building footprints. In some instances, low shrubs are also located along sidewalks and patios and are used as landscaping along building elevations. Dense vegetation and mature trees planted along the park's north boundary also form a visual buffer, screening the CTA Blue Line Forest Park branch and I-290 Eisenhower Expressway from view.

East of the park's center, a curving asphalt-paved road (formerly Beloit Avenue), bisects the park on a north-south axis and is accessed from Harrison Street. Though eventually widened, the curving road is an original component of the park's design. Curving medians divide the road, which is lined with angled and parallel parking spaces, and intersects with a rear, perpendicular road that is not original to the park. Lined with parking spaces, this rear road primarily follows the park's north boundary, curving on a northwest-southeast axis before it intersects with Hannah Avenue. An asphalt-paved, surface-level, L-shaped parking lot is located immediately west of the park's softball fields and is accessed from Harrison Street. The first iteration of this parking lot, which has been altered over time, was built after 1951 and as early as 1962. The westernmost portion of this parking was originally located on the .83-acre parcel added to the park between 1983 and 1984.

Today, the Park District of Forest Park retains several original features, dating to the park's late-1930s development and construction, as well as elements dating to the mid-twentieth century. Original components include the Tudor Revival-style Administration Building (1936-38), designed by Forest Park architect Carl J. Kastrup, and the Warner Fountain.

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
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Centered within the park, the three-story, Tudor Revival-style Administration Building exhibits a rectangular-plan footprint. This footprint includes the three-story building, an original one-story, L-shaped projection that wraps around the building's west side and north rear elevations, and a 2008 three-story, east-end addition. Oriented south to Harrison Street, the building is clad in coursed fieldstone. The 2008 addition is clad in a custom manufactured fieldstone, designed to match the building's original exterior. This addition houses a handicapped-accessible entrance to the building. The original three-story section of the building has a steeply-pitched, slate shingle-clad, side-gabled roof with an off-center front-gabled projection at the building's facade and rear north elevation. Pyramidal-roof dormers also pierce the roof at the facade and rear elevation. The one-story, L-shaped section's roof is flat; the section's second story is an open deck. The 2008 east-end addition's roof has a complex form, with side-gabled and hipped sections. The asymmetrical facade's entrance features a projecting stone bay with stone columns, supporting the front-gabled projection, which is clad in false half-timbering. An octagonal tower is located at the facade's east end, originally the point at which this elevation terminated. A band of false half-timbering wraps around the tower. The rear north elevation's front-gabled projection also features false half-timbering. The Administration Building does not appear to retain any original windows. Replacement windows and windows in the addition are comprised of six-over-six light, nine-over-nine light, and one-over-one light, double-hung windows and glass block windows. Windows, but not dormers, feature stone sills and stone-block lintels. The building is set back from Harrison Street, fronted by an open lawn. An original half-circle form sidewalk reaches the facade's entrance and also leads to the curving walkway at Harrison Street.

The Warner Fountain, dedicated to Dr. John T. Warner, is an original component of the park's hardscaping. The fountain is located directly south of the Administration Building; a sidewalk connects the fountain with the half-circle sidewalk fronting the building. Now infilled with dirt, the stacked-stone fountain is centered within a raised quatrefoil-form bed. The fountain is formed by three circular tiers. A plaque on the fountain reads "WARNER FOUNTAIN."

A flagpole centered in a raised flowerbed is located south of the park's fountain, installed between 1951 and 1962. A concrete sidewalk connects the fountain and the bed. The park's Recreation Building #4 dates to ca. 1958. Located in the northeast section of the park, the one-story building sits on a concrete foundation, has concrete block walls, and a shed roof. The facade is faced in stone.

Though they have been revamped and refurbished over time, and were briefly converted into an artificial ice-skating rink, six tennis courts have occupied the same location in the park's southeast corner at the intersection of Harrison Street and Hannah Avenue since the park was built. Three west-end softballs fields, which have also been revamped and upgraded over time, are located in a section of the park that has consistently been used for baseball and softball fields and have featured the same configuration since the late 1930s. The remaining features and buildings within the park date to the late twentieth and early twenty-first century. A playground and a garage built in the northeast portion of the park date to 1984. Constructed between 1995 and 1996, the Forest Park Aquatic Center is located directly north of the Administration Building. The complex is comprised of a 367,000-gallon pool, an interactive play area, drop slides and fume slides, a sprayground, sand play area, and a concession stand. A concrete patio leads from the Administration Building's rear elevation to the prominent concrete patio surrounding the aquatic center's swimming pool. Also constructed at the same time as the pool complex, a one-story, gabled-roof building is located west of the Administration Building and was built in a similar Tudor Revival style.

The Bud Mohr Skatepark, located between the playground and Recreation Building #4 in the park's northeast corner, was built after 2005. Other recreational features within the park include a turf multi-use field, two bocce ball pits, and two sand volleyball courts, all of which are later additions to the park. Most recently renovated and expanded between 2012 and 2014, a building that predates 1962 and was originally built as a gas station is located in the park's southwest corner at the intersection of Harrison Street and Des Plaines Avenue. This building houses the "16 Inch Softball Hall of Fame Museum."

### HISTORY/DEVELOPMENT

The origins of the Park District of Forest Park date to 1920, when local residents formed the Forest Park Citizens Protective League. As the village of Forest Park had grown and expanded, many realized that if the community were to ever have a park, this step was necessary to ensure that there was enough open land for a park. Joining

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
**SURVEY ID** 1-3

forces with the Forest Park Kiwanis Club and its then president, Emery Parichy, both groups worked to oppose the construction of any industrial or railway sidings on the land that the Park District occupies today. After a fourteen-year-long period, the Forest Park Citizens Protective League and the Forest Park Kiwanis Club succeeded in their efforts and on November 6, 1934, the Park District of Forest Park was created by a referendum. With a population of 16,000, Forest Park was the largest community of its size in the state to lack park facilities until this time. The referendum was officially entered into the Cook County Court records on November 14, 1934.

Following the referendum, a meeting of local civic groups resulted in a petition, which then led to the election of John S. Murray, Fred Steers, Raymon H. Warnecke, Dr. John T. Warner, and Harry Weidermann to the Park District's Board of Park Commissioners. Charles Heidelbach soon replaced Dr. Warner, who passed away before taking his oath of office in December 1934. On July 2, 1935, the board purchased a 16.5-acre tract of land for \$80,000, bounded by the Chicago and Great Western Railroad tracks to the north, Hannah Avenue to the east, Des Plaines Avenue to the west, and Harrison Street to the south. At that time, the tract did not include the easternmost portion of the park. Owned by an estate and initially intended for industrial uses, the tract was comprised of overgrown vacant lots and the reportedly swampy terrain made it an ideal location for local children to catch frogs. On August 15, 1935, the Park District's first Administrative Office opened at 7520 West Harrison Street, a temporary location used during the park's construction.

The Park District's board began developing plans for the park in earnest, seeking to create an environment of recreation and enjoyment that would appeal to as many members of the community as possible. Realizing the magnitude of their plans, the board sought outside assistance for the project through the Federal Government's Works Progress Administration (WPA). Under the board's direction, an application detailing the development phases necessary to build the Park District as planned was submitted to the WPA on September 6, 1935. The application requested a grant in the amount of \$271,000, with a commitment from the Park District to contribute \$31,000, to be financed by village residents. Approved in November, the grant became WPA Project No. 2509 and was assigned a 300-man workforce in December 1935. F. H. Thormahlen served as project supervisor and Orvin Bertelson as construction supervisor. In early 1936, much of the initial work consisted of preparing the swampy site to become a park, excavating stone from the ground, relocating dirt, and digging trenches to install drainage and water pipes.

The WPA carried out work on the Park District of Forest Park over a period of two years, constructing buildings, structures, and recreational features between 1936 and 1938. In October 1937, work on the park briefly halted for a period of two months, until the WPA issued an additional grant for workers' wages. Ultimately, the project well exceeded the original budget. The Park District of Forest Park was completed at a cost of \$611,623. By the time the project was completed in 1938, the WPA had issued \$386,623 in grants. Forest Park citizens bore the remaining amount.

The finished park provided a number of recreational amenities. A softball diamond, baseball diamond, one of the park's two wading pools for children, a playground with seven pieces of equipment, a stone comfort station providing first aid and washrooms, and six tennis courts were located within the east end of the park. Set back from Harrison Street and with an open grass lawn, the three-story, Tudor Revival-style Administration Building was constructed in the center of the park and completed in 1938. The building housed showers and lockers for pool patrons, a recreation room, an auditorium with a kitchen, an infant welfare room, meeting rooms, and executive offices. Designed by local architect Carl J. Kastrop, the Administration Building was completed at a cost of \$125,000. The park's swimming pool, a saucer-shaped 180' x 280' concrete pool with an 800,000 gallon capacity, was constructed directly north of the Administration Building in the rear of the park. The largest in the state at the time, the park's 9.5-foot-deep pool was equipped with high and low diving boards.

The park's west end contained the largest open area, flat and ideal for community events and landscaped with trees and shrubs, along with a baseball diamond. Other recreational features in the park included one additional wading pool, a rifle range, horseshoe court, a concrete grandstand for pool and softball spectators, and three wood bleachers. A multipurpose building served as a garage, shop, and storage area. In addition to trees and shrubs, permanent landscaping elements included an illuminated fountain with colored lenses and a mile of winding concrete walkways and a winding concrete street, Beloit Avenue, which previously bisected the tract of land on a straight, north-south axis. Concrete islands were also added to Beloit Avenue to slow automobile

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

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traffic. A parking lot provided spaces for 200 automobiles. In order to screen the Chicago and Great Western Railroad's right-of-way from view, a landscape mound was designed along the park's north boundary and planted with trees.

### Changes and Alterations

The Park District of Forest Park has undergone changes over the years since the WPA completed the park in 1938. Many alterations to the park's original configuration resulted from the efforts of the Park District's Board of Commissioners to maintain the park, upgrade existing and sometimes dilapidating facilities, and provide Forest Park residents with up-to-date amenities.

After the I-290 Eisenhower Expressway was built immediately north of the park during the 1950s, Beloit Avenue no longer intersected with the railroad and terminated within the park. In 1958, the park's tennis courts were converted into an artificial ice-skating rink and a "warming house" was built to accompany the rink, both of which were later removed during the 1960s. Nearly a decade later, the State of Illinois informed the Board of Park Commissioners that the then thirty-year-old swimming pool would need to be closed, due to its condition. After several attempts to obtain a bond issue to renovate the park, an effort led by Forest Park residents persuaded the board to request a bond issue for renovating only the pool itself. A referendum passed 2-1 in February 1968. The new pool was constructed within the 1938 pool's existing structure. During this period, the Administration Building also underwent extensive remodeling.

The greatest period of change for the park began in the 1980s. In 1983, the Park District applied for a federal grant to purchase a gas station, constructed prior to 1962 and located on the lot at the corner of Des Plaines Avenue and Harrison Street, now the westernmost portion of the park. After obtaining the grant, the building was converted into a recreational building and a playground and two tennis courts were constructed north of the building. Active throughout the decade, the Park District also replaced the ca. 1938 garage (1984), revamped the playground (1987), installed a waterslide at the pool (1988), and resurfaced the tennis courts at Hannah Avenue and Harrison Street (1989).

Between 1990 and 1991, the Park District repaved and widened Beloit Avenue, resurfaced existing walkways, and installed basketball courts. In 1994, the park's swimming pool faced closure a second time. In response, the \$3.1 million Forest Park Aquatic Center was built to replace the pool. The aquatic center opened in 1996, with slides, sand volleyball courts, and an interactive play center. In 1999, existing courts and fields were resurfaced and refurbished and an in-line hockey rink was installed. The Park District also created a senior area with game tables. In 2002, the 1938 Administration Building's roof and gutters received repairs. Another round of improvements and upgrades to existing athletic fields were carried out in 2003.

As a result of the five-year Comprehensive Master Capital Improvement Plan for the Park District of Forest Park, developed by Brusseau Design Group and W-T Engineering and implemented in 2005, many major projects have been completed within the park. The Bud Mohr Skatepark replaced the basketball courts, the aquatic center's waterslides were resurfaced, and Recreation Building #4, formerly the warming house built for the ice-skating rink, underwent a major renovation. The building is now used for after-school programs, summer day camps, and a group meeting space. A distance-marking system was also installed on the existing pathway system. In 2008, the 1938 Administration Building received a major renovation, which included restoring the 6,800-SF building and the existing masonry and roof deck, and constructing a three-story, 2,250-SF addition. Designed by Robert Juris & Associates Architects, Ltd. and executed by contractor Henry Brothers Company, new spaces within the building included a two-story lobby, common areas, a board room, offices, bathrooms, and an elevator, required to meet Americans with Disabilities Act (ADA) accessibility standards. The building's east-end addition housed the new lobby and the existing stair tower was also remodeled. In 2009, the Park's District of Forest Park celebrated its seventy-fifth anniversary.

In 2012, construction began on the recreation building previously acquired by the Park District of Forest Park in 1983. The Park District donated the building to the Chicago 16 Inch Softball Hall of Fame, who then expanded the building and renovated the exterior, updating the facade, side elevations, and rear elevations, and adding a vestibule with a new main entrance. Completed in 2014, the building presently houses the "16 Inch Softball Hall of Fame Museum."

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
**SURVEY ID** 1-3

### Village of Forest Park

In 1839, French-Indian trader Leon Bourassa received a land grant for 160 acres along the Des Plaines River, an area originally occupied by the Potawatomis. The next settler was German immigrant Ferdinand Haase, who purchased land from Leon Bourassa in 1851. Five years later, the Chicago and Galena Union Railroad established a railroad line through the area, bringing with it public transportation and a workforce who settled in the community. The community was named Harlem after one landowner's hometown in New York City. More settlers came in the aftermath of the 1871 Chicago Fire, building new homes in Harlem. A smaller rail line established in 1881 and the elevated "L" electrified rapid transit service established in 1895 further contributed to the development of the community by providing additional public transportation to Chicago. The Town of Harlem formally incorporated in 1884 and was later renamed Forest Park in 1907 due to shifting borders with River Forest and the existence of another Harlem in Illinois.

The community was known for its several large cemeteries, which cover much of the village. The first, Jewish Waldheim, was established in 1870 and was soon followed by Concordia in 1872, German Waldheim in 1873, Forest Home in 1876, and Woodlawn in 1912. German Waldheim merged with Forest Home in 1968 and is known as the final resting place for the four men hanged in 1887 for their alleged role in Chicago's Haymarket Riot. When the Eisenhower Expressway was constructed in the 1950s, over 3,700 graves were moved from three of the village's cemeteries.

Forest Park was also known for its leisure activities. From 1907 to 1922, the Forest Park Amusement Park was a popular attraction for area residents as one of the only of its kind in Illinois at the time; it was also one of the largest in the country. It featured a roller coaster superstructure, fun house, beer garden, casino, swimming pool, and skating rink. A downturn in business due to Prohibition and a devastating fire in 1922 permanently closed the park. In the early twentieth century, Forest Park was also home to a several thoroughbred racetracks and the Harlem Golf Course.

Although Forest Park was predominately occupied by cemeteries and workers who commuted to Chicago's industries, the community had a few of its own industries. The first, a sausage factory, was established in 1890. In 1918, the Checkerboard Air Field was constructed and used by the Chicago-St. Louis United States mail run until 1927. In 1942, the United States Naval Ordnance Plant (Amertorp) began operations to meet the armament needs for World War II. The plant manufactured thousands of torpedoes and employed up to 6,500 workers during the war. It operated until 1971 when the majority of it was replaced by a mall. One of the most well-known industries was the Ferrara Pan Candy Company, which was founded in 1908 by Salvatore Ferrara in Chicago. The manufacturing facility moved to a former dairy in Forest Park in 1959, where it continues to operate today.

### Works Progress Administration (WPA)

In 1935, the Works Progress Administration (WPA) was created under President Franklin D. Roosevelt's New Deal, in order to provide millions of jobless Americans with work during the Great Depression. The program aimed to preserve workers' job skills and sense of self worth, while also increasing the purchasing power of the newly employed, therefore stimulating the economy. Wages ranged from \$15 to \$90 per month. The WPA existed for eight years, providing approximately 8.5 million people with jobs at a cost of \$11 billion to the U.S. Government. WPA workers were responsible for public buildings, roads, bridges, parks, and airports, as well as cultural programs that provided writers, photographers, artists, designers, and architects with jobs. In 1939, the WPA's name changed to Work Projects Administration. The government reduced the appropriations to the programs after accusations of mismanagement and abuse of funds by workers. In 1943, the program was terminated due to the nation's bustling wartime economy.

While no national register of New Deal era projects presently exists and efforts are being made to compile these projects into a comprehensive database, research did reveal that the number of park buildings constructed in Chicagoland by the WPA likely totaled less than twenty. This approximated number includes the Park District of Forest Park's Administration Building. These park buildings ranged from administration buildings and fieldhouses, a term often used interchangeably to refer to these park buildings, to clubhouses and beach houses. Within the City of Chicago, for example, eighty-three field houses already existed when the Chicago Park District

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
**SURVEY ID** 1-3

received WPA funding for the first time in 1935, and there was not a great need for park buildings, though many other improvements were carried out within existing parks using WPA grants. Among the WPA park buildings constructed in the Chicago metropolitan area, the Tudor Revival-style Promontory Park Field House in Chicago, designed by park district architect E. V. Buchsbaum and built in 1937, and the Arlington Heights Recreation Center, built between 1936-39 in Arlington Heights, Illinois, closely resemble the Park District of Forest Park's Administration Building in terms of size and stylistic appearance.

### Architect Carl J. Kastrup, AIA

Forest Park native and architect Carl J. Kastrup (1901-51) designed the Park District of Forest Park's Administration Building. Kastrup first worked as an electrical engineer before opening his own architectural practice during the mid-1930s. Kastrup joined the American Institute of Architects (AIA) in 1937. The earliest newspaper articles pertaining to Kastrup winning architectural projects in the Chicago area date to the second half of the 1930s. Kastrup designed the park's prominent Tudor Revival-style Administration Building at the beginning of his career. A deviation from the Administration Building, the remainder of Kastrup's short yet prolific career was dominated by multi-family housing projects, often garden apartments, and modest single-family housing for suburban residential developments. Typically, these were affordable housing projects for lower and middle-income residents with Federal Housing Administration (FHA)-insured mortgages. He worked on several projects built specifically to provide war workers and veterans with housing. In 1939, his house plan for a Cape Cod-style residence in a Prospect Heights development was awarded first prize in the Public Service Company of Northern Illinois modernization and home building contest's moderate priced house class. Most often, Kastrup designed buildings in the Colonial Revival, Minimal Traditional, Cape Cod, and Ranch styles. By the time of his death in 1951, Kastrup-designed projects were located throughout Chicago and in the nearby communities of Forest Park, River Forest, Homewood, Westchester, Oak Park, Broadview, Wheaton, Berwyn, Melrose Park, La Grange, Evanston, and Prospect Heights, amongst others.

### Tudor Revival Architecture

The Park District of Forest Park's Administration Building is an example of a Tudor Revival-style building with modest and restrained detailing, designed by architect Carl J. Kastrup and constructed by the federally-funded WPA.

The Tudor Revival style was a dominant architectural style in the early twentieth century, particularly for domestic buildings in 1920s and 1930s. Loosely based on a variety of early English building traditions, the American interpretations emphasized steeply pitched, front-facing gables as the dominant facade element; about half have ornamental false half-timbering. The earliest American examples date from the late nineteenth century, tended to be architect-designed landmarks, and closely copied late Medieval English buildings with Renaissance Revival detailing. More modest examples from 1900 to 1920 incorporated steep gables, half-timbering, or other typical detailing on otherwise symmetrical facades; most commonly, these were full front gable facades. These earlier examples were usually clad with weatherboard, shingles, or stucco while post-World War I examples more commonly used brick and stone cladding. These later examples sometimes incorporated Craftsman-style decorative detailing.

The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival style. Constructed for the Park District, the Administration Building embodies many of the attributes that typify domestic Tudor Revival-style buildings. The Administration Building's exterior is clad in stone. The facade features an entranceway with stone columns and a front-facing gable clad with false half-timbering. An octagonal tower, clad with a band of false half-timbering, is located at the facade's east end. Dormers pierce the building's side-gabled, steeply-pitched roof. Completed in 2008, an east-end addition was designed to be sympathetic to the building's Tudor Revival design. Slate shingles and custom manufactured stone were selected for the addition to match the 1938 building's exterior materials.

**NRHP STATUS**  
Eligible

**DATE LISTED**

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

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SURVEY ID 1-3

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The Park District of Forest Park was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The first park constructed in the village of Forest Park, the Park District of Forest Park was the result of a great effort led by local citizens groups. A significant portion of the project was funded by federal grants through the Works Progress Administration (WPA), the New Deal era program instrumental in putting millions Americans back to work during the Great Depression, and responsible for building the park between 1936 and 1938. The Park District of Forest Park is also associated with recreation and entertainment in the densely-developed village of Forest Park, providing citizens with playing fields, outdoor activities, a swimming pool, wading pools and playgrounds for children, and open green space for relaxation and community events. Due to the park's association with the WPA and recreation in Forest Park, the Park District of Forest Park is eligible under Criterion A.

The Park District of Forest Park is not known to be associated with the lives of persons significant in the past. Background research did not reveal any significant associations, and therefore, the Park District of Forest Park is not eligible under Criterion B.

As the village of Forest Park's first and oldest community park, the Park District of Forest Park has undergone physical changes since the WPA completed the park in 1938. Over time, the Park District's Board of Commissioners carried out changes to the site and its built features that have been consistent with changing and evolving trends in recreation. However, these alterations to the Park District of Forest Park do not detract from the overall appearance or integrity of the site. The Park District of Forest Park retains many of its original features and its original configuration and layout. These features include the 1938 Administration Building. Designed by Forest Park native and locally significant and prolific architect Carl J. Kastrup (1901-51), the building is a rare example of a Tudor Revival-style public building designed by Kastrup, who primarily designed affordable, Federal Housing Administration (FHA)-insured multi-family housing and single-family homes during his career. The building is also an excellent example of the administration buildings and fieldhouses constructed in parks by the WPA and of the Tudor Revival style as applied to a public building, demonstrated by the building's stone-clad exterior, false-half timbering, steeply-pitched gabled roof, octagonal tower, and slate shingles. Additional original park features that remain intact include the curving walkways and road, formerly Beloit Avenue, which define the overall form of the park and spaces within the site, along with the west-end softball fields, Warner fountain, the grass lawn fronting the Administration Building, and six tennis courts. The ca. 1958 recreation building has also been retained. Other changes made to the Park District of Forest Park exemplify the need to provide village residents with state-of-the-art and safe facilities. Therefore, the Park District of Forest Park is eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

Generally, extant elements and buildings within the Park District of Forest Park dating from the 1930s to the mid-twentieth century retain their integrity of location, setting, design, materials, workmanship, feeling and association. The Administration Building, which was updated and renovated in 1967 and again in 2008, retains many of its original exterior materials, with the exception of doors and windows. The upper-level, double-hung, multi-light windows are similar in appearance to the building's original windows. For the building's historically-sympathetic addition, completed in 2008, materials were manufactured to be cohesive with the original exterior fieldstone and slate shingles. The retention of the Administration Building, landscaping, the open grass lawn, Warner Fountain, curving walkways, the curving street, softball fields, tennis courts, and Recreation Building #4 convey the historic appearance of the site. Therefore, the Park District of Forest Park retains moderate levels of design, materials, and workmanship, despite alterations and changes to the park, and a high degree of integrity

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
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of location, feeling, and association . Overall, the Park District of Forest Park retains its integrity of setting, though it has been diminished to the east by the demolition of the Roos Building at 7329 Harrison Street in 2013 and to the north by the construction of the I-290 Eisenhower Expressway and CTA Congress Line in the 1950s. The construction took some of the park's original acreage at the north boundary and changed the setting from its original railroad transit corridor to a much wider and visually intrusive six-lane interstate and railroad corridor.

The Park District of Forest Park's period of significance is 1935-65.

### NRHP BOUNDARY

The proposed NRHP boundary for the Park District of Forest Park is parcels 15-13-225-004-0000, 15-13-225-003-0000, 15-13-113-004-0000, 15-13-113-005-0000, 15-13-113-006-0000, 15-13-113-007-0000, 15-13-113-008-0000, 15-13-113-009-0000, 15-13-113-010-0000, 15-13-113-011-0000, 15-13-113-012-0000, 15-13-113-013-0000, 15-13-113-014-0000, 15-13-113-015-0000, 15-13-113-016-0000, and 15-13-113-017-0000, the legal parcels on which the park is located and which contain all associated historic features.

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**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
**SURVEY ID** 1-3

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Park District of Forest Park  
**SURVEY ID** 1-3

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 1 - Park District of Forest Park



Facing north to south-facing facade of Administration Building, Warner Fountain, and flag pole from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Photo 2 - Park District of Forest Park



Facing north to south-facing facade of Administration Building

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 3 - Park District of Forest Park



Facing north to south-facing facade of Administration Building from walkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 4 - Park District of Forest Park



Facing northeast to south-facing facade and west side elevation of Administration Building

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 5 - Park District of Forest Park



Facing northwest to east side elevation and south-facing facade of Administration Building from parking lot

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 6 - Park District of Forest Park



Facing southwest to east side elevation and north rear elevation of Administration Building

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 7 - Park District of Forest Park



Facing south to north side of Warner Fountain from walkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 8 - Park District of Forest Park



Facing west to ball fields from walkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 9 - Park District of Forest Park



Historic photograph of Administration Building during construction ca. 1938

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Picture 10 - Park District of Forest Park



Historic photograph of Administration Building's north rear elevation and the park's original swimming pool, 1939

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

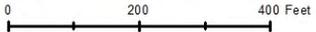
Park District of Forest Park  
 SURVEY ID 1-3

Map - Park District of Forest Park



Data provided by Cook County GIS 2013 Orthomageary

PROPERTY NAME: Park District of Forest Park  
 ADDRESS: 7441 Harrison Street  
 Forest Park, IL


 NRHP Boundary  
 Tax Parcel  


Proposed NRHP boundary for the Park District of Forest Park

### Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



1938 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



1951 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

### Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



1962 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



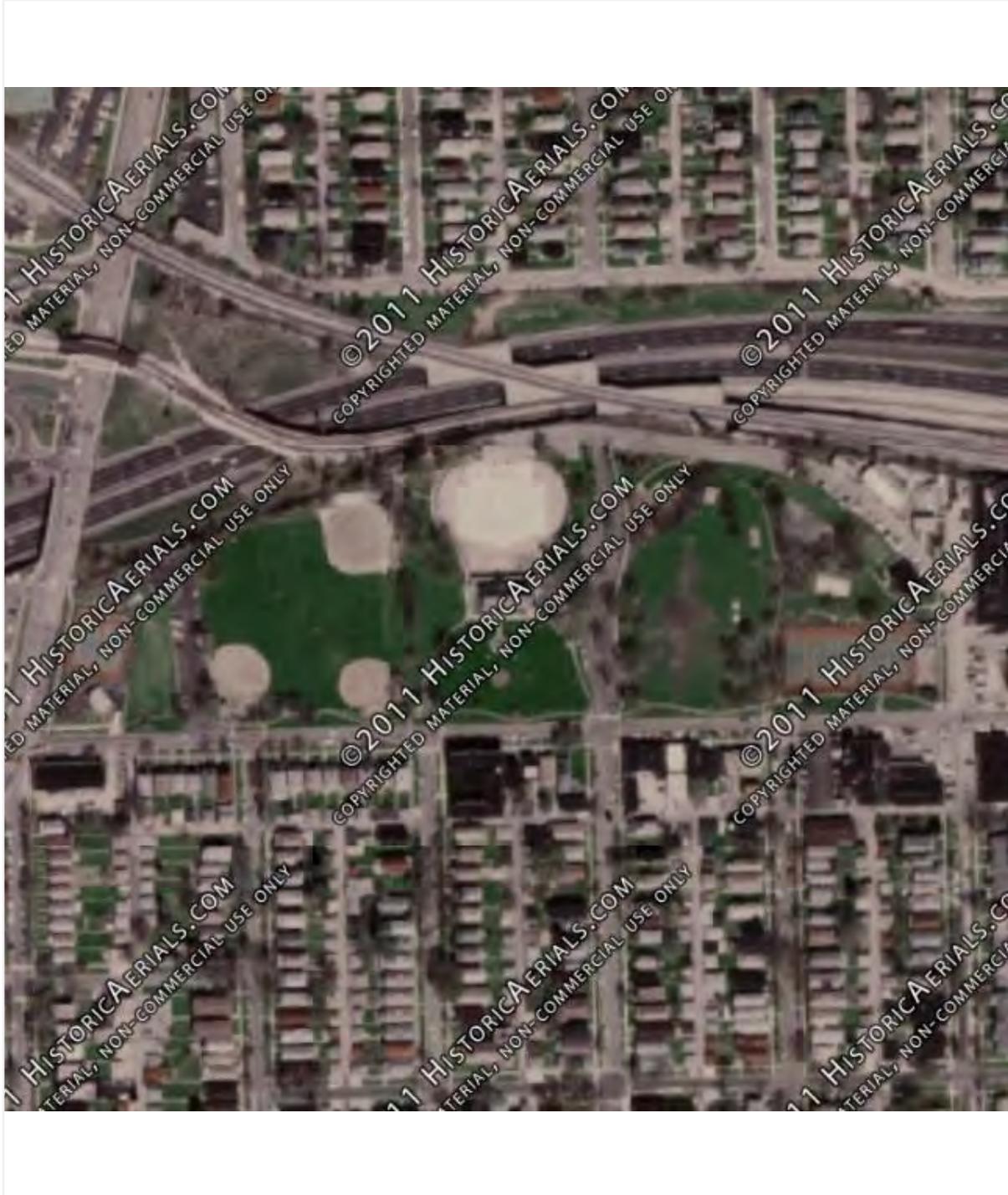
1972 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

### Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



1988 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

### Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



1998 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

### Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Park District of Forest Park  
SURVEY ID 1-3

Map - Park District of Forest Park



2005 aerial photograph of Park District of Forest Park from [historicaerials.com](http://historicaerials.com)

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

631 Hannah Avenue  
**SURVEY ID** 1-4

**NAME**

631 Hannah Avenue

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

631 Hannah Avenue

**CITY**

Forest Park

**OWNERSHIP**

Edward Goodwin

**TAX PARCEL NUMBER**

15-13-220-026-0000

**YEAR BUILT SOURCE**

1916 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Dutch Colonial Revival

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Brick

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

The residence at 631 Hannah Avenue is an altered two-story, cross-gambrel roof, Dutch Colonial Revival house with a two-story, gambrel-roof rear addition. The house, which has an irregular footprint, is clad in red brick on the facade and porch, buff-colored brick on the secondary elevations, and vinyl siding on the rear addition. Its asphalt-shingle roof has three shed roof dormers and an interior brick chimney rises from the cross-gambrel. Located at the northwest corner of Hannah Avenue and Lehmer Street, the house is oriented east to Hannah Avenue and set back slightly from that street. The yard is landscaped with grass and decorative plantings near the facade's porch and south side elevation. A vinyl fence encloses a portion of the property's backyard. A one-story, vinyl-clad, hipped roof two-car garage is located behind the house, accessed by the alley running along the property's west boundary.

Facing east to Hannah Avenue, the house is reached by an off-center, short flight of stairs that lead to a raised front porch. The porch, which has a flat roof, is supported by brick piers and has a wood balustrade with thin wood members grouped in triplicate. The porch's wood steps are aligned with the front entrance, consisting of a wood door with a glazed screen door, at the facade's north end. The facade's south portion of the first story has a pair of one-over-one, double-hung, replacement vinyl-sash windows. The facade's second story contains a central one-over-one, double-hung, replacement vinyl-sash window flanked by two smaller single-pane, replacement vinyl windows within the gambrel end. Each of the windows has a prominent stone sill and is topped with a symmetrical geometric motif where a lintel would usually be placed. The gambrel roof has exposed rafters.

The south side elevation shows substantial alterations that have occurred over time. The original house is clad in buff-colored brick to the east and the rear addition is clad in vinyl siding to the west. One basement-level window is present on the original house, consisting of glass blocks in an original segmentally arched opening; brick fills the arched portion. The original house's first story comprises three window openings. At the easternmost end, paired one-over-one, double-hung, replacement vinyl-sash windows fill an original segmentally arched opening; the arched portion has been filled. The two westernmost windows consist of narrow one-over-one, double-hung, replacement vinyl-sash windows on stone sills flanking the ghost marks of a former, larger segmentally arched window opening. Above, the original house has a shed-roof dormer with a one-over-one, double-hung, replacement vinyl-sash window in an original segmentally arched opening. The rear addition comprises the western end of the elevation. It consists of an exterior vinyl-clad chimney, no openings on the first story, and a shed roof dormer with a one-over-one, double-hung, vinyl-sash window.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

631 Hannah Avenue  
**SURVEY ID** 1-4

Like the south side elevation, the north side elevation shows the alterations that have occurred over time. To the east, the original buff-colored brick-clad house consists of a projecting bay created by the cross-gambrel roof form extending from the building plane while the rear addition is clad in vinyl siding to the west. The original house's basement-level and first story windows are irregularly placed. All feature replacement components within original segmentally arched openings that have been filled with standard rectangular windows, and the arched portions have been filled. The basement-level has three glass block windows on stone sills. The first story has a two-pane wood-sash window to the east and two one-over-one, double-hung, replacement vinyl-sash windows to the west. The second story gambrel end is clad in vinyl siding and also has two irregularly placed windows, consisting of one-over-one, double-hung, replacement vinyl-sash windows. The rear addition comprises the western end of the elevation, consisting of a secondary entrance to the east and a one-over-one, double-hung, vinyl-sash window to the west on the first story. The second story consists of a shed-roof dormer with one off-centered one-over-one, double-hung, vinyl-sash window.

The west rear elevation comprises the two-story, gambrel-roof rear addition clad entirely in vinyl siding. The first story has a one-over-one, double-hung, vinyl-sash window to the north and a bay window to the south. In the gambrel end, the second story has a one-over-one, double-hung, vinyl-sash window to the north and paired one-over-one, double-hung, vinyl-sash windows to the south.

### HISTORY/DEVELOPMENT

The house at 631 Hannah Avenue was constructed ca. 1916 based on information obtained from the Cook County Assessor. Research revealed that from at least 1920 to 1927 it was the home of Nathaniel Ames, a former railway postal clerk, who lived there with his grandson Claude Escher, a stock clerk, and his wife Grace Escher. In 1927, local contractor P.J. Organ & Company received a building permit for a front porch at the address costing \$350. In 1930, the house was solely owned by Claude Escher and occupied by his family and a boarder. From at least 1935 to 1940, the house was owned and occupied by Benjamin Whedbee, a United States Army warrant officer, and his family. By 1945, Miss Betty Burns is listed at the address. From 2000 to 2006, Michael Becker and Pilar Fin owned the house. In 2005, they applied for permission to add a two-story addition to the house. It was subsequently approved and built. Edward Goodwin purchased the property in 2006 and is the current owner.

### Forest Park

The house at 631 Hannah Avenue was constructed ca. 1916 in Forest Park, which was first established as Harlem in the 1850s. Through the mid-to-late nineteenth century, the community steadily grew as the result of the 1871 Chicago Fire, a smaller rail line established in 1881, and the elevated "L" electrified rapid transit service which provided public transportation to Chicago. The Town of Harlem formally incorporated in 1884 and was later renamed Forest Park in 1907 due to shifting borders with River Forest and the existence of another Harlem in Illinois. The community was known for its several large cemeteries, which cover much of the village, and were established between 1870 and 1912. When the Eisenhower Expressway was constructed in the 1950s, over 3,700 graves were moved from three of the village's cemeteries.

Forest Park was also known for its leisure activities. From 1907 to 1922, the Forest Park Amusement Park was a popular attraction for area residents as one of the only of its kind in Illinois at the time; it was also one of the largest in the country. It featured a roller coaster superstructure, fun house, beer garden, casino, swimming pool, and skating rink. A downturn in business due to Prohibition and a devastating fire in 1922 permanently closed the park. In the early twentieth century, Forest Park was also home to a several thoroughbred racetracks and the Harlem Golf Course.

Although Forest Park was predominately occupied by cemeteries and workers who commuted to Chicago's industries, the community had a few of its own industries. The first, a sausage factory, was established in 1890. In 1918, the Checkerboard Air Field was constructed and used by the Chicago-St. Louis United States mail run until 1927. In 1942, the United States Naval Ordnance Plant (Amertorp) began operations to meet the armament needs for World War II. The plant manufactured thousands of torpedoes and employed up to 6,500 workers during the war. It operated until 1971 when the majority of it was replaced by a mall. One of the most well-known industries was the Ferrara Pan Candy Company, which was founded in 1908 by Salvatore Ferrara in Chicago. The manufacturing facility moved to a former dairy in Forest Park in 1959, where it continues to operate today.

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

631 Hannah Avenue  
SURVEY ID 1-4

### Dutch Colonial Revival

The house at 631 Hannah Avenue is an altered example of a Dutch Colonial Revival house, a common architectural style in the early twentieth century when revival styles of architecture referencing early international precedents were executed by American architects. From about 1895 to 1915, the most common Dutch Colonial Revival form had a front-facing gambrel roof, occasionally with a cross gambrel at the rear, that was influenced by the typical gambrels of the earlier Shingle style. The style is most commonly associated with steeply pitched gambrel roofs and often executed in brick or stucco exteriors. Some have separate dormer windows or a continuous shed dormer with several windows. The house at 631 Hannah Avenue is a typical example of a Dutch Colonial Revival-style house, distinguishable by its original cross-gambrel form. However, it has been substantially altered by a two-story rear addition, replacement vinyl siding on the secondary elevations, and replacement vinyl windows throughout the house. Similar cross-gable Dutch Colonial Revival-style houses are located on the same block as 631 Hannah Avenue and have undergone similar alterations.

NRHP STATUS DATE LISTED

Not Eligible

#### NRHP CRITERIA

A  B  C  D  Not Applicable

#### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

#### NRHP EVALUATION/JUSTIFICATION

The house at 631 Hannah Avenue was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

This property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the house at 631 Hannah Avenue is not eligible under Criterion A or B.

The house at 631 Hannah Avenue is an altered example of a Dutch Colonial Revival-style house, a common house form in the early twentieth century. The house's original form and appearance has been altered by a two-story rear addition, replacement vinyl siding and vinyl windows, and replacement rectangular windows in original segmentally arched openings. Its type, style, and features are typical of modest interpretations of early twentieth century Dutch Colonial Revival houses and do not indicate architectural or artistic significance. Further, it does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master. Therefore, the house at 631 Hannah Avenue is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

#### SOURCES

Cook County Assessor's Office. "Property Search." Accessed October 8, 2015 through November 4, 2015. <http://www.cookcountyassessor.com/newsearch.aspx>.

Forest Park Review. Volume 88, No. 2. August 31, 2005.

Forest Park Review. Volume XIII No. 38. September 17, 1927.

Forest Park Review. Volume XIII, No. 13. March 26, 1927.

The Review and Forest Parker. Volume LXIV No. 46. November 15, 1945.

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

631 Hannah Avenue  
SURVEY ID 1-4

Photo 1 - 631 Hannah Avenue



Facing southwest to the east-facing facade and north side elevation from Hannah Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

631 Hannah Avenue  
SURVEY ID 1-4

Photo 2 - 631 Hannah Avenue



Facing northwest to the east-facing facade and south side elevation from Hannah Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

631 Hannah Avenue  
SURVEY ID 1-4

Photo 3 - 631 Hannah Avenue



Facing northwest to the east-facing facade and south side elevation from Lehmer Street and Hannah Avenue intersection

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

631 Hannah Avenue  
SURVEY ID 1-4

Photo 4 - 631 Hannah Avenue



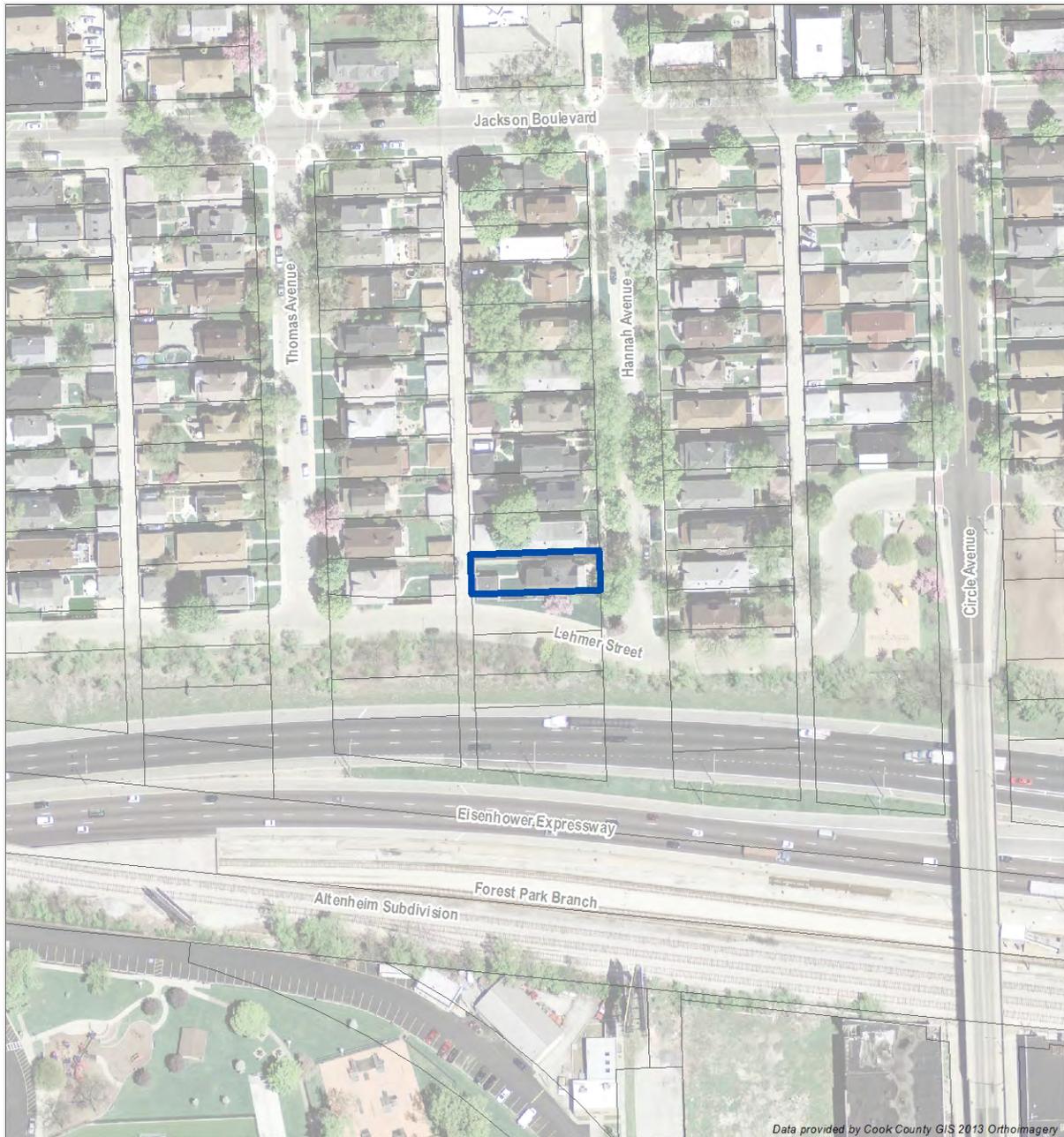
Facing southeast to the house's west rear elevation and garage from the alley

### Historic Resources Survey

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

631 Hannah Avenue  
 SURVEY ID 1-4

Map - 631 Hannah Avenue



Data provided by Cook County GIS 2013 Orthomagey

PROPERTY NAME: 631 Hannah Avenue  
 ADDRESS: 631 Hannah Avenue  
 Forest Park, IL



Property Boundary

Tax Parcel

0 200 400 Feet

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

**NAME**

841 South Oak Park Avenue

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

841 South Oak Park Avenue

**CITY**

Oak Park

**OWNERSHIP**

Greenplan Management

**TAX PARCEL NUMBER**

16-18-135-019-0000

**YEAR BUILT SOURCE**

1911 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Peter Nielsen

**STYLE**

Beaux Arts

**PROPERTY TYPE**

Commerce

**FOUNDATION**

Stone

**WALLS**

Terra Cotta

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The building at 841 South Oak Park Avenue is a three-story, terra cotta-clad, two-part Beaux Arts-style commercial block located at the northwest corner of South Oak Park Avenue and Harrison Street. The facade comprises the building's east and south elevations, united by a curved southeast corner and large, light stone-colored terra cotta tile cladding. The facade features Beaux Arts-style details including Corinthian pilasters, two rows of windows separated by a stringcourse entablature, an elaborate frieze, decorative panels, a roofline balustrade, and a broken pediment parapet at the building's southeast corner. It has a roughly L-shaped plan and built-up flat roof. The building's first story consists of commercial storefronts, and the upper two stories are apartments. It is located in a commercial block of early-to-late twentieth century buildings.

The facade's first story has four enframed window wall storefronts and an elaborate apartment entrance. The storefronts have varying door and window placements and materials, bisected by Corinthian pilasters extending from the foundation to the second story stringcourse entablature. The storefront at 841 South Oak Park Avenue is located at the building's southeast corner, extending across portions of the facade's east and south elevations. The remainder of the facade's east elevation comprises the storefront at 839 South Oak Park Avenue, while the south elevation comprises the storefronts at 810 and 808 Harrison Street as well as the apartment entrance at 804 Harrison Street.

At the northernmost end of the facade's east elevation, the 839 South Oak Park Avenue storefront's enframed window wall comprises three single-pane, aluminum replacement display windows on a brick bulkhead. South of the window wall is a recessed entrance comprised of a replacement aluminum door. Above, a non-historic black awning extends the width of the storefront. South of this storefront, the remainder of the facade's east elevation comprises the corner storefront at 841 South Oak Park Avenue with two sets of enframed window walls of single-pane, aluminum replacement display windows. The northernmost window wall sits on a brick bulkhead, while the southernmost window wall has a brown-tiled bulkhead with decorative vents. The storefront's entrance is located on the building's southeast corner. The storefront continues onto the facade's south elevation with two sets of enframed window walls comprised of single-pane, replacement aluminum display windows on brown-tiled bulkheads with decorative vents. Above, a large green awning extends across the entirety of the storefront.

The apartment entrance at 804 Harrison Street is centrally located on the facade's south elevation, just west of the 841 South Oak Park Avenue storefront, between two pilasters. The three-bay apartment entrance consists of a center replacement aluminum door with a Beaux Arts-style door surround of pilasters and an entablature. The

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

entablature consists of a plain architrave flanked by small, decorative panels featuring floral designs; a decorated frieze; and a projecting cornice. Two bands of slightly projecting terra cotta tiles run along either side of the entablature, continuing the lines of the cornice, frieze, and architrave. Classical light fixtures flank the main entrance. A replacement metal door is located east of the entrance and a window covered in iron bars is located west of the entrance on the first story. The wall above the side door is slightly recessed into the facade.

The storefront at 808 Harrison Street is located just west of the apartment entrance at 804 Harrison Street. It comprises two former storefronts divided by a pilaster with brown-tiled bulkheads. The east storefront comprises a recessed side entrance with a replacement glass and metal door, flanked to the east by a single-pane, aluminum replacement enframed window wall. The west storefront comprises a central recessed entrance with a replacement glass and metal door flanked by identical single-pane, aluminum replacement enframed window walls. A non-historic green awning extends across both storefronts. At the westernmost end of the facade's south elevation, the storefront at 810 Harrison Street comprises a recessed side entrance with a replacement glass and metal door, flanked to the west by a single-pane, aluminum replacement enframed window wall with a brown-tiled bulkhead.

The facade's east and south elevations have nearly identical, evenly spaced rows of windows on the second and third stories. All windows are double-hung, vinyl-sash replacement windows with black metal frames arranged individually and in pairs across the facade. The facade's east elevation has seven bays of windows on the upper stories. From north to south, the first northernmost bay has paired, six-over-one windows; the second, fourth, and seventh bays have a central, six-over-one window flanked by a four-over-one window on either side; the third bay has a four-over-one window; and the fifth and sixth bays have eight-over-one windows. The third story windows have a black metal balustrade in the third, fourth, and fifth bays. At the building's southeast corner, above the storefront entrance at 841 South Oak Park Avenue, there are identical eight-over-one windows with curved frames.

The facade's south elevation has twelve bays of windows on the upper stories. From east to west, the second story's first and second bays have eight-over-one windows; the third, fourth, ninth, tenth, and twelfth bays have a central, six-over-one window flanked by a four-over-one window on either side; the fifth and seventh bays have six-over-one windows with black metal balustrades; the sixth and eleventh bays have eight-over-one windows with a black metal balustrade on the sixth bay; and the seventh bay has a small four-over-one window. Above, the third story is nearly identical with the exception of the second bay, which has a one-over-one window.

The facade's upper stories are heavily ornamented. The pilasters dividing the storefronts have Corinthian capitals supporting a second story entablature that runs across the entire facade, separating the second and third stories. The entablature consists of a plain architrave, frieze decorated with floral patterns, and projecting cornice. Panels with a circle motif are located along the frieze above the pilasters. A decorative panel with floral, urn, and shield motifs is located above every pilaster on the third story. Above, there is decorative molding with leaf carvings and egg and dart molding run across the facade. At the center of the facade's south elevation, "SVBVRBAN APARTMENTS" is inscribed in the molding. The projecting cornice has Acanthus relief. A roofline balustrade runs along the entire facade above the roof. A broken pediment parapet is located above the curved, corner section of the building. An urn rests on the parapet between the segments of the pediment. An oval medallion is located under the urn on the parapet base.

The west and north rear elevations are clad in brick and unornamented. The west elevation has a single-pane basement-level window and a double-hung first story window with metal bars and a stone sill. The second and third stories have five identical one-over-one, double-hung, replacement vinyl-sash windows with stone sills. The north elevation was not accessible during field survey.

The building at 841 South Oak Park Avenue was surveyed for the Oak Park South Town District Survey in 2010. The report determined that the area's remaining buildings did not form a cohesive historic district, but recommended individual buildings as having "no merit," "merit," or "significant merit." The report found 841 South Oak Park Avenue as having "significant merit" as a potential locally designated landmark.

### HISTORY/DEVELOPMENT

The commercial block at 841 South Oak Park Avenue was constructed ca. 1911 according to the Cook County

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

Assessor. The 1908 Sanborn Map shows a small, single story structure on the site of the current building. The building was designed by Peter Nielsen. Research did not reveal additional information about Peter Nielsen. The commercial block was constructed across Congress Street (now Harrison) from the Aurora Elgin & Chicago Railway tracks, which carried the Garfield Park Line's interurban service, and the Chicago Terminal Transfer Railroad Station, providing easy access for visiting patrons and a convenient commute for apartment residents. The commercial block at 841 South Oak Park Avenue includes addresses at 802, 804, 806, 808, and 810 Harrison and 833, 835, 837, 839, and 841 South Oak Park Avenue.

The 1920 Census records middle class professionals living at 841 South Oak Park apartments. Dressmakers Clara M. Zetterman and Emma W. Bayer lived at 802 Congress (Harrison). John, Nora, and Anita Modine also lived at 802. John was a photographer and engraver, and his daughter Anita was a clerk. Michael and Bertha Fruindlich lived at 804. They worked at a grocery store. Gustav, George, and Nick Condos, three brothers, lived at 806 and worked in a confectioner shop called Condos Bros. located within the same building at 837 South Oak Park Avenue. Gust and George continued to live and work in the building for several years, moving to 810 by 1922 and living there through 1925. Their shop remained at 837 South Oak Park Avenue through 1925. Ida and Emma Danielson also lived at 806.

By 1922, Congress Street became Harrison Street. The 1922 City Directory for Oak Park lists several tenants with Harrison Street addresses. F. J. Schallau, a fireman with Engine Company No. 3, lived at 802 with his wife, and continued to live there through 1925. Anthony Giles, a grocer, worked at a shop at 804 while living with his wife Rose at 806 in 1922-1923. Clara and Augusta Zetterman, both seamstresses, are listed at 804 in 1922 and 1923 directories. Fred W. Kiepert, a milliner, lived and worked at 806 with his wife Myrtle. In 1923, Kiepert's shop was replaced by the Acorn Smoke Shop. The Whitmore and Berry Company is listed at 810 in 1922. The Whitmore and Berry Company was a real estate firm that frequently advertised in the Chicago Daily Tribune. It is first recorded at 810 Congress Street in a 1919 Tribune advertisement. The Company continued to work out of 810 Congress Street through 1923. However, by 1924, the real estate firm Holeman and Easter moved into the space. 833-835 South Oak Park Avenue housed the Suburban Trust and Savings Bank, a local bank founded in 1912. The bank continued to lease portions of the building along South Oak Park Avenue until constructing a new building across the street at 840 South Oak Park Avenue between 1925 and 1927.

By 1925, Joseph Rocal, a fireman with Engine Company No. 3, lived at 804 Harrison Street with his wife Albine. Several new businesses had moved into the block. Moss & King, a law firm; Oak Park Mercantile Agency; and Sorensen & Sorensen are listed at 804, while partners Cornelius and R. B. Bruinekool of C. Bruinekool & Son occupied 806. The real estate firm Holman & Easter remained at 810, and was last listed at the address in a 1926 Tribune advertisement. The South Oak Park Avenue portion of the block housed a new business, Betty Beauty Shop at 835, along with the Condos Bros and Suburban Trust and Savings Bank.

By 1930, the management company Suburban Apartments leased out 804 Harrison. Tenants included dentist A. H. Kratky, Walter L. Jolesch, J. M. Dieter, C. R. Lohr, real estate agent M. R. Sears, Chas., Clyde, and Jean Magnensen, janitor Michael Reise, and barber C. M. Snyder. Physician Dr. L. R. Brewer practiced at 804. Several new companies also occupied the building, including real estate firm Wittrock & Co at 806 and William Cran & Company at 810. William Cran was a realtor and builder in Oak Park. He designed and constructed bungalows in Oak Park from 1910-1929, and several are still extant on Kenilworth Avenue, Clinton Avenue, and Garfield Street.

New businesses filled the vacated Suburban Trust and Savings Bank addresses along South Oak Park Avenue. The Suburban Radio Shop rented 835 and Dutch Mill Candies rented 837. The 1930 directory also includes 839 and 841 South Oak Park Avenue. These addresses were not included in 1922-1925 directories. Carle Parthier ran a barber shop at 839 South Oak Park Avenue, and Latsis Drug Co. rented 841 South Oak Park Avenue. Harry and J. H. Latsis, Oakwood residents, ran the drug store. The 1947 Sanborn Map indicates a drug store still occupied the corner shop, but it is unclear if it remained Latsis Drug Co.

Today, 841 South Oak Park Avenue remains a mixed-use commercial and residential block. Residential apartments are located at 804 Harrison Street and above all commercial spaces. Businesses along the first story include the Animal Care League Second Chance Shop and Adoption Center at 808 Harrison Street, the Westgate Flower and Plant Shop at 841 South Oak Park Avenue, and the Artisans and Crafters shop at 839

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

South Oak Park Avenue.

Oak Park

Constructed in Oak Park ca. 1911, the commercial block at 841 South Oak Park Avenue was built during a period of rapid expansion due to increased industry and growth in Chicago's suburbs in the early twentieth century. Oak Park originated in 1835 when Joseph and Betty Kettlestrings constructed a house near what is now Lake Street and Harlem Street. Conveniently located between the Des Plaines River and Chicago, they started a small hotel providing dinner, a bed, and breakfast for 50 cents. The area became known as Oak Ridge, and boasted a market, general store, and newspaper. After the Galena & Chicago Union Railroad extended west of Chicago in 1848, the Kettlestringses sold off parcels of land to settlers. The depot, and subsequently the village, was named Oak Park, because the name Oak Ridge was already taken by another depot. Oak Park grew steadily through the mid-nineteenth century

After the 1871 Chicago Fire pushed city residents to the suburbs, population exploded. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population.

Consequently, the area around the intersection of Lake Street and Harlem Avenue became the first commercial hub of the western suburbs, and remains the commercial center of downtown Oak Park today. Several years later, the first commercial block was constructed along Oak Park Avenue at North Boulevard by Mr. Goelitz in 1888. It housed Goelitz' shop, and the Nissen and Puchner grocery store and meat market. However, the commercial center shifted temporarily to Marion Street and Lake Street in the late 1890s. One prominent business in this area was the Oak Park State Bank. Founded in 1892 amidst the quickly growing suburb, the bank occupied a small commercial building on Lake Street near Marion Street. A few years later, J.W. Scoville constructed a building on the corner of North Oak Park Avenue and Lake Street that housed the Avenue State Bank and drew other businesses to the area.

Soon after Oak Park separated from Cicero Township in 1902, community leaders began planning the municipal center of the new community. The town constructed the municipal building at Lake Street and Euclid Avenue and the post office at Lake Street and North Oak Park Avenue. In 1905, E. E. Roberts designed the Masonic Building on the corner of Lake Street and North Oak Park Avenue opposite the post office, bringing an influx of stores and offices to the area and providing public space. The Masonic Building established Oak Park Avenue south of Lake Street as the fashionable shopping district through the mid-1920s, and patrons came to visit stores such as William E Gilmores and Garbles.

Soon, many of the older homes in the central district were replaced by apartment, commercial, and office buildings. In the early twentieth century, local builders began constructing new multi-family residences in the southern area of Oak Park near the Aurora Elgin & Chicago Railway tracks, which carried the Garfield Park Line's interurban service, bringing businesses to South Oak Park Avenue, Madison Street, and Harrison Street. The South Oak Park Avenue business district grew after the Suburban Trust and Savings Bank was established on South Oak Park Avenue near the interurban station in 1912, seeking business from the quickly growing and commuting population. Other business followed, including a popular theater, grocery stores, bakeries, and retail. The new mixed-use commercial and residential buildings on South Oak Park Avenue were conveniently located across Congress Street (later changed to Harrison Street) from the Aurora Elgin & Chicago Railway interurban station and the Chicago Terminal Transfer Railroad Station, providing easy access for visiting patrons and a convenient commute for apartment residents.

World War I and the 1918 influenza epidemic slowed Oak Park's rapid development. However, business picked back up in the 1920s with the construction of major department stores along Lake Street. These stores include Hub, which became Lyttons; The Fair, which became Montgomery Ward; and Marshall Fields, constructed at the corner of Lake Street and Harlem Avenue. Hillsmans, Baskins, Bransons, and Peck and Peck soon followed, and Oak Park became the definitive shopping center of the western suburbs. Soon, another new business found its

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

home in Oak Park: automobile showrooms. By World War II, Madison Street was known as “automobile row,” servicing the needs of the western suburbs.

Local banks grew along with local commerce. The Avenue State Bank constructed a flagship building in 1919 at 100 North Park Avenue, and the Oak Park Trust and Savings Bank, which incorporated and absorbed the Oak Park State Bank in 1902, constructed a flagship building at 1044 Lake Street in 1923. The Suburban Trust and Savings Bank followed suit, constructing a flagship building in 1925-27 at the northeast corner of South Oak Park Avenue and Harrison Street. The business district along South Oak Park Avenue, south of Van Buren Street grew, and formed the South Oak Park Commerce Association to promote business along this corridor. Growth in this area was in response to visiting patrons of department stores, auto showrooms, and ever increasing residential communities.

Increased growth in the Oak Park business district pushed out small business owners and residents that could not afford the rising rent in competition with large department stores. Soon, other businesses felt the hardships of the Great Depression. However, local banks such as the Suburban Trust and Savings Bank, Oak Park Trust and Savings Bank, and Avenue State Bank survived. Oak Park was on the road to recovery by the end of the Depression, and Lake Street between Forest Avenue and Harlem Avenue continued to be a center of suburban commerce. The Southern District Businessmen’s Association formed in the South Oak Park commercial district in 1933. This organization remained active for decades, changing to the Congress-Oak Park Merchants Association by the mid-1980s.

After World War II, while the housing market skyrocketed in Oak Park, the commercial centers suffered from the construction of expressways. Instead of shopping in downtown Oak Park, people went to new shopping centers constructed along the expressways. In the late 1950s, I-290 bisected the south side of town through the South Oak Park Avenue commercial district. Over the next few decades, the area slowly recovered, and today, Lake Street between Harlem and Forest Avenues remains the busy commercial center of downtown Oak Park. Portions of South Oak Park Avenue remain prosperous commercial districts, especially in the historic shopping district between Lake Street and North Avenue. Further south along South Oak Park Avenue, various smaller commercial districts remain in varying states of prosperity and historic integrity. The commercial section between Van Buren and Lexington Streets, bisected by I-290, is a moderately prosperous block with moderate building integrity.

### Beaux Arts Style

The commercial block at 841 South Oak Park Avenue is a relatively intact example of Beaux Arts architecture, a common and popular building style for mid-sized downtown commercial buildings after the turn of the century. The style emerged in the late 1880s after American architects studied in Paris at the Ecole des Beaux Arts. These architects brought back an academic design philosophy elevating balance and order. Beaux Arts architecture paid homage to classical models while adding elaborate décor to classical motifs such as columns, friezes, colonnades, lintels, and pilasters. Common decorative features include garlands, stylistic floral patterns, and shields; ornamental panels; quoins; smooth, light colored masonry walls; and rusticated stone. Facades feature strong, repeating horizontal patterns emphasized by balustrades, string courses, rows of windows, and decorated cornices. The Beaux Arts emphasis on order and horizontal patterns was partially a reaction to Victorian architecture, which was characterized by asymmetrical facades and a myriad of different architectural features along the same facade.

The first Beaux Arts buildings were architect-designed homes, commercial, and governmental buildings in and near large cities. After the style gained popularity at the turn of the century, it became a common style for vernacular main street buildings across the United States. Simple, vernacular commercial buildings often only reflected the order and unity of the style with no decorative elements. The style persisted in popularity until the advent of the Great Depression in 1929, when the details and size of many Beaux Arts buildings became hard to maintain.

Other Oak Park Beaux Arts style commercial blocks include 1142-46 Chicago Avenue and 1101-13 Chicago Avenue (Figure 1). Both are contributing resources to the local and nationally designated Frank Lloyd Wright Prairie School of Architecture Historic Districts and display representative features of the Beaux Arts style. These

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

841 South Oak Park Avenue  
SURVEY ID 1-6

features include terra cotta cladding, elaborate door surrounds, parapets, decorative panels, pilasters, and classical motifs. Both have somewhat altered first story storefronts and relatively intact second stories with replacement windows. However, 841 South Oak Park Avenue is larger than the Chicago Avenue examples, predates them by about fifteen years, and displays a more harmonious representation of the style. For example, the pilasters, friezes, and other ornamentation on 841 South Oak Park Avenue cover the entire facade in a noticeable pattern, while the parapet on 1142-1146 Chicago Avenue is abruptly undecorated. Also, facade features on 1101-13 Chicago Avenue are not as symmetrical as 841 South Oak Park Avenue, with unique details such as a small arched window with decorated surrounds on the second story and a variety of door surrounds along the first story. As such, 841 South Oak Park Avenue is a better example of the Beaux Arts style commercial block in Oak Park.

The commercial block at 841 South Oak Park Avenue is a representative example of Beaux Arts architecture constructed during the style's peak popularity. It features Beaux Arts elements such as a smooth, light colored masonry veneer, classical door surrounds, Corinthian pilasters, rows of windows separated by a string course entablature and topped by an elaborate frieze, decorative panels, a balustrade, and a parapet featuring a broken pediment, urn, and shield. It has not been significantly altered and retains many of its original materials and features, including decorative facade elements, balustrade, parapet, and windows. Alterations are largely confined to the first story's replacement storefronts. Storefront replacements were a common occurrence in a building's later years to give building's an updated and current appearance. Three removable awnings have been added to the facade and first story windows and doors have been replaced. The storefront bulkhead at 839 South Oak Park Avenue has exposed brick.

NRHP STATUS DATE LISTED  
Eligible

NRHP CRITERIA  
 A  B  C  D  Not Applicable

NRHP CRITERIA CONSIDERATIONS  
 A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

In 2010, the "Oak Park South Town District Survey" deemed the building at 841 South Oak Park Avenue has significant merit as a potential locally designated landmark. The report also evaluated the commercial area along South Oak Park Avenue as a potential historic district, of which the building would be contributing. The report concluded the area's remaining buildings did not form a cohesive historic district.

The building at 841 South Oak Park Avenue was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The commercial building at 841 South Oak Park Avenue is associated with the expansion of the South Oak Park commercial area, outside of the northern historic commercial center, in the early twentieth century. The mixed-use commercial and residential building type is common in Oak Park's commercial districts. Furthermore, research did not reveal any significant tenants at 841 South Oak Park Avenue. A variety of middle class professionals rented apartments while storefronts housed a bank, drug stores, grocery stores, and other retail throughout the building's history. Although the building at 841 South Oak Park Avenue is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history or any historically significant associations with the lives of persons significant in the past, and therefore, the building at 841 South Oak Park Avenue is not eligible under Criterion A or B.

The building at 841 South Oak Park Avenue is a largely intact, good example of an early twentieth century Beaux Arts-style commercial block. Though the first story storefronts have been altered over time, this does not detract from the building's overall appearance and integrity. Historic downtown storefronts have changed over time as small shops competed with department stores and installed newer, bigger display windows. Such changes are common and do not significantly diminish the building's overall integrity.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

The building at 841 South Oak Park Avenue retains many of its original features, such as its terra cotta veneer, classical door surrounds, Corinthian pilasters, string course entablature, elaborate frieze, decorative panels, balustrade, and parapet, and its overall form and features are representative of early twentieth century Beaux Arts buildings. Therefore, the building at 841 South Oak Park Avenue is eligible under Criterion C as a representative local example of an early twentieth century Beaux Arts commercial block.

The property was not evaluated under Criterion D as part of this assessment.

The commercial block at 841 South Oak Park Avenue retains integrity of location, feeling, and association. Although the first story storefronts and upper stories' windows have been altered and replaced, this is a common occurrence in many commercial buildings, and does not substantially detract from the building's overall integrity as the majority of the building's historic materials remain intact. Therefore, the building retains moderate integrity of design, materials, and workmanship. Prominently located at the corner of a commercial area, the building's primary elevations face east to other commercial buildings along South Oak Park Avenue and south to the Eisenhower Expressway (I-290) and CTA Congress Line, which replaced the Aurora Elgin & Chicago Railway interurban lines in this area. Although the building's relationship to other commercial buildings along South Oak Park Avenue has been retained, its south viewshed and integrity of setting has been compromised by the expressway construction.

The building at 841 South Oak Park Avenue's period of significance is 1911, encompassing the building's construction.

### NRHP BOUNDARY

NRHP Boundary: The NRHP boundary for the building at 841 South Oak Park Avenue is parcel 16-18-135-019-0000, the legal parcel on which the building is located and which contains all associated historic features.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

841 South Oak Park Avenue  
**SURVEY ID** 1-6

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

841 South Oak Park Avenue  
SURVEY ID 1-6

Photo 1 - 841 South Oak Park Avenue



Facing northwest to east and south facades from South Oak Park Avenue and Harrison Street intersection

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

841 South Oak Park Avenue  
SURVEY ID 1-6

Photo 2 - 841 South Oak Park Avenue



Facing northwest to east and south facades from South Oak Park Avenue and Harrison Street intersection

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

841 South Oak Park Avenue  
SURVEY ID 1-6

Photo 3 - 841 South Oak Park Avenue



Close-up view of terra cotta upper stories on east facade

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

841 South Oak Park Avenue  
SURVEY ID 1-6

Figure 1 - Comparative Examples



Top Photo: 1101-13 Chicago Avenue; Bottom Photo: 1142-1146 Chicago Avenue (Cook County Assessor's Office)

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

841 South Oak Park Avenue  
 SURVEY ID 1-6

Map - 841 South Oak Park Avenue



*Data provided by Cook County GIS 2013 Orthomage*

PROPERTY NAME: 841 South Oak Park Avenue  
 ADDRESS: 841 South Oak Park Avenue  
 Oak Park, IL


 NRHP Boundary  
 Tax Parcel



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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

T.A. Holm Building  
**SURVEY ID** 1-7

**NAME**

T.A. Holm Building

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

905 South Oak Park Avenue

**CITY**

Oak Park

**OWNERSHIP**

Chris Miller

**TAX PARCEL NUMBER**

16-18-307-019-0000

**YEAR BUILT SOURCE**

1926 Village of Oak Park Building Permit No. 16062

**DESIGNER/BUILDER**

Jeremiah J. Cerny/Freevol & Smedberg, T.A. Holm & Co

**STYLE**

Classical Revival

**PROPERTY TYPE**

Commerce

**FOUNDATION**

Concrete

**WALLS**

Terra Cotta

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The T.A. Holm Building at 905 South Oak Park Avenue is a Classical Revival-style three-story, two-part block commercial building. The building, which was constructed in 1925-1926, faces to the east along Oak Park Avenue and has a rectangular footprint. While the street-level storefront has been replaced, the second and third stories feature ornate, original decorative elements executed in polychrome terra cotta. The ornament is executed in Classical motifs, with stylized elements that are indicative of the Beaux Arts style. The building features steel beam construction to support the heavy ornament on the facade, as well as a wider foundation slanting inward to provide a larger footing and walls that are three bricks deep.

Facing east to South Oak Park Avenue, the facade's replacement storefront consists of an off-center, recessed entrance with a glazed door at the south end. A five-pane storefront window with anodized metal frames comprises the remaining portion of the street level. Below the storefront window, the building is clad in replacement brown brick. Above the storefront, a metal panel with neon separates the first and second stories. This is surmounted by a band of terra cotta panels with three applied sculptural figures. The central figure is an Art Deco-inspired interpretation of Columbia, added to the building at an unknown date. The two flanking sculptures are grotesques and appear to be more recent additions.

The two upper stories comprise three bays of evenly spaced windows, which appear to be original to the building. Second story windows consist of two sliding panes topped with a filled in area that imitates a transom in form. The third story openings have full height two-pane sliding windows. Aluminum storm windows are installed, covering the second and third story windows. Below the second story windows, metal acanthus ornaments are located at the base of the columns that divide the story's bays. Terra cotta panels are located below each third story window. These panels contain sculptural cartouches with elements of coquillage flanked by stylized acanthus leaves and floral motifs. The backgrounds of these panels are executed in colored terra cotta.

The entire facade is surrounded by beveled terra cotta panels and a linear vertical ornament that encircles lattice ornamentation, punctuated with small circular medallions. Above the storefront, terra cotta engaged columns that allude to the Corinthian order span the second and third stories. The columns are angular, as are the capitals, with wide flutes. The shafts' lower halves, which are on the second story feature an elaborate stacked coin molding in the three wide flutes on the second story of the columns. They are capped by a thin band of floral motif in the flutes' molding between the second and third story. The shafts' upper portions are devoid of ornament.

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

The columns support an impressive entablature that does not adhere to the classical divisions. The lattice ornamentation extends up the building and partially returns onto the frieze, which contains the words "T.A. HOLM BUILDING." An ornate cornice with zigzag motifs, echinus molding, a dentil course, and egg-and-dart molding is surmounted by a cornice comprised of a series of cartouches with a large, central, articulated cartouche. This central cartouche is flanked with sculptural floral and fruit motifs. Rising above these applied decorative elements is a small section of the facade's unornamented yellow brick wall and concrete coping.

The building's south side elevation is attached to an adjacent building in the commercial row. A small portion of the east end (facade) extends beyond the adjacent building; it is clad in yellow brick and the facade's terra cotta panels extend around the elevation and continue to the roofline as quoins. The north side elevation is separated from the building to the north by a narrow alley of approximately five feet. At the east end, the north side elevation has a storefront display window on the first story, framed by terra cotta panels. The terra cotta panels extend to the roofline at the corners of this section, appearing as quoins. There are no window openings on the upper stories.

The building's west rear elevation, which is largely hidden from public view, is lacking ornamentation, as is typical for secondary elevations. It is clad in brick and has irregularly placed replacement windows on the second and third stories. An exterior chimney is located near the building's southwest corner.

The flat roof is covered with built-up roofing.

The surrounding area is commercial in character. The building is located close to the street, separated only by the sidewalk. A few clusters of deciduous trees are located on the block where the building is located.

### HISTORY/DEVELOPMENT

The T.A. Holm Building is named for Thor Alexander Holm (1880-1960), who was responsible for the construction of the building in 1926. Born in Denmark, Holm was a bricklayer who aspired to build homes, and spent his spare time studying the home-building business and learning to draft. In 1908, he built two brick houses in Oak Park, and then went on to found T.A. Holm & Co. Realtors, which advertised as Oak Park's largest real estate operators and builders in the 1920s. The company provided "sales, series, homes built to order, insurance, and loans." Originally located at 947 Garfield Street in Oak Park, the company built its new headquarters, the T.A. Holm Building, at 905 South Oak Park Avenue and had an opening party there in 1926. T.A. Holm hired local Chicago architect Jeremiah J. Cerny to design the three-story building, which was to have a store and two flats according to the building permit application. The mason was Freevol & Smedberg and the carpenter was T.A. Holm & Co.

Jeremiah J. Cerny was a locally prolific architect, who designed numerous two- and three-flats buildings, residences, and commercial buildings with stores and flats in various styles in the early twentieth century throughout Chicago and Oak Park. Born in Iowa in 1888, he began his career as a draftsman in 1905 in Chicago. From 1906 to 1910, Cerny worked in the office of architect Frank O. DeMoney. DeMoney was the architect who designed the S.T. Gunderson & Sons homes in Oak Park between 1905 and 1920. During his association with DeMoney, Cerny may have worked on designs for the Gunderson developments. Cerny continued to partner with DeMoney in 1911 and 1912 on a number of commissions, including two- and three-flats. In 1913, Cerny was admitted to the Illinois Society of Architects and opened his own office at 1444 South Crawford (now Pulaski) Avenue; he remained there until at least 1922. Cerny designed at least 80 buildings in various Chicago neighborhoods, the majority of which were two- or three-flats apartment buildings. His earliest known work is the industrial building designed for Essanay Studios in Chicago's Uptown neighborhood, which was on the nation's premier movie companies. Cerny's early career was also marked by flats buildings and modest one-story bungalows. Into the 1920s, his work progressed to larger apartment buildings, one-to-three-story commercial buildings, and more affluent single-family homes, including the Freeman Landon House, an Oak Park local landmark. Cerny primarily designed Classical Revival, Prairie Style, and Colonial Revival buildings, often mixing the styles on one building. Cerny lived and worked at 1444 South Crawford for many years. He died in 1948.

T.A. Holm & Co. was responsible for building many homes in the southeast section of Oak Park. To establish credibility with new customers, Holm obtained signed testimonials from his prior clients, who attested to the

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

company's reliable and trustworthy business practices and the quality of the homes that it built. "Homes that Holm Built" became the company slogan, and Holm proved to be a "distinctive and innovative" advertiser. He was recognized by his contemporaries for his methods, distributing brochures and circulars, advertising on streetcars, and creating an elaborate display booth for trade shows. He also used quotes from famous Americans, including Abraham Lincoln, on the virtues of home ownership to bolster his business. As a result, between 1913 and 1922, the company constructed 500 houses in Oak Park; data on the years following 1922 was not identified, but the company's continued success is likely indicated by the construction of the T.A. Holm & Co. Realtors headquarters in the T.A. Holm Building in 1926 and Holm's continued ownership of the building until 1950.

After T.A. Holm & Co. Realtors vacated the building in 1950 when Holm sold it to T.A. Parren, various commercial and professional enterprises occupied the building, including medical offices, Peglow Florist, a real estate office, a security company, a single word processor, an antique store, and the Disabled American Veterans organization. Since 1985, Chicago Digital, a compact disc music store, has occupied the storefront and residential apartments comprise the second and third stories. T.A. Parren owned the building until 1975, when it passed to his wife upon his death, and in 1979, the building was jointly inherited by his daughter and son, Thomas Parren. Throughout their ownership, the family occupied the building's apartments.

Constructed in Oak Park in 1926, the T.A. Holm Building was built during a period of rapid expansion due to increased industry and growth in Chicago's suburbs in the early twentieth century. After the 1871 Chicago Fire pushed city residents to the suburbs, population in Oak Park exploded. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population.

Consequently, the area around the intersection of Lake Street and Harlem Avenue became the first commercial hub of the western suburbs, and remains the commercial center of downtown Oak Park today. Several years later, the first commercial block was constructed along Oak Park Avenue at North Boulevard by Mr. Goelitz in 1888. It housed Goelitz' shop, and the Nissen and Puchner grocery store and meat market. However, the commercial center shifted temporarily to Marion Street and Lake Street in the late 1890s. One prominent business in this area was the Oak Park State Bank. Founded in 1892 amidst the quickly growing suburb, the bank occupied a small commercial building on Lake Street near Marion Street. A few years later, J.W. Scoville constructed a building on the corner of North Oak Park Avenue and Lake Street that housed the Avenue State Bank and drew other businesses to the area.

### Oak Park

In the early twentieth century, local builders began constructing new multi-family residences in the southern area of Oak Park near the Aurora Elgin & Chicago Railway tracks, which carried the Garfield Park Line's interurban service, bringing businesses to South Oak Park Avenue, Madison Street, and Harrison Street. The South Oak Park Avenue business district grew after the Suburban Trust and Savings Bank was established on South Oak Park Avenue near the interurban station in 1912, seeking business from the quickly growing and commuting population. Other business followed, including a popular theater, grocery stores, bakeries, and retail. The new mixed-use commercial and residential buildings on South Oak Park Avenue were conveniently located across Congress Street (later changed to Harrison Street) from the Aurora Elgin & Chicago Railway interurban station and the Chicago Terminal Transfer Railroad Station, providing easy access for visiting patrons and a convenient commute for apartment residents.

World War I and the 1918 influenza epidemic slowed Oak Park's rapid development. However, business picked back up in the 1920s with the construction of major department stores along Lake Street. These stores include Hub, which became Lyttons; The Fair, which became Montgomery Ward; and Marshall Fields, constructed at the corner of Lake Street and Harlem Avenue. Hillsmans, Baskins, Bransons, and Peck and Peck soon followed, and Oak Park became the definitive shopping center of the western suburbs. Soon, another new business found its home in Oak Park: automobile showrooms. By World War II, Madison Street was known as "automobile row,"

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

servicing the needs of the western suburbs.

Local banks grew along with local commerce. The Avenue State Bank constructed a flagship building in 1919 at 100 North Park Avenue, and the Oak Park Trust and Savings Bank, which incorporated and absorbed the Oak Park State Bank in 1902, constructed a flagship building at 1044 Lake Street in 1923. The Suburban Trust and Savings Bank followed suit, constructing a flagship building in 1925-27 at the northeast corner of South Oak Park Avenue and Harrison Street. The business district along South Oak Park Avenue, south of Van Buren Street grew, and formed the South Oak Park Commerce Association to promote business along this corridor. Growth in this area was in response to visiting patrons of department stores, auto showrooms, and ever increasing residential communities.

Increased growth in the Oak Park business district pushed out small business owners and residents that could not afford the rising rent in competition with large department stores. Soon, other businesses felt the hardships of the Great Depression. However, local banks such as the Suburban Trust and Savings Bank, Oak Park Trust and Savings Bank, and Avenue State Bank survived. Oak Park was on the road to recovery by the end of the Depression, and Lake Street between Forest Avenue and Harlem Avenue continued to be a center of suburban commerce. The Southern District Businessmen's Association formed in the South Oak Park commercial district in 1933. This organization remained active for decades, changing to the Congress-Oak Park Merchants Association by the mid-1980s.

After World War II, while the housing market skyrocketed in Oak Park, the commercial centers suffered from the construction of expressways. Instead of shopping in downtown Oak Park, people went to new shopping centers constructed along the expressways. In the late 1950s, I-290 bisected the south side of town through the South Oak Park Avenue commercial district. Over the next few decades, the area slowly recovered, and today, Lake Street between Harlem and Forest Avenues remains the busy commercial center of downtown Oak Park. Portions of South Oak Park Avenue remain prosperous commercial districts, especially in the historic shopping district between Lake Street and North Avenue. Further south along South Oak Park Avenue, various smaller commercial districts remain in varying states of prosperity and historic integrity. The commercial section between Van Buren and Lexington Streets, bisected by I-290, is a moderately prosperous block with moderate building integrity.

### Building Style and Development

The building displays an interesting and harmonious blend of Classicism and Beaux Arts ornamentation. At the time the building was constructed in 1925-1926, prior to the Great Depression, prominent private commercial buildings often contained detailed decorations, a significant expense, to convey success or status. It is possible that because of the financial nature of T.A. Holm's business he selected Classical motifs, common in both bank and federal architecture, while also opting to include Beaux Arts motifs. Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was commonly applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. The building appears to be one of the only commercial buildings that architect Jeremiah J. Cerny designed in polychrome terra cotta and displaying a lavish blend of the Classical Revival and Beaux Art styles. It has had several alterations, including a replacement storefront and first-story windows. Originally, the buildings on either side of the T.A. Holm Building were further set back, giving the building greater prominence on the street and explains the presence of the storefront display window on the north side elevation. At an unknown date, the owners of the adjacent buildings built out their facades to be even with the T.A. Holm Building. According to a 1997 newspaper article, the storefront was replaced at an unknown date when a car hit the building's first story. It replaced a storefront with two bay windows and a step-up to a recessed front door.

NRHP STATUS DATE LISTED  
Eligible

NRHP CRITERIA  
 A  B  C  D  Not Applicable

NRHP CRITERIA CONSIDERATIONS  
 A  B  C  D  E  F  G  Not Applicable

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

### NRHP EVALUATION/JUSTIFICATION

In 2010, the "Oak Park South Town District Survey" deemed the T.A. Holm Building had significant merit as a potential locally designated landmark. The report also evaluated the commercial area along South Oak Park Avenue as a potential historic district, of which the commercial building would be a contributing building. The report concluded the area's remaining buildings did not form a cohesive historic district.

The T.A. Holm Building at 905 South Oak Park Avenue was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

This property is associated with events that have made a significant contribution to the broad patterns of United States history. T.A. Holm & Co. Realtors was an important local builder that was responsible for constructing many homes in Oak Park, largely as a result of innovative advertising. The T.A. Holm Building represents the company's local success and is eligible under Criterion A.

Buildings that are named solely for honorary purposes to recognize people may not be eligible for the NRHP under Criterion B if the property is not directly associated with the productive life of the honoree. However, the T.A. Holm Building at 905 South Oak Park Avenue is directly associated with T.A. Holm's productive life and represents his success as an immigrant who established a business that met local needs. The T.A. Holm Building is eligible under Criterion B.

The T.A. Holm Building's design is a skillful blend of Classical and Beaux Arts architecture with terra cotta ornamentation designed by prolific Chicago architect Jeremiah J. Cerny. Although the building's original storefront and first story windows have been replaced, the building retains its ornate terra cotta facade. It is an excellent example of pre-Depression commercial architecture in Oak Park, and therefore, the T.A. Holm Building is eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

The T.A. Holm Building at 905 South Oak Park Avenue retains integrity of location, feeling, association, and setting. Although the first story has been altered, this is a common occurrence in many commercial buildings, and does not substantially detract from the building's overall integrity. Therefore, the building retains moderate levels of integrity of design, workmanship, and materials.

The period of significance for the T.A. Holm Building is 1926-1950, which encompasses the era that the building was owned by T.A. Holm and occupied by T.A. Holm & Co. Realtors.

### NRHP BOUNDARY

The NRHP boundary for the T.A. Holm Building is parcel 16-18-307-019-0000, the legal parcel on which the building is located and contains all associated historic features. This is the location that the building has occupied since its establishment at this site in 1926.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

T.A. Holm Building  
**SURVEY ID** 1-7

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Village of Oak Park. "Building Permit No. 16062 for 905 S. Oak Park Ave." May 29, 1925.

Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

Photo 1 - T.A. Holm Building



Facing west to east-facing facade from South Oak Park Avenue

Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

Photo 2 - T.A. Holm Building



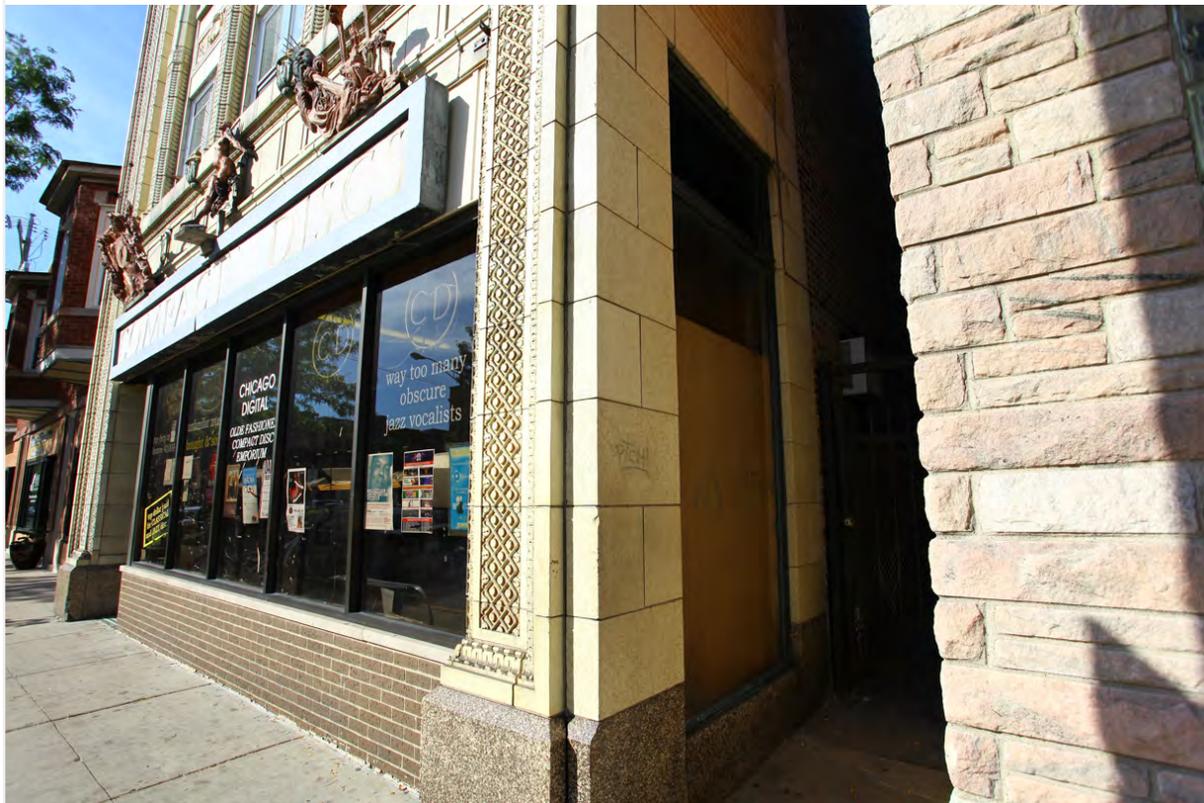
Facing northwest to east-facing facade and south side elevation from South Oak Park Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

Photo 3 - T.A. Holm Building



Facing southwest to east-facing facade and north side elevation storefront from South Oak Park Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

T.A. Holm Building  
SURVEY ID 1-7

Photo 4 - T.A. Holm Building



Close-up view of east-facing facade's terra cotta upper stories and cornice

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

T.A. Holm Building  
 SURVEY ID 1-7

Photo 5 - T.A. Holm Building



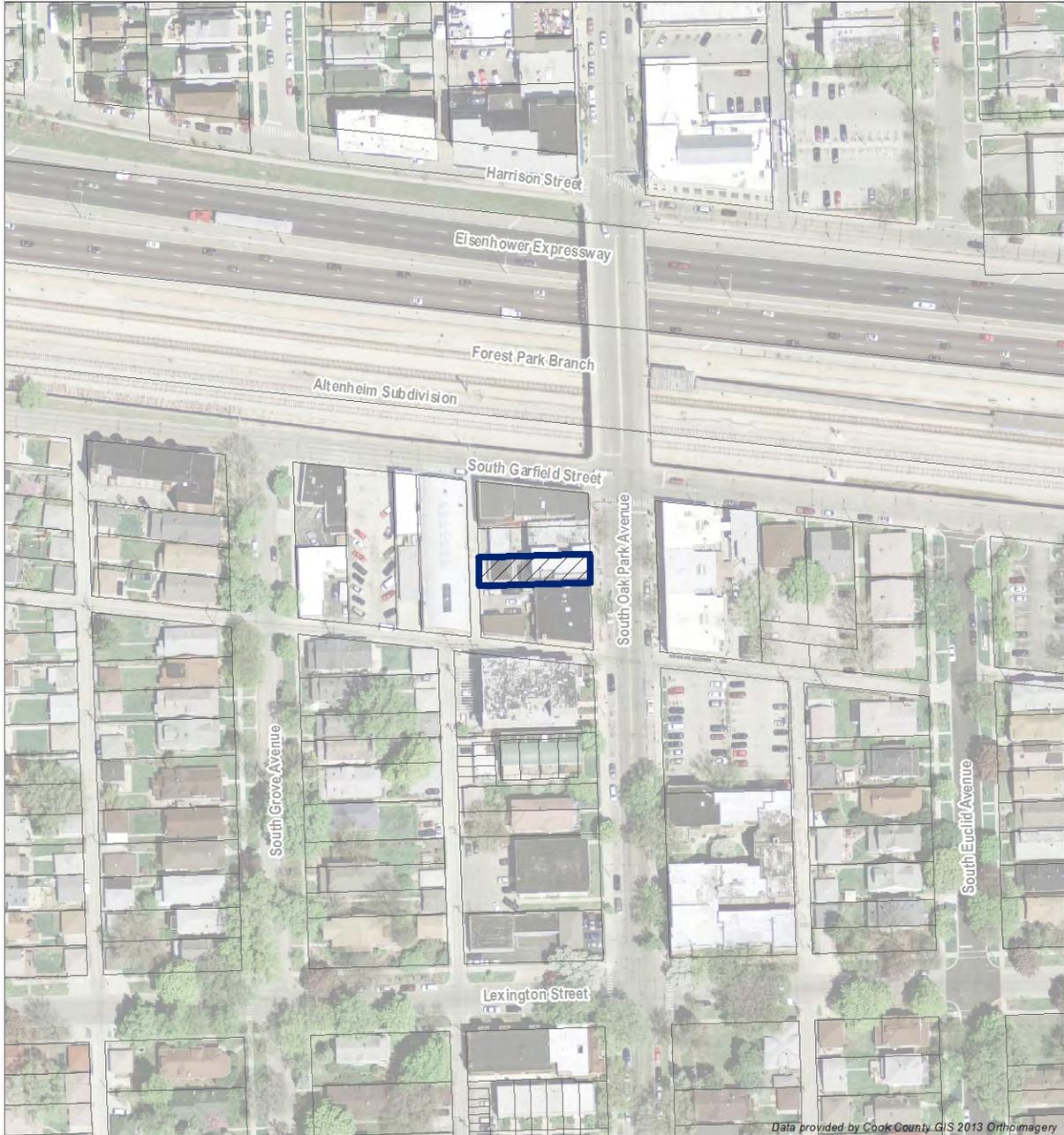
1926 advertisement for the opening of the T.A. Holm Building

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

T.A. Holm Building  
 SURVEY ID 1-7

Map - T.A. Holm Building



PROPERTY NAME: T.A. Holm Building  
 ADDRESS: 905 South Oak Park Avenue  
 Oak Park, IL

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Suburban Trust and Savings Bank Building  
**SURVEY ID** 1-8

**NAME**

Suburban Trust and Savings Bank Building

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

840 South Oak Park Avenue

**CITY**

Oak Park

**OWNERSHIP**

Fifth Third Bank

**TAX PARCEL NUMBER**

16-18-224-027-0000

**YEAR BUILT SOURCE**

1927 Sanborn Fire Insurance Map, 1908-1950

**DESIGNER/BUILDER**

Unknown

**STYLE**

Neoclassical

**PROPERTY TYPE**

Commerce

**FOUNDATION**

Stone/Granite

**WALLS**

Stone/Limestone

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The Suburban Trust and Savings Bank Building is a two-story, rectangular, limestone-clad Neoclassical-style bank constructed in 1925-1927 with a ca. 1955 two-story, rectangular, limestone-clad addition on its north elevation. The building is located at 840 South Oak Park Avenue, at the northeast corner of South Oak Park Avenue and Harrison Street in a commercial block of early-to-late twentieth century buildings with some new construction infill. The building's primary elevations along South Oak Park Avenue and Harrison Street have a granite-clad foundation, limestone cladding, and Neoclassical ornamentation commonly applied to early twentieth century banks. Its secondary elevations are brick-clad and unornamented. The addition is similarly clad on its west-facing facade and secondary elevations, and also incorporates rusticated stone on the facade. The building has a flat, built-up roof.

Facing west to South Oak Park Avenue, the Neoclassical facade is divided into three bays. The slightly projecting middle bay is topped by a shallow pediment and flanked by simple, almost identical side bays. The middle bay is dominated by two, two-story, fluted Ionic columns flanking the recessed main entrance. Egg and dart molding is located above and below the volutes, and the capital base is decorated with a floral motif. Large pilasters are located to the north and south of the columns, creating a portico and dividing the middle bay from the side bays. These pilasters are slightly raised along the edges and have a projecting base and entablature with floral motifs and egg and dart molding. The pilasters and columns rest on the water table. Within the portico's middle bay, the main entrance consists of replacement metal and glass double doors and a large, vinyl-sash replacement transom window. The entrance has a classical door surround outlined by bead-and-reel molding, leaf motif molding, and an entablature with dentils along the architrave and acanthus molding along the cornice. A narrow rectangular, single-pane vinyl-sash replacement window flanks either side of the entrance on the first story. Above the entrance, a two-pane, vinyl-sash replacement window is flanked by tall, narrow, rectangular, single-pane vinyl-sash replacement windows. Flanking the portico, the facade's side bays have slightly inset windows. The first story windows are single-pane, vinyl-sash replacement picture windows and the second story windows are two-pane, vinyl-sash replacement windows. Across the entire facade, a simple entablature is located above the second-story windows, pilasters, and columns. The faint outline of "SVBVRBAN TRUST E SAVINGS BANK" is visible above the entablature in the middle of the facade (See Photo 6). Above this, a projecting cornice with dentils runs across the facade. A parapet rises above the cornice, and a shallow pediment is located along the middle portion of the facade. A sign for Fifth Third Bank is affixed to the parapet and a flagpole projects above the pediment. A large triangular electronic Fifth Third Bank sign projects from the southwest corner of the parapet displaying the time and temperature on each side.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Suburban Trust and Savings Bank Building  
**SURVEY ID** 1-8

The facade's water table, simple second story entablature, projecting cornice, and parapet continue along the entire south side elevation. The twelve-bay south side elevation is divided into three sections by a slightly projecting middle section. The middle section consists of eight bays of windows separated by pilasters supporting the second-story entablature. The pilasters sit on the water table, and have floral motifs and egg and dart molding under the capitals. Decorative metal panels separate the identical first and second story windows. The middle six bays contain two-pane, vinyl-sash replacement windows, and the outermost two bays contain single-pane, vinyl-sash replacement windows. The south side elevation's middle section has a sign for Fifth Third Bank affixed to the parapet, below a shallow pediment. The south side elevation's east and west outermost sections consist of two bays of slightly inset, single-pane, vinyl-sash replacement windows on each story. The easternmost bay contains a secondary entrance consisting of a replacement metal door with a transom. The entrance has a decorative door surround and above, scroll brackets support a projecting cornice.

The brick-clad east rear elevation has five irregularly placed windows with darker brick surrounds and wood sills. The southernmost window is a two-over-two, double-hung, wood-sash window. Below, a doorway has been infilled with brick and has a dark brick lintel. The three middle windows consist of three-over-two, double-hung, wood-sash windows. The northernmost window is a double-hung, wood-sash window covered in metal bars. A brick chimney projects from the roof.

The north side elevation's second story has two small, single-pane awning windows surrounded by glass block in the middle of the elevation. Its first story has a single-story, brick-clad non-historic addition along the eastern portion of the elevation and a two-story, brick-clad, addition adjoining the western portion of the elevation. Both additions were constructed ca. 1955 as part of the bank. The single-story addition's north elevation comprises an entrance at the east end, five sets of three, single-pane, vinyl-sash picture windows with stone sills, and two, one-over-one, vinyl-sash windows at the west end. The two-story addition's east elevation comprises a carport at the first story's north end while the remainder of the first story has a row of three, two-pane, vinyl-sash windows with stone sills. The addition's second story has a set of three-pane, vinyl awning ribbon windows on either side of a metal access door. A brick chimney projects from the south end of the roof.

The addition's west-facing facade is clad in rusticated stone on portions of its first story and limestone on the second story. An ATM is located at the facade's south end. The first story has a row of rectangular, single-pane vinyl picture windows at the south end, separated by a rusticated stone veneer from two, smaller vinyl-sash picture windows and the carport entrance at the facade's north end. A vinyl-clad flat roof awning projects over the first story. Two sets of three-pane, vinyl-sash awning ribbon windows are located on the second story.

### HISTORY/DEVELOPMENT

The Suburban Trust and Savings Bank Building was constructed from 1925 to 1927 according to the Oak Park 1908-1950 Sanborn Map. The Suburban Trust and Savings Bank, Suburban Safe Deposit Company, and Suburban Loan and Mortgage Co. are listed at this address in the 1930 Oak Park City Directory. The bank is not listed at this address in the 1925 directory, indicating the current building was likely constructed after this time.

The Suburban Trust and Savings Bank was established in 1912 at 835 South Oak Park Avenue, seeking business from the quickly growing south Oak Park population. As the bank grew, it expanded its offices on South Oak Park. From 1922 to 1925, its offices were located at 833-837 South Oak Park Avenue, across the street from 840 South Oak Park Avenue. The first president of the bank, George A. Chritton, served from 1912 to 1914. He was succeeded by George Tough from 1914-1915, followed by William H. Rattenbury from 1915 to 1933. During his tenure, the Suburban Trust and Savings Bank constructed the flagship Neoclassical building at 840 South Oak Park Avenue in 1925-1927. The bank survived the Great Depression under the leadership of acting president F.B. Peake and Chairman of the Board of Directors Gilbert Alexander, and continued to be an Oak Park establishment for the next several decades. In 1995, Pinnacle Bank acquired the Suburban Trust and Savings Bank, and the flagship building remained open as a Pinnacle Bank branch office. In 1999, Pinnacle Bank was purchased by Old Kent Bank, which changed its name to Fifth Third Bank in 2001, and continued to operate this location as a branch office. In 2009, the Oak Park branch also changed its name to Fifth Third Bank, which it remains today.

Throughout its history, the Suburban Trust and Savings Bank rented space at 840 South Oak Park Avenue to

## Historic Resources Survey

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other tenants. The 1930 city directory lists several doctors working at 840 South Oak Park Avenue, including Dr. J. R. Boyd, Dr. C. W. Trowbridge, Dr. Raymond Thomas, and Dr. George Marquardt. Today, medical professionals still rent offices in the building.

According to the Oak Park 1908-1950 Sanborn Map, the bank's two-story addition was constructed after 1950. Constructed ca. 1955, the addition replaced two, single-story commercial buildings at 830-836 South Oak Park Avenue. Today, the building houses Fifth Third Bank, and continues to serve the original purpose for which it was constructed. Alterations include replacement windows and doors, an infilled doorway on the east elevation, removable modern signs, the single-story rear addition, and two-story north addition.

In 2010, the Suburban Trust and Savings Bank Building was surveyed for the Oak Park South Town District Survey. The report determined that the area's remaining buildings did not form a cohesive historic district, but recommended individual buildings as having "no merit," "merit," or "significant merit." The report found the building to have "significant merit" as a potential locally designated landmark.

### Oak Park

Constructed in Oak Park from 1925 to 1927, the Suburban Trust and Savings Bank Building was built during a period of expansion due to increased industry and growth in Chicago's suburbs in the early twentieth century. Oak Park originated in 1835 when Joseph and Betty Kettlestrings constructed a house near what is now Lake Street and Harlem Street. Conveniently located between the Des Plaines River and Chicago, they started a small hotel providing dinner, a bed, and breakfast for 50 cents. The area became known as Oak Ridge, and boasted a market, general store, and newspaper. After the Galena & Chicago Union Railroad extended west of Chicago in 1848, the Kettlestrings sold off parcels of land to settlers. The depot, and subsequently the village, was named Oak Park, because the name Oak Ridge was already taken by another depot. Oak Park grew steadily through the mid-nineteenth century.

After the 1871 Chicago Fire pushed city residents to the suburbs, population exploded in Oak Park. The area near the railroad depot was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population.

Consequently, the area around the intersection of Lake Street and Harlem Avenue became the first commercial hub of the western suburbs, and remains the commercial center of downtown Oak Park today. Several years later, the first commercial block was constructed along Oak Park Avenue at North Boulevard by Mr. Goelitz in 1888. It housed Goelitz' shop, and the Nissen and Puchner grocery store and meat market. However, the commercial center shifted temporarily to Marion Street and Lake Street in the late 1890s. One prominent business in this area was the Oak Park State Bank. Founded in 1892 amidst the quickly growing suburb, the bank occupied a small commercial building on Lake Street near Marion Street. A few years later, J.W. Scoville constructed a building on the corner of North Oak Park Avenue and Lake Street that housed the Avenue State Bank and drew other businesses to the area.

Soon after Oak Park separated from Cicero Township in 1902, community leaders began planning the municipal center of the new community. The town constructed the municipal building at Lake Street and Euclid Avenue and the post office at Lake Street and North Oak Park Avenue. In 1905, E. E. Roberts designed the Masonic Building on the corner of Lake Street and North Oak Park Avenue opposite the post office, bringing an influx of stores and offices to the area and providing public space. The Masonic Building established Oak Park Avenue south of Lake Street as the fashionable shopping district through the mid-1920s, and patrons came to visit stores such as William E. Gilmores and Garbles.

Soon, many of the older homes in the central district were replaced by apartment, commercial, and office buildings. In the early twentieth century, local builders began constructing new multi-family residences in the southern area of Oak Park near the Aurora Elgin & Chicago Railway tracks, which carried the Garfield Park Line's interurban service, bringing businesses to South Oak Park Avenue, Madison Street, and Harrison Street.

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**NRHP STATUS** Eligible

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The South Oak Park Avenue business district grew after the Suburban Trust and Savings Bank was established on South Oak Park Avenue near the interurban station in 1912, seeking business from the quickly growing and commuting population. Other business followed, including a popular theater, grocery stores, bakeries, and retail. The new mixed-use commercial and residential buildings on South Oak Park Avenue were conveniently located across Congress Street (later changed to Harrison Street) from the Aurora Elgin & Chicago Railway interurban station and the Chicago Terminal Transfer Railroad Station, providing easy access for visiting patrons and a convenient commute for apartment residents.

World War I and the 1918 influenza epidemic slowed Oak Park's rapid development. However, business picked back up in the 1920s with the construction of major department stores along Lake Street. These stores include Hub, which became Lyttons; The Fair, which became Montgomery Ward; and Marshall Fields, constructed at the corner of Lake Street and Harlem Avenue. Hillsmans, Baskins, Bransons, and Peck and Peck soon followed, and Oak Park became the definitive shopping center of the western suburbs. Soon, another new business found its home in Oak Park: automobile showrooms. By World War II, Madison Street was known as "automobile row," servicing the needs of the western suburbs.

Local banks grew along with local commerce. The Avenue State Bank constructed a flagship building in 1919 at 100 North Park Avenue, and the Oak Park Trust and Savings Bank, which incorporated and absorbed the Oak Park State Bank in 1902, constructed a flagship building at 1044 Lake Street in 1923 (Figure 1). The Suburban Trust and Savings Bank followed suit, constructing a flagship building in 1925-27 at the northeast corner of South Oak Park Avenue and Harrison Street. The business district along South Oak Park Avenue, south of Van Buren Street grew, and formed the South Oak Park Commerce Association to promote business along this corridor. Growth in this area was in response to visiting patrons of department stores, auto showrooms, and ever increasing residential communities.

Increased growth in the Oak Park business district pushed out small business owners and residents that could not afford the rising rent in competition with large department stores. Soon, other businesses felt the hardships of the Great Depression. However, local banks such as the Suburban Trust and Savings Bank, Oak Park Trust and Savings Bank, and Avenue State Bank survived. Oak Park was on the road to recovery by the end of the Depression, and Lake Street between Forest Avenue and Harlem Avenue continued to be a center of suburban commerce. The Southern District Businessmen's Association formed in the South Oak Park commercial district in 1933. This organization remained active for decades, changing to the Congress-Oak Park Merchants Association by the mid-1980s.

After World War II, while the housing market skyrocketed in Oak Park, the commercial centers suffered from the construction of expressways. Instead of shopping in downtown Oak Park, people went to new shopping centers constructed along the expressways. In the late 1950s, I-290 bisected the south side of town through the South Oak Park Avenue commercial district. Over the next few decades, the area slowly recovered, and today, Lake Street between Harlem and Forest Avenues remains the busy commercial center of downtown Oak Park. Portions of South Oak Park Avenue remain prosperous commercial districts, especially in the historic shopping district between Lake Street and North Avenue. Further south along South Oak Park Avenue, various smaller commercial districts remain in varying states of prosperity and historic integrity. The commercial section between Van Buren and Lexington Streets, bisected by I-290, is a moderately prosperous block with moderate building integrity.

### Oak Park Banks

The Suburban Trust and Savings Bank Building is one of three historic downtown Oak Park bank buildings servicing Oak Park today. These buildings include the Oak Park Trust and Savings Bank Building and the Avenue State Bank Building. All three share similar stories from early Oak Park history to recent mergers with the large national banks.

The Oak Park State Bank was founded in 1892 amidst the quickly growing Oak Park suburb, and occupied a small commercial building at 1053 Lake Street near Marion Street. The three-story modest Italianate commercial block is still extant. In 1902, Oak Park State Bank merged with the Dunlop Brothers Bank, the first bank in Oak Park, to form the Oak Park Trust and Savings Bank and constructed a new building on the corner of Lake and

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Suburban Trust and Savings Bank Building  
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Marion in 1910. The bank later constructed a large flagship office at 1044 Lake Street in 1923. The bank building was an anchor of the prosperous Lake and Marion Streets commercial district. After surviving the Great Depression, the Oak Park Trust and Savings Bank continued to serve Oak Park for another fifty years. The bank merged with the First National Bank of Chicago ca. 1990. In 1998, it became part of the Bank One Corporation, and merged with JP Morgan Chase in 2004. Today, Chase Bank continues to operate out of the historic Oak Park Trust and Savings Bank building. In 2005, the Oak Park Trust and Savings Bank Building was surveyed for the "Architectural Survey of Downtown Oak Park and the Avenue Business District." The report determined the building to be significant and "important enough to warrant individual Oak Park Landmark designation."

The Avenue State Bank was established on December 18, 1899 as Oak Park's population skyrocketed. The bank occupied a building constructed by J.W. Scoville on the corner of North Oak Park Avenue and Lake Street, drawing other business to the area. In 1919, the Avenue State Bank constructed a large flagship office at 100 North Oak Park Avenue. After surviving the Great Depression, the Avenue State Bank continued to serve Oak Park for several decades. In 1995, Avenue State Bank merged with Firststar Bank of Illinois. Firststar merged with U.S. Bank in 1999. Today, U.S. Bank operates out of the historic Avenue State Bank building at 100 North Oak Park Avenue. The Avenue State Bank building is a contributing resource to the NRHP-listed Ridgeland-Oak Park Historic District.

### Neoclassical Style

The Suburban Trust and Savings Bank Building is a relatively intact example of Neoclassical architecture, a common and popular building style for mid-sized downtown commercial buildings, and specifically banks, after the turn of the century. The Neoclassical style became popular after the 1893 World's Columbian Exposition in Chicago. The large, classical Exposition structures featured colonnades, pediments, and other classical details. Following the Exposition, many large commercial and public buildings were designed using these same elements. The smaller Exposition buildings inspired Neoclassical residential construction. In 1907, McKim, Mead & White designed the Knickerbocker Trust Company in New York in the Neoclassical style, with massive Corinthian columns, pilasters, and a large, decorated entablature. This bank building set a precedent for bank architecture in the coming decades. The Neoclassical style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Neoclassical architecture often included a masonry veneer, columns, pediments, elaborate classical door surrounds, pronounced cornices featuring dentils and other ornamentation, rectangular windows, and decorative details. Post-war Neoclassical architecture was much simpler, alluding to columns with simple posts and simplified pediments without additional classical motifs.

Oak Park bank construction followed New York's Neoclassical style example. The Oak Park Trust and Savings Bank Building, Avenue State Bank Building, and Suburban Trust and Savings Bank Building were all constructed between 1919-1927 in the Neoclassical style. All three banks are local, representative examples of different manifestations of Neoclassical style banks in Oak Park.

The Oak Park Trust and Savings Bank building was designed by Theodore C. Vischer and James Burley and constructed by the Hoggson Brothers in 1923. It replaced a 1910 bank building that became a rear extension of the new building. The limestone-clad, rectangular, three-story Neoclassical building is located on the northeast corner of Lake Street and Marion Street. A large four-story, non-historic rear addition has replaced the 1910 building. The primary facade faces south to Lake Street and is divided into three bays. The large, projecting middle bay is flanked by almost identical side bays. The middle bay comprises a portico supported by fluted, Corinthian columns and pilasters. The columns and pilasters sit on the large granite water table. A simple entablature is located above the pilasters and columns. Above this, a projecting cornice with large dentils runs across the facade. A parapet rises above the cornice.

The Avenue State Bank was designed by Puckey & Jenkins and constructed by S. H. Nielson in 1919. The red brick-clad, rectangular, two-story Neoclassical building is located on the northeast corner of North Oak Park Avenue and Lake Street. The primary facade faces west to North Oak Park Avenue and is divided into three bays. The middle bay comprises a portico supported by two-story, Doric columns flanked by brick pilasters. The columns and pilasters support a large classical pediment. The entablature features decorative limestone panels and dentils. An elaborate shield panel with swags is located in the pediment and dentils line the pediment cornice. The side bays have an arcade of first-story shop windows and a rectangular pediment with the engraved

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Suburban Trust and Savings Bank Building  
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words "AVENUE BANK BUILDING."

The Suburban Trust and Savings Bank Building is a typical example of Pre-War Neoclassical style banks constructed near the end of the style's popularity. It has not been significantly altered and retains the majority of its original materials and Neoclassical elements, such as a masonry veneer, Ionic columns, column pilasters, classical ornamentation, a decorated cornice, rectangular windows, simple pediments, and elaborate door surrounds. Alterations include replacement windows and doors along the facade and south elevation, the removal of "SVBVRBAN TRUST E SAVING BANK" sign along the west-facing facade, and the single-story and two-story additions on the north side elevation. The ca. 1955 additions on the building's north side elevation do not detract from its original appearance or form. The additions incorporate compatible materials and the overall massing does not overshadow the original building.

NRHP STATUS DATE LISTED

Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

In 2010, the "Oak Park South Town District Survey" deemed the Suburban Trust and Savings Bank Building has significant merit as a potential locally designated landmark. The report also evaluated the commercial area along South Oak Park Avenue as a potential historic district, of which the bank would be a contributing building. The report concluded the area's remaining buildings did not form a cohesive historic district.

The Suburban Trust and Savings Bank Building was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The Suburban Trust and Savings Bank Building is associated with the expansion of the South Oak Park commercial area, outside of the northern historic commercial center, in the early twentieth century. The Suburban Trust and Savings Bank was one of several banks that contributed to Oak Park's history and growth, which also included its predecessors, the Oak Park Trust and Savings Bank and the Avenue State Bank located in the commercial center. Although the Suburban Trust and Savings Bank Building is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history, and therefore, the Suburban Trust and Savings Bank Building is not eligible under Criterion A.

Research did not reveal any historically significant associations with the lives of persons significant in the past, and therefore, the Suburban Trust and Savings Bank Building is not eligible under Criterion B.

The Suburban Trust and Savings Bank Building is a largely intact, good local example of an early twentieth century Neoclassical-style bank. The building embodies the distinctive characteristics of the Neoclassical style, which was commonly applied to banks during the 1910s and 1920s throughout Illinois and nationally. Within Oak Park, it is one of three Neoclassical-style buildings that each reflects different manifestations of the Neoclassical style. Though they share similar features such as columns, pilasters, entablatures, pediments, and classical details, each emphasizes different elements of the style. The Suburban Trust and Savings Bank Building is distinguished by two-story Ionic columns and pilasters framing the facade as well as a masonry veneer, elaborate door surrounds, simple pediments, a decorated cornice, and classical ornamentation. The building retains its overall appearance, massing, and many of its original features, despite replacement windows and doors that do not substantially alter the building's original appearance. A ca. 1955 addition on the building's north side elevation has similar cladding and compatible massing, and does not significantly diminish the original building's integrity. Therefore, the Suburban Trust and Savings Bank Building is eligible under Criterion C as a representative local example of an early twentieth century Neoclassical bank building.

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**NRHP STATUS** Eligible

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The property was not evaluated under Criterion D as part of this assessment.

The Suburban Trust and Savings Bank Building at 840 South Oak Park Avenue retains integrity of location, feeling, and association. Although the bank has been enlarged by additions and has replacement windows, these do not substantially detract from the building's overall integrity as the majority of the original building's historic materials remain intact. Therefore, the building retains moderate integrity of design, materials, and workmanship. Prominently located at the corner of a commercial area, the building's primary elevations face west to other commercial buildings along South Oak Park Avenue and south to the Eisenhower Expressway (I-290) and CTA Congress Line, which replaced the Aurora Elgin & Chicago Railway interurban lines in this area. Although the building's relationship to other commercial buildings along South Oak Park Avenue has been retained, its south viewshed and integrity of setting has been compromised by the expressway construction. The Suburban Trust and Savings Bank Building's period of significance is 1925-1955, and encompasses the building's original construction and additions.

### NRHP BOUNDARY

The NRHP boundary for the Suburban Trust and Savings Bank Building is parcel 16-18-224-027-0000, the legal parcel on which the building is located and which contains all associated historic features.

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## Historic Resources Survey

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**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Photo 1 - Suburban Trust and Savings Bank Building



Facing northeast to west-facing facade and south side elevation from South Oak Park Avenue and Harrison Street intersection

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Photo 2 - Suburban Trust and Savings Bank Building



Facing east to west-facing facade of 1927 bank (right) and west-facing facade of ca. 1955 addition (left) from South Oak Park Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Photo 3 - Suburban Trust and Savings Bank Building



Facing east to west-facing facade portico from South Oak Park Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Photo 4 - Suburban Trust and Savings Bank Building



Facing northwest to east rear elevation and south side elevation from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Photo 5 - Suburban Trust and Savings Bank Building



Facing southwest to north side elevation of 1927 bank and east rear elevation of ca. 1955 addition

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Photo 6 - Suburban Trust and Savings Bank Building



Detail of "SVBVRBAN TRUST E SAVINGS BANK" sign outline

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
SURVEY ID 1-8

Figure 1 - Comparative Examples



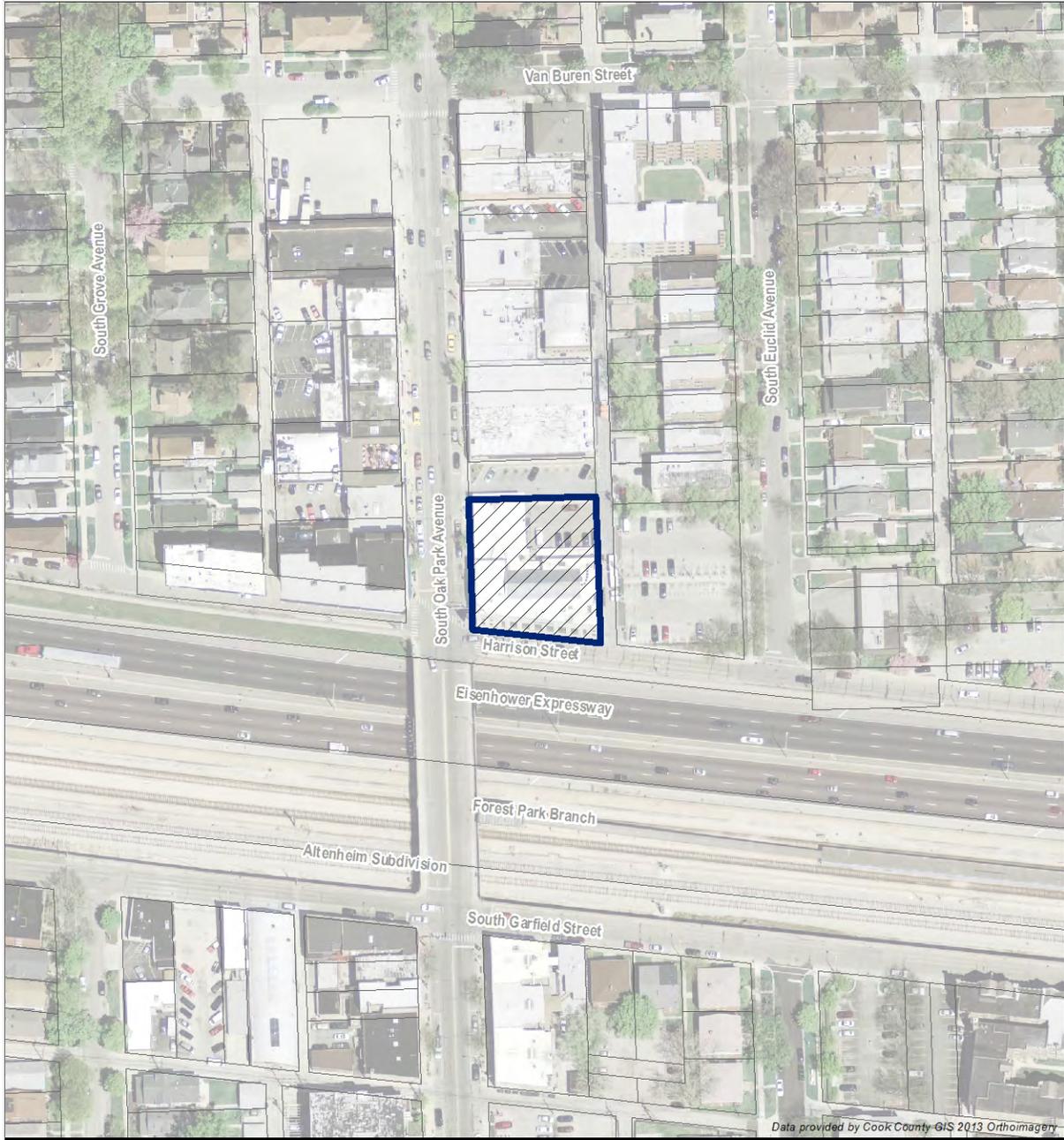
Top Photo: Oak Park State Bank; Bottom Photo: Avenue State Bank (Cook County Assessor's Office)

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

Suburban Trust and Savings Bank Building  
 SURVEY ID 1-8

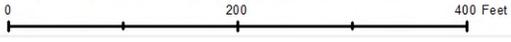
Map - Suburban Trust and Savings Bank Building



Data provided by Cook County GIS 2013 Orthomage

PROPERTY NAME: Suburban Trust and Savings Bank Building  
 ADDRESS: 840 South Oak Park Avenue  
 Oak Park, IL


 NRHP Boundary  
 Tax Parcel



## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

846 South East Avenue  
**SURVEY ID** 1-11

**NAME**

846 South East Avenue

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

846 South East Avenue

**CITY**

Oak Park

**OWNERSHIP**

Thomas Howe

**TAX PARCEL NUMBER**

16-18-228-026-0000

**YEAR BUILT SOURCE**

1911 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Prairie Style

**PROPERTY TYPE**

Domestic

**FOUNDATION**

**WALLS**

Stucco

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

Constructed in 1911, the house at 846 South East Avenue is an American Foursquare with Prairie Style influenced stylistic detailing. The house is located on the northeast corner of the intersection of South East Avenue and Harrison Street, immediately north of the I-290 Eisenhower Expressway, in the village of Oak Park. The two-story building is oriented to the west towards South East Avenue. The building has a full unfinished basement. Foundation walls constructed from an unknown material are covered in concrete stucco, and the building's exterior covered walls are in concrete stucco. The house exhibits a rectangular-plan footprint and has an asphalt-shingle-clad hipped roof; a one-story porch at the facade features a shed roof with wide eaves that wrap around the porch. The house occupies a small lot with a yard, driveway, and rear garage.

The two-bay-wide facade's first story is formed by the rectangular-plan, one-story, full-width enclosed porch. Square-form piers, also covered with concrete stucco, form the porch's four corners. The porch has one north-end entrance with a replacement multi-light paneled door, likely vinyl or aluminum, which is not original to the Prairie Style house. The entrance is reached by six wood steps resting on a concrete slab and a concrete sidewalk extending from South East Avenue. Attached to the porch, simple wood balustrades and banisters flank the steps. The entrance is flanked by one window on its north side and a ribbon of six windows on its south side. Each is a wood-frame, multi-light window with three upper panes above two, larger, horizontal panes. These windows are each topped by a rectangular, three-light, wood-frame window. A wood panel is located below each of the seven windows. The facade terminates in a wood cornice. Three casement windows with the same configuration also occur on the porch's north and south side elevations. Two, recessed, wood panels are located beneath the windows. The porch's side elevations also terminate in a wood cornice. The enclosed porch is covered by an asphalt-shingle-clad shed roof with wide eaves that wrap around the porch's corners and terminate at the building's side elevations. The facade's second story features wood corner boards. Two vinyl-frame windows with six-over-one light, double-hung configurations are replacements, but feature original wood surrounds. The eaves of the building's hipped roof are wide and shelter the facade's second story on all sides. At the attic level, a flat-roofed, concrete-stucco-covered canted dormer is centered on the roof. The dormer contains a replacement, vinyl-sash window with sliding lights. A wood surround encases the window and the dormer's roof features a wood cornice and wide eaves.

The building's side south elevation, oriented towards Harrison Street, contains one six-over-one light, double-hung, vinyl-sash, replacement window at the elevation's first story. The window retains an original wood surround and sill.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

846 South East Avenue  
**SURVEY ID** 1-11

A small rectangular-plan projection, located at the elevation's north end, is covered by a hipped roof with asphalt shingles. A ribbon of three recessed, stained-glass, casement windows is located in the projection. The windows have wood sashes, sills, and surrounds. The projection terminates in a wood cornice. The elevation's second story features wood stick work, which forms a horizontal band framing the second-story windows, and is divided into sections by evenly spaced vertical stickwork. Two six-over-one light, double-hung, vinyl-sash, replacement windows are located at the building's second story.

The building's side north elevation was not fully accessible during survey. Two basement-level windows with wood surrounds occur on the elevation, but the configuration of these windows is unknown. At the first story, there is one west-end entrance with a wood frame. The door in this opening was not discernable. The entrance is accessed by a concrete driveway that extends north of the building from South East Avenue. Two six-over-one light, double-hung, vinyl-sash, replacement windows are located at the first story. Like the building's other windows, these also retain original wood sills and surrounds. Horizontal and vertical stickwork also occurs on this side elevation's second story. There is one second-story window; the window in the opening was not visible during survey, but it does feature a wood sill and frame.

The house's rear elevation is oriented to the east. At the elevation's north end, a wood-frame door with a single glass pane is reached by a raised wood deck. The porch features a wood balustrade and banister and is accessed by wood steps. A wood staircase is also located on the deck and accesses the roof of the rear garage, which appears to have a deck. A six-over-one light, double-hung, vinyl-sash, replacement window with a wood surround flanks the entrance. A second larger window with the same configuration occurs south of the entrance and window. A roof likely sheltered a portion of the rear elevation's first story at one time, but has since been partially removed. The elevation's second story also features wood stickwork, identical to that on the side elevations. One six-over-one light, double-hung, vinyl-sash, replacement window with a wood surround occurs at the second story's north end.

The house's low-pitched hipped roof is covered with asphalt shingles. A brick chimney is located north of the roof's center ridge.

According to a building permit, the one-story garage located east of the house was built in 1924. The garage's footprint on a Sanborn Fire Insurance Map from 1947 also indicates that the building has received an addition or the original garage has been replaced. All elevations of the garage were not accessible during survey. The building exhibits a nearly rectangular-plan footprint and has a flat roof. It appears that the garage's facade abuts the house's northeast corner. The garage's exterior is covered in concrete stucco and features metal pieces that allude to stickwork, a recent addition to the garage. The facade, which is oriented to the west, contains one wood overhead garage door and opens directly onto the property's driveway. The overhead door features two multi-light windows. The garage's south side elevation has one entrance with a paneled door, likely vinyl or aluminum, and a large louvered window. A wood staircase at the house's rear deck accessed the garage's roof, which features a high parapet wall. The garage's roof has also been converted into a deck space and features a wood balustrade.

Concrete city sidewalks are located west and south of the house on the building's lot. A concrete sidewalk and a concrete driveway extend from South East Avenue. The building's front and south side yard feature grass. A bed with a rock border contains three manicured Loropetalum bushes and fronts the facade's enclosed porch. A wooden fence that abuts the building's porch at the facade, projects from the building and then turns to parallel the city sidewalk along the property's south boundary, and then follows the property's rear boundary, enclosing the backyard. South of the house, a small tree is located in the panel of grass between Harrison Street and the city sidewalk. One mature tree is located in the backyard.

### HISTORY/DEVELOPMENT

The building at 846 South East Avenue was constructed in 1911 in the village of Oak Park. There are some discrepancies regarding the building's early owners. The 1920 Census indicates that Samuel M. Week, his wife Mildred, and their daughter and two sons resided at 846 South East Avenue. Week is listed as the home's owner. However, Samuel Morrett and his wife Elizabeth are also listed as a separate household that occupies 846 South East Avenue in the 1920 Census. Morrett is also listed as the building's owner.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

846 South East Avenue  
**SURVEY ID** 1-11

A 1922 city directory reveals that Francis (Frank) P. Sexton, his wife Eileen, and Eileen's sister Frances Moran were living in the home by 1922. Francis and Eileen (Moran) Sexton were young and newly married at this time. Though her parents are not listed in the directory, Irish immigrants John and Mary Moran owned and also lived in the home. Francis Sexton was employed as a road superintendent for the Checker Taxi Company and the couple's first daughter Mary Sexton was likely born that year. John Moran, Jr., Eileen Sexton and Frances Moran's brother, also lived in the house at 846 South East Avenue.

In 1923, Francis Sexton, who was involved with the International Brotherhood of Teamsters as a labor slugger through his job at the taxi company, was shot and killed while attempting break up a gathering of anti-union cab drivers. Eileen gave birth to the couple's second daughter, Frances Eileen Sexton, following Francis Sexton's death. Adding to the family's turmoil, Eileen Sexton's father-in-law Patrick Sexton shot and killed the man charged with her husband's murder in 1924, after the defendant was granted nine continuations and the case progressed slowly in court. Patrick Sexton then faced manslaughter charges for the crime.

A second discrepancy in regards to the building's owner also dates to 1924. That year, a permit was filed to construct a one-story garage at 846 South East Avenue and Charles S. Moore of 833 Clarence Avenue is listed as the property's owner. Moore may have built the garage for the Moran and Sexton family, but it is not likely that he owned the house.

By 1925, the eldest John Moran had passed away. His wife, Mary Moran, was listed as widow in the city directory that year. In 1930, Mary Moran was indicated as the home's owner in the census. By that time, Eileen was working as an office clerk for the Board of Education. Her sister Frances Moran was not included in the census that year, but her name appears in the 1930 city directory. Mary Moran passed away in 1936, leaving the home to Eileen. In 1940, Eileen remained employed by the Board of Education and her sister Frances Moran was working as a ticket agent for the electric railroad. Eileen Sexton remarried before 1946. That year, she and her second husband, Frederick C. Ramp, placed an engagement announcement in the newspaper for her daughter Frances Sexton. Frederick Ramp's name appears at the home's address in two city directories dating to 1956 and 1966-67. He passed away some time before 1970. Eileen (Sexton) Ramp may have remained in the home until her death in January 1986. In August of that year, Joe and Patricia Hollingsworth purchased the home.

In May 1991, the Hollingsworths sold the property to Jaimie and Scott Sigman. The Sigmans later sold the house to Yvonne M. Reno in 1994. Thomas J. Howe purchased the home in 2011 and is the current owner. Research did not reveal any additional information about these individuals.

When the house at 846 South East Avenue was advertised as for sale in 1991 and 1994, photographs indicate that the building appeared to be excellently maintained. The building's facade retained original windows and doors in open house advertisements from both years. A 2007 photograph in the Cook County Assessor's database reveals that the building's original second-story windows were replaced with vinyl windows prior to 1997. At this time, the original door in the front porch had not been replaced, but many of the porch windows were in need of repair. The original front door was replaced prior to 2014. The garage also underwent alterations that year.

### Village of Oak Park

Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestrings constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestrings sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

846 South East Avenue  
**SURVEY ID** 1-11

governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

### American Foursquare and the Prairie Style

In the early twentieth century, the American Foursquare became a popular house form in urban and rural areas. The American Foursquare is also sometimes classified as vernacular Prairie, corncube, or Midwest box for its prevalence in rural locations. The two-story American Foursquare typically had a low-pitched, hipped roof with attic dormers; wide, enclosed eaves; and a one-story porch spanning the width of the facade. Urban examples were frequently distinguished by Prairie or Craftsman influenced stylistic detailing, unlike their rural counterparts, which remained relatively plain; Colonial Revival, Neoclassical, and Tudor Revival influences were also sometimes incorporated. In Chicago and the surrounding suburbs, the American Foursquare often incorporated Prairie and Craftsman-style elements and shared a similar interior floor plan with the bungalow form. The American Foursquare's boxy shape provided a maximum amount of interior space while making the most of small city lots.

Developed by a group of Chicago architects known as the Prairie School, the Prairie Style originated in Chicago as one of the few indigenous American styles in the early twentieth century. The Prairie School grew out of the Arts and Crafts movement, profoundly affecting the development of the Chicago bungalow and early twentieth-century housing styles. The style's low proportions were meant to harmonize with Midwestern prairies and the surrounding landscape. Frank Lloyd Wright was the acknowledged master of the Prairie Style house and his and Louis Sullivan's examples influenced many of Chicago's important architects. Landmark examples of the Prairie Style are located throughout Chicago and its suburbs, particularly in Oak Park and River Forest, as well as in major Midwestern cities. Pattern books and popular magazines spread vernacular examples throughout the Midwest and, to a lesser degree, other regions.

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

846 South East Avenue  
SURVEY ID 1-11

A short-lived style, most Prairie buildings were constructed between 1905 and 1915, fading quickly from fashion after World War I. The Prairie Style house is typically square or rectangular in form, two stories with one-story wings or porches, and topped by a low-pitched, hipped roof with widely overhanging eaves and a broad, flat chimney. Appearing low to the ground, the style is defined by strong horizontal lines emphasized by multiple banks of windows that sometimes wrap around corners, beltcourses, horizontal patterns in the wall materials, and details at the facade, cornices, and eaves. Most were clad in some combination of brick, stone, wood, or stucco materials; the use of contrasting wall materials or trim emphasized the top half of the house's upper story. The porches often have massive, square porch supports constructed of masonry in high-style examples while vernacular examples more commonly have square wooden imitations. Though lacking in ornamentation, the Prairie Style incorporated a variety of geometric and nature-inspired Wrightian and Sullivanesque forms and shapes through window arrangements and glazing, columns, cornices, low walls, and planters. Some examples also incorporated Mission Revival or Renaissance Revival details like tiled roofs or cornice brackets.

The building at 846 South East Avenue is a common example of American Foursquare dwelling. The modest house displays minor Prairie Style stylistic influences. Typical of the American Foursquare and the Prairie Style, the house features a low-pitched hipped roof with overhanging eaves. The house exhibits the boxy, two-story American Foursquare form. The building has an attic-level dormer and a one-story porch that extends the length of the facade, features that typify an American Foursquare. Prairie Style influenced details included the building's stuccoed exterior, contrasting darkly-stained wood trim, and elements that emphasize the horizontal, including the porch's casement windows and their multi-pane configurations and stickwork at the building's second story. Over time, changes have occurred to the house at 846 South East Avenue. All of the building's original Prairie Style second-story windows have been replaced with vinyl-sash windows that are not historically compatible with the building. The facade's original wood-frame multi-pane door that accessed the enclosed front porch has been replaced with a multi-light paneled door. Changes to the rear garage have also occurred, which may have included its demolition or the garage's expansion and exterior alterations.

NRHP STATUS DATE LISTED  
Not Eligible

NRHP CRITERIA  
 A  B  C  D  Not Applicable

NRHP CRITERIA CONSIDERATIONS  
 A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The house at 846 South East Avenue was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

This property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the 846 South East Avenue is not eligible under Criterion A or B.

The house at 846 South East Avenue is a modest example of a 1910s American Foursquare reflecting common period details influenced by the Prairie Style. Although the building retains some original features, the building's architectural integrity has diminished due to the removal of many original windows and the original entrance door. Though the house displays typical elements of the American Foursquare and Prairie Style, the buildings is not a representative example of the house form or the architectural style. It does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master. Therefore, the house at 846 South East Avenue is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

846 South East Avenue  
**SURVEY ID** 1-11

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

846 South East Avenue  
**SURVEY ID** 1-11

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

846 South East Avenue  
SURVEY ID 1-11

Photo 1 - 846 South East Avenue



Facing east to west-facing facade from South East Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

846 South East Avenue  
SURVEY ID 1-11

Photo 2 - 846 South East Avenue



Facing southeast to west-facing facade and north side elevation from South East Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

846 South East Avenue  
SURVEY ID 1-11

Photo 3 - 846 South East Avenue



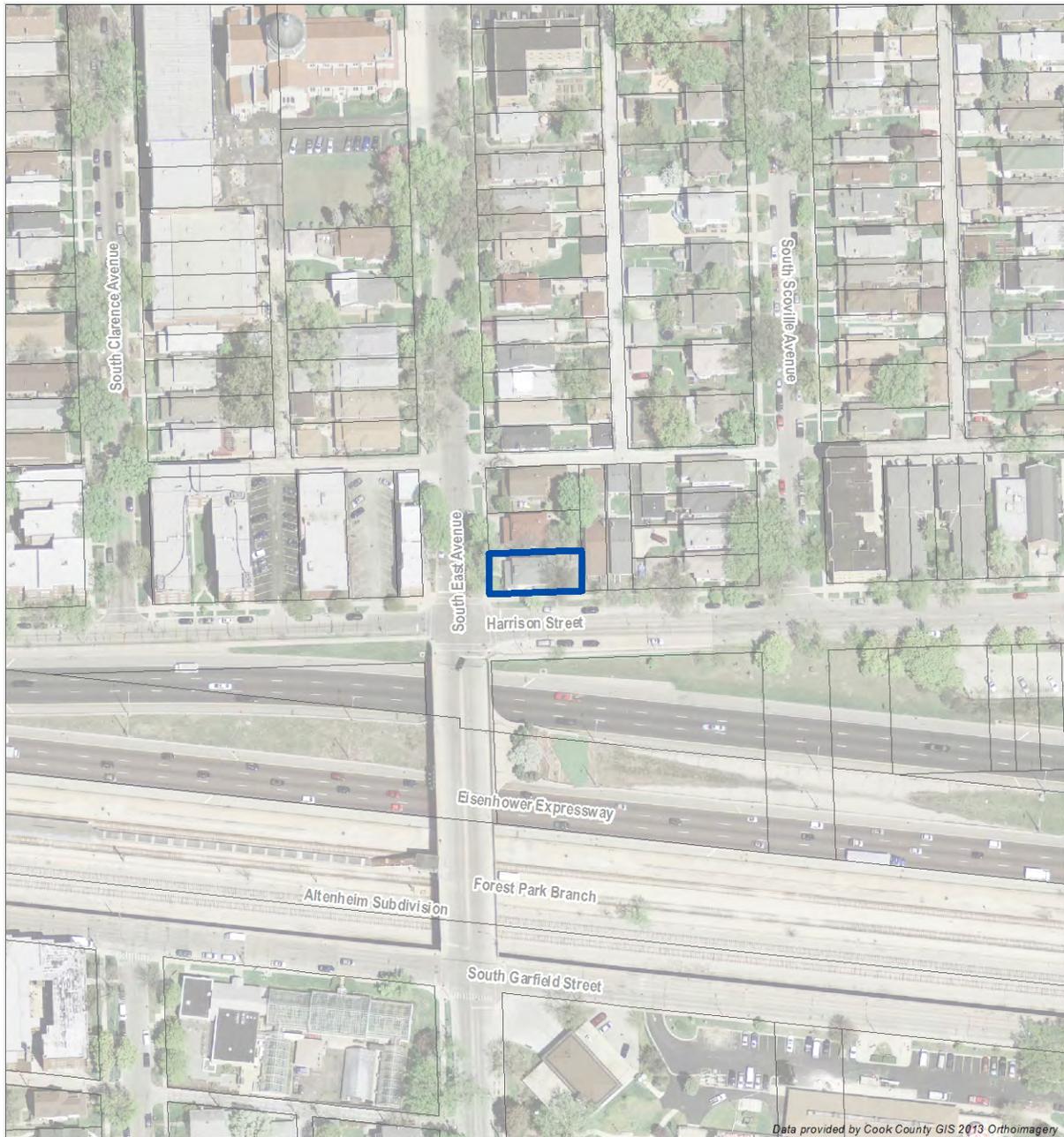
Facing northwest to south side elevation and east rear elevation from Harrison Street

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

846 South East Avenue  
 SURVEY ID 1-11

Map - 846 South East Avenue



Data provided by Cook County GIS 2013 Orthoimagery

PROPERTY NAME: 846 South East Avenue  
 ADDRESS: 846 South East Avenue  
 Oak Park, IL

↑↑ Property Boundary  
 □ Tax Parcel

0 200 400 Feet

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

538 and 540 Harrison Street  
**SURVEY ID** 1-12

**NAME**

538 and 540 Harrison Street

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

538 and 540 Harrison Street

**CITY**

Oak Park

**OWNERSHIP**

Bidlenick Eichinger, Madora Bond

**TAX PARCEL NUMBER**

16-18-228-028-0000, 16-18-228-027-0000

**YEAR BUILT SOURCE**

1923 Village of Oak Park Building Permit No. 12929

**DESIGNER/BUILDER**

George A. Brisch

**STYLE**

No Discernible Style

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

The two houses at 538 and 540 Harrison Street are nearly identical mirror images of each other, and were designed by the same architect and constructed simultaneously in 1923. Both buildings have undergone alterations that diminish their historic integrity. Separated by only a few feet, they are being evaluated together as part of this determination of eligibility.

Clad in brick veneer, the houses have rectangular footprints and are each one-and-one-half stories with steeply pitched prominent side-gable roofs. Raised basements on each building originally had a cruciform-shaped brick panel on the south-facing facade; however, a glass-block window has been installed at the basement level at 540 Harrison Street, obscuring the original brickwork.

Each building features an asymmetrical facade, which faces south to Harrison Street, with a covered first-story entrance reached by a flight of wood stairs flanked by stepped brick piers with concrete caps that serve as railings. The recessed entrances feature non-original doors.

The remainder of the facade features an off-center window configuration. In both cases, the original windows have been replaced. The house at 540 Harrison Street features a replacement bow-front picture window, while the house at 538 Harrison Street contains one-over-one, double-hung, vinyl-sash replacement windows hung in triplicate. A concrete sill is located beneath each window opening. A simple wood cornice tops the facade and extends onto the side elevations. A gutter system with downspouts is present on each building.

The east and west side elevations feature wood shingles in the gable at 538 Harrison Street and replacement vinyl siding at 540 Harrison Street. Windows at both the first and attic stories are replacements that are hung singly and in pairs. The attic story windows on 540 Harrison Street are covered with metal awnings.

The north rear elevations were not accessible during survey but aerial photography shows the houses have elevated rear entrances and replacement windows.

Roofs are steeply pitched side gable forms, with the front slopes extending further than the rear slopes. The roof of 540 Harrison Street is covered with asbestos shingles, while the roof of 538 Harrison Street is covered with asphalt shingles. Tall chimneys extend from the rear slopes.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

538 and 540 Harrison Street  
**SURVEY ID** 1-12

Both houses are set close to the street, which is located north and parallel to I-290 in a residential neighborhood. The houses are separated from the street by a sidewalk and narrow grass panels. The backyards consist of grass panels, and detached garages with pyramidal roofs.

### HISTORY/DEVELOPMENT

The buildings at 538 and 540 Harrison Street were built by owner and architect George A. Brisch (1899-1940). Building permit applications were approved in February 1923. Brisch's father, Andreas, was a local architect and contractor who built the Andreas Brisch House No. 1 at 745 East Avenue in Oak Park; the building has been designated as a local landmark in Oak Park. He was the architect and builder of at least two other residences in Oak Park; he lived at one of them—1001 North Kenilworth Avenue—with his family. George A. Brisch was one of six children. He began his career as a carpenter, perhaps working with his father. Later, city directories list the younger Brisch as a contractor. Both Chicago and Oak Park had builders such as the Brisches who appear to be self-taught and who developed small-scale residences for sale or rental income.

### Oak Park

The houses at 538 and 540 Harrison Street were constructed in Oak Park in the early twentieth century. Infrastructure improvements, subdivisions, and the Chicago Fire of 1871 led to the growth of Oak Park into the twentieth century. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. City directories for the two houses show that residents were in sales and service industries, with a few blue-collar workers at times. While the houses appear to have been primarily owner-occupied, a few occurrences of renters are noted.

### Chicago Bungalow

With its origins rooted in the Arts and Crafts movement of the early twentieth century, the Chicago bungalow is a ubiquitous house type throughout Chicago and the surrounding suburban areas. Constructed between 1910 and 1940, it was an affordable and stylish home for residents moving out of the city's older downtown neighborhoods. Many were built from house plan catalogs, modified to fit the physical limitations of narrow city lot sizes and the builder's preferences. More than 80,000 bungalows were constructed throughout the city, representing nearly one-third of the single-family housing stock.

The one-and-a-half-story Chicago bungalow was constructed exclusively of brick on a concrete foundation and topped by a low-pitched hipped roof with wide overhangs and a central dormer at the front and back of the house. Its long rectangular form was well-suited to the city's long and narrow lot sizes. All had a full basement. The bungalow's facade was typically distinguished by an off-center or side entrance under a small covered porch and a row of double-hung windows that often had upper sashes of decorative colored and cut glass patterns. Many bungalows had a living room that projected out from the facade into the front yard as a square or angled bay lined with windows. The facade was typically clad in face brick while the secondary elevations were of common brick. The bricks were laid in decorative patterns to add character and depth to the house in addition to decorative and structural limestone details. Limestone insets and bands were incorporated at the basement level, the roofline, and above and below the windows. Bungalows located on corner lots were often larger, incorporating more elaborate ornamentation on its facade and side elevation, than those built side by side. The limestone bands, rows of windows, low-pitched roof, and rectangular form contributed to an overall horizontal appearance, conveying its Arts and Crafts movement and Prairie Style antecedents. The house form was further distinguished by the liberal use of windows of various sizes and shapes to provide light, air, and a feeling of openness and connectivity to the outside, which reflected an Arts and Crafts movement philosophy emphasizing a park-like streetscape with mature trees, landscaped lawns, and foundation plantings. Most Chicago bungalows also had a similarly designed garage located at the back of the lot, accessed by the public service alley.

The houses at 538 and 540 Harrison Street are a variation of the Chicago bungalow type as interpreted by a local architect. The houses incorporate elements of the style, including brick cladding with minimal decorative patterns, a long rectangular form, wide overhanging eaves, and a facade consisting of an off-center small

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

538 and 540 Harrison Street  
SURVEY ID 1-12

covered porch and a row of double-hung or bay windows. However, their prominent steeply pitched side-gable roofs are a departure from the typical Chicago bungalow, which had a low-pitched hipped roof with a central dormer contributing to an overall horizontal appearance. The steeply pitched side-gable roofs give the houses at 538 and 540 Harrison Street a more vertical and narrow appearance than other Chicago bungalows found in Oak Park and Chicago.

NRHP STATUS DATE LISTED  
Not Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The buildings at 538 and 540 Harrison Street were evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

These houses are not associated with events that have made a significant contribution to the broad patterns of United States history and research did not indicate any associations with the lives of persons significant in the past. Therefore, these buildings are not eligible under Criterion A or B.

The houses at 538 and 540 Harrison Street are a vernacular interpretation of the Chicago bungalow that do not embody the distinctive characteristics of the house type. They have modest designs based solely on function; neither building has notable design features and they are not architecturally significant. Although they incorporate elements of the Chicago bungalow type, their steeply pitched side-gable roofs give them a vertical and narrow appearance unlike the low horizontal appearance that typifies the Chicago bungalow. Both houses have been altered by replacement windows that change the appearance of the buildings. They do not embody the distinctive characteristics of a type, period, or method of construction and do not represent the work of a master. The buildings at 538 and 540 Harrison Street are not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

### SOURCES

Cook County Assessor's Office. "Property Search." Accessed October 8, 2015 through November 4, 2015. <http://www.cookcountyassessor.com/newsearch.aspx>.

Ruskin Arc. Historic Resources of Oak Park. Accessed February 22, 2016. <https://www.ruskinarc.com/oakpark/oakpark/map>.

Sanborn Map Company. Chicago 1905-1951. New York: Sanborn Map Company, 1948, v. 11, Sheet 76.

Village of Oak Park. "Application for Building Permit, No. 12929 for 538 Harrison Street." February 24, 1923.

Village of Oak Park. "Application for Building Permit, No. 12928 for 540 Harrison Street." February 27, 1923.

Village of Oak Park. "Oak Park City Directories 1925, 1930, and 1956."

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

538 and 540 Harrison Street  
SURVEY ID 1-12

Photo 1 - 538 and 540 Harrison Street



Facing northeast to the south-facing facade and west side elevation of houses from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

538 and 540 Harrison Street  
SURVEY ID 1-12

Photo 2 - 538 and 540 Harrison Street



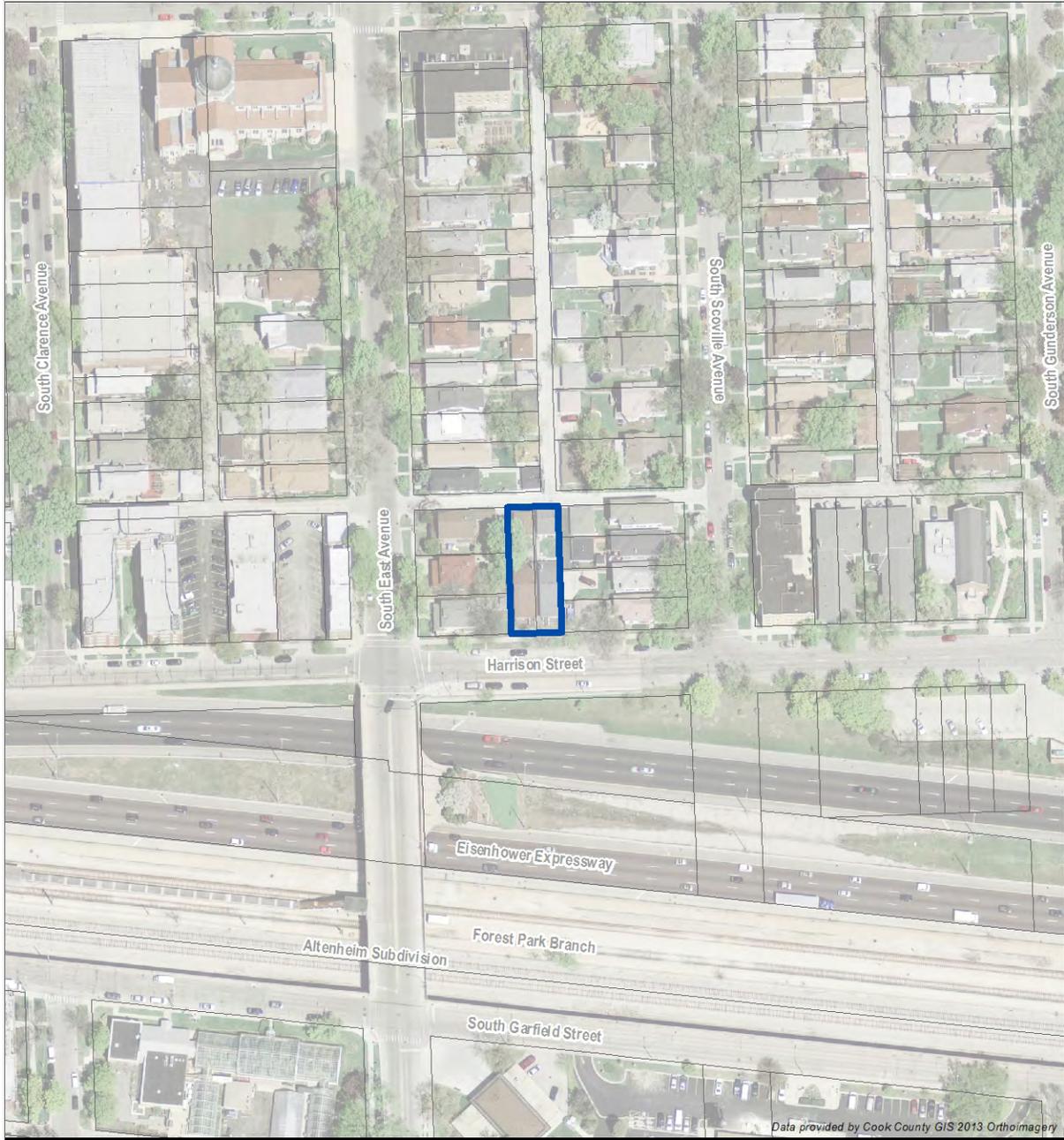
Facing northwest to the east side elevation and south-facing facade of houses from Harrison Street

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

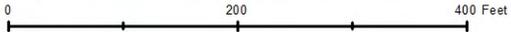
538 and 540 Harrison Street  
 SURVEY ID 1-12

Map - 538 and 540 Harrison Street



Data provided by Cook County GIS 2013 Orthoimagery

PROPERTY NAME: 538 and 540 Harrison Street  
 ADDRESS: 538 and 540 Harrison Street  
 Oak Park, IL


 Property Boundary  
 Tax Parcel  


## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

845 South Scoville Avenue  
**SURVEY ID** 1-13

**NAME**

845 South Scoville Avenue

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

845 South Scoville Avenue

**CITY**

Oak Park

**OWNERSHIP**

Gary Smith

**TAX PARCEL NUMBER**

16-18-228-032-0000

**YEAR BUILT SOURCE**

1923 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Prairie Style

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Concrete

**WALLS**

Stucco

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

The house at 845 South Scoville Avenue is a typical and altered American Foursquare residence that displays modest elements of the Prairie Style. The building has a rectangular, somewhat elongated footprint, unlike many true American Foursquares. It is two-and-one-half stories in height and is clad in roughly applied stucco. Primary alterations include the interior division of the building into two apartments and the installation of a second entrance on the south side elevation that this change required.

Facing east to South Scoville Avenue, the asymmetrical facade has a projecting, front-gable, single-story, enclosed bay to the south with a flanking raised entrance porch to the north. The raised basement features a decorative panel incised in the stucco. The recessed entrance is reached by a small flight of wood stairs with a wood railing. The door is a wood-and-glass multi-pane configuration. The main plane of the projection contains an original series of three multi-pane, double-hung, wood-sash windows. They have been obscured by the installation of a vent in one window and an air-conditioning unit in another. The front-gable roof is accentuated by a triangular panel. The facade's second story contains an off-center ribbon window series with four multi-pane, double-hung, wood-sash windows.

The hipped roof, which has wide overhanging eaves, is covered with asphalt shingles and is punctuated on the facade by a hipped roof dormer that contains two square windows, one of which has been filled in with a vent. The other contains a single glass pane.

Facing Harrison Street, the south side elevation contains a modern entrance at the first story. The vinyl door is reached by two concrete steps. Windows on both the first and second stories are irregularly spaced and are hung singly, in pairs, and in triplicate. These windows are all replacements and have a one-over-one configuration. A basement-level window has been filled in with glass block. A tall narrow concrete chimney extends from the roof on this elevation.

The north side elevation consists of similarly irregularly placed replacement windows at both stories.

The west rear elevation has a two-story covered porch with an exterior wood staircase. Windows and doors on this elevation are modern replacements. A single-story addition with modern one-over-one, double-hung windows and a hip roof extends from the first story.

The building is set close to the street and divided only by two narrow grass panels and the sidewalk. Evergreen

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

845 South Scoville Avenue  
SURVEY ID 1-13

foundation planting surround the building and deciduous street trees are present. An altered detached two-car garage is located on the lot to the rear of the house.

### HISTORY/DEVELOPMENT

The residence at 845 South Scoville Avenue was built in 1923 as a single-family residence. However, by 1930, it had been divided into two apartments, and it retains this configuration, with one of the apartments using the address of 526 Harrison Street.

### Oak Park

The house at 845 South Scoville Avenue was constructed in Oak Park in the early twentieth century. Infrastructure improvements, subdivisions, and the Chicago Fire of 1871 led to the growth of Oak Park into the twentieth century. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. A review of city directory information shows that residents of 845 South Scoville and 526 Harrison Street through the years primarily worked in the service sector, and families living in an apartment also often took in boarders, usually single men, or extended family members lived with them. Residents included both owners and tenants.

### American Foursquare

American Foursquare houses were common in the early twentieth century throughout the United States. The form, which was usually relatively unornamented compared to earlier Victorian-era styles, gained popularity as the simple workmanship of the Craftsman style gained popularity. In the Midwest, Prairie Style elements popularized by Frank Lloyd Wright's designs, were sometimes applied to the form. These usually consisted of wide, planar eaves and Prairie-inspired multi-pane windows.

American Foursquares generally have a box-like form, are two-and-one-half stories in height, with a hip or pyramidal roof, usually with prominent dormers. The interior generally was planned to have four square rooms per floor, resulting in the eponymous name for the style. The houses maximized usable square footage on smaller urban or suburban lots, but the form also was popular in rural areas, with many turn-of-the-century American Foursquare farm houses present in the Midwest and East. The form was also popularized through mail order catalogs, which supplied building materials and instructions via rail to builders throughout the country. The house at 845 South Scoville Avenue is a typical and altered example of the American Foursquare type with applied Prairie-inspired elements in Oak Park.

NRHP STATUS DATE LISTED

Not Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The house at 845 South Scoville Avenue was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The house is not associated with events that have made a significant contribution to the broad patterns of United States history and research did not indicated any associations with the lives of persons significant in the past. Therefore, the house at 845 South Scoville Avenue is not eligible under Criterion A or B.

The house at 845 South Scoville Avenue is an altered and modest American Foursquare, a nearly ubiquitous form throughout Oak Park and Illinois. The house does not have notable design features and is not

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

845 South Scoville Avenue  
**SURVEY ID** 1-13

architecturally significant. It does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, the house at 845 South Scoville Avenue is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

### SOURCES

Cook County Assessor's Office. "Property Search." Accessed October 8, 2015 through November 4, 2015. <http://www.cookcountyassessor.com/newsearch.aspx>.

Village of Oak Park. "Oak Park City Directories 1925, 1930, and 1956."

Sanborn Map Company. Chicago 1905-1951. New York: Sanborn Map Company, 1948, v. 11, Sheet 76.

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

845 South Scoville Avenue  
SURVEY ID 1-13

Photo 1 - 845 South Scoville Avenue



Facing west to east-facing facade from South Scoville Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

845 South Scoville Avenue  
SURVEY ID 1-13

Photo 2 - 845 South Scoville Avenue



Facing northwest to south side elevation and east-facing facade from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

845 South Scoville Avenue  
SURVEY ID 1-13

Photo 3 - 845 South Scoville Avenue



Facing northeast to south side elevation and west rear elevation of house and garage from Harrison Street

### Historic Resources Survey

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

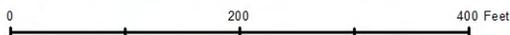
845 South Scoville Avenue  
 SURVEY ID 1-13

Map - 845 South Scoville Avenue



Data provided by Cook County GIS 2013 Orthoimagery

PROPERTY NAME: 845 South Scoville Avenue  
 ADDRESS: 845 South Scoville Avenue  
 Oak Park, IL



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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Kildare Commons  
**SURVEY ID** 1-14

**NAME**

Kildare Commons

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

838-844 South Scoville Avenue

**CITY**

Oak Park

**OWNERSHIP**

Ravi and Timothy Shah, Jodi Scarbrough, Christina Bley

**TAX PARCEL NUMBER**

16-18-299-036-0001, 16-18-299-036-0002, 16-18-299-036-0003

**YEAR BUILT SOURCE**

1924 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Tudor Revival

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

Kildare Commons is a four-story, brick-clad apartment building with Tudor Revival stylistic influences. It has a roughly rectangular plan with small rear courtyards facing the northeast parking lot. The south-facing facade and west side elevation have a stone and concrete foundation, buff brick cladding the first story, and yellow brick cladding along the second to fourth stories. The first story has a rusticated appearance due to alternating rows of evenly spaced stretcher and inset header bricks, framed by a row of soldier bricks at the top and bottom. A stone stringcourse separates the first and second stories and the third and fourth stories, and a slightly projecting brick stringcourse runs above the fourth story windows. The facade and west side elevation display minimal Tudor Revival-style elements including quoins, limestone surrounds and panels, castellated parapets, and Dutch gables. The Dutch gable has stone coping and projects above the roofline. The building has a built-up roof. Small bushes and foundation plantings are located along the west side elevation. The building is located at the northeast corner of South Scoville Avenue and Harrison Street in a residential neighborhood.

Facing south to Harrison Street, the symmetrical facade comprises five bays. Unless otherwise noted, all windows are six-over-one, double-hung, vinyl-sash replacement windows. From west to east, the first and second bays and fourth and fifth bays are nearly identical, mirror images slightly projecting from the facade. The recessed middle third bay has a center entrance consisting of a nine-light, wood door framed by a limestone door surround with quoins and a limestone entablature. A shallow pointed arch relief with an applied scroll is located on the entablature, which extends to just below the second story windows. A row of header bricks is located between the entablature and stone window sill. Modern, Classical Revival light fixtures and one-over-one windows on stone sills flank the entrance on either side. Above, the nearly identical second to fourth stories have identical paired windows centered on the facade. The second and third story windows have stone sills and vertical brick lintels. The simple parapet features a long, rectangular panel consisting of a row of vertical bricks outlined by a single row of bricks.

The facade's first bay has a brick infilled window opening on the first story and identical six-over-one, double-hung, vinyl-sash replacement tripartite windows at each floor. The windows have stone lintels and sills. A column of evenly spaced, slightly projecting stretcher bricks reminiscent of quoins flank either side of the windows, extending from the second story to the parapet. Diamond-shaped limestone panels outlined in brick are located between each story. The west bay terminates in a castellated parapet and a Dutch gable. A rectangular, geometric limestone panel is applied to the parapet. The second bay has a six-over-one, double-hung, vinyl-sash replacement window on each floor. The second to fourth story windows have a stone sill and vertical brick lintel

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Kildare Commons  
**SURVEY ID** 1-14

at each floor. The second bay terminates in a simple parapet with a small rectangular panel, consisting of a row of vertical bricks outlined by a single row of bricks. The facade's fourth and fifth bays mirror the first and second bays, except for the first story windows. The fourth bay's first story consists of a single window and the fifth bay has a pair of windows.

Along South Scoville Avenue, the west side elevation comprises ten bays with three full-height bay windows. The bay windows have thin, header brick quoins, continuous limestone sills and lintels on each story, and a castellated parapet with a center Dutch gable. From south to north, the first bay has paired windows on the first story and no window openings on the upper stories. The second bay comprises a full-height bay window with a one-over-one, double-hung, vinyl-sash replacement window on the first story. The second to fourth stories have a single eight-over-one, double-hung, vinyl-sash replacement window flanked by six-over-one, double-hung, vinyl-sash replacement windows on the north and south bay window walls. Diamond-shaped limestone panels outlined in brick are located between the stories. The parapet wall has a center large rectangular geometric stone panel flanked by decorative limestone shield panels on the north and south parapet walls.

The west side elevation's nearly identical third, fourth, and fifth bays have a single window in each bay on the first story. The third and fourth bays have eight-over-one, double-hung, vinyl-sash replacement windows while the fifth bay has an eight-over-eight, double-hung, wood-sash window. Above, the second to fourth stories have identical paired six-over-one, double-hung, vinyl-sash replacement windows in each bay. The second and third story windows have stone sills and vertical brick lintels. These bays terminate in a simple parapet featuring a rectangular panel, consisting of a row of vertical bricks outlined by a single row of bricks, in each bay.

The west side elevation's sixth and seventh bays comprise a large full-width bay window with a central first-story entrance identical to the facade entrance. Four-over-four, double-hung, wood-sash windows flank the entrance on the first story. Above each first story window, yellow and buff bricks form two small diamonds below the stringcourse. The identical second to fourth stories have tripartite six-over-one, double-hung, vinyl-sash replacement windows in the fifth and sixth bays, flanked by a single, six-over-one, double-hung, vinyl-sash replacement window on the north and south bay window walls. Diamond-shaped limestone panels outlined in brick are located between the stories. The parapet wall has a center large rectangular geometric stone panel flanked by decorative limestone shield panels on the north and south parapet walls. The parapet terminates in a Dutch gable.

The west side elevation's eighth and ninth bays are similar to the third to fifth bays. On the first story, the eighth bay has a single eight-over-eight, double-hung, wood-sash window while the ninth bay has an entrance identical to the facade entrance. Above, each bay's upper stories have identical paired six-over-one, double-hung, vinyl-sash replacement windows with stone sills and vertical brick lintels. These bays terminate in a simple parapet featuring a rectangular panel, consisting of a row of vertical bricks outlined by a single row of bricks, in each bay. The west side elevation's tenth bay comprises a full-height bay window nearly identical to the second bay's bay window, except for the first story, which has a single six-light, wood-sash window on a stone sill.

The west side elevation's buff and yellow brick cladding is continued around the west portion of the north rear elevation; the remaining east portion is clad in common brick. To the east, the elevation has a square plywood-filled window opening on the first story. At the center, the first story has a brick infilled arched window opening with a stone sill. Above, each floor has a single one-over-one, double-hung, vinyl-sash replacement window with a stone sill and arched brick lintel. A chimney is located at the northwest corner of the building.

The building's east side elevation is similarly clad in common brick. The elevation has an assortment of one-over-one, double-hung, vinyl-sash replacement windows on each story. Exterior stairwells are located toward the north and south ends of the building and a small courtyard at the north end faces the parking lot.

### HISTORY/DEVELOPMENT

Kildare Commons was constructed ca. 1924 based on information obtained from the Cook County Assessor. Throughout its history, the modest apartment building housed a variety of middle-class workers. The 1925 Oak Park City Directory lists trainmaster Robert N Hiesey and his wife Esther, and salesman Albert Z Kahn and his wife Sarah at 838 South Scoville Avenue. F. W. Foote, Lester W. Houlihan and his wife Catherine, and electrician James S. Quinlan and his wife Ruth lived at 842 South Scoville Avenue. Salesman James H. Brennan

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Kildare Commons  
**SURVEY ID** 1-14

and his wife Edith, Jack Galper, and plumber William J Watts and his wife Mary lived at 844 South Scoville Avenue. Electrician Edward W. Gavin and E.A. Panigor lived at 520 Harrison Street, and engineer George Cottingham and A. A. Yundt lived at 522 Harrison Street. 1930 residents include electrical engineer Linton S. Furgusson and his wife Dixie, and bond salesman Edward J. Campbell and his wife Anna at 838 South Scoville Avenue. Importer Arthur A. Bartels, his wife Elsa, and Steven Van Pelt lived at 842 South Scoville Avenue; and jewelry salesman Robert J. Jones and his wife Nancy lived at 844 South Scoville Avenue. Salesman R. H. Emerson and dispatcher Ezra Gedultig lived at 520 Harrison Street with their families, and salesman Lee Hillard and grocer Allerton F. Reed lived at 522 Harrison Street with their families.

Today, Kildare Commons is a condominium. Research did not reveal recent tenants. Alterations include replacement double-hung vinyl-sash windows on most openings, a brick-filled opening on the first story of the north elevation, and concrete infill along the base of the foundation.

### Oak Park

Constructed in Oak Park ca. 1924, Kildare Commons was built during a period of expansion due to increased industry and growth in Chicago's suburbs. Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestrings constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestrings sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Kildare Commons  
SURVEY ID 1-14

encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

### Tudor Revival Style

Kildare Commons is minimally influenced by the Tudor Revival style. The Tudor Revival style was the dominant style of domestic buildings in the early twentieth century, particularly in the 1920s and 1930s. Loosely based on a variety of early English building traditions, the American interpretations emphasized steeply pitched, front-facing gables as the dominant facade element; about half have ornamental false half-timbering. The earliest American examples date from the late nineteenth century, tended to be architect-designed landmarks, and closely copied late Medieval English buildings with Renaissance Revival detailing. More modest examples from 1900 to 1920 incorporated steep gables, half-timbering, or other typical detailing on otherwise symmetrical facades; most commonly, these were full front gable facades. These earlier examples were usually clad with weatherboard, shingles, or stucco while post-World War I examples more commonly used brick and stone cladding. These later examples sometimes incorporated Craftsman-style decorative detailing.

The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style building.

Kildare Commons is a modest example of a 1920s apartment building blending multiple styles. Architectural elements reflect Tudor Revival style influences. The building retains many of its original materials and Tudor Revival elements, including brick cladding, bay windows, elaborate doorways with arch relief, Dutch gables, castellated parapets, and brick and stone facade details, such as quoins, diamond and shield panels, and stone coping. Alterations include replacement double-hung, vinyl-sash windows in most openings, a brick-filled opening on the first story of the facade and north elevation, and concrete infill along the base of the foundation.

NRHP STATUS DATE LISTED

Not Eligible

#### NRHP CRITERIA

A  B  C  D  Not Applicable

#### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

#### NRHP EVALUATION/JUSTIFICATION

Kildare Commons was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Kildare Commons is associated with the rapid construction of multi-family dwellings in Oak Park following population growth in the early twentieth century. The apartment building type is common in Oak Park neighborhoods. Furthermore, research did not reveal any significant tenants at Kildare Commons, and a variety of middle class professionals rented apartments. Although Kildare Commons is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history or any historically significant associations with the lives of persons significant in the past, and therefore, Kildare Commons is not eligible under Criterion A or B.

Kildare Commons is a largely intact example of an apartment building with Tudor Revival stylistic influences. Though it displays aspects of the Tudor Revival style, it is not considered a representative example or architecturally significant. While it retains many original features, such as brick cladding, elaborate door surrounds, Dutch gable pediments, a parapet with stone coping, and other decorative stone and brick elements, its overall form and features are typical of modest interpretations of the Tudor Revival style and do not indicate architectural or artistic significance. The apartment building does not embody the distinctive characteristics of a

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Kildare Commons  
**SURVEY ID** 1-14

type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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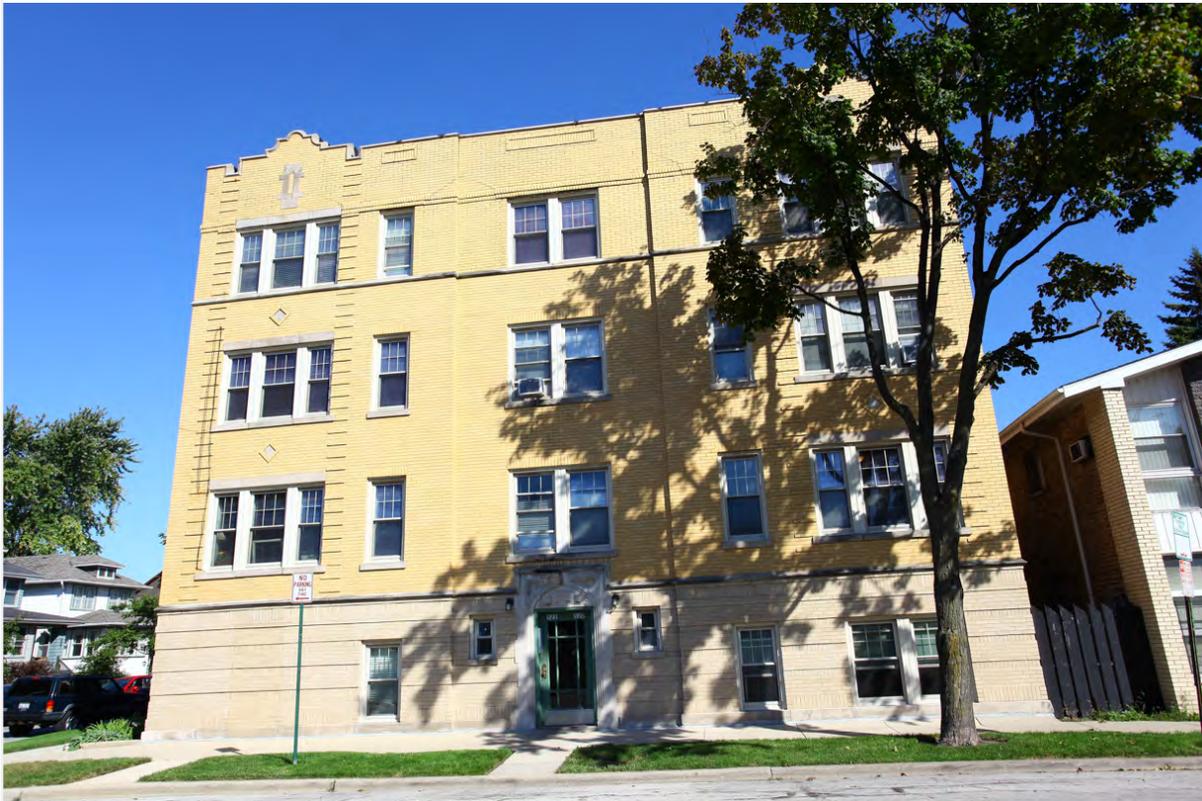
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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Kildare Commons  
SURVEY ID 1-14

Photo 1 - Kildare Commons



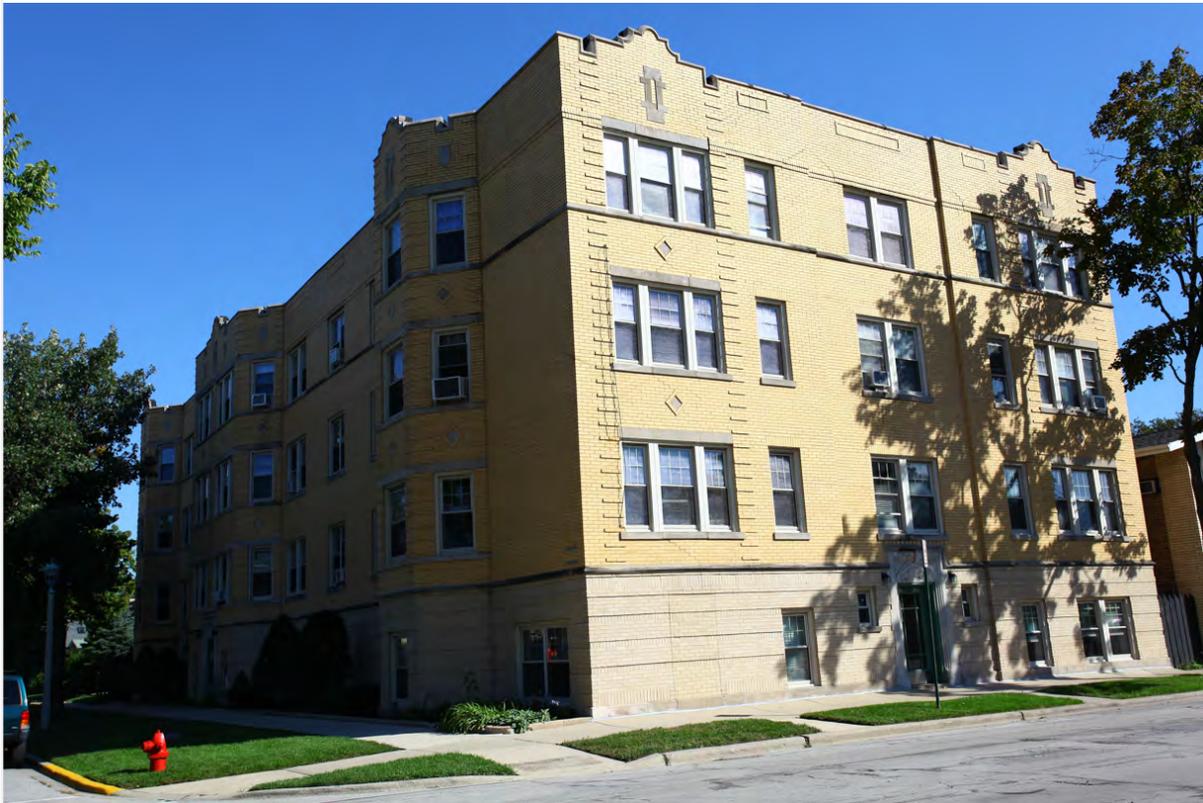
Facing north to south-facing facade from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Kildare Commons  
SURVEY ID 1-14

Photo 2 - Kildare Commons



Facing northeast to south-facing facade and west side elevation from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Kildare Commons  
SURVEY ID 1-14

Photo 3 - Kildare Commons



Facing southeast to west side elevation and north rear elevation from South Scoville Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Kildare Commons  
SURVEY ID 1-14

Photo 4 - Kildare Commons



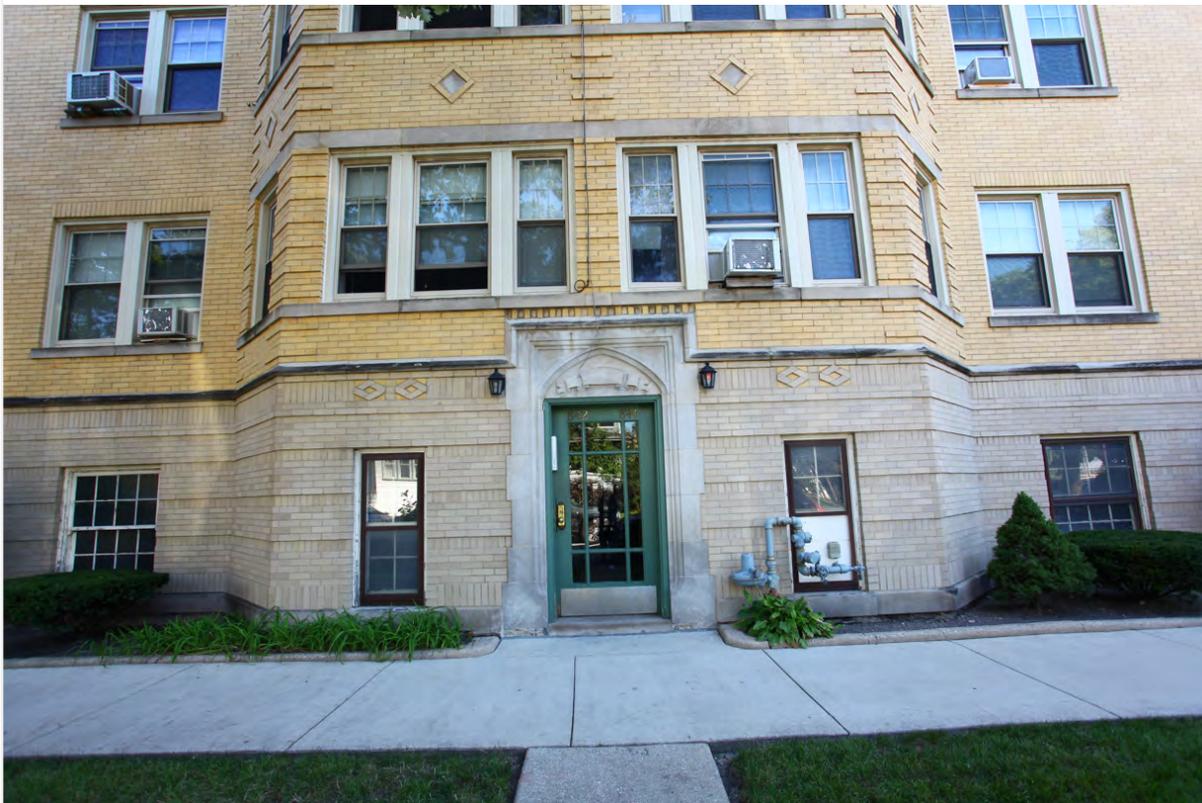
Facing southwest to east side elevation and north rear elevation from alley

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Kildare Commons  
SURVEY ID 1-14

Photo 5 - Kildare Commons



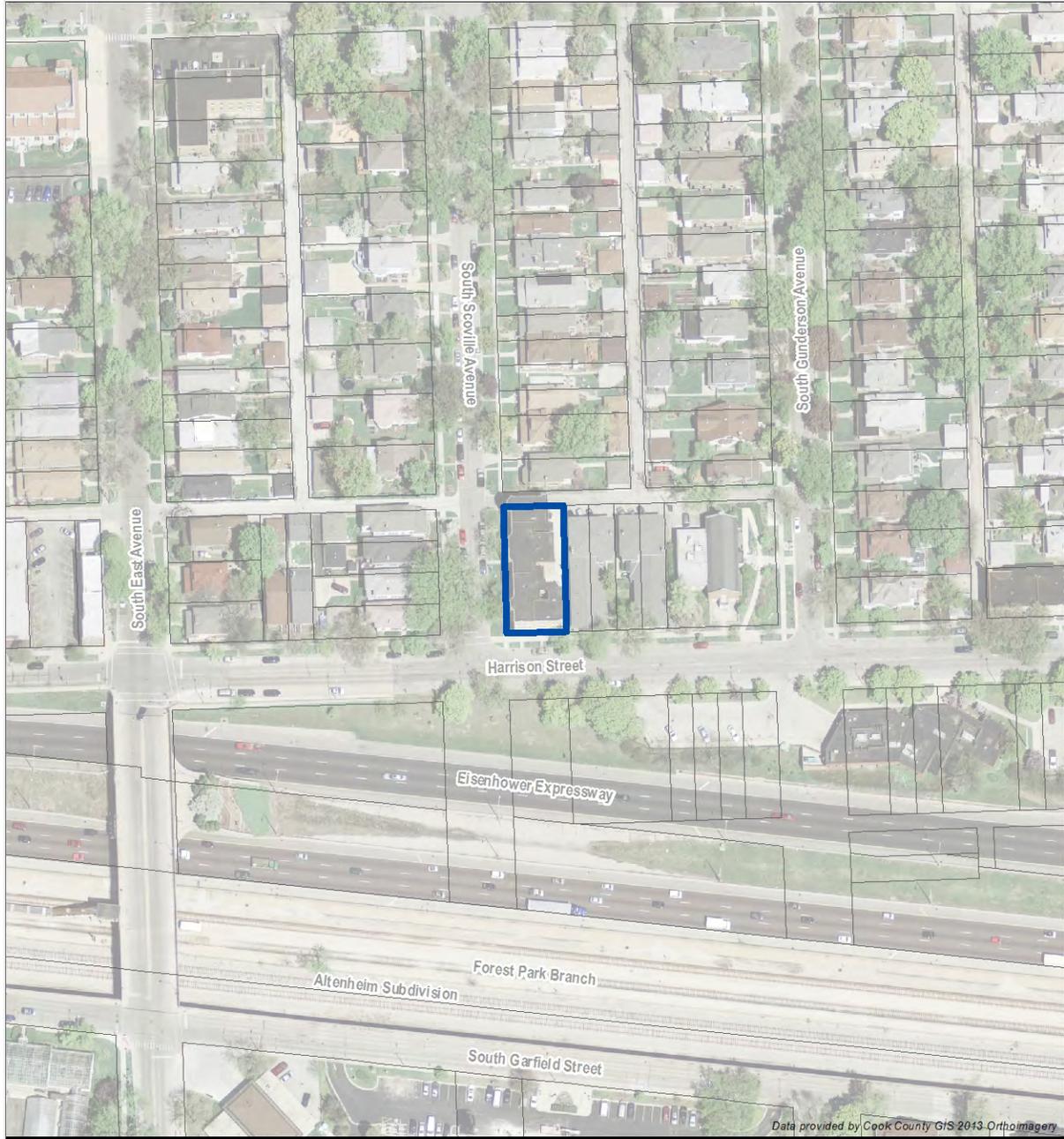
Facing east to central entrance on west side elevation from South Scoville Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

Kildare Commons  
 SURVEY ID 1-14

Map - Kildare Commons



Data provided by Cook County GIS 2013 Orthomage

PROPERTY NAME: Kildare Commons  
 ADDRESS: 838-844 South Scoville Avenue and 520-522 Harrison Street  
 Oak Park, IL


 Property Boundary  
 Tax Parcel  
 0 200 400 Feet

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Bonneville East and West  
**SURVEY ID** 1-15

**NAME**

Bonneville East and West

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

512-516 Harrison Street

**CITY**

Oak Park

**OWNERSHIP**

James Chiostrri, Anthony Vyskocil

**TAX PARCEL NUMBER**

16-18-229-028-0000, 16-18-229-029-0000, 16-18-229-030-0000, 16-18-229-031-0000

**YEAR BUILT SOURCE**

1958 Village of Oak Park Building Permit

**DESIGNER/BUILDER**

Unknown

**STYLE**

Modern-Era

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

Bonneville East and West is a mid-century apartment complex with a central courtyard located at 512 and 516 Harrison Street in a residential neighborhood. The mirrored East and West L-shaped wings feature Modern-era elements and are separated by a front courtyard and rear walkway. Each wing is comprised of two connected buildings: a rectangular, two-story south building with a shallow front gable and a square, hipped roof, two-and-a-half story north building. Bonneville East and Bonneville West are identical buildings and have mirrored features. They are not connected but separated by a large south courtyard and a north walkway. A brick knee wall separates the north and south courtyards. All buildings are of brick construction with asphalt shingle roofs and overhanging eaves. The buildings are located between a larger apartment building to the west and the Maze Branch Library to the east. An asphalt-paved alley with parking runs along the north side of the buildings.

The large south courtyard opens south to Harrison Street and consists of a grassy lawn surrounded by concrete sidewalks. Rusticated stone kneewalls project from the West and East wings to create a simple courtyard entrance. The kneewalls frame a shallow set of steps leading to a metal stairwell on both sides of the courtyard, and a metal guardrail with decorative panels runs along the kneewalls. Bushes flank either side of the entrance. A larger brick kneewall located at the north end of the south courtyard separates the north and south courtyards. An overgrown fountain and a large bush are located at the north end of the lawn, and a large evergreen is located at the northwest corner of the courtyard. A smaller evergreen is located at the southeast corner.

Located at 516 Harrison Street, Bonneville West's south gabled building faces south to Harrison Street and east to the courtyard. The south-facing front-gabled facade comprises two bays of windows separated by gray brick facing with metal lettering reading "Bonneville WEST." A rusticated stone watertable with stone coping extends along the majority of the facade. It projects east of the building into the courtyard as a knee wall framing the courtyard entrance. The west bay of windows has a three-pane, triple-hung, vinyl-sash window on the first story. The second story windows include a one-over-one, double-hung, vinyl-sash replacement window over an aluminum-sash awning window. The east bay of windows has a two-over-two vinyl awning window on the first story and a two-over-two vinyl picture window on the second story. Metal grates partially cover the first story windows. Both bays have replacement vertical vinyl siding between the first and second story windows and above the second story windows. The east and west corners of the facade feature buff-colored brick. The overhanging eaves have painted soffits and three modern light fixtures in the gable end.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Bonneville East and West  
**SURVEY ID** 1-15

The south gabled building's east-facing courtyard elevation is clad in buff-colored brick and has a full-width second story porch accessed by a metal stairwell at the elevation's south and north ends. The porch is supported by metal poles on the first story. A metal guardrail with decorative mesh metal panels runs along the stairwells and second story porch. A large overhanging eave supported by decorative metal panels covers the porch. The first and second story openings are identical. Entrances are located at the south end, north end, and in the middle of the elevation. A mid-century light fixture is located next to each door. Two narrow, two-pane sliding windows with stone lintels are located between the south and middle entrances. A large, two-over-two picture window flanks the north side of the middle entrance. An identical window flanks the south side of the north entrance. A two-pane sliding window is located at the north end of the elevation.

The south gabled building's west elevation is clad in common red brick and has a row of eight vinyl-sash windows along both stories. All windows have stone sills. Most windows are one-over-one, double-hung except for two larger, single-pane windows on the first story in the middle of the elevation.

Bonneville West's north two-and-a-half-story, hipped-roof building's south elevation is partially connected to the north elevation of the south two-story, gabled building. A brick chimney is located at the southwest corner of the roof. The majority of the south elevation facing the south courtyard is covered by the south gabled building. The uncovered portion consists of an elevated first story porch and stairwell landing. The first story comprises an entrance at the west end and a single-pane picture window east of the door. Second story windows comprise a row of three, one-over-one, double hung, vinyl-sash replacement ribbon windows that continue around the corner onto the east side elevation as five ribbon windows. The east elevation faces the narrow north courtyard and has a three-pane, triple-hung, vinyl-sash replacement window at the north end of the first story and a window at the south end of the first story not visible during survey. The narrow north courtyard was not visible during survey.

The north rear elevation of the north hipped-roof building is clad in common red brick. It has original aluminum-sash windows with stone sills. There are three single-pane basement-level windows across the elevation. Five wall anchors are located above the basement windows. First story windows include a narrow, two-pane sliding window at the east and west ends of the elevation with a larger two-pane sliding window in the middle. The second story has three two-pane sliding windows across the elevation. A smaller two-pane sliding window is located between the middle and east windows. Two modern lights are located on the soffit.

The west side elevation of the north building is clad in common red brick. The elevation has two narrow, two-pane sliding aluminum sash windows on the first story and a two-over-two, vinyl-sash awning window at the south end of the elevation. Second story windows include three two-pane sliding windows of various sizes. All windows have stone sills.

Bonneville East at 512 Harrison Street mirrors Bonneville West in all features except for several windows across the elevations. The south gabled building's facade windows are the same except for an aluminum-sash picture window on the second story of the east bay. The south gabled building's east and west elevations are identical to the Bonneville West elevations. The north hipped-roof building's south and west elevations are identical to the Bonneville West's south and east elevations. The north hipped-roof building's north rear elevation has nearly identical openings, except for the replacement vinyl-sash and second story openings. From east to west, second story windows comprise two, one-over-one, double-hung windows, a small two-pane sliding window, and a larger two-pane sliding window.

### HISTORY/DEVELOPMENT

Bonneville East and West were constructed ca. 1958 according to the Oak Park application for building permit. James A. Regas applied for construction on May 1, 1958. The architect listed on the application may be Ray Gaise and Associates, however the name is unclear. Research did not reveal further information about the construction, owner, architect, or tenants of Bonneville East and West.

### Chicago-Area Flats

Bonneville East and West show the evolution of the "flats" apartment building type into the mid-twentieth century. In the Chicago area, "flats" refers to a specific apartment building type characterized by stacked identical single-family units on two or three floors. Primarily constructed between 1900 and 1920, flats first appeared in Chicago

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Bonneville East and West  
**SURVEY ID** 1-15

in the late nineteenth century to meet the housing demands of a growing working class, immigrant population who worked in nearby industries. The two- and three-flat buildings provided denser housing on narrow Chicago city lots and extra rental income to owners, who occupied the first floor and rented the other unit(s). On the west side of Chicago, two flats were built by the dozens on spec by architects, many of whom were Bohemian, in the heavily Eastern European neighborhoods of North Lawndale, South Lawndale, and Pilsen in the late nineteenth century. Two flats became even more popular in the early twentieth century as immigrant populations moved further west and those who immigrated to Chicago as children in the late nineteenth century now had the means to purchase flat buildings instead of renting like their parents. Referred to as the workhouse of Chicago housing, they were also a means of upward social mobility as a bridge between apartment living and single-family homeownership. By the 1920s, many flats were occupied by second generation Czech, German, and Polish immigrants.

The two-flat was a two-story, flat-roof building with an identical apartment unit on each floor; the three-flat added one floor and one apartment unit. The buildings were usually designed with a raised basement and steps leading to a small first story porch. Clad in brick or greystone, the facade tended to have a bay window or projecting bay on one side while the other side had a front door leading to a public stair hall, which ran along one side of the building to provide access to each unit. Flats varied in ornamentation from modest, utilitarian facades to more decorative facades with applied ornamentation in the Queen Anne, Craftsman, Prairie, or revival styles.

A four or six flat was a mirrored version of the two or three flat, centered on a common stair hall. They were typically similar in appearance and materials to the two or three flats. The six-flat had an enclosed public stair hall on the building's street side and an open but covered service stair on the building's rear. When repeated along three sides of a courtyard, the six-flat became a module for the courtyard building type.

The stacked units typical of early twentieth century flats remained a popular building type in the Chicago area throughout the mid-twentieth century. These mid-century flats reflected changing architectural preferences and adopted a Modern-era style including clean horizontal and vertical lines, rectangular forms, low massing, lack of decoration, and the use of several modern materials.

Bonneville East and West reflect the evolution of Chicago flat architecture into the mid-twentieth century. Mid-century flats were often influenced both by historic building types, such as the courtyard apartment building, and Modern-era architectural preferences. A typical stacked unit building with Modern-era architectural elements, the courtyard design imitates the courtyard apartment building type and embraces the Modern-era emphasis on the surrounding landscape incorporated in building design.

### Modern-era Architecture

Modern-era architecture became popular in the United States in the 1940s after the arrival of exiled European Bauhaus architects including Marcel Breuer, Walter Gropius, and Ludwig Mies van der Rohe. The American manifestation of the movement was less political than the Bauhaus, but still emphasized efficient design and modern materials. Early Modern-designed office towers and public buildings maximized space and windows with minimal facade decoration. The Modern house slowly became popular throughout the mid-twentieth century. While West Coast varieties were constructed before World War II, the movement became more popular after the war. The Modern house was influenced not only by the Bauhaus, but also the Prairie Style architecture of the previous decades. Some Prairie Style elements include low-pitched gables and overhanging eaves. Modern architecture emphasized harmony between the building and surrounding landscape and utilized natural light. Basic characteristics of mid-century Modern-era dwellings include clean horizontal and vertical lines, rectangular forms, low massing, lack of decoration, the use of several modern materials, the use of glass to take advantage of natural light, and aluminum and awning windows.

Oak Park has many examples of mid-century Modern-era apartment buildings and other residential buildings. 134 South East Avenue is a two-story, flat roof, two-flat constructed in 1956 and has overhanging eaves, rusticated stone, original ribbon windows, and a single-story flat roof porch (Figure 1). 339 Clinton Avenue is a four-story apartment building constructed in 1961 with a flat roof and flared projecting eave, multiple brick types, and four bays of windows on the front facade (Figure 1). Both buildings are non-contributing buildings to the Ridgeland-Oak Park Historic District. 1127 Erie Street is a three-story, flat roof apartment complex with a thick

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Bonneville East and West  
**SURVEY ID** 1-15

overhanging eave, rusticated stone watertable across the majority of the facade, and two bays of windows on the front facade (Figure 1). 203 North Kenilworth Avenue is a four-story apartment building constructed in 1966 with a flat roof and modern broken pediment parapet and brick facade (Figure 1). Both buildings are non-contributing buildings of the NRHP-listed Frank Lloyd Wright-Prairie School Historic District. 916 South Maple Avenue was built in 1960. It is a two-story, flat roof, two-flat clad in tan brick with rusticated stone details, picture windows flanked by triple sash windows, and a long, sixteen-light window about the entrance. It was evaluated as a contributing feature in the I-290 Corridor Architectural Survey. 228 North Harvey Avenue, constructed in 1961, is a single-family, mid-century Modern-era split-level home with a similar massing to the individual wings of Bonneville East and West (Figure 2). The house is comprised of a single-story, shallow front-gable front (west) wing and a one-and-a-half story, shallow hipped-roof, square rear (east) wing. The front west wing features overhanging eaves, a large, multi-pane picture window, and simple tan brick. The rear east wing shares the east wall of the front wing and a chimney protrudes from the northwest corner. It is a contributing building to the locally designated and NRHP-listed Ridgeland-Oak Park Historic District.

Bonneville East and West is a typical example of mid-century Modern-era architecture in Oak Park. Modern-era elements include bays of windows; lack of ornamentation beyond structural materials and windows; multiple brick types, rectangular forms; some aluminum and awning windows; exposed modern materials such as metal poles, supports, and stairwells; Prairie inspired elements such as ribbon windows, a low-pitched gable, and overhanging eaves; and an emphasis on the surrounding landscape. Alterations to Bonneville East and West include replacement vinyl windows and replacement vinyl siding along the facade.

**NRHP STATUS** Not Eligible  
**DATE LISTED**

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

Bonneville East and West was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The apartment building type is common in Oak Park neighborhoods. As population increased, so did the apartment building stock. Construction of flats and modest apartment buildings continued throughout the mid-twentieth century in the Modern-era style. Furthermore, research did not reveal any significant tenants. Bonneville East and West is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, Bonneville East and West is not eligible under Criterion A or B.

Bonneville East and West is a modest example of a mid-century Modern-era apartment building in Oak Park. Though Bonneville East and West retains many of its original mid-century Modern-era features, such as brick cladding, some aluminum windows, low-pitched overhanging eaves, full second story porch, courtyard, and ribbon windows, its overall form and features are typical of modest interpretations of mid-century Modern-era architecture and do not indicate architectural or artistic significance. Bonneville East and West do not embody the distinctive characteristics of a type, period, or method of construction and do not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Bonneville East and West  
**SURVEY ID** 1-15

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Photo 1 - Bonneville East and West



Facing north to south-facing facades from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Photo 2 - Bonneville East and West



Facing northwest to south-facing facade and east side elevations from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Photo 3 - Bonneville East and West



Facing north to south courtyard from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Photo 4 - Bonneville East and West



Facing north to south courtyard from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Photo 5 - Bonneville East and West



Facing southeast to north rear elevations from alley

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Photo 6 - Bonneville East and West



Facing south to the south courtyard from the north walkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Figure 1 - Comparative Examples



Top Left Photo: 1127 Erie Street; Top Right Photo: 339 Clinton Avenue; Bottom Left Photo: 134 South East Avenue; Bottom Right Photo: 203 Kenilworth Avenue (Cook County Assessor's Office)

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Bonneville East and West  
SURVEY ID 1-15

Figure 2 - Comparative Example



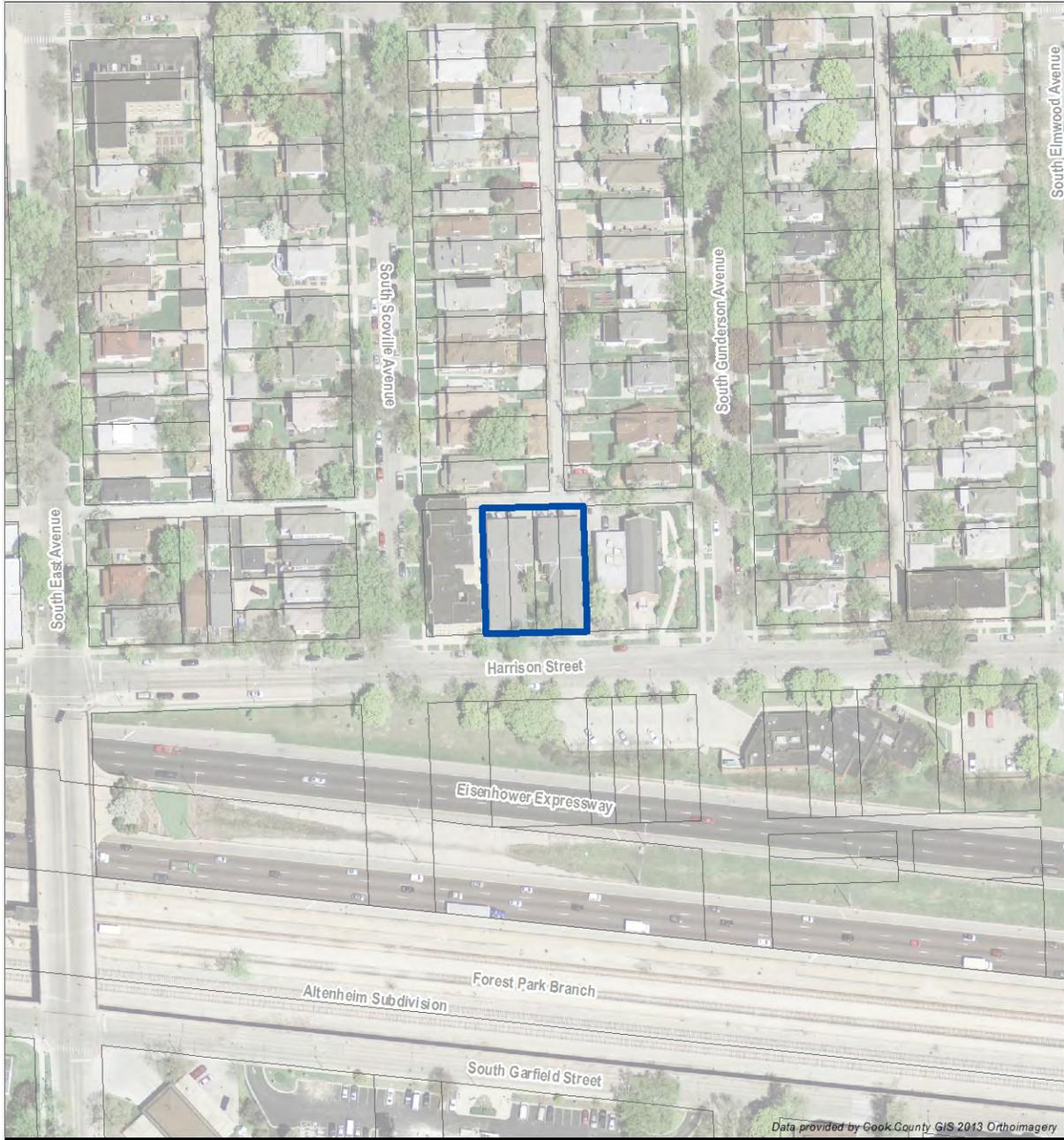
228 North Harvey Avenue (Cook County Assessor's Office)

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

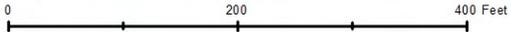
Bonneville East and West  
 SURVEY ID 1-15

Map - Bonneville East and West



Data provided by Cook County GIS 2013 Orthomagey

PROPERTY NAME: Bonneville East and West  
 ADDRESS: 512-516 Harrison Street  
 Oak Park, IL


 Property Boundary  
 Tax Parcel  


## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Maze Branch Library  
**SURVEY ID** 1-16

**NAME**

Maze Branch Library

**OTHER NAME(S)**

South Branch Library

**STREET ADDRESS**

845 Gunderson Avenue

**CITY**

Oak Park

**OWNERSHIP**

Oak Park Public Library

**TAX PARCEL NUMBER**

16-18-229-032-0000

**YEAR BUILT SOURCE**

1936 Oak Park Historic Preservation Commission, 2005

**DESIGNER/BUILDER**

Elmer C. Roberts/Milton W. Pillinger

**STYLE**

Colonial Revival

**PROPERTY TYPE**

Government

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

The Maze Branch Library is located at 845 Gunderson Avenue in a residential neighborhood of Oak Park. It is a single-story, side-gable building with a raised basement that is oriented on a north-south axis, with its facade facing east to Gunderson Avenue. The building is clad in red Old Virginia brick with white stone trim. The main portion of the library has a rectangular footprint and a single-story, flat-roof addition is located on the west rear elevation. The library, which was constructed in 1936, contains elements of the Colonial Revival and Georgian Revival styles, in addition to some interesting Federal-inspired and Art Deco decorative components. The result is a skillful and harmonious design that reflects both the traditional and contemporary design tenets of the 1930s.

The east-facing facade is symmetrical and contains seven bays. The central bay features an articulated entrance with replacement double doors, each with six panes of glass. The original transom was removed and the doors were replaced in 2006 after the installation of an ADA-compliant ramp raised the vestibule height. Projecting from the facade, a prominent limestone surround encompasses the doors and features flanking pilasters topped with a triangular pediment. Directly above the doors, a frieze contains a plaque that reads: "Adele H. Maze Branch, Oak Park, Public Library." Flanking the entrance on each side are three evenly spaced windows. The windows are original wood-sash, eight-over-twelve configurations with limestone sills and surrounds. A flat arch lintel with a prominent keystone tops each window. A limestone water table extends across the facade.

A ramp entrance that is compliant with the Americans with Disabilities Act (ADA) was installed in 2006. It is located on the northern half of the facade and is skillfully and unobtrusively sited; it does not detract from the library's historic character.

The south and north side elevations each contain a prominent gable wall that extends to form a parapet above the gable roof's ridgeline. These parapets are flush with the elevations' walls and include rectangular pilasters that articulate the gables, which culminate in a flat area at the ridgeline on the south and a chimney on the north.

Facing Harrison Street, the south side elevation has a projecting central entrance vestibule is located slightly below grade at the basement level and within a patio area framed by limestone walls. It is reached by way of a short flight of concrete stairs. The entrance vestibule contains double doors each with six panes of glass; roundel windows are on the vestibule's side walls. A prominent limestone door surround with pilasters articulates the entrance and is flanked by two eight-over-twelve, double-hung, wood-sash windows that are also slightly below grade. Each window is topped with a prominent limestone lintel that connects with the water table that extends

## Historic Resources Survey

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**NRHP STATUS** Eligible

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from the facade. The entrance is surmounted with a balconet that features narrow double doors each with eight panes of glass surrounded by an iron balustrade. This set of doors is topped with a four-pane transom that is in turn surmounted by a prominent limestone lintel with an articulated keystone, identical to those on the facade windows. A centrally placed circular opening that is filled with limestone is located in the gable area.

The north side elevation is also symmetrical and features two narrow six-pane windows each topped with a limestone lintel. An exterior brick chimney is located on this elevation. The chimney projects slightly from the plane of the building.

An addition on the library's west rear elevation was constructed in 2006, replacing an original wing of the building. The addition is constructed with compatible materials and displays a context-sensitive design. The addition is slightly less than the full-width of the building and is lower in height than the side gable roof, and is therefore not visible from the facade of the original portion of the library. The addition's south elevation is also symmetrical, clad in red brick, and features a limestone water table. A single pedestrian entrance is topped with an oval window surrounded by limestone carving. Windows flank the entrance and are six-over-six configurations. They do not have ornamental surrounds like those found on the original portion of the building.

The side gable roof of the main portion of the building is covered with replacement asphalt shingles. The addition's flat roof is covered with built-up roofing.

The library grounds are landscaped with ornamental flowers, shrubs, and evergreen and deciduous trees surrounding grass panels. The facade entrance is reached by two small flights of stairs with an iron handrail and flanking concrete platforms.

The interior of the library's original portion retains an elaborate oak wood truss system that is both functional and decorative, supporting the gable roof. Other notable features include original oak shelving and furniture, a fireplace with pink Tennessee marble, and Art Deco features.

### HISTORY/DEVELOPMENT

The Oak Park Library system was initially a subscription library that required membership fees. Established in 1882, the library soon benefitted from the generosity of brothers James and C.B. Scoville and William A Hutchinson, who like Enoch Pratt and Andrew Carnegie, supported the library system with significant monetary and land donations to construct a main library. Two branch libraries were also established in the early twentieth century. The original South Branch Library, part of the Oak Park Public Library system, opened in 1915 in rented store space at 429 Harrison Street. In 1936, the branch moved to its current location at the northwest corner of Gunderson Avenue and Harrison Street. A \$50,000 bond use and a federal grant of \$22,677 funded construction.

The library building's architect was Elmer C. Roberts, who created the design when he was affiliated with the firm of E.E. Roberts, whose principal was his father. The builder was Milton W. Pillinger. The library construction was completed rapidly during 1936, with completion occurring in less than a year. Groundbreaking occurred in January; a cornerstone was laid in May; and the building opened in October of the same year.

Elmer C. Roberts (1896-1981) was the son of local master architect Eben Ezra Roberts (1866-1943). The younger Roberts enrolled in the architecture program at the University of Illinois from 1914-1917. Apparently his studies were interrupted by World War I, when he served overseas in the U.S. Army. Upon returning to the United States, he attended the University of Michigan in 1920, but returned to the University of Illinois, where he received his architectural degree in 1921. The elder Roberts had established a well-regarded architectural practice in Oak Park in 1893, and Elmer had previously worked intermittently there as a draftsman. Upon Elmer's graduation, he joined the firm full-time, and became a partner in 1924. The firm was then identified as E.E. Roberts and Elmer C. Roberts and later Roberts & Roberts. The firm engaged in numerous notable projects, including designing schools, churches, single-family and apartment residences, and public buildings throughout Oak Park. The elder Roberts semi-retired in 1926, with Elmer taking responsibility for leading the office.

The library's builder, Milton W. Pillinger, was the son of a locally respected mason who contributed to numerous notable buildings in Oak Park, working with the Roberts family as well as Frank Lloyd Wright. Milton followed in

## Historic Resources Survey

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his father's career path, and became a notable mason in his own right. He also worked on notable residences and churches in the Oak Park area.

Originally known as the South Branch Library, the building was renamed in 1957 to honor Adele H. Maze, who served as the branch's librarian from 1918-1957. She began working as the temporary head of south side branch location in 1918 and worked in the new building from its opening in 1936 until her death. Maze embraced the diversity of the neighborhood, with its melting pot of immigrants and encouraged residents to learn and read. She established a story hour for local children and a book club for adults, and was widely loved and appreciated for her dedication to the community. After completing the library building, architect Elmer Roberts noted that Maze was essentially his client and the library's "owner," indicating that he may have collaborated closely with her on design components.

In 2005, the library was designated an Oak Park local historic landmark. That same year, the branch closed to undergo a major renovation. Asbestos was removed from the building, and the former western extension to the building was removed and replaced with the current addition. The addition included expanded shelving space and an elevator. HVAC and electrical improvements were also made, and the ADA ramp was also installed. The branch reopened in 2006, and was soon recognized with a Cavalcade of Pride award from the Community Design Commission of the Village of Oak Park. The work that was completed was executed in a context-sensitive manner and does not detract from the architectural significance of the building's original portion.

### Oak Park

Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestrings constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestrings sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair

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**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

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Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned “panic peddling,” racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

### Colonial Revival Style

The Colonial Revival style was a common and popular building type between 1880 and 1955, especially for homes. The style encompassed a renewed interest in the English and Dutch houses of early America, especially the Georgian and Adam styles. An 1898 publication in “The American Architect and Building News” entitled “The Georgian Period” explored the Georgian style and provided photographs and drawings of colonial buildings, influencing the Colonial Revival style. Georgian architectural elements include a central entrance with elaborate surrounds, a side gable roof, and multi-pane symmetrical windows across the facade. Colonial Revival buildings had symmetrical facades with multi-pane, double-hung windows, an entry porch, and classical details. The Colonial Revival style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Colonial Revival architecture often included pilasters and keystones, prominent fenestration surrounds, and parapet walls on the gable end. Post-war Colonial Revival architecture was much simpler, with simple posts and second story overhangs without additional classical motifs.

### Art Deco Style

The Art Deco style flourished in the country during the 1920s and 1930s. The style gained popular attention in the post-war era of the 1920s following the 1922 design competition for the Chicago Tribune Headquarters. Eliel Saarinen’s second place submission of an Art Deco design for the headquarters was immediately touted by architects and quickly gained popularity. The 1925 Exposition des Arts Decoratifs in Paris further popularized the style. The Art Deco style embraces smooth wall surfaces, zigzags, chevrons, and other stylized and geometric motifs as decorative facade elements, as well as towers or other vertical projections to give emphasis to the vertical aspect of a building.

#### NRHP STATUS

#### DATE LISTED

Eligible

#### NRHP CRITERIA

A  B  C  D  Not Applicable

#### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

#### NRHP EVALUATION/JUSTIFICATION

The Maze Branch Library was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin “How to Apply the National Register Criteria for Evaluation.”

This property is associated with events that have made a significant contribution to the broad patterns of United States history. Nationwide, as cities expanded, branch libraries became common in neighborhoods as a way to encourage learning and reading in both adults and children. Although smaller than main or central libraries, branches were held in high esteem in their neighborhoods. During the post-Depression and New Deal era, branch libraries were particularly important to their communities and the era in which the Maze Branch Library was constructed is notable in that it represents the government’s investment in its citizens, resulting in civic pride during this time. The Maze Branch Library is an excellent example of this trend and is eligible under Criterion A.

Buildings that are named solely for honorary purposes to recognize people may not eligible for the NRHP under

## Historic Resources Survey

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Criterion B if the property is not directly associated with the productive life of the honoree. However, the Maze Branch Library is the location where Adele H. Maze worked from its opening in 1936 until 1957. She was engaged in the community and supported its residents through her work as a librarian. It is directly associated with her productive life and is eligible under Criterion B.

The Maze Branch Library is eligible under Criterion C. The library's design is a skillful blend of Colonial Revival and Georgian Revival architecture, and also features notable Federal-style design elements. Its symmetry, use of red brick, classical elements such as pilasters and keystones, prominent fenestration surrounds, and parapet walls on the gable end are all hallmarks of these styles. Several Art Deco components, including stylized pilasters and interior decorative elements are also present, blending a convergence of styles prevalent during the 1930s. This blend of styles is particularly notable during the post-Depression era, when Stripped Classicism was more widely used because it represented a cost savings due to its lack of ornamentation. Elmer C. Roberts, a notable local architect, designed the building. The Maze Branch is eligible under Criterion C as the work of a local master architect and as an excellent example of Revivalist library architecture in Oak Park.

The property was not evaluated under Criterion D as part of this assessment.

Therefore, the Maze Branch Library is locally significant and is eligible for listing in the NRHP under Criteria A, B, and C.

The Maze Branch Library retains high levels of integrity. Although the 2006 renovations altered some portions of the building, the library retains integrity of location, design, materials, workmanship, feeling, association, and setting. The period of significance for the Maze Branch Library is 1936-1965. The building retains its original historic function; its significance extends to the fifty-year age consideration from the current date.

### NRHP BOUNDARY

The NRHP boundary for the Maze Branch Library is parcel 16-18-229-032-0000, the legal parcel on which the building is located and contains all associated historic features. This is the location that the library has occupied since its establishment at this site in 1936.

### SOURCES

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Withey, Henry F. and Elsie R. Biographical Dictionary of American Architects (Deceased). Los Angeles: New Age Publishing, 1956.

## Historic Resources Survey

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Photo 1 - Maze Branch Library



Facing southwest to east-facing facade and north side elevation from Gunderson Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Maze Branch Library  
SURVEY ID 1-16

Photo 2 - Maze Branch Library



Facing west to east-facing facade from Gunderson Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Maze Branch Library  
SURVEY ID 1-16

Photo 3 - Maze Branch Library



Facing northwest to south side elevation and east-facing facade from Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Maze Branch Library  
SURVEY ID 1-16

Photo 4 - Maze Branch Library



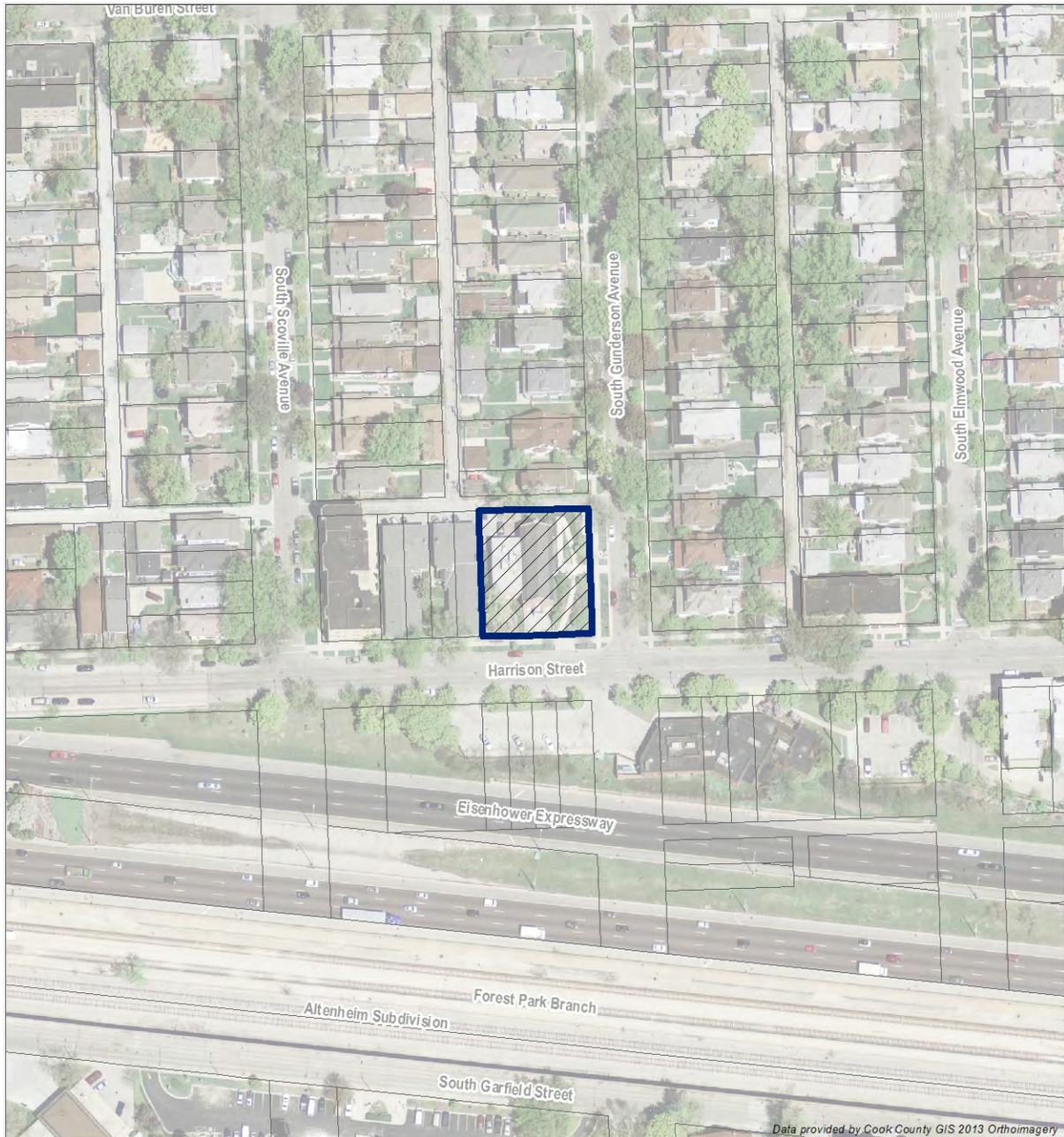
Facing north to south side elevation from Harrison Street

**Historic Resources Survey**

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Map- Maze Branch Library



Data provided by Cook County GIS 2013 Orthomageary

PROPERTY NAME: Maze Branch Library  
 ADDRESS: 845 Gunderson Avenue  
 Oak Park, IL


 NRHP Boundary  
 Tax Parcel

0 200 400 Feet

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

814-820 South Austin Boulevard  
**SURVEY ID** 1-18

**NAME**

814-820 South Austin Boulevard

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

814-820 South Austin Boulevard

**CITY**

Oak Park

**OWNERSHIP**

C. Mazrucchi

**TAX PARCEL NUMBER**

16-17-315-016-0000

**YEAR BUILT SOURCE**

1925 Village of Oak Park Building Permit No. 15547

**DESIGNER/BUILDER**

Alexander V. Capraro/H.C. Jensen

**STYLE**

Beaux Arts

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Stone

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The building at 814-820 South Austin Boulevard is a four-story, brick-clad, Beaux Arts, U-shaped courtyard apartment building with Tudor Revival and Neoclassical details. The apartment building was constructed in 1925 and faces east to South Austin Boulevard in a residential neighborhood. It has a stone foundation and a built-up flat roof. The east-facing facade features Revival details such as a castellated parapet with stone coping, facade-height bay windows, fountains, decorative shield panels, and quoins. The building's U-shaped plan comprises two L-shaped wings forming a large U-shaped courtyard opening east to South Austin Boulevard. The south side elevation is adjacent to Harvard Apartments and the north side and west rear elevations face alleys.

The primary elevations along South Austin Boulevard are clad in face brick. Quoins run along the corners of the facade. The first story features five rows of projecting brick, giving the appearance of the rusticated first story often found on Beaux Arts buildings. The first story is divided from the rest of the facade by a row of projecting header brick under a stone stringcourse. A second stone stringcourse is located above the fourth story below a row of basket weave bond bricks. Stone coping runs along the cornice under the castellated parapet. A pediment interrupts the castellation above each bay window. Unless otherwise noted, all windows are three-over-one double-hung, vinyl-sash replacement windows with stone sills and soldier brick lintels.

The courtyard has a simple entrance halfway into the courtyard comprising a short decorative metal fence with rectangular stone and brick piers topped by a large decorative stone bowl on either side of a central sidewalk. The sidewalk splits twice leading to entrances on either side of the courtyard. Grassy lawn surrounds the sidewalk and ornamental bushes and flowers line the foundations of the building's courtyard elevations and the interior of the fence.

The U-shaped courtyard facade comprises a central wing parallel to South Austin Boulevard and flanking perpendicular south and north wings. Facing the courtyard and parallel to South Austin Boulevard, the central wing's facade comprises two identical bays of windows divided by a full-height column of rectangular stone panels resembling quoins. Identical columns of stone panels are located at either end of the elevation. The first story has a centered window in each bay. The second, third, and fourth stories have identical sets of three narrow windows in each bay. Stone molding outlines a large pediment shape in the flat cornice. The pediment shape is filled with a basket weave brick pattern and outlined by header brick.

The courtyard's perpendicular south and north wings are identical and feature a full-height bay window in the

## Historic Resources Survey

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**NRHP STATUS** Not Eligible

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middle of the elevation. The south wing's north-facing courtyard elevation and north wing's south-facing courtyard elevation are divided into five sections east to west across the elevation. The first section's first story has an arched stone fountain with a lion head spout flanked by a window on either side. The east window opening has been filled with brick. Above, a three-story rectangular brick panel, comprised of soldier and stretcher brick with square stone tiles at each corner, is centered on the elevation. A large stone panel with a shield motif is located in the middle of the rectangular panel below the fourth story. A window is located at each story at the west end of this section. A diamond-shaped stone tile is located in the middle of the castellated parapet.

The recessed second section features an entrance with a stone door surround and hood molding with a shallow pediment decorated with acanthus leaf carvings and a shield motif. The twelve-light door has five-light sidelights. A modern classical revival light fixture flanks either side of the door. On the south wing, the second and third stories have a one-over-one, double-hung, vinyl-sash replacement window and the fourth story has a four-over-one, double-hung, vinyl-sash replacement window. The north wing has a one-over-one window on the second and fourth stories and a four-over-one window on the third story.

The third section is comprised of a full-height three-sided bay window. The bay window's front wall has paired windows on each story and a single window on the flanking side walls. A stone stringcourse runs below each story on the bay window, and the hipped roof is covered in replacement asphalt shingles.

The fourth section has a flat parapet and two bays of windows. The south bay consists of paired windows on each story and the north bay is a single, smaller window on each story.

The fifth section projects several feet from the rest of the facade, has a flat parapet, and an entrance identical to the other courtyard entrances. A set of three windows is located on each story above the entrance. A narrow window is located on each story of the projecting east-facing wall.

The east-facing facades of the north and south wings face South Austin Boulevard and are identical except for a modern metal door entrance in the south wing's south bay. The facades are divided into three bays with a central five-wall, full-height bay window flanked by a single bay of windows on either side. The nearly identical side bays have paired windows on each story, except for the modern entrance in the south bay. A rectangular stone panel is located on the middle of the parapet above the side bays. A column of rectangular stone panels resembling quoins flank both sides of the central bay window along the entire height of the facade. The bay windows are identical in form and decoration to the bay windows on the courtyard elevations, except for two additional unadorned short outer walls.

The north side elevation faces an alley and has a stairwell in the middle and at the west end of the elevation. The east portion is clad in face brick with no openings. The remainder of the elevation is clad in common brick. The elevation between the two stairwells comprises five bays of windows. All windows are one-over-one, double-hung, vinyl-sash replacement windows of various sizes and single or paired configurations with stone sills and curved brick lintels.

The building's south side elevation abuts the neighboring Harvard Apartments. The west rear elevation was not accessible during survey.

### HISTORY/DEVELOPMENT

The apartment building at 814-820 South Austin Boulevard was constructed in 1925 in Chicago's Austin Park neighborhood. The building permit indicates owners Drollinger, Montenegro, & Forte contracted architect Alexander V. Capraro and builder H.C. Jensen to complete the work. The team constructed the larger south neighboring Harvard Apartments, with very similar decoration, a year later.

Drollinger is a real estate broker mentioned in several Chicago Tribune articles as part of the firm George W. Drollinger & Sons. Drollinger worked with architect Capraro and builder Jensen on other Oak Park projects such as the apartment building at 1000 North Boulevard. He also worked with Capraro on the Erin-Cowen Building in Chicago. Joseph Montenegro worked with Capraro and builder Jensen on Oak Park developments such as the apartment building at 618 South Austin Boulevard. He also hired Capraro to design several Garfield Street

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

814-820 South Austin Boulevard  
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apartment buildings including 7, 11, and 17 Garfield Street and an apartment building at 1014 South Humphrey Avenue. Capraro and Jensen worked together on the apartment building at 1000 South Austin Boulevard, which has similar features to Harvard Apartments. Jensen also constructed other Oak Park buildings such as the E.E. Roberts-designed Hills Motor Sales Company at 260 Madison Street.

Alexander V. Capraro worked with many different developers, and designed at least a dozen apartment buildings in Oak Park, including The Oaks at 328 North Austin Boulevard, 822 South Austin Boulevard, 113 Garfield Street, and those mentioned above. He emigrated from Italy to Chicago as a boy and attended school to become an architect, passing the board exam in 1916. He was the first Italian to be licensed as an architect by the Illinois State Board. During World War I, he joined the U.S. Naval Engineers and designed buildings and bridges, including the large Navy and Munitions Buildings in Washington, DC. Capraro was a building appraiser for several years after the war, and began an architecture practice in 1921. In 1926, architect Morris L. Komar and Capraro formed the firm of Capraro & Komar, Architects in Chicago. Capraro was known for designing ornate apartment buildings, commercial buildings, hotels, public buildings, clubs, and churches, including the John Toman Branch Library and the Italian Royal Pavilion at the Century of Progress Exposition, or the second world's fair in 1933. One of Capraro & Komar's well-known works, the Casa Bonita at 7300 North Ridge Avenue in Chicago's West Ridge neighborhood, is an ornate terra cotta-clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928. Alexander V. Capraro passed away in 1956. He was a prolific architect during a time of rapid expansion in the Chicago suburbs, contributing many multi-family period Revival structures to the building stock of Oak Park and other communities.

814-820 South Austin Boulevard housed a variety of middle class tradesmen and professionals and their families. The 1930 Oak Park City Directory lists heater Louis Larson and his wife Mary at 814 South Austin Boulevard. Accountant Laurence A Gilyard; buyer Harold D. Stafford and his wife Isabel; and Anna, Carrie, and Mary Karstens lived in 816 South Austin Boulevard. Photographer Alfred G. Westelin and his wife Alice, salesman Frank W. Johnson, and clerk Otto H. Herbert and his wife Jeannette lived in 818 South Austin Boulevard; and pharmacist Hyman Ziezko and his wife Minnie, George P. Jackson, and clerk Cleo Wood lived in 820 South Austin Boulevard.

Today, Oak Park Apartments owns and manages the apartments at 814-820 South Austin Boulevard along with several other historic Oak Park apartments. Oak Park Apartments has been in business for twenty-eight years.

### Oak Park

Constructed in Oak Park in 1925, the apartment building at 814-820 South Austin Boulevard was built during a period of expansion due to increased industry and growth in Chicago's suburbs. Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestrings constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestrings sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

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814-820 South Austin Boulevard  
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After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

### Courtyard Apartment Buildings

Typically U-shaped, courtyard apartment buildings were built around interior landscaped courtyards open to the street. The courtyards ranged in size from narrow to wide and tended to be simple with sidewalks, landscaping, and the occasional fountain. Courtyard entrances tended to reflect the building's style and ornamentation, varying from elaborate brick and stone gateway entrances to more modest brick piers with decorative ironwork or low brick walls with minimal, if any, ornamentation. The building's U-shaped configuration provided residents with access to some green space, cross-ventilation, and light. Generally constructed between 1900 and 1930, the majority of courtyard apartment buildings in Chicago, Oak Park, and other suburbs were typically three to four stories, clad in brick with stone or terra cotta trim, and had multiple entrances at various points around the courtyard. Each entrance typically provided access to two apartments on each floor, serving no more than six apartments. The first-floor units were usually a half-story above grade to increase street level separation and allow a service basement to house the boiler, utility rooms, laundry rooms, and storage units. In rare instances, the basement had apartment units, which were limited to the front of the courtyard. A variety of architectural styles were applied or integrated into the building's design, including Classical Revival, Tudor Revival, Gothic Revival, Craftsman, Spanish Revival, and Renaissance Revival. Although the courtyard apartment building is usually found in a U-shaped configuration in Chicago and its suburbs, it was also constructed in L-shaped, S-shaped, and double U-shaped forms.

### Style History

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth century American architects were trained at the École des Beaux Arts in Paris, France where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition and were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

814-820 South Austin Boulevard  
**SURVEY ID** 1-18

The Tudor Revival style was common and popular between 1890 and 1940. The Tudor Revival style is loosely inspired by Medieval English Tudor architecture, and common architectural elements include revival architectural motifs, patterned brick and other wall materials, prominent cross gables and chimneys, steeply pitched roofs, half timbering, leaded glass windows, and elaborate doorways. Early examples of the style include large, architect-designed buildings with detailed English Medieval and Renaissance Revival elements. More modest Tudor Revival style houses and apartment complexes were constructed after 1900, and the Tudor Revival style became the dominant domestic architectural style throughout the 1920s and 1930s.

The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style building.

Neoclassical architecture was a common and popular building style after the 1893 World's Colombian Exposition in Chicago. The large, classical Exposition structures featured colonnades, pediments, and other classical details. Following the Exposition, many large commercial and public buildings were designed using these same elements. The smaller Exposition buildings inspired Neoclassical residential construction. The Neoclassical style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Neoclassical architecture often included a masonry veneer, columns, pediments, elaborate classical door surrounds, pronounced cornices featuring dentils and other ornamentation, rectangular windows, and decorative details. Post-war Neoclassical architecture was much simpler, alluding to columns with simple posts and simplified pediments without additional classical motifs.

### Alexander V. Capraro-Designed Apartment Buildings in the Chicago Area

Capraro combined multiple revival styles to design apartment buildings, often working in the Beaux Arts, Neoclassical, and Tudor Revival styles or a mix of those styles. He designed more than ten apartment buildings in Oak Park between 1924 and 1928 ranging from four-flats to double U-shaped courtyard apartment buildings with modest (328 North Austin Boulevard, 618 South Austin Boulevard, 1014 South Humphrey Avenue, 11 Garfield Avenue, 17 Garfield Avenue, 41 Garfield Avenue, and 113 Garfield Avenue) to more elaborate (7 Garfield Avenue, 1000 North Boulevard, 1000 South Austin Boulevard, Harvard Apartments) facades. Much like 814-820 South Austin Boulevard, which displays various elements of the Beaux Arts, Tudor Revival, and Neoclassical styles, none of these apartment buildings are representative examples of one of these styles.

Most of these buildings have been evaluated during recent historic architecture surveys or are part of a National Register of Historic Places (NRHP)-listed historic district. 328 North Austin Boulevard is a contributing building to the NRHP-listed Ridgeland-Oak Park Historic District. 1000 North Boulevard was surveyed in 2005 as part of the Architectural Survey of the Downtown Oak Park and the Avenue Business District, and was deemed significant as a potential local landmark.

618 and 814-820 South Austin Boulevard, Harvard Apartments, 7 Garfield Avenue, 11 Garfield Avenue, 17 Garfield Avenue, 113 Garfield Avenue, and 1014 South Humphrey Avenue were evaluated in 2012 as part of the I-290 Corridor Architectural Study and deemed contributing features of a potential historic district. 41 Garfield Avenue was evaluated under the I-290 Corridor Architectural Study and considered individually NRHP-eligible.

Capraro also designed apartment buildings in the greater Chicago area, most notably Casa Bonita at 7300 North Ridge Avenue in the West Ridge neighborhood. Casa Bonita is an ornate terracotta-clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928.

814-820 South Austin Boulevard is a typical Capraro-designed apartment building. The elaborate double U-shaped courtyard apartment building at 1000 North Boulevard, constructed at the same time and by the same owner, architect, and builder as Harvard Apartments is a more refined and ornate example of a Beaux Arts and Tudor Style Capraro-designed apartment building in Oak Park. It features a gabled parapet, spires, and elaborate terra cotta panels and door surrounds. Furthermore, Casa Bonita in Chicago is much more ornate and representative of Capraro's work in multiple Revival styles featuring terra cotta tiles, decorative panels, finials,

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

814-820 South Austin Boulevard  
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slender twisted columns, and pediments.

814-820 South Austin Boulevard is a modest example of a Beaux Arts-style U-shaped courtyard apartment building designed by Alexander Capraro displaying aspects of the Tudor Revival and Neoclassical styles in Oak Park. Beaux Arts elements include rows of projecting brick along the first story, quoins, decorative fountains along the courtyard facade, and shield motifs on entrance entablatures and wall panels. Tudor Revival elements include the castellated parapet, basket weave brick pattern along the cornice, and brick and limestone facade. Neoclassical elements include the large stone pediment outline on the east facing courtyard elevation. The apartment building has not been significantly altered and retains many of its original materials. Alterations include replacement double-hung, vinyl-sash windows across the entire building, brick-filled window openings on the courtyard elevations, replacement asphalt shingles on the bay window roofs, and a new door opening on the south wing's east-facing facade.

NRHP STATUS DATE LISTED  
Not Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The apartment building at 814-820 South Austin Boulevard was evaluated for significance under NRHP Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The apartment building at 814-820 South Austin Boulevard is one of many extant apartment buildings designed by Capraro that was constructed during a time of rapid growth in Oak Park. As such, the apartment building type is common in Oak Park neighborhoods. Although 814-820 South Austin Boulevard is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history and therefore, 814-820 South Austin Boulevard is not eligible under Criterion A.

Research did not reveal any significant tenants at 814-820 South Austin Boulevard, and a variety of middle class professionals rented apartments. Although significant local architect Alexander V. Capraro designed the building, research did not reveal any associations directly with significant events in his career. Therefore the apartment building at 814-820 South Austin Boulevard is not eligible under Criterion B.

The apartment building at 814-820 South Austin Boulevard is a modest and typical example of a multiple Revival-style U-shaped courtyard apartment building designed by Alexander V. Capraro in Oak Park. Oak Park's rapid early twentieth century population growth gave rise to the construction of many courtyard style apartment buildings with various architectural styles; numerous examples are located throughout Oak Park, Chicago, and the surrounding suburbs. There are many other modest Capraro-designed Revival-style apartment buildings in Oak Park as well as better, more refined examples of Capraro's work skillfully blending the Revival styles. The apartment building at 814-820 South Austin Boulevard retains many of its original features, such as the U-shaped form and courtyard, brick veneer with stone details, and Revival style elements; however its overall form and appearance are typical of modest Capraro-designed multiple-Revival style apartment buildings in the early twentieth century and do not indicate architectural or artistic significance. The apartment building does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

814-820 South Austin Boulevard  
**SURVEY ID** 1-18

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

814-820 South Austin Boulevard  
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Photo 1 - 814-820 South Austin Boulevard



Facing west to east-facing facade from South Austin Boulevard

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

814-820 South Austin Boulevard  
SURVEY ID 1-18

Photo 2 - 814-820 South Austin Boulevard



Facing southwest to east-facing facade and north side elevation from South Austin Boulevard

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

814-820 South Austin Boulevard  
SURVEY ID 1-18

Photo 3 - 814-820 South Austin Boulevard



Facing west to U-shaped courtyard from South Austin Boulevard

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

814-820 South Austin Boulevard  
**SURVEY ID** 1-18

Photo 4 - 814-820 South Austin Boulevard



Facing northwest to north wing's courtyard elevation with limestone ornamentation and fountain

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

814-820 South Austin Boulevard  
 SURVEY ID 1-18

Map - 814-820 South Austin Boulevard



Data provided by Cook County GIS 2013 Orthoimagery

PROPERTY NAME: 814-820 South Austin Boulevard  
 ADDRESS: 814-820 South Austin Boulevard  
 Oak Park, IL



Property Boundary

Tax Parcel

0 200 400 Feet

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

**NAME**

Harvard Apartments

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

822-836 South Austin Boulevard

**CITY**

Oak Park

**OWNERSHIP**

822 S. Austin LLC

**TAX PARCEL NUMBER**

16-17-315-018-0000, 16-17-315-017-0000

**YEAR BUILT SOURCE**

1926 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Alexander V. Capraro/H.C. Jensen

**STYLE**

Beaux Arts

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Stone

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

Harvard Apartments is a four-story, brick-clad, Beaux Arts, S-shaped courtyard apartment building with Tudor Revival and Neoclassical details. Constructed in 1926 in a residential neighborhood, the apartment building faces east to South Austin Boulevard, with addresses at 822-836 South Austin Boulevard, and south to Harvard Street, with addresses at 2-8 Harvard Street. It has a stone foundation and a built-up flat roof. The primary east and south elevations feature Revival-style details, such as a castellated parapet with stone coping, full-height bay windows, fountains, decorative shield panels, and quoins. The building's S-shaped plan comprises three L-shaped wings forming a large U-shaped courtyard opening east to South Austin Boulevard, and a much narrower court opening west to an alley. The building's north side elevation abuts the apartment building at 814-820 South Austin Boulevard and the west rear elevation faces an alley.

The building's primary elevations along South Austin Boulevard and Harvard Street are clad in face brick. Quoins run along the corners of the facade. The first story features five rows of projecting brick, giving the appearance of the rusticated first story often found on Beaux Arts buildings. The first story is divided from the rest of the facade by a row of projecting header brick under a stone stringcourse. A second stone stringcourse is located above the fourth story below a row of basket weave bond bricks. Stone coping runs along the cornice under the castellated parapet. A pediment interrupts the castellation above each bay window. Unless otherwise noted, all windows are three-over-one, double-hung, vinyl-sash replacement windows with stone sills and soldier brick lintels. Bushes and flowers line the east-facing facade.

The larger courtyard facing South Austin Boulevard has a simple entrance comprising a short decorative metal fence halfway into the courtyard with rectangular stone and brick piers topped by a large decorative stone bowl on either side of a central sidewalk. The sidewalk splits twice, leading to entrances on either side of the courtyard. Grassy lawn surrounds the sidewalk and overgrown ornamental bushes, small trees, and flowers line the foundations of the building's courtyard elevations and the fence.

The U-shaped courtyard facade comprises a central wing parallel to South Austin Boulevard and flanking perpendicular south and north wings. Facing the courtyard and parallel to South Austin Boulevard, the central wing's east-facing facade comprises a large projecting middle section with quoins along the corners and two identical bays of windows divided by a full-height column of rectangular stone panels resembling quoins. The first story has a centered replacement glass block window on each bay. The second, third, and fourth stories have identical sets of three narrow windows on each bay. Stone molding outlines a large pediment shape in the flat

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

cornice. The pediment shape is filled with a basket weave brick pattern and outlined by header brick.

The courtyard's perpendicular south and north wings are identical and feature a full-height bay window at the west end of the courtyard elevations. The south wing's north-facing courtyard elevation and north wing's south-facing courtyard elevation are divided into six sections east to west across the elevation. The first section's first story has an arched stone fountain with a lion head spout in the middle of the facade. Above, a three-story rectangular brick panel, comprised of soldier and stretcher brick and stone tiles at each corner, is centered on the elevation. A large stone panel with a shield motif is located in the middle of the rectangular panel below the fourth story. A full-height row of rectangular stone panels resembling the quoins runs along the west end of the wall. A diamond-shaped stone tile is located in the middle of the castellated parapet.

The slightly-projecting second section has a set of three windows on each story except for a replacement glass block window on the first story. Two square stone tiles flank a larger decorative stone tile on the flat parapet. The third section features an entrance with a stone door surround and hood molding with a shallow pediment decorated with acanthus leaf carvings and a shield motif. A four-over-one window is located on the second, third, and fourth stories. The recessed fourth section has a window on the second, third, and fourth story. The first story was not visible during survey.

The fifth section comprises a full-height bay window. First story windows are replacement glass block. On the remaining stories, the bay window's front wall has paired windows on each story and a single window on the flanking side walls. A stone stringcourse runs below each story and the hipped roof is covered in terra cotta tile. The sixth section has an entrance and was not visible during survey.

The north wing's east-facing facade faces South Austin Boulevard and comprises three bays, including two identical full-height five-wall bay windows on either side of a central entrance. The bay windows' first stories have glass block replacement windows on the center and flanking bay walls. A four-over-one window is located on the remaining stories of the center wall and a single window is located on the flanking side walls. The short outer walls are unadorned. The bay windows have a stone stringcourse below each story and the hipped roof is covered in terra cotta shingles. The center bay comprises a one-story, three-sided, parapeted portico. Portico wall treatments are identical to the rest of the first story. The wooden door has a large glass window and diagonal metal handles across the glass. The door surround is identical to those on the courtyard elevations. A narrow, single-plane replacement vinyl-sash window with a stone sill and lintel is located on both sidewalls. The stone lintels have a shallow pediment relief. The castellated parapet has a rectangular stone panel with a shield relief above the entrance. Triangular limestone pilasters flank either side of the panel. Above the portico, a four-over-one window is located between the second and third stories and between the third and fourth stories. The second story window has simple brackets under the sill. Basket weave brick fills the space between the second and third story windows. A column of rectangular stone panels resembling quoins is located along both sides of the bay. A small stone panel with a shield relief is located above the third story window. A vertical stone panel is located in the middle of the castellated parapet.

The south wing's east-facing facade faces South Austin Boulevard and is nearly identical to the north wing's east facade except for the north bay's first story windows and an additional bay at the south end. The north bay's first story windows are identical those on the second, third, and fourth stories. The additional bay at the south end of the facade comprises a modern metal door entrance and a four-over-one window on the remaining stories. A full-height row of rectangular stone panels resembling quoins is located along both sides of the bay. A vertical stone panel is located in the middle of the castellated parapet.

The third L-shaped wing's east facade facing South Austin Boulevard is identical to the south wing's east facade except for several windows across the elevation. The first story windows on the north bay window are replacement glass block. Paired three-over-one windows are located above the entrance portico. The first story windows on the south bay window are identical to those on the second, third, and fourth stories. The first story window on the southernmost bay is identical to those on the remaining stories.

Facing south to Harvard Street, the third L-shaped wing's south elevation comprises seven sections from east to west. The first section projects slightly from the facade and has a window opening at either end of the first story. The eastern opening has been filled with brick. Above, a three-story rectangular brick panel, comprised of soldier

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

and stretcher brick with stone tiles at each corner, is centered on the elevation. A large stone panel with a shield motif is located in the middle of the panel below the fourth story. A window is located on each story at the west end of the section. The second story window is two-over-one while the third and fourth story windows are three-over-one. A diamond shaped stone tile is located in the middle of the castellated parapet.

The second section has a set of three windows on each story and a flat parapet. The third section is a full-height bay window identical to those on the courtyard-facing facade. The fourth and sixth sections have a four-over-one window on the first story, between the second and third stories, and between the third and fourth stories. Basket weave brick fills the space between the second and third story windows. A small stone panel with a shield relief is located above the third story window. There is a vertical stone panel in the middle of the castellated parapet.

The fifth section is comprised of a full-height bay window with a two-bay center wall, two entrances with identical surrounds to the east facade entrances, and castellated parapet. The front wall has two sets of three windows on the second, third, and fourth story. A window is located on each floor of the side walls. The seventh section is a full-height bay window identical to those on the north wing's east-facing facade.

The west rear elevation faces an alley and was not accessible during survey. The north side elevation abuts the apartments at 814-820 South Austin Boulevard.

### HISTORY/DEVELOPMENT

Harvard Apartments was built in 1926 in Chicago's Austin Park neighborhood. The building encompasses 822-836 South Austin Boulevard and 2-8 Harvard Street. The 2012 I-290 Corridor Architectural Study asserts owners Drollinger, Montenegro, & Forte contracted architect Alexander V. Capraro and builder H.C. Jensen to complete the work. The team constructed the neighboring, similarly styled north apartment building at 814-820 South Austin Boulevard a year prior.

Drollinger is a real estate broker mentioned in several Chicago Tribune articles as part of the firm George W. Drollinger & Sons. Drollinger worked with architect Capraro and builder Jensen on other Oak Park projects such as the apartment building at 1000 North Boulevard. He also worked with Capraro on the Erin-Cowen Building in Chicago. Joseph Montenegro worked with Capraro and builder H.C. Jensen on Oak Park developments such as the apartment building at 618 South Austin Boulevard. He also hired Capraro to design several Garfield Street apartment buildings including 7, 11, and 17 Garfield Street and an apartment building at 1014 South Humphrey Avenue. Capraro and Jensen worked together on the apartment building at 1000 South Austin Boulevard, which has similar features to Harvard Apartments. Jensen also constructed other Oak Park buildings such as the E.E. Roberts-designed Hills Motor Sales Company at 260 Madison Street.

Alexander V. Capraro worked with many different developers, and designed at least a dozen apartment buildings in Oak Park including The Oaks at 328 North Austin Boulevard, 822 South Austin Boulevard, 113 Garfield Street, and those mentioned above. He emigrated from Italy to Chicago as a boy and attended school to become an architect, passing the board exam in 1916. He was the first Italian to be licensed as an architect by the Illinois State Board. During World War I, he joined the U.S. Naval Engineers and designed buildings and bridges, including the large Navy and Munitions Buildings in Washington, DC. Capraro was a building appraiser for several years after the war, and began an architecture practice in 1921. In 1926, architect Morris L. Komar and Capraro formed the firm of Capraro & Komar, Architects in Chicago. Capraro was known for designing ornate apartment buildings, commercial buildings, hotels, public buildings, clubs, and churches including the John Toman Branch Library and the Italian Royal Pavilion at the Century of Progress Exposition, or the second world's fair in 1933. One of Capraro & Komar's well-known works, the Casa Bonita at 7300 N. Ridge Avenue in Chicago's West Ridge neighborhood, is an ornate terra-cotta clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928. Alexander V. Capraro passed away in 1956. He was a prolific architect during a time of rapid expansion in the Chicago suburbs, contributing many multi-family period Revival structures to the building stock of Oak Park and other communities.

Harvard Apartments housed a variety of middle class tradesmen and professionals and their families. The 1930 Oak Park City Directory lists salesman Frank E. Calkins and his wife Ona, clerk Edward Sorensen, and Victor E. Grant at 822 South Austin Boulevard; clerk Lillian Tardy, clerk Elmo E. Fross, and sealer Hartley H. Miller at 824 South Austin Boulevard; operator Elizabeth Valentine, cook Curtis H. Miller and his wife Beatrice, and Max Sinay

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

at 826 South Austin Boulevard; commercial artist Phillip J. Impens and his wife Caroline, W.B. Ashton, and Thomas Hanley at 828 South Austin Boulevard; William G. Barnes, clerk Joseph J. Kambe and his wife Ann, and Harry H. Rudolph at 830; janitor Joseph P. Zeumer and his wife Grace, teacher William Wiebe, and salesman J.J. McCann and his wife Dorothy at 832 South Austin Boulevard; mechanic Arthur H. Tracy and his wife Elizabeth, Earl G. Larsen and his wife Bernice, and Frank J. Quan at 834 South Austin Boulevard; Harry T. Thersen, clerk William Santen and his wife Ann, and cashier Evelyn Warner at 836 South Austin Boulevard. Harvard Street residents include superintendent Bert Mulvane and Charles E. Seigel at 2 Harvard Street; manager Ralph E. Anderson and Julia Cory at 3 Harvard Street; clerk Lee V. Schucker and teacher Amelia Hirschi at 6 Harvard Street; and clerk Paul R. Corley at 8 Harvard Street.

### Oak Park

Constructed in Oak Park in 1926, Harvard Apartments was built during a period of expansion due to increased industry and growth in Chicago's suburbs. Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestrings constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestrings sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

### Courtyard Apartment Buildings

Courtyard apartment buildings were typically U-shaped and built around interior landscaped courtyards open to the street. The courtyards ranged in size from narrow to wide and tended to be simple with sidewalks, landscaping, and the occasional fountain. Although the courtyard apartment building is usually found in a U-shaped configuration in Chicago and its suburbs, it was also constructed in L-shaped, S-shaped, and double U-shaped forms. Courtyard entrances tended to reflect the building's style and ornamentation, varying from elaborate brick and stone gateway entrances to more modest brick piers with decorative ironwork or low brick walls with minimal, if any, ornamentation. The building's courtyard configuration provided residents with access to some green space, cross-ventilation, and light. Generally constructed between 1900 and 1930, the majority of courtyard apartment buildings in Chicago, Oak Park, and other suburbs were typically three to four stories, clad in brick with stone or terra cotta trim, and had multiple entrances at various points around the courtyard. Each entrance typically provided access to two apartments on each floor, serving no more than six apartments. The first floor units were usually a half-story above grade to increase street level separation and allow a service basement to house the boiler, utility rooms, laundry rooms, and storage units. In rare instances, the basement had apartment units, which were limited to the front of the courtyard. A variety of architectural styles were applied or integrated into the building's design, including Classical Revival, Tudor Revival, Gothic Revival, Craftsman, Spanish Revival, and Renaissance Revival.

The S-shaped building was the most common subtype of the courtyard apartment. The shape utilized as much of the lot as possible, and typically had smaller street-facing courtyards than U-shaped apartment buildings. A second, very narrow courtyard was constructed between the second and third wings and open to the rear of the apartment building in the opposite direction of the larger courtyard.

### Style History

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth century American architects were trained at the École des Beaux Arts in Paris, France where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition and were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

The Tudor Revival style was common and popular between 1890 and 1940. The Tudor Revival style is loosely inspired by Medieval English Tudor architecture, and common architectural elements include revival architectural motifs, patterned brick and other wall materials, prominent cross gables and chimneys, steeply pitched roofs, half timbering, leaded glass windows, and elaborate doorways. Early examples of the style include large, architect-designed buildings with detailed English Medieval and Renaissance Revival elements. More modest Tudor Revival style houses and apartment complexes were constructed after 1900, and the Tudor Revival style became the dominant domestic architectural style throughout the 1920s and 1930s. The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style building.

Neoclassical architecture was a common and popular building style after the 1893 World's Colombian Exposition in Chicago. The large, classical Exposition structures featured colonnades, pediments, and other classical details. Following the Exposition, many large commercial and public buildings were designed using these same elements. The smaller Exposition buildings inspired Neoclassical residential construction. The Neoclassical style

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Neoclassical architecture often included a masonry veneer, columns, pediments, elaborate classical door surrounds, pronounced cornices featuring dentils and other ornamentation, rectangular windows, and decorative details. Post-war Neoclassical architecture was much simpler, alluding to columns with simple posts and simplified pediments without additional classical motifs.

### Alexander V. Capraro-Designed Apartment Buildings in the Chicago Area

Capraro combined multiple revival styles to design apartment buildings, often working in the Beaux Arts, Neoclassical, and Tudor Revival styles or a mix of these styles. He designed more than ten apartment buildings in Oak Park between 1924 and 1928 ranging from four-flats to double U-shaped courtyard apartment buildings with modest (328 North Austin Boulevard, 618 South Austin Boulevard, 1014 South Humphrey Avenue, 11 Garfield Avenue, 17 Garfield Avenue, 41 Garfield Avenue, and 113 Garfield Avenue) to more elaborate (7 Garfield Avenue, 1000 North Boulevard, 814-820 and 1000 South Austin Boulevard) facades. Much like Harvard Apartments, which displays various elements of the Beaux Arts, Tudor Revival, and Neoclassical styles, none of these apartment buildings are representative examples of one of these styles.

Most of these buildings have been evaluated during recent historic architecture surveys or are part of a National Register of Historic Places (NRHP)-listed historic district. 328 North Austin Boulevard is a contributing building to the NRHP-listed Ridgeland-Oak Park Historic District. 1000 North Boulevard was surveyed in 2005 as part of the Architectural Survey of the Downtown Oak Park and the Avenue Business District, and was deemed significant as a potential local landmark.

Harvard Apartments, 618 and 814-820 South Austin Boulevard, 7 Garfield Avenue, 11 Garfield Avenue, 17 Garfield Avenue, and 113 Garfield Avenue, and 1014 South Humphrey Avenue were evaluated in 2012 as part of the I-290 Corridor Architectural Study and deemed contributing features of a potential historic district. 41 Garfield Avenue was evaluated under the I-290 Corridor Architectural Study and considered individually NRHP-eligible.

Capraro also designed apartment buildings in the greater Chicago area, most notably Casa Bonita at 7300 North Ridge Avenue in the West Ridge neighborhood. Casa Bonita is an ornate terra-cotta-clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928.

Harvard Apartments is a typical Capraro-designed apartment building. The elaborate double U-shaped courtyard apartment building at 1000 North Boulevard, constructed a year prior and by the same owner, architect, and builder as Harvard Apartments is a more refined and ornate example of a Beaux Arts and Tudor Style Capraro-designed apartment building in Oak Park. It features a gabled parapet, spires, and elaborate terra cotta panels and door surrounds. Furthermore, Casa Bonita in Chicago is much more ornate and representative of Capraro's work in multiple Revival styles featuring terra cotta tiles, decorative panels, finials, slender twisted columns, and pediments.

Harvard Apartments is a modest example of a Beaux Arts-style S-shaped courtyard apartment building designed by Alexander Capraro displaying aspects of the Tudor Revival and Neoclassical styles in Oak Park. Beaux Arts elements include rows of projecting brick along the first story, quoins, decorative fountains along the courtyard facade, and shield motifs on entrance entablatures and wall panels. Tudor Revival elements include the castellated parapet, basket weave brick pattern, and brick and limestone facade. Neoclassical elements include the large stone pediment outline on the east facing courtyard elevation. The apartment building has not been significantly altered and retains many of its original materials. Alterations include replacement double-hung, vinyl-sash windows across the entire building, some replacement glass block windows, new door openings on the east facade, and a brick filled window on the south facade, and an overgrown landscape.

**NRHP STATUS** **DATE LISTED**

Not Eligible

**NRHP CRITERIA**

A  B  C  D  Not Applicable

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Harvard Apartments  
SURVEY ID 1-19

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

Harvard Apartments was evaluated for significance under NRHP Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Harvard Apartments is one of many extant apartment buildings designed by Capraro that was constructed during a time of rapid growth in Oak Park. As such, the apartment building type is common in Oak Park neighborhoods. Although Harvard Apartments is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history and therefore, Harvard Apartments is not eligible under Criterion A.

Research did not reveal any significant tenants at Harvard Apartments, and a variety of middle class professionals rented apartments. Although significant local architect Alexander V. Capraro designed the building, research did not reveal any associations directly with significant events in his career. Therefore the apartment building at Harvard Apartments is not eligible under Criterion B.

Harvard Apartments is a modest and typical example of a multiple Revival-style U-shaped courtyard apartment building designed by Alexander V. Capraro in Oak Park. Oak Park's rapid early twentieth century population growth gave rise to the construction of many courtyard style apartment buildings with various architectural styles; numerous examples are located throughout Oak Park, Chicago, and the surrounding suburbs. There are many other modest Capraro-designed Revival-style apartment buildings in Oak Park as well as better, more refined examples of Capraro's work skillfully blending the Revival styles. Harvard Apartments retains many of its original features, such as the S-shaped form and courtyard, brick veneer with stone details, and Revival style elements; however its overall form and appearance are typical of modest Capraro-designed multiple-Revival style apartment buildings in the early twentieth century and do not indicate architectural or artistic significance. The apartment building does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Harvard Apartments  
SURVEY ID 1-19

Photo 1 - Harvard Apartments



Facing west to east-facing facade from South Austin Boulevard

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

Photo 2 - Harvard Apartments



Facing west to U-shaped courtyard from South Austin Boulevard

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Harvard Apartments  
SURVEY ID 1-19

Photo 3 - Harvard Apartments



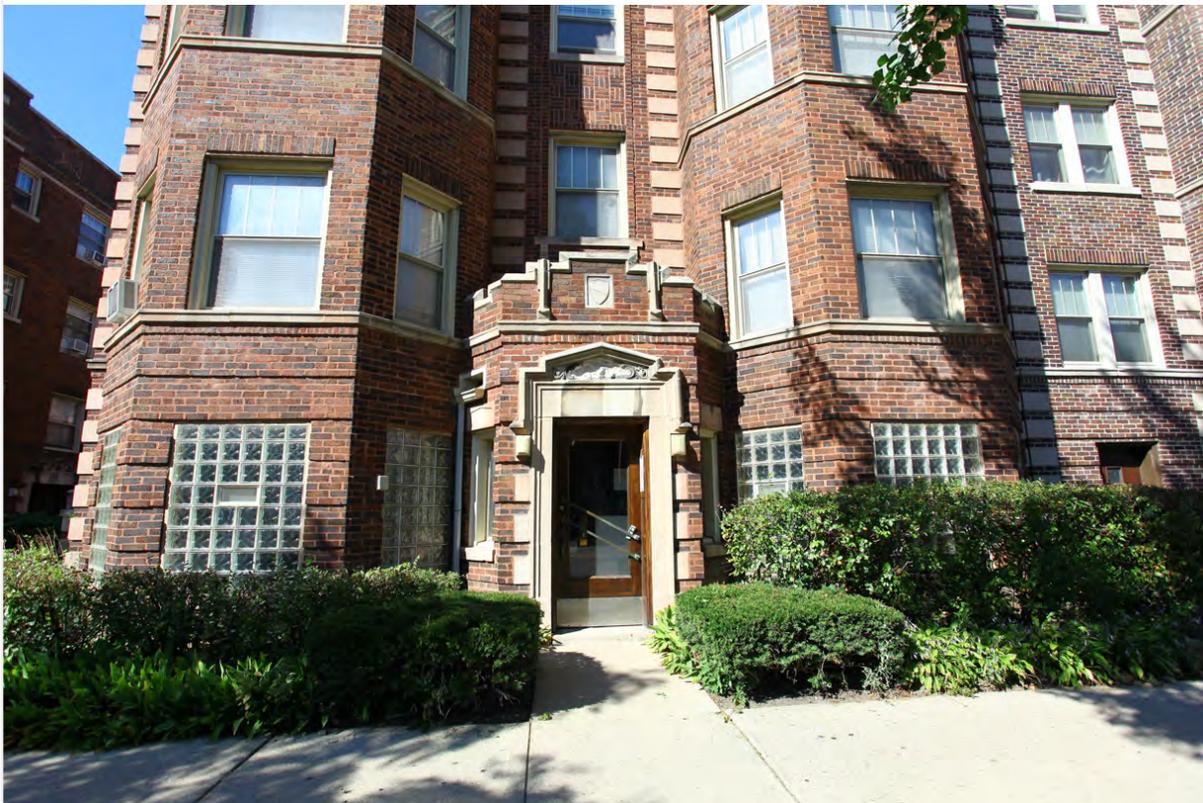
Facing northwest to south side elevation from Harvard Street

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Harvard Apartments  
**SURVEY ID** 1-19

Photo 4 - Harvard Apartments



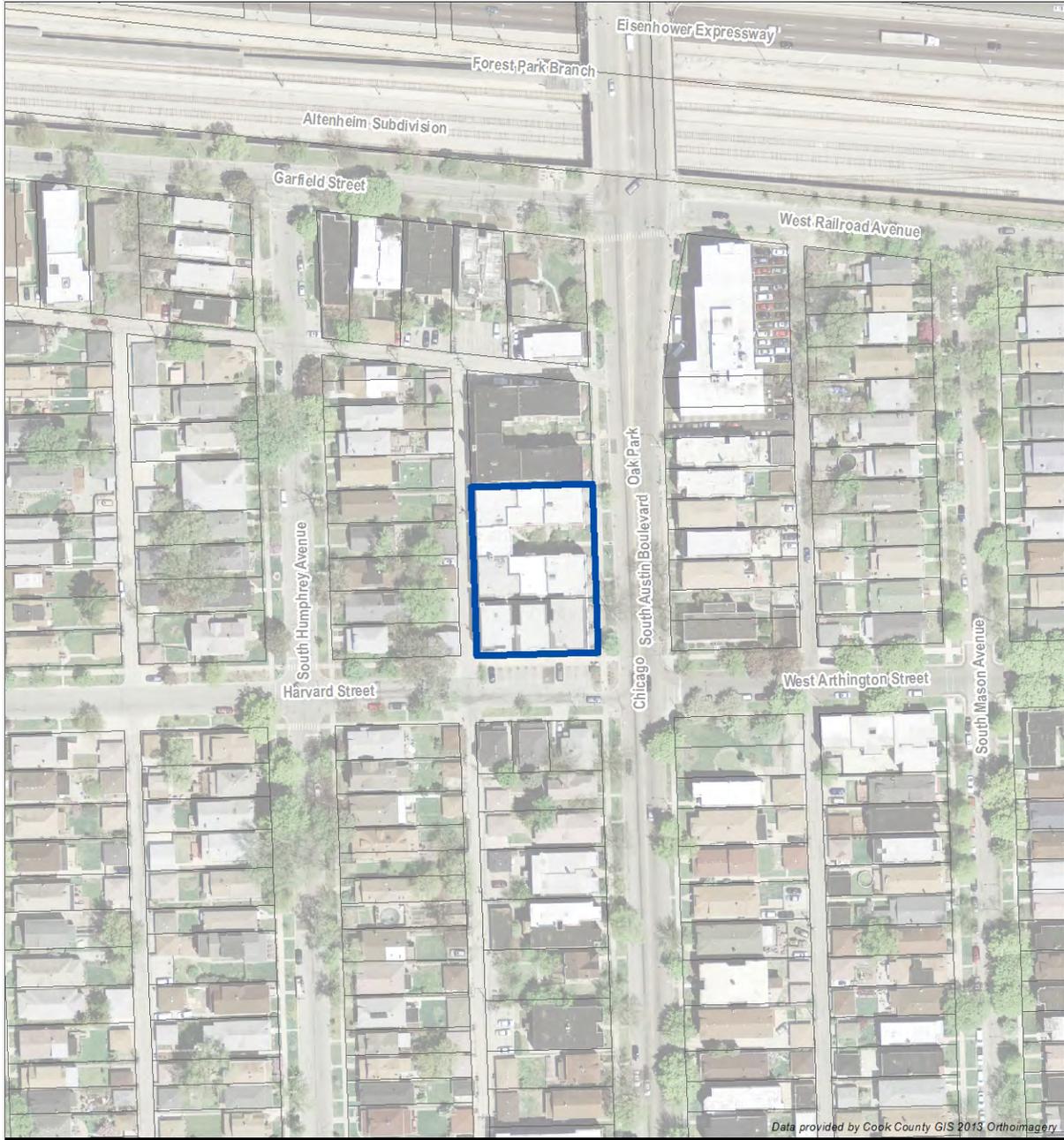
Facing west to an entrance on the east-facing facade from South Austin Boulevard

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

Harvard Apartments  
 SURVEY ID 1-19

Map - Harvard Apartments



Data provided by Cook County GIS 2013 Orthomageary

PROPERTY NAME: Harvard Apartments  
 ADDRESS: 822-836 South Austin Boulevard  
 Oak Park, IL


 Property Boundary  
 Tax Parcel

0 200 400 Feet

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Assumption Greek Orthodox Church  
**SURVEY ID** 1-21

**NAME**

Assumption Greek Orthodox Church

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

601 South Central Avenue

**CITY**

Chicago

**OWNERSHIP**

Unknown

**TAX PARCEL NUMBER**

16-16-300-001-0000

**YEAR BUILT SOURCE**

1938 Chicago Tribune

**DESIGNER/BUILDER**

Peter E. Camburas/Constantine Vlamis

**STYLE**

Byzantine

**PROPERTY TYPE**

Religion/Funerary

**FOUNDATION**

Stone

**WALLS**

Stone

**ROOF**

Vitrified Clay Tile

**DESCRIPTIVE NOTES**

The Byzantine-style Assumption Greek Orthodox Church was constructed ca. 1937-1938. The three-story masonry structure has a cruciform footprint with its facade facing west toward South Central Avenue and its north side elevation facing toward West Harrison Street. The entire structure is supported by a smooth stone base and finished with a rusticated stone veneer on the west-facing facade, and north and south side elevations. The east side elevation is brick. A portico with an arcade and red clay-tiled roof covers the structure's west-facing facade entrance. Two octagonal towers flank the facade entrance. Both towers have tall vertical vents with ornamental grills, as well as red clay tile roofs with copper crosses on the top. The north and south side elevations each have a one-story buttress with roofs clad in red clay tiles. The roof features a gable on each elevation that is covered with red clay tile. A centralized octagonal dome rests atop the structure between the gables. The structure's rooflines and octagonal dome have denticulated cornices. Each side of the octagonal dome has paired window openings above a thin molded beltcourse. The window openings hold one-over-one metal sashes with stained glass windows. The windows have rounded stone hood molding. The dome is covered with copper plating and topped by a stone cross at its central point facing west toward South Central Avenue.

Facing west to South Central Avenue, the facade is seven bays in width on the first story and five bays in width on the second story with a centrally-placed one-story portico over three entrances. The portico is supported by two columns with Byzantine capitals that divide the portico's arcade into three arches. Stone steps leading to the three centrally-placed entrances are flanked by planters and have two metal rails. Each entrance has paired paneled wood doors flanked by molded pilasters. Single-pane glass transoms with wood sashes rest above each pair of doors. The transoms have denticulated lintels and are covered with decorative metal screens. Molded pilasters with Byzantine capitals separate the center entrance from the northern and southern central entrances. Greek lettering is engraved above the center entrance transom. Stone medallions depicting religious images are inset within the arches above each entrance. Metal light fixtures hang from the center of each arch to hover above the three entrances. Additional Greek lettering is engraved above the portico's arcade, and a denticulated cornice runs below the portico's metal gutters. The portico is covered by a red clay tile roof. The portico is flanked by a slender window opening on each side on the first story. Both window openings hold one-over-one metal sashes with stained glass windows. Each window has a sloped stone sill and a stone arch lintel. The outer (north and south) bays have one-story buttresses with denticulated cornice lines and red clay tile roofs. An octagonal tower begins on the second story of each outer bay. Both towers have tall vertical vents with ornamental grills, sloped stone sills with decorative motifs, and stone arch lintels. A denticulated cornice line runs below the metal gutters of each tower. The roof of each tower is covered with red clay tile and has a copper

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Assumption Greek Orthodox Church  
**SURVEY ID** 1-21

cross at its central point facing west toward South Central Avenue. The central bays of the second story are slightly inset and are void of ornamentation except for a large recessed circular window opening in the center bay with a decorative stone surround. The window opening holds a nine-pane stained glass window with stone muntins. A molded frieze with arched ornamentation runs below the denticulated cornice of the front gable. A stone cross rests atop the gable and faces west toward South Central Avenue.

The north side elevation is nine bays in width and faces to West Harrison Street across a small lawn with substantial foliage. The elevation is faced in stone with a smooth stone base and a denticulated cornice line, consistent with the facade. With the exception of the westernmost and two easternmost bays, every other bay has windows with glass block at its base. The westernmost bay has a non-historic concrete ramp with non-historic metal railings leading to a pair of paneled wood doors. A stone floral motif with stone dentils rests atop the door. Two octagonal metal lights flank the doorway. Above the doorway, a window opening holds a one-over-one metal sash with a stained glass window. A floral spandrel panel is located below the window's sloped stone sill. The window has a stone arch lintel. The second story is recessed above a red clay tile roof before the structure's northwest tower begins. The tower has a tall vertical vent with an ornamental grill, a sloped stone sill with decorative motifs, and a stone arch lintel.

A small one-story buttress east of the westernmost bay has a paired window opening that holds two one-over-one metal sashes with stained glass windows. The windows have sloped stone sills and stone arch lintels. The buttress is topped with a red clay tile roof. An additional one-and-a-half-story buttress that is four bays in width runs between the westernmost bay and a gabled bay to the east. The first story of each bay has a paired window opening that holds two one-over-one metal sashes with stained glass windows. A stone pilaster mullion separates each window pair. The windows have sloped stone sills and stone arch lintels. An arched stone spandrel is located between each window opening and the buttress's cornice line. These four bays hold smaller paired window openings on the second story as well. The paired window openings hold two one-over-one metal sashes with stained glass windows. The windows have sloped stone sills and stone arch lintels. The easternmost bay of the buttress has a basement staircase with a metal railing that runs from west to east down into the basement of the gabled bay to the east.

The north elevation's gabled bay extends outward to the north. The first story has three centrally-placed rectangular window openings. The center window opening holds a three-over-three metal sash with a stained glass window. The two flanking windows are slightly smaller and hold one-over-one metal sashes and stained glass windows. The windows are covered by protective screens. A stone lintel is shared by the three windows. Rectangular spandrel panels and a denticulated beltcourse separate the first story and second story window openings. Three centrally-placed window openings on the second floor are separated by two stone pilaster mullions. The center window opening is slightly larger than the two flanking window openings. The windows are partially obscured by protective screens, but they appear to hold metal sashes and stained glass windows. All three windows have a stone arch lintel. An inlaid stone cross medallion is centered above the second story windows. A molded frieze with arched ornamentation runs below the denticulated cornice of the gable.

The two easternmost bays of the north side elevation have a staircase fronted by stepped planters. The staircase leads to a paneled wood door set in the inner of the two bays. The door has a denticulated lintel above. Three window openings in the easternmost bay hold single-pane metal sashes with stained glass windows. The windows share a sloped stone sill and each has a stone arch lintel. A mounted light sits between the doorway and window openings. The top of the first story is capped with a curved stone parapet and a flat roof. The second story is recessed and has a simple stone veneer across its exterior before reaching the denticulated cornice line.

The south side elevation was partially obscured at the time of on-site survey. With the exception of not having a concrete ramp addition at its westernmost bay, the south side elevation appears to have an identical facade to the north side elevation. The east rear elevation is common brick and its first story is punctuated with irregularly placed window openings. The second story has no visible fenestration. The rest of the east rear elevation was obscured at the time of on-site survey.

### HISTORY/DEVELOPMENT

The Assumption Greek Orthodox Church was commissioned by the Greek-American Assumption parish in 1937 and completed in 1938. Designed by architect Peter E. Camburas and constructed by Constantine Vlamis, the

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Assumption Greek Orthodox Church  
**SURVEY ID** 1-21

church was erected at a cost of \$200,000 and the adjacent school at a cost of \$175,000. The church received significant attention in the Greek community when construction began, and Archbishop Athinagoras laid the cornerstone of the church in October 1937. The decorations within the church were not completed until 1945, while the stained glass windows featuring the Repose of Mary and the saints of the Eastern Church were not created until 1959-1960 by the F.X. Zettler Studio of Munich. Another interior improvement was made in the 1970s with the addition of authentic Byzantine iconography. Today, the Assumption Greek Orthodox Church continues to function as a church. The church is bordered by Loretto Hospital to the south, Columbus Park across South Central Avenue to the west, West Harrison Street to the north, and the Plato Learning Academy to the east.

### Chicago Greeks

Greek immigration to Chicago began as early as the 1840s, but large amounts of Greek immigrants did not come to the city until after the Great Chicago Fire of 1871. Many of the newly-settled Greeks were employed to reconstruct the city, and others worked as street vendors to peddle produce. By the end of the nineteenth century, a large Greek community nicknamed the "Greek Delta" had been established between Halsted, Harrison, and Blue Island Streets in the Near West Side Neighborhood. This community as well as others continued to grow, and by 1930, the Chicago area had become home to approximately 30,000 first and second generation Greek Americans. The "Greek Delta" community continued to operate until the 1960s, when the University of Illinois at Chicago displaced most of the residents. Greeks that had been displaced by the university moved to other areas that had been influenced by Greek immigration, including the Austin community area where the Assumption Greek Orthodox Church is located.

### Austin

The Austin community area was established in 1865 by Henry Austin, who had purchased 470 acres of land for a temperance settlement he named "Austinville." The area experienced steady growth from the 1870s to 1890s, largely due to steadily improving suburban railroad service. Many of these early residents were Germans and Scandinavians, while Irish and Italian families would begin coming to the area sometime later. By the 1890s, the settlement was home to 4,000 residents. In 1899, however, Austin was voted out of Cicero Township and incorporated into Chicago. After its incorporation into Chicago and the continued steady growth of the city and transportation lines, Austin became one of Chicago's best-served and fastest growing areas. By 1930, over 130,000 residents lived in Austin, including many Greek migrants. These Greek residents established the Greek-American Assumption parish within the Austin community on November 28, 1924, and held religious services in a frame building at the terminus of the Harrison streetcar line until the construction of the Assumption Greek Orthodox Church in 1937-1938. Austin remained a prominent neighborhood until the 1960s, when urban renewal and the construction of the Congress Expressway (now Eisenhower Expressway) resulted in the gradual economic decline of the area. Many of the Greek residents of Austin moved further out into the suburbs at this time, although the Assumption Greek Orthodox Church remained active. Housing disinvestment, vacancy, and demolition were rampant in Austin by the 1980s. Today, organizations such as the Organization for a Better Austin and nonprofit housing developers work to stabilize the community.

### Architect Peter E. Camburas

The Assumption Greek Orthodox Church was designed by Chicago architect Peter E. Camburas (1893-1985). Camburas was born on the Isle of Mytelili, Greece, off the coast of Turkey. In 1901, Camburas immigrated to Chicago with his family. He served in the Army Corps of Engineers in World War I, and was allowed to stay in France for a year after the war so he could attend the Ecole De Beaux Art in Paris. After returning to Chicago, Camburas continued his architectural studies at the Armour Institute in Chicago. He was hired by the Hall, Lawrence, & Ratcliffe, Inc. architectural firm in 1924, and worked as the chief architect on the Chicago Stadium in 1928-1929. He also helped design the Chicago Criminal Courts Building. In 1937, Camburas established his own architectural firm at 105 West Madison Street. Assumption Greek Orthodox Church was an early design by the new firm. He would go on to design 26 Greek Orthodox churches in Chicago, Illinois, the Midwest region, and beyond, as well as over 200 Jewel and Osco stores. Camburas' career spanned almost 60 years, during which time he became well known for his strong grasp on the Byzantine style of architecture. He died in Chicago on September 26, 1985.

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Assumption Greek Orthodox Church  
**SURVEY ID** 1-21

Other Camburas-designed Greek Orthodox churches in the Chicago area include St. Andrew Greek Orthodox Church (1955-1956) at 5649 North Sheridan Road in Chicago, and St. Nicholas Greek Orthodox Church (1970s) in Oak Lawn, IL (Figure 1). Both churches have a similar cruciform footprint to the Assumption Greek Orthodox Church, with varying architectural details. St. Andrew Greek Orthodox Church was constructed in 1955-1956. It does not have a dome and has a single tower at the front of the church. The smooth stone facade also differs, though somemany architectural details and the roof materials are very similar to Assumption Greek Orthodox Church. The architectural details, however, are not as articulate, ornate, or detailed as the earlier Assumption Greek Orthodox Church. St. Nicholas Greek Orthodox Church was constructed in the 1970s, and reflects some design preferences of the late-twentieth century, including a modern barrel roof and aluminum roofing, simplified arched windows, and simplified architectural details. Its floorplan, including a rear dome, resembles Assumption Greek Orthodox Church. Though all three churches reflect Camburas' mastery of the Byzantine style, Assumption Greek Orthodox Church is one of his firm's earliest and more ornate designs in the Chicago area.

Byzantine and Romanesque Styles

The Assumption Greek Orthodox Church is an example of the Byzantine style that dominates Greek Orthodox Church architecture, but also displays elements of the Romanesque style. The Byzantine style originated in the sixth century in Constantinople (modern-day Istanbul) during the reign of Eastern Roman Emperor Justinian. The most striking characteristic of the style is a hemispherical dome supported on pendentive vaults over a square base, with the most famous example being the Hagia Sophia, a great church constructed in Constantinople between 532 and 537 A.D. The style also features masonry exterior walls, groupings of arched windows, the use of columns, and a symmetrical square or octagonal plan. The exterior walls are usually left relatively plain, but are occasionally seen with alternating rows of stone and brick. Window groupings are a common feature in the style, with small windows often ringing the base of the structure's dome and larger windows occupying any gabled sides of the structure. Door and window openings usually display roman, segmented, or horse-shoe arches. Various column capitals are used in the style, with the columns often supporting secondary features of the structure while massive piers are used to support the dome's superstructure. The Byzantine style often relies upon multiple domes as the only external covering for the roof, and uses various materials to cover the roof.

The Romanesque style originated in the eleventh century in northern Italy, and is characterized by the round arch. The cruciform plan is the dominant floor plan of the style. The style also features masonry exterior walls, arched window and door openings, arcades supported by columns, vaulted roofs, and towers. The exterior walls are usually very thick in order to eliminate the need for buttresses. Round arches resting on Corinthian capitals are found in the style. The style's ceilings are barrel or tunnel-vaulted. The style's towers are usually constructed of masonry and vary in shape from square to circular or octagonal.

The Assumption Greek Orthodox Church embodies the Byzantine style in various ways, and displays certain elements of the Romanesque style. The relatively unadorned masonry facade and elevations of the structure are characteristic of the Byzantine style, as well as the copper-capped dome. Slender pairs of arched windows on the north and south elevations are also characteristic of the style, as well as the small windows wrapping around the base of the dome. The interior of the church depicts Byzantine iconography. The cruciform floor plan is representative of the structure's Romanesque-style elements. The west facade is also characteristic of the Romanesque style, with an arcade at the center of the facade and octagonal towers at the northern and southern ends. With the exception of a non-historic ramp and metal rails at the westernmost end of the north side elevation, the church's exterior retains all of its original features and materials.

**NRHP STATUS**

**DATE LISTED**

Eligible

**NRHP CRITERIA**

A  B  C  D  Not Applicable

**NRHP CRITERIA CONSIDERATIONS**

A  B  C  D  E  F  G  Not Applicable

**NRHP EVALUATION/JUSTIFICATION**

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Assumption Greek Orthodox Church  
**SURVEY ID** 1-21

The Assumption Greek Orthodox Church at 601 South Central Avenue was evaluated for listing in the National Register of Historic Places (NRHP) under Criteria A, B, and C and Criteria Consideration A using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The Assumption Greek Orthodox Church is associated with the Greek community in the Austin area. The church was built by the community ca. 1937-1938 to accommodate the growing number of Orthodox Greeks, and it has served the Austin Greek community and greater Greek community since its construction. However, the property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the Assumption Greek Orthodox is not eligible under Criterion A or B.

The Assumption Greek Orthodox Church is eligible under Criterion C and Criteria Consideration A. The structure embodies the Byzantine style in various ways, with Romanesque-style elements. The relatively unadorned masonry facade and elevations, paired windows with stone arch lintels, and interior Byzantine iconography are all representative of the style. However, the octagonal dome with paired arched windows and a copper-plated roof is the greatest Byzantine-style characteristic the church maintains. The portico on the facade, two octagonal towers, and cruciform footprint are all elements of the Romanesque style, as well as the red clay tile roof. The church was designed by notable local architect Peter E. Camburas. Though there are several other Camburas-designed Greek Orthodox churches in Chicago, Assumption Greek Orthodox Church is an early, and ornate representative example of his mastery of the Byzantine style of architecture. For these reasons, the Assumption Greek Orthodox Church is eligible under Criterion C and Criteria Consideration A as a representative work of a local master architect and as an example of the Byzantine architectural style in the Chicago area.

The property was not evaluated under Criterion D as part of this assessment.

The Assumption Greek Orthodox Church retains high levels of integrity, despite a minor non-historic alteration. It retains integrity of location, design, materials, workmanship, feeling, and association. Although the church still borders Loretto Hospital to the south and the Plato Learning Academy to the east, the appearance of a surface lot on the north side of West Harrison Street and alterations to Columbus Park west of the church have diminished the integrity of the building's setting. The construction of the Eisenhower Expressway south of the church also contributes to diminished integrity of setting. Since the structure is only eligible under Criterion C, its period of significance is the years it was constructed ca. 1937-1938 as well as the installation of the stained glass windows in 1959-1960.

**NRHP BOUNDARY**

The NRHP boundary for the Assumption Greek Orthodox Church is the western portion of parcel 16-16-300-001, not including the eastern portion of the parcel that includes the Plato Learning Academy. The parcel borders West Harrison Street to the north, South Central Avenue to the west, Loretto Hospital (parcel 16-16-300-018) to the south, and a parking lot to the east. This is the location that the structure has occupied since it was constructed ca. 1937-1938.

**SOURCES**

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Assumption Greek Orthodox Church  
**SURVEY ID** 1-21

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Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Photo 1 - Assumption Greek Orthodox Church



Facing east to west-facing facade from South Central Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Photo 2 - Assumption Greek Orthodox Church



Facing northeast to west-facing facade and south side elevation from South Central Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Photo 3 - Assumption Greek Orthodox Church



Facing southeast to west-facing facade and north side elevation from South Central Avenue and West Harrison Street intersection

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Photo 4 - Assumption Greek Orthodox Church



Facing southeast to north side elevation and west-facing facade from South Central Avenue and West Harrison Street intersection

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Photo 5 - Assumption Greek Orthodox Church



Facing southwest to north side elevation from West Harrison Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Photo 6 - Assumption Greek Orthodox Church



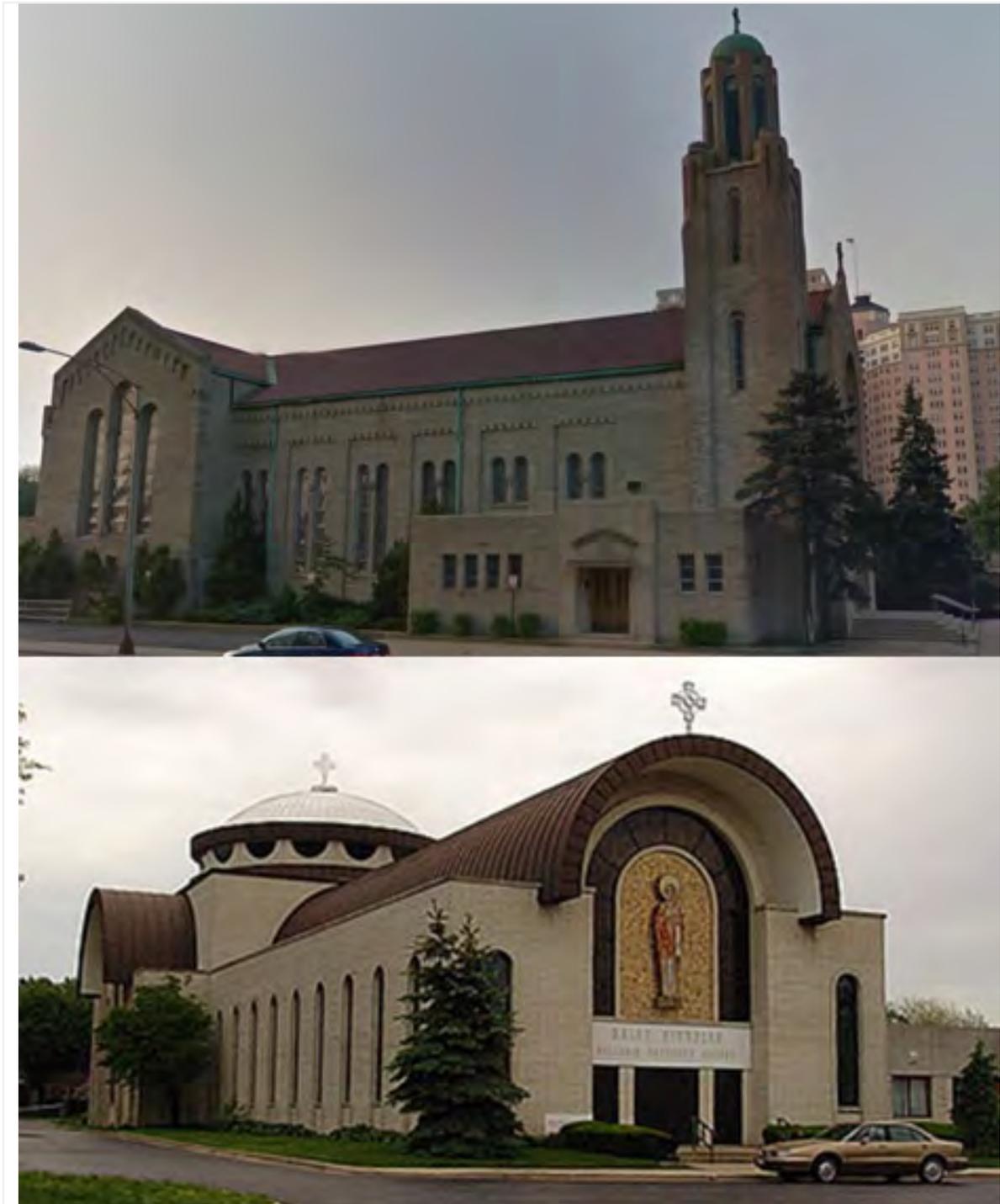
Close-up view of north side elevation details and dome

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Assumption Greek Orthodox Church  
SURVEY ID 1-21

Figure 1 - Comparative Examples



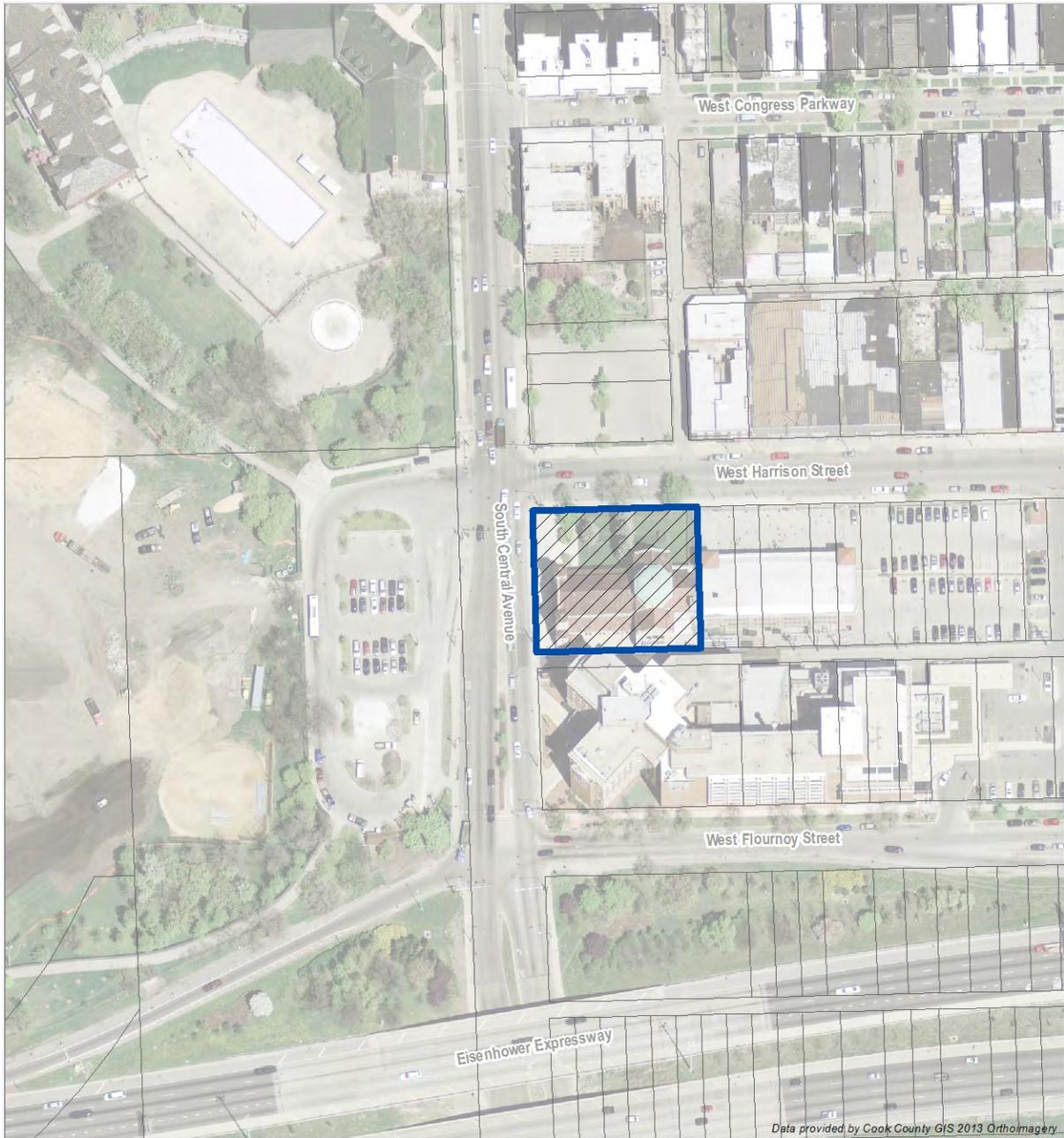
Top Photo: St. Andrew Greek Orthodox Church (Google Maps August 2015); Bottom Photo: St. Nicholas Greek Orthodox Church (<http://www.stnicholasil.org>)

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

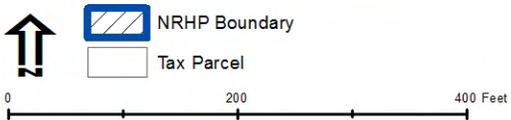
Assumption Greek Orthodox Church  
 SURVEY ID 1-21

Map - Assumption Greek Orthodox Church



Data provided by Cook County GIS 2013 Orthomageary

PROPERTY NAME: Assumption Greek Orthodox Church  
 ADDRESS: 601 South Central Avenue  
 Chicago, IL



## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
**SURVEY ID** 1-22

**NAME**

Loretto Hospital

**OTHER NAME(S)**

Austin Hospital, Frances E. Willard Hospital, Willard Hospital

**STREET ADDRESS**

645 South Central Avenue

**CITY**

Chicago

**OWNERSHIP**

Renaissance Management Company

**TAX PARCEL NUMBER**

16-16-300-018-0000, 16-16-300-019-0000, 16-16-300-020-0000, 16-16-300-021-0000, 16-16-300-022-0000, 16-16-300-023-0000, 16-16-300-024-0000, 16-16-300-040-0000

**YEAR BUILT SOURCE**

1923 Loretto Hospital Website, "The History of Loretto Hospital" (2015)

**DESIGNER/BUILDER**

John Edmund Oldaker Pridmore

**STYLE**

Beaux Arts

**PROPERTY TYPE**

Health Care

**FOUNDATION**

Stone/Limestone

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The Loretto Hospital at 645 South Central Avenue and 5536 West Flournoy Street is located at the northeast corner of South Central Avenue and West Flournoy Street. The hospital fronts South Central Avenue and West Flournoy Street and the alleyway that bisects the block the hospital occupies on an east-west axis. The hospital is comprised of an original building that exhibits an X-plan footprint, which dates to 1923-24, and multiple additions built between the mid-twentieth century and the present day. Two parking lots, one located east of the hospital building and a second located northeast of the hospital building at West Harrison Street and South Lotus Avenue, are associated with the hospital. A vacant lot, located on the south side of West Flournoy Street abutting the I-290 Eisenhower Expressway, is also owned by Loretto Hospital. Today, the Renaissance Management Company (RMC) manages the hospital.

The X-plan Loretto Hospital building, which is oriented west toward South Central Avenue, is a seven-story, Beaux Arts-style building. The building's overall design and fenestration patterns are symmetrical and uniform. Ornament is repetitious. The building is constructed of a reinforced concrete frame. The building is clad in limestone and brick. The X-plan building sits on a basement, the seventh story is set back from the building's sixth story, and the built-up roof is flat.

The building's facade is comprised of northwest and southwest-oriented wings, which create the building's V-shaped facade. These west wings are five bays wide and five bays deep. The building's facade is set back from South Central Avenue and fronted by a V-plan driveway and concrete sidewalk. At the facade's basement level and first story, there is a limestone base course and the exterior is clad with rusticated limestone tiles. The facade's upper stories are clad in red and buff-colored brick.

The building's V-shaped facade has a tri-partite configuration, formed by a center one-bay section that is oriented to the west. This section is flanked by the five-bay northwest wing's southwest elevation and the five-bay southwest wing's northwest elevation. Installed in 1970, a porte cochere supported by metal posts is attached to the building's tri-part facade and shelters the driveway and sidewalk that abut the facade. Between the facade's outer bays the porte cochere projects westward in a half-circle form. The porte cochere's fluted

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
**SURVEY ID** 1-22

cornice is likely metal. Upright letters attached to the porte-cochere's flat roof read "LORETTO HOSPITAL."

At the center section of the building's facade, a tri-partite, two-story, projecting, limestone bay houses the building's main entrance. The outer bays within this projecting tri-partite entrance bay encompass one bay from both of the facade's flanking sections and are oriented to the northwest and the southwest, respectively. The entrance, which is located at the ground level, along with the building's basement window, is comprised of paired, metal-frame glass doors. The entrance is reached by the sidewalk abutting the building's facade. A replacement three-light, metal-sash, sliding-light window is located above the entrance at the same level as the building's first-story windows. Fluted pilasters flank the entrance and this window and terminate in Corinthian capitals. A metal-frame, vertical-light window flanks each side of the center window in the projecting tri-partite entrance bay's outer sections. The tri-partite entrance bay terminates in a limestone entablature. The entablature's frieze contains raised panels and roundels and terminates in a dentiled cornice. A prominent, dentiled, swan's neck pediment, urn, and a stepped parapet wall top the entablature.

Flanking the center tri-partite projecting entrance bay, both wings contain four, square-form, basement-level windows at the ground level of the building's facade. All of the basement windows are infilled with brick; several contain small, single-light, horizontal windows within the brick infill. Each wing also contains four windows at the building's first story. Each window is comprised of a replacement, one-over-one, double-hung, metal-sash window with a limestone sill. The openings are topped by gauged limestone lintels and scoured volute keystones. At both wings, the facade's first story terminates in a limestone entablature with a molded cornice.

Though the facade's upper stories are clad with brick, the facade's center section and one bay immediately flanking this section on both wings are clad in limestone tiles. These tiles terminate in limestone quoins. Between the building's second and sixth stories, the fenestration pattern is symmetrical. One window is located at each story within the facade's center section and each wing houses five windows between the second and sixth stories. All are one-over-one, double-hung, metal-sash windows. The second-story windows feature a limestone sill course and each is topped by a limestone lintel with a fret motif and center roundel. Within the center limestone-clad portion of the facade, ornamented spandrel panels are located beneath the three third-story windows and feature festoon swags and shields. Between the third and fifth stories of the facade, all of these center windows feature limestone sills. At both wings, the facade's windows located between the building's third and fifth stories have limestone sills and limestone lintels with paneled keystones. The facade's sixth story windows feature a limestone sill course. At the wings, raised brick panels containing a raised diamond motif flank each window.

The building's sixth story terminates in a prominent, molded, limestone cornice featuring a leaf-and-dart motif, large dentils, and a lion's head motif. The cornice is capped by a brick parapet wall with limestone coping. Here, the center limestone-clad portion of the facade houses a cartouche surrounded by festoon swags. The building's seventh story is set back from the sixth story; only a three-bay-wide portion of the seventh story is visible at the building's facade. This brick-clad portion of the seventh story is divided into three bays by limestone pilasters. The central bay continues the design from the lower stories with its limestone facing framed on either side by brick walls. The central bay contains a ten-pane window while the other bays display large glass-block windows, which are likely replacements. The three windows are capped by an entablature. The center bay features a limestone frieze with a center roundel and limestone panels; the frieze topping the outer bays contains brick. The entablature terminates in a molded limestone cornice, capped by a brick and limestone parapet wall. The parapet wall's center bay is clad in limestone and peaks in a slight arch. The outer bays feature brick and limestone quoins. The parapet wall of this three-bay-wide section of the seventh story terminates in a simple limestone cornice.

The northwest wing's northwest elevation, which is oriented towards the intersection of South Central Avenue and the north alleyway, and the southwest wing's southwest elevation, which is oriented towards the intersection of South Central Avenue and West Flournoy Street, have both been significantly altered. Both elevations' center three bays are now obscured by the ca. 1970 addition of projecting brick-clad sections, which begin at the ground level and terminate at the building's sixth story. The side elevations of both brick projecting sections contain a vertical band of metal-frame, fixed-light windows that vary in size and are flanked by brick pilasters. The building's original portions of both side elevations, which are still visible and intact, comprise the outermost bay and one window, which flank each side of both projecting brick sections. Here, the wings' side elevations are

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
**SURVEY ID** 1-22

identical to the outer sections of the building's facade, most notably featuring the same application of limestone at the ground level and first story, brick at the upper stories, limestone quoins, replacement one-over-one metal-sash windows, sill and lintel styles, limestone entablature, and brick and limestone parapet walls.

The X-plan building's south side elevation of the original building also exhibits a V-plan formation and is formed by the southwest wing's five-bay, northeast-facing elevation, a one-bay center section oriented south to West Flournoy Street, and the rear southeast wing's two-bay, southwest-facing elevation. This side of the building is identical to the facade, featuring the same exact application of materials and ornament and the same fenestration pattern at each story. The only exception being that this side of the building lacks the center, two-story, projecting bay entrance. Basement-level and first-story windows are present instead of an entrance. Additionally, the southeast wing contains two windows at each story instead of five windows and some window openings are now infilled with brick, instead of the replacement one-over-one windows.

The north side of the building also features a V-plan formation, formed by the northwest wing's five-bay, northeast-facing elevation, a center one-bay section that is oriented to the north, and the rear northeast wing's two-bay northwest-facing elevation. This elevation is not treated with the same level of detail as the facade and south side elevation and is clad in brick. Additionally, the elevation was not accessible during survey, but aerial images indicate that there is a central first-story entrance and the fenestration pattern is similar to that of the building's south side elevation. The northwest wing contains five windows, the center section houses one window, and the northeast wing contains two windows at each story. The building's seventh story is present at this side of the building and features an irregular fenestration pattern consisting of a single window on the east side of the northwest wing, no windows on the center section, and two windows on the northeast wing.

The X-plan building's rear, east half is comprised of two truncated wings, oriented to the northeast and the southeast. The east wings are two bays deep and five bays wide. The northeast wing's northeast elevation and the V-form rear elevation, formed by the northeast and southeast wings, are clad in brick. The lower stories of these elevations are obscured by several rear additions to the original X-plan building, including what was originally built as a one-story section attached to the northeast wing, but is now three stories high. The fenestration pattern at these elevations is also irregular and the building's seventh story is present, but it is clad in brick. The southeast wing's southeast elevation is completely obscured by an eight-story addition completed in 1970.

The building's roof, present at the sixth and seventh stories of the X-plan building, is built-up and flat. The roof contains numerous components of the building's HVAC system and a one-story section that houses an entrance to access the roof.

Originally built along with the X-plan building in 1923-24, a rear section with a V-plan footprint is attached to the northeast wing's northeast elevation. Constructed of a reinforced concrete frame, this section was originally one-story high, but today a portion of the section is three stories in height. At the three-story portion of the section, the northwest and north elevations are oriented towards the alleyway that is located in the center of the block. Both the one and three story portions of the section of the building have flat roofs. The three-story portion of the building contains a prominent brick smokestack. Built between 1950 and 1951, a three-story, brick-clad addition with a flat roof is attached to the east elevation of the 1923-24 V-plan section of the building.

A Modern-era, brick-clad addition consisting of an eight-story wing attached to the original X-plan building's southeast wing and a five-story wing attached to the eight-story wing's east elevation was completed in 1970. The eight-story wing exhibits a rectangular-plan footprint, fronts West Flournoy Street, and has a flat roof. A stucco-covered structural framework divides the West Flournoy Street south elevation into seven bays. The bays at each story of the building contain tri-partite, multi-pane, metal-frame vertical and horizontal lights. This framework and fenestration pattern is also present at the addition's north elevation. Together, the two wings form an L-shaped footprint. The five-story wing fronts West Flournoy Street and a rear parking lot located east of the hospital. The wing's first story was altered in 2009, with the addition of a new emergency center, attached to the five-story wing's east elevation. The wing's south and east elevations contain glass curtain walls at the first story. The east elevation contains an entrance, comprised of automatic sliding doors, reached by a raised concrete patio covered with metal railings. At each elevation of the building, the wing's fourth story is comprised of a band of metal-frame, multi-light windows divided by concrete bands and piers. The wing's fifth story is

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
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setback. The fifth story's walls are angled curtain walls, likely creating an atrium-like space within the building. The wing's roof is flat. A two-story, rectangular-plan, brick-clad section tops both the eight-story and five-story wings. The letters "LORETTO HOSPITAL" are attached to the section's east elevation. This section has a flat roof. The 2009 emergency center addition, which abuts the five-story wing's east elevation, is constructed of brick and fronts the hospital's rear parking lot. A porte cochere with a flat roof is attached at the north end of the emergency center's east elevation. The porte cochere is attached to an awning, which wraps around the emergency center's southeast corner and shelters the entrance to the 1970 five-story wing. The 2009 addition features a flat roof, which contains HVAC equipment.

Three flower beds are located at the building's facade at South Central Avenue. These beds contain low shrubs and flowers. Foundation plantings also abut the facade. Concrete sidewalks parallel South Central Avenue and West Flournoy Street. Panels of grass parallel the building and sidewalk along West Flournoy Street. The paved surface-level parking lot located east of the building is enclosed by an iron fence and is accessed from West Flournoy Street, South Lotus Avenue, and the alleyway located immediately north of the hospital. A second parking lot, located northeast of the hospital, is accessed from West Harrison Street at South Lotus Avenue. Median strips within the parking lot features panels of grass, shrubs, and trees. A grass, vacant lot, owned by the hospital and located on the south side of West Flournoy Street, contains deciduous trees.

### HISTORY/DEVELOPMENT

Located on Chicago's west side, Loretto Hospital is situated in the South Austin area of the Austin neighborhood, the city's Community Area 25. Originally built as Austin Hospital, between 1923 and 1924, the building has undergone several renovations and received multiple additions that date from the mid-twentieth century to the early twenty-first century. The original hospital building occupies parcel 16-16-300-018-0000. In its entirety, the Loretto Hospital complex, which includes the original hospital, multiple additions, two parking lots, and a vacant lot, now encompasses a much larger area and a number of parcels. The hospital complex is roughly bound by South Central Avenue to the west, West Flournoy Street to the south, West Harrison Street to the north, and South Lotus Avenue to the east.

Several west side doctors led the effort to build Austin Hospital, a proprietary, for-profit institution. Public and for-profit hospitals became increasingly more common after the turn of the century, as trends in healthcare shifted away from privately-owned and operated hospitals with religious affiliations. Construction on the seven-story, Beaux Arts-style building began in early March 1923 at the northeast corner of the intersection of South Central Avenue and West Flournoy Street, directly across from Columbus Park. British-American architect John Edmund Oldaker Pridmore, commonly referred to as J. E. O. Pridmore, designed the X-shaped Austin Hospital building. Early renderings indicate that the building's extant southwest and southeast-oriented wings were originally designed with extensions that projected on a north-south axis from each angled wing. It is not known why Pridmore's original plans were not followed. However, the X-shaped footprint was still executed, with longer northwest and southwest wings and truncated northeast and southeast wings. The X-shaped footprint was selected to ensure that each patient room would have a window, natural light, and ventilation.

The hospital's northwest and southwest wings were completed by December 1923. In June 1924, the remaining work was projected to be finished in the early spring of 1925. At this point in mid-June, estimates of the project's total cost reached \$1 million, a dramatic increase from an original \$387,000 budget. Research did not reveal if the Austin Hospital project carried over into 1925; several sources only identify 1923-24 as the construction timeframe. Once completed, the hospital was equipped with short and long-term patient facilities, allowing Austin Hospital to operate as both a hospital and a sanitarium. Every floor had a solarium for patients to gather and mingle and each patient room included a private bathroom, telephone, and a fumigating wardrobe and had a radio connection. Austin Hospital was also equipped with hydrotherapy, X-ray, dental, and obstetrics departments and 210 patient beds. A one-story, V-plan section, which housed the kitchen and laundry facilities, was constructed abutting the hospital's rear, northwest wing. A board, the Austin Hospital Association, managed and operated the facility.

In 1928, the Frances E. Willard National Temperance Hospital, a long-established institution in Chicago, purchased Austin Hospital. Founded in 1886 as the National Temperance Hospital, the Frances E. Willard National Temperance Hospital was originally located on South Cottage Avenue. In 1903, the hospital relocated for the fourth time to the city's Old Medical District, an area on the west side roughly bound by Congress,

## Historic Resources Survey

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**NRHP STATUS** Not Eligible

Loretto Hospital  
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Ashland, Polk, and Lincoln Streets, where it remained for twenty-five years. In 1910, the hospital was renamed as a dedication to social reformer and suffragist Frances E. Willard. When it was announced that Austin Hospital had begun facing financial difficulties and the building would be sold by a court order, the Frances E. Willard National Temperance Hospital purchased the building. Austin Hospital also took on the Frances E. Willard name and a formal opening was held in May 1928.

The hospital operated under the Frances E. Willard name until 1936-37, when the hospital underwent its second reorganization because of more financial issues. A group of citizens stepped in to save and manage the hospital, which they renamed Willard Hospital. A Catholic order, the Sisters of St. Casimir purchased Willard Hospital on December 10, 1938, the Feast of Our Lady of Loreto. Though the hospital's name is derived from this holiday, Loretto Hospital is spelled differently than Loreto, Italy.

The Sisters were already in charge of operating another hospital in Chicago. Hospitals established and managed by Catholic orders was a common practice throughout the United States, but these religiously-affiliated hospitals were becoming less common during the first half of the twentieth century, due to the rise of public and for-profit hospitals. Throughout its affiliation with the Sisters, an auxiliary was relied on to raise money for Loretto Hospital. The building underwent one month of renovations and repairs before it reopened on January 16, 1939 as Loretto Hospital, named in honor of the Catholic holiday that coincided with the building's purchase. The Sisters made further improvements and in late 1941, Loretto Hospital held an open house showcasing newly refurbished patient rooms and the new tile and scrub sinks installed in the maternity and surgery departments.

In 1946, the Sisters of St. Casimir unveiled plans for a new \$25,000 psychiatric unit on the building's third floor, which would allow the hospital to care for short and long-term patients. The new unit opened in April 1947, reportedly the first of its kind in a Catholic general hospital in Chicago. In May 1949, Loretto Hospital became affiliated with Loyola University's school of medicine. In response, the Sisters outfitted the hospital with new obstetrician facilities, additional rooms for neurosurgery, and improved nursing facilities. At this time, Loretto Hospital had a capacity of 125 beds and eighty physicians.

Between 1950 and 1951, a two-story, rectangular-plan addition was built onto the rear, one-story, V-plan section at the rear of the hospital. This addition likely housed additional facilities, including a laundry area. When the Congress Expressway, now the I-290 Eisenhower Expressway, was built in the early 1950s, the hospital lost a parking lot located on the south side of West Flourney Street; today, a vacant lot. In December 1955, Loretto Hospital received a \$77,000 Ford Foundation grant to improve and expand the hospital's services to the public. The grant was likely used to fund a portion of the twenty-room addition to the psychiatric unit, designed by the Chicago architectural firm J. W. Bagnuolo & Associates. The addition included a roof-top garden, a personal laundry room and kitchenette for patients, and recovery and occupational therapy rooms for a total cost of \$200,000. Though it was completed in 1958, the exact location of this addition is unknown. Located in the path of the psychiatric unit addition, an existing main-floor chapel was also remodeled that year. Loretto Hospital chaplain Reverend W. Calek selected mahogany paneling and an oak alter and pews for the space. Plans to expand the hospital even further were also underway by the late 1950s.

In 1963, Loretto Hospital medical staff purchased the two parcels of land at 5538 and 5540 West Flourney Street and presented the deeds to the Sisters of St. Casimir. This was the final component of a plan to purchase six parcels of land, begun earlier in 1957. The additional parcels would allow the Sisters to expand the hospital along West Flourney Street. In 1965, the Sisters announced plans to build a four-story addition and to renovate the existing hospital. One year later, they received a \$1.1 million Hill-Harris federal grant, which would fund a portion of the project. In preparation for the addition, four West Flourney Street buildings were demolished in August 1967, and work began in 1968. By this time, the original plans were abandoned for two additional units, comprised of an eight-story wing and a four-story wing, connected to each other and to the hospital building, along with its renovation. When the project reached its half-way point in 1969, the second unit was increased from four to five stories.

The project was completed in 1970 at a cost of approximately \$6 million. Fronting West Flourney Street, the eight-story unit housed semi-private rooms for eighty-eight patients, an intensive medical care unit, a physical therapy section, dietary department, and a cafeteria. The five-story unit, which also faced West Flourney Street, housed the hospital's new emergency room, an outpatient Family Health Center, designed to provide Austin residents

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
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with access to primary care physicians, along with X-ray and laboratory departments. The original hospital building also underwent exterior and interior renovations. The ca. 1923-24 hospital building received a new entrance at South Central Avenue and original fire escapes were enclosed by brick projections. Interior renovations and upgrades included air conditioning upgrades, sound proofing, new operating rooms, larger recovery rooms, and the addition of semi-private and private rooms for patients. The Sisters of St. Casimir continued to expand the hospital's services during the 1970s. An outpatient mental health center, formerly located in a nearby house on West Flournoy Street, moved into the hospital (1971), an alcoholic treatment and education program was established (1973), a pediatrics unit opened (1976), and a medical surgical unit opened (1977).

In 1990, Loretto Hospital nearly lost federal Medicare and Medicaid funding when unsanitary surgical suites and outdated medications were found during an inspection. By this time, Loretto Hospital was the only surviving hospital in the Austin community and without this federal funding, the hospital would close. The Sisters of St. Casimir took action quickly, developing a plan, and the necessary changes were made. Still, the Sisters resigned in 1991 and a board of directors and a management company, Renaissance Management Company (RMC), acquired Loretto Hospital. Under the RMC, the Loretto Hospital faced nearly two decades of financial setbacks, making it difficult for the company to expand the hospital's services or implement new programs. The Loretto Hospital Foundation (LHF) was established in 2000 to fundraise for the hospital. In 2009, the hospital opened the Kimberly A. Lightford Emergency Department, funded by \$8.2 million in capital improvement funds and named for Illinois State Senator Kimberly A. Lightford. Following additional funding, a new pharmacy for patients and Austin residents opened after 2013. Today, as a non-for-profit hospital, Loretto Hospital is the Austin community's largest employer, serving approximately 33,000 individuals each year.

### Austin

Loretto Hospital is located in Austin, Chicago's Community Area 25, which encompasses Galewood, the Island, North Austin, South Austin, and portions of the West Humboldt Park neighborhoods.

Located on Chicago's western border, 7 miles west of the Loop, the city's Central Business District, Austin was founded in 1865 by developer Henry Austin, who purchased 470 acres for a temperance settlement named Austinville. By 1874, the village had nearly 1,000 residents due to improved suburban railroad service. It continued to grow to over 4,000 residents by the 1890s, becoming the largest settlement in Cicero Township. In 1899, Cicero Township residents voted Austin out of the township and it was annexed to Chicago. Despite annexation, Austin residents attempted to maintain a separate identity through the early twentieth century, building an Austin Town Hall in 1929.

Austin was initially settled by upwardly mobile German and Scandinavian families, followed by Irish and Italian families who built many of the neighborhood's mid-twentieth century Roman Catholic churches. In the 1930s, many Greek immigrants arrived in south Austin. They constructed the Byzantine-style Assumption church on Central Avenue. In the late 1960s, Austin's population shifted, becoming predominantly African American by 1980.

By 1920, Austin had become a dense urban neighborhood known for its excellent public transportation. The neighborhood was serviced by a street railway every half-mile to downtown Chicago as well as the Lake Street "L" rapid transit system. Commercial corridors developed around the transit lines, primarily along Madison Street, Chicago Avenue, and Lake Street. However, by the mid-twentieth century, Austin was a predominantly residential community with major industrial areas to the east, north, and south. Its early twentieth-century large-frame homes were replaced by dense housing developments, though the nineteenth-century village's residential core of Neoclassical and Queen Anne-style houses remained. In north Austin, housing consisted of brick two-flats, small frame houses, and brick Chicago bungalows while south Austin was characterized by row houses, corner apartment buildings, and numerous brick three-flats and courtyard apartment buildings. South Austin was also home to the Jens Jensen-designed Columbus Park, a prairie park featuring a lagoon, refectory, winding paths, a golf course, a swimming pool, and athletic fields. Constructed in the 1950s, the Congress Expressway (now Eisenhower Expressway) took the park's south nine acres as well as other neighborhood buildings in its pathway.

## Historic Resources Survey

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**SURVEY ID** 1-22

### Beaux Arts Style

Loretto Hospital is an example of a 1920s Beaux Arts-style building that has been significantly altered over time, diminishing the building's integrity and original appearance.

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth century American architects were trained at the École des Beaux Arts in Paris, France where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

Though the original brick and limestone Loretto Hospital building, dating to 1923-24, was constructed in the Beaux Arts style and retains many original exterior features, the building's original appearance has been greatly diminished due to several significant alterations to the building. The hospital's main entrance, which features fluted Corinthian pilasters and a prominent swan's neck pediment, is now obscured by a large porte cochere, completed in 1970. Though the building retains its highly-repetitive fenestration pattern, a tenant of the style, the building's original, multi-light, double-hung windows have been removed and replaced with metal-frame windows. Additionally, the original appearance of the east wings' northeast and southeast elevations is obscured by six-story, brick projections built in 1970, which completely obscure the original appearance of these elevations. Other elevations are obscured by rear additions to the building, including the Modern-era eight-story addition that is attached to the original building's southeast wing. This addition, along with the five-story Modern-era addition and the 2009 emergency center addition, has altered the original appearance and feeling of the 1920s hospital building.

#### NRHP STATUS

#### DATE LISTED

Not Eligible

#### NRHP CRITERIA

A  B  C  D  Not Applicable

#### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

#### NRHP EVALUATION/JUSTIFICATION

Loretto Hospital was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Loretto Hospital, originally Austin Hospital, was established as a for-profit hospital in the early 1920s at a time when proprietary hospitals were becoming more common throughout the United States. However, the hospital was taken over by a Catholic order, the Sisters of St. Casimir, as hospitals operated by religious organizations were becoming less common due to the cost of operating healthcare institutions. Many of the hospital's community outreach-centric programs, addiction services, and emergency services were established during the second half of the twentieth century, particularly after 1970. Research did not reveal the property to be associated with any events that have made a significant contribution to the broad patterns of United States history and therefore, Loretto Hospital is not eligible under Criterion A.

Research did not reveal any significant associations with the lives of persons significant in the past and therefore, Loretto Hospital is not eligible under Criterion B.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
**SURVEY ID** 1-22

Though the original portion of Loretto Hospital is a Beaux Arts-style building constructed between 1923 and 1924, the original appearance of the building has greatly been changed due to alterations, additions, and the replacement of original materials, most notably windows and doors. Therefore, the hospital no longer retains a significant amount of integrity to convey its architectural importance or original appearance. Additionally, the building's X-plan footprint, selected by architect J. E. O. Pridmore to increase natural light and ventilation within the building, is hindered by additions that have resulted in the loss of windows on several elevations of the building. Therefore, Loretto Hospital is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
**SURVEY ID** 1-22

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Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Loretto Hospital  
SURVEY ID 1-22

Photo 1 - Loretto Hospital



Facing east to west-facing facade from South Central Avenue

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Loretto Hospital  
SURVEY ID 1-22

Photo 2 - Loretto Hospital



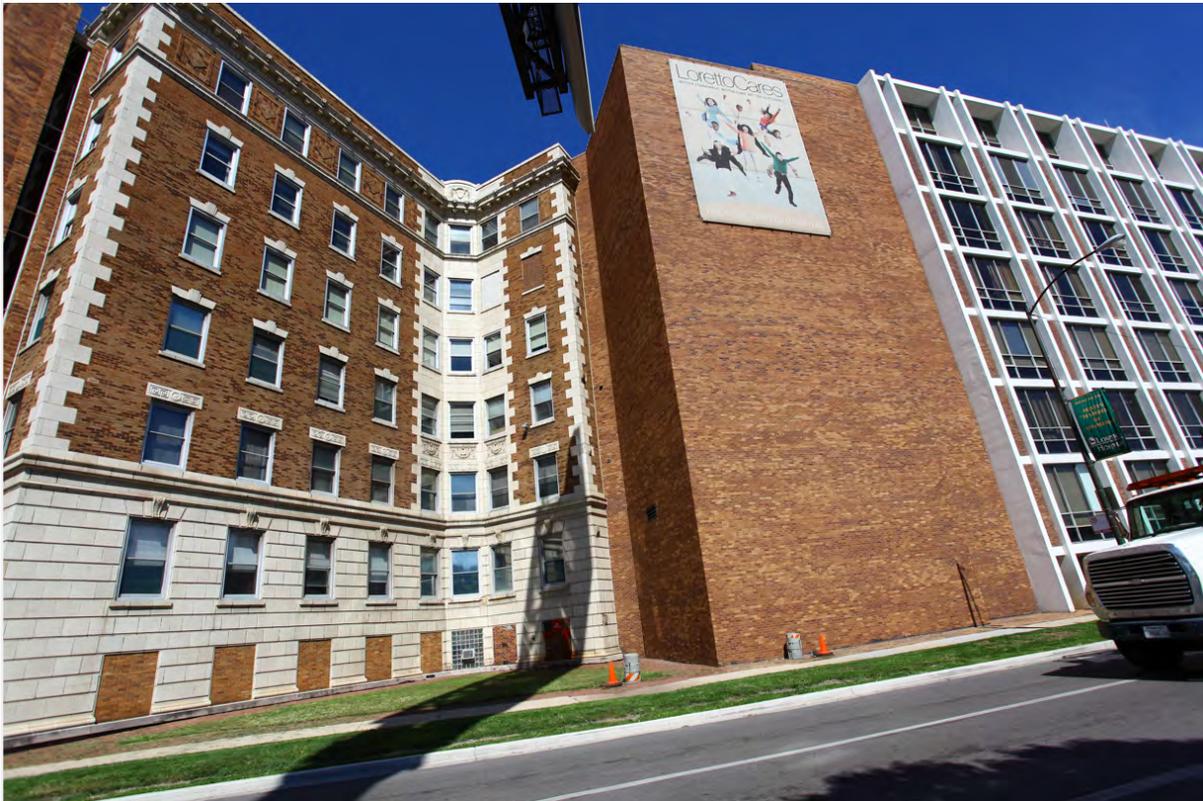
Facing northeast to west-facing facade from across South Central Avenue

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

Loretto Hospital  
**SURVEY ID** 1-22

Photo 3 - Loretto Hospital



Facing north to south side elevations of 1923-1924 building (left) and ca. 1970 addition (right) from West Flournoy Street

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Loretto Hospital  
SURVEY ID 1-22

Photo 4 - Loretto Hospital



Facing northeast south side elevations of 1923-1924 building (left) and ca. 1970 addition (right) from West Flournoy Street

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Loretto Hospital  
SURVEY ID 1-22

Photo 5 - Loretto Hospital



Facing north to south side elevation of ca. 1970 addition from parking lot

**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

Loretto Hospital  
SURVEY ID 1-22

Photo 6 - Loretto Hospital



Facing southwest to north side elevation and east rear elevation of ca. 1970 addition from parking lot near West Harrison Street

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

Loretto Hospital  
 SURVEY ID 1-22

Map - Loretto Hospital



*Data provided by Cook County GIS 2013 Orthoimagery*

PROPERTY NAME: Loretto Hospital  
 ADDRESS: 645 South Central Avenue and 5536 West Flournoy Street  
 Chicago, IL


 Property Boundary  
 Tax Parcel

0 200 400 Feet

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

New Precious Grove Missionary Baptist Church  
**SURVEY ID** 1-23

**NAME**

New Precious Grove Missionary Baptist Church

**OTHER NAME(S)**

Ideal Theatre

**STREET ADDRESS**

514 South Cicero Avenue

**CITY**

Chicago

**OWNERSHIP**

Unknown

**TAX PARCEL NUMBER**

16-16-221-077-0000

**YEAR BUILT SOURCE**

1912 Cinematic Treasures Website, "The Ideal Theatre" (2015)

**DESIGNER/BUILDER**

Unknown

**STYLE**

No Discernible Style

**PROPERTY TYPE**

Religion/Funerary

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

New Precious Grove Missionary Baptist Church is a one-story, flat-roof, brick commercial building with a concrete foundation. The building was constructed in 1912 at 514 South Cicero Avenue in Chicago's South Austin neighborhood, and faces east to South Cicero Avenue. The east-facing facade has some Sullivanesque details, a brick-filled window wall, and a simple triangular parapet. The north and south side elevations are comprised of common brick and have no openings. A brick chimney is located at the west end of the roof.

The east-facing facade originally comprised a five-bay enframed window wall. The enframed window wall is now infilled with painted brick and comprises three bays with a central entrance flanked by rectangular replacement glass block windows on either side. All openings have simple brick surrounds. The entrance is covered by a metal gate and has an inset triangular pediment outlined with stone and filled with brick. Both windows have a stone sill and an inset infilled triangular transom window. The remaining facade is also painted brick. Simple geometric brick patterns decorate the facade on all three sides of the brick-infilled former window wall. Header brick frames the north and south sides of the former window wall and north and south corners of the facade. A vertical row of projecting red header brick ending in a cross motif flanks both sides of the former window wall. A pair of projecting header bricks are located just below the cross on either side. Above the former window wall, two rows of slightly projecting red brick is flanked by a row of header brick on either side. A stylistic floral panel is located in the middle of the facade above the entrance. Pairs of header bricks project just below a row of projecting soldier brick suggesting dentils under the cornice. The cornice consists of two rows of slightly projecting brick. A rectangular sign anchored to the parapet by a metal pole reads "NEW/ PRECIOUS GROVE/ MISSIONARY BAPTIST/ CHURCH/ 'Christ is the Answer'/ Pastor, Rev. Lee Allen Jr." The sign is also anchored by two metal chains attached to a metal pole projecting above the parapet. The triangular parapet is outlined by a row of header brick and has stone coping.

The north and south side elevations have a common bond and tile coping. The north elevation faces a grassy alley and has a brick-filled window or doorway. The south elevation has a concrete watertable and faces a parking lot. The west rear elevation was not accessible during survey.

**HISTORY/DEVELOPMENT**

New Precious Grove Missionary Baptist Church was constructed in 1912 as the Ideal Theatre. At that time, the address was 518 South 48th Avenue. South 48th Avenue changed to South Cicero Avenue in 1913, and the address was changed to 514 sometime in the last several decades. The original owner, Peter Schuchmann hired Chicago architect Solon B. Prindle to design the theater. Prindle, originally of Villa Ridge, Illinois, designed

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

New Precious Grove Missionary Baptist Church  
**SURVEY ID** 1-23

homes, commercial buildings, and municipal buildings, including the Pulaski County Jail and Courthouse. Open until 1923, the Ideal Theatre's original facade featured an enframed window wall with Sullivanesque details, including a stylistic floral panel, lion head panels, geometric designs, and a simple pediment. The original facade also appears to have been painted white with the vertical cross motifs and projecting brick courses below the cornice left bare. This building type was common of small early twentieth century commercial buildings. After closing, the building became a store, as indicated on the 1950 Chicago Sanborn Map.

As Austin and South Austin experienced population change during the Great Migration, new African American populations moved to Chicago from the south to work in World War II-related industry. Available storefronts presented an affordable location for new residents to form small, tight-knit congregations. New Precious Grove Missionary Baptist Church was one of these congregations, though it is unclear when the church moved into the building. A 1964 article on Chicago storefront churches lists "Precious Grove M.B. Church" among the congregations of Chicago, but does not include an address. The church is mentioned again in obituaries from the mid-1990s. Including "New" in the title likely indicates the congregation broke off from an established southern congregation as members migrated north to Chicago. The original southern congregation may be Precious Grove Missionary Baptist Church in Crumrod, Alabama. New Precious Grove Missionary Baptist Church likely enclosed the original enframed window wall with brick and new window and door openings as the triangular pediments over the current facade openings suggest a religious congregation. Other facade alterations include brick painted in various colors to delineate the remaining details and sections of the facade, and the removal of the original lion head panels, two of the three original stylized floral panels, and the original exterior light fixtures.

The commercial building stock around New Precious Grove Missionary Baptist Church changed dramatically between the early 1970s and late 1980s, experiencing widespread demolition and neglect that continue to characterize the block today. New Precious Grove Missionary Baptist Church stands between a parking lot and an abandoned storefront.

### Austin

Located on Chicago's western border, 7 miles west of the Loop, Austin was founded in 1865 by developer Henry Austin, who purchased 470 acres for a temperance settlement named Austinville. By 1874, the village had nearly 1,000 residents due to improved suburban railroad service. It continued to grow to over 4,000 residents by the 1890s, becoming the largest settlement in Cicero Township. In 1899, Cicero Township residents voted Austin out of the township and it was annexed to Chicago. Despite annexation, Austin residents attempted to maintain a separate identity through the early twentieth century, building an Austin Town Hall in 1929.

Austin was initially settled by upwardly mobile German and Scandinavian families, followed by Irish and Italian families who built many of the neighborhood's mid-twentieth century Roman Catholic churches. In the 1930s, many Greek immigrants arrived in south Austin. They constructed the Byzantine-style Assumption church on Central Avenue. In the late 1960s, Austin's population shifted, becoming predominantly African American by 1980.

By 1920, Austin had become a dense urban neighborhood known for its excellent public transportation. The neighborhood was serviced by a street railway every half-mile to downtown Chicago as well as the Lake Street "L" rapid transit system. Commercial corridors developed around the transit lines, primarily along Madison Street, Chicago Avenue, and Lake Street.

By the mid-twentieth century, Austin was a predominantly residential community with major industrial areas to the east, north, and south. Its early twentieth-century large-frame homes were replaced by dense housing developments, though the nineteenth-century village's residential core of Neoclassical and Queen Anne-style houses remained. In north Austin, housing consisted of brick two-flats, small frame houses, and brick Chicago bungalows while south Austin was characterized by row houses, corner apartment buildings, and numerous brick three-flats and courtyard apartment buildings. South Austin was also home to the Jens Jensen-designed Columbus Park, a prairie park featuring a lagoon, refectory, winding paths, a golf course, a swimming pool, and athletic fields. Constructed in the 1950s, the Congress Expressway (now Eisenhower Expressway) took the park's south 9 acres as well as other neighborhood buildings in its pathway. The demographics of Austin changed as African Americans moved into the area after World War II. In the following decades, commerce

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

New Precious Grove Missionary Baptist Church  
**SURVEY ID** 1-23

moved to the suburbs and north side, causing vacancy, demolition, job loss, and poor housing conditions in the area. Today, neighborhood organizations such as Organization for a Better Austin have formed to improve life in Austin.

### Early Theaters

In 1894, Andrew M. Holland's phonograph parlor in New York showed the first moving picture using Edison's Kinetoscope. The Kinetoscope showed a moving scene viewed through a small hole by an individual viewer. Several years later, the first Vitascope projected the motion picture on a screen so an entire audience could view the picture together. Soon vaudeville theaters began showing motion pictures along with other forms of entertainment. Communities without a vaudeville theater invited itinerate film exhibitors to set up shop in an empty storefront. After Tally's Electric Theatre opened in Los Angeles in 1902 devoted entirely to motion pictures, other movie theaters popped up all over the country. Small theaters, such as the Ideal Theatre, entirely replaced the empty storefront model by 1912. These small theaters were simple buildings with a screen and seating, sometimes including an orchestra pit.

Chicago has many historic theaters throughout the city. Mid-sized theaters still in use include the Beaux Arts-style Music Box Theater at 3733 North Southport Avenue; the Beaux Arts and Art Deco-style Morse Theater at 1328 West Morse Avenue; and the turn-of-the-century California Theatre at 1002 North California Avenue, which is now a lounge featuring musical acts.

### Storefront Churches

Storefront churches such as New Precious Grove Missionary Baptist Church are common in urban African American communities across the United States. As Southern African Americans migrated north to take jobs in large industrial cities, established African American Congregations provided social services and welcomed the new population. However, as more southerners came north to work in World War II-related industry during the Great Migration, the huge influx created a large population of Southern African Americans with their own religious culture different from the established congregations. This population often came from small, rural churches and did not always feel welcome at the established congregations due to cultural and socio-economic differences. They formed home churches and rented storefronts to house small congregations similar in size and culture to those in their home town. These churches were located in the heart of new African American neighborhoods; and as commerce moved out, new churches moved in, becoming an anchor of society and providing social services, education and financial resources, community events, and religious leadership. Storefront churches in urban areas continue to play a big part in communities today, often having unique names such as New Precious Grove Missionary Baptist Church. Today's storefront churches not only service the African American community, but Latino and Asian populations as well.

In Chicago, storefront churches were often established by migrants from the same area in the south. Sometimes, so much of a southern congregation would migrate to Chicago that their pastor would join them. Groups of migrants with similar backgrounds would start community prayer meetings. As these prayer meetings grew, eventually the group would begin a storefront church. If a church included a congregation from a specific southern church, they often identified with the historic congregation by calling the church by the same name, and including the word "New" in the title.

Storefront church architecture is simple, making few changes to the existing building. Sometimes congregations altered the storefront for safety, and sometimes added religious motifs. Some churches have brick-filled former enframed window walls like New Precious Grove, such as Livestone M.B. Church at 2101 South Millard Avenue. Simple crosses adorn the first story, and the second story remains painted but unaltered. Others, such as Greater New Foundation Church of God at 9522 South Colfax Avenue, have put metal bars over the storefront windows and doors. Others, such as New Birth Holy Temple at 5416 West North Avenue, still have the original window wall with no recent changes to the storefront. These churches are only a few of the dozens of storefront churches in Chicago.

### Sullivan-esque Style

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

New Precious Grove Missionary Baptist Church  
**SURVEY ID** 1-23

Created by prominent architect Louis Sullivan, the Sullivanesque style was developed in response to the emergence of tall, steel-frame skyscrapers in the 1890s. Like Chicago School buildings, Sullivan divided the new building type into three distinct parts, but through the use of design and ornamentation. The base featured a prominent entry level, the middle section had bands of windows and vertical piers, and the top was capped by a highly decorative cornice, often featuring round porthole windows. Sullivanesque-style buildings are characterized by Art Nouveau influences, using geometric forms, curving lines, stylistic foliage, and Celtic-inspired entwined patterns as ornamentation. The urban Sullivanesque style is primarily seen in large cities or regional centers. In Chicago, Sullivanesque-style buildings are found in the Loop, Lincoln Square, and North Lawndale.

New Precious Grove Missionary Baptist Church displays some Sullivanesque influences, including geometric brick patterns and the stylistic floral panel. Alterations include the brick-filled enframed window wall, removal of decorative lion head panels and original exterior lights, and the addition of the modern church sign. The additions have significantly altered the building's architectural integrity and original appearance, but reflect the significant change from commercial space to storefront church.

**NRHP STATUS** Not Eligible **DATE LISTED**

Not Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

New Precious Grove Missionary Baptist Church was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

New Precious Grove Missionary Baptist Church was originally constructed as the Ideal Theatre, and functioned as such for approximately eleven years. However, it is no longer a theater and background research did not indicate significant contributions to Chicago history. There are other mid-size intact theaters still in a compatible use, including the Music Box Theater, Morse Theater, and the California Theatre. New Precious Grove Missionary Baptist Church is also associated with mid-to-late twentieth century population trends in Austin and the Chicago area as one of many storefront churches founded by the growing southern African American migrant population. Other Chicago storefront churches include Livestone M.B. Church, Greater New Foundation Church of God, and New Birth Holy Temple. Although New Precious Grove Missionary Baptist Church is associated with this historic trend, background research did not indicate any significant contributions to the broad patterns of United States history, or any historically significant associations with the lives of persons significant in the past, and therefore, New Precious Grove Missionary Baptist Church is not eligible under Criterion A or B.

New Precious Grove Missionary Baptist Church is an extensively altered example of an early twentieth century theater with Sullivanesque influences. However, though it still retains some of its Sullivanesque ornamentation, it has been largely altered by the enclosure of the original five-bay enframed window wall, which, among other alterations, has compromised the building's architectural integrity. It is not considered a representative example or architecturally significant. New Precious Grove Missionary Baptist Church does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

New Precious Grove Missionary Baptist Church  
**SURVEY ID** 1-23

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church  
SURVEY ID 1-23

Photo 1 - New Precious Grove Missionary Baptist Church



Facing southwest to east-facing facade and north side elevation from South Cicero Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church  
SURVEY ID 1-23

Photo 2 - New Precious Grove Missionary Baptist Church



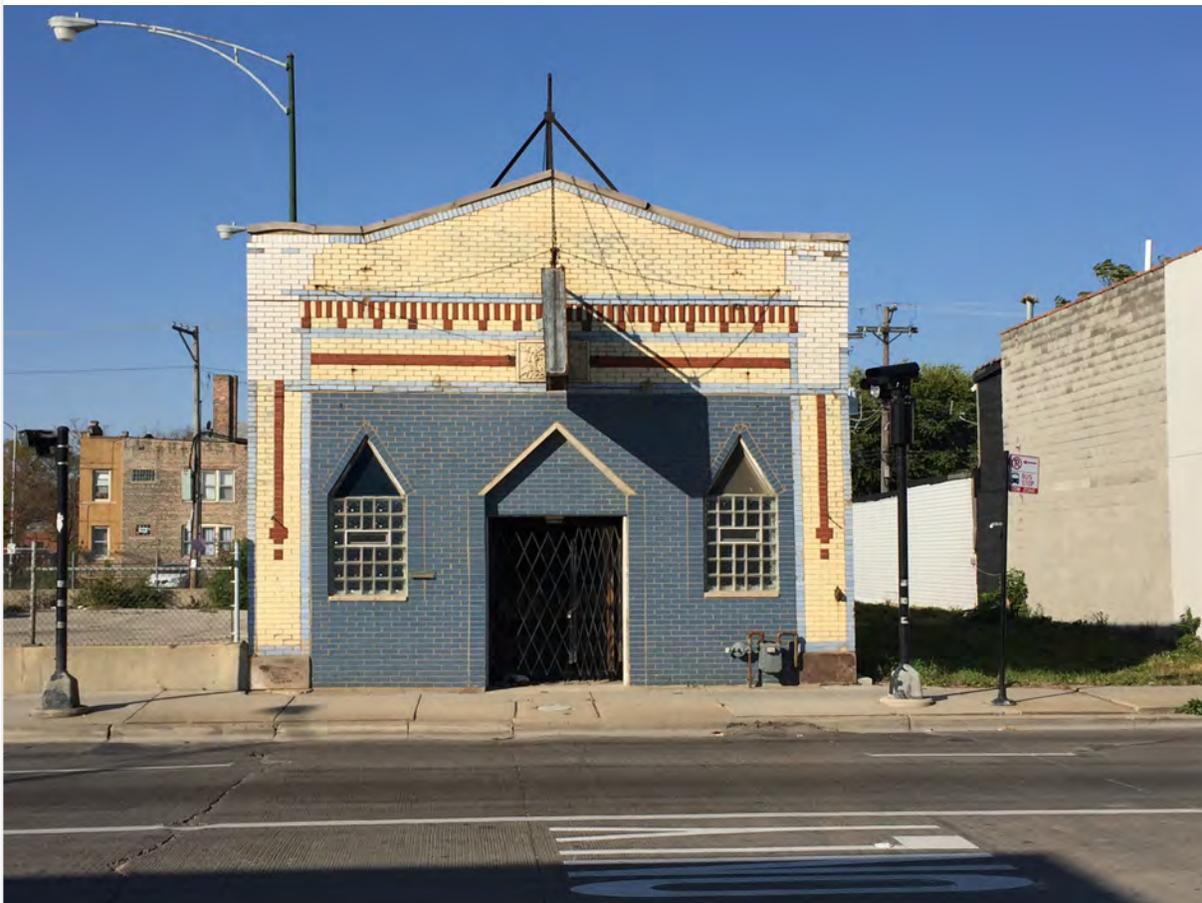
Facing northwest to east-facing facade and south side elevation from South Cicero Avenue

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

New Precious Grove Missionary Baptist Church  
**SURVEY ID** 1-23

Photo 3 - New Precious Grove Missionary Baptist Church



Facing west to east-facing facade from South Cicero Avenue

Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church  
SURVEY ID 1-23

Figure 1 - New Precious Grove Missionary Baptist Church



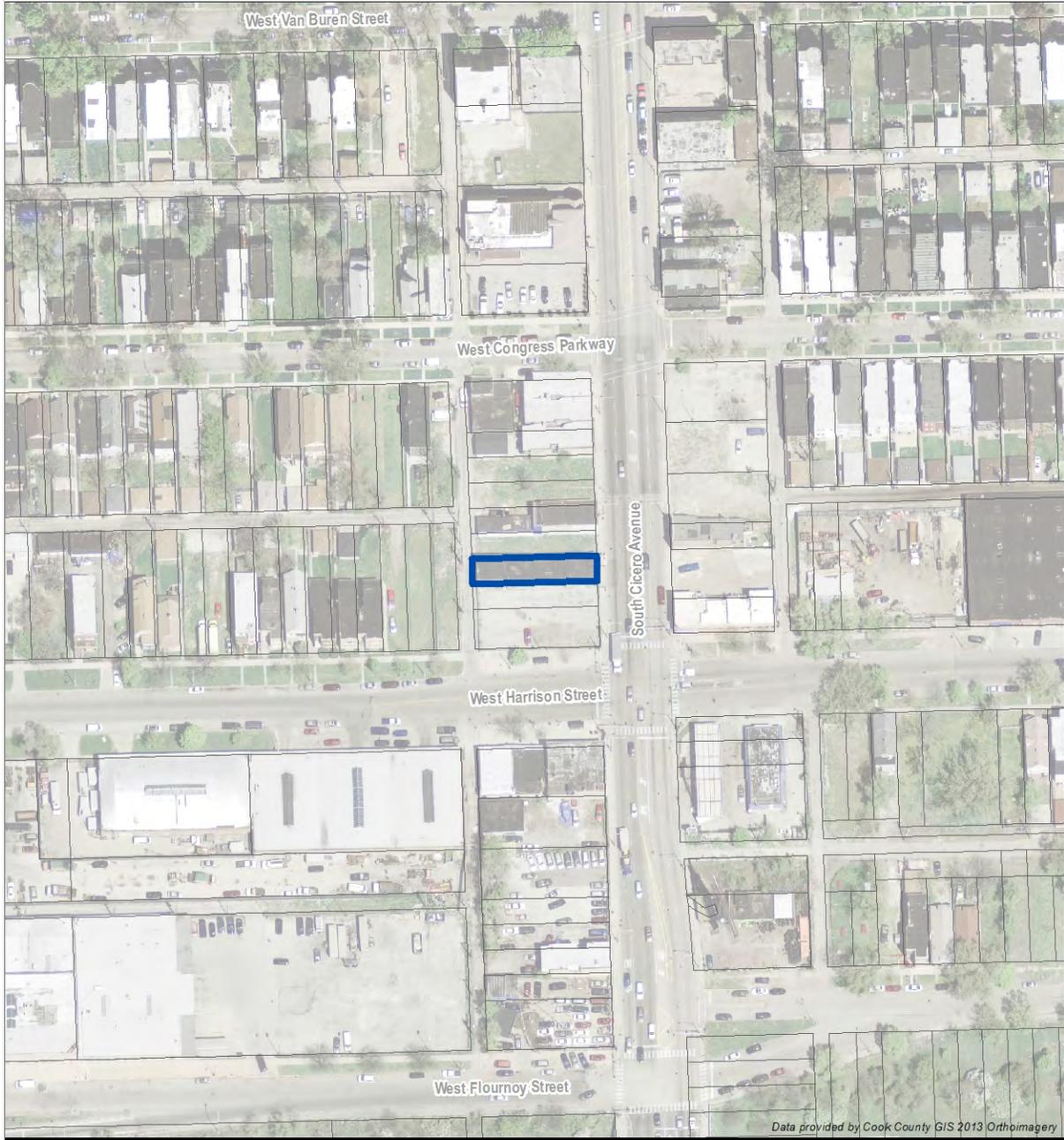
Historic advertisement for the Ideal Theatre, date unknown

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

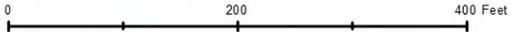
New Precious Grove Missionary Baptist Church  
 SURVEY ID 1-23

Map - New Precious Grove Missionary Baptist Church



Data provided by Cook County GIS 2013 Orthomagey

PROPERTY NAME: New Precious Grove Missionary Baptist Church  
 ADDRESS: 514 South Cicero Avenue  
 Chicago, IL


 Property Boundary  
 Tax Parcel  


## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Commonwealth Edison Kolmar Substation  
**SURVEY ID** 1-24

**NAME**

Commonwealth Edison Kolmar Substation

**OTHER NAME(S)**

Metropolitan West Side Elevated Railroad Converter Station

**STREET ADDRESS**

616-632 South Kolmar Avenue

**CITY**

Chicago

**OWNERSHIP**

AMCORE Investment Group, N.A.

**TAX PARCEL NUMBER**

16-15-304-011-0000, 16-15-304-012-0000

**YEAR BUILT SOURCE**

1908 Sanborn Fire Insurance Map, 1909

**DESIGNER/BUILDER**

Metropolitan West Side Elevated Railroad

**STYLE**

No Discernible Style

**PROPERTY TYPE**

Transportation

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The Commonwealth Edison Kolmar Substation is a utilitarian brick complex consisting of the original ca. 1908 side-gable converter substation flanked by multiple additions that were built ca. 1918, ca. 1950, and ca. 1980. The original ca. 1908 converter substation is a two-and-a-half-story, rectangular, side-gable building that is oriented perpendicularly to South Kolmar Avenue. There are two additions extending from the original substation. Along a portion of its north elevation, there is a ca. 1980 two-story, rectangular, flat-roof Chicago Transit Authority (CTA) substation and along its east and south elevations, there is a ca. 1918 two-story, rectangular, flat-roof addition facing east to South Kolmar Avenue. A ca. 1950 two-story, rectangular, flat-roof addition faces the north side of the I-290 expressway and is located along the ca. 1918 addition's south elevation. The ca. 1950 addition's appearance and massing are similar to the ca. 1918 addition. Along the west elevations of the ca. 1918 and ca. 1950 additions, there is a ca. 1950 two-story, rectangular, flat-roof switch house.

The two-and-a-half-story ca. 1908 converter station is clad in common brick. The side-gable roof has original clay tiles and an ornate brick slope chimney at the roof's southwest corner. The north elevation has three two-story openings with large arched brick lintels. The ca. 1980 CTA substation obscures the two westernmost openings. The easternmost opening contains a metal overhead door and three metal mesh panels covering the arch. The north elevation has a slightly projecting brick cornice. The east elevation facing South Kolmar Avenue and the south elevation are covered by the ca. 1918 addition. The east elevation's half-story brick gable-end projects above the ca. 1918 facade. The west rear elevation was not accessible during survey.

The ca. 1918 addition is a large, two-story, rectangular block. Its north elevation abuts the ca. 1908 converter station's south elevation and its east elevation covers the ca. 1908 converter station's east elevation. Facing South Kolmar Avenue, the addition's east elevation is clad in red brick, sits on a concrete foundation, and has a modest concrete watertable. Raised courses of header brick outline eight original openings across the east elevation and a small square brick modillion is located between each opening. A brick-header stringcourse extends across the entire east elevation above the modillions. A diamond-shaped tile modillion or stone eave spout with diamond-shaped brick surrounds is located on the cornice between each opening. Stone coping projects above the decorated cornice. Modern floodlights project over the cornice across the northern two-thirds of the east elevation. Metal clamps are anchored to the cornice at the south end of the east elevation.

The ca. 1918 addition's east elevation contains either a window, door, and overhung garage door in each of its eight openings. The northernmost opening has a set of three, fifteen-light factory wood-sash ribbon windows with

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Commonwealth Edison Kolmar Substation  
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a stone sill and vertical brick lintel on the second story. A decorative brick square panel is located in the middle of the elevation below the window, and has a brick frame with stone tiles in each corner. From north to south, the fourth, fifth, and seventh openings are identical to the northernmost opening. The second northernmost opening and the southernmost opening have a brick-filled window opening and a new garage door opening cut into the original header brick surround and opening. The third northernmost opening has a replacement overhung garage door topped by a three original six-light, wood-sash factory ribbon windows with a stone sill and vertical brick lintel on the second story. The sixth opening, from the north end, is nearly identical to the third northernmost bay, except it contains an original first-story entrance opening with a replacement door. The entrance now consists of a metal replacement door with a fifteen-light transom and a brick door surround with a stone entablature and brick side panels outlined with header brick. A cross-shaped stone modillion flanks either side of the transom. The entablature has a vertical brick architrave, a modern floodlight on the frieze, and a stone cornice.

The ca. 1918 addition's south elevation abuts the north elevation of the ca. 1950 addition while its west elevation is partially covered by the ca. 1950 switch house; the west elevation was not accessible during survey. The ca. 1950 addition is a two-story, square block that is nearly indistinguishable from the ca. 1918 addition in appearance. Indications of the transition between the two buildings on their east elevations include slightly lighter brick and mortar on the ca. 1950 facade, a slightly different brick pattern on the ninth bay, and a visible crack in the foundation between the two additions. The ca. 1950 addition's east elevation has two openings. The north opening has a centered overhung garage door opening under a brick-filled window opening with header brick surrounds, similar to the ca. 1918 addition's southernmost opening on the east elevation. The ca. 1950 addition's south opening is nearly identical to the ca. 1918 addition's northernmost bay, except it has a first story door with a metal grate screen and slightly projecting brick surrounds. Its second story window has been infilled with metal siding and a metal grate vent has been installed underneath the opening. The ca. 1950 addition's south elevation faces I-290 and has no openings. Its west elevation abuts the east elevation of the ca. 1950 switch house.

The ca. 1950 switch house is two stories and has a flat roof with an irregular roofline. The east half of the roof is several feet taller than the west half. The east elevation abuts the ca. 1950 addition and a portion of the ca. 1918 addition. Its south elevation, which has no openings, faces I-290. The ca. 1950 switch house's west elevation was not accessible during survey.

The ca. 1980 CTA substation is located at the complex's north end; its south elevation abuts the ca. 1908 converter station's north elevation. It is a modern, two-story, rectangular, flat-roof, brick-clad building. The bottom portion of the building is painted cream while the upper portion is red brick. Metal flashing runs along the roofline. Facing South Kolmar Avenue, the east elevation has a metal entrance door at the elevation's north end. A brick-filled window opening is above the door. There is a square utility light at both ends of the elevation. Off-centered metal letters spelling "cta" are affixed to the east elevation. The north elevation has overhung garage doors at the east end and in the middle of the elevation. Square utility lights are located next to each entrance and at the elevation's west end. A portion of the south elevation abuts the north elevation of the ca. 1908 converter station. The west elevation was not accessible during survey.

An asphalt-paved lot surrounds the complex and several cell phone towers are located at the property's north end. The surrounding neighborhood is largely industrial and includes industrial and warehouse buildings along with a few houses and some apartment buildings.

### HISTORY/DEVELOPMENT

According to the 1909 Chicago Sanborn Map, the oldest building in the Commonwealth Edison Kolmar Substation complex was constructed ca. 1908 as part of the Metropolitan West Side Elevated Railroad Converter Station in southwest West Garfield Park. The Metropolitan West Side Elevated Railroad constructed the converter station directly south of the Garfield Park branch of the Metropolitan West Side "L." This L-shaped complex included a gabled wing converter house that contained two converters and six transformers. A large non-existent storage building was located perpendicular to the converter house's west elevation. A small square building was located within the interior corner of the L-shape. In 1915, the substation was equipped for DC conversion. By 1918, Commonwealth Edison owned the Commonwealth Edison Kolmar Avenue Substation. Around the same time, the small square building was demolished and a large addition was constructed along the south elevation of the converter house and east elevation of the warehouse. The facade of the new addition extended to cover the east elevation of the converter house. At this time, the station continued to power the

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elevated Garfield Park branch of the Metropolitan West Side "L." The substation converted raw alternating current (AC) to 600 volts direct current (DC) utilizing 25 hertz rotary. The original ca. 1908 building housed the rotary converters.

By 1950, two additions were added to the south elevation of the ca. 1918 building, including a square building adjacent to the ca. 1918 building and a switch house. During the Eisenhower Expressway construction in the mid-1950s, the Garfield Park "L" branch directly north of the substation along the Eisenhower Expressway. The CTA began using the substation to power the new CTA Congress Line. Commonwealth Edison modernized the station in the early 1970s by installing 60 hertz rectifiers.

Ten years later, the CTA built a new substation along the north elevation of the original ca. 1908 converter building. By this time, the original ca. 1908 warehouse wing had been demolished. The CTA discontinued use of the older buildings and today uses only the 1980 substation to power the CTA Blue Line (previously Congress Line).

### Metropolitan West Side Elevated Railroad and the Garfield Park Branch

The West Garfield Park area was first settled in the 1840s when a plank road was laid along Lake Street and the Chicago & Northwestern Railway serviced the area beginning in 1848. It was a rural area characterized by scattered farms. Urbanization began after the West Side Park Board established three major West Side parks in 1870. The Chicago Fire of 1871 prompted land speculators and residents to move further west to rebuild and avoid the crowded conditions of the city. Around the same time, the Chicago & Northwestern Railway established train shops in 1873 north of Kinzie Street, which contributed to the growth of West Garfield Park. The employees of the Chicago & Northwestern Railroad formed the first major wave of settlement in West Garfield Park; the group comprised mainly Scandinavian and Irish immigrants. The neighborhood experienced further growth following the construction of the first elevated railroad on Lake Street in 1893, and the Garfield Park "L" on Harrison Street soon after. The "L" lines connected West Garfield Park residents to neighboring enclaves and downtown Chicago for work and leisure. At the turn of the twentieth century, another surge of settlement brought a group of police officers and factory workers employed at the new Sears plant in North Lawndale.

The Metropolitan West Side Elevated Railroad was the third elevated railroad company in Chicago. The company incorporated in 1892 to service the growing western suburban population, and was the first to use electric traction technology from the start. The four-track main line ran from downtown Chicago to Marshfield Avenue with branches to Logan Square, Humboldt Park, Garfield Park, and Douglas Park. The Garfield Park Line continued westward from Marshfield Avenue, parallel to Van Buren Street and Harrison Avenue, to the city limits at Cicero Avenue. The Garfield Park Branch officially entered service on June 19, 1895, and was eventually extended west to the Forest Park, Maywood, and Bellwood suburbs. In 1902, the line was extended to Laramie Avenue with a connecting interurban service on the Aurora Elgin & Chicago Railway between Laramie Avenue and Aurora. The line was extended again in 1905 to Des Plaines Avenue in Forest Park, providing local service over the Aurora Elgin & Chicago Railway ground-level trackage. In 1926, the Garfield Park Line was extended to Roosevelt Road in Westchester on a new branch extending south from the Chicago Aurora & Elgin Railroad (formerly the Aurora Elgin & Chicago Railway) at Bellwood.

In 1913, the Metropolitan West Side Elevated Railroad Company, along with three other elevated railroad companies, formed the Chicago Elevated Railways Collateral Trust to establish cross-town services in Chicago for the first time. This partnership, and consolidation of "L" companies, was formalized in 1924 with the incorporation of the Chicago Rapid Transit Company (CRT), a privately owned firm. In 1947, the newly formed Chicago Transit Authority (CTA), an independent governmental agency, took over the CRT "L" and CSL streetcar system operations. The CTA purchased the assets of the Chicago Motor Coach Company in 1952, unifying the public transportation system in Chicago and its surrounding suburbs. The CTA soon began making changes to the city's public transportation system. Under the CTA's purview, new "L" lines were constructed, existing lines were extended or renovated, and others were closed.

In 1949, plans were underway to begin construction of the Congress Expressway, which followed Congress Street out of Chicago along the elevated Garfield Park Line route. The old Garfield Park Line was demolished to

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accommodate the expressway; in its place, a new rapid transit line was constructed in the expressway median. During construction, the Garfield Park Line was rerouted to a temporary ground-level operation next to Van Buren Street between Sacramento and Aberdeen Streets. Stops between Halsted and Kedzie Streets on the temporary line were closed. The Chicago Aurora & Elgin Railroad interurban had difficulties accessing the temporary line, cutting their service back to Des Plaines Avenue and eventually ending passenger service in 1957.

On June 22, 1958, the CTA opened its first newly designed rapid transit line, the Congress Line, from Forest Park on the west end to the Dearborn Street Subway at LaSalle/Congress station, to Logan Square on the east end. Initially called the West Side Subway, the Congress Line replaced the elevated Garfield Park Line, which was more than fifty years old. At a route length of 8.7 miles, the Congress Line had fourteen stations, three of which have since been abandoned, and was linked with the CTA Douglas branch. In 1994, the CTA changed its route names to color designations and the Congress Line became the Forest Park branch of the longer 26.93 - mile-long Blue Line.

### Commonwealth Edison

The "L" system is powered by substations that convert electricity from the local power utility to usable direct current volts. The Commonwealth Edison Kolmar Substation is one of these substations, owned and operated by the Commonwealth Edison (ComEd) power company. The company was founded as the Western Edison Light Company in 1882 after Thomas Edison invented a practical lightbulb. The company became the Chicago Edison Company in 1887. Samuel L. Insull, president of the company in 1892, founded a second utility company, the Commonwealth Electric Light and Power Company, in 1897. He merged the two companies in 1907 and created the Commonwealth Edison Company. The new Commonwealth Edison Company had a monopoly on the electric utilities of the growing city of Chicago. This included servicing the growing "L" industry with substations scattered along the routes. The company survived the Great Depression, though Insull went bankrupt. Chicago granted Commonwealth Edison a 42-year contract with the city after World War II, and over the following decades, the company grew to become a nationwide nuclear power plant operator. Commonwealth Edison merged with Unicom in 1994, and Unicom merged with PECO Energy Company in 1999 to form Exelon. Today, ComEd continues to serve the Chicago area under the Exelon corporate name .

### Chicago Substations

Commonwealth Edison substations in Chicago served an important role in the development of transportation in Chicago. The "L" system was the impetus for growth in neighborhoods such as Garfield Park, allowing residents of the community to commute into downtown Chicago for work. Much like the Commonwealth Edison Kolmar Substation, early and mid-twentieth century substations were largely replaced in the late twentieth century by the CTA, and many have been demolished.

Other extant substations in the Chicago area include in-service and out-of-service branches. The Franklin substation, located at 321 South Franklin Avenue, features Neoclassical architectural details and continues to service the Elevated Loop. The tall Art Moderne substation designed by Holabird & Root at 115 North Dearborn Street (1931) still houses electrical equipment. The Clifton substation, located at 4401 North Clifton Avenue, remains a Commonwealth Edison substation but was replaced by a separate CTA substation in the mid-1970s. It has a similar footprint to the ca. 1918 Commonwealth Edison Kolmar Substation , and retains much of its original fenestration pattern and Art Deco and Prairie Style details. The School Street substation, located at 6405 West School Street, also remains a Commonwealth Edison substation but was decommissioned as a CTA substation. The station is also similar in footprint to the ca. 1918 Commonwealth Edison Kolmar Substation, and its Beaux Arts and Tudor-Revival architectural details and original fenestration pattern remain largely intact.

**NRHP STATUS** **DATE LISTED**  
Eligible

**NRHP CRITERIA**  
 A  B  C  D  Not Applicable

## Historic Resources Survey

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NRHP STATUS Eligible

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### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The Commonwealth Edison Kolmar Substation was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The Commonwealth Edison Kolmar Substation is associated with the Metropolitan West Side Elevated Railroad, which constructed the substation in ca. 1908 to power the Garfield Park branch that serviced the growing West Garfield Park neighborhood in the early twentieth century. This early substation greatly contributed to the growth of the area through the arrival of the "L," which provided residents with an efficient and affordable means to travel to employment in Chicago while enjoying the benefits of suburban life. By 1918, Commonwealth Edison owned the substation. The substation conveys the significance of transportation development in Chicago, and specifically the elevated rail system, over several decades. Therefore, the Commonwealth Edison Kolmar Substation is eligible for the NRHP under Criterion A.

The substation is not known to be associated with the lives of persons significant in the past. Therefore, Commonwealth Edison Kolmar Substation is not eligible under Criterion B.

The Commonwealth Edison Kolmar Substation is an example of growing and changing infrastructure supporting the "L" and other electric transit operations. A substation is a unique building type in Chicago representing the development of the transportation system in Chicago. Although the ca. 1908 station is one of the oldest extant, over the years, it has experienced extensive alterations that diminish its integrity and alter its historic appearance, including multiple large additions as recently as the 1980s and the demolition of a significant portion of the original building. The ca. 1908 converter station is almost completely obscured by additions. The ca. 1918 addition also features a ca. 1950 addition. Though it retains modest vernacular architectural detail, the Commonwealth Edison Kolmar Substation is utilitarian in design and has been substantially altered by openings and additions. There are better examples of intact substations in Chicago that have kept their original form and have greater architectural detail. The Commonwealth Edison Kolmar Substation does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master. Therefore, the Commonwealth Edison Kolmar Substation is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

The Commonwealth Edison Kolmar Substation retains integrity of location, feeling, and association. Although the building has alterations, they do not detract from the overall association and feeling of the substation with early transportation developments. Except for the 1980 substation constructed adjacent to the north elevation, the other additions, openings and materials are not original but are part of the evolution of the substation as it served the Garfield Park Line during its period of significance, and therefore do not detract from the buildings' integrity. Therefore, the building retains moderate integrity of design, materials, and workmanship. The building's primary elevations face east and north to other industrial buildings along South Kolmar Avenue and West Harrison Street. The rear elevation faces south to the Eisenhower Expressway (I-290) and CTA Congress Line. Although the building's relationship to other industrial buildings along West Harrison Street and South Kolmar Avenue has been retained, its south viewshed and integrity of setting have been compromised by the expressway construction.

The Commonwealth Edison Kolmar Substation's period of significance is 1908-1958, encompassing the building's use as a Metropolitan West Side Elevated Railroad and Commonwealth Edison substation for the Garfield Park Line.

### NRHP BOUNDARY

The NRHP boundary for Commonwealth Edison Kolmar Substation includes parcels 16153040110000 and 16153040120000, the legal parcel on which the building is located and which contains all associated historic features. It does not include the 1980 CTA station constructed directly north of the Commonwealth Edison Kolmar Substation.

## Historic Resources Survey

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NRHP STATUS Eligible

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Photo 1 - Commonwealth Edison Kolmar Substation



Facing southwest to east-facing facade of ca. 1980 CTA substation (at right), north side elevation of ca. 1908 converter station (at center), and east-facing facade of ca. 1918 addition from South Kol

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Photo 2 - Commonwealth Edison Kolmar Substation



Facing southwest to east-facing facade and north side elevation of ca. 1980 CTA substation from South Kolmar Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Commonwealth Edison Kolmar Substation  
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Photo 3 - Commonwealth Edison Kolmar Substation



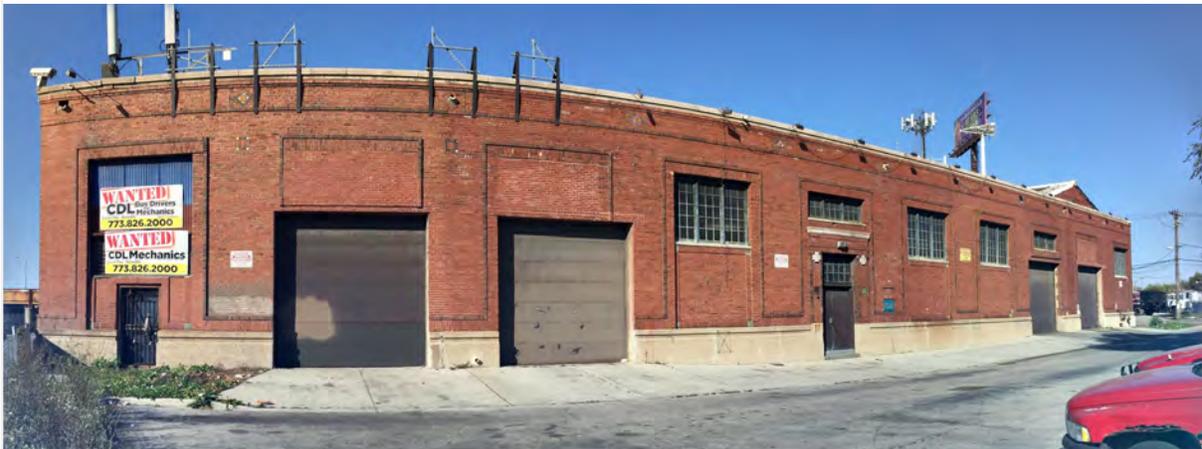
Facing southwest to north side elevation of ca. 1908 converter station (at center) and east-facing facade of ca. 1918 addition (at center, left) from South Kolmar Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Commonwealth Edison Kolmar Substation  
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Photo 4 - Commonwealth Edison Kolmar Substation



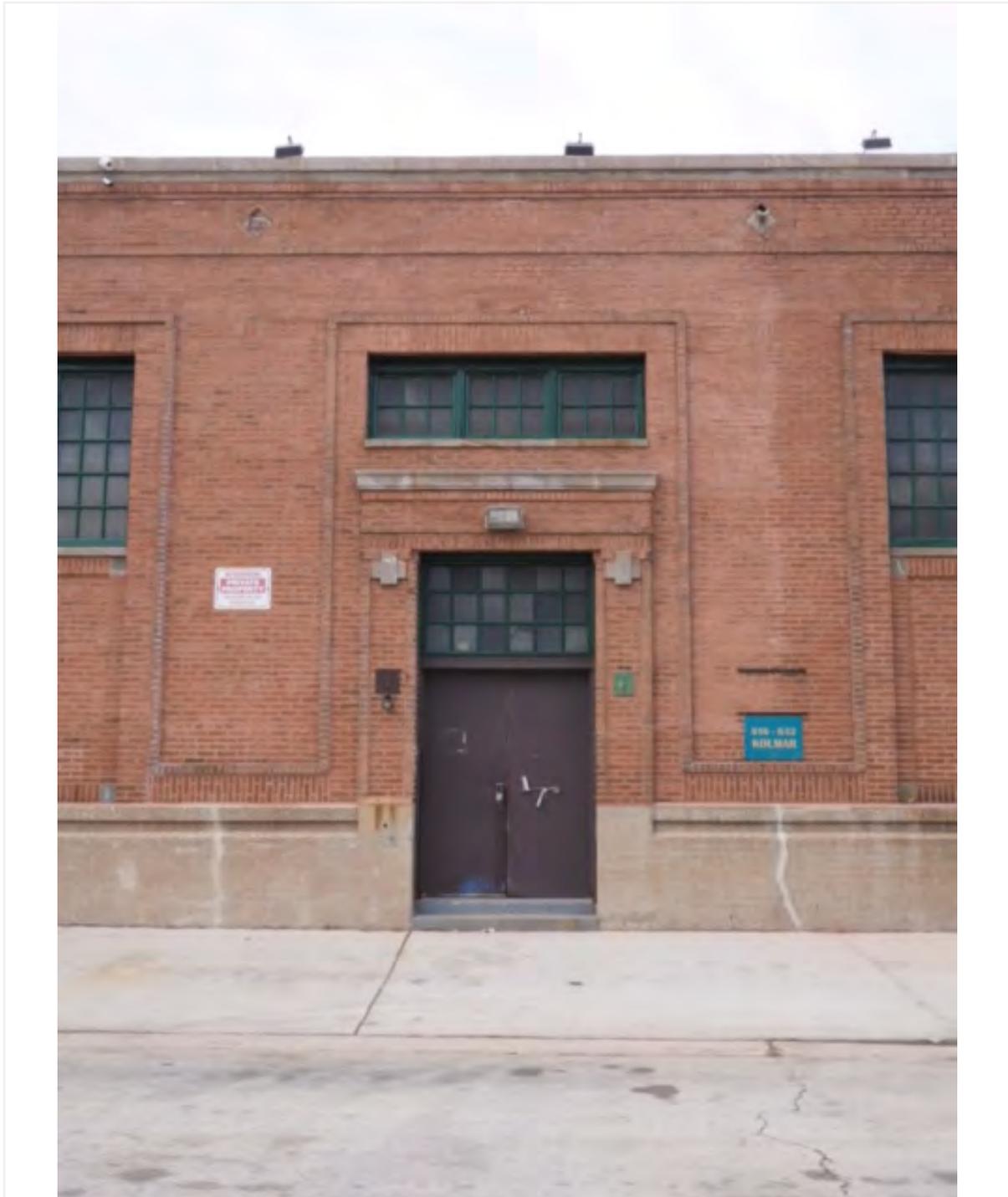
Facing west to east-facing facade of ca. 1918 addition (at right, center) and ca. 1950 addition (at left)

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Commonwealth Edison Kolmar Substation  
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Photo 5- Commonwealth Edison Kolmar Substation



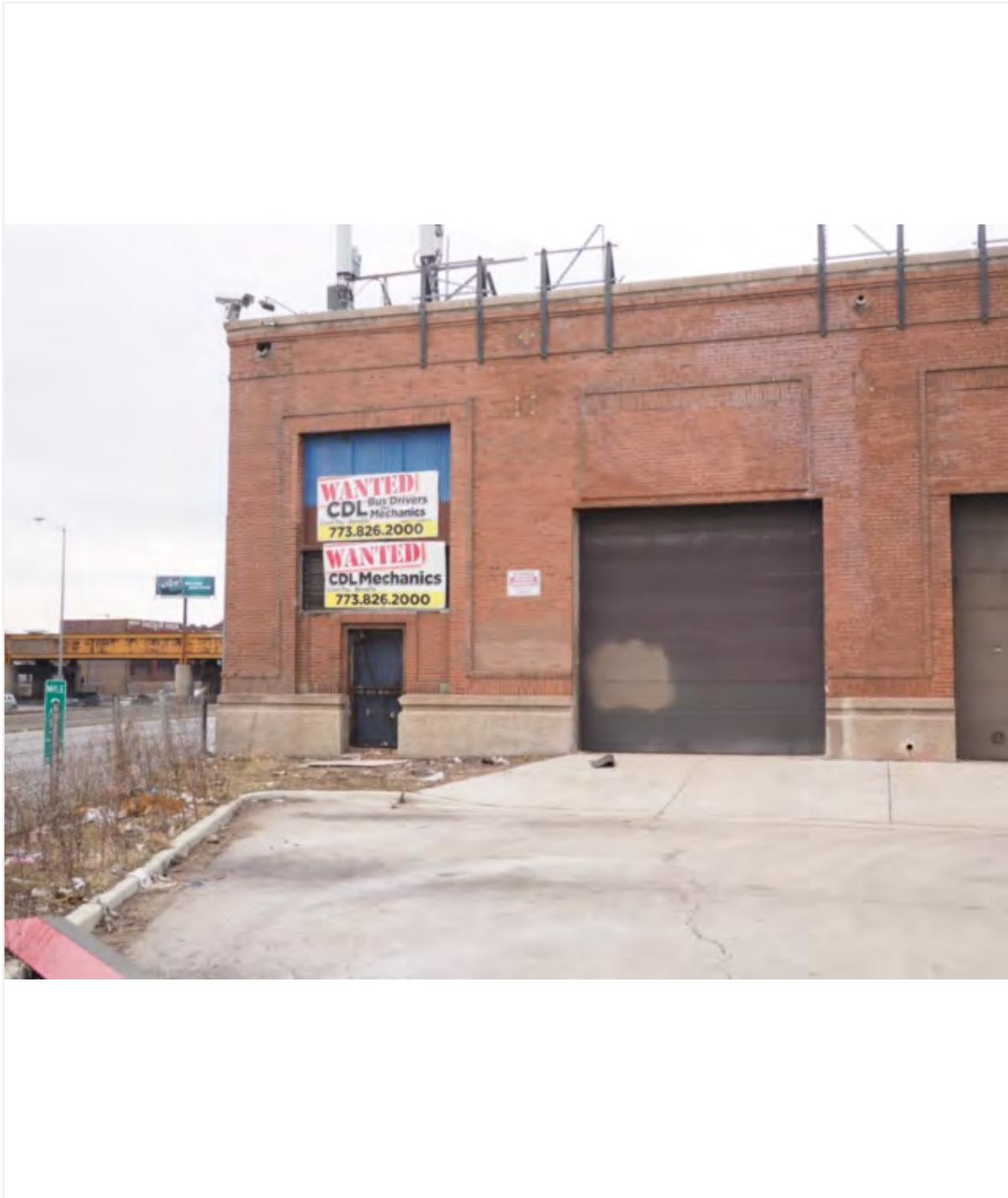
Facing west to the central entrance on east-facing facade of ca. 1918 addition

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Commonwealth Edison Kolmar Substation  
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Photo 6- Commonwealth Edison Kolmar Substation



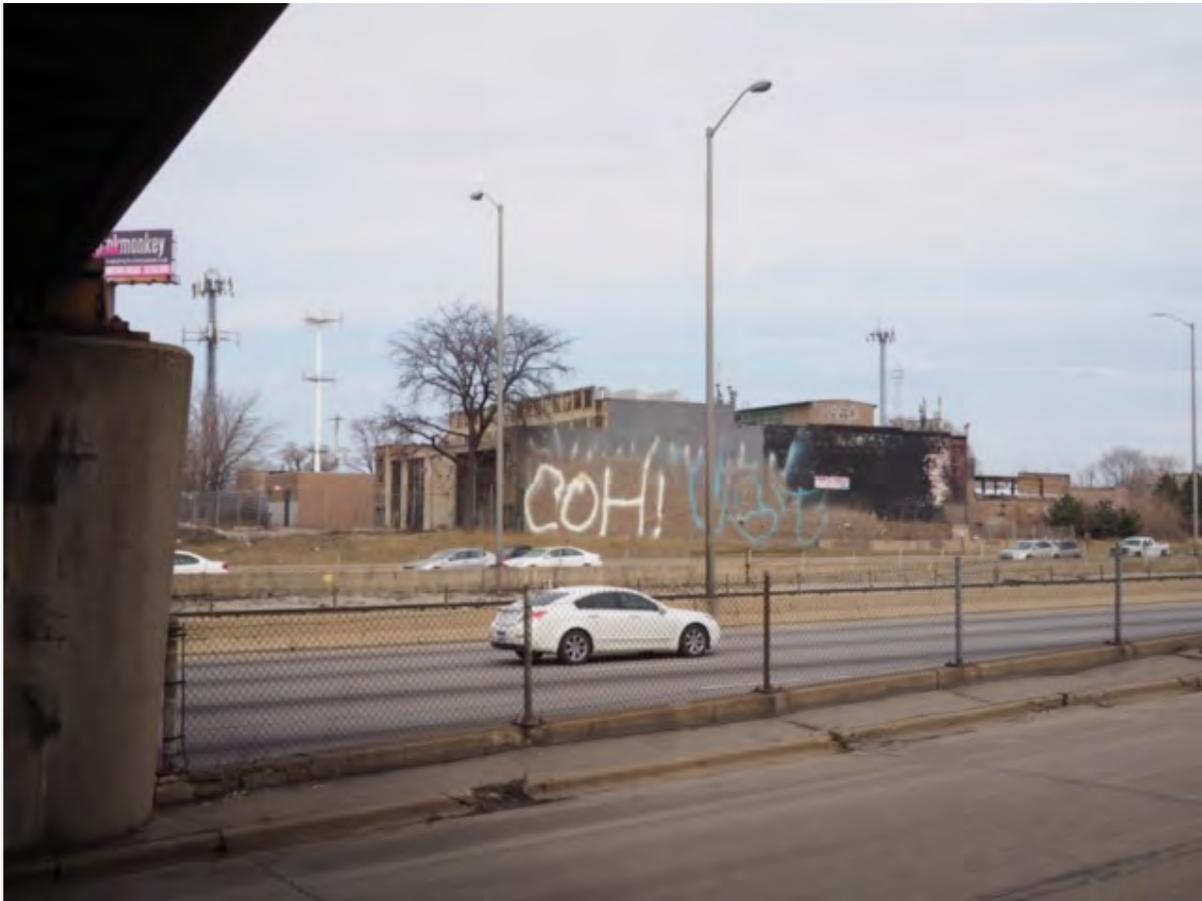
Facing west to east-facing facade of the ca. 1950 addition

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Commonwealth Edison Kolmar Substation  
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Photo 7- Commonwealth Edison Kolmar Substation



Facing northeast to west side elevation and south rear elevation

**Historic Resources Survey**

RESOURCE TYPE Property  
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Figure 1 - Comparative Examples



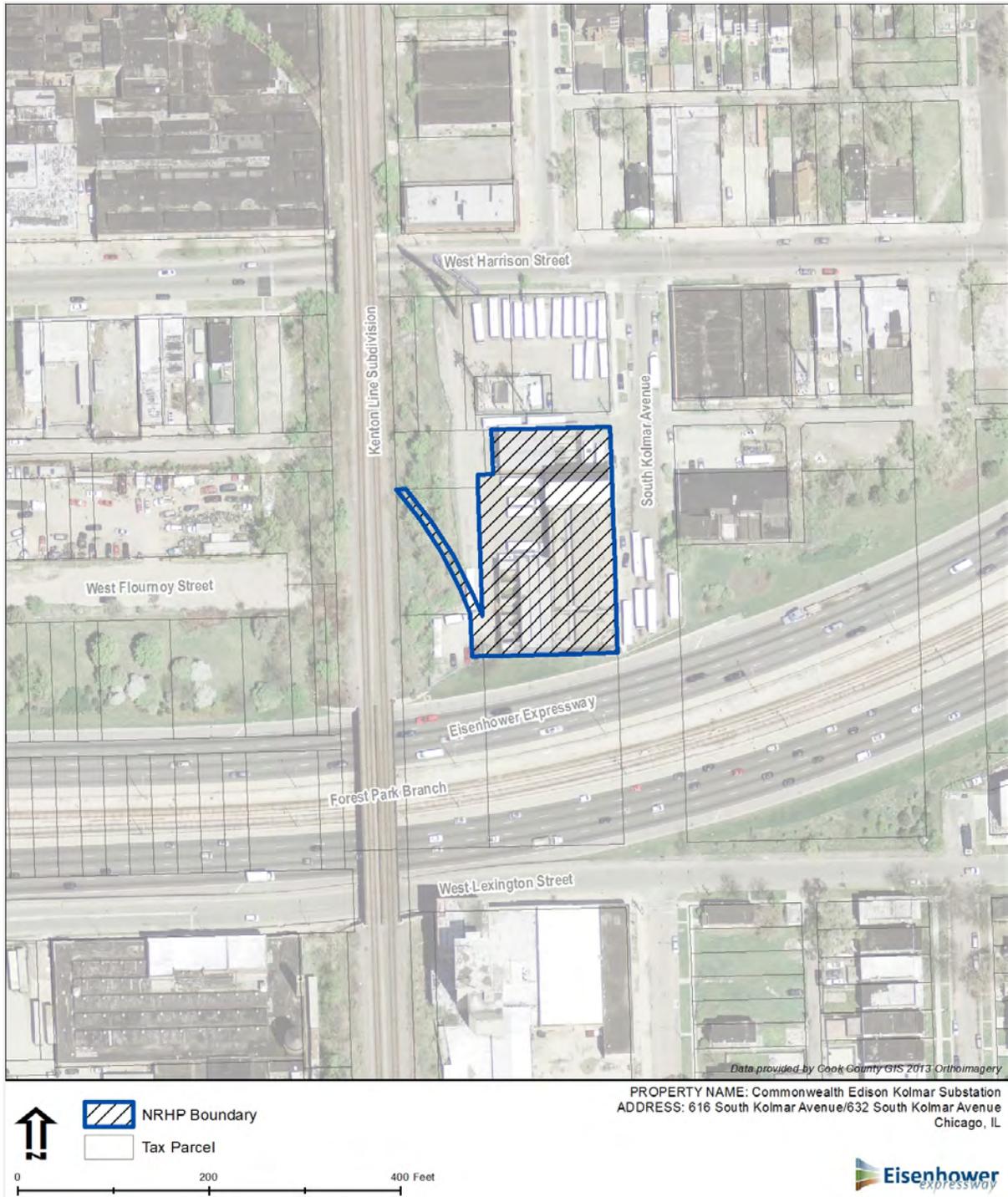
Top Left Photo: 4401 North Clifton Avenue (Cook County Assessor's Office); Top Right Photo: 321 South Franklin Avenue (Google Maps November 2015); Bottom Left Photo: 6405 West School Street; Bottom Right Photo: 115 North Dearborn Street

**Historic Resources Survey**

RESOURCE TYPE Property  
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Map - Commonwealth Edison Kolmar Substation



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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

4346 West Flourney Street  
**SURVEY ID** 1-25

**NAME**

4346 West Flourney Street

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

4346 West Flourney Street

**CITY**

Chicago

**OWNERSHIP**

Grappler Properties LLC

**TAX PARCEL NUMBER**

16-15-400-020-0000

**YEAR BUILT SOURCE**

1903 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Other: See description

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Concrete

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The two-story, three-bay, four-flat apartment building at 4346 West Flourney Street is masonry construction with a rectangular footprint. The building was constructed ca. 1903 and faces south to West Flourney Street. The south-facing facade is finished with face brick laid in a stretcher bond. The first and second story facade fenestration is outlined by brick corbelling. A flat roof with a parapet caps the building. The parapet has metal coping at the facade and a segmented arch at the central bay. Six brackets support the cornice. The bottom of the parapet overhang has a paneled frieze board between each bracket. Rectangular brick corbelling is set between each bracket on the facade. A molding with circular ornamentation runs below the cornice line. A wrought iron fence with fleur de lis finials stands in front of the building's south facade, wrapping around the small patch of grass in front of the building.

The facade's basement-level has four window openings with glass blocks evenly spaced in the outer bays on each side of the entrance. The centrally placed entrance to the building is set within a corbelled brick surround and holds a replacement paneled door. Thin granite molding is set around the entrance to create a shadow entry porch and pediment. The entrance and molding are flanked by canted bay windows slightly inset into the facade's first story in the outer bays. Each bay window consists of three window openings with concrete sills which extend to the edge of the facade. The central windows in each bay window are larger than the flanking windows. All sashes on the first story are one-over-one, double-hung, vinyl replacements. A plain panel composed of brick and outlined by brick corbelling rests above the first story canted bay window and serves as a spandrel panel to the second story windows. The eastern and western bays on the second story have identical canted bay windows. Both of the outer bay windows have concrete sills. The second story central bay holds a single window that extends lower on the facade than the other second story windows that flank it. The window has a granite sill. The window sashes are one-over-one vinyl replacements. A single-light transom rests above the window and sits atop a concrete sill.

The building's east side elevation is obscured by the adjacent building and vegetation. The west side elevation is only partially visible due to the adjacent building and vegetation. The elevation is common brick laid in a six-course common bond. The north rear elevation was not accessible at the time of on-site survey. The building is flanked by an apartment building to the east and a single family dwelling to the west. Numerous other apartment buildings sit across the street from the building on the south side of West Flourney Street. The street is largely characterized by two story apartment buildings and a number of gambrel-roofed, single family dwellings.

**HISTORY/DEVELOPMENT**

## Historic Resources Survey

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**NRHP STATUS** Not Eligible

4346 West Flournoy Street  
**SURVEY ID** 1-25

The apartment building at 4346 West Flournoy Street was constructed ca. 1903 based upon information obtained from the Cook County Assessor. While the early years of the building are unknown, by 1928, Norwegian immigrants Thomas and Martha Hartveit owned the building and rented rooms to Reinald and Mary Gonzalez and Albert and Cora Roszek. The Hartveit's owned the building until at least 1940, and through that time had many other renters stay with them, including Percy W. and Violet M. Keeley (1930), Fredricka Shulze and her sons (1930), James D. and Bernice Martin (1935-1940), Clora Manning and her daughter Marion (1935-1940), Ingolf and Dorothy Hartveit (1935-1940), and Emil and Lora Olson (1935-1940). Telephone directories from 1978 to the present have few of the residents of 4346 West Flournoy Street listed. Lourdes Emile resided in the building in 2005, and Margie Anderson lived in the building in 2015.

### West Garfield Park

The apartment building at 4346 West Flournoy Street is located in the West Garfield Park neighborhood of Chicago. First settled in the 1840s, the area was originally characterized by scattered farms. The West Side Park Board's establishment of Central Park in 1870, the Chicago Fire of 1871, and the establishment of the Chicago & Northwestern Railway's train shops north of Kinzie Street in 1873 all contributed to West Garfield Park's urbanization. Thousands of the railroad's employees, mostly Scandinavians and Irish, settled around Central Park south of Kinzie Street. Central Park, which became Garfield Park in 1881 following the assassination of President Garfield, primarily consisted of single family homes and two-flat buildings, as well as some large apartment buildings and commercial buildings. Garfield Park provided many recreational opportunities for its new residents, including picnic groves, exhibit houses, and a bicycle track. The Garfield Park Race Track was also established in the late nineteenth century, and served as a gambling institution for the neighborhood until 1906, when a series of shootings and one near riot culminated in the closing of the track.

West Garfield Park experienced further growth following the construction of the elevated railroad on Lake Street in 1893, and again after the construction of the Garfield Park "L" on Harrison Street. The Sears plant in North Lawndale brought further growth to the neighborhood, and department stores, movie theaters and hotels were built in Garfield Park's commercial district from 1914 into the 1920s. The Great Depression put a stop to the growth of West Garfield Park, but the neighborhood remained stable until the 1950s, when urban renewal and racial tensions began dividing the neighborhood physically and socially. Groups, such as the United Property Group, were organized to prevent sales to African Americans, who had begun moving into the neighborhood. Counter groups were then organized to welcome African American homebuyers. These tensions continued until riots in 1965 and 1968 prompted most remaining white residents to leave the neighborhood. The open-housing laws in the 1970s further weakened the West Garfield Park neighborhood by providing middle class African American residents with the opportunity to leave the neighborhood.

Multifamily residences, such as the four-flat apartment building at 4346 West Flournoy Street in West Garfield Park, were constructed at a rapid pace in Chicago during the early twentieth century. A growing population, strict limitations on city lot sizes, and the passage of Chicago's Tenement House Ordinance in 1902 all spurred the development of compact multifamily residences in the area. The Tenement House Ordinance established multifamily building height, size, and material standards as well as permissible courtyard types and dimensions, fireproof construction requirements, and interior fixtures. These multifamily buildings could not occupy more than 65% of a standard lot, or no more than 80% of a corner lot. Buildings between three and five stories would have to be of slow-burning construction, with a fireproof cellar or basement, perimeter walls constructed of solid fireproof masonry, and interior construction of combustible dimensional lumber. Every unit in a multifamily building was also required to have at least one operable window opening as well as garbage-burning furnaces and toilets. Due to the requirements imposed by the Tenement House Ordinance, the majority of courtyard apartment buildings were no more than three-and-a-half-stories above grade. The existing two-, three-, and six-flat buildings accommodated the ordinance's requirements, and many were built in the North Lawndale Neighborhood just south of 4346 West Flournoy Street.

### Revival Style

The building at 4346 West Flournoy Street is a modest example of a four-flat apartment building with characteristics of the revival styles. An enclosed public stair hall and identical apartment units on each floor of the building characterize it as a four-flat. The parapet overhang has brackets and dentil molding that is

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

4346 West Flournoy Street  
SURVEY ID 1-25

representative of the revival styles. The remainder of the facade is largely utilitarian, save for the decorative brick patterns that add character and depth. This decorative brick patterning is reminiscent of the Chicago bungalow type, which relied heavily on brick patterns to accentuate the facade. Aside from the brick patterning, the building at 4346 West Flournoy Street does not embody other characteristics of the Chicago bungalow type. The replacement windows and door have diminished the character of the building.

NRHP STATUS DATE LISTED  
Not Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The building at 4346 West Flournoy Street was evaluated for listing in the National Register of Historic Places (NRHP) under Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

This property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the building at 4346 West Flournoy Street is not eligible under Criterion A or B.

The building at 4346 West Flournoy Street is a modest example of a four-flat apartment building with some characteristics of the revival styles. The building's windows have been altered with the installation of replacement vinyl sashes, and the original door has been replaced with a modern paneled door. The building is not architecturally significant, does not embody the distinctive characteristics of a type, period, or method of construction, and does not represent the work of a master. Therefore, the building at 4346 West Flournoy Street is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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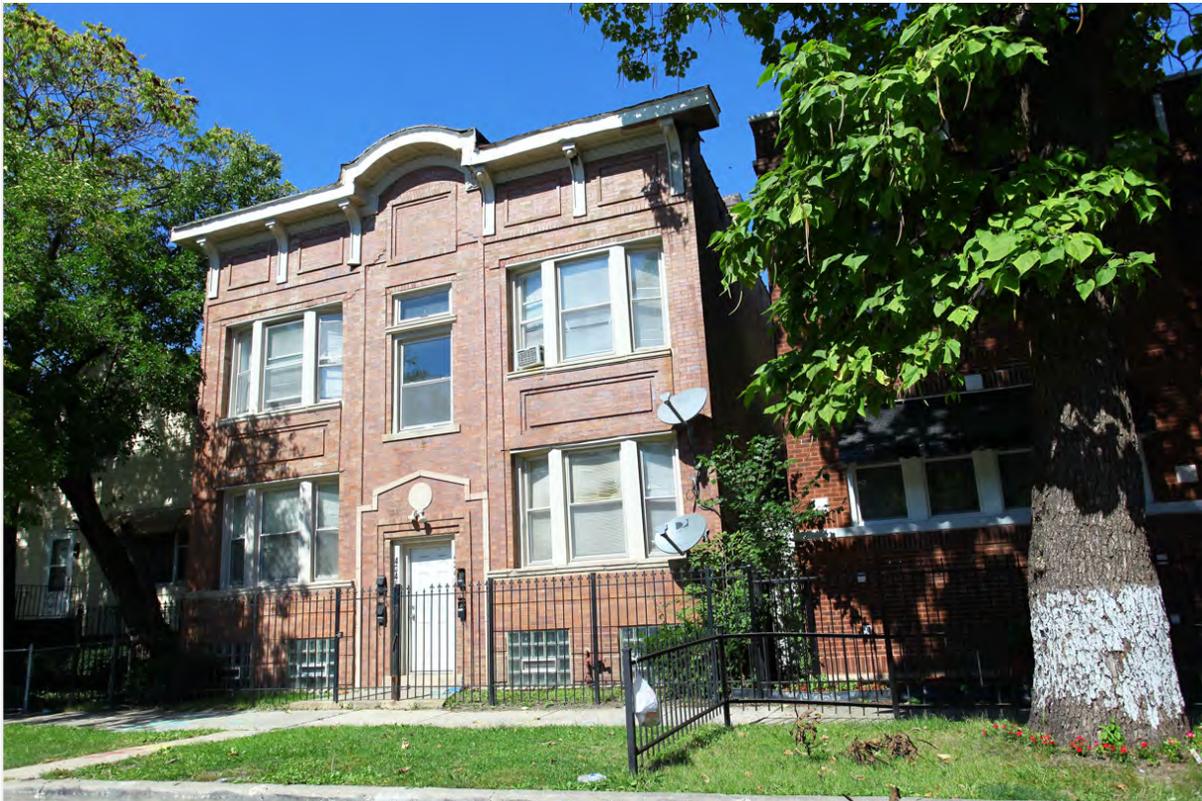
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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

4346 West Flourney Street  
SURVEY ID 1-25

Photo 1 - 4346 West Flourney Street



Facing northwest to south-facing facade and east side elevation from West Flourney Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

4346 West Flourney Street  
SURVEY ID 1-25

Photo 2 - 4346 West Flourney Street



Facing northeast to south-facing and west side elevation from West Flourney Street

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

4346 West Fournoy Street  
 SURVEY ID 1-25

Map - 4346 West Fournoy Street



Data provided by Cook County GIS 2013 Orthomagey

PROPERTY NAME: 4346 West Fournoy Street  
 ADDRESS: 4346 West Fournoy Street  
 Chicago, IL


 Property Boundary  
 Tax Parcel



## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

2833 West Congress Parkway  
**SURVEY ID** 1-28

**NAME**

2833 West Congress Parkway

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

2833 West Congress Parkway

**CITY**

Chicago

**OWNERSHIP**

2833 W Congress Pkwy Chicago Espo Group LLC

**TAX PARCEL NUMBER**

16-13-132-043-0000, 16-13-132-044-0000

**YEAR BUILT SOURCE**

1888 Cook County Assessor's Office, 2015

**DESIGNER/BUILDER**

Unknown

**STYLE**

Colonial Revival

**PROPERTY TYPE**

Domestic

**FOUNDATION**

Stone

**WALLS**

Brick

**ROOF**

Asphalt

**DESCRIPTIVE NOTES**

The two-story, four-bay multi-family dwelling at 2833 West Congress Parkway was constructed ca. 1888, and displays elements of the Colonial Revival style. The building is masonry construction and has a rectangular footprint. Dual entrances in each inner bay are flanked by one-story canted bays. A flat roof with a parapet covers the building. The cornice has a paneled frieze board with rectangular and fan detailing and brackets marking the span of each bay. Pediments are located at the top of each easternmost and westernmost bays of the cornice. A metal entry porch with metal railings leads to the two entrances. A wrought iron fence with fleur de lis finials surrounds the north facade of the building. The building faces north to West Congress Parkway, and is flanked by an empty lot to the west and a Chicago two-flat to the east. The Eisenhower Expressway runs directly north of the building across from West Congress Parkway.

The north-facing symmetrical facade is finished with face brick laid in a stretcher bond. The base of the facade has a stone foundation and brick knee wall. The base of each canted bay has three windows with soldier lintels. The basement-level of the easternmost bay has window openings with glass blocks, while the westernmost bay window openings have been filled in with brick. The facade has symmetrical fenestration on each unit. The two entrance doors are centrally-placed on the first story. Both doors retain the original fanlights and sidelights. The sidelights on both entrances have been covered over with wood or painted. The western door is secured with plywood and the eastern door holds a paneled replacement door covered with a metal screen door. A shadow is visible above the entrances indicating that a porch was installed and removed. A panel of basket weave brick is located above the entrances. The basket weave alternates squares of red and white brick. The entrances are flanked by one-story canted bays. Each bay has three windows with arched soldier lintels and concrete sills. The spandrel panels for each window are composed of alternating white and red brick. The window openings on the westernmost bay have been modified to hold smaller window sashes. All window sashes on the first story are one-over-one vinyl replacements. The canted bays have replacement asphalt shingle-clad roofs. The second story has six windows, two above each canted bay and one within each central bay. The window openings have arched soldier lintels and concrete sills. The window openings in the easternmost and westernmost bays are further ornamented with a lintel course composed of alternating white soldier bricks. The windows of the western dwelling have been modified with brick infill to hold smaller window sashes. All of the window openings on the second story hold one-over-one vinyl replacement sashes.

The east side elevation is obscured by the adjacent building and mature vegetation. The west side elevation is visible due to the demolition of the building adjacent to it. The elevation is parged common brick with no

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

2833 West Congress Parkway  
**SURVEY ID** 1-28

fenestration. The south rear elevation was not accessible at the time of on-site survey.

### HISTORY/DEVELOPMENT

The multi-family dwelling at 2833 West Congress Parkway was constructed ca. 1888 based upon information obtained from the Cook County Assessor. The early residents of the building included James MacSorley and Anthony Grayway, who were both bricklayers. James MacSorley lived in part of the building with John and William MacSorley in 1889, while Anthony Grayway resided in part of the building in 1890. Other early residents included Jacob Lewis, who worked for the Empire Clothing Company and lived in the building from at least 1896 to 1897. While some of the early years of the building remain unknown, by 1920, two firemen and their families were living on either side of the building. John O'Donald lived with his wife, Cora, and their two sons and three daughters, while James Doyle lived in the building with his wife, Capitola, their four sons, two daughters, and niece. James and Capitola Doyle resided in the building until at least 1928. By 1942, Anthony Mola and his wife were living in the building. Mola worked as a taxi driver for the Checker Taxi Company, and would continue living in the building with his wife until at least 1947. Telephone directories from 2006 and 2015 do not list any residents at 2833 West Congress Parkway. The building appears to currently be vacant.

### East Garfield Park

The building at 2833 West Congress Parkway is located in East Garfield Park, Community Area 27 of Chicago. East Garfield Park was annexed to Chicago in 1869, but the neighborhood did not begin to truly develop until the construction of the elevated "L" lines on Lake and Harrison Streets in the early 1890s. The "L" allowed for greater access to the neighborhood, and many two flats and small apartment buildings were constructed to accommodate the growing working-class population that was employed at manufacturing plants in the surrounding neighborhoods. During this period, many of the residents of East Garfield Park were Irish and German, with Italians and Russian Jews migrating to the neighborhood soon after.

By the end of World War I, East Garfield Park began to experience a period of prosperity. This prosperity was due in part to the Graemere Hotel and Madison Street shopping district, which both operated within and around the neighborhood during the 1920s. A vocational school for girls was also opened in the area in 1927. This prosperity, however, ended with the Great Depression, and the neighborhood continued to decline throughout the 1930s and 1940s. The post-war era brought urban renewal and the Congress Expressway (later the Eisenhower Expressway) to the neighborhood, further displacing residents and harming the community. In 1960, Harrison Courts, Maplewood Courts, and Rockwell Gardens were constructed by the Chicago Housing Authority (CHA) at the east end of East Garfield Park. These various projects propelled the dilapidation of the neighborhood, and poor living conditions and vacant lots became increasingly common. Civil rights activism attempted to prevent further deterioration of the neighborhood after the riots in 1965, but another riot in 1968 prompted many of the remaining businesses and residents to leave the neighborhood. All of these factors culminated in the endemic poverty, unemployment, and associated criminal activity that characterized East Garfield Park in the 1970s and 1980s.

### Colonial Revival Style

The building at 2833 West Congress Parkway is characteristic of the small multi-family buildings constructed to house East Garfield Park residents during the area's population boom in the late nineteenth century. The building displays elements of the Colonial Revival style, which was popular during the late nineteenth century and first half of the twentieth century. The Colonial Revival style was popularized in part by the Philadelphia Centennial of 1876, and soon after by the Columbian Exposition of 1893 in Chicago. The style is characterized by a symmetrical facade, an accentuated front door with fanlights, sidelights, and a pedimented entry porch, and paired windows with double-hung sashes. Wood shutters, decorative pendants, and cornice lines with dentils or modillions are also characteristic of the Colonial Revival style. The building at 2833 West Congress Parkway displays certain elements of the style. Its symmetrical facade, front entrance fanlights and sidelights, paired windows, and simplified classical detailing of the building are characteristic of the Colonial Revival style. The building has lost much of its integrity, however, due to non-historic window replacements, brick infilling of windows, and the overall dilapidation of the entire building.

**NRHP STATUS**  
Not Eligible

**DATE LISTED**

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

2833 West Congress Parkway  
SURVEY ID 1-28

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The building at 2833 West Congress Parkway was evaluated for listing in the National Register of Historic Places (NRHP) under Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the building at 2833 West Congress Parkway is not eligible under Criterion A or B.

The building at 2833 West Congress Parkway displays elements of a Colonial Revival-style multi-family building. The building's windows have been altered with the installation of one-over-one vinyl replacement sashes. All windows on the west side of the facade have also been partially or completely infilled with brick. The sidelights at both entrances have been covered or painted and many of the windows on the building's facade have been covered over with plywood. The integrity of the building is compromised by the deterioration of the facade. The building is not architecturally significant, does not embody the distinctive characteristics of a type, period, or method of construction, and does not represent the work of a master. Therefore, the building at 2833 West Congress Parkway is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

2833 West Congress Parkway  
**SURVEY ID** 1-28

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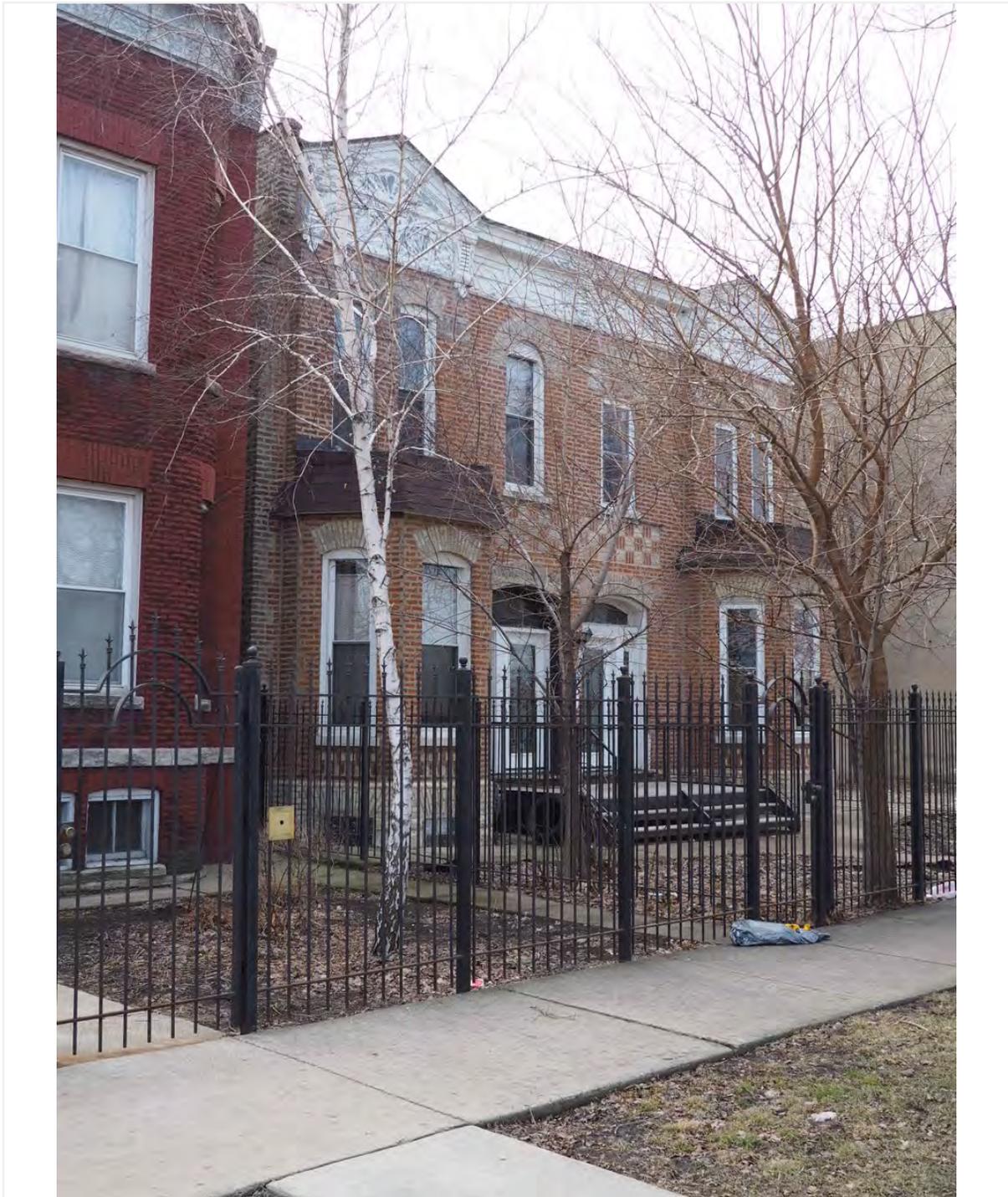
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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

2833 West Congress Parkway  
SURVEY ID 1-28

Photo 1 - 2833 West Congress Parkway



Facing southwest to north-facing facade from West Congress Parkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

2833 West Congress Parkway  
SURVEY ID 1-28

Photo 2 - 2833 West Congress Parkway



Facing south to north-facing facade from West Congress Parkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

2833 West Congress Parkway  
SURVEY ID 1-28

Photo 3 - 2833 West Congress Parkway



Facing southeast to north-facing facade and west side elevation from West Congress Parkway

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

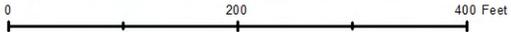
2833 West Congress Parkway  
 SURVEY ID 1-28

Map - 2833 West Congress Parkway



*Data provided by Cook County GIS 2013 Orthomagey*

PROPERTY NAME: 2833 West Congress Street  
 ADDRESS: 2833 West Congress Street  
 Chicago, IL


 Property Boundary  
 Tax Parcel  


## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

**NAME**

Altgeld Park Fieldhouse

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

515 South Washtenaw Avenue

**CITY**

Chicago

**OWNERSHIP**

Chicago Park District

**TAX PARCEL NUMBER**

16-13-236-001-0000

**YEAR BUILT SOURCE**

1929 Chicago Daily Tribune, "New Center in Altgeld Park is Dedicated" (April 29, 1929)

**DESIGNER/BUILDER**

Unknown

**STYLE**

Classical Revival

**PROPERTY TYPE**

Recreation and Culture

**FOUNDATION**

Stone/Limestone

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

Located within the approximately five-acre Altgeld Park, the Altgeld Park Fieldhouse is a multi-use recreational building at 515 South Washtenaw Avenue. The oldest, one-acre section of the park dates to 1873, four additional acres were added to the park in 1915, and the fieldhouse was constructed in 1929. Located immediately south of the I-290 Eisenhower Expressway, the neighborhood park occupies one city block in the densely-developed East Garfield Park section of Chicago. The block is bounded by South Washtenaw Avenue to the west, West Congress Street to the north, West Harrison Street to the south, and elevated railroad tracks to the east. The Classical Revival-style building is oriented to the west towards South Washtenaw Avenue, set back from the street. The Altgeld Park Fieldhouse is a one-story building, exhibits a rectangular footprint and form, and has a flat roof. The building sits on a raised basement and has a foundation that is either concrete or limestone. The building's exterior features a brick soldier base course, is clad in Flemish-bond brick, and features Indiana limestone ornament and trim and decorative brickwork.

A high-level of ornament distinguishes the building's facade as the principal elevation. However, the building's overall design is symmetrical and uniform; many elements are executed identically at each elevation. Among these elements are the building's distinctive, prominent windows, which occur on all four elevations. These windows have wood-frame sashes. Each window is comprised of a center six-over-nine light, double-hung sash window, flanked by multi-pane, double-hung sash side lights and topped by a multi-pane transom. All openings have limestone sills, are connected by brick soldier sill courses, and are topped by a brick soldier lintel course. Metal security screens cover the windows. One window at the facade, several basement-level windows, and three, rear, round-arch windows do not have the same configuration and are noted in this documentation.

A portion of the roof's parapet wall at the building's facade and east rear elevation is distinctive; elsewhere, the roof's parapet wall is identical at every elevation. The brick parapet wall contains evenly-spaced panels housing basketweave brick, framed in molded limestone, and terminates in a cast-molded limestone cornice.

The Altgeld Park Fieldhouse's west-facing facade has a tri-part configuration. The center section projects forward and contains a three-bay-wide, round-arch, limestone arcade and a recessed porch. At the basement level of the central projecting section, wood-frame, one-over-one light, double-hung sash windows flank the arcade. The porch beneath the arcade is reached by two levels of concrete steps, separated by a wide concrete landing. The steps that abut the facade are flanked by low limestone-block walls. Multiple freestanding non-historic metal pipe railings are attached to both sets of steps.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

The limestone arcade's round-arch archways have ornamented imposts, molded surrounds, and volute keystones. The piers feature pilasters formed by limestone panels, with refined square bases and ornamented capitals that included scrolls, acanthus leaf, and shield motifs. Located at the same height as the pilaster's capitals, limestone medallions, encased by brick headers, flank the limestone arcade within the facade's center projecting section. The arcade and capitals terminate in a cast-molded limestone cornice that is topped by a limestone-panel frieze, capped by a cast-molded, projecting, limestone cornice. Above the center archway, the cornice forms a broken segmental pediment.

Within the porch, two main entrances are located at facade's wall plane behind the arcade. Both entrances contain metal security doors and have one glass pane; the doorways feature limestone architraves and entablatures. Above both doors, the numbers "515" are attached to the entablature's frieze. The doors flank a center, projecting, tri-part, bay window. The window contains wood-frame, multi-pane windows and features a standing-seam metal roof that appears to be copper.

The roof's parapet wall, which is taller and more elaborate above the arcade than at the rest of the building's facade, is highly ornamented and divided into three panels, following the arcade's three-bay-wide configuration. Limestone recessed-paneled pilasters divide these three panels. Limestone tile clads the center panel, which contains a decorative, raised, limestone cartouche. The raised letter "A" is centered within the cartouche, which features gadrooning, scrolls, and acanthus leaf motifs and is encased by dramatic festoon. The two outer panels that flank the center panel are comprised of brick, surrounded by brick headers, framed in limestone. The roof's parapet wall terminates in a molded cast limestone cornice that is topped by four prominent limestone urns, also ornamented with festoons.

The sections of the facade that flank the center projecting portion both contain three of the high, prominent, identical windows. These sections also terminate in the roof's brick parapet wall, found at each elevation.

The fieldhouse's north and south side elevations are identical. A small, center, metal door is located at the basement level. Five of the prominent windows are evenly spaced at both elevations. The side elevations terminate the roof's brick parapet wall.

The building's rear east-facing elevation features a tri-part configuration, similar to the building's facade, but sans elaborate limestone ornament. The elevation's center projecting section contains two wood-frame basement-level windows and three, wood-frame, multi-pane windows occupying round-arch openings at the first story. These windows feature limestone surrounds and keystones. Above the windows, the center projecting section terminates in a prominent, cast-molded limestone cornice. There, the roof's parapet wall contains three limestone panels. The flanking sections of this elevation each contain three windows and terminate in the roof's brick parapet wall, identical to the building's facade.

Concealed from view by the parapet wall, the building's flat roof is a built-up roof. A small, rectangular, flat-roof projection, likely housing HVAC equipment, is set back from the facade's prominent parapet wall. A square-form brick chimney with limestone detailing is located at the roof's west side.

The Altgeld Park Fieldhouse is located on a grass lot, lined by concrete curbs, within Altgeld Park. A concrete sidewalk parallels the street along South Washtenaw Avenue. West of the building's facade, poured concrete covers the ground between the sidewalk at the street and the westernmost steps that access the building's main entrance. Within the park that surrounds the building, a playground is located north of the fieldhouse and a public pool and associated outbuildings are located south of the fieldhouse. Basketball courts, outdoor volleyball courts, and a turf field are also located within the park.

### HISTORY/DEVELOPMENT

In 1873, real estate developers Frank W. and James L. Campbell donated one acre to the City of Chicago for Congress Park, Altgeld Park's predecessor. The one-acre park was then transferred to the city's West Park Commission in June 1915. The commission also acquired an additional four acres for the park at that time. In 1916, Congress Park was renamed in honor John P. Altgeld (1847-1902). The West Park Commission's annual report of 1916 noted, "We do this, 'to keep alive the inspiring memory of John P. Altgeld, volunteer soldier, jurist, statesman, publicist and humanitarian, and to inculcate the principles of free government to which he heroically

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

dedicated his life.” A lawyer and judge, Altgeld served as Illinois governor between 1893 and 1897. A strong supporter of labor rights, Altgeld famously pardoned Haymarket Square Riot prisoners in 1893 and was a proponent of enlarging Chicago’s park system throughout his term. The park commission soon provided the newly acquired parkland with a shelter, pool, and other playground facilities.

Though Chicago’s park commissions were credited with building the nation’s first fieldhouses and a wave of fieldhouse construction occurred in the city’s parks between 1912 and 1916, a fieldhouse was not built in Altgeld Park until 1929, during a period of massive rehabilitation in the parks. The Altgeld Park Fieldhouse, also referred to as the park’s recreation building, was constructed at a cost of \$127,397.60. Architects Christian S. Michaelsen (1888 -1960) and Sigurd Anton Rognstad (1892-1937), who formed the partnership Michaelsen & Rognstad in 1920, designed the fieldhouse, along with a number of other fieldhouses for the West Park Commission. The red -brick Classical Revival-style building contained a foyer, community hall, two gymnasiums with spectators’ balconies, a skaters’ room, women’s dressing room, men’s locker room, storage space, and space for a physical director. The W. E. O’Neil Construction Company built the fieldhouse. The West Park Commission dedicated the building on April 28, 1929, holding a ceremony with numerous presentations and speeches.

After the city’s park districts were consolidated, the Chicago Park District replaced the West Park Commission in 1934. The Chicago Park District aimed to offer year-round recreational and leisure opportunities designed to appeal to a wide range of residents, which were not solely focused on outdoor -centric recreation and athletic programs. Pioneering this shifting trend in programming offered by a park service, the city’s park district focused on implementing creative activities, hobby classes, and hosting social events and gatherings. Altgeld Park Fieldhouse and other local fieldhouses began offering arts and crafts classes, game rooms with card games, billiard, and checkers and chess, drama classes, motion picture viewings, and hobby classes, in addition to organized sports and outdoor games. By 1936, the Altgeld Park Fieldhouse offered a reading room, associated with the Chicago Public Library. These services were likely welcomed by local residents who were enduring the Great Depression and New Deal era recovery shortly after the fieldhouse opened.

In 1937, Chicago’s West Side parks were improved using federal Works Progress Administration (WPA) funding. Altgeld Park received upgrades and the fieldhouse building was reroofed. In 1940, the Chicago Park District carried out improvements throughout the park system. At that time, the Altgeld Park Fieldhouse’s basement, club rooms, gymnasium, and hallways were remodeled. The building’s interior was plastered and painted. The building’s electric and heating systems were also upgraded. Newspaper articles indicate that the building was used for a number of community events in the 1950s, which included badminton tournaments, plays, and parties. The Altgeld Park Fieldhouse received improvements again in 1961; the interior lighting system was upgraded and the building’s exterior brick received tuckpointing for a total cost of \$9,500. Currently, the Altgeld Park Fieldhouse houses two gymnasiums, original to the building, a fitness center, meeting rooms, and a kitchen. The building continues to be integral to the many programs and events the park offers.

### Chicago Parks

When Chicago incorporated in 1837, the city adopted the Latin motto “Urbs in horto,” meaning “City in a Garden.” This motto indicated the importance of parkland and green spaces to the city and its residents. Despite this motto, the city had few policies pertaining to the stewardship and acquisition of open public land before 1869 and much of the city’s open land was unplanned. Once the city did develop a comprehensive parks system, notable planners, architects, and landscape designers, including Daniel H. Burnham (1846-1912), Frederick Law Olmsted, Sr. (1822-1903), Jens Jensen (1860-1951), Alfred Caldwell (1903-1998), and Lorado Taft (1860-1936), among others, became involved in designing many of the Chicago’s first parks.

Early on, Chicago residents were active in rallying for creating parks and protecting parkland. Citizens from the city’s North, West, and South sides organized to address the issue. This resulted in the country’s first comprehensive boulevard and park system and the establishment of three park commissions by 1869 (Lincoln, South, and West Park Commissions). Despite the establishment of the park commission, many parks, including Congress Park, remained under the control of the City of Chicago. During their tenure, the commissions built parks in earnest, creating an impressive and admired park system for Chicago that included conservatories, a zoo, smaller neighborhood parks that had recreational, social, and education offerings, the nation’s first fieldhouses, and a park that served as the two-time host of a world’s fair.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

Created by the West Park Act, passed in the State Legislature in 1869, West Park Commission became responsible for the “West Town” and western division of Chicago. The governor appointed seven board members to oversee the commission. The legislation that created the West Park Commission also broadly defined three sites for large parks, each approximately 200 acres in size. This resulted in North Park (Humboldt Park), Middle Park (first Central and today Garfield Park), and South Park (Douglas Park). By the 1890s, the parks had fallen into disrepair, resulting from the West Park Commission’s blatant political corruption.

In 1899, the Small Parks Commission, formed by legislation that year, began to study the needs for smaller neighborhood parks in densely-populated areas of Chicago and implement a plan. Although many of the districts on the city’s west side were overwhelmingly poor, overcrowded, and in desperate need of neighborhood parks, the West Park Commission faced difficulties establishing small parks due to political corruption, the commission being deeply entrenched in machine politics, and legal and financial issues. In 1902, the West Park Commission did attempt to build neighborhood parks, requiring a \$1 million bond, but residents were mistrustful of the commission’s intentions and protested the bond. Further legal and financial issues ensued and the West Park Commission made no progress. By 1904, the Small Parks Commission was furious as no progress had been made. At this time, there were two municipal playgrounds on the west side for its 885,000 residents.

Change came to the West Park Commission when Charles S. Deneen became governor of Chicago in 1905 and demanded that the commission’s entire board resign. He appointed landscape architect Jens Jensen (1860-1951) to oversee the commission. Jensen, a Danish immigrant, began his career with the West Park Commission as a gardener in 1886. Primarily between 1906 and 1916, Jensen carried out many improvements in the commission’s parks and much of his work was representative of what became the Prairie style of landscape architecture. In 1909, a bill to acquire and improve additional small parks was approved and in 1911, five sites were selected for new parks and an existing park was chosen to be redesigned. In 1915, the West Park Commission also acquired the small Congress Park, renamed Altgeld Park the following year. Frustrated with many decisions made by the Board of Commissioners, Jensen resigned from his position in 1920.

The last period of significant construction in West Park Commission’s parks occurred during the late 1920s. With the nation experiencing unprecedented economic prosperity, the commission received a \$10 million bond to improve existing parks, hiring the architecture firm Michaelsen & Rognstad to design fieldhouses, and a major rehabilitation project began in 1927. Christian S. Michaelsen and Sigurd Anton Rognstad served as the West Park Commission’s architects until 1929, designing twelve Revival-style park buildings, much different from the Prairie style work of Jensen. Large ornate buildings were built for the commission’s three major parks: Humboldt, Garfield, and Douglas Park. Michaelsen and Rognstad also designed fieldhouses for smaller parks, including La Follette, Harrison, and Altgeld Park. Most comparable to the Altgeld Park Fieldhouse, Harrison Park’s fieldhouse was demolished and replaced in 1993

### Chicago Park District

Discussion surrounding consolidating Chicago’s park system began soon after the creation of the South, West, and Lincoln Park Commissions in 1873, and again in 1890. Chicago grew significantly when outside areas were annexed to the city in 1889. An 1895 state act permitted these areas to form individual park districts and the number of independent park districts increased dramatically. During a period of intense social and political reform in the city in 1904, and with additional park districts now in existence, the topic of consolidating the park system was again discussed. A 1912 report titled “The Park Governments of Chicago: An Inquiry in to Their Organization & Methods of Administration,” serves as evidence of another move towards consolidation, but the report did not gain enough interest for any legislation to pass.

By 1930, twenty-two individual park districts were in existence. Appointive boards governed the three early park districts, but elective boards governed the nineteen smaller districts, making election procedures and collecting revenue to fund the districts a complicated process. Ultimately, Great Depression-era financial strain made funding and operating twenty-two park districts unrealistic for the city, as maintaining personnel and machinery for each district was costly. In order to streamline park operations and receive funding via President Franklin Roosevelt’s New Deal, residents voted to approve the Park Consolidation Act of 1934, which created the unified Chicago Park District.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

The Chicago Park District operated with greater efficiency than the twenty-two independent districts. As an independent municipality, the park district was provided ordinance-making abilities, taxing power, and police jurisdiction. Completely funded by property tax revenue, the district operated under a board of five commissioners, appointed annually by the city's mayor. Each commissioner served for a period of five years. As the chief agent of city beautification, the Chicago Parks District was instrumental in developing innovative programs for residents and creating well-designed landscapes and park facilities.

During the 1940s, a ten-year plan resulted in the implementation of a progressive school-park concept and a number of new parks in Chicago. The park system expanded significantly in the late 1950s, when 250 sites, including parks, beaches, and playlots, among others, were transferred into the park district. Today, the Chicago Park District encompasses over 8,000 acres of land, including parks, beaches, nature areas, and conservatories.

### East Garfield Park Neighborhood

The Altgeld Park Fieldhouse is located in the East Garfield Park neighborhood of Chicago. East Garfield Park defined as Community Area 27, one of the Chicago's seventy-seven community areas, and encompasses the East Garfield Park and Fifth City neighborhoods.

Located four miles west of the Loop, East Garfield Park developed similarly to the West Garfield Park neighborhood. Annexed to Chicago in 1869, its western section comprised a portion of the Central Park neighborhood (later Garfield Park), which was established the same year. The land east and south of the Garfield Park, a large urban park, was subdivided but not fully developed for at least another couple decades, and East Garfield Park remained sparsely populated. The community's residential and commercial development followed the construction of the elevated "L" lines on Lake and Harrison Streets through the community in the early 1890s and the establishment of manufacturing plants in neighboring communities, such as the Sears plant in Lawndale. Many of the community's residents worked in the nearby plants and two-unit flats and small apartment buildings were erected to house them. Modest homes, commercial buildings, and other industries were established in the area as well. East Garfield Park's early residents were primarily Irish and German, and later included Italians and Russian Jews.

Post-World War I, East Garfield Park experienced a brief period of prosperity. West Garfield Park's Madison Street shopping district expanded eastward along Madison into East Garfield Park. A high-class residential hotel, the Graemere, opened just east of Garfield Park and a vocational school for girls opened in 1927. Unlike West Garfield Park, East Garfield Park experienced economic and residential decline during the Great Depression and World War II. Many houses were converted into smaller units for more boarders and allowed to deteriorate. By 1947, the area was in great need and Daughters of Charity opened Marillac House at 2822 West Jackson Boulevard to serve the local poor.

Like its neighboring communities, the 1950s Congress Expressway construction displaced Garfield Park residents on the south side of the neighborhood. Additionally, its racial composition was changing as more African American families began purchasing and renting homes in East Garfield Park. In 1960, a cluster of Chicago Housing Authority (CHA) family public housing projects—Harrison Courts, Maplewood Courts, and Rockwell Gardens—were constructed at the east end of East Garfield Park. During this time, residential physical conditions continued to deteriorate due to absentee landlords and increasingly common vacant lots. Despite these conditions, local churches, and community organizations continued to promote interracial community involvement, urban renewal, and local leadership.

In 1966, civil rights activism attempted to prevent further neighborhood deterioration through the establishment of anti-slum organizations (East Garfield Park Union to End Slums) and cooperatives to obtain groceries and housing (East Garfield Park Cooperative). A coalition of residents and clergy successfully fended off the CHA's attempt to build more high-rise public housing. Rioting in 1968 undermined these activism efforts, leading to more businesses and residents leaving the neighborhood. East Garfield Park lost more than two-thirds of its population due to this outmigration. In the 1970s and 1980s, the area was characterized by endemic poverty, unemployment, a drug economy, and associated criminal activity to fill the economic void. Crime continues to plague the East Garfield Park community and as of 2015, the community has the ninth highest crime rate out of

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

the city's seventy-seven community areas.

Christian S. Michaelsen and Sigurd Anton Rognstad

Architects Christian S. Michaelsen (1888-1960) and Sigurd Anton Rognstad (1892-1937) designed the Classical Revival-style Altgeld Park Fieldhouse.

Born in Chicago, Michaelsen was the son of a contractor of Norwegian descent. He first received exposure to the building trade through his father. In 1905, he began training as a draftsman in the office of Chicago architect Arthur Huen. He later worked in the structural engineering department of architect Howard Van Doren Shaw's office from 1910 to 1913. Shaw was regarded as Chicago's "society architect" and designed a number of Beaux Arts residences for the city's elite.

Also born in Chicago and the son of Norwegian immigrants, Rognstad began his career working as a designer and draftsman in the office of architect Frederick W. Perkins, who like Huen, specialized in designing residences for the social elite.

In 1920, Michaelsen and Rognstad formed their own practice. Both men lacked the educational and social credentials necessary to secure building commissions from the city's elite residents and therefore, sought out public works and commercial commissions instead. Between 1927 and 1929, while serving as the West Park Commission's architects, they designed twelve Revival-style buildings, ranging in style from the Mediterranean and Classical Revival to the Tudor Revival. This represented one of the most productive periods in the commission's history. In addition to the park buildings, the pair designed other noteworthy buildings in Chicago, including the Chinese-style On Leong Merchants Association Building (1927). Michaelsen and Rognstad's partnership lasted for seventeen years until Rognstad's death in 1937.

### Classical Revival Style

The Altgeld Park Fieldhouse is an excellent example of a Classical Revival-style public building, constructed by the West Park Commissioners for the Altgeld Park.

The Classical Revival style (circa 1895-1950), also referred to as the Neoclassical style, became popular throughout the United States after the 1893 World's Columbian Exposition, held in Chicago's Jackson Park. The exposition revived an interest in Classical architectural forms, specifically Greek Revival (circa 1825-1860) forms and stylistic details. The renowned and influential architecture firm McKim, Mead & White popularized the Classical and Colonial Revival styles (circa 1880-1955) during the early twentieth century.

Similar to the Colonial Revival style, Classical Revival-style buildings are considerably more formal and monumental. The style was often reserved for public buildings, such as courthouses, and churches, banks, schools, and mansions. Classical Revival buildings were often built using expensive, high-quality materials, including brick and stone.

Typically, the facade or other prominent elevations of Classical Revival-style buildings feature massive columns, designed following the architectural traditions of the Doric, Ionic, or Corinthian orders and front-facing pediments. Variations to the front-facing pediment included rounded front porticos or flat-roofed porches, also supported by columns. The arrangement of windows and doors is symmetrical and formal. Windows most often have double-hung configurations and doors are most often centered and feature decorative surrounds, which may include flanking side lights, broken pediments, or fan-light windows. Overall, the Classical Revival style is most characterized by the use of Greek orders, proportion, symmetry, the repetition of elements, and references to Classical motifs, often derived from the Greek Revival style.

The brick and limestone-clad Altgeld Park Fieldhouse features an overall massing that is symmetrical and formal, typical of the Classical Revival style. The building's exterior incorporates many repetitive elements, such as the prominent, double-hung, multi-paned windows, evenly-spaced at each elevation of the building, and the roof's brick and limestone parapet wall. Additionally, the building's facade features a highly-stylized limestone arcade, with ornamented pilasters and elaborate capitals, and a center entrance. Other decorative elements typical of the

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Altgeld Park Fieldhouse  
SURVEY ID 1-29

style include brick soldier and header courses, basketweave brick ornament, the broken pediment at the facade, an elaborate cartouche, and urns. It is an excellent example of the style as applied to a small-scale public building.

NRHP STATUS DATE LISTED  
Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The Altgeld Park Fieldhouse was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Constructed by the West Park Commission and later operated and maintained by the Chicago Park District, the Altgeld Park Fieldhouse is associated with recreational trends pioneered by these agencies in Chicago. The fieldhouse was constructed during a period of rehabilitation within the West Park Commission and is a surviving example of a fieldhouse suited for a small, urban park. The city's longstanding focus on parks and recreation led these agencies to develop innovative recreational programs for the city's fieldhouses, emulated throughout the United States, which significantly changed the approach of public agencies to parks and recreation. The Altgeld Park Fieldhouse provided citizens with hobby classes, arts and crafts classes, games, and social events, among other events, in addition to organized athletics and fitness-related activities, in an effort to reach a wide-range of residents within the local community. Due to the property's association with these innovative early twentieth-century trends in recreation, the Altgeld Park Fieldhouse is eligible under Criterion A.

Though the Altgeld Park Fieldhouse is named for Illinois Governor John P. Altgeld, the fieldhouse is not associated with his productive life and was named for Altgeld posthumously. Therefore, the Altgeld Park Fieldhouse is not eligible under Criterion B.

The Altgeld Park Fieldhouse is eligible under Criterion C. The 1929 Altgeld Park Fieldhouse is an excellent example of a Classical Revival-style public building, constructed for a neighborhood park. Designed by the architecture firm Michaelson & Rognstad, the brick building exhibits formal, symmetrical massing, elaborate limestone detailing and an arcade, and prominent double-hung and multi-pane windows. Designed for community use, the building originally included two gymnasiums and a community hall. Therefore, the Altgeld Park Fieldhouse is eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

The Altgeld Park Fieldhouse remains in its original location and is actively used as a recreation building. The building has been well-maintained since the late 1920s. The exterior has not been altered and the property retains its original exterior materials, including limestone ornament and trim and wood-frame windows. Therefore, the Altgeld Park Fieldhouse retains integrity of location, setting, design, materials, workmanship, feeling, and association.

The Altgeld Park Fieldhouse's period of significance is 1929-1965, which encompasses early improvements made to the building in 1940 and 1961. The building retains its original historic function; its significance extends to the fifty-year age consideration from the current date.

The Altgeld Park Fieldhouse's period of significance is 1929-1965, which encompasses early improvements made to the building in 1940 and 1961. The building retains its original historic function; its significance extends to the fifty-year age consideration from the current date.

### NRHP BOUNDARY

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

The Altgeld Park Fieldhouse's NRHP boundary includes the building's footprint, paralleling South Washtenaw Avenue to include all landscape and hardscape features located west of the facade, following the panel of grass lot that flanks the building's north side elevation, following the sidewalk's south edge located at the building's south side elevation, and paralleling the building's rear elevation approximately 15 feet from the building. No other features within Altgeld Park are located within the property's NRHP boundary.

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**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Altgeld Park Fieldhouse  
SURVEY ID 1-29

Photo 1 - Altgeld Park Fieldhouse



Facing southeast to west-facing facade from South Washtenaw Avenue

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

Photo 2 - Altgeld Park Fieldhouse



Facing west to facade entrance from South Washtenaw Avenue

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Altgeld Park Fieldhouse  
**SURVEY ID** 1-29

Photo 3 - Altgeld Park Fieldhouse



Facing southwest to east end of west-facing facade from South Washtenaw Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Altgeld Park Fieldhouse  
SURVEY ID 1-29

Photo 4 - Altgeld Park Fieldhouse



Facing north to south side elevation and pool from West Harrison Street

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

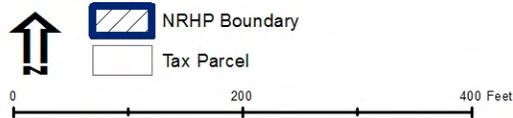
Altgeld Park Fieldhouse  
 SURVEY ID 1-29

Map - Altgeld Park Fieldhouse



Data provided by Cook County GIS 2013 Orthomageery

PROPERTY NAME: Altgeld Park Fieldhouse  
 ADDRESS: 515 South Washtenaw Avenue  
 Chicago, IL



## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Crane Technical High School  
**SURVEY ID** 1-31

**NAME**

Crane Technical High School

**OTHER NAME(S)**

Richard T. Crane Manual Training School, Richard T. Crane Technical High School, Crane Tech High School, Crane Tech Prep

**STREET ADDRESS**

2301 West Jackson Boulevard

**CITY**

Chicago

**OWNERSHIP**

Public Building Commission of Chicago

**TAX PARCEL NUMBER**

17-18-121-001-0000

**YEAR BUILT SOURCE**

1922 Marjorie Warvelle Bear, "A Mile Square of Chicago" (2007) and Chicago Daily Tribune, "School Board Pays \$526,000 for New Sites" (April 23, 1922)

**DESIGNER/BUILDER**

John C. Christensen

**STYLE**

Classical Revival

**PROPERTY TYPE**

Education

**FOUNDATION**

Stone/Limestone

**WALLS**

Brick

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

Crane Technical High School is comprised of a prominent, four-story, Classical Revival-style building built in 1922 and a ca. 1977 rear addition. An athletic field and parking are located immediately east of the school. The school building and associated grounds encompass what was originally two city blocks. The school building occupies parcel 17-18-121-001-0000, which does not include the neighboring athletic field or parking lot. The site is bound by West Jackson Boulevard to the north, South Oakley Boulevard to the west, West Van Buren Street to the south, and South Leavitt Street to the east. Located in Chicago's Near West Side community, development on the city blocks surrounding the building is primarily residential, comprised of single and multi-family homes and buildings. The I-290 Eisenhower Expressway passes immediately south of the school.

**Crane Technical High School (1922)**

The 1922 portion of Crane Technical High School at 2301 West Jackson Boulevard is a rectangular-plan building constructed with a steel frame and reinforced concrete; the building's exterior is clad in red stretcher-bond brick and limestone. A basement is located beneath the building. The building is built up to the city sidewalks and occupies the majority of its parcel, previously one city block, with the exception of the parcel's rear portion where the ca. 1977 addition is located. Constructed as an addition to a no-longer-extant 1903 building, the 1922 building's facade and side elevations are highly ornamented, stylized, and formal, whereas the rear elevation features considerably less ornament. The building features a flat built-up roof, concealed from view by the building's elaborate brick and limestone parapet wall.

The building's facade is oriented to the north toward West Jackson Boulevard. The facade features a tri-part configuration, comprised of a center, recessed, seven-bay-wide section and outer, projecting, five-bay-wide sections. The facade features a limestone water table and ledge at its base; the first story is clad in ashlar limestone panels; and the upper stories are covered with brick and various forms of limestone trim.

At the facade's center section, three steps, which appear to be concrete and stone, span the length of the section, terminating in square piers. The section contains five evenly spaced entrances recessed in round-arch openings and two outer entrances in typical, rectangular-form openings. A stepped slab, also concrete and stone, is located in every entrance. Each round-arch opening contains three metal doors topped by a multi-pane fanlight. The round arches that surround each entrance feature impostes, rusticated voussoirs, and keystones with

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Crane Technical High School  
**SURVEY ID** 1-31

no ornamentation. Gothic Revival-style, wall-mounted, exterior light fixtures flank each round-arch entrance. Curving metal brackets serve as each octagonal-form fixture's base. Each light fixture features eight round-arch glass panes, low conical roofs, and metal bands that protrude upwards from the fixture's body into pointed spikes.

The two outer entrances, which flank the five center entrances, each contain two recessed metal doors. These openings feature a rusticated-panel surround and prominent limestone lintels. Above each lintel, a recessed opening contains paired three-over-three, double-hung, wood-frame windows. A foliated metal screen is attached within the opening, shielding the windows. Rusticated panels and a prominent lintel also surround these windows. The center section's first story terminates in a molded limestone stringcourse topped by a limestone paneled frieze and a limestone intermediate cornice.

Within the facade's center section, the building's second, third, and fourth stories are recessed even more than the ground story. Above this, the center section's entablature and parapet wall are flush with the ground level. Within the recessed area, six, fluted, Ionic columns divide the section's upper stories into seven bays. The columns sit on prominent, square-form pedestals. At the second story's base, a limestone balustrade spans between the columns' pedestals. At both sidewalls, formed by the projecting outer sections that flank the center recessed section, one limestone Doric pilaster is attached to each wall.

The center section's seven second- and third-story windows are set in round-arch limestone surrounds, topped by volute keystones. Each tri-part, second-story window is comprised of an eight-over-eight light, double-hung, wood-frame window flanked by two-over-two light, fixed, wood-frame sidelights. Within each window's wood surround, a recessed wood panel tops the center window and each sidelight. Painted red for contrast, wood paneling divided into three sections is located between each second and third-story window and terminates in a prominent wood sill course.

Each tri-part, third-story window features a horizontal four-over-four light, double-hung, wood-frame window flanked by one-over-one light, double-hung, wood-frame sidelights. A half-circle, fanlight window tops each center window. A half-circle band of multi-pane lights surrounds each fanlight. The center section's third story terminates in a prominent limestone band course featuring a scroll or wave-like motif. The center section's seven four-story windows each feature prominent limestone surrounds. Each tri-part window contains a center, four-over-four light, double-hung, wood-frame window, flanked by two-over-two light, double-hung, wood-frame sidelights.

The facade's center section is capped by a limestone entablature. The frieze is carved to read "THE CRANE TECHNICAL HIGH SCHOOL" and terminates in a dentiled, projecting, limestone cornice. Above the entablature of the center section, the parapet wall is formed by a limestone base capped by a limestone balustrade that is divided by brick piers. The balustrade features a thick limestone banister.

The facade's outer, projecting, five-bay-wide sections are identical. Both sections contain three sets of paired basement-level windows within the facade's water table. Metal security screen guards cover each window. The facade's first story contains three, evenly-spaced, tri-part windows. The wood surrounds that encase and divide the windows into the tri-part configuration appear to be replacements. The center windows are four-over-four light, double-hung, wood-frame windows. Two-over-two light, double-hung, wood-frame sidelights flank each center window. Each window in the tri-part configuration is topped by a recessed wood panel. The first stories of both outer sections terminate in a molded limestone stringcourse, topped by a limestone paneled frieze and a limestone intermediate cornice.

At the outer sections' second, third, and fourth stories, the center portion of each section is recessed, mimicking the facade's center section. Two fluted, Ionic, engaged columns sit on prominent, square-form pedestals and divide the recessed portion of each section into three bays. At the second story's base, a limestone balustrade spans between the columns' pedestals. Limestone Doric pilasters wrap around the corners of each center recessed section. Each bay contains a window and the second, third, and fourth-story windows are identical. Each tri-part window is comprised of a four-over-four light, double-hung, wood-frame window flanked by two-over-two light, double-hung, wood-frame sidelights. Recessed wood panels top each center window and sidelights. At each bay, the second and third-story windows are recessed in a single opening and are separated by red

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spandrel panels that appear to be painted wood. The geometric red panels contain a recessed rectangular panel flanked by recessed panels that contain circular forms. The third and fourth stories of both sections are divided by a prominent limestone band course with a scroll or wave-like motif.

At both sections, the building's facade is capped by a limestone entablature, which terminates in a dentiled projecting limestone cornice and a central limestone pediment. Each pediment's prominent raking cornices also feature large dentils. The roof's brick and limestone parapet wall flanks each pediment. Above the outer sections, the roof's parapet wall is solid. The limestone-capped parapet walls are stepped in a geometric form, terminating above each pediment. Limestone scrolls flank the center portion of both parapet walls.

The building's side west elevation is oriented towards South Oakley Avenue. The side east elevation was formerly oriented towards South Irving Avenue, which is now a sidewalk/driveway that divides the school building from the athletic field. The building's side elevations are identical and will be described together. Many features from the building's facade are repeated on these elevations. Each side elevation has a tri-part configuration. The twelve-bay-wide center section of the building is recessed. An outer north-end projecting section is five bays wide and the outer south-end projecting section is four bays wide. Identical to the facade, each side elevation features a limestone water table and ledge at its base; the first story is clad in ashlar limestone panels; and the upper stories are covered with brick and various forms of limestone trim.

At the center section of each elevation, the first story features an irregular fenestration pattern. The twelve bays will be referred to by number, from north to south, for clarification. Bays #4, #5, #6, #10 and #11 contain basement-level paired windows, located within the elevations' water tables. At both elevations, bay #2 and bay #8 contain entrances to the building and have two sets of paired metal doors. The doors in bay #2 open onto a raised concrete slab that is located on the sidewalk. At the building's west side elevation, the slab is connected to a handicapped-accessible ramp. The doors in bay #8 open directly onto the sidewalk. Each door is topped by a square-form metal panel. Gauged limestone panels top each entrance, along with a center, fixed, six-pane, wood-frame window that is flanked by two-over-two light, double-hung, wood-frame windows. Metal security screens, featuring rosettes, a shield, and a quatrefoil motif, cover the windows. Paneled pilasters flank each entrance and set of windows. Dramatic, Gothic Revival-style, wall-mounted light fixtures, identical to those located on the building's facade, flank each of the four entrances. Each of the side elevations' remaining center-section bays contain paired six-over-six light, double-hung wood-frame windows topped by recessed wood panels. The windows' wood surrounds have likely been replaced. The center section's first story terminates in a molded, limestone, stringcourse, topped by a limestone paneled frieze and a limestone intermediate cornice.

Limestone Doric pilasters divide the second, third, and fourth stories' twelve bays at both side elevations in the central section. Each upper-story bay contains an identical window comprised of paired six-over-six light, double-hung, wood-frame windows topped by recessed wood panels and surrounded by brick. A red, metal balustrade ornamented with a scroll motif spans between each pilaster at the building's second story. Like the building's facade, second and third-story windows in each bay are located in a single opening, separated by a red, recessed, spandrel panel. Both elevations' third stories terminate in a prominent, limestone, band course featuring a scroll or wave-like motif. Both center sections' fourth stories terminate in a limestone entablature capped by a dentiled, projecting, limestone cornice. The roof's parapet wall at each side elevation's center section is identical to the limestone, brick, and limestone balustrade parapet wall present at the center section of the building's facade, previously described.

The five-bay-wide, north-end, projecting section of each side elevation is identical to the Ionic column-clad outer projecting sections present at the building's facade, previously described, with one exception. Whereas these sections at the facade contain only windows within the center recessed portion, the outer south-end bays of the side elevation's sections also contain a window at each story. At the first story, each section's south-end bay contains paired four-over-four light, double-hung windows topped by wood recessed panels. Above this, the building's second and fourth stories contain identical paired four-over-four light, double-hung, wood-frame windows. The third story contains windows with the same configuration that are more elongated. Wood recessed panels also top the second-story windows. The south-end bay is clad in brick and the windows feature brick soldier lintels and brick sills and recessed brick panels separate the upper-story windows. The side elevations' north-end projecting sections feature an entablature, pediment, and brick and limestone parapet wall that is identical to the facade's projecting sections, previously described.

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The south-end projecting sections at the building's side elevations are four bays wide; each section's three-bay-wide recessed section is off-center. Both sections contain paired basement-level windows, covered by metal security screens. At the first story both sections contain two south-end entrances. One entrance is identical to the two entrances located in the side elevations' center sections, except that the four doors are slightly more recessed. These doors open directly onto slabs that are concrete or stone. Additionally, these entrances do not feature the dramatic Gothic Revival-style light fixtures. The second entrance is located in both sections' south-end bays. The round-arch entrances feature impostes, rusticated voussours, and keystones with no ornamentation. At the west side elevation, the round-arch entrance has been infilled with brick; at the east side elevation, the round-arch entrance contains four metal doors. These doors feature flat top rails and metal panels top the doors. Both projecting sections contain north-end windows. One bay has paired four-over-four light, double-hung, wood-frame windows topped by recessed wood panels. A second bay has one four-over-four light, double-hung, wood-frame window flanked by two-over-two light, double-hung, wood-frame windows. The upper stories, entablatures, and parapet walls of both south-end sections exactly mirror that of the Ionic column-clad projecting north-end sections, except that there is no fifth limestone and brick-clad bay.

The ca. 1977 three-story addition is attached to the 1922 building's rear elevation, which is oriented to the south. The rear center section of the building contains spaces that are not four stories in height like the other portions of the building; all sections feature flat roofs and range between one and three stories in height. Because many of these spaces are at a lower height than the remaining portion of the four-story building, it creates an effect that is similar to an internal courtyard and there are north, south, east, and west-facing elevations lined with windows that likely illuminate classrooms. The addition blocks the much of this from view. At the eastern and westernmost ends of the 1922 building, the rear elevation is four stories high and is clad in brick that is the same type used to cover the ca. 1977 addition. One entrance is located at the elevation's east end, containing one metal door and an overhead metal door, which open onto a raised concrete platform with built-in steps. This is not original to the building. The rear elevation's east and west ends both terminate in a brick parapet wall with a simple stone cornice. Visible one and three-story sections of the building are clad with buff-colored brick. The fenestration pattern is similar to the building's facade and side elevations. Brick pilasters divide many of these elevations into bays that contain paired windows or three windows grouped together. The four-over-four light, double-hung, wood-frame windows feature stone sills and brick lintels.

The building and the rear one-to-three-story sections all feature flat built-up roofs sheathed in metal. The roof is covered in various vents, mechanical components, and HVAC-related equipment. A large, brick, hexagonal-form smokestack projects from the rear center section of the building.

The building's interior was not accessible during survey.

### Rear Addition (ca. 1977)

The ca. 1977 addition directly abuts the rear (south) elevation of the 1922 Crane Technical High School. The three-story, rectangular-form building sits on a concrete foundation and features a flat roof. The building exhibits Modern design influences. The exterior walls are clad in stretcher-bond brick and feature red, flat metal pilasters, lintels, and cornices.

The addition's facade is oriented to the south towards West Van Buren Street. Flat metal pilasters divide the facade into seven sections. The center section's first story has a portal that contains three recessed sets of paired metal doors. The doors open directly onto a concrete slab; these entrances are reached by the concrete city sidewalk that fronts the building. Doors are flanked by vertical metal panels that are the same height as each pair of doors. Square and rectangular-form panels also top the doors and ground-level panels, mimicking transom windows. The portal also contains one metal door, located in its east elevation. The portal terminates in a flat metal lintel. At the facade's third story, a band of ribbon windows is located within the uppermost portion of the wall at all seven sections. Each window is a single-pane, fixed-light, metal-frame window. Directly beneath the windows at the facade's east-end section, the letters "RICHARD T. CRANE HIGH SCHOOL" are attached to the wall. The facade terminates in a flat metal cornice.

The addition's west side elevation is oriented towards South Oakley Boulevard. Metal pilasters divide the

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elevation into seven sections. At the elevation's first story, the two south-end sections contain two overhead garage door entrances and the center section contains one overhead garage door entrance. The center section also has a single metal door, topped by a band of three, fixed-light, metal-frame ribbon windows. This entrance and the garage doors open onto a paved surface-level parking lot that directly abuts the building's side elevation. Within each of these three sections, the first stories terminate in flat metal lintels. Flanking the center section's north side, one section also contains a band of three, fixed-light, metal-frame ribbon windows. The elevation's north end bay contains paired metal doors, flanked by a door-height, metal, louvered window. This entrance opens onto the raised concrete platform, which also abuts the 1922 building's rear elevation, and is topped by a flat metal lintel. The west elevation's second story contains a band of three smaller ribbon windows in the center section and the section flanking it to the north. Each window is a fixed light with a metal frame. The west side elevation terminates in a flat metal cornice.

Flat metal pilasters also divide the building's east side elevation into five sections. The elevation's south-end section has paired metal doors and terminates in flat, metal, lintel course. This entrance is reached by a concrete pad. A one-story, rectangular-plan projection is attached to the elevation's three center sections. The projection contains one metal door in its south elevation, opening onto a small grass lot, and two overhead garage doors in its east elevation. A concrete driveway, located east of the building and accessed from West Van Buren Street, accesses both doors. The doors are encased and topped by red-painted concrete blocks on one side. The projection's elevations terminate in a flat metal cornice and the flat roof is sheathed in metal. The east side elevation's north-end bay appears to be clad in metal and contains upper-level metal louvered windows. This portion of the building was minimally visible during survey.

The addition's flat built-up roof is sheathed in metal and features various vents, which are components of the building's HVAC system. The addition is a noncontributing element to Crane Technical High School.

### Site and Landscaping

Concrete city sidewalks parallel the streets that bound the Crane Technical High School grounds. Trees line West Van Buren Street and South Leavitt Street. A concrete sidewalk/driveway is adjacent the 1922 building east elevation and the addition's east elevation and projecting, dividing the school building from the athletic field and track. A long, linear, paved, surface-level parking lot is located east of the field on the site. The parking lot is accessed at West Jackson Boulevard and the exit opens onto West Van Buren Street. Trees and small panels of grass are interspersed throughout the site in close proximity to the track and parking lot. The parking lot, track, and athletic field were developed in the mid 1970s. These features are noncontributing elements to the 1922 Crane Technical High School.

### HISTORY/DEVELOPMENT

Crane Technical High School began as a program that offered drawing classes for boys in the Chicago High School in 1886. By 1890, the program evolved into the English High and Manual Training School and the school moved into its own building that year. The all-boys school offered a three-year curriculum, as opposed to the more traditional four-year curriculum. Many of the young men attending the school were foreign born or first-generation Americans and the school aimed to educate these students in the English language, industry, trades, and work ethic, as opposed to the Classics.

After some resistance, Chicago's Board of Education began expanding vocational education in the city's high schools around 1901, introducing vocational classes into non-vocational high schools. Advocates and educators identified vocational education as a tool to keep students engaged and enrolled in high school, while also providing students with practical job skills. Construction was underway on a new state-of-the-art building at West Van Buren and South Oakley Boulevard for the English High and Manual Training School by 1902. The current facilities could not support the number of students interested in receiving a technical education.

In February 1903, the Buildings and Grounds Committee adopted a new name for the school, renaming the institution the Richard T. Crane Manual Training School. The school's namesake, Richard T. Crane, was president of the Crane Manufacturing Company and an early advocate for manual instruction in public schools. The Richard T. Crane Manual Training School opened on September 8, 1903, with a student body of eighty pupils. Even with these low enrollment numbers, the school would later graduate a first class of 528 students and

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the building was designed to accommodate 1,100 students. Predicting that even the new school would soon be overcrowded, Chicago's Board of Education worked to open two additional technical high schools for boys and one household arts high school for girls, all completed before 1913.

Unlike the English High and Manual Training School, the new high school adopted a four-year curriculum, which allowed more time for academic class in addition to the vocational training. The four-story, Classical Revival-style building, which featured a brick and stone exterior, occupied a block bound at that time by South Oakley Boulevard, West Van Buren Street, South Irving Avenue, and Gladys Avenue. The building's main entrance opened onto West Van Buren Street and side entrances opened onto South Oakley Boulevard and South Irving Avenue. The school featured machine, woodworking, electric, forge, and foundry shops and a gym, lunchroom, and laboratory, among other spaces for students. The concept behind the Richard T. Crane Manual Training School was "preparation for life" and the school offered several tracks, including a technical curriculum that prepared some students for engineering colleges or to enter fields such as teaching, and a commercial course for aspiring businessmen. In 1908, the school's name was officially changed to Richard T. Crane Technical High School, commonly known as Crane Technical High School or Crane Tech High School, and later as Crane Tech Prep.

In the years after 1910, the Board of Education rapidly expanded vocational education in Chicago's schools, introducing new offerings to schools like the Crane Technical High School. The board's superintendent created two-year programs in electric work, mechanical drawing, cabinet making, and machine shop work, among others, which allowed students to graduate after their sophomore years of high school. For the first time, some new tracks also introduced foreign language classes and prepared students to attend liberal arts colleges. In 1911, Crane Junior College was established in close proximity to the high school. It was designed to serve the school's recent graduates. By 1917, the building was becoming overcrowded and eleven portable classrooms were located south of the high school building at West Van Buren Street.

Recognizing that there would soon be a surge in attendance due to changing child labor laws, the Board of Education acted quickly in 1920 and began developing plans for a four-story addition to the school. In 1921, licensed architect and engineer John C. Christensen (1878-1967) was appointed architect for the Board of Education and ultimately designed the addition. Today, this addition is the main portion of the high school. Before being appointed to his new position, Christensen previously served as an assistant architect and a superintendent of construction for the board and was the deputy commissioner of buildings under the city's mayor. In 1922, bids received to build the addition peaked at approximately \$3 million. The massive Classical Revival-style addition was finished that year, located north of the 1903 building. The addition fronted South Oakley Boulevard, West Jackson Boulevard, and South Irving Avenue. The addition also housed an auditorium, stage, gymnasium, and swimming pool. Crane Technical High School now occupied an entire city block.

By 1925, the high school expanded its vocational programs, offering night classes designed to accommodate students that had already entered the workforce. A 1938 report on school conditions indicates that Crane Technical High School received an overall rating of "good," though some study rooms, classrooms, the auditorium, and the library were poorly lit and more physical education classes were necessary. Initially, Crane Technical High School served a community of mainly European immigrants and first-generation American students, but as the community surrounding the school became increasingly African American during the 1930s and 1940s, the school's student body also became predominantly African American.

In 1954, Crane Technical High School was under capacity by nearly 1,600 students. The school merged with nearby McKinley High School, admitting female students for the first time. Approximately \$900,000 of renovations were carried out to accommodate female students, which included the addition of a separate gym, lockers, and showers and a new department that offered art and household arts courses. The school continued offering technical programs to male students exclusively. The same year, the nearby junior college, then renamed Theodore Herzl Junior College, also moved into the Crane Technical High School building. Students could complete coursework at the high school and the junior college within six years.

In 1966, Chicago's planning commission approved plans for a new \$20 million West Side junior college to replace Crane Junior College. The Board of Education began acquiring land for the first building that would be located on the block bound by West Jackson Boulevard, West Van Buren Street, South Wolcott Avenue, and

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South Winchester Avenue. Crane Junior College moved out of the high school and into this new building in 1968 and was renamed Malcolm X College. The board aimed to create a 10-block-area campus and serve 10,000 students by 1970.

The planning commission also approved the Board of Education's plans to acquire 103,676 square feet for parking and additional classrooms at Crane Technical High School in late 1969. Although the junior college was no longer housed in the high school, the building remained overcrowded with 3,190 students and a capacity of 2,885. This land, located immediately east of the school on the block bound by West Jackson Boulevard, South Leavitt Street, West Van Buren Street, and South Bell Avenue, was densely developed with rowhouses. As a condition of their approval, the planning commission stipulated that the board develop an acceptable relocation plan for families living on the block. Aspects of this plan were not carried out until the mid 1970s.

The land acquisition plans may have also been overshadowed by a project presented in early 1971, associated with a plan to develop an educational-cluster concept for Chicago's Near West Side community that was previously unveiled in 1968. The Board of Education and Public Building Commission were jointly funding the educational-cluster concept, which aimed to group schools, parks, neighborhood centers, and other resources together so that educational, recreation, and cultural activities and community events would occur in a central location within the community. The proposed cluster area would be bound by Kinzie Street on the north, Western Avenue on the west, and the Chicago River on the south and east, with schools and facilities located throughout the area. In conjunction with the educational-cluster concept, the 1971 plans proposed the construction of a magnet school and an \$8 million rehabilitation and expansion of Crane Technical High School, which included demolishing and replacing the 1903 school building.

Work began on Crane Technical High School in late 1971. In 1972, the Public Building Commission decided not to finance several projects within the educational-cluster area, including the high school's renovations and the addition. Work on the school was stopped. By 1975, renovations were again underway on the 1922 building. The 1903 building was likely demolished that year, along with the rowhouses located on the block immediately east of the school, as first proposed in 1969. Complications caused by the renovations left the school without a working HVAC system and heat during the fall and early winter of 1976. These issues were covered by local news outlets, as classes were still being held in the school despite the frigid temperatures. Records indicate that all of the work, first proposed in 1971, was completed in 1977 at a cost of \$12 million. A three-story brick addition was built to replace the site's original 1903 school building and an athletic field and track were built on the neighboring block.

In 2011, Chicago Public Schools officials slated Crane Technical High School for closure, implementing a plan to no longer accept freshman students. In 2012, it was announced that the building would instead be used for the city's first medical and health sciences preparatory school. The building was renamed Richard T. Crane Medical Preparatory High School. The new magnet school opened in the fall of 2013 and now offers highly motivated students an innovative and rigorous four-year health sciences program.

### Near West Side

Crane Technical High School is located in Chicago's Near West Side, defined as Community Area 28, which encompasses the Fulton River District, Greektown, Illinois Medical District, Little Italy, Near West Side, Tri-Taylor, University Village, and West Loop neighborhoods.

Located two miles west of the Loop, which encompasses Chicago's central business district, the Near West Side is bound by the Chicago & Northwestern Railroad to the north, the Pennsylvania Railroad to the west, the South Branch of the Chicago River to the east, and 16th Street at its southern edge. Settled in the 1830s, the Near West Side's residential areas grew along ethnic, economic, and racial lines that continued into the nineteenth and twentieth centuries. The first African American settlement in Chicago emerged around Lake and Kinzie Streets in the 1830s. Irish immigrants settled in wooden cottages west of the river after 1837, and were soon followed by Germans, Czechs and Bohemians, and French immigrants. The area south of Harrison Avenue, bound by Halsted to the west and 12th Street (later Roosevelt Road) to the south, became and remained a port of entry for poor European immigrants. The area north of Harrison Avenue was initially settled by wealthy elites seeking a refuge from the bustling, growing city. Between the 1840s and early 1860s, the Near West Side was

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easily accessible from the Lake Street business district, making it convenient for the wealthy to work in the city and live just outside of it. They created Jefferson Park in 1850 and Union Park in 1854, establishing residences around them. By the 1870s, a small middle class gradually replaced the Union Park area's wealthy residents.

Settlement houses, or reform institutions, were first established during the 1880s on the Near West Side to provide social services and remedy poverty in crowded immigrant neighborhoods. Institutions were established and associated buildings were constructed as efforts by individual ethnic groups to reconstruct the cultural organizations and associated values left behind in Europe. The most well-known of these institutions was Hull House, opened by Jane Addams and Ellen Gates Starr in 1889 in a converted 1856 mansion that eventually became a thirteen-building complex. Hull House attracted thousands of neighborhood residents weekly to its extensive social, educational, and artistic programs. Hull House reformers actively influenced local, state, and national policies and laws, including, but not limited to, investigations of housing, working, and sanitation issues; improvements, reforms, and legislation of the city's ward politics, garbage removal, workers compensation, housing, child labor, occupational safety and health provisions, and women's reform; and efforts to establish new public schools, juvenile courts, neighborhood parks and playgrounds, and branch libraries. Hull House became the flagship of the settlement house movement in the United States, which included nearly 500 settlements nationally by 1920.

In the 1870s and 80s, wholesale trade businesses and manufacturers were located along an east-west axis on the community's north side. These streets were lined with three- and four-story buildings, housing several businesses, and providing a center of employment. After the Chicago Fire of 1871, the Near West Side became a refuge for over 100,000 people, leading to overcrowding. Tensions over urban space and economic mobility among ethnic groups led to an ongoing process of neighborhood succession as newcomers replaced older groups. Near the turn of the twentieth century, Russian and Polish Jews and Italians replaced the Irish and Germans in the Near West Side. The Italians settled between Polk and Taylor Streets while the Jews settled southward to 16th Street where they established a business community known as the Maxwell Street Market. A Greek settlement known as the Delta developed between Harrison, Halsted, Polk, and Blue Island. Larger numbers of African Americans and Mexicans moved into the Near West Side in the 1930s and 1940s with the number of African Americans increasing through 1960 due to the Great Migration of black southerners.

Beginning in the 1950s, the Near West Side experienced major changes due to the construction of new expressways, the University of Illinois at Chicago, and public housing as well as urban renewal efforts and rioting. Two new expressways and an expressway interchange were constructed through the Near West Side in the 1950s and 1960s, demolishing properties and displacing residents. The Congress Expressway was constructed through the community, just north of Harrison Avenue, in the 1950s while the Kennedy Expressway and Circle Interchange were constructed along the community's east side in the late 1950s, opening in 1960. These expressways took out a significant section of the Greektown neighborhood. In the 1960s, the construction of the University of Illinois at Chicago's new urban campus displaced Hull House, demolishing the majority of the original complex, as well as the historic Italian neighborhood. A declining economic base prompted urban renewal efforts, as well as the construction of public housing, which began before 1950 and continued into the 1960s; however, these efforts did not alleviate these conditions. The Near West Side was also impacted by the 1968 riots.

Toward the end of the twentieth century, the University of Illinois at Chicago expanded its campus in the Near West Side, destroying most of the Maxwell Street Market. The areas closest to the Loop were also gentrified during this period.

### Classical Revival Style

Crane Technical High School is an excellent example of a Classical Revival-style school building, designed by architect and engineer John C. Christensen and constructed by the city's Board of Education in 1922.

The Classical Revival style (circa 1895-1950), also referred to as the Neoclassical style, became popular throughout the United States after the 1893 World's Columbian Exposition, held in Chicago's Jackson Park. The exposition revived an interest in Classical architectural forms, specifically Greek Revival (circa 1825-1860) forms and stylistic details. The renowned and influential architecture firm McKim, Mead & White popularized the

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Classical and Colonial Revival styles (circa 1880-1955) during the early twentieth century.

Similar to the Colonial Revival style, Classical Revival-style buildings are considerably more formal and monumental. The style was often reserved for public buildings, such as courthouses, and churches, banks, schools, and mansions. Classical Revival buildings were often built using expensive, high-quality materials, including brick and stone.

Typically, the facade or other prominent elevations of Classical Revival-style buildings feature massive columns, designed following the architectural traditions of the Doric, Ionic, or Corinthian orders and front-facing pediments. Variations to the front-facing pediment included rounded front porticos or flat-roofed porches, also supported by columns. The arrangement of windows and doors is symmetrical and formal. Windows most often have double-hung configurations and doors are most often centered and feature decorative surrounds, which may include flanking side lights, broken pediments, or fan-light windows. Overall, the Classical Revival style is characterized by the use of Greek orders, proportion, symmetry, the repetition of elements, and references to Classical motifs, often derived from the Greek Revival style.

The brick and limestone Crane Technical High School building features an overall massing that is symmetrical and formal, typical of the Classical Revival style. The building's facade and prominent side elevations feature a rusticated limestone-paneled first story and brick upper stories. The building's exterior is dominated by a highly repetitive fenestration pattern, dominated by multi-paned, paired double-hung windows and tri-part windows. The building's design incorporates the Ionic and Doric orders through the use of prominent three-story-high columns, engaged columns, pilasters, front-facing pediments, and dentiled cornices. Limestone balustrades span between the building's columns and engaged columns and form portions of the brick parapet wall. The school's design is not the result of a standardized model implemented throughout the city. Architect John C. Christensen discussed his design philosophy in 1921, explaining, "I'm designing every new public school as a complete and independent unit, absolutely different from every other school in the city." The Crane Technical High School is an excellent example of the Classical Revival style applied to a public school building.

### NRHP STATUS

### DATE LISTED

Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

Crane Technical High School was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The extant Crane Technical High School was built as an addition in 1922 to the no-longer-extant 1903 school building. The 1922 addition more than tripled the school's size, allowing the high school to meet the demands of a growing student body and those interested in obtaining a practical, vocational education rather than a strictly academic education. The original 1903 portion of the school was built in response to the growing trend of vocational education after the turn of the century, praised by youth advocates and educators, designed to prepare young men for productive lives. The large 1922 addition, now the main portion of the high school, is a testament to the Board of Education's continued investment in technical and manual training in the city's public schools. For many years, Crane Technical High School provided young men with training in fields ranging from cabinetmaking to engineering, through the use of educational tracks and degree programs tailored to fit students' interests and goals. The school was also associated with a college for a number of years, allowing students to easily make this transition after high school. Due to the Crane Technical High School's association with the emerging trend of vocational education in the early twentieth century and the development and expansion of these programs in the Chicago public school system, Crane Technical High School is eligible under Criterion A.

Although Crane Technical High School is named for manufacturer Richard T. Crane, the high school is not

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Crane Technical High School  
**SURVEY ID** 1-31

associated with Crane's work or productive life. No other associations with persons significant in the past were identified during research. Therefore, Crane Technical High School is not eligible under Criterion B.

The 1922 Crane Technical High School, designed by Board of Education architect John C. Christensen, represents a skillfully-designed Classical Revival-style public school building. The brick and limestone building's exterior exhibits formal and symmetrical massing; features stylistic details derived from both the Ionic and Doric orders, including columns, pilasters, and pediments; and features a highly repetitive fenestration pattern. Therefore, as an excellent example of an early twentieth-century Classical Revival-style public school building, the Crane Technical High School is eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

The Crane Technical High School retains integrity of location, setting, design, materials, workmanship, feeling, and association. The building's exterior has not been significantly altered and it appears that the majority of the building's historic features remain intact. Though the ca. 1977 building is a noncontributing element to the building, it was constructed in the 1903 school building's exact original location; is comparatively small in scale; and does not diminish the 1922 building's integrity or appearance. Similarly, the ca. 1970s athletic field, track, and parking lot are noncontributing resources. Therefore, Crane Technical High School retains a high degree of integrity of location, setting, design, materials, workmanship, feeling, and association.

The building's period of significance is 1922-1965. The building retains its original historic function; its significance extends to the fifty-year age consideration from the current date.

### NRHP BOUNDARY

The proposed NRHP boundary for Crane Technical High School is parcel 17-18-121-001-0000, the legal parcel on which the building is located and which contains all associated historic features, including the non-historic rear addition.

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**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Crane Technical High School  
**SURVEY ID** 1-31

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**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Crane Technical High School  
**SURVEY ID** 1-31

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RESOURCE TYPE Property  
NRHP STATUS Eligible

Crane Technical High School  
SURVEY ID 1-31

Photo 1 - Crane Technical High School



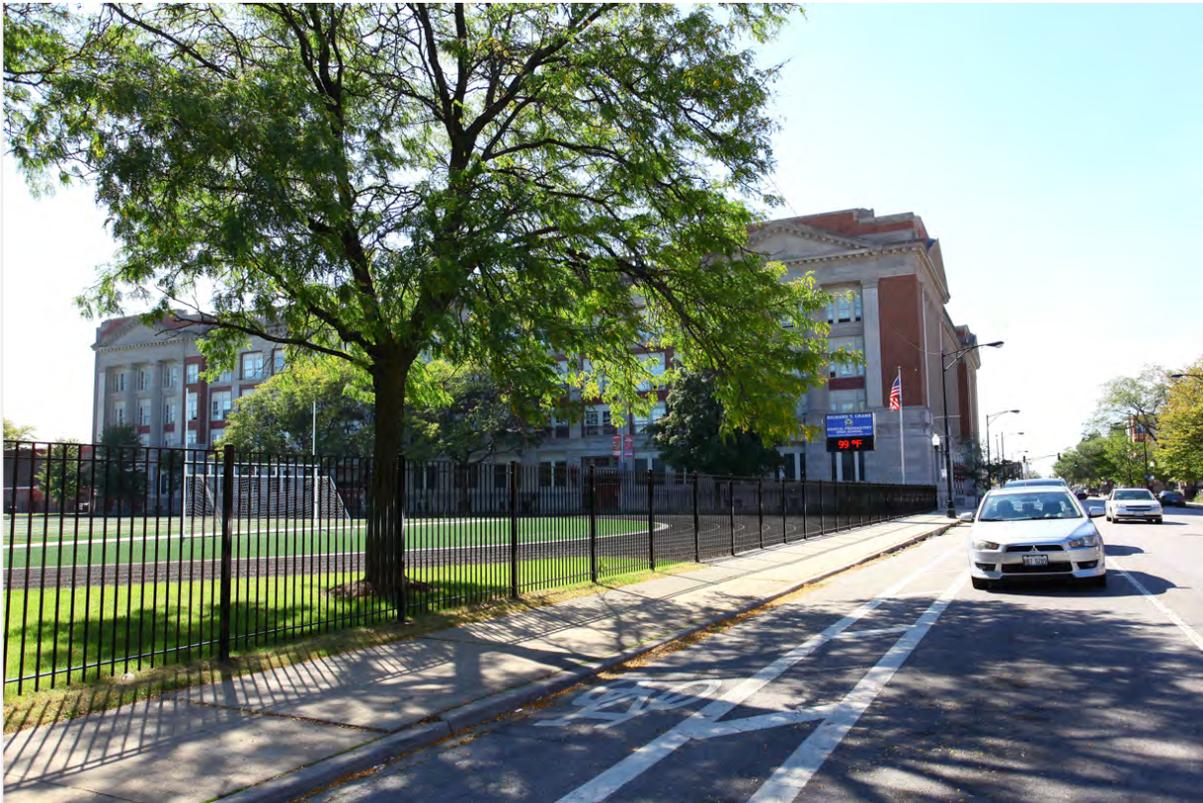
Facing southeast to north-facing facade and west side elevation from West Jackson and South Oakley Boulevards

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Crane Technical High School  
SURVEY ID 1-31

Photo 2 - Crane Technical High School



Facing southwest to east side elevation and north-facing facade of ca. 1922 building from West Jackson Boulevard

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Crane Technical High School  
SURVEY ID 1-31

Photo 3 - Crane Technical High School



Facing northwest to west side and south rear elevations of ca. 1922 building from West Van Buren Street

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Crane Technical High School  
SURVEY ID 1-31

Photo 4 - Crane Technical High School



Facing northeast to west side and south rear elevations of ca. 1922 building (at left, center) and west side elevation of ca. 1977 rear addition (at right) from South Oakley Boulevard

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Crane Technical High School  
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Photo 5 - Crane Technical High School



Facing northwest to west side elevation and south-facing facade of ca. 1977 rear addition (at right) and west side and south rear elevations of ca. 1922 building (at left) from West Van Buren Street.

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

Crane Technical High School  
 SURVEY ID 1-31

Map - Crane Technical High School



## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Louis Pasteur Memorial  
**SURVEY ID** 1-32

**NAME**

Louis Pasteur Memorial

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

1800 West Harrison Street

**CITY**

Chicago

**OWNERSHIP**

Unknown

**TAX PARCEL NUMBER**

N/A

**YEAR BUILT SOURCE**

1928 Chicago Tribune

**DESIGNER/BUILDER**

Leon Hermant, Edward Bennett

**STYLE**

Art Deco

**PROPERTY TYPE**

Recreation and Culture

**FOUNDATION**

Concrete

**WALLS**

Stone/Marble

**ROOF**

Not Applicable

**DESCRIPTIVE NOTES**

The Louis Pasteur Memorial is an Art Deco monument located at the north end of a green space at 1800 West Harrison Street in Chicago. The memorial faces south to the National Register of Historic Places (NRHP)-listed Cook County Hospital Administration Building located across West Harrison Street. A circular sidewalk surrounds the memorial and connects to a central north-south walkway dividing the block in two parts. East of the walkway, there is a green space landscaped with grass, sidewalks, and mature trees, bounded by West Congress Parkway, South Wood Street, and West Harrison Street. West of the walkway, there is a fenced-off helipad bounded by West Congress Parkway, West Ogden Avenue, South Wolcott Avenue, and West Harrison Street. The fence runs along the west side of the central walkway and then diagonally along the property next to the Louis Pasteur Memorial.

A low circular metal fence surrounds the Louis Pasteur Memorial. Within the fence, several floodlights light the statue. Small landscaped bushes and grassy lawn surround the statue. The Louis Pasteur Memorial sits on a new rectangular concrete base with a small modern plaque on the south-facing side of the base. The memorial is 25 feet, 4 inches tall and comprises a Georgia White Marble battered monumental pillar, topped by a bust of Pasteur and ornamented on the sides by sculptural figures. The pillar and sculptural figures stand on stone pedestals. "PASTEUR" is carved into the south-facing side of the pillar pedestal. Above, the words "ERECTED/ TO/ LOUIS PASTEUR/ SERVANT OF/ HUMANITY/ BY/ THE PEOPLE/ OF CHICAGO/ 1928" is etched into the front of the pillar below a geometric design. On the east side of the pillar, a nude woman looks upwards, draped in a cloth and extending a palm frond and laurel crown to Pasteur. On the west side of the pillar, a seated woman leans into a billowing cloth while gazing down at a child in her arms and another lying on her lap. On top of the pillar, the bearded bust of Louis Pasteur is draped in a garment and looks downward with a serious expression.

The back, north side of the pillar has a metal plaque near the bottom with elaborate classical surrounds and a Pasteur quote reading "One doesn't ask of one who suffers: what is your country and what is your religion? One merely says, you suffer. This is enough for me. You belong to me and I shall help you."

**HISTORY/DEVELOPMENT**

The Louis Pasteur Memorial, designed by sculptor Leon Hermant and architect Edward Bennett, was originally built in 1928 in Grant Park. The statue honors famous French chemist Louis Pasteur and his achievements in medicine. It was made possible by the Pasteur Memorial Committee, led by chairman Dr. Frank Billings, who began working to create the memorial in 1924. The memorial was moved to Convalescent Park in 1946 by the West Side Medical Center Commission, as part of general renovations to the City's west side medical district.

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Louis Pasteur Memorial  
**SURVEY ID** 1-32

Though the green space is no longer a park, the statue remains in front of the Cook County Hospital Administration Building.

### Grant Park

In the mid-nineteenth century, local Chicago citizens urged the government to create a park on the Lake Michigan waterfront to protect against lakefront development. It was designated "public grounds" in 1835 and named Lake Park in 1847. The park was transferred to the South Park Commission in 1901 and the Commission changed its name to Grant Park to honor President Ulysses S. Grant. Though architect Daniel H. Burnham envisioned museums and civil buildings on site, laws protecting the open space limited construction to the southern border. In the summer of 1927, the South Park Commission began an improvement plan of Grant Park including a temporary band stand, bridges, and monuments.

This improvement plan included a statue of Louis Pasteur. Research indicates Bennett likely designed the base of the sculpture, much like he designed many memorials in Grant Park, and sculptor Hermant designed the figures and the bust. The Louis Pasteur Memorial was dedicated on October 27, 1928, and Dr. Billings spoke at the unveiling. Vice President Dawes, French ambassador Paul Claudel, director of the John McCormick Institute for Infectious Diseases Ludvig Ektoen, and South Park Board President Kelly also attended. The monument was one of many statues and monuments erected around Grant Park; however, an overview of extant Grant Park monuments did not reveal any other Art Deco works. Hermant would later win the Cross of the Legion of Honor from the French government for his work on the Louis Pasteur Memorial.

In the following years, the Commission developed Grant Park by constructing additional museums along the western edge along with sports fields, plazas, monuments, and other outdoor attractions. In 1934, Grant Park became part of the consolidated Chicago Park District. The Louis Pasteur Memorial remained at Grant Park for about two decades, and was moved to Convalescent Park at 1800 West Harrison Street in June of 1946.

### Cook County Hospital and Convalescent Park

Cook County established Convalescent Park in 1939 as part of the Cook County Hospital grounds. The first Cook County Hospital building was constructed in 1857, and students and physicians from Rush Medical School provided healthcare for patients. The hospital moved to the Rush Medical School building in 1866, and was home to the first internship program in the county. It was at the forefront of medical education and medical research. The Beaux Arts-style Cook County Hospital building at 1835 Harrison was constructed in 1912-1916, and served as the primary hospital building until 2001.

The original Convalescent Park was located north, across from the hospital, on land bounded by Honore, Harrison, Congress, and Wood Streets. The Works Progress Administration (WPA) completed the landscaping in 1939 and the County Commissioners planned to purchase the second half of the block through a trade with the University of Illinois, which they did a few years later. Originally the park had two buildings, the West Side Hospital and an unidentified building at the south end of the park. Both buildings were demolished sometime between 1973 and the mid-1980s.

The Louis Pasteur Memorial was given to Cook County and moved to Convalescent Park to inspire medical students studying at nearby hospitals. The dedication ceremony took place on June 10, 1946 with speeches by Clayton F. Smith of the county board and others. The current sidewalk configuration around the statue was installed ca. 1960. Other changes include the installation of a helipad west of the memorial ca. 1967. Construction included the addition of a large fence bisecting the park west of the statue and the central walkway. By 2007, a second helipad was built. Today, the green space is no longer called Convalescent Park and is half the size of its 1946 footprint when the Louis Pasteur Memorial was installed; the helipad takes up the second half of the block.

### Leon Hermant and Edward Bennett

Leon Hermant was a French sculptor who studied in Paris before coming to Chicago. After serving in France during World War I, he returned to Chicago and continued an active career as a sculptor in partnership with Carl

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Louis Pasteur Memorial  
SURVEY ID 1-32

Beil. In Chicago, he worked out of a studio at 21 East Pierson Street with Beil. The Art Institute displayed his work from 1918-1919. His other Chicago public works include elaborate Art Deco reliefs on One North LaSalle and the Medinah Athletic Club, and classical statues and a frieze on the Illinois Athletic Club. Though Hermant created other busts sold to private individuals, most of his public work was detailed architectural relief. The Louis Pasteur Memorial is not as ornate as the Art Deco reliefs on One North LaSalle or as detailed as the classical statues on the Illinois Athletic Club, but it is the only recorded freestanding Hermant monument in Chicago. It is one of his most well-known works as a public art piece and was recognized by the French government with an award. Hermant was a leader in the French community of Chicago and president of the French division for the 1932 A Century of Progress Exposition, or world's fair. Hermant died on December 12, 1936 in Chicago.

Edward Bennett was an architect and planner influential in the design of the Chicago parks system. Born in England, he moved to San Francisco to work with Robert White. He then studied at the École des Beaux Arts in 1895, returning to work in New York. After a few years, he began working for D.H. Burnham & Company on the Plan of West Point, San Francisco, and the 1909 Plan of Chicago. He then became the consulting architect of the Chicago Parks Commission. Bennet started his own successful firm, Bennett, Parsons & Frost, and completed the plans for Grant Park after Burnham's death. He designed many Grant Park monuments, including the Beaux Arts-style Congress Plaza, Classical-style 8th Street Fountain, and Classical-style Clarence Buckingham Memorial Fountain. Bennett died on October 19, 1954 in North Carolina.

### Art Deco Style

The Louis Pasteur Memorial is a modest example of the Art Deco style that flourished in the country during the 1920s and 1930s. The style gained popular attention in the post-war era of the 1920s following the 1922 design competition for the Chicago Tribune Headquarters. Eliel Saarinen's second place submission of an Art Deco design for the headquarters was immediately touted by architects and quickly gained popularity. The 1925 "Exposition des Arts Decoratifs" in Paris further popularized the style. Since the new style was seen as a rejection of historic precedents because of its use of new construction technologies, it became a popular design for the emerging skyscraper buildings. The Art Deco style embraces smooth wall surfaces, zigzags, chevrons, and other stylized and geometric motifs as decorative facade elements, as well as towers or other vertical projections to give emphasis to the vertical aspect of a building.

The Louis Pasteur Memorial reflects some aspects of the Art Deco style through its smooth stone veneer, stylistic palm frond, and geometric lines and designs. Although it was removed from its original location in Grant Park and situated on a new concrete base, the statue has no alterations, though it has substantially weathered over the years.

NRHP STATUS DATE LISTED

Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The Louis Pasteur Memorial was evaluated under NRHP Criteria A, B, and C and Criteria Considerations B and F using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Though the Louis Pasteur Memorial was constructed during a time of improvements in Grant Park and was moved to Convalescent Park as part of an effort to inspire to medical students, it is not known to be associated with specific events significant to the past. Although the monument was designed in memory of Louis Pasteur, it is a commemorative object and not associated with the productive life of Louis Pasteur. Therefore, the Louis Pasteur Memorial is not eligible under Criterion A or B.

Although the Louis Pasteur Memorial is a typical example of Edward Bennett's work and a modest example of the Art Deco style, it is not a significant or representative Bennet-designed monument or representative of the Art

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Louis Pasteur Memorial  
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Deco style. However, the bust and human forms are unique freestanding public works of well-known sculptor Leon Hermant. The City of Chicago Landmarks Nomination for One North LaSalle Street, featuring Hermant's detailed Art Deco reliefs, states that the Louis Pasteur Memorial is Hermant's "most noted work." Not only was he recognized by the French Government with the Cross of the Legion of Honor, but it is his only known public freestanding sculpture in Chicago, fulfilling Criterion Considerations B and F. The Louis Pasteur Memorial is an excellent and rare example of Hermant's work as a sculptor in Chicago, and therefore is eligible under Criterion C and Criteria Considerations B and F as the work of a master.

The property was not evaluated under Criterion D as part of this assessment.

Because the fountain was moved to Convalescent Park in 1946, it no longer conveys significance as a public work of Grant Park, and therefore does not retain integrity of location or setting. Despite some deterioration due to poor maintenance, original materials remain to convey Hermant's original design intent. Therefore, the Louis Pasteur Memorial retains integrity of design, materials, workmanship, feeling, and association.

The period of significance for the Louis Pasteur Memorial is 1928, the year of its construction.

**NRHP BOUNDARY**

The NRHP boundary for the Louis Pasteur Memorial includes the statue footprint and none of its surrounding features, such as the fence, sidewalk, or green space.

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## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Louis Pasteur Memorial  
**SURVEY ID** 1-32

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Louis Pasteur Memorial  
SURVEY ID 1-32

Photo 1 - Louis Pasteur Memorial



Facing north to south-facing front of monument, toward West Congress Parkway and I-290 Eisenhower Expressway from within green space

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Louis Pasteur Memorial  
SURVEY ID 1-32

Photo 2 - Louis Pasteur Memorial



Facing northwest to south and west sides of monument from within green space

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Louis Pasteur Memorial  
**SURVEY ID** 1-32

Photo 3 - Louis Pasteur Memorial



Facing northwest to south and east sides of monument from within green space

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Louis Pasteur Memorial  
SURVEY ID 1-32

Photo 4 - Louis Pasteur Memorial



Facing southwest to north and east sides of monument from within green space, Cook County Hospital Administration Building visible at left

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Louis Pasteur Memorial  
SURVEY ID 1-32

Photo 5 - Louis Pasteur Memorial



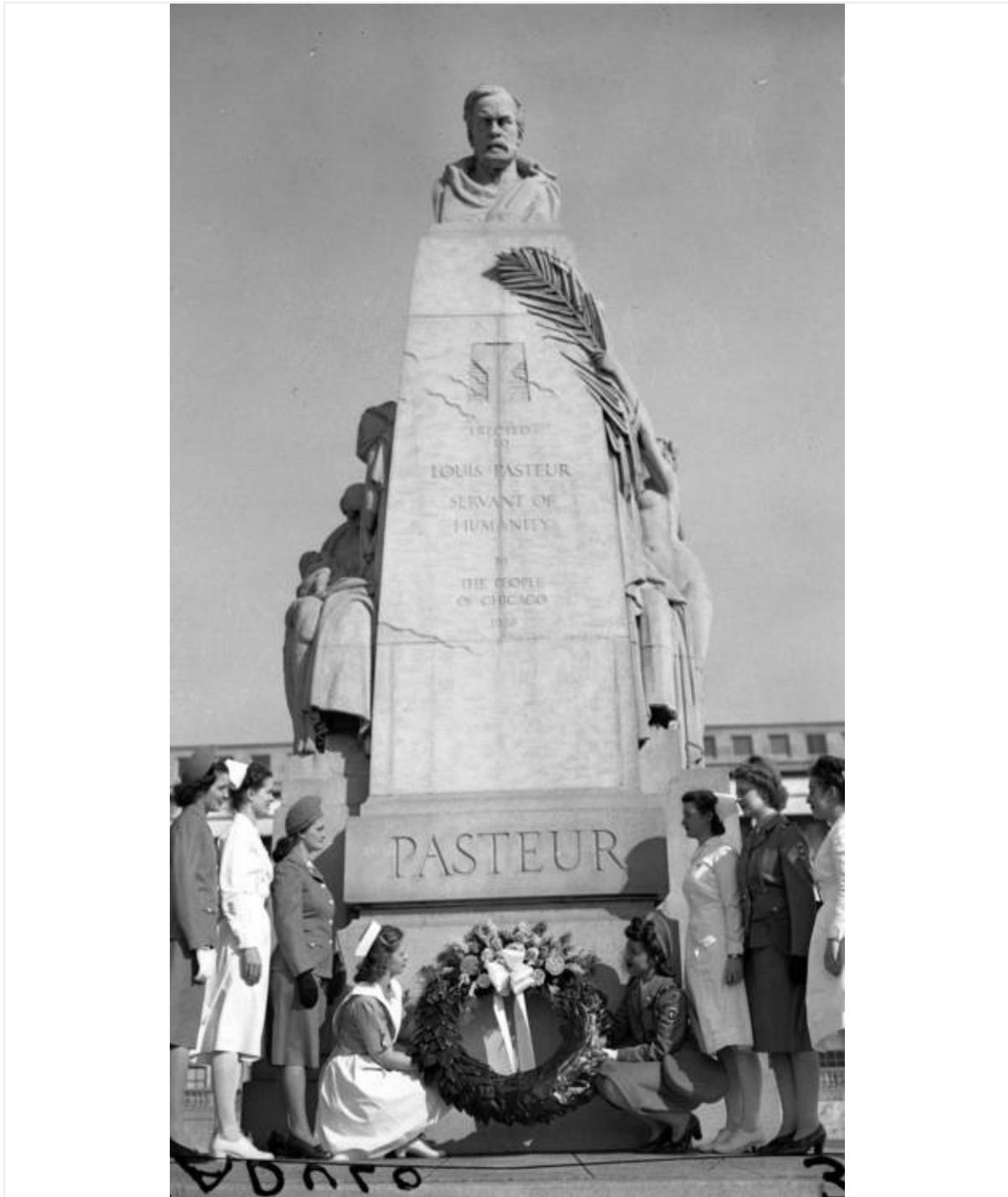
Facing south to north side of monument and Cook County Hospital Administration Building in background from West Congress Parkway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Louis Pasteur Memorial  
SURVEY ID 1-32

Photo 6 - Louis Pasteur Memorial



January 8, 1946, Chicago Tribune newspaper photograph of Louis Pasteur Memorial in Grant Park

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Eligible

Louis Pasteur Memorial  
 SURVEY ID 1-32

Map - Louis Pasteur Memorial



PROPERTY NAME: Louis Pasteur Memorial  
 ADDRESS: 1800 West Harrison Street  
 Chicago, IL

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Chicago & Midwest Regional Joint Board Building  
**SURVEY ID** 1-34

**NAME**

Chicago & Midwest Regional Joint Board Building

**OTHER NAME(S)**

Workers United Hall

**STREET ADDRESS**

333 South Ashland Avenue

**CITY**

Chicago

**OWNERSHIP**

Amalgamated Bank of Chicago

**TAX PARCEL NUMBER**

17-17-114-036-0000

**YEAR BUILT SOURCE**

1927 City of Chicago Building Permit No. 17382

**DESIGNER/BUILDER**

Walter W. Ahlschlager/Paschen Bros. Construction Company

**STYLE**

Art Deco

**PROPERTY TYPE**

Industry

**FOUNDATION**

Stone/Granite

**WALLS**

Stone/Limestone

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The five-story, Art Deco-style Chicago & Midwest Regional Joint Board Building was constructed ca. 1927. The masonry structure has a rectangular footprint with its facade facing west to South Ashland Avenue and its south side elevation facing to West Van Buren Street. The facade and south side elevation are finished with stone veneer. A flat roof with a parapet covers the building. The parapet has a molded cornice along the facade and south elevation. The roof features a penthouse at the facade, a tower in the southeast corner, and a brick head house at the northeast corner. The penthouse is faced in stone as are the tower's south and west elevations. The tower's east and north elevations are brick with stone quoins. The tower provides roof access on its west elevation. The tower has tall vertical vents on all elevations with ornamental grills. The cap of the tower features pilasters with large denticulated bases and vents with ornamental grills.

The facade is seven bays in width with a centrally-placed entrance. The entrance is framed with a molded stone surround. The door system is composed of paired double-leaf metal replacement doors with single glass panels. A large single-light transom tops the doors. The entrance is flanked by two window openings with molded surrounds that have been infilled and currently display banners. Three window openings are located north and south of the infilled openings on the first story. The window openings extend to the granite knee wall that extends along the facade and south elevation. The windows hold single-light fixed metal sashes. The facade's second story features three centrally placed panels with floral motifs above the entrance. Similar to the first story, three window openings are located at the north and south ends of the second story. The window openings have molded lintels and sills and hold single-light fixed wood sashes. Above the entrance, the central bays of the third, fourth, and fifth stories are inset from the rest of the facade. The inset panel is framed with Ionic pilasters. Three sets of paired window openings are set within this panel on the third and fourth stories; the openings are horizontally separated between the third and fourth stories by metal spandrel panels. Each set of window openings is also delineated vertically with Ionic pilasters. The window openings hold one-over-one wood sashes. Within the inset panel, the upper portion of the fifth story was infilled at an unknown time and covered with a plaster veneer imitating stone block. The outer (north and south) bays of the third story each have a single window opening with molded lintels and sills. The north window opening holds a one-over-one wood sash with sidelights and the south window holds paired one-over-one wood sashes. A flat stone stringcourse with a molded frieze runs the length of the facade and south elevation above the fifth story; on the facade, the stringcourse caps the Ionic pilasters. The cornice breaks at the facade elevation above the inset panel and below the penthouse. A circular stone with the letters "A C" is set in the cornice break. The penthouse facade is ornamented with a garland and ribbon motif just below the molded cornice. An eagle statue and metal flagpole

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Chicago & Midwest Regional Joint Board Building  
**SURVEY ID** 1-34

are located atop the penthouse and face west toward South Ashland Avenue.

The south side elevation is also a primary elevation that faces onto West Van Buren Street. The elevation is faced in stone with a granite knee wall, consistent with the facade. This elevation is ten bays in width at the first story and thirteen bays in width on the upper stories. The first story of this elevation has been modified over time. The three westernmost bays originally held storefront openings but have been infilled with stone panels and ribbons of single-light metal windows at the top of the former openings. From west to east, entrances are located in the fourth, fifth, and sixth bays of the first story. The fifth bay has a large inset entrance with replacement doors. The entrance holds paired double-leaf metal doors topped with two ten-light transoms. Single-leaf entrances are located in the fourth and sixth bays; each holds a metal replacement door. Three additional storefronts to the east of the entrances were also infilled with stone panels at an unknown time and each holds a ribbon of single-light metal windows. The easternmost bay has an additional entrance. The entrance holds a replacement single-leaf metal door. Twenty window openings are located along the second story. All windows openings have molded lintels and sills. The eleven westernmost openings hold single-light fixed wood sashes and the remaining nine window openings hold one-over-one wood sashes. On the third through fifth stories of this elevation, the central seven bays are inset from the rest of the elevation. The bays each hold two window openings that are delineated by squared pilasters that rest on a molded beltcourse. Three windows openings are located at both the western and eastern ends of these stories. All window openings feature molded lintels and sills and are delineated horizontally by metal spandrel panels. All window openings on these stories hold one-over-one wood sashes, with the exception of the central third story windows. These windows hold twelve-over-twelve wood sashes with diagonal muntins. Fifth story window openings are half size and have molded lintels and sills. These window openings hold a combination of sashes: single-light sliding metal and one-over-one wood (single and tripled). Two window openings are secured with painted plywood.

The north side elevation is common brick laid in a Flemish bond. Repairs to the masonry have occurred across the elevation. The elevation is divided into three vertical sections, with a large inset central section. Fenestration on the first story is limited to the central, inset section. There are four large window openings with three-over-three wood sashes and two smaller window openings with two-over-two wood sashes. The second story has four smaller window openings that hold two-over-two wood sashes. Twenty-one windows in a combination of single, paired, and ribbons are located along the third story. Openings hold a combination of one-over-one and two-over-two wood sashes. Sixteen paired window openings are located along the fourth story. Four of these windows hold replacement one-over-one sashes, while the rest retain their two-over-two wood sashes. Window openings at the fifth story were modified at an unknown time to accommodate smaller sashes. The window openings are grouped in threes and hold one-over-one sashes. Two louvered vents are located on this elevation.

The east rear elevation is common brick laid in a Flemish bond and was partially obscured at the time of on-site survey. The first story has entrances at the north end. The entrances hold single-leaf metal doors. Windows openings on the elevation hold a combination of three-over-three and two-over-two wood sashes. A metal fire escape is located on this elevation at the south end.

### HISTORY/DEVELOPMENT

The Chicago & Midwest Regional Joint Board Building, also known as "Workers United Hall," was commissioned by the Amalgamated Clothing Workers of America (ACWA) in 1927. The ACWA began in Chicago as a local chapter of the United Garment Workers Union (UGW) following the 1910 Chicago garment workers' strike by semiskilled immigrants from Eastern and Southern Europe who were employed as men's clothing workers. The local chapter in Chicago quickly challenged the conservative UGW leadership, and by 1914 members of the UGW local chapter had established the ACWA under union president and Chicagoan, Sidney Hillman. The ACWA was immediately successful and boasted 40,000 members by 1919. The union fought for wage increases and better working conditions, as well as unemployment insurance and labor banking. By the mid-1920s, however, ACWA membership in Chicago began to shrink. The beginning of the Great Depression in 1929 furthered the ACWA's membership problems, and the union would only temporarily experience growth in membership during World War II. Although the union had shrunk over the years, the ACWA continued to advance workers' rights and began to reach beyond the men's clothing industry in the post-war era of the 1940s and 1950s. In 1976, the ACWA merged with the Textile Workers Union of America to form the Amalgamated Clothing and Textile Workers Union. In 1995, the organization became the Union of Needletrades, Industrial and Textile Employees (UNITE), and included the International Ladies Garment Workers Union. Today, the Chicago

## Historic Resources Survey

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**NRHP STATUS** Eligible

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& Midwest Regional Joint Board Building houses various unions and other organizations committed to American workers. The building lot also borders the West Jackson Boulevard Historic District to the north.

The Chicago & Midwest Regional Joint Board Building was designed by Chicago architect Walter W. Ahlschlager (1887-1965). Ahlschlager was born to parents John and Louise on July 20, 1887. He attended Lewis Institute, the Armour Institute, and the Art Institute of Chicago. In 1911, Ahlschlager began his architecture practice in Chicago. He married Jennie Wiik in 1914 before having three children. In 1921, he incorporated his business under the firm name Walter W. Ahlschlager, Inc. Walter W. Ahlschlager was responsible for the design of various notable buildings throughout his career, including the Medinah Athletic Club (Chicago, 1929), Carew Tower (Cincinnati, 1930), and Plaza Building (Wichita, 1962). Ahlschlager's career spanned more than fifty years, during which time he designed buildings in many styles, including Art Deco, Eclectic, and Moderne. He died in Dallas, Texas on March 28, 1965.

The Paschen Bros. Construction Company was responsible for the construction of the Chicago & Midwest Regional Joint Board Building. The company was started by Henry and Frank Paschen in 1906, and quickly found success. Led by Henry Paschen, who had proven his dedication to the rudiments of building while studying at Lewis Institute, the company constructed some of Chicago's leading edifices. These included the Carter H. Harrison School, Municipal Pier, Chicago Theatre, Somerest Hotel, and Loop Office Building. The Paschen Bros. Construction Company participated in infrastructure projects as well, such as the northbound subway tube under the Chicago River.

### Near West Side

The Chicago & Midwest Regional Joint Board Building is located in the Near West Side neighborhood of Chicago. The neighborhood was first settled in the 1830s by groups of African Americans and Irish. Germans, Czechs and Bohemians, and French immigrants soon followed and occupied the area south of Harrison Avenue, bound by Halsted to the west and 12th Street (later Roosevelt Road) to the south. The settlement of poor immigrants in the east end of the neighborhood was mirrored by the development of the north section by wealthy elites between the 1840s and 1860s. By the 1870s, a small middle class had replaced many of the wealthy residents in the neighborhood. The Chicago Fire of 1871 left a staggering number of people homeless, and many came to the Near West Side to find homes. Coupled with another wave of immigrants around the same time, the Near West Side developed both residentially and commercially.

By the turn of the twentieth century, many of the older immigrant groups were beginning to be replaced by Russian and Polish Jews and Italians. The area between Polk and Taylor Streets became populated by Italians, while the Maxwell Street Market was built up by Jews. A Greek settlement also developed between Harrison, Halsted, Polk, and Blue Island. By the 1930s and 1940s, large numbers of African Americans and Mexicans had moved into the Near West Side. The African American population would continue to increase through 1960 due to the Great Migration of black southerners. The second half of the twentieth century also brought urban renewal, public housing, the Chicago Circle expressway, and the University of Illinois at Chicago to the Near West Side.

### Art Deco Style

The Chicago & Midwest Regional Joint Board Building is an example of the Art Deco style that flourished in the country during the 1920s and 1930s. The style gained popular attention in the post-war era of the 1920s following the 1922 design competition for the Chicago Tribune Headquarters. Eliel Saarinen's second place submission of an Art Deco design for the headquarters was immediately touted by architects and quickly gained popularity. The 1925 Exposition des Arts Decoratifs in Paris further popularized the style. Since the new style was seen as a rejection of historic precedents because of its use of new construction technologies, it became a popular design for the emerging skyscraper buildings. The Art Deco style embraces smooth wall surfaces, zigzags, chevrons, and other stylized and geometric motifs as decorative facade elements, as well as towers or other vertical projections to give emphasis to the vertical aspect of a building.

The Chicago & Midwest Regional Joint Board Building embodies the Art Deco style in various ways. The building is covered by a smooth stone veneer on its west facade and south side elevation. Floral, garland, and ribbon motifs, geometric metal spandrel panels, and window sashes with geometric designs are also present throughout

## Historic Resources Survey

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Chicago & Midwest Regional Joint Board Building  
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the two street-facing elevations. All of these features are characteristic of the Art Deco style. The vertical projections of the Ionic pilasters, as well as the tower and its vertical vents and geometric detailing are also characteristic of the Art Deco style. Certain changes to the facade and south side elevation, however, have diminished the integrity of the building, including various window replacements and extensive alterations to the first story architectural elements. Infilled window openings flank a replacement door on the building's first story facade. Storefront openings on the first story of the south elevation have also been infilled, and all entrances have either had replacement doors installed or have been infilled.

NRHP STATUS DATE LISTED

Eligible

### NRHP CRITERIA

A  B  C  D  Not Applicable

### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

### NRHP EVALUATION/JUSTIFICATION

The Chicago & Midwest Regional Joint Board Building at 333 South Ashland Avenue was evaluated for listing in the National Register of Historic Places (NRHP) under Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

This property is associated with events that have made a significant contribution to the broad patterns of United States history. The organization of the Amalgamated Clothing Workers of America in 1914 marked a significant turning point for unions in the United States. The ACWA's meteoric rise to the head of garment labor unionization resulted in an unprecedented number of garment workers joining the union. Backed by 40,000 members, the ACWA found success fighting for wage increases, better working conditions, unemployment insurance, and labor banking in the 1920s. This success culminated in the construction of the impressive building at 333 South Ashland Avenue. Today, the Chicago & Midwest Regional Joint Board Building still serves as the labor headquarters for various unions and union leaning organizations. The Chicago & Midwest Regional Joint Board Building represents the critical growth of unions in 1920s Chicago as well as the United States, and is therefore eligible under Criterion A.

This property is not known to be associated with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the Chicago & Midwest Regional Joint Board Building is not eligible under Criterion B.

The Chicago & Midwest Regional Joint Board Building is eligible under Criterion C. The building embodies the Art Deco style in various ways. The smooth stone veneer, floral, garland, and ribbon motifs, geometric metal spandrel panels, and window sashes are all representative of the style. The vertical projections the building presents via the Ionic pilasters, the tower, and the tower's vertical vents and geometric detailing are also characteristic of the Art Deco style. The building was designed by notable local architect Walter W. Ahlschlager and built by the prominent Chicago Paschen Bros. Construction Company. The Chicago & Midwest Regional Joint Board Building is eligible under Criterion C as the work of a local master architect and as an example of the Art Deco architectural style in the Chicago area.

The property was not evaluated under Criterion D as part of this assessment.

The Chicago & Midwest Regional Joint Board Building retains high levels of integrity, despite alterations. Although certain alterations to the first story architectural elements as well as various window replacements have altered some aspects of the building, it retains integrity of location, design, materials, workmanship, feeling, and association. Although the building still borders the intact West Jackson Boulevard Historic District to the north, the building's facade and south elevation now face a modern gas station and the Eisenhower Expressway (I-290), respectively. These changes in environment have compromised the integrity of the building's setting. The period of significance for the Chicago & Midwest Regional Joint Board Building (1927-1976) spans the time the Amalgamated Clothing Workers of America was present in the building before merging with the Textile Workers Union of America. The building retains its original historic function, and its significance extends to the fifty-year

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Eligible

Chicago & Midwest Regional Joint Board Building  
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age consideration from the current date.

### NRHP BOUNDARY

The NRHP boundary for the Chicago & Midwest Regional Joint Board Building is parcel 17-17-114-036-0000, the legal parcel on which the building is located and which contains all associated historic features. The parcel borders parking lots to the north and east, West Van Buren Street to the south, and South Ashland Avenue to the west. This is the location that the building has occupied since it was constructed at this site in 1927.

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## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Chicago & Midwest Regional Joint Board Building  
SURVEY ID 1-34

Photo 1 - Chicago & Midwest Regional Joint Board Building



Facing southeast to facade and north side elevation from west side of South Ashland Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Chicago & Midwest Regional Joint Board Building  
SURVEY ID 1-34

Photo 2 - Chicago & Midwest Regional Joint Board Building



Facing southeast to facade and north side elevation from west side of South Ashland Avenue

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Chicago & Midwest Regional Joint Board Building  
SURVEY ID 1-34

Photo 3 - Chicago & Midwest Regional Joint Board Building



Facing northeast to facade and south side elevation from South Ashland Avenue over I-290 Eisenhower Expressway

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Eligible

Chicago & Midwest Regional Joint Board Building  
SURVEY ID 1-34

Photo 4 - Chicago & Midwest Regional Joint Board Building



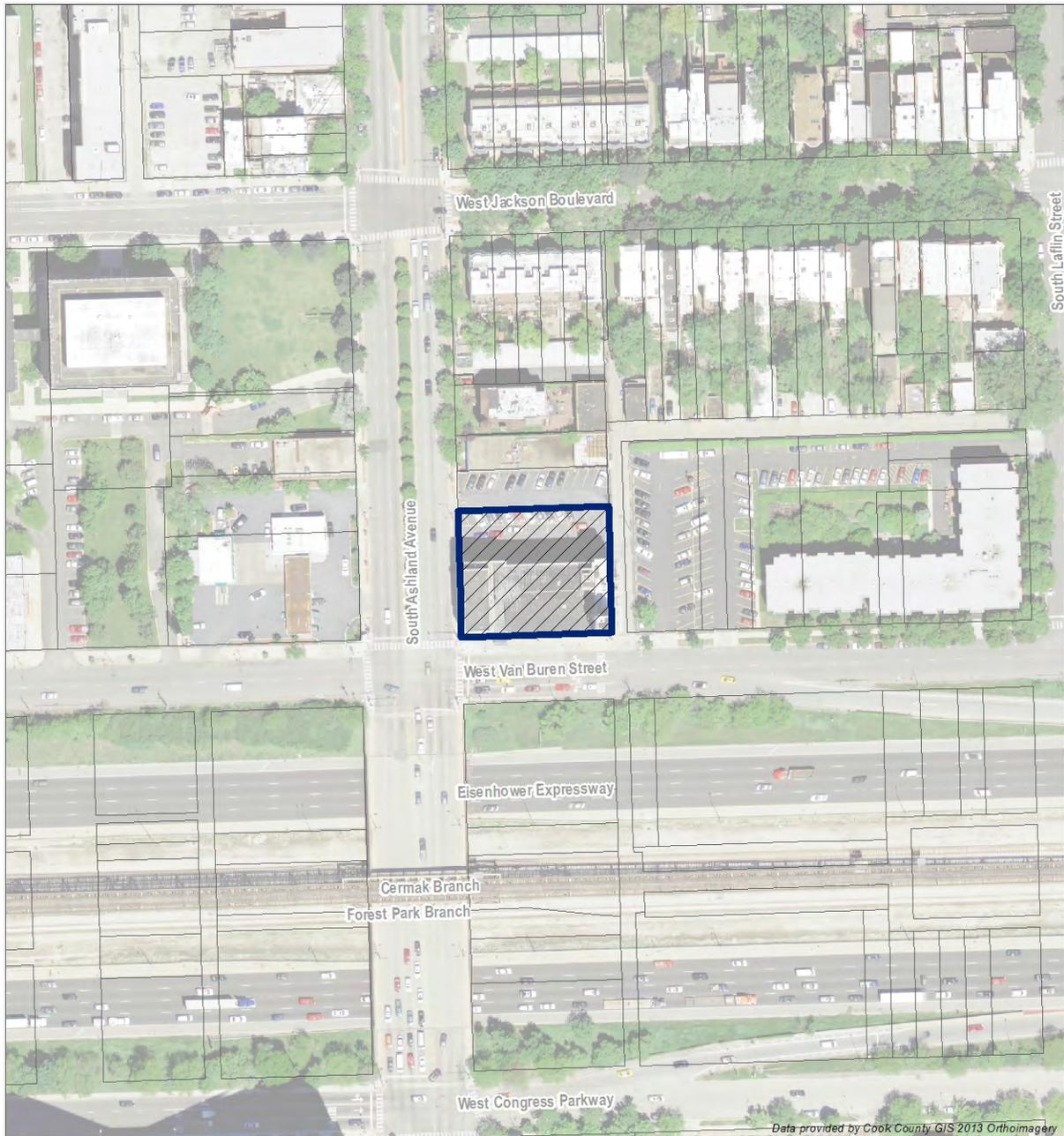
Close-up view of west-facing facade cornice and penthouse

### Historic Resources Survey

RESOURCE TYPE Property  
 NRHP STATUS Eligible

Chicago & Midwest Regional Joint Board Building  
 SURVEY ID 1-34

Map - Chicago & Midwest Regional Joint Board Building



Data provided by Cook County GIS 2013 Orthomageary

PROPERTY NAME: Chicago & Midwest Regional Joint Board Building  
 ADDRESS: 333 South Ashland Avenue  
 Chicago, IL


 NRHP Boundary  
 Tax Parcel

0 200 400 Feet

## Historic Resources Survey

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

324 South Racine Avenue  
**SURVEY ID** 1-35

**NAME**

324 South Racine Avenue

**OTHER NAME(S)**

N/A

**STREET ADDRESS**

324 South Racine Avenue

**CITY**

Chicago

**OWNERSHIP**

Anchuk, LLC, Charles A. Scala, Carol A. Cunningham Estate

**TAX PARCEL NUMBER**

17-17-117-025-0000

**YEAR BUILT SOURCE**

1911 1910 United States Federal Census

**DESIGNER/BUILDER**

Unknown

**STYLE**

Renaissance Revival

**PROPERTY TYPE**

Commerce

**FOUNDATION**

Stone/Granite

**WALLS**

Terra Cotta

**ROOF**

Built-Up

**DESCRIPTIVE NOTES**

The four-story, seven-bay, mixed-use commercial building at 324 South Racine Avenue is characteristic of a Renaissance Revival-style building. The building is masonry construction with a rectangular footprint and faces east onto South Racine Avenue. The east-facing facade has a tripartite design with a terra cotta base, a shaft clad in terra cotta tiles, and cornice. A flat roof with a parapet covers the building. The parapet has concrete coping and a molded cornice with brackets along the facade. A floral-designed panel is situated between each bracket on the cornice. The facade's first story base is clad in terra cotta with seven segmental, arched openings. Each arch, except the central arch, has a molded lintel with floral plaques and a lintel panel with a floral motif. All arches retain the original, multi-light wood transoms. The center bay holds the historic main entrance; the segmental, arched opening is lower than the surrounding bays and holds a fourteen-light wood transom. Double-leaf wood doors are set within the entrance. The panel above the entrance is ornamented with heraldic shields. The outermost bays also hold entrances. The two outermost entrances hold non-historic metal doors, each with a sidelight and single-light fixed transom. The rest of the bays hold single-light fixed storefront windows set on a granite and terra cotta knee wall. A metal belt course delineates the first story from the upper portion of the building. Canted bays are located at the north and south ends of the upper portion of the building and run from the second to the fourth story. Window openings at each story on the canted bays hold one-over-one replacement vinyl sashes. The central bays each have two window openings on each story with a combination of single-light fixed, one-over-one vinyl, and one-over-two vinyl replacement sashes. All windows have terra cotta sills.

The south side elevation is parged common brick. The first story features an inset entrance bay; the door system was not visible at the time of on-site survey. The entrance is flanked by single-light fixed vinyl windows. Above, signs for the "Wise Owl Drinkery and Cookhouse" are affixed to the second story. A canted bay, flanked by two inset bays, runs from the second to the fourth stories at the center of the elevation. The canted and inset bays each have single windows with slightly arched lintels. The window openings hold one-over-one replacement vinyl sashes. A non-historic poured concrete patio occupies the area south of the building and is surrounded by a non-historic metal fence.

The north side elevation is clad in terra cotta tiles. The first story has no visible fenestration. The second through fourth stories of this elevation each have five windows. Each window holds a one-over-one replacement vinyl sash. The west rear elevation was not accessible at the time of the on-site survey. A surface lot extends from the south side of the building to West Van Buren Street. West Gladys Avenue abuts the north side of the building

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

324 South Racine Avenue  
**SURVEY ID** 1-35

and “Life Storage” operates out of the contemporary building across West Gladys Avenue from the building. The “Hubbard Street Dance Center” and a gas station are located across South Racine Avenue from the building.

**HISTORY/DEVELOPMENT**

The building at 324 South Racine Avenue was extant by at least ca. 1911-1916 according to information gathered from the 1910 United States Federal Census and the 1916 Police Directory of Chicago. James C. Gavin operated a funeral home in the building by at least 1916, and by 1920, over thirty people resided in the apartments on the building’s second to fourth floors. Albert Irwin, an elevator inspector, and his wife Louise lived in the building at that time. Western Electric clerk Max Long also resided in the building, along with his wife and three children. The Gavin family continued to operate a funeral home on the first floor of the building until the late 1940s or early 1950s, when the development and construction of the Congress Expressway (later the Eisenhower Expressway) encouraged the Gavins to move their business in with the Rago Brothers at 624 North Western Avenue and 5120 Fullerton Avenue.

By 1945, various residents were occupying the apartments in the building. The residents included John Ahern, George and Emma Atzel, Rich Cagney, William and Ottilie Gavin, Marg Gaynor, Marie and Andrew Olsen, Mary Oswald, and August Taibe. In 1948, the building underwent an extensive renovation and the number of apartments was adjusted from six to twenty-one. The front of the building was also remodeled at this time, and a new doorway was installed as well. While Andrew J. Olsen was still registered at the building in 1948, no other residents were discovered. The history of the building falls into obscurity from 1948 to 1985, but by 1986, Restaurant Raffael was operating on the building’s ground floor. Further, records indicate that the building has been utilized for apartment living throughout its existence, as residents have been documented in the building in the 1990s and up to 2015. Today, the Wise Owl Drinkery and Cookhouse occupies the ground floor of the building.

**Near West Side**

The building at 324 South Racine Avenue is located in the Near West Side neighborhood of Chicago. The Near West Side neighborhood was first settled in the 1830s by an African American and Irish population and soon expanded west as Germans, Czechs and Bohemians, and French immigrants began settling in the neighborhood. While the neighborhood’s population rose steadily from the 1830s, it was the Chicago Fire of 1871 that drove over 200,000 people to the Near West Side in search of housing. This sudden population growth spurred greater development in the neighborhood throughout the 1870s and 1880s, including large business and manufacturing development in the northern section of the neighborhood.

By the turn of the century, the older ethnic groups in the Near West Side were beginning to be replaced by newcomers. This process of neighborhood succession continued into the twentieth century, and by the 1940s the new groups settling in the Near West Side included African Americans and Mexicans. The neighborhood’s African American population increased the most during this period, from 25,239 in 1930 to 68,146 by 1960, constituting 53.8 percent of the Near West Side’s 1960 population. The second half of the twentieth century brought urban renewal, public housing, the Chicago Circle expressway, and the University of Illinois at Chicago to the Near West Side. These projects had unintended negative effects on the neighborhood, including the destruction of numerous historic blocks as well as the physical division of the neighborhood by the expressways.

The building at 324 South Racine Avenue was originally constructed to serve as a mixed-use building. The facade of the building, especially the first story, is extravagantly decorated to display the success of any business occupying the building. The tripartite design of the facade is used in part to separate any businesses operating on the first floor from the apartments that occupy the upper stories. This visual separation of commercial and residential uses within a single building was very popular during the late nineteenth and early twentieth centuries. Similar to the mixed-use purpose of 324 South Racine Avenue was the mixed-use development of the surrounding neighborhood. Two- and three-story dwellings and flats populated the smaller streets in the area, while mixed-use buildings similar to 324 South Racine Avenue were prevalent along West Van Buren Street, South Racine Avenue, and West Jackson Boulevard. These mixed-use buildings operated stores on their street levels while serving as homes or rented apartments in their upper stories. Large manufactories also operated in the vicinity, including the six-story Jas. C. Curtis & Co. wood-working company, the seven-story Regensteiner Colortype Co. photography company, and an eight-story factory at the corner of South Racine Avenue and

## Historic Resources Survey

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

324 South Racine Avenue  
SURVEY ID 1-35

Garden Avenue (now West Gladys Avenue).

Many mixed-use buildings operated in the commercial area along the northern portion of the Near West Side Neighborhood, including the building at 324 South Racine Avenue. The building is larger than many other mixed-use buildings, as it is a four-story building and its footprint covers two lots. While the building at 324 South Racine Avenue has remained intact and still serves as a mixed-use building, most of the surrounding buildings have been demolished, either due to the construction of the Eisenhower Expressway or more modern development.

### Renaissance Revival Style

The building at 324 South Racine Avenue is also an example of the Renaissance Revival-style that was popular from 1890 to 1935. Although the style was primarily applied to architect-designed landmarks, some apartment buildings and larger private residences also utilized the style. The Renaissance Revival style is characterized by a symmetrical facade, stucco, masonry, or masonry-veneered walls highlighted by stone or terra cotta detailing, the division of floors via accentuated beltcourses, and low-pitched roofs or flat roofs with a roofline parapet or balustrade. Decorative details are also prevalent within the style, including quoins, pedimented windows, molded cornices, and classical door surrounds. The building is an example of the Renaissance Revival-style characterized by various motifs and detailing on the first-story facade and cornice, an accentuated beltcourse separating the first story and the upper stories, the symmetrical facade, and terra cotta tiles cladding the building's facade and north side elevation. It has been altered with non-historic vinyl windows and doors, as well as the addition of a non-historic patio and metal fence along the south side of the building. Its secondary south side elevation is clad in a replacement stucco-like finish. The Near West Side is home to several other Revival-style commercial buildings, including the Classical Revival commercial block at 1110 South Oakley Avenue. Nearby, the Art Deco and Classical Revival terra-cotta clad Bryn Mawr-Bell Shore Apartment Hotels at 1039-1062 West Bryn Mawr Avenue are an excellent example of terra cotta-clad revival architecture.

NRHP STATUS DATE LISTED  
Not Eligible

#### NRHP CRITERIA

A  B  C  D  Not Applicable

#### NRHP CRITERIA CONSIDERATIONS

A  B  C  D  E  F  G  Not Applicable

#### NRHP EVALUATION/JUSTIFICATION

The building at 324 South Racine Avenue was evaluated for listing in the National Register of Historic Places (NRHP) under Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

This property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the building at 324 South Racine Avenue is not eligible under Criterion A or B.

The building at 324 South Racine Avenue is an altered example of a Renaissance Revival-style mixed-use commercial building. Many of the building's windows and doors have been altered with the installation of vinyl sashes and other non-historic materials. The type, style, and features of the building are characteristic of Renaissance Revival-style buildings. Due to alterations, however, the building is not a representative example or architecturally significant. It does not embody the distinct characteristics of a type, period, or method of construction, and does not represent the work of a master. Therefore, the building at 324 South Racine Avenue is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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## Historic Resources Survey

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**NRHP STATUS** Not Eligible

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**Historic Resources Survey**

RESOURCE TYPE Property  
NRHP STATUS Not Eligible

324 South Racine Avenue  
SURVEY ID 1-35

Photo 1 - 324 South Racine Avenue



Facing west to facade from South Racine Avenue

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

324 South Racine Avenue  
**SURVEY ID** 1-35

Photo 2 - 324 South Racine Avenue



Facing northwest to facade and south side elevation from South Racine Avenue

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

324 South Racine Avenue  
**SURVEY ID** 1-35

Photo 3 - 324 South Racine Avenue



Close-up view of west-facing facade's first story

**Historic Resources Survey**

**RESOURCE TYPE** Property  
**NRHP STATUS** Not Eligible

324 South Racine Avenue  
**SURVEY ID** 1-35

Photo 4 - 324 South Racine Avenue



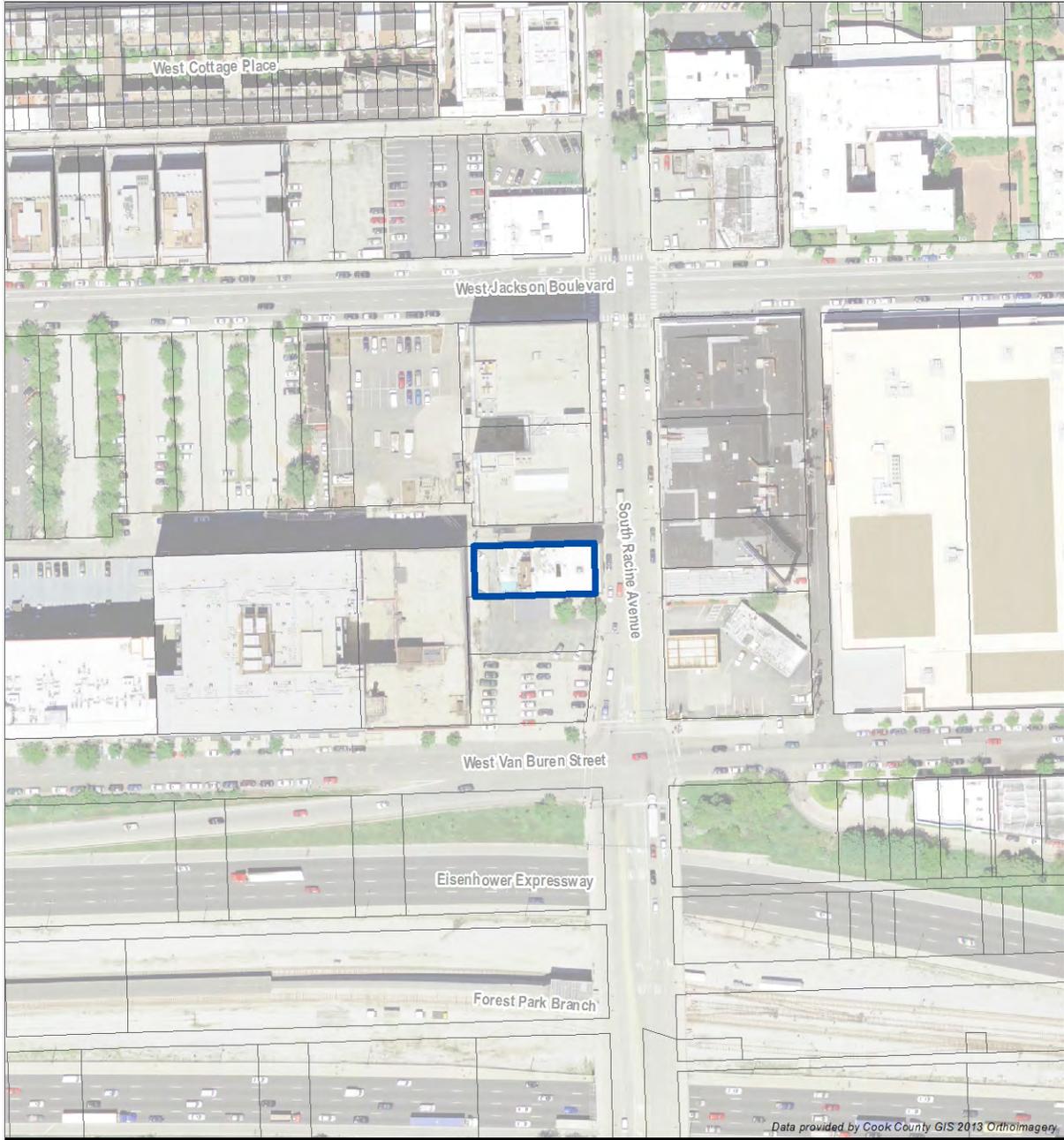
Close-up view of west-facing facade's upper stories

**Historic Resources Survey**

RESOURCE TYPE Property  
 NRHP STATUS Not Eligible

324 South Racine Avenue  
 SURVEY ID 1-35

Map - 324 South Racine Avenue



Data provided by Cook County GIS 2013 Orthimagery.  
 PROPERTY NAME: 324 South Racine Avenue  
 ADDRESS: 324 South Racine Avenue  
 Chicago, IL


 Property Boundary  
 Tax Parcel

0 200 400 Feet

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