

## PUBLIC NOTICE

In accordance with the statutes of the State of Illinois and the ordinances of the City of Highland Park, a *Regular Meeting* of the **Historic Preservation Commission** of the City of Highland Park is scheduled to be held at the hour of 7:30 p.m., Thursday, February 14, 2013, at Highland Park City Hall, 1707 St. Johns Avenue, Highland Park, Illinois, during which meeting there will be a discussion of the following:

City of Highland Park  
Historic Preservation Commission  
**Thursday, February 14, 2013**  
1707 St. Johns Avenue, City Hall  
**7:30 p.m.**

### **REGULAR MEETING AGENDA**

**I. Call to Order**

**II. Roll Call**

**III. Approval of Minutes**

A. December 13, 2012

**IV. Scheduled Business**

A. Determination of Significance

1. 2788 Port Clinton Road
2. 1770 Elmwood Drive
3. 1535 Forest Avenue
4. 800 Kimballwood Lane

**V. Discussion Items**

A. 950 Dean – Jens Jensen Studio Deterioration

**VI. Business From the Public**

**VII. Other Business**

- A. Educational Outreach Project for 2013
- B. Next meeting scheduled for March 14, 2013

**VIII. Adjournment**

**City of Highland Park**  
**Historic Preservation Commission**  
**Minutes of January 10, 2013**  
**7:30 p.m.**

**I. Call to Order**

Chairman Fradin called to order the Regular Meeting of the Historic Preservation Commission at 7:30 p.m. in the City Hall Pre-Session Room at 1707 St. Johns Avenue, Highland Park, IL.

**II. Roll Call**

*Members Present:* Fradin, Becker, Rotholz, Curran, Thomas

*Members Absent:* Bramson, Temkin

*City Staff Present:* Cross

*Ex-Officio Members Present:* Leah Axelrod

*Others Present:* Glenn Gutneyer, Kay Blosten (192 Ravine Drive), Jim Fraerman, Andy Hochberg (77 S. Deere Park Drive)

**III. Approval of Minutes**

Chairman Fradin asked for approval or suggested changes to the minutes of the December 13, 2012 meeting. He made notice of the written changes submitted to staff earlier and a copy was made available at the meeting. Commissioner Bramson enumerated several changes and indicated she would submit a written summary of them via email following the meeting. Commissioner Curran made a motion to approve the minutes as modified. Commissioner Rotholz seconded the motion. The motion was approved by a unanimous vote (6-0).

**IV. Scheduled Business**

**A. Determination of Significance – 2788 Port Clinton Road**

No members of the public representing the application were at the meeting. The Commission decided to delay discussion on the house to give more time for a representative to make the meeting.

**B. Determination of Significance – 192 Ravine Drive**

Staff introduced the petition and presented historical background information. Applicant Glenn Gutneyer was present with the homeowner, Kay Blosten. Ms. Blosten indicated her mother has lived in the house for many years and passed away recently at age 96. Ms. Blosten said she and her brothers and sisters felt bad about the poor condition of the house while their mother was living there.

Commissioner Rotholz indicated that the house appeared to have some characteristic Craftsman-style traits, did not appear to satisfy any of the Landmark Standards fully. Commissioner Becker agreed, noting the house exhibited a mish-mash of styles.

- Motion by Commissioner Rotholz finding the house at 192 Ravine Drive does not satisfy any landmark standard in Article 24.

- Second by Commissioner Becker
- Vote: 6-0 Motion passes.

**C. Certificate of Appropriateness – 77 South Deere Park Drive**

Staff provided a historical summary of the property, as well as a summary of a large renovation project from 2005. Architect Jim Fraerman and home owner Andy Hochberg discussed the new sunroom addition with the Commission, identifying design elements that tie into the existing home.

Chairman Fradin indicated many of the Standards for a Certificate of Appropriateness regulate impacts to the front of a Regulated Structure and how the view from the street is impacted by an alteration. The proposed sunroom addition is on the rear of the house, so many of the standards do not apply.

Commissioner Becker indicated that if the proposed sunroom were located on the front of the house, the Commission may have asked for more attention given to continuity with the existing house. Given the rear location of the alteration, the larger windows and vertical lines relating to the 2005 addition are successful.

Chairman Fradin summarized the discussion, noting the differences between the proposed sunroom and the original home have been noted, but the new addition appears to satisfy the standards for a Certificate of Appropriateness.

- Motion by Commissioner Thomas approving the proposed alteration on the historic structure at 77 South Deere Park Drive.
- Second by Commissioner Rotholz
- Vote: 5-0 Motion passes.

**D. Determination of Significance – 2788 Port Clinton Road**

Ex-Officio member Axelrod discussed the historical background of this part of town. It was formally the Town of Port Clinton and the subject property is located along a platted street in the town. There was interest in asking the home owners about the foundation, noting if it was made of boulders or brick, then it was likely original and dates back to the old town around 1850. There was a hesitation to approve a demolition without knowing more about the house.

- Motion by Commissioner Becker to continue this discussion to the next meeting of the Historic Preservation Commission on February 14<sup>th</sup>.
- Second by Commissioner Curran
- Vote: 5-0 Motion passes.

**IV. Discussion Items**

- 1) The Commission discussed the upcoming City Council appeal of the 434 Marshman application on January 28.
- 2) Planner Cross discussed the interest on behalf of Landmarks Illinois in the Edward Dart house at 1021 County Line Road.

**V. Business from the Public**

**VI. Other Business**

1  
2  
3  
4

**VII. Adjournment**

Chairman Fradin adjourned the meeting at 8:50 pm.

# Historic Preservation Commission

## 2788 Port Clinton Road Demolition Review – Interior Demolition

To: Historic Preservation Commission  
 From: Andy Cross, Planner II  
 Date: 2/14/2013

<i>Year Built:</i>	c. 1920
<i>Style:</i>	Colonial Revival
<i>Structure:</i>	Single Family Residence
<i>Size:</i>	1850 Square Feet
<i>Historical Status:</i>	C - Contributing
<i>Architect:</i>	Unknown
<i>Original Cost:</i>	Unknown
<i>Significant Features:</i>	Wood 6/6 windows, gabled dormers, entrance sidelights & transom
<i>Staff Opinion:</i>	Staff recommends that the Commission discuss the structure at 2788 Port Clinton Road and how it may satisfy any of the landmark standards in Chapter 176.



The owners of 2788 Port Clinton Road are planning improvements for the 1920's-era house on the property. The scope of the project will result in the removal of 142 lineal feet of interior walls and 48 feet of exterior walls. The improvements will also case the removal of 9 feet of foundation wall. These changes result in the removal of 45.6% of the interior structure, and these figures may increase as the last-minute changes or modifications become necessary.

If a house is to be partially deconstructed beyond a certain point in Highland Park, it is classified as a "demolition." That point is defined as the removal of 50% or more of the house. The renovation at 2788 Port Clinton may surpass that threshold, so the owners have submitted an application for an Interior Demolition on the property. This demolition requires the same review by the Historical Preservation Commission as a standard demolition, but in this case the original house will not be removed, but simply modified.

# Historic Preservation Commission

The house at 2788 Port Clinton was built in the 1920's, but no original building permits or architectural drawings are available in the City's archives. The house was built in the Colonial Revival style and exhibits many of its characteristic traits: columns at the front entrance, which has sidelights around the door, symmetrically balanced windows on the facades, and double-hung multi-pane windows.

The house has no major alterations. A deck was built in the rear, but the primary structure remains largely intact. The structure is not locally landmarked or within any historic districts. As a result, the current renovations do not require a Certificate of Appropriateness from the Historic Preservation Commission. The Commission may inquire about the planned alterations, but the objective of this review is the determination of historical significance and whether the existing structure satisfies any landmark criteria.

## Previous Consideration

This petition appeared on the January 10 agenda of the HPC. No applicants or representatives were present at the meeting to answer questions, so the item was continued to the next available meeting. The draft minutes from the January meeting contain the following information related to this application:

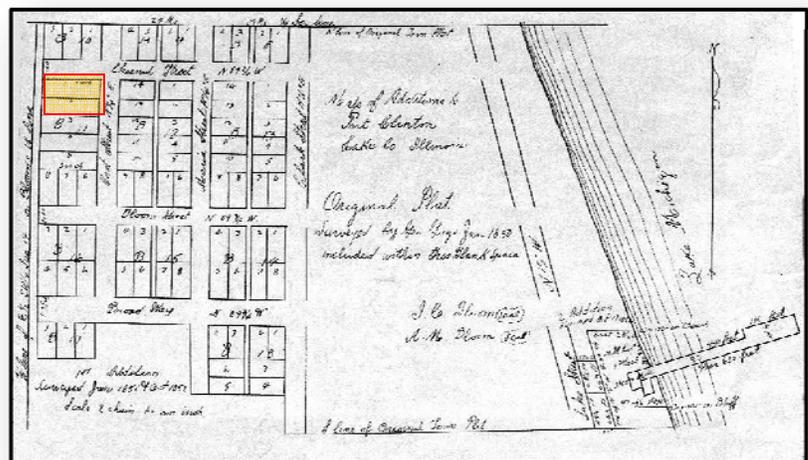
Ex-Officio member Axelrod discussed the historical background of this part of town. It was formally the Town of Port Clinton and the subject property is located along a platted street in the town. There was interest in asking the home owners about the foundation, noting if it was made of boulders or brick, then it was likely original and dates back to the old town around 1850. There was a hesitation to approve a demolition without knowing more about the house.

- Motion by Commissioner Becker to continue this discussion to the next meeting of the Historic Preservation Commission on February 14<sup>th</sup>.
- Second by Commissioner Curran
- Vote: 5-0 Motion passes.

## Plat Map from the Town of Port Clinton

Ex-Officio member Axelrod located a plat map from the old Town of Port Clinton, shown below.

As the plat shows, there were several east-west streets that were platted, but never developed. By staff's best estimate, the subject parcel (2788 Port Clinton Road) is highlighted on the plat. Chestnut Street was originally planned to be constructed adjacent to the property on the north end. This would explain the unique orientation of the house on the lot, i.e. the front



# Historic Preservation Commission

entrance facing the side of the property.

## **Landmark Criteria**

Below are the landmark criteria from the City Code:

- 1) It demonstrates character, interest, or value as part of the development, heritage, or cultural characteristics of the City, County, State, or Country.
- 2) It is the site of a significant local, county, state, or national event.
- 3) It is associated with a person or persons who significantly contributed to the development of the City, County, State, or Country.
- 4) It embodies distinguishing characteristics of an architectural and/or landscape style valuable for the study of a specific time period, type, method of construction, or use of indigenous materials.
- 5) It is identifiable as the work of a notable builder, designer, architect, artist, or landscape architect whose individual work has influenced the development of the City, County, State, or Country.
- 6) It embodies, overall, elements of design, details, materials, and/or craftsmanship that renders it architecturally, visually, aesthetically, and/or culturally significant and/or innovative.
- 7) It has a unique location or it possesses or exhibits singular physical and/or aesthetic characteristics that make it an established or familiar visual feature.
- 8) It is a particularly fine or unique example of a utilitarian structure or group of such structures, including, but not limited to farmhouses, gas stations or other commercial structures, with a high level of integrity and/or architectural, cultural, historical, and/or community significance.
- 9) It possesses or exhibits significant historical and/or archaeological qualities.

## **Recommended Action**

In accordance with Section 170.040 Demolition of Dwellings(E)(1) Historic Preservation Commission Review, the Commission is asked to review the structure per within Section 24.015 of the Historic Preservation Regulations. If the Historic Preservation Commission determines that the Structure that is the subject of the Demolition Application satisfies:

- (1) Three or more of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations creating a mandatory 365-day Review Period commencing on the Application Completion date,

# Historic Preservation Commission

- (2) One or two of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations creating a mandatory 180-day Review Period commencing on the Application Completion date,
- (3) None of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations are met, and the Application for Demolition shall be processed.

## **Attachments**

Location Map

Site Photos

Architectural Survey Entry

County Assessor Data

1850 Plat Map from the Town of Port Clinton









# City of HIGHLAND PARK

## ILLINOIS URBAN ARCHITECTURAL AND HISTORICAL SURVEY

STREET #

DIRECTION

STREET

ABB

PIN

LOCAL SIGNIFICANCE RATING

POTENTIAL IND NR? (Y or N)

CRITERIA

Contributing to a NR DISTRICT?

Contributing secondary structure?

Listed on existing SURVEY?



### GENERAL INFORMATION

CATEGORY  CURRENT FUNCTION

CONDITION  HISTORIC FUNCTION

INTEGRITY  REASON for SIGNIFICANCE

SECONDARY STRUCTURE

SECONDARY STRUCTURE

### ARCHITECTURAL DESCRIPTION

ARCHITECTURAL CLASSIFICATION  PLAN

DETAILS  NO OF STORIES

DATE of construction  ROOF TYPE

OTHER YEAR  ROOF MATERIAL

DATESOURCE  FOUNDATION

WALL MATERIAL (current)  PORCH

WALL MATERIAL 2 (current)  WINDOW MATERIAL

WALL MATERIAL (original)  WINDOW MATERIAL

WALL MATERIAL 2 (original)  WINDOW TYPE

WINDOW CONFIG

SIGNIFICANT FEATURES

ALTERATIONS

**HISTORIC INFORMATION**

HISTORIC NAME

COMMON NAME

PERMIT NO

COST

ARCHITECT

ARCHITECT2

BUILDER

ARCHITECT SOURCE



HISTORIC INFO

LANDSCAPE

**PHOTO INFORMATION**

ROLL1

FRAMES1

ROLL2

FRAMES2

ROLL3

FRAMES3

DIGITAL PHOTO ID

**SURVEY INFORMATION**

PREPARER

PREPARER ORGANIZATION

SURVEYDATE

SURVEYAREA



# Lake County, Illinois

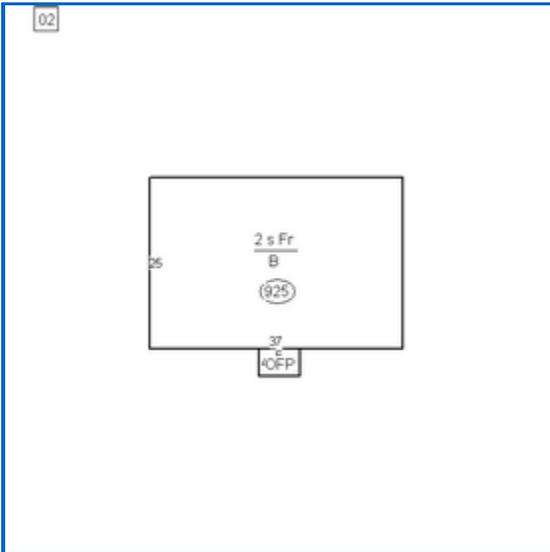
## Property Tax Assessment Information: Lake County, IL

### Property Address

Pin: 16-14-304-011  
 Street Address: 2788 PORT CLINTON RD  
 City: HIGHLAND PARK  
 Zip Code: 60035  
 Land Amount: \$90,037  
 Building Amount: \$62,696  
 Total Amount: \$152,733  
 Township: Moraine  
 Assessment Date: 2010

### Property Characteristics

Neighborhood Number: 1814010  
 Neighborhood Name: Moraine North/Port Clinton Add  
 Total Land Square Footage: 13937  
 House Type Code: 22  
 Structure Type / Stories: 2.0  
 Exterior Cover: Wood siding  
 Multiple Buildings (Y/N): N  
 Year Built / Effective Age: 1920 / 1920  
 Condition: Average  
 Quality Grade: Good  
 Above Ground Living Area (Square Feet): 1850  
 Lower Level Area (Square Feet):  
 Finished Lower Level (Square Feet):  
 Basement Area (Square Feet): 925  
 Finished Basement: Area (Square Feet) 0  
 Number of Full Bathrooms: 2  
 Number of Half Bathrooms:  
 Fireplaces: 1  
 Garage Attached/Detached/Carport: 0 / 1 / 0  
 Garage Attached/Detached/Carport Area: 0 / 552 / 0  
 Deck / Patios: 0 / 0  
 Deck / Patios Area: 0 / 0  
 Porches Open / Enclosed: 1 / 0  
 Porches Open / Enclosed Area: 24 / 0  
 Pool: 0



[Click here for a Glossary of these Terms](#)

Click on the image or sketch to the left to view and print them at full size. The sketch will have a legend.

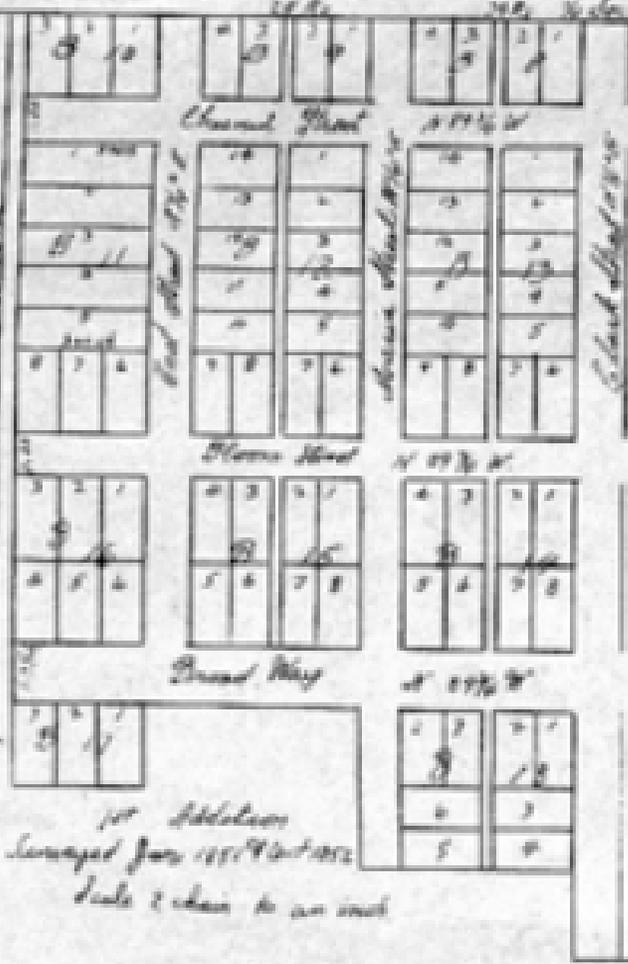
## Property Sales History

Date of Sale

Sale Amount

Qualified Sale

Map of S. S. 100 Acres in Township 11 North



Line of Original Town Plat

Map of Additions to  
Lot Blinton  
Sale to Illinois

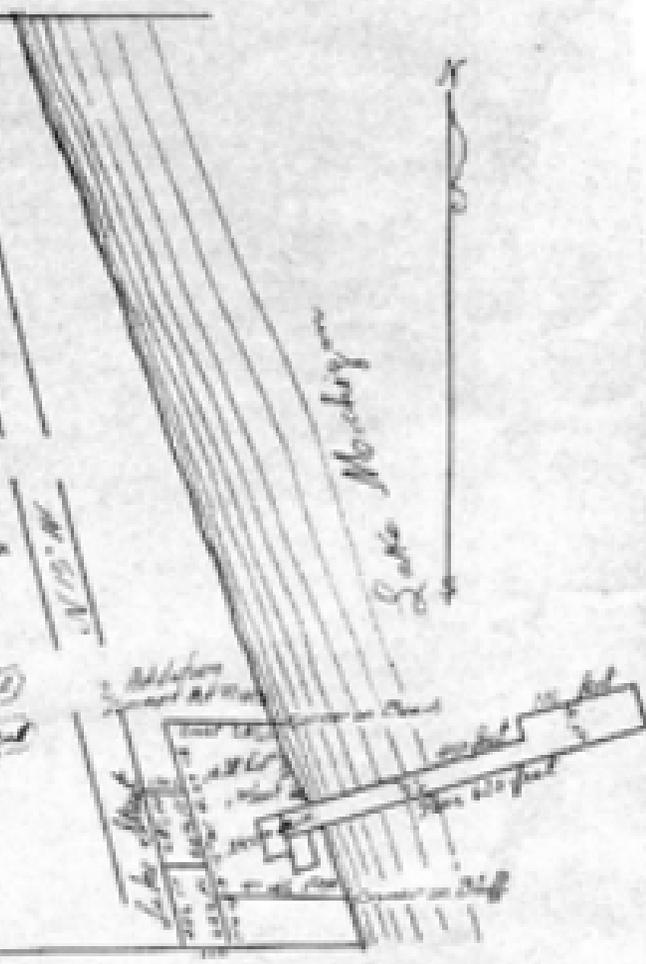
Original Plat

Surveyed by Geo. Hays Jan 1852  
included within this plat space

J. C. Blount (Sd)  
A. M. Blount (Sd)

Line of Original Town Plat

1st Addition  
Surveyed from 1854 to 1855  
Sale to them to an inch



# Historic Preservation Commission

## 1770 Elmwood Drive Demolition Review

To: Historic Preservation Commission  
From: Andrea West, Planner  
Date: 2/14/2013

<i>Year Built:</i>	1952
<i>Style:</i>	Contemporary Modern Ranch
<i>Structure:</i>	Single Family Residence
<i>Size:</i>	1,086 square feet
<i>Original Owner:</i>	Arthur Holsinger
<i>Architect:</i>	Jones & Duncan
<i>Original Cost:</i>	9,000
<i>Significant Features:</i>	Low pitch, gable roof, exposed roof beams, fixed shutters
<i>Alterations:</i>	<ul style="list-style-type: none"><li>• Addition (1965)</li><li>• Detached Garage &amp; Shed (No Date)</li></ul>
<i>Staff Opinion:</i>	Staff recommends that the Commission discuss the structure at 1770 Elmwood Drive and how it may satisfy any of the landmark criteria listed below.



A demolition application has been submitted for the house at 1770 Elmwood Drive; 1770 Elmwood Drive is not located within a Highland Park survey area and no determination of significance has been made. The Lake County Tax Assessor's data indicates the house was built in 1953, and the City of Highland Park Building Division records indicate the home was constructed in 1952, and an addition was constructed in 1965. Plans of the addition are available on microfilm, in addition to permit files pertaining to the original construction and addition.

### **Architectural Analysis**

The home at 1770 Elmwood is best described as a Contemporary Modern Ranch-style because of low pitched, gable roof with over hanging eaves and exposed beams, the matching projecting front bay, and recessed front entrance. The rear of home is less stylized and representative of the modest scale of the home. A Field Guide to American Houses describes the gabled-roof modern subtype (flat roof being the other) of homes as the following:

# Historic Preservation Commission

“The gabled subtype is more strongly influenced by the earlier modernism of the Craftsman and Prairie styles. It features overhanging eaves, frequently with exposed roof beams. Heavy piers may support gables. As in the flat-roofed subtypes, various combinations of wood, brick and stone all cladding are used and traditional detailing is absent.”

The home was designed by the firm of “Jones & Duncan,” comprised of Mr. Chester Jones and James S. Duncan; neither architect registered with the national American Institute of Architects. The duo worked primarily in Highland Park, over 40 houses are accredited to the pair within the Highland Park Historical surveys. The majority of the homes were constructed between 1947 and 1965 when the Neo-colonial, Modern and Contemporary ranch styles were popular. In 1953, James S. Duncan of Highland contributed one op-ed to the Chicago Tribune on the topic of glass walls in residential design; he cited his own home as a practical example of the practice.

## **Biographical Information**

No information is available for Mr. Arthur Holsinger, the first owner of the house. The owner of the home in 1965, at the time of the second addition, was Mr. Frederick Hamm.

## **Landmark Criteria**

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- 4) It embodies distinguishing characteristics of an architectural and/or landscape style valuable for the study of a specific time period, type, method of construction, or use of indigenous materials.
- 5) It is identifiable as the work of a notable builder, designer, architect, artist, or landscape architect whose individual work has influenced the development of the City.
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# Historic Preservation Commission

structures, with a high level of integrity and/or architectural, cultural, historical, and/or community significance.

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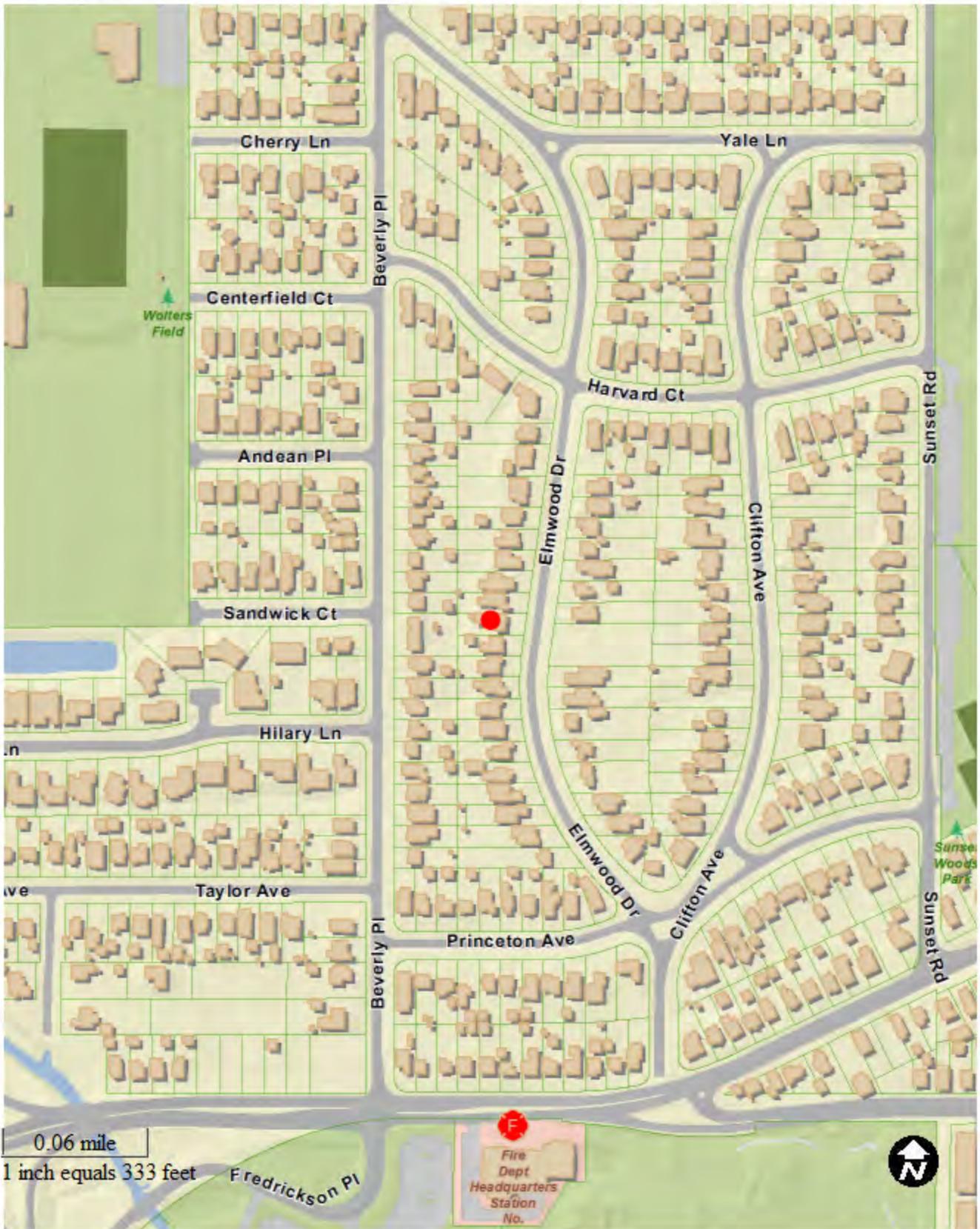
## **Attachments**

Location Map

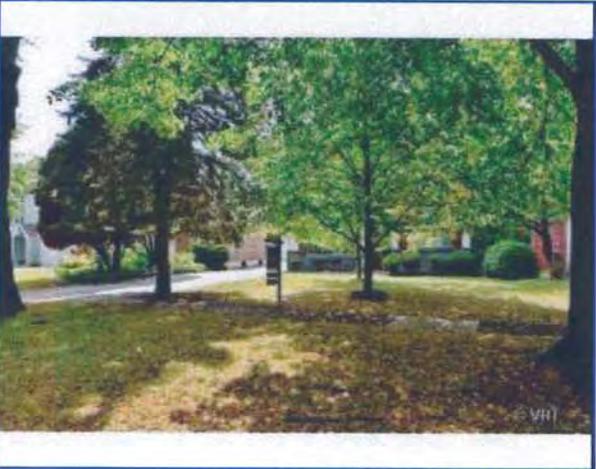
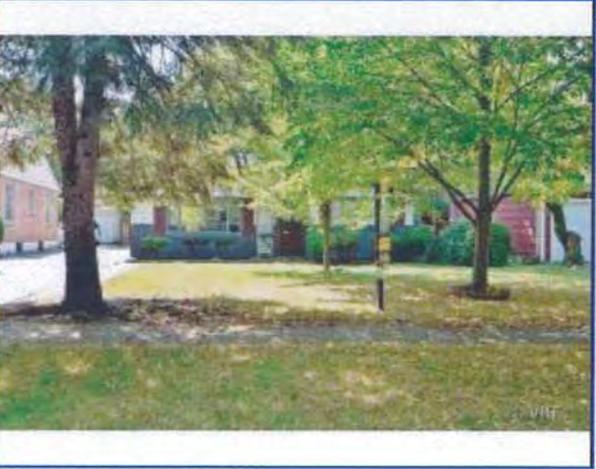
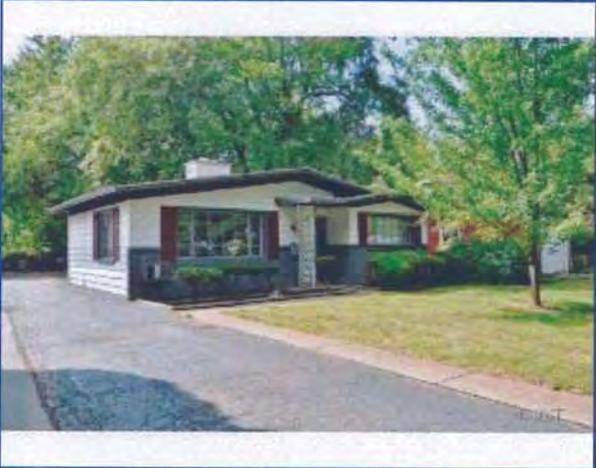
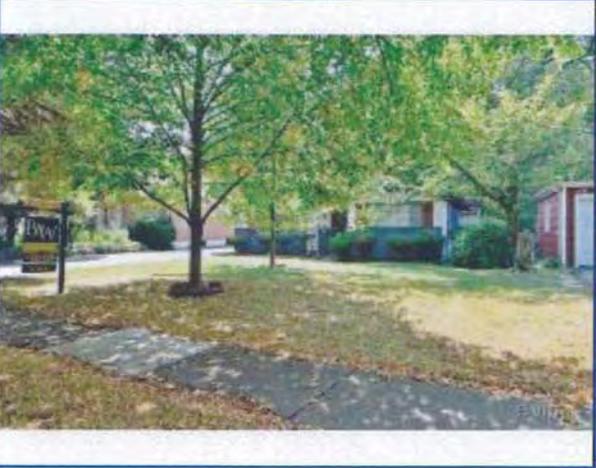
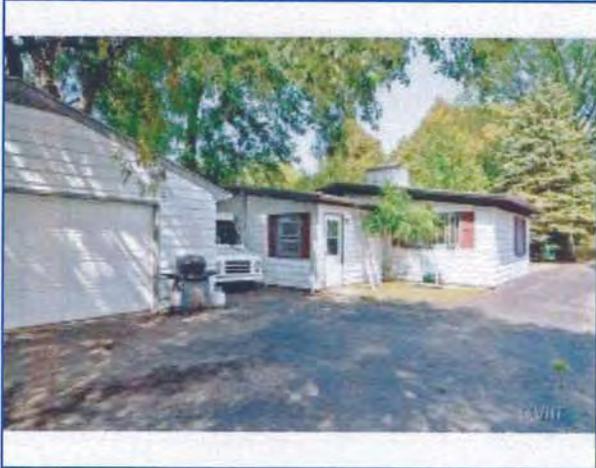
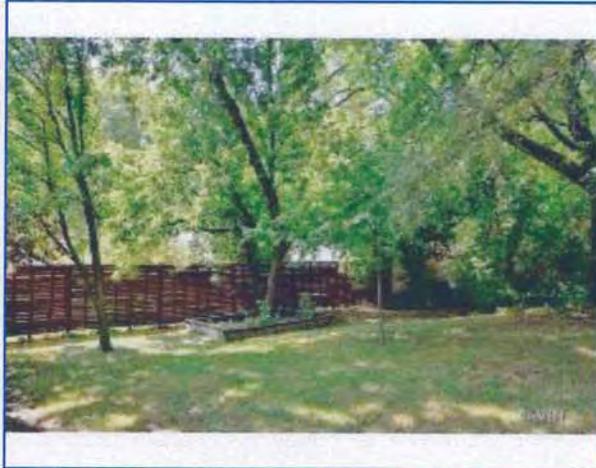
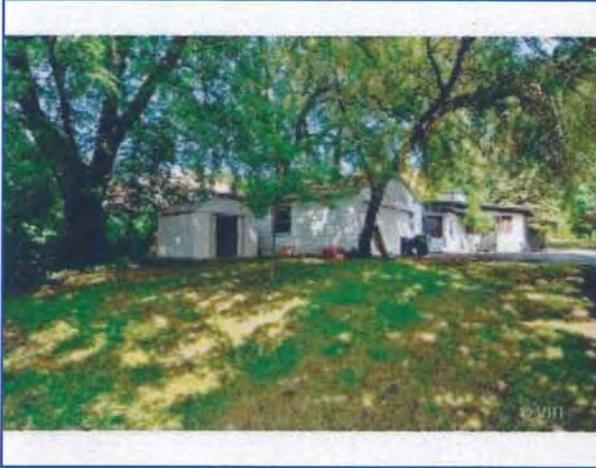
Site Photos

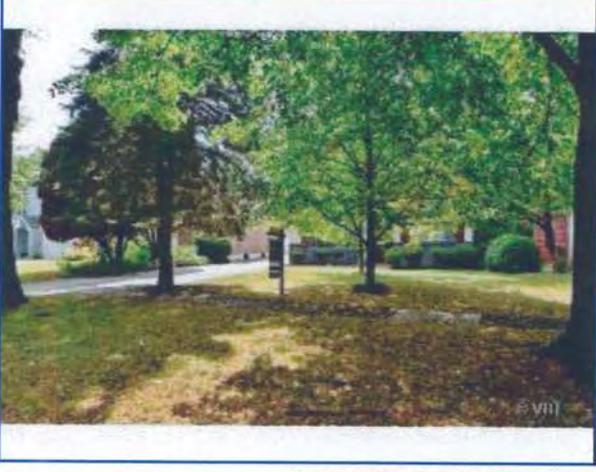
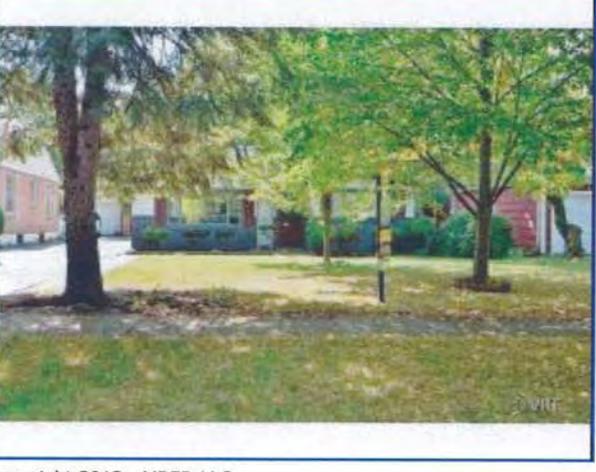
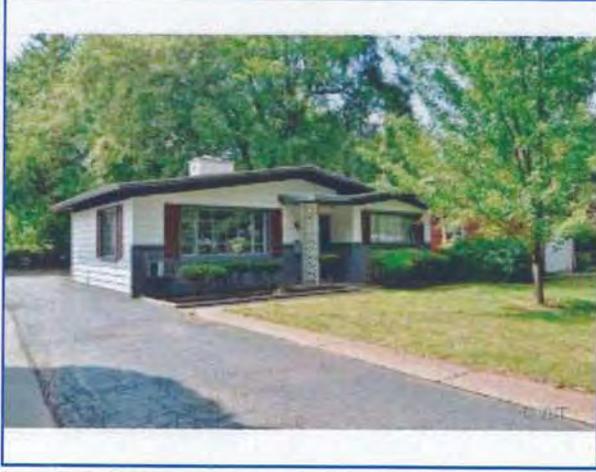
County Assessor Data

Building Permit Card













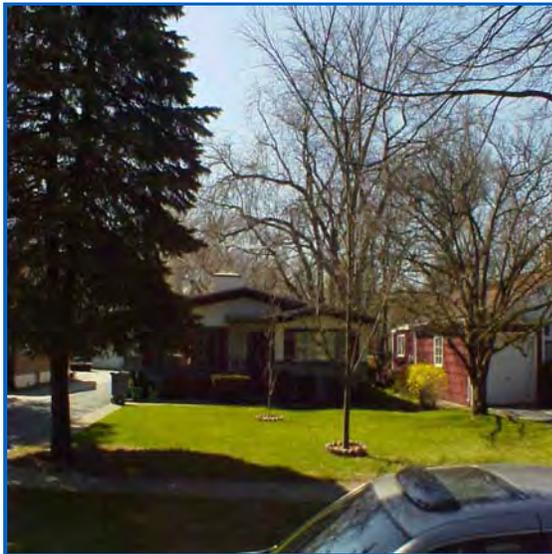




## Lake County, Illinois

### Property Tax Assessment Information by PIN

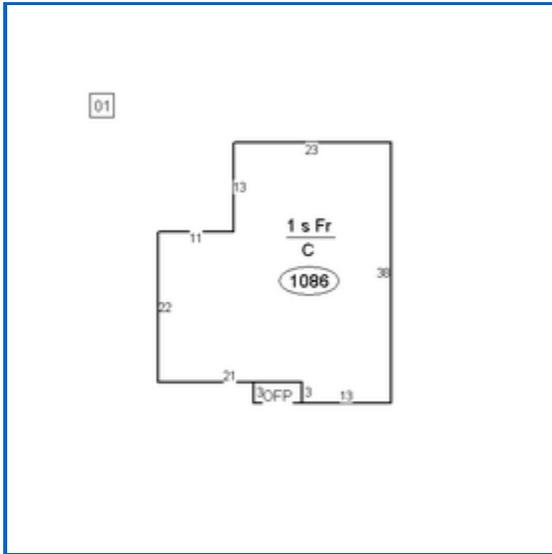
Property Address		Property Characteristics	
Pin:	16-22-408-046	Neighborhood Number:	1822010
Street Address:	1770 ELMWOOD DR	Neighborhood Name:	Sunset Terrace
City:	HIGHLAND PARK	Property Class:	104
Zip Code:	60035	Class Description:	Residential Improved
Land Amount:	\$53,751	Total Land Square Footage:	8021
Building Amount:	\$40,190	House Type Code:	43
Total Amount:	\$93,941	Structure Type / Stories:	1.0
Township:	Moraine	Exterior Cover:	Wood siding
Assessment Date:	2012	Multiple Buildings (Y/N):	N



Year Built / Effective Age:	1953 / 1956
Condition:	Average
Quality Grade:	Good
Above Ground Living Area (Square Feet):	1086
Lower Level Area (Square Feet):	
Finished Lower Level (Square Feet):	
Basement Area (Square Feet):	0
Finished Basement Area (Square Feet):	0
Number of Full Bathrooms:	1
Number of Half Bathrooms:	0
Fireplaces:	1
Garage Attached / Detached / Carport:	0 / 1 / 0
Garage Attached / Detached / Carport Area:	0 / 576 / 0
Deck / Patios:	0 / 0
Deck / Patios Area:	0 / 0
Porches Open / Enclosed:	1 / 0
Porches Open / Enclosed Area:	21 / 0
Pool:	0

[Click here for a Glossary of these terms.](#)

**Click on the image or sketch to the left to view and print them at full size. The sketch will have a legend.**



**Property Sales History**

Date of Sale	Sale Amount	Sales Validation	<a href="#">Sale valuation definitions</a>	Compulsory Sale
No Previous Sales Information Found.				

**Changes made to the sketch drawings are uploaded to the website every two weeks. The property characteristics appearing on this page show any changes made by an assessor the following day. by an assessor the following day. roperty characteristics appearing on this page show any changes made by an assessor the following day. by an assessor the following day. by an assessor the following day.**

**Please note that the characteristic information shown above is only a summary of information extracted from the Township Assessor's property records. For more detailed and complete characteristic information please contact your local township assessor. Likewise, any errors/omissions/discrepancies should be discussed with the appropriate township office.**

<http://apps01.lakecountyil.gov/SPassessor/comparables/PTAIPIN.aspx?PIN=1622408046>

*Inch & Catchpole 9*  
Inspected by *6-9-52* Date *5-22-52*  
For certificate of occupancy  
2785  
119  
2785

Date *1-14-1952* Building Permit No. *6706*

Location of Building—No. *1770* Street *ELMWOOD DRIVE*

Name of Owner *ARTHUR HOLSINGER*

Present Owner *2026 MIDLOTHIAN AVE* Phone *HI 2-5193*

Type of Construction *BLK 7' R<sup>3</sup> UR 6' WA<sup>0</sup>* Remodeling

Architect *JONES & DUNCAN* Address *508 CENTRAL* Phone *HI 2-4647*

General Contractor *OWNER* Address *-* Phone

Permit issued to *OWNER* to construct a *SINGLE FAMILY DWELLING*

building on Lot *50* Blk *7* Sub'n *SUNSET TERRACE*

Builder's estimate *9,000-* Permit fee *31-* Job Order No. *5998* Amt. \$ *50*

Location of Lot verified *1-14-1952* by *H. Sasch*

Other inspections *Posted Building Permit 1-14-52*

Deposits Sidewalks Planked

Remarks *check this for cert.*

✓ Electrical Contractor Aldridge Electric Address: 290 E. Deeppath. S. Forest  
Wiring Permit No. 5182 Issued 6-10-52 Fixture Permit No. 5182 Issued 6-10-52

Size of main wire # 6 Size of branch wire 12 + 14 System Conduit  
No. of Openings 18 No. Sockets \_\_\_\_\_ No. Circuits 4 No. Motors \_\_\_\_\_ No. Ranges 1-Range  
Certificate of Inspection issued 4 Fixtures 19 \_\_\_\_\_ No. \_\_\_\_\_  
Inspector H. Sasch 6-17-52

✓ Plumbing Contractor C. P. Succida Co Address 653 Central Ave  
Water Tap No. 4846 Sewer Tap No. 4182 Job Order No. 6027 Issued 2-15-52 Paid 80-50  
No. Catch Basins 1 - No. Lavatories 1 - No. Toilets 1 -  
No. Baths 1 - No. Sinks 1 - No. Laundry Tubs 1 Tray  
No. Shower Baths 10.T. No. Stacks 1-4" Other Items 12 Drain  
Certificate of Inspection issued 5-29-52 - H. Sasch  
Downspouts connected to \_\_\_\_\_ 19 \_\_\_\_\_ No. \_\_\_\_\_

✓ Kind of heat Gas Heat Name of Burner \_\_\_\_\_

Tank and Burner Inspection \_\_\_\_\_

Driveway Permit No. 1771 Date 8/22 19 55 Contractor Sigistran Coal Co

Type \_\_\_\_\_

Send Driveway notice 7/25/55

# Historic Preservation Commission

## 1535 Forest Avenue Demolition Review

To: Historic Preservation Commission  
From: Andrea West, Planner  
Date: 2/14/2013

<i>Year Built:</i>	1955
<i>Style:</i>	Colonial Revival Ranch
<i>Structure:</i>	Single Family Residence
<i>Size:</i>	1,752 square feet
<i>Original Owner:</i>	Aaron S. Bauer
<i>Architect:</i>	Bartram A. Weber
<i>Original Cost:</i>	\$30,000
<i>Significant Features:</i>	Recessed front porch, Permastone cladding, gabled roof
<i>Alterations:</i>	<ul style="list-style-type: none"><li>• Garage conversion</li><li>• Replacement siding</li></ul>
<i>Staff Opinion:</i>	Staff recommends that the Commission discuss the structure at 1535 Forest Avenue and how it may satisfy any of the landmark criteria listed below.



A demolition application has been submitted for the house at 1535 Forest Avenue; the subject property is within the Central East Survey area and determined to be Non-Contributing. The Lake County Tax Assessor's data and the City of Highland Park Building Division records indicate the home was constructed in 1955. Two undated alterations have been made to the subject property: a conversion of the garage to living space and the siding has been replaced. Plans of the home and permit files are available on microfilm.

### **Architectural Analysis**

The Central East survey describes the subject property at 1535 Forest Avenue as a Colonial Revival Ranch style structure. The Ranch-style is described as the following within the Central East Survey document:

“Characteristics of a Ranch house make it easily recognizable. We have come to know it as a groundhugging house with a low-pitched roof and deep eaves. It occupies a fairly wide lot, contains large expanses of glass (usually sliding doors) that open at the rear onto a patio (a kind of outdoor room that became an

# Historic Preservation Commission

increasingly important design element) and the back yard. The private outdoor living areas to the rear of the house are a direct contrast to the large front yard and wide porches popular in most late 19th and early 20th century homes. The country's increasing dependence and love affair with the automobile is reflected in the prominent position of the garage.

...

Ranch houses in the Highland Park survey area should not be confused with the mass produced housing typically found in new post-World War II suburban subdivisions. Highland Park's Ranch houses were not mass produced and were often architect-designed. There are basically two types, those without reference to historical styles such as International Style or Contemporary, and those that take their designs from historical precedents.

.....

The second type of Ranch house clearly takes its design cues from previous historical styles. Often it incorporates Colonial details such as double-hung windows with shutters or classical elements such as rows of columns or front porticos. Less common are Ranch houses that incorporate Spanish or Tudor Revival detailing. The Raised Ranch house has the proportions of a Ranch house but it has a full story at the ground level." (page 52-54)

The subject property is described within the second type of Ranch house of which takes historical precedence in a classical style, in this case Colonial Revival. The subject property has characteristics such as: the covered front porch with a row of columns, fixed shutters, double hung windows with divided lights (several are replacements), and the stone and horizontal siding (once a wood material). The Ranch qualities include the one-story, wide front façade, the gabled roof, and ample glass. The rear façade has sliding glass doors opening up to a rear patio and pool area.

The subject property architect, Bertram A. Weber was the son of Peter Weber, the designer of Ravinia Park, and became a popular choice for designing custom homes of this variety in Highland Park. Bertram Weber received a bachelor degree in architecture from MIT in 1922 and worked in the office of noted country house architect Howard Van Doren Shaw. In 1923, he began a partnership with Charles White that lasted until White's death in 1936. Weber then practiced alone until 1973, when his son John came to work with him. While his earlier work was prominently historical revival, his later commercial and institutional work was more akin to the International-style. Weber lived in Highland Park and designed the Karger Recreation Center on Green Bay Road, the addition to West Ridge School, the American Legion Building at 1957 Sheridan Road, and over 30 houses within Highland Park Historical Surveys. The subject property is his only work located within the Central East Survey area.

## **Biographical Information**

The original home owner was Aaron S. Bauer. Mr. Bauer was the First Vice-President of the Chicago Retail Merchants Association and the manager of the F.W. Woolworth in Chicago's loop, he retired in 1960. Mr. Bauer was an involved resident of the City of Highland Park. He served as a city councilman, was president of the Kiwanis club, and an elder at of the Highland Park

# Historic Preservation Commission

Presbyterian church. Ten years after constructing the home at 1535 Forest Avenue, Aaron Bauer passed at the age of 65 at the Highland Park Hospital.

## **Landmark Criteria**

Below are the landmark criteria from the City Code:

- 1) It demonstrates character, interest, or value as part of the development, heritage, or cultural characteristics of the City, county, state, or country.
- 2) It is the site of a significant local, county, state, or national event.
- 3) It is associated with a person or persons who significantly contributed to the development of the City, County, State, or Country.
- 4) It embodies distinguishing characteristics of an architectural and/or landscape style valuable for the study of a specific time period, type, method of construction, or use of indigenous materials.
- 5) It is identifiable as the work of a notable builder, designer, architect, artist, or landscape architect whose individual work has influenced the development of the City.
- 6) It embodies, overall, elements of design, details, materials, and/or craftsmanship that renders it architecturally, visually, aesthetically, and/or culturally significant and/or innovative.
- 7) It has a unique location or it possesses or exhibits singular physical and/or aesthetic characteristics that make it an established or familiar visual feature.
- 8) It is a particularly fine or unique example of a utilitarian structure or group of such structures, including, but not limited to farmhouses, gas stations or other commercial structures, with a high level of integrity and/or architectural, cultural, historical, and/or community significance.
- 9) It possesses or exhibits significant historical and/or archaeological qualities.

## **Recommended Action**

In accordance with Section 170.040 Demolition of Dwellings(E)(1) Historic Preservation Commission Review, the Commission is asked to review the structure per within Section 24.015 of the Historic Preservation Regulations. If the Historic Preservation Commission determines that the Structure that is the subject of the Demolition Application satisfies:

- (1) Three or more of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations creating a mandatory 365-day Review Period commencing on the Application Completion date,

# Historic Preservation Commission

- (2) One or two of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations creating a mandatory 180-day Review Period commencing on the Application Completion date,
- (3) None of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations are met, and the Application for Demolition shall be processed.

## **Attachments**

Location Map

Site Photos

Architectural Survey Entry

Building Permit Card

Lake County Assessor Data

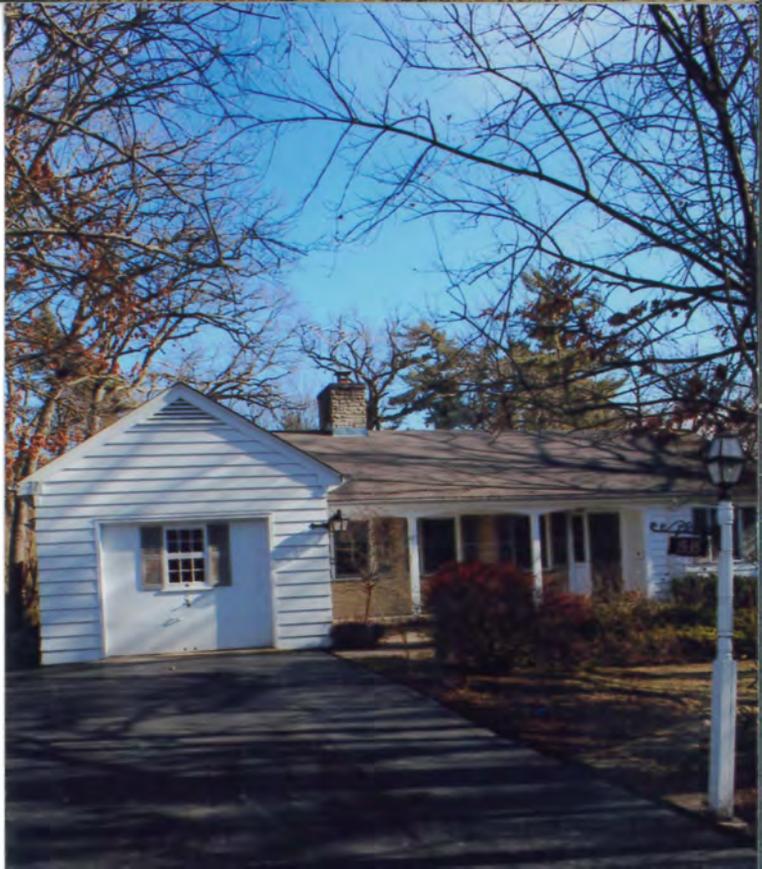
Chicago Tribune – February 22, 1965 – Hold Services Tomorrow for Aaron Bauer











# City of HIGHLAND PARK

## ILLINOIS URBAN ARCHITECTURAL AND HISTORICAL SURVEY



STREET # 1535  
 STREET Forest Ave  
 ROLL # 16  
 FRAME #s 36  
 ROLL #  
 FRAME #s

### GENERAL INFORMATION

<u>CLASSIFICATION</u>	building	<u>PRESENT USE</u>	single-family	<u>CONDITION</u>	excellent
<u>SECONDARY STRUCTURES</u>		<u>ORIGINAL USE</u>	single-family	<u>INTEGRITY</u>	unaltered

### ARCHITECTURAL INFORMATION

<u>ARCHITECTURAL STYLE/TYPE</u>	Ranch	<u>NO. OF STORIES</u>	1
<u>ARCHITECTURAL DETAILS</u>	Colonial Revival	<u>EXT. WALLS (current)</u>	aluminum siding artificial stone
<u>ORIGINAL CONSTRUCTION DATE</u>	1955	<u>EXT. WALLS (original)</u>	wood clapboard artificial stone
<u>SOURCE</u>	permit-5/25/55	<u>FOUNDATION</u>	poured concrete
<u>OVERALL SHAPE OR PLAN</u>	rectangular	<u>ROOF(type &amp; materials)</u>	gable asphalt shingle
<u>LANDSCAPE FEATURES</u>	20' setback; residential avenue; side driveway; sidewalks at front; mature trees	<u>WINDOW MATERIAL, TYPE(S)</u>	wood double hung 1/1
		<u>PORCH</u>	recessed front

**SIGNIFICANT FEATURES:** One car garage; recessed front porch with supports; permastone cladding; fixed shutters

**ALTERATIONS (removals, replacements, additions, date (if known), etc.):**

**SIGNIFICANCE**

LOCAL SIGNIFICANCE RATING: NC

Significant (S) Contributing (C)  
Non-Contributing (NC)

POTENTIAL INDIVIDUAL NATIONAL REGISTER? (Y or N) N

Criteria

CONTRIBUTING TO A NATIONAL REGISTER DISTRICT? (C or NC) NC

Contributing secondary structure? (C or NC) -

LISTED ON EXISTING SURVEY:(IHSS, NR, etc.) No

**RESEARCH INFORMATION**

**HISTORY**

HISTORIC NAME:

COMMON NAME:

**HISTORIC INFORMATION:**

Original owner was A.S. Bauer (permit)

**ARCHITECTURE**

ARCHITECT Weber, Bertram A.

SOURCE permit-5/25/55

BUILDER

COST \$30,000

**OTHER ARCHITECTURAL INFORMATION:**

AREA Central East

SURVEYOR Jennifer Kenny

DATE 12/08/1998

PIN

RESEARCHER

DATE

\$9.10

Electrical Contractor ROTARY Elec. Co., Inc. Address 661 Glenview Ave H.Pk.

Wiring Permit No. 6207 Issued 5/23/55 No. Fixtures 33

Floor Area \_\_\_\_\_ No. 15 Amp. Circuits required \_\_\_\_\_ No. 20 Amp. Circuits required \_\_\_\_\_

Size of main wire \_\_\_\_\_ Size of branch wire \_\_\_\_\_ System \_\_\_\_\_

No. of Openings \_\_\_\_\_ No. Sockets \_\_\_\_\_ No. Circuits \_\_\_\_\_ No. Motors \_\_\_\_\_ No. Ranges \_\_\_\_\_

Other Appliances \_\_\_\_\_

Inspection by \_\_\_\_\_ Date \_\_\_\_\_

Plumbing Contractor JAMES DI PIETRO Address 708 WALKER RD, DEERFIELD, ILL.

Water Tap No. 5830 Sewer Tap No. 5044 Job Order No. 164 Issued 4/4/55 Paid \$95/\$50-

Work Order No. 1857 Storm Tap No. -

No. Catch Basins 1 No. Lavatories 2 No. Toilets 2

No. Baths 2 No. Sinks 1 No. Laundry Tubs 1

No. Shower Baths 207 No. Stacks 1-2 Other Items DISHWASHER DRAIN

Inspections 6-2-55 97-115

Downspouts connected to \_\_\_\_\_ 19 \_\_\_\_\_ No. \_\_\_\_\_

Kind of heat \_\_\_\_\_ Name of Burner \_\_\_\_\_

Tank and Burner Inspection NAT GAS #2122 3/25/55 \$5.00

Driveway Permit No. 1866 Date 11/26 1955 Contractor Blow & Klappner

Type \_\_\_\_\_

Date MARCH 25 1955

Building Permit No. 8200

Inspected by H. Snock Date 9-24-55

For certificate of occupancy O.K.

Location of Building — No. 1535 Street FOREST AVE.

Name of Owner A.S. BAUER

Present Address 353 CENTRAL AVE. H.Pk. Phone \_\_\_\_\_

Type of Construction FS'R<sup>6</sup> B<sup>1</sup> AG<sup>1</sup> WA<sup>0</sup>

Architect B. WEBER Address 221 N. LASALLE, CHGO, IL Phone \_\_\_\_\_

General Contractor A.R. SCHESKIE Address 1018 HILLSIDE, DEERFIELD Phone \_\_\_\_\_

Permit issued to A.R. SCHESKIE to construct a SINGLE FAMILY DWELLING

building on Lot 1 Blk. 67 Sub'n. SWAZEYS

Builder's estimate \$3000<sup>00</sup> Permit fee \$10<sup>00</sup> Job Order No. 133 Amt. \$50<sup>00</sup>

Location of building on Lot verified \_\_\_\_\_ 19\_\_\_\_ by \_\_\_\_\_

Sanitary provisions approved by \_\_\_\_\_

Other Inspections \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

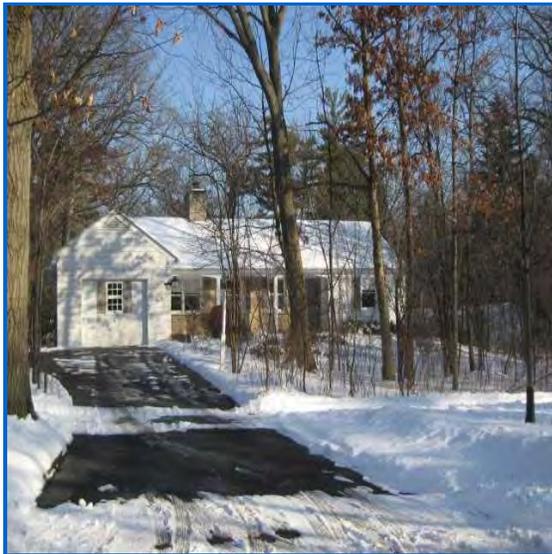
\_\_\_\_\_



## Lake County, Illinois

### Property Tax Assessment Information by PIN

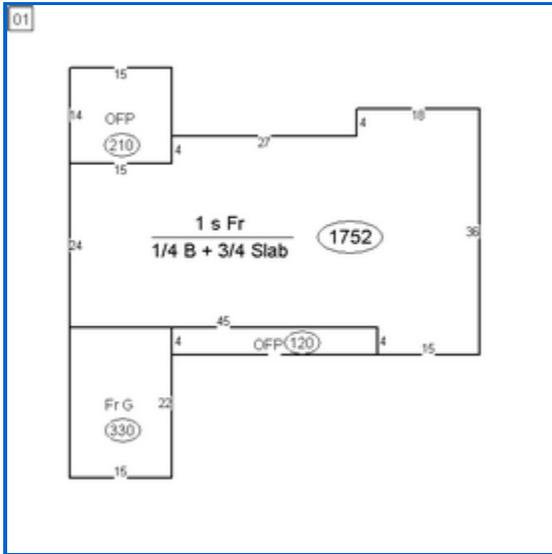
Property Address		Property Characteristics	
Pin:	16-25-101-005	Neighborhood Number:	1825314
Street Address:	1535 FOREST AVE	Neighborhood Name:	EAST Lincoln
City:	HIGHLAND PARK	Property Class:	104
Zip Code:	60035	Class Description:	Residential Improved
Land Amount:	\$108,317	Total Land Square Footage:	16000
Building Amount:	\$58,314	House Type Code:	43
Total Amount:	\$166,631	Structure Type / Stories:	1.0
Township:	Moraine	Exterior Cover:	Wood siding
Assessment Date:	2012	Multiple Buildings (Y/N):	N



Year Built / Effective Age:	1955 / 1955
Condition:	Average
Quality Grade:	Good
Above Ground Living Area (Square Feet):	1752
Lower Level Area (Square Feet):	
Finished Lower Level (Square Feet):	
Basement Area (Square Feet):	438
Finished Basement Area (Square Feet):	0
Number of Full Bathrooms:	2
Number of Half Bathrooms:	0
Fireplaces:	1
Garage Attached / Detached / Carport:	1 / 0 / 0
Garage Attached / Detached / Carport Area:	330 / 0 / 0
Deck / Patios:	0 / 0
Deck / Patios Area:	0 / 0
Porches Open / Enclosed:	2 / 0
Porches Open / Enclosed Area:	330 / 0
Pool:	512

[Click here for a Glossary of these terms.](#)

**Click on the image or sketch to the left to view and print them at full size. The sketch will have a legend.**



Property Sales History

Date of Sale	Sale Amount	Sales Validation	<a href="#">Sale valuation definitions</a> Compulsory Sale
5/13/2002	\$220,000	Unqualified	

Changes made to the sketch drawings are uploaded to the website every two weeks. The property characteristics appearing on this page show any changes made by an assessor the following day. by an assessor the following day. roperty characteristics appearing on this page show any changes made by an assessor the following day. by an assessor the following day. by an assessor the following day.

Please note that the characteristic information shown above is only a summary of information extracted from the Township Assessor's property records. For more detailed and complete characteristic information please contact your local township assessor. Likewise, any errors/omissions/discrepancies should be discussed with the appropriate township office.

<http://apps01.lakecountyil.gov/SPassessor/comparables/PTAIPIN.aspx?PIN=1625101005>

# **HOLD SERVICES TOMORROW FOR AARON BAUER**

Services for Aaron S. Bauer, 69, of 1535 Forest av., Highland Park, retired district manager of the F. W. Woolworth company, will be held at 3 p. m., tomorrow in the Highland Park Presbyterian church, Laurel and Linden avenues, in the suburb. Mr. Bauer died Saturday in Highland Park hospital.

He had retired from Woolworth's five years ago. Mr. Bauer also had been on the Highland Park city council, was past president of the city's Kiwanis club, a member of the board of the Church Federation of Greater Chicago, and an elder of the Highland Park Presbyterian church.

He is survived by his widow, Katharyn E.; two sons, Calvin G. and Richard J.; and nine grandchildren.

# Historic Preservation Commission

## 800 Kimballwood Lane Demolition Review

To: Historic Preservation Commission  
From: Andrea West, Planner  
Date: 2/14/2013

<i>Year Built:</i>	1957
<i>Style:</i>	Shingle
<i>Structure:</i>	Single Family Residence
<i>Size:</i>	2,281 square feet
<i>Original Owner:</i>	Morton & Millie Goldsholl
<i>Architect:</i>	James C. Schnur
<i>Original Cost:</i>	\$36,000
<i>Significant Features:</i>	Shed and flat roofs, horizontal massing, below grade carport, stained wood siding, fixed and awning windows
<i>Alterations:</i>	<ul style="list-style-type: none"><li>No records of alterations</li></ul>
<i>Staff Opinion:</i>	Staff recommends that the Commission discuss the structure at 800 Kimballwood Lane and how it may satisfy any of the landmark criteria listed below.



A demolition application has been submitted for the house at 800 Kimballwood Lane; 800 Kimballwood Lane is located within the Bob-o-Link Historical Survey area and is Non-Contributing. The Lake County Tax Assessor's data indicates the house was built in 1951, possibly an error due to the illegible date on the Building Division permit card, which states 1957 as the date a certificate of occupancy was issued. City of Highland Park Building Division has on file several records relating to this property, including permits and the original building plans on microfilm.

The home was designed for and by Morton and Millie Goldsholl, owners of a well-known design firm located in Northfield. Millie was trained as an architect in college and assisted in designing the home with James C. Schnur, an architect credited with several contemporary and more

# Historic Preservation Commission

traditional ranch homes in Highland Park; the Goldsholl home stands out significantly from his other work in the area.

## **Architectural Analysis**

The home at 800 Kimballwood Lane is a Shed-style home. The massing and materials are a stark diversion from the more common Contemporary Ranch-style homes built in Highland Park at the time, many of which featured elements of Prairie, French Eclectic or Colonial Revival styles.

A Field Guide to American Houses describes the Shed architectural style as the following:

“This style originated in the 1960’s as an outgrowth of the designs, writings, and teachings of several creative architects, among them Charles Moore and Robert Venturi. Although their work shows varying influences and forms, the distinctive feature that has been picked up by architects and builders throughout the country is the multi-directional shed roof, often accompanied by additional gabled roof forms. In shape these houses represent a new development in American domestic architecture for they appear to be assembled from two or more gabled and shed-roofed forms joined together. The effect is of colliding geometric shapes. Venturi and Moore primarily use wood-shingle wall cladding, but most interpretations of the style use board siding (applied horizontally, vertically, or diagonally) or brick veneer. Roof wall junctions are usually smooth and simple, with little or no overhang; usually a single board is used for a cornice. The entrance is generally recessed and obscured. Windows tend to be relatively small and are asymmetrically placed on each façade. The overall effect is of bold diagonals, counterpointed shapes, and multiple massing.”

The Highland Park Historical survey series identifies several other Shed-style structures within Highland Park:

- 854 Woodbine - 1959
- 990 Sheridan (called *Contemporary Shed*) - 1960s
- 814 Dean - 1968
- 1421 St. Johns - 1970s
- 1425 St. Johns - 1970s
- 260 Bloom - 1970s
- 2560 Sheridan - 1970s
- 824 Judson - c. 1975
- 863 Baldwin - 1980s
- 281 Cedar - 1987

All of the Shed-style structures have been considered Non-Contributing within all survey areas. The majority were constructed after 1960 when the style became nationally prevalent. The subject property, 800 Kimballwood is the oldest of the Shed structures in Highland Park surveyed with the next oldest being 854 Woodbine. The following is included in all of the survey documents to describe and define the shed-style within the Highland Park:

“Multi-directional shed roofs were used by architects and builders from about 1965 through the 1980s in a common type called Shed in this survey. Diagonal or vertical brown-stained wood siding and aluminum sliding windows were common.”

# Historic Preservation Commission

The architect, James C. Schnur of Winnetka, is attributed with designing 26 homes within Highland Park between 1939 and 1957, with 800 Kimballwood being his last surveyed property. Schnur was a popular choice in the region for custom homes and worked directly with home builders O & O Construction whom he shared his office space with on Green Bay Road. The majority of these homes are Colonial Revival Ranch homes, with two properties standing out, the subject property and, 62 Lakewood place which was altered beyond recognition in the mid-1990s.

## **Biographical Information**

Morton and Millie Goldsholl were a significant force in national advertising starting in the modernist period of the 1950s to their retirement in the 1980s. From their office in Northfield, the couple became renowned for their contributions to the advertising, industrial (product) design, and corporate and experimental films and animation. Goldsholl & Associates most well known design is the 1955 Motorola “M” logo, a symbol the company uses to this day in contemporary marketing, packaging and product design.

As a young couple, both Millie and Morton sought work as fulltime artists but were unable to support themselves financially. The couple married in 1938 and had one daughter and a son. Morton stated that he was not able to sell paintings during the Great Depression, and that package design was an art form equal to the fine arts in his mind. Morton worked for several years of his early career in firms and eventually broke out on his own in 1942 to work freelance. Morton (b. 1911) passed away in 1995, and Millie (b. 1920) passed in 2012 at the age of 92.

Morton and Millie studied at the Chicago Institute of Art, Chicago School of Design (now IIT); Millie completed a degree in Architecture from the University of Chicago. The Chicago School of Design began in 1937 as the New Bauhaus, an assembly of artists, architects and philosophers from occupied Germany whom fled to avoid persecution; László Moholy-Nagy, the founder of the New Bauhaus, and was a mentor of the Goldsholls. Throughout their careers, Morton and Millie stayed involved in the New Bauhaus community.

Morton made the most impact on the design world after starting his own firm, Goldsholl & Associates. Despite entering the corporate world of design, he maintained his interest in experimental media and fine arts, and encouraged his staff to do the same. This allowed the firm to become pioneers in the world of motion picture advertising, a relatively new medium in the 1950s and 60s, in addition to providing branding and identity schemes. A Tribune brief from 1955 announcing a gallery display of Morton’s work gives some idea to the wide range of design expertise the firm provided:

“Goldsholl and his associates design furniture, interiors and variety of home accessories as well as commercial products.

The exhibit includes works for some of his clients plus his own experimental designs. “

– Chicago Tribune, September 4, 1955, Plan Display of Designing by Goldsholl

# Historic Preservation Commission

During his lifetime, Morton Goldsholl was awarded several national industry awards, including Art Director of the Year in 1964 and a Package Designers council's industry award in 1963. Millie was involved in the design of both the family home at 800 Kimballwood and the Goldsholl & Associates offices at 420 Frontage Road in Northfield and was a significant member of the Goldsholl design team.

Goldsholl & Associates would also become trail blazers in the integration of the workplace. The firm openly hired women and African-Americans in design positions, not simply as administrators or to work with minority clients. Thomas Miller, whom passed in 2012, was one of the first minorities to work outside of the "Chicago black belt" (south side) in the predominantly white, male commercial graphic design and advertising world. Thomas was best known for his work as the lead designer of the 1976 "7-UP" soda branding project; he integrated circles to represent the carbonated beverage, a common symbol in package design to this day.



Figure 1: A 1963 staff photo of Goldsholl & Associates from a feature article in 'Communication Arts' magazine. Morton and Millie are on the bottom left.

While the contemporary world of medial, film and advertising design may have forgotten much of the Goldsholl legacy and other innovators of the modernist movement, scholars continue to notice the Goldsholls contribution. In the beginning of 2013, the University of Chicago Press released the book, Chicago Makes Modern: How Creative Minds Changed Society co-edited by Mary Jane Jacob (School of the Art Institute of Chicago) and Jacquelyn Baas (University of California Berkley Art Museum & Pacific Film Archive). The blog of the Chicago Film Archives, the holders of Millie, Morton Goldsholl and the Goldsholl & Associates film and media archives, published this summary of the Chicago Makes Modern chapter focusing on the Goldsholl Associates:

"The chapter titled "Designers in Film: Goldsholl Associates, the Avant-Garde, and Midcentury Advertising Films" shines light on the Chicagoans, Morton (Mort) and Millie Goldsholl. Here, Amy Beste (School of the Art Institute of Chicago) looks at the Goldsholls' relation to the Bauhaus-inspired School of Design and the industrial films that came out of their design firm, Goldsholl Design Associates. Chicago Film Archives acquired the fascinating film collection of Mort and Millie Goldsholl back in 2012. The Mort & Millie Goldsholl Collection consists of commercials and industrial films that Goldsholl Design

# Historic Preservation Commission

Associates made for their clients, experimental films and animations made by both Mort and Millie, unedited travel films shot by Mort and Millie and films (primarily animated) that the two collected over the years.

The industrial films within this collection played a significant role in Beste's Goldsholl scholarship, some of the first on the two. Beste describes these particular films as "playful, constructivist collages, stylized graphic animation, and dazzling light displays." From the time the Goldsholls began making films in the late 1950s through the 1980s, their work reached millions of viewers in conference rooms, living rooms, and film festivals across the country. But, as Beste proclaims, "In spite of their importance to design, film advertising and regional history the Goldsholls are virtually unknown today."

## **Landmark Criteria**

Below are the landmark criteria from the City Code:

- 1) It demonstrates character, interest, or value as part of the development, heritage, or cultural characteristics of the City, county, state, or country.
- 2) It is the site of a significant local, county, state, or national event.
- 3) It is associated with a person or persons who significantly contributed to the development of the City, County, State, or Country.
- 4) It embodies distinguishing characteristics of an architectural and/or landscape style valuable for the study of a specific time period, type, method of construction, or use of indigenous materials.
- 5) It is identifiable as the work of a notable builder, designer, architect, artist, or landscape architect whose individual work has influenced the development of the City.
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- 7) It has a unique location or it possesses or exhibits singular physical and/or aesthetic characteristics that make it an established or familiar visual feature.
- 8) It is a particularly fine or unique example of a utilitarian structure or group of such structures, including, but not limited to farmhouses, gas stations or other commercial structures, with a high level of integrity and/or architectural, cultural, historical, and/or community significance.
- 9) It possesses or exhibits significant historical and/or archaeological qualities.

# Historic Preservation Commission

## **Recommended Action**

In accordance with Section 170.040 Demolition of Dwellings(E)(1) Historic Preservation Commission Review, the Commission is asked to review the structure per within Section 24.015 of the Historic Preservation Regulations. If the Historic Preservation Commission determines that the Structure that is the subject of the Demolition Application satisfies:

- (1) Three or more of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations creating a mandatory 365-day Review Period commencing on the Application Completion date,
- (2) One or two of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations creating a mandatory 180-day Review Period commencing on the Application Completion date,
- (3) None of the Landmark Criteria within Section 24.015 of the Historic Preservation Regulations are met, and the Application for Demolition shall be processed.

## **Attachments**

Location Map

Site Photos

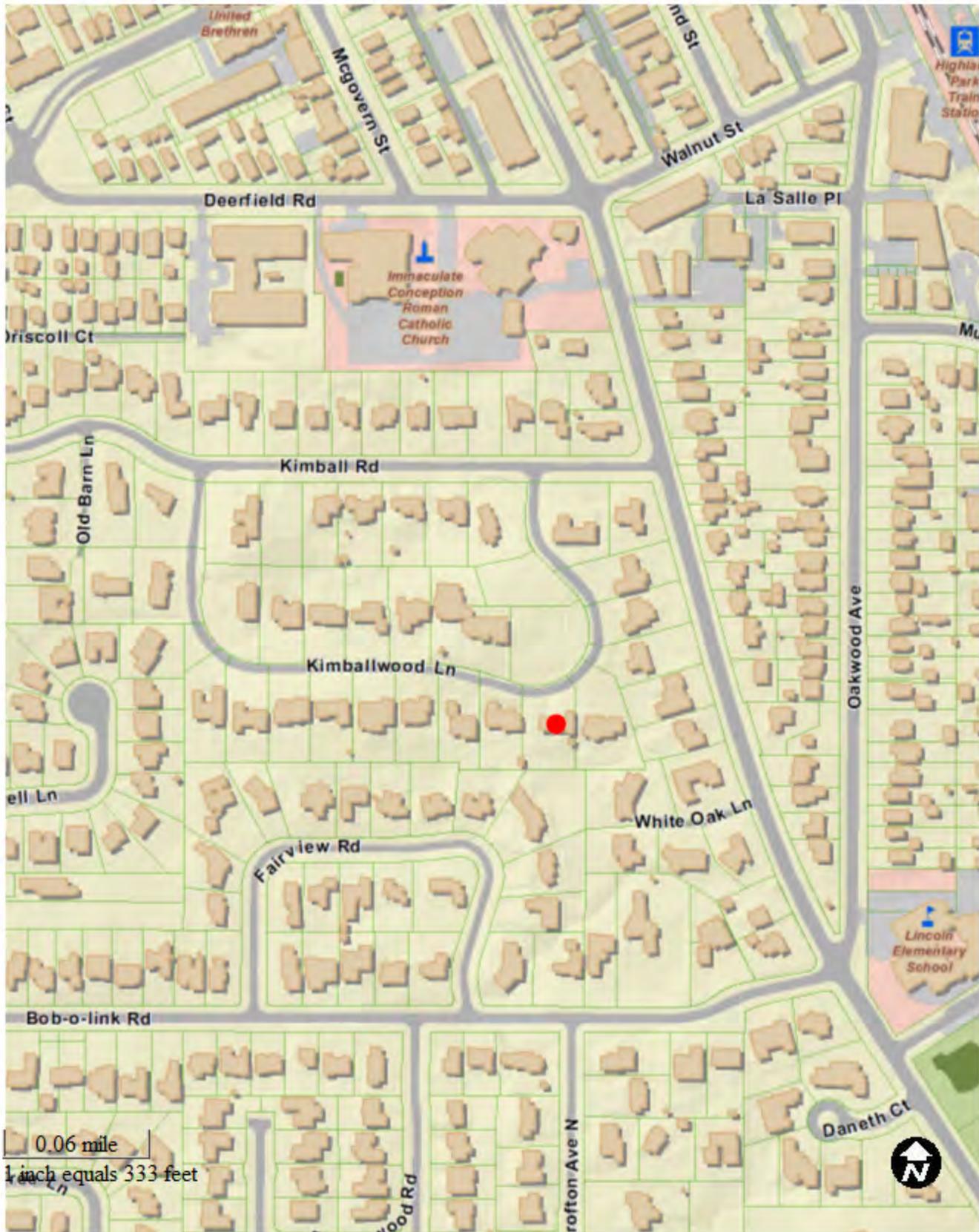
Architectural Survey Entry

Building Permit Card

County Assessor Data

Chicago Tribune – Feb, 8 1970 – Husband and Wife Team Up to Design Packages and Films

Communication Arts, July/August 1963 – Morton Goldsholl & Associates by Rhodes Patterson





RECEIVED 800 Kimballwood

JAN 22 2013

City of Highland Park  
North elevation



800 Kimballwood cl

RECEIVED

JAN 22 2013

East side elevation



East side elevation



800 Kimballwood

RECEIVED

JAN 22 2013

City of South elevation



South elevation



800 Kimballwood  
RECEIVED

JAN 22 2013

West elevation



Building Permit No. 6656  
COURTNEY  
TINLEY

Date 10-24-1957

Location of Building—No. 800 Street KIMBAWOOD LANE

Name of Owner MORTON GOLD SHAW

Present Owner 911 BLUFF ST, CLEVELAND Phone 1393

Type of Construction 7m 7' R5 Bst CP' HW Remodeling

Architect JAMES SCHNOR Address 20 GRUBBY, WINN Phone 6-2064

General Contractor L.N. WOLL Co Address 1623 Thelin EVANSTON Phone GR 5-3093

Permit issued to OWNER to construct a SINGLE FAMILY Dwelling

building on Lot 33 Blk Sub'n KIMBAWOOD

Builder's estimate 36,000- Deposits Permit fee 121- Job Order No. 5945 Amt. \$ 50

Location of Lot verified 10-24-1957 by H. Smock

Other inspections Posted Card

Deposits Sidewalks Planked

Remarks

✓ Electrical Contractor Hamer Elec Co Address Lake Forest  
Wiring Permit No. 5233 Issued 8-29-52 Fixture Permit No. 5233 Issued 8-29-52  
Size of main wire 22 Size of branch wire 12+14 System Conduit  
No. of Openings 68 No. Sockets \_\_\_\_\_ No. Circuits 8 No. Motors \_\_\_\_\_ No. Ranges 1-Range  
Certificate of Inspection issued H. Sasech 8-29-52 No. \_\_\_\_\_  
Inspector \_\_\_\_\_

✓ Plumbing Contractor STILES & HORNE Address 648 N. WESTERN - L.F.  
W. 8.05 Water Tap No. 4816 Sewer Tap No. 4160 Job Order No. 5960 Issued 11-6-51 Paid 105-40-  
No. Catch Basins 1 Stair 977 No. Lavatories 3 No. Toilets 3  
No. Baths 2 No. Sinks 1-1-Dark sink No. Laundry Tubs 1 Tray  
No. Shower Baths 2.0T. No. Stacks 1-4"-1-2" Other Items 1-3 Drain  
Certificate of Inspection issued H. Sasech 4-16-52  
Downspouts connected to \_\_\_\_\_ 19 \_\_\_\_\_ No. \_\_\_\_\_

✓ Kind of heat Gas Heat Name of Burner \_\_\_\_\_

Tank and Burner Inspection \_\_\_\_\_

Driveway Permit No. \_\_\_\_\_ Date \_\_\_\_\_ 19 \_\_\_\_\_ Contractor \_\_\_\_\_

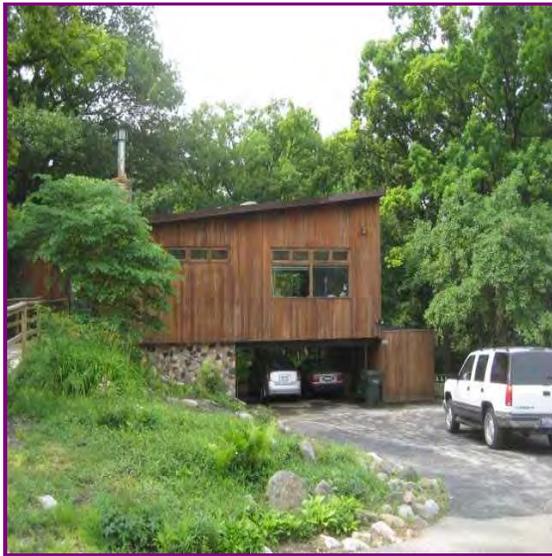
Type \_\_\_\_\_



## Lake County, Illinois

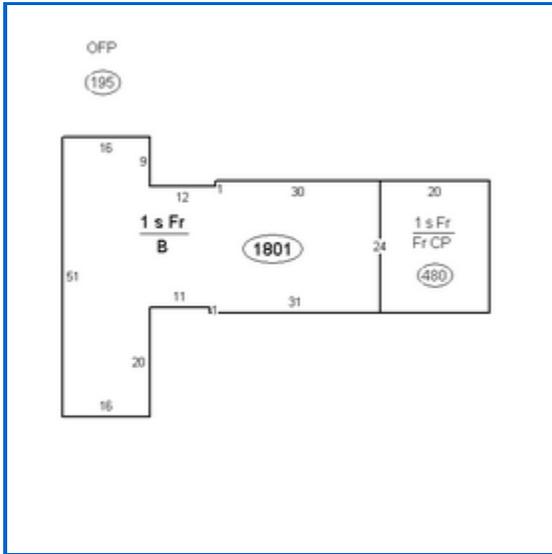
### Property Tax Assessment Information by PIN

Property Address		Property Characteristics	
Pin:	16-26-104-062	Neighborhood Number:	1826020
Street Address:	800 KIMBALLWOOD LN	Neighborhood Name:	Bob-O-Link/Kimballwood
City:	HIGHLAND PARK	Property Class:	104
Zip Code:	60035	Class Description:	Residential Improved
Land Amount:	\$116,918	Total Land Square Footage:	25421
Building Amount:	\$81,742	House Type Code:	43
Total Amount:	\$198,660	Structure Type / Stories:	2.0
Township:	Moraine	Exterior Cover:	Wood siding
Assessment Date:	2012	Multiple Buildings (Y/N):	N
		Year Built / Effective Age:	1951 / 1951
		Condition:	Average
		Quality Grade:	Good
		Above Ground Living Area (Square Feet):	2281
		Lower Level Area (Square Feet):	
		Finished Lower Level (Square Feet):	
		Basement Area (Square Feet):	1801
		Finished Basement Area (Square Feet):	1350
		Number of Full Bathrooms:	3
		Number of Half Bathrooms:	0
		Fireplaces:	2
		Garage Attached / Detached / Carport:	0 / 0 / 0
		Garage Attached / Detached / Carport Area:	0 / 0 / 0
		Deck / Patios:	0 / 0
		Deck / Patios Area:	0 / 0
		Porches Open / Enclosed:	0 / 0
		Porches Open / Enclosed Area:	0 / 0
		Pool:	0



[Click here for a Glossary of these terms.](#)

**Click on the image or sketch to the left to view and print them at full size. The sketch will have a legend.**



**Property Sales History**

Date of Sale	Sale Amount	Sales Validation	<a href="#">Sale valuation definitions</a>
8/11/2012	\$470,000	Unqualified	<b>Compulsory Sale</b>

**Changes made to the sketch drawings are uploaded to the website every two weeks. The property characteristics appearing on this page show any changes made by an assessor the following day. by an assessor the following day. roperty characteristics appearing on this page show any changes made by an assessor the following day. by an assessor the following day. by an assessor the following day.**

**Please note that the characteristic information shown above is only a summary of information extracted from the Township Assessor's property records. For more detailed and complete characteristic information please contact your local township assessor. Likewise, any errors/omissions/discrepancies should be discussed with the appropriate township office.**

<http://apps01.lakecountyil.gov/SPassessor/comparables/PTAIPIN.aspx?PIN=1626104062>

# Husband and Wife Team Up to Design Packages and Films

BY WAYNE DUNHAM

Many of the trademarks for familiar brand name products, as well as the designs for the packages they are sold in, have been created by Morton and Mildred Goldsholl in their Northfield building.

This husband and wife team also experiments with motion pictures and has filmed television commercials, educational movies for the Chicago board of education, and industrial films for firms wishing to

acquaint their clients with new products or services.

Among Mr. Goldsholl's designs are the trademarks for Motorola, Boushelle rug cleaners, the Brach candy company, Inland Steel, and brandmarks for some Seven-Up company products.

## Artist Designs Packages

He has designed packages for Armour-Dial, Chun King, Culligan, Drewry's, Libby McNeill and Libby, and the Ovaltine division of the Wander company.

Both Goldsholls originally intended to become professional artists, but economic conditions forced them to seek other means of living.

"When no one was buying my paintings during the depression years, I expanded my philosophy and decided the artist has no right to cut himself off from society. Art is for everyone and a good design on a package can be as pleasing as a painting," Mr. Goldsholl said.

## Goes Free Lance

He said he worked as a graphic designer for several companies until 1942 when he started to work independently.

Mrs. Goldsholl, like her husband, studied at the Art Institute of Chicago and eventually received a degree in architecture from the University of Chicago.

She said she worked in various areas of design until she married in 1938 and began to help her husband with his work. She has kept her interest in architecture by designing their family home in 800 Kimballwood lane, Highland Park, and their two-story office building, 420 Frontage rd., Northfield.

## Designing Is Adventure

"In all my designing, I try to put out a quality product. I try to avoid falling in the rut of using the same design patterns time after time. Both my wife and I want to make tomorrow an exciting adventure and not a bore," Mr. Goldsholl said.

"We began making films almost by accident," Mrs. Goldsholl said. "Both Morton and I have always loved films, but we never dreamed we would be able to make a living by producing them."

She said they produced their first film in 1958 after 20 years of working in the design field. "We didn't know anything about film production. Every-



(TRIBUNE Staff Photo: By Quentin Dodd)

**GOLDSHOLLS AT WORK**—Millie and Morton Goldsholl confer on a design project in their office, 420 Frontage rd., Northfield. The couple have been doing package and trademark designs for more than 25 years. In 1958 they began producing experimental films, television commercials, and educational and industrial movies.

thing we did was by trial and error."

Their first film, *Night Driving*, was a film using the patterns of light formed by cars driving in the city. Mr. Goldsholl said it took a bronze medal at a Belgium film festival.

"Some people from *Kimberly-Clark* and *Life* magazine who saw it asked us to do some films for them and we quickly

agreed," Mr. Goldsholl said. "We were accomplished film makers now."

Mrs. Goldsholl said they soon found out how little they knew about the field. "We had to learn by doing and it took a tremendous amount of time before we could produce what we wanted," she said.

Mr. Goldsholl said most of their filmmaking is done on location, altho they do have a

studio in their office building. They also handle almost all the hiring of actors, the writing of a script, and the setting up of scenes.

"My husband and I have a book full of ideas for future films. We hope in a few more years to be able to work with some of these and get away from the commercial backing of our projects," Mrs. Goldsholl said.

# MORTON GOLDSHOLL & ASSOCIATES

by Rhodes Patterson



420 Frontage Road, Northfield, Illinois, is a spare purposeful building where much can be learned—where much is being learned by the philosophically oriented practitioners who work there.

A visitor who is sensitive to such things can learn, for example, why an establishment that should be a *show place* is resolutely “not a show place;” why what appears to be a *grand plan largely realized* is not a “grand plan.”

The quotations denote the attitude of principals (and principles) involved. The clarification of this contradiction that is not a contradiction is an illuminating side effect of an afternoon with Morton and Millie Goldsholl on their working base, Goldsholl & Associates.

Knowing only the Goldsholl wide-ranging design accomplishments, the tendency to anticipate a show place would be logical enough. But knowing Morton Goldsholl, one would expect to find the new center completely directed toward the work to be done.

Millie Goldsholl puts it simply, “I am surprised at the idea that the studio should be impressive to clients.”

Training in architecture at the Institute of Design equipped Millie for the technical aspects of planning the new design center. Her own creative attributes and participation in the group provided the rest. The primary motivation was to create a complete design area, with optimum efficiency for all of the interrelated activities.

“But most of all,” she says with evident reverence, “we wanted a place to go all the way in film.”

This attitude toward film is shared by Mort. “Film is such a potent force,” Goldsholl says, “that unless one does good things with it, film shouldn’t be used.”

For the first time, the Goldsholls are equipped to use the film medium with full efficiency. Their film facilities cover the whole range—from shooting to recording and editing—and these operations occupy some two-thirds of the available space. The imbalance works no hardship on the center’s other activities, however. Goldsholl has always made much use of photography as an adjunct to his work and pleasure. His involvement in the medium goes back to his ID days, and has been growing ever since. Free circulation between graphic and film departments, therefore, was a basic requisite of the plan for the center.

It was no surprise that both Mort and Millie prefer discussing ideas to demonstrating facilities, however ample and well-coordinated. Casual conversation at the Goldsholls’ is reminiscent of the International Design Conference sessions. (Mort was IDCA Program Chairman in 1959.) Goldsholl lamented the inclination of so many designers to leave the ideas generated or re-dedicated at Aspen—in Aspen. His conviction is that these ideals should be put into daily practice and not restricted to a sort of revival meeting, one-week-a-year observance. His belief, in short, is that there should be no real separation of practice and philosophy.

Millie expressed much the same dismay at the tendency of people—not just designers—to leave idealized situations and permit their refurbished objectives to evaporate on returning to work. Both deplore the educational emphasis on technique at the expense of ideas, averring that without ideas techniques are meaningless.

The discussion of education and training led to the question of what special attributes a designer can bring to bear on the problems of his clients. Goldsholl believes that the designer’s ability to predict end results—to see beyond the immediate problem to the outcome of the total structure—is his most valuable asset. And it is not enough that he have the ability to see; the designer must be able to *communicate* to his clients the eventual effects of what is being discussed and planned. To accomplish this, Mort believes, the designer must be able to organize the interrelationship of every phase of the design.



Goldsholl's relationship as design consultant to the Martin-Senour Company dates back to 1951, a continuing program that has included trademarks, color planning, packaging, billboards, binders, point-of-sale, stationery, exhibits, mailing pieces and motion pictures. It even has included the invention of the "Colorobot," a device for mixing and dispensing paint of exactly the color specified by the customer. Shown here are the "Color" line of can, color guides, etc.; a table-top display; a convention display "hall of mirrors" achieved in a 6-foot space using opposing mirrors; the "Automotive" line; automotive refinishing guide.





Wayne Boyer      John Siena      Tom Freese      Fred Ota      David Blumenthal      Tom Miller  
 Morton Goldsholl      Millie Goldsholl      John Weber      Susan Keig      James Logan      William Langdon

Goldsholl stressed the critical importance of this ability to visualize the finished result in the creation of films. He recalled a recent experience with an advertising agency in the production of a TV commercial. A unique solution to the problem having occurred to him, Mort decided to proceed directly to the filming of the idea.

"Story boards serve only as general guides at best," Mort explained, "especially when the technique and approach are out of the conventional mold."

The agency people were enthusiastic over the results so graphically expressed in the film presentation. After the screening, however, Mort was approached by the account supervisor who requested that a story board be made of the film just projected.

"What on earth for?" Mort was incredulous.

The account supervisor was equally surprised by Mort's reaction. "That's the way the agency always presents TV ideas to our clients."

"It's a sad little story," Mort concluded. "But while it is symptomatic of the designer's problem generally, it isn't really typical of my own experience with agencies. I've had many rewarding associations in which my efforts were coordinated directly with those of the client and the agency to form one strategic attack on the problem at hand. This approach minimizes the confusion and duplication that so often plagues large projects."

While Mort absented himself for a conference session, Millie ramified a bit on the special strengths of Goldsholl as a designer.

"Mort always devoured literature on every subject, and his interests have continued to grow. As a consequence, he brings a great breadth of interest and knowledge to design problems in every area.

She discussed Mort's flair for invention, based on "a fantastic mechanical aptitude." Talents in this area have resulted in numerous patents. A notable example is an ingenious machine for mixing paint, developed by Mort

and his associate, Jim Logan, for Martin-Senour. (It should be noted here that Goldsholl has just been honored with a special industry award for his long and fruitful relationship with Martin-Senour.)

Back on the scene, Mort discoursed on the value of what he calls "the fluid approach"—implemented by the integration of many techniques and materials; some new and some borrowed from other specialties. This approach permits, among many other advantages, the flexibility of thumbnails all the way to full-scale design size and effect.

"No design is ever buttoned down," Mort said, "until it is thoroughly checked out in every particular of aspect and application."

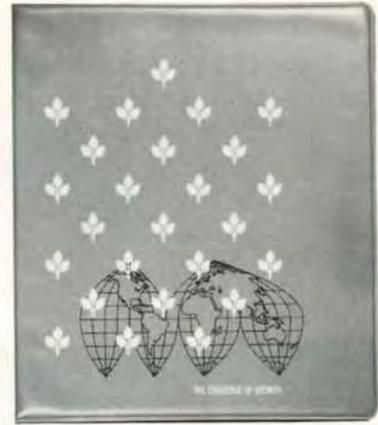
Goldsholl stressed again the importance of search and inventiveness, the courage not to run with the crowd.

"Many designers are reluctant to take any chance at all for fear of failure. Their obsession to stay on top leads them to settle for the safe course, to continue doing what is being done."

Both Millie and Mort feel a great concern for communication today. They know the urgency of speaking meaningfully in a world where ideas, clearly understood and properly implemented, can make the difference. It is this concern for the larger aspects of their time, perhaps, that precludes any special feeling of accomplishment.

"I'm not sure we are successful," is the way Mort puts it. "I have no sense of gratification, though I do feel that we are equipped to work more efficiently than ever before. It's certainly no grand plan. We have simply reached today's phase in what we hope is a coherent, organic development. Perhaps from this, a grand plan will evolve—in retrospect."

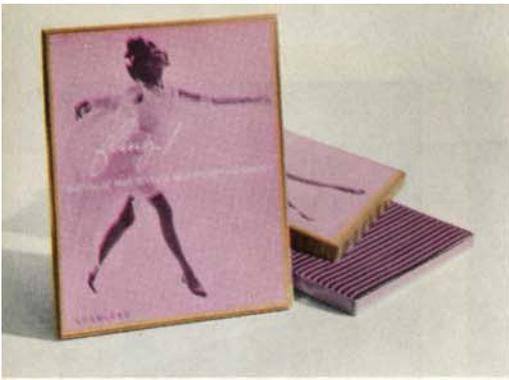
As you leave 420 Frontage Road, Northfield, Illinois, you are struck by the incongruity of its location—only a few yards from an eternally busy freeway; yet miles away in concept and in practice, from the conforming influences of a freeway which is anything but free.



The International Minerals & Chemical Corporation mark is based on a symbolic "tree of life" in an open phosphate crystal. This was carried through all of the company's graphic images. Shown here is the administration building signing, a training binder, one of a series of national ads and a proposed ad format.

Goldsholl designed the Motorola trademark, packaging and Merchandise Mart showroom in 1955.

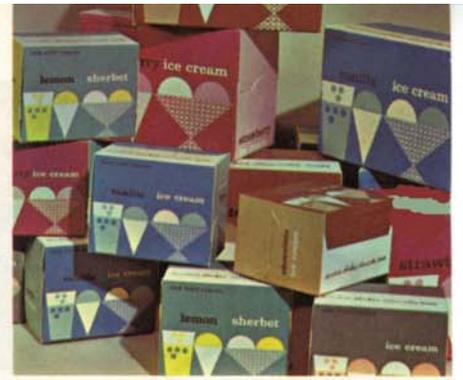




(1)



(2)



(3)



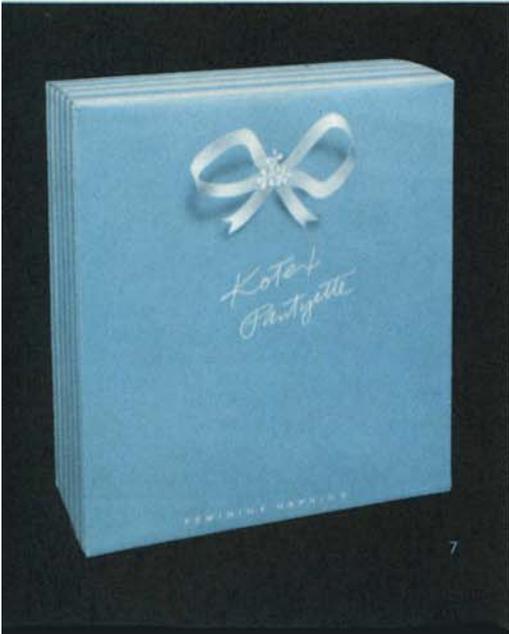
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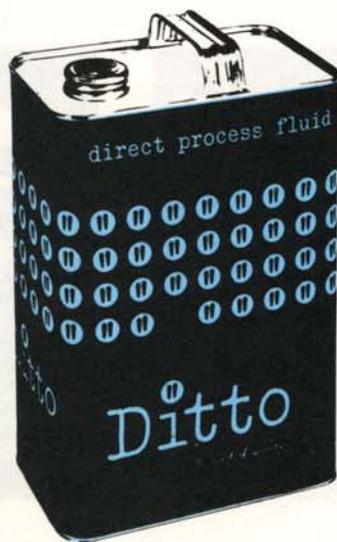
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(6)



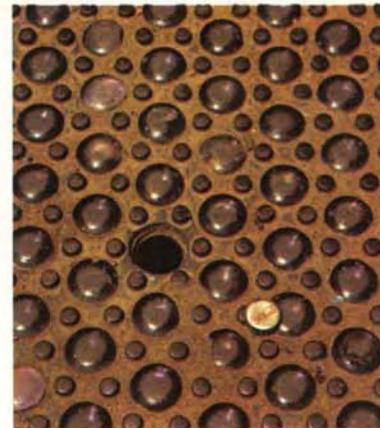
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(8)



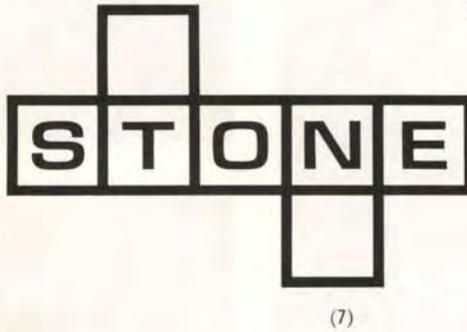
(9)



Package designs for:

- (1) Bauer & Black Fling Hosiery
- (2) Ovaltine Division, Wander Co.
- (3) Chicago Carton, stock ice cream packages for imprint
- (4) Karolton Envelope Division, Kimberly-Clark Corp.
- (5) Stop & Shop, bakery goods
- (6) Bauer & Black, elastic goods
- (7) Kimberly-Clark Corp., (proposed package design)
- (8) Ditto, Inc.
- (9) Vail Manufacturing Company, Monarch brand trademark, packages

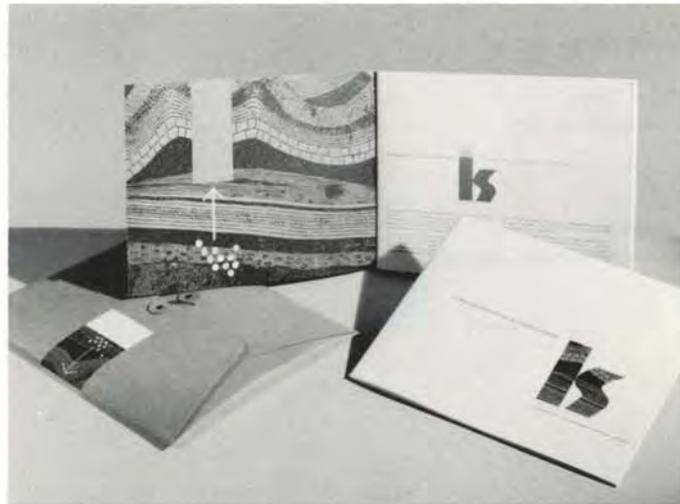
Experimental photography



Trademark designs for:

- (1) Peace Corps
- (2) Karolton Envelope Division, Kimberly-Clark Corporation
- (3) Additive-A (brand mark) for Industrial Division, Kimberly-Clark Corporation
- (4) Karpen Furniture Company
- (5) Storkline Corporation
- (6) Curly Tie Ribbon (brand mark)
- (7) Stone Container Corporation

Below: one of a proposed series of trade ads for A. B. Dick Co. Presentation folder and brochure for King-Stevenson Gas & Oil Company.





TV commercial for  
Boushelle Rug Cleaners;  
Caruso, Malis and  
Worn, agency

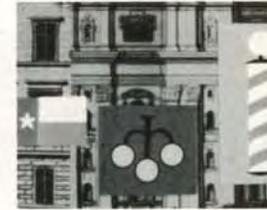


Commercial for Lanvin;  
North Advertising, agency

Commercial for Coronet;  
Gourfain, Loeff and  
Adler, agency



Commercial for Chicago  
Currency Exchange Assn.;  
Gourfain-Loeff, agency



Institutional film  
"Faces and Fortunes,"  
for Kimberly-Clark

## MORTON GOLDSHOLL:



For my "In the beginning," there were pictures. I love to draw and began as a painter. That dream dissolved in the nightmare of a depression and factory work for too many years. Faced with a desperate situation, an orderly mind needs to *plan*. My plan led to design.

I found it possible to leave the factory for the life of a commercial artist. But I lost some dreams too. The Matisse, Renoir, Picasso world was soon forgotten for safe advertising art—for retouching, mat books, layouts, typesetting, engraving and printing.

Of course, after a few years of safe and solid earnings, I found myself unhappy again; especially after accidentally finding a new world in Moholy-Nagy's books and school, a brief period with Gyorgy Kepes, and a discovery that I could somehow combine art and commerce.



After rejecting an offer to become an agency art director, I established a free-lance office. (Free-lance means eat when you work.) I was curious about the new freedom that seemed at hand, to be able to express my own opinion on any subject. I was amazed to find that these ideas had value and were recognized. Egbert Jacobson at Container was one of the first to entertain them and I soon found others.

Freedom is a goofy word. Determination to remain free requires a discipline; but it does not inhibit freedom, it enlarges it.



My burgeoning efforts soon sprouted into designing books, objects, packages, structures, machines, signs, exhibits, everything. The School of Design sharpened my appetite for cameras, photograms and motion picture films. This soon became quite a bit more than a 14-hour day could manage and I asked others to join me in setting up a design office.

To this day, I cannot explain how it all happened. It did. I never knew what I wanted to do, just that I wanted to do something and to try to do it well.

I enjoy my work immensely, but seldom the results. The playtime in design is the most joyful experience—the wasted moments in scribbles, dribbles and scratches that formulate vague thoughts into ideas and dreams into action. I don't know how or why this is so.

The problem is to get the final design to match the fleeting idea. The big dream about the great work of art can too easily be dissipated in the practicalities of solutions, clients, markets, statistics, sales, function and committee decisions.

I wonder about the words *communication, creative, values, etc.*, just as everyone does. I also love, hate, spit, smoke, curse, laugh and cry with every man. In Aspen they call it "remaining in the mainstream of life," so you don't have to ask for research on how people feel.

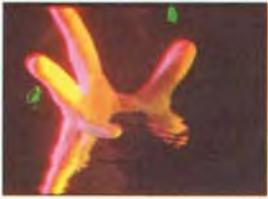
How does one keep himself free enough to "feel" anything today? Faced with the chaos, the polyglot of things and words, it takes a super effort to weed out the meaningful things from the trash.

I have always tried to do what I have done for others to enjoy. It has been easier to satisfy others than to satisfy myself.

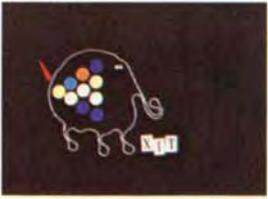
I have reached the point in my life that now demands that *I enjoy it most*.

Jose Ramon Jiminez, Spanish poet, wrote, "When they give you ruled paper—write the other way," which I seem to have adopted as a personal slogan. This could also be modified to read, "make your own ruled paper—but write."

Write, draw, paint, design, film, compose, play. Do it your own way. Do it for others and for yourself. But do it.



Water play

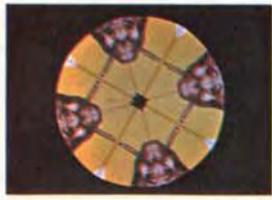
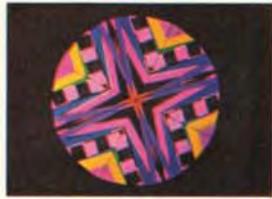


Galactic zoo

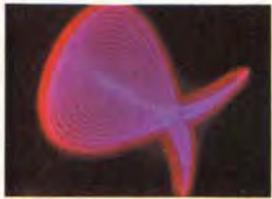
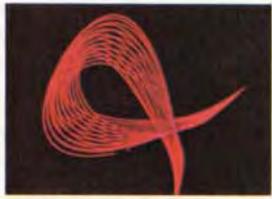
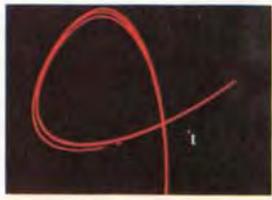


Night driving

Frames from experimental films



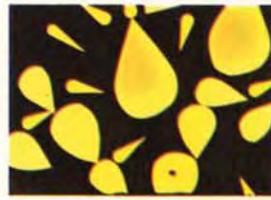
Times four



Harmonogram



Blowing bubbles



Ah choo: Kleenex

## MILLIE GOLDSHOLL:



It is better to be Utopic than myopic—even if you're not a designer—and especially if you are. It's not so much a matter of thinking big as thinking deep.

It takes a supreme optimism and a touch of fanaticism, I suspect, to stick to a sense of purpose when a substantial part of our milieu is operatively shrinking you down to its cataractous sight or segmenting you into accepted patterns of specialization.

Our studio in Northfield may resemble the beehive bustle; but that's where the resemblance stops. The flow of activity encompassing graphic arts, film, product design, packaging and display defies bee-style specialization.

Each area of work is advantaged by the others. The graphic artists are available for film animation art as well as print. The workshop, where product design and display models are constructed, is available for building film sets and props. The photographers relate themselves to graphics, slide films, and animation film, and so on.

We have avoided staffing our studio to the point where volume becomes too important, though we are large enough to cope with a variety of assignments. Emphasis on quantity may work very well to bring down the price of cars—but in design it can only bring down the quality. We have all seen enough designers turn into promoters, plagiarists, hustlers, sensation peddlers, charlatans and real estate operators, symbolically speaking of course, to know that a driving for gold or glory can make a pretty sick situation.

Our film activity is growing. We've no doubt that film is the most powerful communication form. We have a conditional respect for this power. The condition is the message. A film with a worthy objective is a terrific spur.

We'd rather make films that have guts than gimmicks—and we don't equate gimmicks with honest experimentation and unorthodox techniques. Serendipity is something we are committed to. But, when we use our discoveries on a project, it has to "belong" there. Part of every film budget goes into experimentation during the work process.

We are involved, here, in every step of the film process, from idea to imagery—and we find this maintains the integrity of the concept.

Phonics can be manipulated with the same freedom as image. The auditory is mobilized to create mood. Images may be heard, and sound seen.

It is not so much in the components of the film structure that its art resides; but rather in relationships, interaction and transitions that it assumes its significance.

The pulse or rhythm of a film can produce tension, excitement and release. In editing, the film maker gives wings to the parts . . . cleaving them from their place in time and space . . . releasing them into a designer's stratosphere—there to be juggled, taken, rejected, extended, clipped, superimposed and recomposed. A new "relativity" is shaped, evolving out of the theme of the film. The editor determines the order of perception.

Making films is a great responsibility proportionate to the size of the audiences they reach and the influences they wield. On the other hand, film making is largely uncharted ground. In a circumscribed world, it is wonderful to find oneself an explorer.