

# Architectural Resources in Highland Park, Illinois: South Central Survey Area A Summary and Inventory

## **City of Highland Park**

1707 St. Johns Ave.  
Highland Park, IL 60035  
(847) 432-0800

Daniel Pierce, Mayor

## **Historic Preservation Commission**

Michael Behn, Chair

Elayne Baum

James Fraeman

Julie Friedman

Joe Harrison

Daniel W. Kahn

Elliot Miller

Louis Natenshon

Mary Seyfarth

Mari Barnes, City Council Liaison

Mike Evans, Park District Liaison

Julia Johnas, Library Liaison

Leah Axelrod, Citizen Advisor

Susan Benjamin, Citizen Advisor

Larry Shure, Staff Liaison

Prepared for the Highland Park Historic Preservation Commission by:

Historic Certification Consultants

1105 West Chicago Ave., Suite 201

Chicago, IL 60622

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## INTRODUCTION

Highland Park, on Chicago's North Shore, is a fully developed railroad suburb with a lively central business district at its historic core. Its residential areas display a wide variety of architectural styles and vernacular types, ranging over a period of 130 years. There are master works by such noted architects as Frank Lloyd Wright, John S. Van Bergen, Howard Van Doren Shaw, and David Adler, and important works by local architects such as Robert Seyfarth and Henry Dubin. From the 1950s forward, award-winning architects such as Keck & Keck and James Nagle designed homes in Highland Park. There are representative late 19th-century pattern book houses by the Highland Park Building Company in the Gothic Revival and Italianate styles, as well as simple Gable Front and other working class, vernacular housing types that contribute to the historic fabric of the community.

Community leaders have been engaged in many efforts throughout the years to preserve Highland Park's rich architectural legacy. Since 1999, the city has initiated an intensive survey program to identify and document historic resources throughout the community. The work that this report represents is the third survey in this program. It is anticipated that its results will lead to additional actions to protect the city's heritage.

Between February and May 2001, Historic Certification Consultants conducted an architectural resources survey of the South Central area of Highland Park that incorporates two of the oldest subdivisions in the city, both platted and recorded in 1873. The survey area is bounded on the west by St. Johns Avenue, on the south by Roger Williams Avenue, on the east by Lake Michigan, and on the north by Sheridan Road as it angles to the southeast, and then by the large properties that lie somewhat south of Beech Road.

The northern part of the survey area includes the southernmost section of the original 1200 acres platted by the Highland Park Building Company, which initiated early development in the community. Noted landscape architects Cleveland and French laid out the area in a curvilinear street pattern, to take advantage of the wooded and ravine cut topography. Adjacent to it is the South Highland Addition, platted by its original owner Benjamin F. Jacobs. The Jacobs subdivision is also laid out in an irregular pattern, with a small commercial core at the southwest corner of St. Johns and Roger Williams, across the road from the Ravinia station of the Metra North commuter line (formerly Chicago and North Western Railway). This area became part of what is known as Ravinia, once a separate community area that was annexed to Highland Park in 1899.

The purpose of the architectural resources survey has been to identify, document, and evaluate historic structures for their architectural significance. This information can assist in making long-term preservation planning decisions, including the possibility of either designating individual structures and districts as local landmarks or adding them to the National Register of Historic Places multiple resource submission. Landmark designation can benefit both the city of Highland Park and individual property owners. It makes individual owners aware of the architectural and historic value of their property while providing them with property tax incentives for appropriate rehabilitation. Additionally, it strengthens the city's ability to preserve significant properties for future generations.

to enjoy. This report summarizes the findings of the architectural resources survey and makes recommendations for preserving important resources.

## HISTORIC PRESERVATION IN HIGHLAND PARK

Highland Park has had a longstanding commitment to historic preservation. The Highland Park Historic Preservation Ordinance was adopted in 1983 and its Historic Preservation Commission established soon after. For almost twenty years, the Commission has been actively involved in the preservation of the community's resources. It operates a local landmark program that to date has designated 55 individual landmarks and two historic districts. It sponsors many preservation programs including educational efforts such as lectures and tours, and public awareness programs such as its annual award program. Many of the city's structures are listed on the National Register of Historic Places, some individually, some in districts, all part of the Highland Park Multiple Resource Area, one of the first multiple resource submissions in an Illinois community. In 1997, the Landmarks Preservation Council of Illinois gave the Highland Park Preservation Commission an award for its preservation achievements.

The Historic Resources of Highland Park Multiple Resource Area, listed in 1982-83, includes four historic districts and a number of individual buildings. None of the districts are located in the survey area. However, of the 26 individual properties in the Multiple Resource Area, the following seven are located in the survey area:

- 441 Cedar Avenue, designed by Henry Dubin (also a local landmark)
- 930 and 950 Dean Avenue, the Jens Jensen Summer House and Studio
- 434 Marshman Street, the Albert Campbell house (also a local landmark)
- Rosewood Park at the east end of Roger Williams Avenue
- 883 Sheridan Road, the Cary Avenue Tower
- 970 Sheridan Road, the George Pick house designed by Howard Van Doren Shaw

The City of Highland Park also has an active local landmark designation program. There is one local historic district and 57 individual structures that are local landmarks September 7, 2001. Of these, the following are within the survey area:

- 370 Beech Street, the Ben Rose House
- 111 Cary Avenue, the John Glass House
- 290 Cedar Avenue, the Laura Stoddard House
- 441 Cedar Avenue, the Henry Dubin House (also on the National Register)
- 1442 Forest Avenue, the Alexander Stewart House
- 291 Marshman Street, the Dudley Crafts Watson House
- 434 Marshman Street, the Albert Campbell House (also on the National Register)
- Rosewood Park at the east end of Roger Williams Avenue (also on the National Register)

Over concern in recent years that the number of local designations has diminished, the Commission began a comprehensive survey program to identify potential landmark structures throughout the community. One intensive and one reconnaissance survey have been completed to date. *Architectural Resources in Highland Park, Illinois: A Summary and Inventory* for the Central East Area and Central Avenue/Deerfield Road Area was completed in 1999. *West Highland Park Reconnaissance Survey: A Summary and Inventory* was completed in 2000. This survey covers an area immediately south of the Central East survey area. The next area planned for intensive survey is immediately north of the Central East survey area.

## OBJECTIVES OF THE SURVEY

Historic preservation benefits the community as a whole, as well as the individuals who own and use historic properties. The following are the principal objectives of this survey.

*To heighten public awareness of the richness of the historic architectural resources in Highland Park*

Residents can appreciate how their community has contributed to the overall development of the North Shore and the Chicago metropolitan area when they are aware of local architecture and history. This can include knowledge of the architecturally and historically significant homes around them — the architectural styles, prominent architects' work, dates of construction, prominent local historical figures residing in the area, and the general patterns of community growth. Documentation of the community's architectural and historic heritage can be, and already has been used in a variety of ways. The material gathered in this survey can be a valuable addition in creating educational programming, books, articles, walking, bus, and bike tours, and exhibitions.

*To designate architecturally and historically significant structures and neighborhoods as landmarks and districts to ensure their preservation*

Many owners may not realize the exceptional architectural and/or historical value of their homes. Development pressures in many areas of the region, particularly the North Shore, make some properties seem attractive for demolition and redevelopment. Recognition of what is special about the city's building stock through the designation of buildings as landmarks can increase the value of historic properties and may make it easier to sell preservation. When necessary, designation can also provide the city with tools to prevent demolition or inappropriate alterations through the building permit review process imposed by the preservation ordinance. This will ensure that future generations of Highland Park citizens can enjoy the enduring aesthetic and cultural values of structures with significant architecture and history.

*To assist individual property owners in maintaining and improving their homes and to provide economic incentives for preservation*

Many owners of historic properties may not realize the historic features that make their buildings special. In some cases this has led to inappropriate modernizations that remove or cover up character-defining features, or unsympathetic additions that overpower or obscure the original character of the house. This survey will assist property owners in identifying and preserving their home's critical features. With landmark designation, owners of landmark properties who rehabilitate their buildings may be eligible for property tax incentives.

## SURVEY METHODOLOGY

Every principal structure and most secondary structures on every street within the survey area have been viewed and evaluated by a team of field surveyors. A complete database by property address has been created, as well as an individual data form with one black and white photograph for each principal structure and each secondary structure in the survey areas. The database and individual data forms both include the following information: use, condition, integrity, architectural style, construction date, architect or builder when known, architectural features, alterations, and a significance rating. The forms contain current photographs of the primary and secondary structures at each address and are archived at the City of Highland Park Department of Community Development.

Several ways of collecting information were used to complete the database and data form for each principal structure surveyed. (See sample survey form in Appendix A.) The surveyor recorded most items based on observation in the field – use, architectural style, description of architectural features, and any alterations. The surveyor also estimated a date of construction and indicated it with a “c.” Available building permit records in the offices of the city of Highland Park were used to verify construction and alteration dates, and information from them was recorded on the back of the forms. A variety of published texts, walking tours, and guidebooks on Highland Park architecture were also consulted, and these are listed in the bibliography.

The main sources used to determine architectural styles were *A Field Guide to American Houses* by Virginia and Lee McAlester (1985) and *American House Styles, A Concise Guide*, by John Milnes Baker (1994) for high-style buildings, and *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley* by John A. Jakle, Robert W. Bastian, and Douglas K. Meyer (1989) for vernacular building types. Commercial type categories followed *The Buildings of Main Street, A Guide to American Commercial Architecture*, by Richard Longstreth (1987). Descriptions of specific architectural features relied on the *Old-House Dictionary* by Steven J. Phillips (1989).

In the field, the surveyor made a judgment on the integrity and the significance of each structure based on specific evaluation criteria. The survey forms were later reviewed in the office so that an individual building could be evaluated within the context of the city as a whole. The forms have also been reviewed by representatives of the Historic Preservation Commission.

## EVALUATION CRITERIA

All principal buildings in the areas surveyed were evaluated for local architectural significance using the criteria for architectural significance as stated in the Highland Park Ordinance. An "S" indicates that the building would be eligible for listing as an individual local landmark. A "C" indicates that it would be a contributing building in a locally designated historic district. An "NC" would be a building that is non-contributing to the time period of significance for a local historic district. Although the local ordinance uses only contributing and non-contributing ratings, the use of a significant ("S") rating in this survey is a way of distinguishing from among contributing buildings those that are exceptional. Since there is no age limit in the local ordinance, buildings less than 50 years old with exceptional architectural merit could be ranked "S." Integrity, that is, the degree of original design and historic material remaining in place, was factored into the evaluation. No building was considered locally significant if it had more than minor alterations. Similarly, buildings that might otherwise be considered contributing because of age and historic style, but that have been greatly altered, were ranked as non-contributing. Buildings were evaluated primarily for their architectural significance, with historical significance, known in only a few cases, being a secondary consideration. It is possible that a building could be elevated to a locally significant ranking and thus considered for individual local landmark designation by the Historic Preservation Commission if additional historic research identifies an association with important historical figures or events. For some buildings whose significant historic features have been concealed or altered, they might also be reranked as locally significant if unsympathetic alterations are removed and significant historic features restored.

Second, all principal and secondary structures on a property were analyzed for potential National Register listing. A "Y" (Yes) indicates that the surveyed building likely would be a good candidate for individual listing on the National Register. An "N" (No) indicates that it would not. "Criteria" refers to the National Register criteria that were considered. Only criterion "C," architectural significance, was used in evaluating potential National Register eligibility. Criteria "A" and "B," which refer to historical events and persons, were not considered. For the question, contributing to a National Register District, a "C" building would be a good contributing building in a National Register historic district. An "NC" building would not. Some buildings are already listed on the National Register or in a National Register district, and they are marked "NR" under "listed on existing survey."

The other notations under "listed on existing survey" include IHSS, which indicates the building was included in the Illinois Historic Structures Survey, completed by the State Historic Preservation Office in the early 1970s; and HPL, which indicates the building has been designated a local landmark.

Architectural integrity is evaluated by assessing what alterations to the original historic structure have occurred. Structures were considered unaltered if all or almost all of their historic features and materials were in place. Minor alterations were those considered by the field surveyor to be reversible. Generally, aluminum, vinyl, or other siding installed over original wood clapboard siding is considered a reversible alteration. Major alterations include irreversible changes and

additions. These include porches and other architectural detailing that have been completely removed and for which there is no actual physical evidence or photo documentation to accurately reproduce them; window changes in which the original window opening size has been altered and there is no evidence of the original sash configuration and material; and large unsympathetic additions, visible from the street, which that compromise the historic character of a house.

## NATIONAL REGISTER RATINGS

### A. INDIVIDUAL LISTING (Y)

- Must be a site, building, structure, or object that is at least 50 years old (unless it has achieved exceptional significance) and meets one of the following criteria: (a) be associated with events that have made a significant contribution to the broad patterns of our history; (b) be associated with the lives of persons significant in our past; (c) be architecturally significant, that is, embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values. It must also possess integrity of location, design, setting, materials, workmanship, feeling, and association from the date of construction or period of significance.

### B. CONTRIBUTING TO A HISTORIC DISTRICT

- Age. Must have been built or standing during the period of historic significance or be at least 50 years old or older (built before 1951).
- Integrity. Any building that possesses enough integrity to still be identified with the period of historic significance.

### C. NON-CONTRIBUTING

- Age. Any building or secondary structure built after the period of significance or less than 50 years old (built in 1951 or later).
- Integrity. Any structure that has been so completely altered after the period of significance that it is no longer recognizable as historic.

## LOCAL SIGNIFICANCE RATINGS

### A. SIGNIFICANT

- Age. There is no age limit, although if it is less than 50 years old (built after 1951), it must be of exceptional importance.

- Architectural Merit. Must possess architectural distinction in one of the following areas: embodies the distinguishing characteristics of an architectural and/or landscape style; is identified as the work of a master builder, designer, architect, or landscape architect; has elements of design, detailing, materials, or craftsmanship that are significant; has design elements that make it structurally or architecturally innovative; is a fine example of a utilitarian structure with a high level of integrity. (This is a summary of the criteria for architectural significance as stated in Section 24.025 of *Chapter 24: Historic Preservation*, an ordinance amending the Highland Park Code of 1968. This chapter was most recently amended on February 10, 1997.) Any structure ranked significant automatically contributes to the character of a historic district.
- Integrity. Must have a high degree of integrity: most architectural detailing in place, no historic materials or details covered up, no modern siding materials, no unsympathetic and/or overpowering additions; only minor porch alterations permitted. In some rare cases, where a particular structure is only one of the few examples of a particular style, more leniency in integrity was permitted.

## B. CONTRIBUTING TO A HISTORIC DISTRICT

- Age. Must be at least 50 years old (built before 1951).
- Architectural Merit. May fall into one of two groups: (a) Does not necessarily possess individual distinction, but is a historic building (over 50 years old) with the characteristic stylistic design and details of its period; or (b) possesses the architectural distinction of a significant structure but has been altered. If the alterations are reversed (for example, siding is removed or architectural detail is restored based on remaining physical evidence), it may be elevated to significant.
- Integrity. May have a high degree of integrity, but be of a common design with no particular architectural distinction to set it apart from others of its type. May have moderate integrity: if it has been altered, it must be in some ways that can be reversed. Must possess at least one of the following: original wall treatment, original windows, interesting architectural detail, readily recognizable and distinctive historic massing.

## C. NON-CONTRIBUTING

- Age. Most buildings less than 50 years old (built in 1951 or later)
- Integrity. Any building at least 50 years old whose integrity is so poor that most historic materials and details are missing or completely covered up or any building over 50 years old that has unsympathetic alterations that greatly compromise its historic character. Poor integrity was present if all of these factors were missing: original shape, original wood

siding, original windows (especially if window openings were also changed), original architectural detail and trim.

## DESCRIPTION OF THE SURVEY AREA

The South Central Highland Park survey area contains 642 properties with 631 principal structures and 219 secondary structures. This large area is approximately 350 acres, east of the Metra railroad tracks to Lake Michigan. Its northern boundary is Sheridan Road and the rear lot lines of the properties on the south side of Ravinoaks Lane, its southern boundary is Roger Williams Avenue, and its western boundary is St. Johns Avenue, which runs adjacent to the Metra railroad tracks. The section of the survey area south of Cedar Avenue and the eastern leg of Sheridan Road from Cedar Avenue to Lake Michigan was originally the northern part of Ravinia. The majority of structures are residential in use, mainly single-family, although there are a few multi-family buildings along St. Johns Avenue. The remaining structures are commercial buildings (six), a school, a beach house, and a tower. The commercial buildings at the northeast corner of Roger Williams and St. Johns formed part of the original business district clustered around the Ravinia train station. Lots along St. Johns are the most rectilinear in the survey area.

The topography of the survey area is gently rolling, and the street pattern was designed to take advantage of the ravines. In the northern section of the survey area, which was laid out by landscape architects Cleveland and French, Sheridan Road, Lincoln Avenue, and Linden Avenue have gentle undulations, loosely following the deep ravine that runs behind Lincoln Avenue and Wade Streets. The southern section, whose northern edge falls along a quarter section line south of Cedar Avenue, has an irregular street pattern and highly irregular lot sizes that also reflect the presence of ravines running behind the rear of properties. Along the Lake Michigan shoreline, large lots sit high over the lakefront, accented by a series of small ravines that lead to the water's edge. In some cases, private drives from Sheridan Road access several houses sited privately in wooded areas along the shore.

Most properties have driveways that lead to side attached garages or detached garages in the rear of the property. There are sidewalks along most of the streets. The area is wooded in many parts and has a variety of ground cover, shrubs, and various low-lying vegetation. There is one large park, Rosewood Park, at the end of Roger Williams where it meets the lake.

## HISTORY OF THE SOUTH CENTRAL SURVEY AREA

The history of much of the east side of Highland Park is associated with the Highland Park Building Company, which was formed in 1867 by a group of Chicago businessmen. These businessmen purchased 1200 acres from Walter Gurnee, president of the Chicago and Northwestern Railroad. The railroad had opened its first commuter service from Chicago in 1855.

The resident manager of the Highland Park Building Company, Frank Hawkins, hired the landscape architecture firm of Cleveland and French to lay out residential home sites. The principals in this firm were H. W. S. Cleveland, who had been associated with Frederick Law Olmsted in the winning design for Central Park in New York City, and William M. R. French, a civil engineer and brother of the famous sculptor Daniel Chester French. Together with additional lands purchased south of what was to become Central Avenue, Cleveland and French eventually platted a large triangular-shaped area that stretched along the lakefront from what is now Walker Avenue in the northern part of Highland Park, west to the eastern boundary of Highwood and Sunset Road, and south to a quarter section boundary just south of Cedar Avenue. The south part of the Cleveland and French plan, an area beginning south of Hazel Avenue, was recorded in 1873 and is part of the survey area [plats on record at the Lake County Recorder of Deeds office].

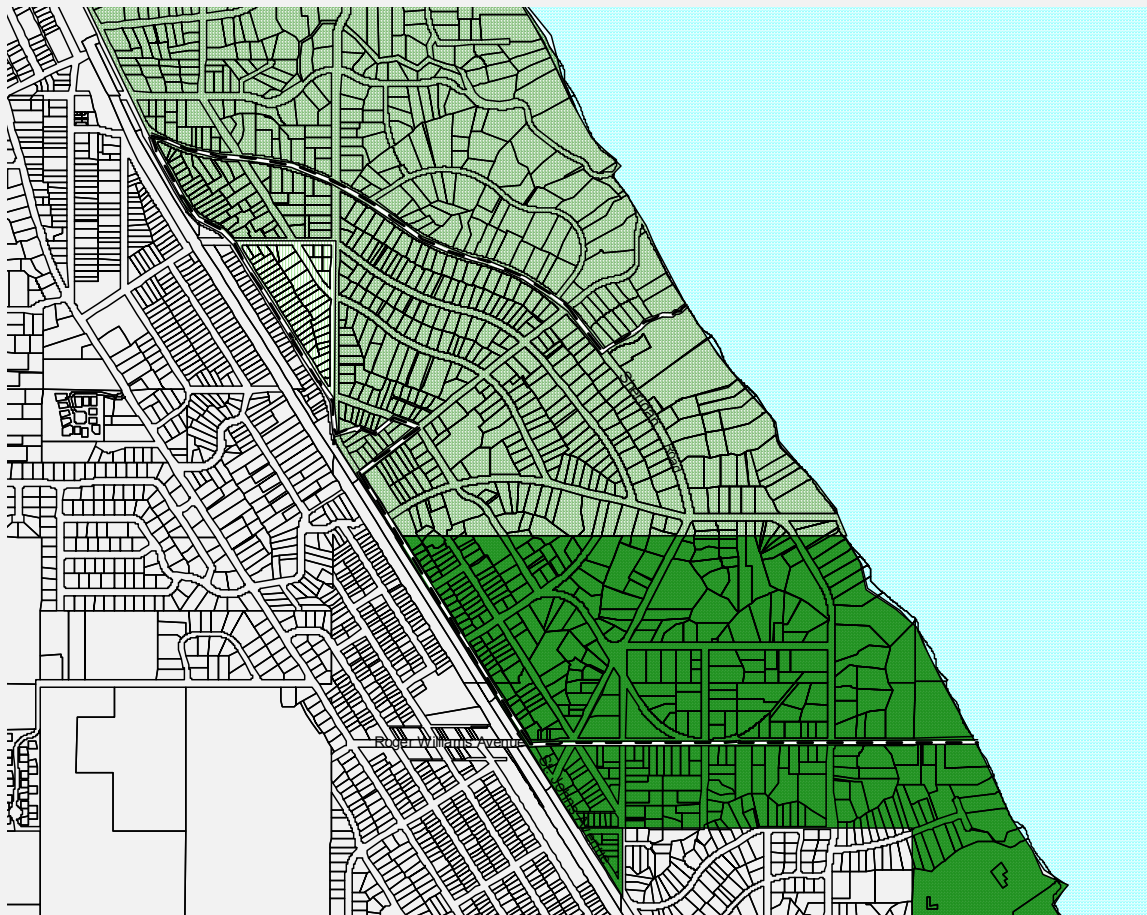
The Highland Park Building Company built some houses on speculation for sale to prospective residents, while others had their own homes built by selecting plans from pattern books. The oldest of these homes still standing date from the 1870s and are located on Linden Park Place or in the Hazel-Prospect local historic district, which are north of the survey area.

The small, triangular tract along St. Johns Avenue from Lincoln Avenue to Forest Avenue is F. P. Hawkins Addition to Highland Park from 1874. This part of the survey area contains small, rectilinear lots, with some of the oldest, vernacular types of housing found in the survey area located there.

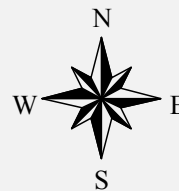
Also platted about the same time was the South Highland Addition, which later became known as Ravinia because of the deep ravines and brushy, wooded areas. The addition contained approximately 500 acres of land owned by Benjamin F. Jacobs, noted for his Baptist Sunday school work. He had the plat laid out in 1872 and recorded on June 7, 1873. It encompasses an area immediately adjacent to the south of the Cleveland and French plan, and includes the first blocks south of Roger Williams Avenue. Most of the street names, including Roger Williams, Bronson, Rice, Baldwin, Cary, Wade, Kincaid, Dean, Judson, and Boardman, all honor Baptist religious figures.



### Original Subdivisions of the South Central Highland Park Survey Area



-  Survey Area Boundary
-  Cleveland & French's Addition 1873
-  South Highland Park Addition 1873
-  F. P. Hawkins' Addition 1874
-  Lake Michigan



Historic Certification Consultants, 2001

Early records show three men who are said to be the founders of Ravinia: Mr. Eddy, Mr. Guernly, and Mr. B. F. Jacobs [*Sheridan Road Newsletter*, July 4, 1902]. But it seems to have been Mr. Jacobs who was the force behind establishing Ravinia as a Baptist colony. An early Baptist church and a Sunday school were located at the intersection of Dean and Judson streets. There were also a few modest homes clustered there. The community was not very successful as a Baptist community, however, and the church and Sunday school soon closed. In 1891 Jacobs conveyed the property as a gift to the First Methodist Episcopal Church of Ravinia. The house standing at 750 Dean Avenue was converted from an old frame church on this site. That church was probably built by Jacobs as the Baptist church [National Register nomination] and later transferred to First Methodist Episcopal. In 1905, First Methodist sold the property to pay its debts.

The Ravinia stop on the Chicago and North Western Railroad was originally a “flag stop” for the Chicago-Waukegan route during the late 19th century. The name, Ravinia, indicating a place of ravines, is said to have come from a sign nailed up on the station by a railroad carpenter. The current Metra station at Roger Williams Avenue, built in 1889, is the oldest surviving station along any of the three Metra north and northwest lines. It was designed by Frost and Granger for the Chicago and North Western Railroad [National Register nomination]. Beginning in 1898 there was also a station platform at Beech Street for the Bluff City Electric Railway, which ran streetcars from Waukegan to Evanston.

There were conflicts in Ravinia from its beginnings between those who wanted to bring more municipal improvements to the village and those who staunchly fought to retain its rustic character. The Ravinia Improvement Society was formed to further plans for a village and secure needed local improvements. These included paved streets and sidewalks, street lighting, stable bridges across the ravines, and a sewer and water system. A paved walkway to the depot from both the east and west sides of the tracks was particularly needed. Lacking funds, the RIS hoped that the Bluff City Electric Railway would pay for these improvements. When it did not, annexation to Highland Park was advanced as the best means, even though many Highland Park officials were concerned about the expense of providing them. Throughout 1899, several attempts were made before the annexation issue finally passed in the Highland Park City Council. The annexed area stretched from the quarter section line just south of Cedar to Lake Cook Road, and from the railroad tracks to Lake Michigan.

Some residents of Highland Park, together with others in Glencoe, supported the annexation of Ravinia because they had long been interested in the completion of Sheridan Road. Sheridan Road was built as an extension of Sheffield Avenue on the north side of the city of Chicago and named for General Philip Sheridan in 1886. With the construction of Fort Sheridan to the north and east of Highland Park in 1887, the idea of building a pleasure drive along the lakeshore was advanced. The small section of Ravinia lying between Lake Cook Road and Cedar Avenue was needed to complete the link between Glencoe and Highland Park.

Another outcome of the annexation was one of the conditions forwarded by some of the residents who originally opposed it. This was the opening of Roger Williams to the lake and the donation of lake shore property in private ownership as a park. This is the site that became Rosewood Park [*Sheridan Road Newsletter*, May 6, 1899, p. 3]. Rosewood Park is on what was once the Julius

Rosenwald estate. Rosenwald was a generous philanthropist. The estate was landscaped by Jens Jensen in approximately 1915. The property was sold to the Park District of Highland Park in 1946. The main house of the estate was demolished but the park still contains several features distinctive of his design. Jensen elements that are present include the stonework along the ravine path, the stone pool and curved sitting area, and the bridge [Berger, p.27].

There were three elections held before voters agreed to finance a school for Ravinia and then more arguments over the site. The first school on the current site, at 763 Dean Avenue, was designed by Pond and Pond and built in 1905. There have been many additions over the years, in 1925, 1927, 1934, and 1937, and most recently in 1990. This expansion throughout the 1920s and 1930s corresponds to the period of greatest residential growth in the survey area.

Ravinia Park, just south of the survey area, opened on August 15, 1904, to offer high-quality entertainment in an unspoiled, natural setting. It was initially conceived by A. C. Frost, the president of the Chicago and Milwaukee Electric Railroad, to attract more ridership, particularly evenings and weekends. His hopes were not only to lure visitors to the park who would arrive on his railroad, but to entice potential new residents who would build residences in any of the communities on his railroad line and become daily riders. Its earliest facilities included a roofed pavilion and indoor theater (Murray Theater, still standing), a casino for meal service, and a large picnic grounds. With threats in 1911 to convert it to an amusement park and beer garden, local residents rallied. The Ravinia Company was launched with the intention of retaining cultural programs and stock was sold to the public. It was managed by Louis Eckstein until it closed in 1931. In 1944, Mrs. Eckstein, who by then owned practically all the stock, gave the park to the Ravinia Festival Association, which owns and operates it today [Ebner, 179-186].

Despite the early history of Ravinia as a residential settlement, there was virtually no commercial development in the beginning years. Prior to the construction of the commercial blocks along Roger Williams Avenue in the late 1920s, the only store in the Ravinia business district was the George Tucker grocery market [Wittelle, p 192]. Nor has there been any commercial development since then except for the Ravinia House on St. Johns Avenue north of the corner of Roger Williams Avenue.

## PROMINENT ARCHITECTS REPRESENTED IN THE SURVEY AREA

Since the development and growth of South Central Highland Park flourished in the 1910s and 1920s, the work of nationally and locally important historic revival-style architects is represented there. As was the case in all of the Chicago region, residential styles after the 1893 World's Columbian Exposition in Chicago were derivative of Colonial, Tudor, and Spanish styles. Later designs continued to follow recognized interpretations of known styles, while others employed a more individualistic expression.

The work of the following architects can be found in the survey area: Howard Van Doren Shaw, David Adler, Ralph J. Milman, R. Harold Zook, Bertram A. Weber, Benjamin Marshall, Robert E. Seyfarth, Ernest A. Grunsfeld, Jr., Jerome R. Cerny, Mayo & Mayo, William D. Mann, John S. Van Bergen, Pond & Pond, Lawrence Buck, Henry Dubin, James F. Eppenstein, Keck and Keck, Edward

Dart, Jerrold Loeb and Norman J. Schlossman, George E. Danforth, L. Morgan Yost, Frazier and Raftery, James L. Nagle, Stanley Tigerman, and Michael Gelick.

**Howard Van Doren Shaw** (1869-1926) was probably the most well-known and well-regarded North Shore architect who had a wide influence on other architectural practitioners in the area. A nationally respected architect, he designed numerous buildings of varied types and styles, all of which exemplified originality and good taste in design. Although he is best known for his large country estates, other commissions included the Goodman Theater at the Art Institute, the Lakeside Press Building near Chicago's McCormick Place, and Market Square, the center of Lake Forest's commercial district. Shaw was a native of Chicago, born to prosperous parents, and was educated at Yale University and the Massachusetts Institute of Technology (MIT). He opened his own office in 1897 and gained a reputation as the Midwest's preeminent society architect. He designed many beautiful country homes with attractive gardens along the North Shore, including nine residences in Highland Park. Some were inspired by Georgian, Colonial, Tudor, Italian, and other precedents. Many incorporated Arts and Crafts influences. One of these, 970 Sheridan Road, is in the survey area and is individually listed on the National Register Multiple Resource Area. Shaw was awarded the AIA Gold Medal for Lifetime Achievement in 1927, shortly after his death [National Register Nomination, Sect. 8, p.17]. Shaw's office proved to be the training ground for many North Shore architects who produced elegant homes designed in a variety of historic revival styles, some with Craftsman details.

**David Adler** (1882-1949) is one of a group of outstanding architects who designed homes and estates throughout the United States from the 1910s through the 1930s. He was a highly regarded architect whose sensitivity to historic detail is unmatched. Born in Milwaukee, Adler received his BA from Princeton in 1904, and studied at the Polytechnikum in Munich from 1904-1906 and the Ecole de Beaux Arts from 1906 to 1911. He spent a year in the office of Van Doren Shaw and then formed partnerships, first with Henry C. Dangler until 1917, and then with Robert Work through 1929. Work signed most of Adler's early drawings until Adler attained his professional license in 1928. Then he went into private practice. He was named a Fellow of the American Institute of Architects in 1941 [Green Bay nomination, p. 40]. Adler's work in the survey area is found in the estate house and coach house at 1249 and 1237 Sheridan Road [Green Bay nomination, p. 40].

**Ralph J. Milman** (1888-1963) was a 1913 graduate of Harvard University. He worked for Howard Van Doren Shaw before going into partnership with Archibald S. Morphet (1898-1941). Milman is known for designs in Lake Forest including the Post Office, Deerpath School, and his own home on Green Bay Road. In the survey area his designs include 1199 Lincoln Avenue and 1150 Linden Avenue [Green Bay nomination, p. 41].

**R. Harold Zook** (1889-1949) was a Hinsdale architect who designed homes that were superbly crafted and often charmingly unique. Born in Indiana, he received his degree in architecture from the Armour Institute of Technology and began his career working with Howard Van Doren Shaw. He opened his first offices in Chicago but moved to Hinsdale in 1924, where he implemented a master plan for the village. He practiced in Hinsdale until his death in 1949. In the survey area he designed the house at 974 Wildwood.

**Bertram A. Weber** (1898-1989), who was the son of Peter Weber, the designer of Ravinia Park, gained a fine reputation in his own right. After receiving a bachelor's degree in architecture from MIT in 1922, he also worked in the office of noted country house architect Howard Van Doren Shaw. During his early years Weber's work was largely historical revival, but during the 1940s it was distinctly inspired by International style architecture. Flat brick walls, geometric shapes and large areas of glass were characteristic modern features. He lived in Highland Park and designed a number of handsome buildings for the community. In the survey area he designed four houses, all in the Colonial Revival style. They are 1101 and 1133 Lincoln Avenue, 1291 Linden Avenue, and 833 Rice Street. Weber worked in partnership with Charles White from 1923 to 1936. White & Weber designed 251 Cary Avenue and 1350 Forest Avenue. After White's death, Weber practiced alone until he was joined by his son, John, in 1973. His later work displayed a more modernistic approach.

**Benjamin Marshall** (1874-1945) was a prolific designer with hundreds of designs across the country to his credit. He is perhaps most well known in Chicago for the Drake, Blackstone, and Edgewater Beach hotels, as well as several elegant Lake Shore Drive apartment buildings, but he did also design some elegant homes for wealthy North Shore clients. Marshall was born in Chicago and practiced in partnership with Charles E. Fox as Marshall & Fox from 1905 until 1926. After that Mr. Marshall practiced without associates and created some of his best work. In the survey area Marshall designed 1176 S. Lincoln Avenue [Withey, p. 392].

**Robert E. Seyfarth** (1878-1950) was another prolific local architect who was born and educated in local schools in Blue Island. After graduation from the Chicago Manual Training School, his first position was with prominent Prairie School architect George Maher. Seyfarth opened his own practice in 1911 and built a house for himself in Highland Park at 1498 Sheridan Road. At the same time, he abandoned the Prairie School style and began to design homes having simple geometric forms combined with eclectic stylistic elements, often Colonial or Georgian inspired. His designs were popular for their graceful proportions, fine detailing, human scale, and charm. He designed many buildings on the North Shore, most of which were residential and built for middle class or upper middle class clients. At the time the National Register nomination was prepared (1982), there were 52 houses by Seyfarth still standing in Highland Park [National Register Nomination, Sect. 8 p. 16], and sixteen of them are in the survey area. These include 455 Cedar Avenue; 1240, 1267, 1270, 1314, and 1442 Forest Avenue; 1304 and 1349 Lincoln Avenue; 1270, 1304, 1328, 1429, and 1441 Linden Avenue; and 1498, 1502, and 1506 Sheridan Road.

**Ernest A. Grunsfeld, Jr.** (1897-1970), was one of the most prominent local Highland Park architects. Grunsfeld designed large, elegant houses for wealthy local clients. His designs were generally in traditional styles, but reflected an original approach. He studied at MIT, the Ecole des Beaux Arts in Paris, and the American Academy in Rome. He is noted for his design of the Adler Planetarium in Chicago, for which he won a gold medal at the 1939 Pan American Congress [National Register Nomination Sect. 8, p. 12]. He worked in partnership with Eugene H. Klaber (1883-1971) as Klaber and Grunsfeld from 1924 to 1929. He then had an independent practice from 1929 to 1939. From 1939 to 1946 he co-founded Grunsfeld, Yerkes and Koenig, and in 1946, Friedman, Alschuler, Sincere and Ernest A. Grunsfeld [Zukowsky, p. 466]. Grunsfeld designed the

following three houses in the survey area: 910 Baldwin Road, 945 Dean Avenue, and 767 Rice Street.

**Jerome R. Cerny** (1901-1970) was a prolific architect of elegant country homes, each with a distinctive quality. Traditional in inspiration but highly original in style and detailing, he is said to have designed over 700 residences in his 35-year career. Born in Chicago, he studied at the Art Institute of Chicago, the Armour Institute, and Yale. He apprenticed for several architects, including Benjamin Marshall. The house at 919 Sheridan Road in the survey area was designed by Cerny.

**Mayo & Mayo** was a family architectural partnership of Ernest and Peter Mayo. Ernest A. Mayo (1868-1946) was born in England. He worked in the office of H. M. Townsend in Birmingham, England, and then briefly in South Africa before coming to Chicago to serve as the architectural advisor for the 1893 Columbian Exposition. He designed several administration buildings for the fair. Mayo's work for wealthy businessmen and professionals in Evanston dominated residential work in that community from the turn of the century until his death in 1946. His son, Peter (1895-1976), educated at Yale, became his partner in 1918. The work of Ernest Mayo can be found in the survey area at 1169 and 1175 Sheridan Road [Perkins, p. 164].

**William David Mann** (1871-1947) was another local Highland Park architect who specialized in the residential architecture. He designed hundreds of homes, many large and important, over a period of 40 years [Withey, p. 390]. There are seven in the survey area, including 275 Beech Road, 240 Cary Avenue, 1210 Forest Avenue, 1089 Linden Avenue, 349 Marshman Street, 51 Oakmont Road, and 1001 Wildwood.

Alongside architects whose work reflected traditional architectural styles were others whose work made no reference to prior historic styles. This includes architects whose work dates from the beginning of the 20<sup>th</sup> century and who produced work in the Prairie School style and the Arts and Crafts tradition. From the early 1930s through the mid-century, there were practitioners of the International style and other modernist styles. Many of these architects won recognition for their work both in Highland Park and elsewhere.

**John S. Van Bergen** (1885-1969), whose practice was generally limited to small-scale residential work, practiced Prairie Style architecture much longer than any of his fellow architects. He started his practice, without any architectural training, in the office of Walter Burley Griffin and was actually the last employee to be hired by Wright before he closed his studio in 1909 and left for Europe. But for most of his career, after returning from World War I in 1919, Van Bergen practiced alone, in the Ravinia section of Highland Park. In 1927, he built his home at 234 Cedar, across a deep ravine from landscape architect Jens Jensen's studio. Occasionally they collaborated. Between 1920 and 1947, when the Van Bergen family left the area, he designed over 40 projects. His most important commission in Highland Park was Braeside School (1927). His work is typically Prairie Style, characterized by horizontal lines, broad overhangs, and ribbons of windows. He favored the use of rough-faced limestone. There are seven structures in the survey area designed or substantially rebuilt by Van Bergen. They include 858 Baldwin Road, 234, 290, and 295 Cedar Avenue, 291 Marshman Road, 1251 St. Johns Avenue, and 1184 Wade Street.

**Pond & Pond** was a Chicago architectural firm whose partners were two brothers, Allen B. (1858-1929) and Irving K. (1857-1939) Pond. Born in Ann Arbor, Michigan, both graduated from the University of Michigan. Irving trained in the offices of William LeBaron Jenney, the father of the Chicago skyscraper, and S. S. Beman, who designed Pullman. The two operated their practice as Pond & Pond from 1886 until 1926. They were innovative designers and friends of Prairie School architects but were closer to the Arts and Crafts movement in the simplicity of their designs and sensitivity to materials. Both men were involved in humanitarian and social service endeavors, and were well known for their designs for Hull House and Gads Hill settlement houses. In the survey area, they designed the Ravinia School at 963 Dean in 1913, which had later additions by Prairie School architect Van Bergen [Withey, p. 478-479].

**Lawrence Buck** (1866-1929) was born in New Orleans and came to Chicago in 1899. He was both an architect and a watercolor painter, and designed many homes in Ravinia that were influenced by Arts and Crafts architecture. He was well recognized as a specialist in architectural renderings and as a master in perspective and design [obituary, *Highland Park News*, August 22, 1929]. He designed his own home in the survey area at 328 Marshman Street and lived there for the last 19 years of his life.

The penchant of Highland Park residents for high-quality architectural design led to the creation of some very distinctive International style and mid-century modernist homes. Early modernists such as Henry Dubin, Keck and Keck, and James Eppenstein set the stage for later exceptional residences in some of these styles.

**Henry Dubin** (1892-1963) designed one of Highland Park's most forward-looking and technically innovative International style residences in 1930 at 441 Cedar [National Register Nomination, Sect. 8, p. 11]. A native Chicagoan, he received his architecture degree from the University of Illinois in 1915. He and his brother, George (1890-1958), formed the firm Dubin and Dubin in 1932. His sons Arthur and Martin later joined the firm, Arthur in 1950 and Martin in 1952. Henry Dubin designed the houses at 85 Roger Williams Road and 909 Sheridan Road in the survey area.

**James Frank Eppenstein** (1897-1955) is not very well known, but he designed a handful of homes in Highland Park, including three in the survey area. Having studied architecture at Harvard and the Ecole des Beaux Arts, as well as furniture design at the Hochschule fur Frei and Angewandte Kunst in Berlin, he returned home to Chicago in 1932. He designed showrooms at the Merchandise Mart, but his best known Chicago building is his own house, a former graystone at 1432 Astor Street reconstructed in the International style [National Register Nomination, Sect. 8, p. 12]. His designs in the survey area include 194, 214, and 345 Cedar Avenue.

The architectural firm of **Keck and Keck** has received worldwide acclaim for their avant garde International Style residences as well as credit with being the first American firm to consistently apply solar principles to residential architecture. During the peak of the careers of George Fred and William Keck in the 1930s, 40s and 50s, the firm designed several homes with innovative energy-efficient principles. These included vast expanses of glass facing the south, flat roofs to retain a sheet of water that would evaporate and cool the interior, and radiant floor heating. They were

selected to design the House of Tomorrow for the 1933-34 Chicago Century of Progress Exposition. The firm has received numerous awards for their work. In the survey area they designed 437 Marshman Street.

**Edward Dart** (1922-1975) was another mid-century, award-winning modern architect who was especially known for his church designs and his residential work. Dart graduated in architecture from Yale University and early in his career worked for Skidmore, Owings and Merrill in Chicago. In 1965 he formed the firm of Loeb, Schlossman, Bennett & Dart, which designed Water Tower Place in Chicago. Dart enjoyed a successful career and won many awards from the American Institute of Architects for his work. In the survey area, the house at 803 Sheridan Road (1961) is a Dart design.

**Jerrold Loeb** (1899-1978) and **Norman J. Schlossman** (1901-1990) worked in partnership as Loeb Schlossman from 1925 through 1946. Schlossman, a Highland Park resident, was born in Chicago and received his degree from Armour Institute of Technology in 1921. Loeb was a fellow classmate there. In 1946, Richard Marsh Bennett became a partner and the firm was renamed Loeb, Schlossman and Bennett. This partnership was responsible for the planning and design of Old Orchard Shopping Center. In 1965 Edward Dart joined them, and the firm was known as Loeb, Schlossman, Bennett, and Dart until Dart's death in 1975. This new partnership was responsible for the design of Water Tower Place. There are two houses in the survey area by the partnership of Loeb Schlossman. They are 310 Cedar Avenue and 900 Dean Avenue [Zukowsky, p. 466].

**George E. Danforth** (1916-) studied at the Armour Institute beginning in 1936 while also working at the firm of Granger and Bollenbacher. He became a draftsman for Ludwig Mies Van der Rohe in 1938, and, though graduating in 1940, continued studying with Mies and teaching from 1939 to 1943. In 1953 he was called to organize a new school of architecture at Case Western Reserve University in Cleveland. He came back to what had become Illinois Institute of Technology as the Dean of the Department of Architecture in 1959, a position he held until 1981. Danforth was in private practice from 1946-1961, with Brenner Danforth Rockwell from 1961 to 1979, and then with Rockwell Carow Danforth after 1979 [Zukowsky, p. 108]. In the survey area, Danforth designed 370 Beech Street.

**L. Morgan Yost** (1908-1992) was born in Ohio and received his architecture degree from Ohio State University in 1931. He came to Chicago and opened his own office in 1932. He practiced privately for 20 years and then in partnership with Darl Coder Taylor until his retirement in 1970. Yost was an instructor at the University of Illinois and the School of the Art Institute [Zukowsky, p. 474]. The house at 425 Cedar Avenue in the survey area was designed by Yost.

**Frazier and Raftery** was a firm formed by Walter Stephen Frazier (1895-1976) and John Howard Raftery (1896-1963). Frazier received his BS in architecture from MIT and attended the Ecole de Beaux Arts from 1919 to 1920. After several years with Holabird & Root (1920 to 1924), he formed the partnership of Frazier & Raftery in 1927 through 1949. From 1949 through 1969 it became Frazier Raftery Orr & Fairbank. Raftery attended Princeton from 1916 to 1919, MIT from 1922 to 1925, the Ecole de Beaux Arts in 1925, and the American Academy in Rome in 1927. The firm's

work is represented in the survey area in the house at 45 Oakmont [Green Bay Nomination, p.42].

The tradition established by mid-century modernists continues in Highland Park today as award-winning architects create late modern and Post-Modern buildings in the latter half of the 20th century. Many of these can already be considered “underage” landmarks.

**James L. Nagle** (1937-) was born in Iowa City and received his BA from Stanford University in 1959, bachelor’s degree in architecture from Massachusetts Institute of Technology in 1962, and master’s degree in architecture from Harvard University in 1964. Nagle’s designs have received many Distinguished Building Awards from the American Institute of Architects. His work has been published in architectural books and journals and exhibited widely. He is currently a partner at Nagle Hartray Danker Kagan McKay Architects Planners Ltd. in Chicago [resume, unpublished]. In the survey area, Nagle designed the homes at 291 Cary Avenue and 732 Bronson Lane.

**Stanley Tigerman** (1930-) organized the Chicago Seven in the 1970s, a group of architects seeking recognition for Chicago design traditions outside the Miesian mode. Besides Tigerman, the group included Nagle, Thomas Beeby, Lawrence Booth, Stuart Cohen, James Ingo Freed, and Ben Weese. Tigerman’s own designs are often Post-Modern, employing traditional design motifs in a unique and stylized interpretation. Tigerman was born in Chicago and received his undergraduate and graduate degrees from Yale University in 1961. He worked for a number of firms including Keck and Keck and Skidmore, Owings and Merrill, before establishing his own firm in 1964. The firm has been Tigerman McCurry since 1988. Tigerman also served as the director of the School of Architecture at the University of Illinois from 1985. The one Tigerman design in the survey area is at 1014 Sheridan Road [Zukowsky, p. 473].

**Michael Gelick** (1940-) was born in Chicago and received architecture degrees from the University of Minnesota and Massachusetts Institute of Technology. In 1969 he formed the firm Gelick Foran Associates with Walter J. Foran (1940-). Gelick is a professor of architecture at the University of Illinois at Chicago. The house at 326 Cedar Avenue in the survey area was designed by him [Zukowsky, p. 462].

## LANDSCAPE DESIGN IN HIGHLAND PARK

The South Central Highland Park section of the survey area is part of the area platted by landscape architects Horace W. S. Cleveland and William M. R. French, in a manner that took into account Highland Park’s ravine-cut topography. They were hired by the original Highland Park Building Company to lay out the town in 1869. An 1872 plat in the collection of the Highland Park Historical Society shows their design and states that the properties were “For Sale by the Highland Park Building Company, Frank Hawkins, agent.”

Cleveland and French had a loose partnership whose active practice extended into Wisconsin and Indiana, as well as Iowa, Minnesota, Nebraska, Kansas, Ohio, and Michigan [*American Landscape Architecture: Designers and Places*, p. 27]. Cleveland had opened an office in Chicago in 1869

where he stayed until he moved to Minneapolis in 1886. He worked with Olmstead & Vaux on Prospect Park in Brooklyn (1871), but probably his most recognized work was the comprehensive plan for the Minneapolis park system. Cleveland's designs were in the picturesque tradition of Andrew Jackson Downing [Newton].

When Cleveland and French platted Highland Park, great care was taken to incorporate the beauty of the area's natural attributes into their plans. Lots for home sites to the north and south were placed along beautiful curving roads adjacent to the ravines. Wooded areas and other natural vegetation were left in place to the extent possible to provide for the most naturalistic setting. Cleveland designed in the picturesque style, characterized by informal, yet smoothly defined spaces that respect the wildness of nature. He was greatly influenced by his mentor, Frederick Law Olmsted, Sr., who has become known as the father of landscape architecture in the United States.

The naturalistic approach to landscape design in Highland Park initiated by Cleveland and French was advanced by Jens Jensen (1861-1950), a Danish immigrant. Jensen purchased land in the Ravinia area of Highland Park and built a summer house and year-round studio on his ravine site at 930 Dean Avenue. From this studio, Jensen maintained a busy private practice, designing many large estates while being simultaneously employed by the Chicago Park System. Although it is unknown and there is no hard evidence to date that Jensen ever met Cleveland or French, he was very likely familiar with the naturalistic form of the 1872 plat of Highland Park. The Cleveland and French plan, which preserved much of the natural charm of the ravines and lakeshore, served as groundwork for Jensen's residential landscape designs in Highland Park [Grese, p. 37].

Jens Jensen practiced in the Prairie Style, which was an expression of the strong Midwestern regionalism associated with Frank Lloyd Wright. His work respected the powerful aesthetic influence of the flat, Midwestern, prairie landscape, favoring broad open meadow-like yards with curving edges and trees like hawthorns with horizontal branching. He almost always utilized native plant material and emphasized local color. He worked with the contours of the land, while incorporating water elements and limestone rockwork in his designs. His work is characterized by curving paths leading to sun openings, stone bridges and benches, stonework laid in layers to echo natural formations, ponds and meandering streams that emulated prairie rivers, and stone "council rings" that allowed for friendly gatherings in the garden [National Register Nomination, Sect. 8 p. 14]. His designs greatly influenced Highland Park's visual character. Jens Jensen Park, at Roger Williams and St. Johns Avenues just outside the survey area, still retains his signature council ring even though the original plantings have not survived.

Jensen remained in the area until 1935, when he moved to Door County, Wisconsin. His Highland Park summer home at 930 Dean Avenue in the survey area is listed on the National Register. His son-in-law, Marshall Johnson, later lived in this house. Johnson became Jensen's chief designer and carried on his tradition, designing a number of Highland Park landscapes.

One of Jensen's contemporaries was May Theilgaard Watts, who moved to Ravinia in 1928 when Jensen had his studio there. She was an active member of Friends of Our Native Landscape, a conservation group founded by Jensen in 1913. She taught, and he frequently spoke, at a school for

teachers and leaders sponsored by this group. Watts authored several books, including *Reading the Landscape of Europe* (1971), *Reading the Landscape of America* (1975), and a book on Ravinia, called *Ravinia, Her Charms and Destiny*, which encouraged the use of natural vegetation [National Register Nomination, Sect. 7, p. 8]. The May T. Watts Park and Ravinia Centennial Trail at Baldwin and Roger Williams avenues was dedicated in her honor in 1980.

## ARCHITECTURAL STYLES IN HIGHLAND PARK

The South Central survey area is well represented by a cross section of architectural styles prevalent from the late 19<sup>th</sup> century through the full spectrum of the 20<sup>th</sup> century. The greatest number of structures, 467 or 74%, can be categorized as architectural high styles, which describes well-defined and commonly illustrated stylistic categories. Generally considered non-stylistic are 19<sup>th</sup> century vernacular types, whose design depends on a builder's experience and knowledge, as well as later 20<sup>th</sup> century popular types which were typically constructed according to widely available published plans. There are very few 19<sup>th</sup> century vernacular types, only 14 structures, or 2% of the total. Although there are more 20<sup>th</sup> century popular types (140 structures or 22% of the total), most of these are less than 50 years old and not considered historic. There are seven commercial structures, clustered on the northwest corner of the intersection of St. Johns and Roger Williams avenues.

The period of greatest growth in the survey area was from 1920 through 1950, when 367 of the structures, or 58%, were built. This was a period when Historic Revival styles were very popular. In the survey area, Colonial Revival and Tudor Revival predominate.

Architectural high styles are defined on the basis of the distinctive overall massing, floor plan, materials, and architectural detailing that can be readily identified with a recognized style. High-style buildings were often individually designed by an architect for a specific client at a chosen site. But even if no professional architect was involved, these homes display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built.

Architectural high styles can be considered in two broad categories. The first includes buildings whose stylistic features are based on historic precedents. This category is made up of buildings from the Victorian period that were loosely based on styles from the past, such as Italianate and Gothic Revival. It also incorporates the more literal historic revival styles that prevailed during the 1910s and 1920s, such as Colonial Revival, Tudor Revival, and others. Finally, it includes buildings from the latter part of the 20<sup>th</sup> century that are classified as Post-Modern and Neo-Traditional. The homes labeled Post-Modern employ a personalized, and sometimes highly idiosyncratic, use of historic details. Neo-Traditional styles, from the 1980s through the present, include a variety of conscious interpretations of historic styles and a literal use of historic elements.

The second category of high-style buildings that were built during the 20<sup>th</sup> century includes a variety of styles that generally make no reference to prior historic styles. Rather, they look to practical massing based on the function of the building, use of modern materials, and little, if any ornament.

The earliest of these is the Prairie Style, which Frank Lloyd Wright fathered in the early 1900s. Others date from the modern period and include International Style, Art Moderne, Miesian, Late Prairie, and Contemporary styles. A considerable number of buildings constructed in the 1950s and 1960s in Highland Park are architect-designed in the International and Contemporary styles, and their architectural significance can readily be identified.

Those buildings not defined as high style are either considered vernacular or popular in type. Nineteenth century vernacular buildings were usually built by an owner or builder who relied on simple, practical techniques and locally available materials for overall design and floor layout. Availability and locale determined the types of structural systems, materials, and millwork found in vernacular buildings. Because of this, vernacular buildings are most easily classified by their general shape, roof style, or floor plan. Occasionally, ornament characteristic of a high style such as Queen Anne or Colonial Revival is applied to the facade.

Beginning in the early 20<sup>th</sup> century, plans for popular house types were widely published and made available in books and catalogues. The earliest of these 20<sup>th</sup> century popular house types was the American Foursquare, which some architectural historians suggest was influenced by the horizontality of the Prairie School style and the Bungalow. The American Foursquare, with broad eaves and a hipped roof, was particularly popular between 1900 and 1910. Bungalows of various sorts were built throughout the country from the 1910s through 1930. After 1950, popular house types included the Ranch, the Raised Ranch, and the Split Level. During the post-World War II years, Ranch houses were built all over the country by the hundreds of thousands. A great many of these Ranch houses have Colonial detailing; others are clearly contemporary, with few stylistic features. Some were architect-designed. Split levels, generally devoid of much historic detailing, were particularly popular from the 1950s to the 1970s.

## ARCHITECTURE IN THE SOUTH CENTRAL SURVEY AREA

### PROMINENT HIGH STYLES

The South Central survey area contains a cross section of high-style buildings, with a particular wealth of Historic Revival styles from the early 20<sup>th</sup> century, as well as excellent examples of later modernist styles with no historic references. Of the 631 principal structures surveyed, 467, or 74%, can be categorized as high-style architecture. This unusually large number of high-style buildings, many of them designed by well-regarded architects, reflects the overall superb quality of Highland Park architecture.

The single most popular style in the survey area is Colonial Revival, with 177 examples. Many of these are of a high architectural quality, with 29 having been ranked locally significant. Colonial Revival style houses have been built over a long time period, with the earliest in the survey area dating from c. 1905 and the most recent having been built in 1977. The vast majority, however, date from the 1920s to the beginning of World War II. The second most numerous historic style in the

survey area is Tudor Revival, with 63 examples, of which 31 have been ranked significant. They date from c.1910 through 1939, but the majority were built in the 1920s. New construction in the survey area reflects a return to an interest in Historic Revival styles. Neo-Traditional houses, dating from the 1980s through 2000, are the third most numerous type, with 43 examples.

Examples of high-style buildings from the historic revival period include, in approximate chronological order: Gothic Revival (1), Italianate (2), Queen Anne (4), Shingle (1), Classical Revival (5), Colonial Revival (177), Dutch Colonial Revival (13), Cape Cod (3), Spanish Colonial Revival (9), Italian Renaissance Revival (10), French Eclectic (24), and Tudor Revival (63). More recently designed buildings with historical references include Post-Modern (2) and Neo-Traditional (43).

Among the high-style buildings that make no reference to historical styles, the earliest are Craftsman (34) and Craftsman Bungalows (8), Prairie School (9), and Art Moderne (1). Later high-style buildings after 1930 include the International Style (25), Miesian (2), Late Prairie (6), and Contemporary (24). Some of these later buildings, although still less than 50 years old, can already be appreciated for their architectural significance.

Many homes in Highland Park have been individually designed for specific sites by architects who are highly regarded for the quality and originality of their work. Because so many of them employ a distinctively personal interpretation of standard styles, it is often difficult to place these buildings in easily identifiable stylistic categories. Many buildings reflect the community's long-standing attraction to a non-traditional approach to architectural design. Standard style names have been used throughout this survey and report, but frequently a textbook example of a standard and well-known style could not be found in the survey area. Instead, a building may be loosely identified as a certain style, with full awareness of the individualistic interpretation of the style. A choice was made in this report to illustrate buildings of the highest architectural quality even if they may not be exactly representative of the style category that they have been placed in.

The following is a description of the architectural high styles represented in the Central East survey area. The examples of these styles and types chosen for illustration are, in most cases, those ranked locally significant. In many cases it was not possible to illustrate all the significant ranked buildings in a particular style because there are so many. High styles represented by a single building in the South Central survey area that have not been illustrated or fully discussed are Gothic Revival, Italianate, and Art Moderne. Four residential sites are currently under construction.

## **EARLY HISTORIC STYLES: GOTHIC REVIVAL, ITALIANATE, QUEEN ANNE, SHINGLE**

Although the entire survey area was platted for development in 1872-74, very few structures in the South Central survey area were built before 1900. The most common late 19<sup>th</sup> century architectural high styles are generally not represented here. There is only one example of the Gothic Revival Style and two examples of the Italianate style, both popular in the Chicago area from about 1860 to 1880,

and only four examples of the Queen Anne style, often the most common historic style in older, northeastern Illinois communities. Of these, one Italianate house, at 1401 St. Johns Avenue, and two Queen Anne houses, at 735 Baldwin Street and 850 Dean Avenue, are ranked locally significant. The house on St. Johns Avenue is currently undergoing exterior rehabilitation and was not suitable for illustration.

Queen Anne style houses were built all over the country from 1880 through the early 1900s. The style is characterized by asymmetry and irregularity in overall shape, facades and roofs. The Queen Anne house often has gables, dormers, round or polygonal towers and wings with full or wrap-around porches. A variety of materials and patterns are used to break up the surface of the walls. The house at 850 Dean Avenue displays the characteristic overall irregular massing of the Queen Anne style. Generally cross-form in plan, there are one-story projecting bays on the front and side elevations. There are also two prominent wrap-around porches that dominate the front of the building. Architectural detailing of the house, however, is generally much simpler than many typical Queen Anne style houses of the period.



850 Dean Avenue



930 Dean Avenue

The Shingle Style was popular between 1880 and 1900. It is similar to the Queen Anne style in being usually asymmetrical, with irregular, steeply pitched roof lines having cross-gables and multi-level eaves. Its most distinguishing characteristic feature is the use of continuous wood shingles cladding the roof and walls and wrapping the house like a skin.

There is not any typical example of a Shingle Style house in the survey area. The house at 930 Dean Avenue, designed by Jens Jensen, Chicago's foremost Prairie

School landscape architect, has been classified as Shingle Style although really the only characteristic of that style is in its wood shingle cladding. Long and low and sheathed in shingles, the house is a simple, one-story, gable-roofed structure, reflective of Jensen's Prairie School associations. Noteworthy features are the Craftsman style, leaded, multi-light windows. Built in 1905, this was Jensen's summer house and later the full time residence of his daughter and son-in-law, landscape architect, Marshall Johnson. It is individually listed on the National Register.

## HISTORIC REVIVAL STYLES FROM THE 1920s THROUGH 1940s

The survey area experienced extensive growth in the period from 1920 through 1940, when historic revival styles were the favored architectural styles by most homeowners. Thus there are a great many examples of the most popular of these styles, such as Colonial Revival, Tudor Revival and others. Some houses are textbook examples of these known styles, while others are individualistic interpretations of historic styles by well-regarded architects.

### CLASSICAL REVIVAL

The Classical Revival style building is typically characterized by a full-height porch with its roof supported by classical columns and topped by a pediment. Its facade is symmetrical, with a center entrance. A revival of interest in classical models began after the Chicago World's Columbian Exposition of 1893, which was attended by hundreds of thousands of visitors. The fair's planners mandated a classical theme, and when built, its buildings and public spaces were widely photographed. As a result, the revival of classical styles became fashionable throughout the country into the 1920s. The architects who had received training at the Ecole des Beaux Arts in Paris contributed to the influence of this style. Because of the style's monumental nature, it was more typically used for public buildings such as banks and museums.

There are five structures in the survey area in the Classical Revival style. Two of these, at 750-762 and 762-766 Judson Avenue, are part of a large, multi-family residential complex. Of the remaining three houses, the house at 1120 Sheridan Road is ranked locally significant.

The R. Baughman House at 1120 Sheridan Road displays the full-height portico with a frieze and tall, fluted, Doric columns that is characteristic of the Classical Revival style as it is used in single-family home design. According to the permit, the house was



1120 Sheridan Road

designed by W. N. Alderman and built in 1940. It is unusual in the use of random course limestone for the entire facade and prominent end chimneys. Other significant features include the classical front entry door flanked by stone pilasters and dog-ear moldings, the French doors and transoms on either side, and the second story balcony over the front door.

### COLONIAL REVIVAL

The Colonial Revival style dates from the years following the 1876 United States Centennial Exposition held in Philadelphia. It was popular until the mid-1950s, as the country enjoyed a resurgence of patriotism after World War II. As the excessive variety typical of the Queen Anne style lost its attraction, a more literal traditionalism began to take the place of 19<sup>th</sup> century eclecticism. Colonial Revival became the most popular Historic Revival style throughout the country between World Wars I and II. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18<sup>th</sup>-century homes. Most of these buildings are symmetrical and rectangular in plan. Some examples, more closely related to Georgian precedents, have wings attached to the side. Detailing is derived from classical sources, partly due to the influence of the classicism that dominated the 1893 World's Columbian Exposition. Many front facades have classical – temple-like – entrances with projecting porticos topped by a pediment. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters.

The Colonial Revival style is, by far, the most well-represented style in the survey area. One hundred seventy seven houses were designed in this style, and 29 of them have been ranked locally significant. These include houses from 1923 through 1950, many of which are architect-designed. Those ranked significant include 180 Beech Street; 241 Cary Avenue; 1210, 1345, and 1442 Forest Avenue; 937 Judson Avenue; 1133, 1166, 1167, 1176, 1202, 1279, 1305, 1311, and 1317 S. Lincoln Avenue; 1089, 1150, 1245, 1281, and 1321 Linden Avenue; 767 and 833 Rice Street; 959 St. Johns Avenue; 919, 1011, 1374, 1384, and 1448 Sheridan Road; 974 Wildwood.



974 Wildwood

The house at 974 Wildwood, designed by R. Harold Zook and built in 1931, is a handsome example of a Colonial Revival house with careful attention to detail.



1089 Linden Avenue

This two-story brick house has an attached garage wing. The limestone door surround has fluted pilasters and dentils. The arched window over the entrance also has a limestone pilaster surround with ornament and balconet. There are limestone sills and flat arch lintels with keystones.

A somewhat more modest version of the Colonial Revival style that shows off the work of local architect William D. Mann can be found at 1089 Linden Avenue. Built in 1930, this is a simple example of the style that illustrates its

characteristic symmetry, central entry with broken swan neck pediment, end chimneys, dormers, and multi-light windows with shutters.

An unusual example that shows the variety of interpretation found in the Colonial Revival style is the Alexander Stewart House at 1442 Forest Avenue. Designed by Robert Seyfarth c. 1913, it shows this noted local architect's individual expression. The house has a large, symmetrical mass with a steep hipped roof with large end chimneys and projecting wings. Colonial Revival inspired features include its symmetrical massing with side wings and wood shingle sheathing, and the multi-light windows with operable louvered shutters. There is a half-round hood with scrolled brackets over the entry with blind fanlight transom. This house is a designated local landmark.



1442 Forest Avenue

## DUTCH COLONIAL REVIVAL

The Dutch Colonial Revival Style is a subtype of the Colonial Revival Style, marked by a gambrel roof, with a double slope on each side of the building.

Generally faced in wood clapboard or shingles, it is derived from early Dutch houses built in the northeastern United States in the 18<sup>th</sup> century. Dutch Colonial Revival houses were built over a long period, as were other Colonial Revival homes – from the 1880s through the 1950s. Most have a symmetrical front facade and a classical entry portico. Those with the gambrel facing the street tend to be earlier, dating from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, while those with side-facing gambrels and a broad front dormer were very popular during the 1920s.

There are 13 buildings in the Dutch Colonial Revival style in the survey area. Of these, three are ranked locally significant. They are the houses at 1498 Sheridan Road, 460 Beech Street, and 1381 S. Lincoln Avenue.

The unique interpretation of historic styles by prominent local architect Robert Seyfarth can be seen once again at 1498 Sheridan Road. This variation on the Dutch Colonial Revival style was designed by him as his own residence and was built in 1910. Its ground-hugging simplicity of form sets it apart from a typical Dutch Colonial Revival style house. Its bow to the Dutch Colonial Revival style lies with the intersecting gambrel roofs. Other Colonial inspired features include the multi-light windows.



1498 Sheridan Road

This structure may be eligible for individual listing on the National Register of Historic Places.

## CAPE COD

The Cape Cod style house offered home buyers a smaller but still traditional alternative to the typically two-story Colonial Revival style house. Loosely patterned after early wooden folk houses of eastern Massachusetts, the Cape Cod house is a 1½-story version of the Colonial Revival style. It is characterized by a rectangular plan with a side gable roof, a central front entrance, and generally two front-facing dormers. There is frequently some classical detailing such as multi-light windows and classical door and window surrounds.

There are only three Cape Cod style houses in the survey area and one, at 985 Dean Avenue, is ranked locally significant.

The house at 985 Dean Avenue is one of the more traditional designs of Norman Schlossman, well-known architect and planner, whose later work included more modernist designs. Built in 1937, this house is fairly typical of the Cape Cod style, with the exception of an off-center front entrance. The front door has a simplified, classical portico. There are gable roof dormers, and multi-light windows with shutters.



985 Dean Avenue



490 Ava Street

## SPANISH COLONIAL REVIVAL

Spanish Colonial Revival architecture is fairly uncommon outside the southwestern states and Florida where Spanish Colonial construction actually occurred. It gained some popularity after the Panama California Exposition held in San Diego in 1915. Spanish Colonial Revival homes of various sizes, built during the 1920s and 1930s, are scattered around the country, and some are found in Highland Park. The style is typified by low-pitched ceramic tile roofs, stucco wall surfaces, eaves with little or no overhangs, wrought iron work, and

round-arched windows and doorways.

There are nine houses in the survey area in the Spanish Colonial Revival style. Of these, the following four are ranked locally significant: 490 Ava Street, 1353 S. Lincoln Avenue, 1081 Sheridan Road, and 1001 Wildwood.

The house at 490 Ava Street, built in 1926, is an excellent one-story version of the Spanish Colonial Revival style. It has the characteristic tile roof, stucco exterior walls, and multi-light half-round arches over the windows.

## ITALIAN RENAISSANCE REVIVAL

Although the Italian Renaissance Revival style was not as popular as other revival styles, there are examples found around the country, built between 1910 and 1930. This style differs from the earlier Italianate style that was popular in the 1860s and 1870s in two basic ways: buildings constructed in this style were somewhat more literal interpretations of Italian architecture, and they were generally designed by architects rather than being built from pattern books by local builders. The close resemblance to Italian architecture was possible because improved printing technology made photos of these buildings easily accessible to the reading public. Italian Renaissance Revival houses are usually constructed of brick or stone masonry. They are typically symmetrical with wings flanking the main body of the house. Roofs tend to be hipped with a low pitch, covered in ceramic tile. They have broad eaves that are supported by deep brackets. Upper story windows are generally smaller and less elaborate than the large arched openings beneath them, on the first floor.



970 Sheridan Road

There are ten houses in the survey area in the Italian Renaissance Revival style. The following six have been ranked locally significant: 981 Judson Avenue, 1070 S. Lincoln Avenue, 105 Oakmont Road, and 970, 1169, and 1428 Sheridan Road.

The George Pick house at 970 Sheridan Road, built in 1915, is one of Howard Van Doren Shaw's most eclectic endeavors. Although it is an atypical example, it has elements of the Italian Renaissance Revival style. The front of the three-story house is highlighted by an

arcaded entry with impressive Roman arches. A front-facing twin gable roof is ornamented with curved bargeboard. Unusual features include the carved limestone birds that sit atop columns and are tucked into niches. This house is individually listed on the National Register of Historic Places.

A somewhat more typical example of the Italian Renaissance Revival style is the house at 1070 S. Lincoln Avenue, built in 1926 and designed by the firm of Lantz and Christianson. This two-story house has a main block with wings, topped by a ceramic tile hipped roof. The main entry has a

portico with fluted Doric columns and pilastered door surround with sidelights. First floor windows have arched fanlights and there is an eyelid dormer with an elliptical fanlight.

## TUDOR REVIVAL

The Tudor Revival style is based on a variety of late medieval models prevalent in 16<sup>th</sup> century Tudor England. Although there are examples dating from the mid-1890s, the style was particularly popular during the 1920s and early 1930s. Associated with the country's early English settlers, it was second in popularity throughout the country, and in this survey area, only to Colonial Revival. All sizes of English homes appealed to the American family. The English manor house served as a prototype for estate houses, and the Cotswold cottage offered a romantic alternative for those looking for comfort in a smaller home. Tudor Revival houses are typically brick, sometimes with stucco. Half timbering, with flat stucco panels outlined by wood boards, is common. The style is characterized by steeply pitched gable roofs and tall narrow casement windows with multiple panes or diamond leading. The front door may have a rounded arch or flattened pointed (Tudor) arch. Many examples feature prominent exterior stone or brick chimneys.



1070 South Lincoln Avenue

There are 63 structures in the survey area in the Tudor Revival style. This is the second most numerous high style represented. Of these, 31 are ranked locally significant. They include the houses at 760 Bronson Lane; 111 and 251 Cary Avenue; 273, 385, and 455 Cedar Avenue; 980 Dean



273 Cedar Avenue

Avenue; 1458 Forest Avenue; 798, 904, and 919 Judson Avenue; 1148 S. Lincoln Avenue; 1161, 1170, 1250, 1284, 1387, and 1441 Linden Avenue; 291 and 328 Marshman Street; 73 Oakmont Road; 794 Rice Street; 887 and 1145-1151 St. Johns Avenue; 834, 1440, and 1502 Sheridan Road; 1000, 1166, and 1178 Wade Street; and 991 Wildwood. There is one multi-unit residential structure in the Tudor Revival style at 1145-1151 St. Johns Avenue. Three of the houses, at 111 Cary Avenue, 455 Cedar Avenue, and 291 Marshman Street, may be individually eligible for listing on

the National Register of Historic Places. These three are all individualistic in their interpretation of the Tudor Revival style.

The E. H. Gleason house at 273 Cedar Avenue is a very typical example of the Tudor Revival style. This two-story house has random stone on the first floor and half timbering in the upper stories, which is one of the most identifiable Tudor Revival features. There is a large end chimney above a flagstone porch. Windows are wood multi-light. The house was built in 1928 and was designed by Oldefest & Williams.



455 Cedar Avenue

The house at 455 Cedar Avenue is another design by local architect Robert Seyfarth. Built in 1926, it is generally more symmetrical in form than a typical Tudor Revival house. It does display typical Tudor Revival features such as steeply pitched gable roofs with half-timbering, a large, rubblestone side chimney, an arched door with fixed diamond lights, and multi-light casement windows.

Another very distinctive example of the Tudor Revival style, in this case mixed with Craftsman design elements, is the house at 111 Cary Avenue. Built in c. 1920, this house has a stucco exterior. Its lively massing has multiple front gables and projections, an irregular roof line, battered tower, large chimney, and an eyebrow dormer. Windows are multi-light wood casements. The porte-cochere entry with battered supports and the false



291 Marshman Street

thatched roof are common Arts and Crafts features, as is the somewhat classical detailing at the entry doors.

The Dudley Crafts Watson house at 291 Marshman Street borrows from the English cottage tradition. A rambling one-story residence, it sports multiple steeply pitched roofs and multi-light wood windows. The house was remodeled and an addition over the garage designed by John Van Bergen in

1926. The property is noteworthy not only for its architecture, but also for its landscape. The original landscape design was by Jens Jensen, and the stratified rockwork at the garage entrance and in other locations on the property are typical Jensen features. Further investigation could be done to verify the integrity of remaining Jensen landscape design elements.

## FRENCH ECLECTIC

Although never as popular as Colonial or Tudor Revival, there are a number of fine French Eclectic homes in Highland Park. The style was fashionable in the 1920s, when many Americans who had served in France during World War I returned with first-hand familiarity with French prototypes. In addition, numerous American architects who designed these homes had received training at the Ecole des Beaux Arts and came back to America ready to apply what they had learned. The 1920s were a time when a number of photographic studies of modest French homes were published, both in architectural journals and popular magazines, providing architects and builders with many models to draw from.

Stylistic features that characterize French Eclectic architecture include stucco or brick masonry walls and tall steeply pitched hipped or mansard roofs. The mansard roof, built throughout Paris during the mid-19<sup>th</sup> century, is designed with a steep double pitch to allow for an extra full floor of living area.

There are two subtypes of French Eclectic architecture. The first is usually rectangular and symmetrical. In this type, the massive roof with its ridge paralleling the front of the house dominates, and the front and rear facades are symmetrical with a center entry. Frequently, wings are added to the sides of the main block. French classical manor houses provide the prototype. The second, more common subtype is asymmetrical, usually L-shaped in plan, with an off-center doorway frequently located in the corner in a prominent cylindrical tower topped by a steep conical roof. Sometimes these homes, patterned after rural Norman farm houses, contain half timbering.



945 Dean Avenue

There are 24 houses in the French Eclectic style in the survey area and 17 of them are ranked locally significant. These include 864 and 910 Baldwin Road; 221, 240, and 270 Cary Avenue; 300, 310, and 322 Cedar Avenue; 900 and 945 Dean Avenue; 1136 and 1241 Linden Avenue; 327 and 369 Marshman Street; 85 Oakmont Road; 1237 and 1249 Sheridan Road. Of these, the following three may be eligible for individual listing on the National Register of Historic

Places: 945 Dean Avenue and the two buildings that once comprised the Robert Mandel estate at 1237 and 1249 Sheridan Road.

The Martin Strauss house at 945 Dean Avenue was designed by Ernest Grunsfeld, Jr., and built in 1927. It is a handsome example of the kind of French Eclectic style patterned after French manor houses. The main block of the house has a steeply pitched hipped roof. There are two wing sections, one of which contains the main entry. Second floor windows are set closely under the roof eaves. Decorative features include the prominent stone quoins, stone door surround, and limestone string courses. The landscape of this property is also significant, having been designed by Jens Jensen.



300 Cedar Avenue

A house that follows the French Norman subtype is the house at 300 Cedar Avenue. Built c. 1920, it has a round tower with conical roof tucked into the intersection of two wings. Interesting features include an eyebrow curve in the roofline over an arched window, leaded multi-light casement windows, and a multi-light arched window in one wing. This house is a simple yet unusual example of this style.



1249 Sheridan Road

The most significant residential work in Highland Park by noted architect David Adler is the Robert Mandel estate, comprised of the main house at 1249 Sheridan Road and its coach house at 1237 Sheridan Road. The Adler design is a romanticized version of a Norman manor house. It has steeply pitched hipped roofs with through-the-roof dormers. There is a round tower with conical roof at the intersection of two wings that encloses a circular staircase. The exterior has herringbone brickwork mixed with half timbering. Situated on a high bluff overlooking Lake Michigan, the house was designed for the Mandel Brothers Department Store magnate. It is on a private road and could not be photographed adequately.

## NON-HISTORIC STYLES

In the first decades of the 20<sup>th</sup> century, some architects began designing buildings in styles that bore no reference to prior historical architectural styles. The earliest of these, the Craftsman and the Prairie School styles, looked to other areas of inspiration than the past for stylistic ideas. With the

Prairie School style in particular, there was an intent to have architecture fit more into the rhythm of the surrounding natural landscape. As the century progressed, modernism took hold, first with the International style and then with later variations. In the Craftsman, Prairie, and modernist styles, the pure expression of materials, without unnecessary ornamentation, was the dominant design feature.

## CRAFTSMAN AND CRAFTSMAN BUNGALOW

The Craftsman style grew out of the English Arts and Crafts Movement, which had an emphasis on natural materials and a high level of craftsmanship. The style is generally characterized by low-pitched roofs with deep overhanging eaves, exposed rafter ends, decorative brackets or knee braces under shallow gable roofs, dormers, and a deep front porch. Windows are frequently double hung sash with three panes in the upper sash and one in the lower. Craftsman detailing was frequently combined with the bungalow form, and Craftsman Bungalows, inspired by the work of California architects Greene and Greene, were widely published in architectural journals and popular home magazines of the day. Plans were often included in articles about the style, and the Craftsman Bungalow became one of the country's most popular house styles during the teens and twenties. Although they were built into the 1920s, Craftsman homes were particularly popular between 1901 and 1916, when the architect and furniture maker Gustav Stickley published his magazine, *The Craftsman*.

There are 34 Craftsman houses in the survey area, of which nine are ranked significant, and there are eight Craftsman Bungalows with one ranked significant. Significant Craftsman style houses include 287 and 295 Cedar Avenue; 954 Dean Avenue; 1000 Judson Avenue; 1300 S. Lincoln Avenue; 1360 Linden Avenue; 281 Roger Williams Avenue; and 1080 and 1512 Sheridan Road. The significant Craftsman Bungalow is at 911 Judson Avenue. Of these, 295 Cedar Avenue and 954 Dean Avenue may be eligible for individual listing on the National Register of Historic Places.



281 Roger Williams Avenue

The house at 281 Roger Williams Avenue is a handsome example of the Craftsman style, displaying the features most commonly associated with this style. The lower story is brick while the upper floors are stucco. There is an octagonal front tower, exposed rafter ends, and multi-light wood casement and double hung windows. The house was built c. 1915 and has a coach house from the same period.

The Jens Jensen Studio at 954 Dean Avenue is a simple building that expresses some features of this style, notably the wide, overhanging eaves and the ribbon, multi-light casement windows. It is listed on the National Register for its association with the important landscape architect Jens Jensen. It was his studio from the 1920s through 1934 when he retired to the Clearing in Door County, Wisconsin. It was at this location that he designed many of the landscapes that give Highland Park its character and are significant to the history of landscape design.



954 Dean Avenue  
295 Cedar Avenue

The Ella Van Bergen/Belle Bemis duplex at 295 Cedar Avenue was designed by John S. Van Bergen as a duplex for his mother and mother-in-law. Built in 1924, it has a common entrance and then is divided symmetrically into two halves. Craftsman features include exposed rafters and wood multi-light casement windows. It may be eligible for individual listing on the National Register.



911 Judson Avenue

Craftsman style features used with the Bungalow form often resulted in the type of modest size home found at 911 Judson Avenue. Built c. 1915, this simple house has a hipped roof and a full front porch with slightly battered box columns and multi-light wood windows typical of the period. Although this type of house is common in other northeastern Illinois communities, it is not often found in Highland Park.

## PRAIRIE SCHOOL

The Prairie School style of architecture is frequently regarded as America's first indigenous residential architectural style. It takes inspiration not from historical precedents but from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie houses. Identifying features of Prairie School architecture include low pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently leaded) clustered in horizontal bands, and brick detailing in geometric patterns. Prairie School buildings generally have a massive quality, as if rooted to the earth.

There are nine Prairie School buildings in the survey area. The following six have been ranked locally significant: 246 Beech Street, 234 and 290 Cedar Avenue, 1312 S. Lincoln Avenue, 1384 Linden Avenue, and 1184 Wade Street. Two of these houses, designed by noted Prairie School

architect John S. Van Bergen, are National Register quality. The house at 234 Cedar Avenue is already individually listed in the National Register Multiple Property nomination, while 290 Cedar Avenue may be eligible.

The Laura Stoddard house at 290 Cedar Avenue is an excellent example of the Prairie School style as practiced by John S. Van Bergen. Begun in 1926 but not completed until 1930, it has a first floor of rough cut, regular coursed stone walls with stucco and horizontal wood bands on the second floor. The hipped roof has a double pitch, flaring out at the wide, overhanging eaves. There is a massive limestone chimney and the window and door openings have flat arched stone lintels with keystones. Windows are wood, multi-light casements.



290 Cedar Avenue

Van Bergen's own residence at 234 Cedar Avenue, built in 1927, is his residential masterpiece in Highland Park. It more closely approximates the massing and cruciform plan of Frank Lloyd Wright's Willits House than any other of Van Bergen's Highland Park Prairie School houses. Once again, Van Bergen makes use of his characteristic rough cut stone, this time for the entire facade. There are multiple hipped roofs, all with wide, overhanging eaves. Windows are generally wood, multi-light casements, with a large window wall with leaded glass sash on the front projecting wing.

## LATE PRAIRIE

Although the Prairie School style was generally popular from about 1900 through 1920 (with Van Bergen employing it later than other architects, well into the 1920s), some influence from the style can be seen in buildings constructed from the 1940s and later. Late Prairie has been used to describe buildings whose form is low and horizontal, but that, unlike modernist styles such as International and Miesian, make use of natural materials such as the wood siding and stone that the Prairie School architects preferred.



234 Cedar Avenue

In the survey area there are six buildings that have been classified as Late Prairie. Five of them, all built in the 1940s, have been ranked locally significant. These five include 787 Judson Avenue, 94 Oakmont Road, 85 Roger Williams Avenue, 985 St. Johns Avenue, and 777 Sheridan Road.



85 Roger Williams Avenue

The 1949 house at 85 Roger Williams Avenue designed by architect Henry Dubin is a distinguished example of this style. The low, horizontal, sprawling home has multiple roof levels and projecting wings. The facade is generally rough cut stone with large bands of ribboned windows. There are exposed rafters under the flat roofs, and banding under the eaves. A large mid-1990s addition to the west by architect John Eifler is very sensitive to the original style and character of the building.

## INTERNATIONAL STYLE

The International Style was originally developed in Europe in the 1910s and 1920s by Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe. Some of the practitioners of the style emigrated to the United States and to Chicago, carrying with them the functional approach to architecture that was practiced at the Bauhaus, Gropius' school of modern design. Gropius, who settled near Boston, Mies van der Rohe, who practiced in Chicago, and Richard Neutra, who worked in California, began a modernist tradition that influenced the work of countless other architects whose designs regularly won awards and were featured as *Architectural Record* houses of the year. International Style residential architecture is characterized by flat roofs, planar wall surfaces, and a lack of any applied ornamentation. These homes are generally low in profile but may stand two or even three stories, are asymmetrical and geometric in form, and often incorporate a considerable amount of glass in their designs. They are elegant in their attention to proportion and detailing.

There are 25 residential buildings in the survey area that have been classified as International Style and all but four were built after 1951, which generally makes them too young to be considered historic buildings by National Register standards. However, some of them have already been recognized for their architectural importance, having won awards and/or having been designed by well regarded architects. They are what the preservation community has begun to call "underage landmarks." The Highland Park ordinance has no stipulation on age for landmark



441 Cedar Avenue

designation. So despite being less than 50 years old, 10 newer buildings, together with three historic buildings in the International Style, have been ranked locally significant. They include 732 Bronson Lane; 219 and 291 Cary Avenue; 214, 326, 425, and 441 Cedar Avenue; 804 Dean Avenue; 811

ARCHITECTURAL RESOURCES IN HIGHLAND PARK, ILLINOIS: SOUTH CENTRAL SURVEY AREA  
Historic Certification Consultants, 2001

Judson Avenue; 54 Oakvale; 735 St. Johns Avenue; 909 Sheridan Road; and 1179 Wade Street. One of these, 441 Cedar Avenue, is a local landmark and is individually listed in the National Register Multiple Property nomination. Another, at 214 Cedar Avenue, may be eligible for individual listing.

The Henry Dubin house at 441 Cedar Avenue, designed by the architect for his own family, is the best example of the International Style in Highland Park. Listed both on the National Register and as a local landmark, it was published in *Architectural Forum* just after its construction in 1931. The geometric form of the house was determined by functional needs, not by historic style, and became an early forerunner of the open plan typical of modern architecture. Made of brick with multiple flat roofs, there are bands of ribbon windows, some of which extend around corners.



441 Cedar Avenue

Another modern pioneer, James Eppenstein, designed the house at 214 Cedar Avenue. Built in 1942, this two story house is exceptionally forward looking for its time. It has smooth, unornamented wall surfaces, multiple roof levels, and bands of windows. A sympathetic 1956 addition added rooms at the third floor level.



370 Beech (adjacent structure)

Miesian designs are a variation of International Style architecture. Those buildings that are predominantly steel and glass, rectangular and modular in appearance, and sometimes machine tooled in their precision are typically referred to as Miesian because of their strong resemblance to the architecture of Mies van der Rohe. There are two residences in the survey area that have been classified as Miesian and both are ranked locally significant. They are 370 Beech Street and 1225 S. Lincoln Avenue. Both the residence and the adjacent structure at 370 Beech Street may be eligible for individual listing on the National Register.

The Ben Rose house at 370 Beech Street was designed by George E. Danforth and James Speyer, a former curator at the Art Institute of Chicago. It was built in 1954, making it an “underage landmark,” but one that has

achieved distinction. The house is raised on piers and has exterior walls of metal and glass, with some wood verticals. The floor to ceiling windows wrap around most of the house. An adjacent structure was built by Rose as an antique automobile museum. It was designed in 1974 by David Haid and is perhaps the finest example of the Miesian style on the North Shore.

Another distinguished example of the Miesian style is the house at 1225 S. Lincoln Avenue designed by William E. Dunlap, a partner in the firm of Skidmore, Owings and Merrill. Built in 1950, its simple geometry is accented by the variety of brick, metal, and glass wall surfaces.



1225 South Lincoln Avenue

## CONTEMPORARY

The term Contemporary is somewhat imprecise, but for that reason has been used to classify a style dating from the mid-1940s that incorporates some of the tenets of modernism, but often with less rectangular form and occasionally with some ornament. In the survey area there are 24 buildings that have been classified as Contemporary. Their dates of construction range from 1946 through 2001. Two of those, 1474 Linden Avenue and 803 Sheridan Road, have been ranked significant.

The house at 1474 Linden Avenue was built in 1951 and is a characteristic 1950s two-story house with excellent integrity. Wall surfaces are stacked bond brick walls and windows combine a fixed sash with a lower hopper window. The architect for this house was Holsman, Holsman, Klekamp, Tayo.



803 Sheridan Road

The Laura Rosenberg house at 803 Sheridan Road was designed by Edward Dart, of the firm Loeb, Schlossman, Bennett, and Dart, and built in 1961. It is illustrated in Susan Dart's 1993 biography of Edward Dart. This large, two-story house has stone full height piers, wood vertical board siding and a low pitched hipped roof on its one-story section. Walls alternate between solid wood and windows.

## POST-MODERN AND NEO-TRADITIONAL

Beginning in the late 1970s, after an extended period of modernism in

1474 Linden Avenue

architectural design, some architects began referring once again to historical styles in their work. The design movement was christened Post-Modernism as it sought to reintroduce personal interpretations of historical references and decorative architectural features to an architectural language that had been stripped to its bare essentials in the International style and Miesian idioms. References to historic styles were often stylized and exaggerated. One of the founders of a group that came to be known as the Chicago Seven was Stanley Tigerman, whose work illustrates the principles of this style.



1014 Sheridan Road

There are just two Post-Modern buildings in the survey area, both built in the 1980s. The one at 1014 Sheridan Road, by Stanley Tigerman, has been ranked significant. The front gable parapet with the cutout over the front entry is a Post Modern feature.

As residential construction increased in the 1990s, quite literal reincarnations of traditional historic styles became popular in the public taste. This survey labels styles that are attempted recreations of well known historic styles as Neo-Traditional. They may be Neo-Colonial, Neo-Tudor, or Neo-Queen

Anne, to list some of the most frequently used styles. There are 43 Neo-Traditional buildings and one Neo-Prairie building in the survey area, all built since the 1980s and all non-contributing.

## 19<sup>TH</sup> CENTURY VERNACULAR HOUSE TYPES

Only 13 buildings in the survey area may be defined as 19<sup>th</sup> century vernacular types. No particular type dominates. Among these older vernacular types can be found houses based on overall massing such as L-Form houses (5) and Cross Form houses (1), Gable Front houses and cottages (3), Gabled Ell (1), Side Gable (2), and Pyramidal Cottage (1). There is one 19<sup>th</sup> century building for which no historic style could be identified.

### L-FORM and CROSS-FORM

Some simple vernacular house types are based on general massing and overall floor plan. L-form houses and cottages, unlike Upright and Wing houses, do not have two separate house sections, but rather an L-plan as one single integrated whole. Consequently, the roof ridges are usually at



1050 Wade Street

the same height as a multiple gable roof. There are six L-Form houses and one Cross-Form house in the survey area. The L-form houses are 2½ stories tall, have integrated floor plans and have gable roofs that intersect at a right angle. One L-Form house has been ranked locally significant.

The house at 1050 Wade is a c.1890 L-Form house that was remodeled in 1926 with Prairie School details added by John S. Van Bergen. The house retains its characteristic 2-story massing and L-Form plan. It is not, however, a typical vernacular type house. Its particular significance is due to the application of Prairie School features such as the geometric decorative panels and balustrades.

## OTHER VERNACULAR HOUSE TYPES

There are several more vernacular house types represented in the survey area, but in these cases there were no longer any examples with enough integrity to illustrate the type. The types are discussed briefly below. None is ranked locally significant.

The Gable Front house and Gable Front cottage are vernacular house types from the late 19<sup>th</sup> and early 20<sup>th</sup> century characterized by their roof type. The roof has two sloped sides that meet at a center ridge. The triangular ends of the walls on the other two sides are called gables. In a Gable Front house or cottage, the gable end faces the street and forms the front of the house. These were built as working-class homes, usually frame, with a rectangular plan, minimal projections on the front facade, and front entry on the open end of the gable.

There is one Gabled Ell house in the survey area. Commonly built between 1870 and 1920, their floor plans were either L-shaped, with a porch in the interior corner of the L, or T-shaped, with the projecting stem toward the street. There are two Side Gable houses in the survey area, in which the gable ends are at the sides of the structure. There is one Pyramidal Cottage, characterized by a hipped roof with four equal-sized planes that meet at a peak in the center. Due to excessive alterations, no style could be determined for one of the 19<sup>th</sup> century houses in the survey area.

## POPULAR 20<sup>TH</sup> CENTURY HOUSE TYPES

Popular 20<sup>th</sup> century types were prevalent in the survey area in the 1920s through the 1950s and early 1960s. Common early century types include the American Foursquare (3) and Bungalow (28). Beginning in the 1940s, the Minimal Traditional (10) and especially the Ranch became prevalent. The Ranch, with 59 examples, is the third most well-represented style or type in the survey area. The late 1950s saw the development of the Split Level (26) and the Monterrey (2). Other types include the Raised Ranch (1), Shed, so called because of its roof type (6), and one Gable Fronted house dating from the 1960s. No style could be determined for two non-historic houses. Four sites are currently under construction.

## BUNGALOW

The Bungalow is an informal house type that began in California and quickly spread to other parts of the country. Although it evolved from the Craftsman heritage, Bungalows may incorporate various other stylistic features. It became so popular after 1905 that it was often built in quantity by contractor/builders. Plan books and architectural journals published plans that helped popularize the type for homeowners and builders. Bungalows are one- or 1½-story houses that emphasize horizontality. Basic characteristics usually include broad and deep front porches and low pitched roofs, often with dormers. Exterior materials can be brick with cut stone trim, or frame. There are typically built-in Arts and Crafts features on the interior. There are 28 Bungalows in the survey area and three are ranked locally significant. They include 881 St. Johns Avenue, 434 Marshman Street, and 999 Judson Avenue.

The Albert Campbell House at 434 Marshman Street is larger than many typical Bungalows, but it still displays many Bungalow features. The original section of the house was built c. 1920 and is one story with a low-pitched gable roof. A historic addition was put on the west side of the house in 1927 and other alterations were made in 1937. Noteworthy is the unusual window treatment which includes casements with stained glass transoms. This house is individually listed on the National Register and is also a local landmark.



434 Marshman Street

## RANCH

The Ranch house dates from 1932, when Cliff May, a San Diego architect, consciously created a building type that he called “the early California Ranch house.” They were low-slung vernacular buildings that followed the contours of the land. Using the Spanish Hacienda or “rancho” as inspiration, May designed many Ranch houses throughout the West. Because of the Midwest’s close association with Prairie School architecture, however, many Chicago-area Ranch houses owe much to the architecture of Frank Lloyd Wright, especially his Usonian houses of the 1930s. Ranch houses became popular in the late 1940s and 1950s, when the idea was widely published, and were built nationwide in suburban communities. Characteristics of a Ranch house include its wide, ground-hugging profile, low-pitched roof, and deep eaves. Due to the popularity of the car, the garage has a prominent position in the front of the house and is an integral part of the architecture of the Ranch house.

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, which are International Style or Contemporary, and those that take their designs from historical precedents. Contemporary Ranch houses are very simple, and tend to have hipped or gabled roofs and deep overhangs. International Style houses generally have

flat roofs and a greater amount of glass. Some other Ranch houses clearly take design cues from previous historical styles, often incorporating Colonial details such as double-hung windows with shutters or classical elements such as rows of columns or front porticos. The Raised Ranch house has the proportions of a Ranch house but has a full story at the ground level.

There are 59 Ranch houses and one Raised Ranch house in the survey area, most ranging in construction date from 1940 through 1965. The majority of Ranch houses are from the 1950s and would normally be ranked non-contributing due to their younger age (less than 50 years old). However, the two Ranch houses that have been ranked locally significant are from this time period and can already be identified as distinctive examples of this popular house type. They are 45 Oakmont Road and 89 Cary Avenue.



45 Oakmont Road

The house at 45 Oakmont Road is a typical example of a Contemporary 1950s Ranch house, with its long and wide massing topped by a low-pitched gable roof with wide overhangs. The garage is completely integrated into the form of the house. Built in 1954, the house was designed by Frazier and Raftery and retains excellent integrity.

## OTHER POPULAR HOUSE TYPES

The other popular house types found in the survey area are represented by only a few examples each. None is ranked locally significant. Each type is described briefly below.

American Foursquares are simple houses from the beginning of the 20<sup>th</sup> century that are typically square or nearly square in plan with four equal-sized rooms (an entrance hall, living room, dining room, and kitchen) in each corner. The Foursquare is usually two to 2½ stories tall with a hipped or pyramidal roof, dormers, a full-width front porch with classical or squared-off columns, and piers and overhanging eaves. There are three American Foursquare houses in the survey area, and none is ranked significant.

A mid-century type that developed as a simplification of historic styles is the Minimal Traditional. Generally with a front-facing gable section integrated with a longer section, eaves are small and architectural detail is minimal. This type of house was built in great numbers in the years immediately before and after World War II. There are 11 Minimal Traditional houses in the survey area built between 1940 and 1955, of which four are non-contributing.

The Split Level began to emerge as a popular housing type in the 1950s. It is characterized by a two-story section met at mid-height by a one-story wing. The three levels of space created in this type could correspond to family need for quiet living areas, noisy living areas, and sleeping areas. There

are 26 Split Level houses in the survey area and all but two are non-contributing, having been built after 1952. The earliest was built in 1944.

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. There are six Shed type houses in the survey area, built between 1968 and 1987, and all are non-contributing.

A type that has been referred to as Monterey takes its name from a California type that blended the basic two-story New England colonial house with Spanish adobe construction. Two houses in the survey area are interpretations of this type. Characteristics include a long, side-gabled, two-story section against a front-facing gable section. An open porch typically runs along the length of the long section at the second floor level. Both Monterey houses in the survey area were built in 1950 by the same builder and architect.

## COMMERCIAL BLOCKS

The commercial building as a district architectural form developed at the end of the 19th century and stayed generally the same until the age of the automobile. Commercial buildings, set within traditional business districts, usually fit on an entire lot, are built up to the sidewalk, and are often joined to neighboring buildings by party walls. In *The Buildings of Main Street*, Richard Longstreth has developed a classification system for historic commercial structures built within compact business districts prior to the 1950s that is based on their massing. He classifies most commercial structure under four stories tall as either One- or Two-Part Commercial Blocks, regardless of architectural stylistic elements. The distinction between a One- or Two-Part Commercial Block is whether there is a strong horizontal cornice, string course, or other architectural feature that visually divides the facade into one or two stacked horizontal bands. One-story commercial buildings are almost always One-Part Commercial Blocks. Two- or more-story Commercial Blocks are divided into two separate zones, reflecting the different uses on the interior. The ground floor level contains

public places such as a store or lobby, while the upper stories have more private uses such as apartments or offices. The Two-Part Commercial Block is considered the most common type of commercial building in America.



742-746 Judson Avenue

There are two One-Part Commercial Blocks and four Two-Part Commercial Blocks in the survey area. Of these, the One-Part Commercial Block at 742-746 Judson Avenue is ranked locally significant, and the

Two-Part Commercial Blocks at 447-467 and 481 Roger Williams Avenue and at 723-733 St. Johns Avenue are ranked locally significant.

The Yopp Brothers Building at 742-746 Judson Avenue combines three storefronts into a One-Part Commercial Block. Set at the end of a residential street, the use of Tudor Revival detailing above the storefront windows and the slight setback from the sidewalk softens the urban character of the structure. Storefront display windows are wood, vertical multi-light sash and retain good integrity.

The Two-Part Commercial Block that wraps around the corner of 723-733 St Johns Avenue and 485-489 Roger Williams Avenue is an excellent example of the impressive commercial blocks with Tudor Revival detailing found throughout the downtown commercial districts of the North Shore. The storefronts at the first floor are clearly separated from the upper floors by limestone courses. Upper floors are brick, with basketweave brickwork panels. The rounded corner bay has windows with limestone surrounds. Built in 1928, there are few alterations to the storefronts. Unfortunately, upper floor windows are aluminum replacements.

Many of the commercial buildings constructed after the 1950s were “freestanding.” They are situated typically on larger parcels, usually not adjacent to any other buildings, with parking frequently on the sides, in front, or even surrounding the building. Ravinia House at 735 St. Johns Avenue illustrates the use of the International Style in a Freestanding commercial structure. Built in 1961, this one-story building, with concrete, wood, and rough pebble exterior walls, has a recessed entry and multiple courts, characteristic of the period.



735 St. Johns Avenue

## OTHER STRUCTURES



Corner of St. Johns and Roger Williams Avenues



763 Dean Avenue

There are three other structures in the survey area that have not been classified according to architectural style or type. These are the Ravinia School at 763 Dean Avenue, the Beach House at the water's edge in Rosewood Park at 45 Roger Williams Avenue, and the Cary Avenue Tower, also at the lakefront in Rosewood Park, with an address of 883 Sheridan Road. All three structures are ranked locally significant. Both Rosewood Park and the Tower are listed in the National Register Multiple Property nomination. The Ravinia School may be eligible for individual listing on the National Register.

The original section of the Ravinia School, at 763 Dean Avenue, was designed in 1905 by Pond and Pond. This section has symmetrical front gables and a central shed dormer. A side bell tower topped with a cupola, also from 1905, has a recessed entry under a round arch. Later additions to the school were made between 1927 and 1937 and were designed by John Van Bergen with the help of Walter Sobel. They retain a similar feeling with steeply pitched, wood shingled gable roofs and brick exterior. The 1997 south addition was designed by Perkins and Will and has a lower profile than the older sections.

Rosewood Park at 45 Roger Williams Avenue, once part of the Rosenwald estate, was landscaped by Jens Jensen. Three structures, the beach house, the bridge with a stonework path, and a curving stone pool, are considered contributing structures. Other structures within the park include playground equipment; the concrete remains of a structure in the northwest portion of the park; bluff overlooks of stone; stone steps leading to the beach house with stone piers and wood railings; and a beach lookout of stone, also with stone piers and wood railings, that is located along the asphalt walk of Rosewood Beach.



Ravinia Beach House



Cary Avenue Tower

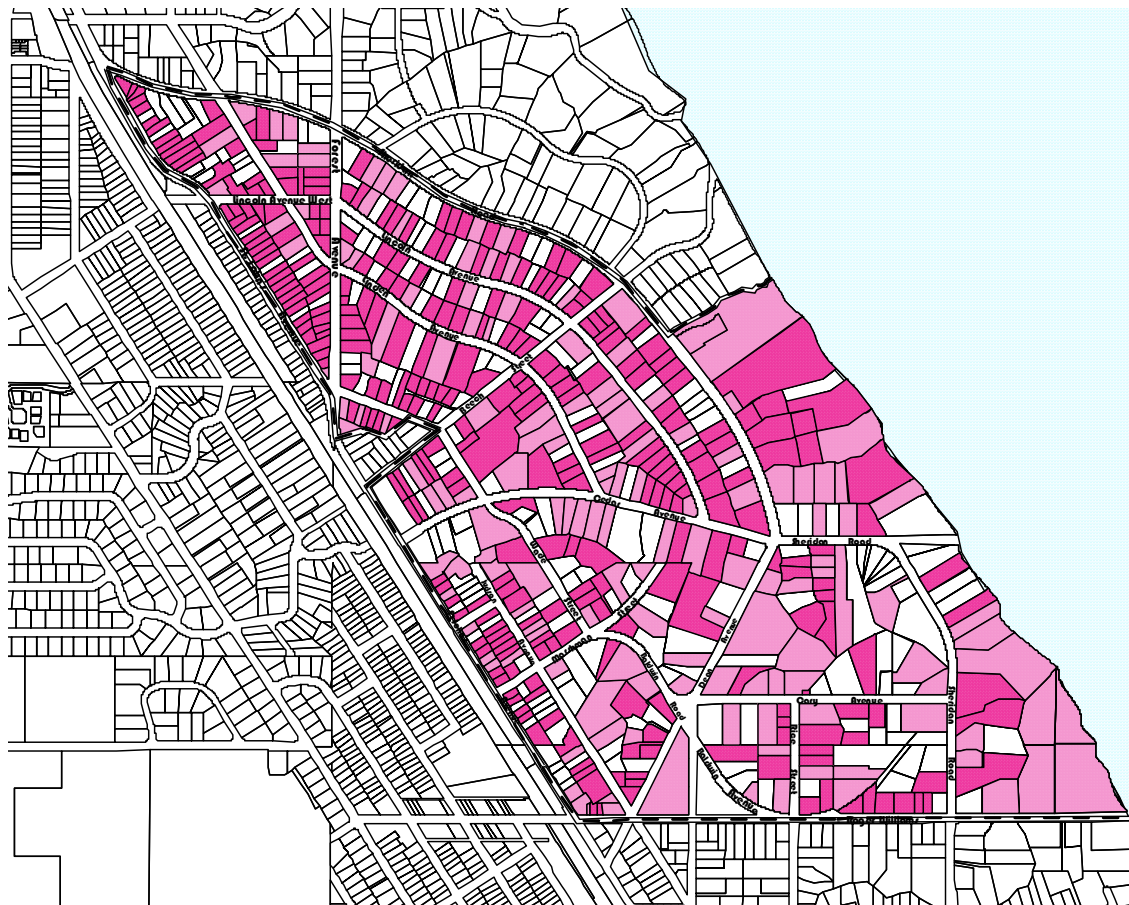
The Ravinia Beach House was built in the 1950s in the International Style. It has a distinctive design with a central projecting pavilion with flat concrete canopy over a second story veranda. The walls are random course rough stone and there are ribbon window openings with louvered vents. The beach house is accessed from the stone steps leading down to it from Rosewood Park at the end of Roger Williams Avenue.

The Cary Avenue Tower with an address of 883 Sheridan Road, is near the water pumping station along the lakefront north of Rosewood Beach. This impressive, Art Deco brick and stone tower built in 1931, has limestone

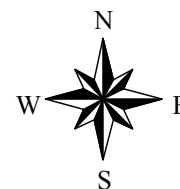
coursing around door and vent openings. It is topped by a stainless steel ornamental spire. Its original use was as a ventilation stack for sewer gases but it is no longer in use for that function.



## Significant and Contributing Properties of South Central Highland Park



	<b>Significant Properties</b>
	<b>Contributing Properties</b>
	<b>Non-Contributing Properties</b>



Historic Certification Consultants, 2001

## CONCLUSION

The South Central survey area contains a wealth of distinctive architecture, in a diversity of architectural styles and periods of construction. The number of architect-designed homes underscores the long tradition of Highland Park residents to seek out high-quality design and excellent workmanship for their homes. Over three quarters of the residential structures can be classified as high-style architecture. Many of these are individually designed by architects of a national or well-regarded local reputation. Many houses are so distinctive that it has been difficult to classify them in the standard architectural stylistic categories. In addition, the strong taste for modernism in Highland Park, long before it became acceptable in other communities, has left a rich legacy of non-traditional homes from the 1930s forward that make no reference to historic styles. A strong showing of exceptional designs from the modern period appears in the area after 1950 when 193, or 30%, of the structures were built.

The survey area contains a total of 642 properties with 631 principal structures and 219 secondary structures. If the entire survey area were designated a local historic district, 72% of the properties (461) would be considered contributing to the character of a local historic district and 181 (28%) would be non-contributing to a local historic district, including four vacant lots. If a National Register historic district were created here, 444 structures, or 70%, would be contributing and 191 structures, or 30%, non-contributing. A National Register district generally does not include anything less than 50 years old.

There are a good many structures in the survey area that have been ranked as significant – 148, or 23% of the total. They do not, however, cluster in easily marked groupings that suggest historic districts in the conventional sense. The best approach for the survey area appears to be a renewed effort to increase individual designations based on the findings of this survey and report.

## RECOMMENDATIONS

### DESIGNATE MORE BUILDINGS AS INDIVIDUAL LANDMARKS

There are two choices for landmark designation: listing on the National Register of Historic Places and designation as a local Highland Park landmark. The advantage of National Register listing is recognition and prestige for the community within the city itself and in the larger region. No protection against alteration or demolition is offered, however, with inclusion on the National Register.

The advantage of local designation is that the city has control over future alterations to a designated property through the permit review process. This can ensure that the character of a historic neighborhood and of individually significant structures remains consistent. Adjacent property owners are not harmed by inappropriate alterations to landmark properties around them. Most importantly, local designation has the power to prevent demolition of designated structures. These

advantages apply whether properties are individually listed as landmarks or are contributing buildings within historic districts.

Both types of designations, National Register and local, allow homeowners to participate in tax incentive programs. Owner-occupants of residential, one- to six-unit, designated landmark buildings or contributing buildings in a historic district may be eligible for a freeze on the assessed value of their property for up to 12 years. The freeze is available to any homeowner who spends 25% of the Assessor's Fair Market Value on a rehabilitation that meets the Secretary of the Interior Standards for Rehabilitation.

The South Central survey area has 148 significant rated buildings, of which only a few are currently designated landmarks. The others should be considered as potential candidates for landmark designation. To counteract development pressures to tear down historic houses and replace them with new houses, this report recommends an increased program of individual local landmark designations that would include many of these buildings. (See Appendix B for list of significant rated building.)

In addition to local significance, there are 14 structures that could be eligible for individual listing on the National Register of Historic Places. This report suggests the nomination of these buildings be undertaken by adding them to the existing Multiple Property National Register listing already in place. This can be done with relatively less work than in communities that do not have this prior designation. The eligible structures include:

- 370 Beech Street, designed by George E. Danforth and built in 1954, and the adjacent structure, designed by David Haid and built in 1974
- 111 Cary Avenue, built in c. 1920
- 214 Cedar Avenue, designed by J. F. Eppenstein and built in 1941
- 234 Cedar Avenue, designed by J. S. Van Bergen and built in 1927
- 290 Cedar Avenue, designed by J. S. Van Bergen and built in 1926
- 295 Cedar Avenue, designed by J. S. Van Bergen and built in 1924
- 455 Cedar Avenue, designed by Robert Seyfarth and built in 1926
- 763 Dean Avenue, the Ravinia School, designed by Pond & Pond in 1905 with additions by John Van Bergen, Walter Sobel, and Perkins and Will
- 945 Dean Avenue, designed by Ernest Grunsfeld and built in 1925
- 954 Dean Avenue, built in c. 1920
- 291 Marshman Street, designed by J. S. Van Bergen and built in 1926
- 1237 Sheridan Road, designed by David Adler and built in 1926
- 1249 Sheridan Road, designed by David Adler and built in 1926
- 1498 Sheridan Road, designed by Robert Seyfarth and built in 1910

## CONSIDER THE DESIGNATION OF HISTORIC DISTRICTS

The significant buildings in the survey area are very scattered, with some new construction interspersed. There are not sufficient clusters of historic properties to make the designation of a local historic district practical. There is, however, the possibility for a thematic district that would incorporate multiple buildings on scattered sites. One proposed district would be a “Buildings by architect Robert E. Seyfarth” multiple resource district, incorporating all the buildings in Highland Park designed by this prolific and well-regarded local architect. There are believed to be 52 houses by Seyfarth still standing in Highland Park, more than any other architect of comparable significance.

In this survey area there are 16 buildings by Seyfarth, including 455 Cedar Avenue; 1240, 1267, 1270, 1314, and 1442 Forest Avenue; 1304 and 1349 Lincoln Avenue; 1270, 1304, 1328, 1429, and 1441 Linden Avenue; and 1498, 1502, and 1506 Sheridan Road.

Because Highland Park has a small but excellent concentration of International Style and Miesian style buildings, a thematic nomination of modernist structures might also be considered. The following structures, in architectural styles from the modern period, have been ranked significant in this survey. Some of these might be considered for inclusion in such a district.

Contemporary style structures include 803 Sheridan Road (1961) by Edward Dart; and 1474 Linden Avenue (1950) by Holsman, Holsman, Klekamp and Tayo.

International Style structures include 441 Cedar Avenue (1930) by Henry Dubin; 214 Cedar Avenue (1941) by James Eppenstein; 54 Oakvale (1950) by H. L. Newhouse; 425 Cedar Avenue (1952) by L. M. Yost and D. Barron; 909 Sheridan Road (1957) by Dubin & Dubin; 219 Cary Avenue (1958) by Yerkes & Grunsfeld; 1179 Wade Street (1959) by Gamm, Gamm, & Moses; 735 St. Johns Avenue (1961); 326 Cedar Avenue (1972) by Michael Gelick; 804 Dean Avenue (1977) by Burton Samuels; 811 Judson Avenue (1980s); 291 Cary Avenue (1985) by Nagle, Hartray & Associates; and 732 Bronson Avenue (1989) by James Nagle.

Late Prairie structures include 179 Roger Williams Avenue (1949) by Frank L. Passo; 94 Oakmont Road (1946) by John V. McPherson; 85 Roger Williams Avenue (1949) by Dubin & Dubin; 777 Sheridan Road (1949) by Friedman, Alshuler, and Sincere; 985 St. Johns Avenue (1980s) by Phil Kupritz; 787 Judson Avenue (c.1945); and 89 Cary Avenue (1965) by Ralph E. Ernst.

Miesian style structures include 1225 S. Lincoln Avenue (1950) by William E. Dunlap; and 370 Beech Street (1954) by George E. Danforth.

The survey of the Central East Area, completed in 1999, identified the potential for a new National Register District along both sides of Waverly Road that could also incorporate the south side of Sheridan Road, which is a part of this survey. Upon evaluating both sides of Sheridan Road, it appears that there are too many non-contributing buildings to include them in a Waverly Road district. The potential boundary of a tight Waverly Road district, without Sheridan Road structures, should be explored.

## OTHER RECOMMENDATIONS

There are some recommendations that were discussed in the previous survey, *Architectural Resources in Highland Park, Illinois: A Summary and Inventory, Central East Area and Central Avenue/Deerfield Road Area*, that are still relevant. They include the following:

### REVISE THE ORDINANCE TO FACILITATE DESIGNATIONS

Highland Park should consider eliminating the owner consent provision from its ordinance if preservation of the community's important resources is to be successful. Also, although not referenced in previous survey reports, the consideration of ownership as it pertains to counting votes in the designation of historic districts needs to be reexamined and clarified.

### INITIATE DESIGN REVIEW FOR NEW CONSTRUCTION

In order to ensure compatibility with the character of existing historic neighborhoods, the city of Highland Park should consider regulating the design of new construction and major alterations to existing structures that will have a visual impact on nearby existing structures. This can be done by adopting an ordinance that would provide for "compatibility review" of any proposed replacement structure throughout the city with binding recommendations for changes. Alternatively, the city could designate specific Conservation Districts in which specific guidelines and a design review process would apply.

### CONTINUE THE SURVEY PROGRAM TO EXTEND INTO ALL OF HIGHLAND PARK

This is the second intensive survey completed under the city's survey program. The first was Central East and the Deerfield Road/Central Avenue area. One reconnaissance survey was also completed, for west Highland Park. The area north of Central East is scheduled for intensive survey next. Future survey efforts could include reexamining the significant designed landscapes of the city with a view toward publishing landscape guidelines.

### CONTINUE TO EXPAND PUBLIC AWARENESS PROGRAMS

The Historic Preservation Commission can benefit from working with other groups such as the Highland Park Historical Society and the Highland Park Cultural Arts Commission to sponsor lectures, news events, TV programs, tours, and publications promoting the rich architectural heritage of the community.

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## CREDITS

This report was prepared by Historic Certification Consultants, 1105 West Chicago Avenue, Chicago, IL 60622, under contract to the City of Highland Park Historic Preservation Commission. The individual data forms for each building surveyed are in binders on file with the Highland Park Historic Preservation Commission in the Community Development Department.

Project staff included:

Victoria Granacki, Project Director  
Susan Benjamin, Project Advisor  
Jennifer Kenny, Project Assistant and Field Surveyor  
Kristin Martin, Field Surveyor and Administrative Assistant

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**APPENDIX A:**

**SAMPLE SURVEY FORM**

**City of HIGHLAND PARK**

**ILLINOIS URBAN ARCHITECTURAL  
AND HISTORICAL SURVEY**

**STREET #**

**DIRECTION**

**STREET**

**ABB**

**PIN**

**LOCAL SIGNIFICANCE RATING** \_\_\_\_\_

**POTENTIAL IND NR?** \_\_\_\_\_

**Criteria** \_\_\_\_\_

**CONTRIBUTING to an NR District  
(C or NC)** \_\_\_\_\_

**Contributing secondary structure?  
(C or NC)** \_\_\_\_\_

**LISTED ON EXISTING SURVEY  
(IHSS, NR, etc.)** \_\_\_\_\_

**GENERAL INFORMATION**

**CATEGORY** \_\_\_\_\_

**CURRENT FUNCTION** \_\_\_\_\_

**CONDITION** \_\_\_\_\_

**INTEGRITY** \_\_\_\_\_

**HISTORIC FUNCTION** \_\_\_\_\_

**SECONDARY STRUCTURE 1** \_\_\_\_\_

**SECONDARY STRUCTURE 2** \_\_\_\_\_

**ARCHITECTURAL DESCRIPTION**

**ARCHITECTURAL CLASSIFICATION** \_\_\_\_\_

**OVERALL SHAPE OR PLAN** \_\_\_\_\_

**ARCHITECTURAL CLASSIFICATION** \_\_\_\_\_

**NO. OF STORIES** \_\_\_\_\_

**ORIGINAL CONSTRUCTION DATE** \_\_\_\_\_

**WINDOWS MATERIAL, TYPE(S)** \_\_\_\_\_

**DATE SOURCE** \_\_\_\_\_

**PORCH** \_\_\_\_\_

**EXTERIOR WALLS** \_\_\_\_\_

**ROOF** \_\_\_\_\_

**SIGNIFICANT FEATURE(S)** \_\_\_\_\_

**ALTERATION(S)** \_\_\_\_\_

### **RESEARCH INFORMATION**

**HIST NAME** \_\_\_\_\_

**COMMON NAME** \_\_\_\_\_

**ARCHITECT** \_\_\_\_\_

**BUILDER** \_\_\_\_\_

**LANDMARK LIST** \_\_\_\_\_

**COST** \_\_\_\_\_ **OLD SIGNIFICANCE RATING** \_\_\_\_\_

#### **ADDITIONAL INFORMATION:**

**SURVEY  
AREA** \_\_\_\_\_

**LANDSCAPE FEATURES** \_\_\_\_\_  
\_\_\_\_\_

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#### **PHOTOGRAPHIC INFO:**

**ROLL NO.** \_\_\_\_\_ **FRAME NO.** \_\_\_\_\_

**PREPARER** \_\_\_\_\_

**ROLL NO.** \_\_\_\_\_ **FRAME NO.** \_\_\_\_\_

**ORGANIZATION** \_\_\_\_\_

**ROLL NO.** \_\_\_\_\_ **FRAME NO.** \_\_\_\_\_

**DATE** \_\_\_\_\_

## APPENDIX B:

### LIST OF SIGNIFICANT RATED BUILDINGS

#### List of Significant Rated Buildings

1.	490 AVA ST.	9.	732 BRONSON LN.	17.	251 CARY AV.
2.	735 BALDWIN RD.	10.	760 BRONSON LN.	18.	270 CARY AV.
3.	864 BALDWIN RD.	11.	89 CARY AV.	19.	291 CARY AV.
4.	910 BALDWIN RD.	12.	111 CARY AV.	20.	214 CEDAR AV.
5.	180 BEECH ST.	13.	219 CARY AV.	21.	234 CEDAR AV.
6.	246 BEECH ST.	14.	221 CARY AV.	22.	273 CEDAR AV.
7.	370 BEECH ST.	15.	240 CARY AV.	23.	287 CEDAR AV.
8.	460 BEECH ST.	16.	241 CARY AV.	24.	290 CEDAR AV.

25.	295 CEDAR AV.	82.	1281 LINDEN AV.	135.	887 ST JOHNS AV.
26.	300 CEDAR AV.	83.	1284 LINDEN AV.	136.	959 ST JOHNS AV.
27.	310 CEDAR AV.	84.	1321 LINDEN AV.	137.	985 ST JOHNS AV.
28.	322 CEDAR AV.	85.	1360 LINDEN AV.	138.	1145-1151
29.	326 CEDAR AV.	86.	1384 LINDEN AV.		ST JOHNS AV.
30.	385 CEDAR AV.	87.	1387 LINDEN AV.	139.	1401 ST JOHNS AV.
31.	425 CEDAR AV.	88.	1441 LINDEN AV.	140.	1000 WADE ST.
32.	444 CEDAR AV.	89.	1474 LINDEN AV.	141.	1050 WADE ST.
33.	455 CEDAR AV.	90.	291 MARSHMAN ST.	142.	1166 WADE ST.
34.	763 DEAN AV.	91.	327 MARSHMAN ST.	143.	1178 WADE ST.
35.	804 DEAN AV.	92.	328 MARSHMAN ST.	144.	1179 WADE ST.
36.	850 DEAN AV.	93.	369 MARSHMAN ST.	145.	1184 WADE ST.
37.	900 DEAN AV.	94.	434 MARSHMAN ST.	146.	974 WILDWOOD
38.	930 DEAN AV.	95.	45 OAKMONT RD.	147.	991 WILDWOOD
39.	945 DEAN AV.	96.	73 OAKMONT RD.	148.	1001 WILDWOOD
40.	954 DEAN AV.	97.	85 OAKMONT RD.		
41.	980 DEAN AV.	98.	94 OAKMONT RD.		
42.	985 DEAN AV.	99.	105 OAKMONT RD.		
43.	1210 FOREST AV.	100.	54 OAKVALE		
44.	1345 FOREST AV.	101.	767 RICE ST.		
45.	1442 FOREST AV.	102.	794 RICE ST.		
46.	1458 FOREST AV.	103.	833 RICE ST.		
47.	742-746 JUDSON AV.	104.	45 ROGER WILLIAMS		
48.	787 JUDSON AV.	105.	85 ROGER WILLIAMS		
49.	798 JUDSON AV.	106.	281 ROGER WILLIAMS		
50.	811 JUDSON AV.	107.	447-467		
51.	904 JUDSON AV.		ROGER WILLIAMS		
52.	911 JUDSON AV.	108.	481		
53.	919 JUDSON AV.		ROGER WILLIAMS		
54.	937 JUDSON AV.	109.	777 SHERIDAN RD.		
55.	981 JUDSON AV.	110.	803 SHERIDAN RD.		
56.	999 JUDSON AV.	111.	834 SHERIDAN RD.		
57.	1000 JUDSON AV.	112.	883 SHERIDAN RD.		
58.	1070 S LINCOLN AV.	113.	909 SHERIDAN RD.		
59.	1133 S LINCOLN AV.	114.	919 SHERIDAN RD.		
60.	1148 S LINCOLN AV.	115.	970 SHERIDAN RD.		
61.	1166 S LINCOLN AV.	116.	1011 SHERIDAN RD.		
62.	1167 S LINCOLN AV.	117.	1014 SHERIDAN RD.		
63.	1176 S LINCOLN AV.	118.	1080 SHERIDAN RD.		
64.	1202 S LINCOLN AV.	119.	1081 SHERIDAN RD.		
65.	1225 S LINCOLN AV.	120.	1120 SHERIDAN RD.		
66.	1279 S LINCOLN AV.	121.	1169 SHERIDAN RD.		
67.	1300 S LINCOLN AV.	122.	1237 SHERIDAN RD.		
68.	1305 S LINCOLN AV.	123.	1249 SHERIDAN RD.		
69.	1311 S LINCOLN AV.	124.	1374 SHERIDAN RD.		
70.	1312 S LINCOLN AV.	125.	1384 SHERIDAN RD.		
71.	1317 S LINCOLN AV.	126.	1428 SHERIDAN RD.		
72.	1353 S LINCOLN AV.	127.	1440 SHERIDAN RD.		
73.	1381 S LINCOLN AV.	128.	1448 SHERIDAN RD.		
74.	1089 LINDEN AV.	129.	1498 SHERIDAN RD.		
75.	1136 LINDEN AV.	130.	1502 SHERIDAN RD.		
76.	1150 LINDEN AV.	131.	1512 SHERIDAN RD.		
77.	1161 LINDEN AV.	132.	723-733		
78.	1170 LINDEN AV.		ST JOHNS AV.		
79.	1241 LINDEN AV.	133.	735 ST JOHNS AV.		
80.	1245 LINDEN AV.	134.	881 ST JOHNS AV.		
81.	1250 LINDEN AV.				

**APPENDIX C:**  
**INVENTORY OF ARCHITECTURAL RESOURCES**

## Key to abbreviations found on inventory database:

### Local Ratings

- S – Significant
- C – Contributing
- NC – Non-contributing

### Individual National Register Eligibility

- Y – Yes; the property is eligible but may or may not be listed
- N – No; the property was deemed ineligible for listing on the National Register

### National Register District

- C – Contributing
- NC – Non-contributing

### Listed on Existing Survey

- IHSS – Illinois Historic Sites Survey
- NR – Individually listed on the National Register
- HP – Highland Park Local Landmark Survey
- HPL – Highland Park Landscape Survey

## South Central Highland Park Survey Inventory

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
490		AVA	Spanish Colonial Revival		1925		S	N	C	IHSS
727		BALDWIN	Colonial Revival		1977	D. E. Dickey	NC	N	NC	
735		BALDWIN	Queen Anne		c. 1885		S	N	C	IHSS
747		BALDWIN	Contemporary		1966	Dennis Blair & Assoc.	NC	N	NC	
757		BALDWIN	Neo-Traditional		1990s		NC	N	NC	
787		BALDWIN	Craftsman		c. 1915		C	N	C	
858		BALDWIN	Craftsman		c. 1915	Van Bergen, John S (alteration)	C	N	C	
863		BALDWIN	Shed		1980s		NC	N	NC	
864		BALDWIN	French Eclectic		1937	Alderman, Wm.	S	N	C	
901		BALDWIN	International Style		1990s		NC	N	NC	
910		BALDWIN	French Eclectic		1937	Grunsfeld, E. A., Jr.	S	N	C	
915		BALDWIN	Craftsman	Colonial Revival	c. 1915		C	N	C	
916		BALDWIN	L-Form		c. 1890		C	N	C	
920		BALDWIN	Neo-Traditional		1990s		NC	N	NC	
1171		BEECH	Bungalow		c. 1920		C	N	C	
1174		BEECH	Colonial Revival		c. 1920		C	N	C	
1175		BEECH	Neo-Traditional		1990s		NC	N	NC	
1178		BEECH	Bungalow		c. 1915		C	N	C	
1181		BEECH	Tudor Revival		c. 1925		C	N	C	
1184		BEECH	Ranch		1950	Hastrup, Harold S. E.	C	N	C	
1185		BEECH	Tudor Revival		1929	Sandel, Horance E.	C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1189		BEECH	Tudor Revival		c. 1920		C	N	C	
1191		BEECH	Colonial Revival		c. 1920		C	N	C	
180		BEECH	Colonial Revival		c. 1900		S	N	C	
198		BEECH	Tudor Revival		1925		C	N	C	
203		BEECH	Colonial Revival		1921		C	N	C	
208		BEECH	Colonial Revival		1925		C	N	C	
219		BEECH	Tudor Revival		1926	Keck & Fars	C	N	C	
220		BEECH	French Eclectic		1923		C	N	C	
246		BEECH	Prairie School	Colonial Revival	1911		S	N	C	
249		BEECH	International Style		1955	Neebe, John & Associates	NC	N	NC	
260		BEECH	Neo-Traditional		1990s		NC	N	NC	
265		BEECH	Split-Level		1953	Fitch, Schiller & Frank	NC	N	NC	
275		BEECH	Colonial Revival		1933	Mann, Wm. D.	C	N	C	
310		BEECH	Tudor Revival		c. 1920		C	N	C	
330		BEECH	Colonial Revival		c. 1920		C	N	C	
343		BEECH	Craftsman	Colonial Revival	c. 1920		C	N	C	
370		BEECH	Miesian		1954	Danforth, George E.	S	Y	NC	LL, Tour
375		BEECH	Neo-Traditional		1990s		NC	N	NC	
388		BEECH	Colonial Revival		c. 1925		C	N	C	
395		BEECH	Split-Level		1959	Levine, Morton Z.	NC	N	NC	
444		BEECH	Bungalow		c. 1915		C	N	C	
452		BEECH	Craftsman Bungalow		c. 1915		C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
460		BEECH	Dutch Colonial Revival		1924		S	N	C	
470		BEECH	Neo-Traditional		1990s		NC	N	NC	
478		BEECH	Cape Cod		1925		C	N	C	
486		BEECH	Bungalow		c. 1910		C	N	C	
732		BRONSON	International Style		1989	Nagle, James	S	N	NC	
760		BRONSON	Tudor Revival		1924		S	N	C	
767		BRONSON	Ranch	Contemporary	1965	Hirsh & Lowenstein	NC	N	NC	
780		BRONSON	International Style		1980s		NC	N	NC	
789		BRONSON	Ranch		1963	Newhouse, Henry L.	NC	N	NC	
810		BRONSON	Neo-Traditional		1990s		NC	N	NC	
89		CARY	Ranch	Late Prairie	1965	Ernst, Ralph E.	S	N	NC	
111		CARY	Tudor Revival	Arts & Crafts	c. 1920		S	Y	C	IHSS, LL
117		CARY	Contemporary		1965		NC	N	NC	
122		CARY	Neo-Traditional		1990s		NC	N	NC	
131		CARY	Neo-Traditional		1990s	Babbin, Robert & Assoc.	NC	N	NC	
138		CARY	Contemporary		1970s		NC	N	NC	
139		CARY	Contemporary		1956	Parker & Wooldridge	NC	N	NC	
140		CARY	Craftsman		1924		C	N	C	IHSS
143		CARY	L-Form		1890s		C	N	C	
150		CARY	Colonial Revival		c. 1925		C	N	C	
152		CARY	Gable Front		1960s		NC	N	NC	
160		CARY	Colonial Revival		1927		C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
171		CARY	International Style		1980s		NC	N	NC	
199		CARY	Contemporary		1970s		NC	N	NC	
211		CARY	Pyramidal Cottage	Craftsman	c. 1920		C	N	C	
219		CARY	International Style	Late Prairie	1958	Yerkes & Grunsfeld	S	N	NC	
221		CARY	French Eclectic	Art Deco	1936	Milman, Ralph & A. S. Morphet	S	N	C	
230		CARY	Colonial Revival		c. 1905		C	N	C	
240		CARY	French Eclectic		1937	Mann, W. D.	S	N	C	
241		CARY	Colonial Revival	Shingle Style	1941	Lownstein, Ed	S	N	C	
251		CARY	Tudor Revival	Art Deco	1937	White & Weber	S	N	C	IHSS
260		CARY	Neo-Traditional		1990s		NC	N	NC	
270		CARY	French Eclectic	Art Deco	1938	Milman, Ralph & A. S. Morphet	S	N	C	
271		CARY	Colonial Revival		1924		C	N	C	
280		CARY	International Style		1972	Grunsfeld & Associates	NC	N	NC	
291		CARY	International Style		1985	Nagle, Hartray & Assoc.	S	N	NC	
166		CEDAR	Split-Level		1953	Schwartz, Milton	NC	N	NC	
184		CEDAR	Colonial Revival		1952	Johnson, Harry	C	N	C	
194		CEDAR	French Eclectic		1941	Eppenstein, J. F.	C	N	C	
214		CEDAR	International Style		1941	Eppenstein, J. F.	S	Y	C	
222		CEDAR	Contemporary		1949	Marx & Lutz	C	N	C	
233		CEDAR	Colonial Revival		1940	Gilatto, A. L.	C	N	C	Berger
234		CEDAR	Prairie School		1927	Van Bergen, J.S.	S	Y	C	NR, Berger

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
249		CEDAR	Colonial Revival		1936	Evans, Floyd	C	N	C	
250		CEDAR	Contemporary		1953	Alschuler, John	NC	N	NC	
257		CEDAR	Colonial Revival		1924		C	N	C	IHSS
267		CEDAR	Colonial Revival		1926		C	N	C	
273		CEDAR	Tudor Revival		1928	Oldefest & Williams	S	N	C	IHSS
280		CEDAR	Neo-Traditional		1990s		NC	N	NC	
281		CEDAR	Shed		1987	Goldberg, James March	NC	N	NC	
287		CEDAR	Craftsman	Shingle Style	c. 1920		S	N	C	IHSS
290		CEDAR	Prairie School		1926	Van Bergen, John S.	S	Y	C	IHSS, LL, Hackl, Tour, Berger
295		CEDAR	Craftsman		1924	Van Bergen, John S.	S	Y	C	IHSS, Hackl
300		CEDAR	French Eclectic		c. 1920		S	N	C	IHSS
310		CEDAR	French Eclectic		1941	Loebl & Schlossman	S	N	C	
319		CEDAR	Colonial Revival		1925		C	N	C	
322		CEDAR	French Eclectic		1937		S	N	C	IHSS
326		CEDAR	International Style		1972	Gelich, Michael	S	N	NC	
330		CEDAR	Split-Level		1969	Murphy, William & Assoc.	NC	N	NC	
345		CEDAR	French Eclectic		1936	Eppenstein, J. F.	C	N	C	
385		CEDAR	Tudor Revival		c. 1920		S	N	C	IHSS
395		CEDAR	Neo-Traditional		1980s		NC	N	NC	
425		CEDAR	International Style	Late Prairie	1952	Yost, L. M. & D. Barron	S	N	NC	
440		CEDAR	Ranch		1960s		NC	N	NC	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
441		CEDAR	International Style	Art Moderne	1930	Dubin, Henry (owner)	S	Y	C	IHSS, LL, Berger, NR, Tour, Album
444		CEDAR	No style		1990s		NC	N	NC	
455		CEDAR	Tudor Revival		1926	Seyfarth, Robert	S	Y	C	IHSS, NR
460		CEDAR	Contemporary		1975	Braus, Gustave	NC	N	NC	
465		CEDAR	Neo-Traditional		1990s		NC	N	NC	
474		CEDAR	Craftsman Bungalow		c. 1920		NC	N	NC	
475		CEDAR	Colonial Revival		c. 1920		C	N	C	
485		CEDAR	Tudor Revival		1929	Erickson, Allen E.	C	N	C	
750		DEAN	Gable Front		c. 1885		C	N	C	
756		DEAN	Bungalow		c. 1915		C	N	C	
762		DEAN	Bungalow		c. 1915		C	N	C	
763		DEAN	School	Tudor Revival	1905	Pond, Irving and Allen	S	N	C	IHSS, Hackl, Tour
794		DEAN	Craftsman		c. 1910		C	N	C	
800		DEAN	Contemporary		?		C	N	C	
804		DEAN	International Style		1977	Samuels, Burton	S	N	NC	
810		DEAN	Craftsman		1905		C	N	C	
814		DEAN	Shed		1968	Tobin, Calvin Jay	NC	N	NC	
816		DEAN	Neo-Traditional		1961	Footlik, Rose & Assoc.	NC	N	NC	
820		DEAN	Craftsman	Colonial Revival	1907		C	N	C	IHSS
850		DEAN	Queen Anne		c. 1885		S	N	C	IHSS
874		DEAN	Split-level		1957	Shayman & Salk	NC	N	NC	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
900		DEAN	French Eclectic		c. 1925	Loebl & Schlossman	S	N	C	IHSS
901		DEAN	Neo-Traditional		1990s		NC	N	NC	
906		DEAN	Contemporary		1984	F/W Assoc.	NC	N	NC	
930		DEAN	Shingle Style		1905		S	Y	C	NR, Tour
945		DEAN	French Eclectic		1925	Grunsfeld, Ernest	S	Y	C	IHSS, Berger
950		DEAN	Colonial Revival		c. 1955		C	N	NC	
954		DEAN	Craftsman		c. 1920		S	Y	C	NR, Tour, HABS
980		DEAN	Tudor Revival		c. 1920		S	N	C	IHSS
985		DEAN	Cape Cod		1937	Schlossman, Norman	S	N	C	
999		DEAN	Colonial Revival		c. 1920		C	N	C	IHSS
1210		FOREST	Colonial Revival		1938	Mann, W.D.	S	N	C	
1213		FOREST	Split-Level		1955	Fitch, Schiller & Frank	NC	N	NC	
1220		FOREST	Colonial Revival		c. 1950		C	N	C	
1227		FOREST	Ranch	Contemporary	1955	Fitch, Schiller & Frank	NC	N	NC	
1230		FOREST	Colonial Revival		1921		C	N	C	
1240		FOREST	Colonial Revival		c. 1916	Seyfarth, Robert E.	C	N	C	
1241		FOREST	Dutch Colonial Revival		1925		C	N	C	
1250		FOREST	Craftsman Bungalow		c. 1920	Flinn & Connough	C	N	C	
1256		FOREST	Craftsman Bungalow		1939		C	N	C	
1257		FOREST	Craftsman	Tudor Revival	c. 1915		C	N	C	IHSS
1267		FOREST	Tudor Revival		1927	Seyfarth, Robert E.	C	N	C	
1270		FOREST	Colonial Revival		c. 1922	Seyfarth, Robert E.	C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1277		FOREST	Tudor Revival		c. 1920		C	N	C	IHSS
1284		FOREST	Tudor Revival		1924		C	N	C	
1287		FOREST	Bungalow		1921		C	N	C	
1294		FOREST	Split-Level		1954	Shayman & Salk	NC	N	NC	
1302		FOREST	Colonial Revival		c. 1920		C	N	C	
1314		FOREST	Colonial Revival		1922	Seyfarth, Robert E.	C	N	C	
1345		FOREST	Colonial Revival		1929	Webster	S	N	C	IHSS
1350		FOREST	Colonial Revival		1938	White & Weber	C	N	C	
1363		FOREST	Colonial Revival		1941	Huszagh, Ralph	C	N	C	
1370		FOREST	Colonial Revival		c. 1920		C	N	C	
1388		FOREST	Craftsman		c. 1915		C	N	C	
1414		FOREST	Craftsman Bungalow	Colonial Revival	1924		C	N	C	
1423		FOREST	Contemporary		c. 1980		NC	N	NC	
1424		FOREST	Colonial Revival		1950	Lunard, Bruno	C	N	C	
1442		FOREST	Colonial Revival		c. 1913	Seyfarth, Robert E.	S	N	C	IHSS, LL
1458		FOREST	Tudor Revival		1930		S	N	C	IHSS
742-746		JUDSON	One-Part Commercial Block	Tudor Revival	1926		S	N	C	IHSS
750-762		JUDSON	Classical Revival		1936	Hastrup, Harold H.	C	N	C	
757		JUDSON	Gable Front		c. 1895		C	N	C	
762-766		JUDSON	Classical Revival		c. 1936	Hastrup, Harold H.	C	N	C	
771		JUDSON	Split-Level		1956	Shayman & Salk	NC	N	NC	
776		JUDSON	Colonial Revival		1951	DeWitt Manassee	C	N	C	
781		JUDSON	Ranch		1952	Kurek, Alfred T.	NC	N	NC	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
782		JUDSON	Colonial Revival		1951	DeWitt Manassee	C	N	C	
787		JUDSON	Late Prairie		c. 1945		S	N	NC	
788		JUDSON	Neo-Traditional		1980s		NC	N	NC	
798		JUDSON	Tudor Revival		1925		S	N	C	IHSS
804		JUDSON	Ranch	Late Prairie	c. 1940		C	N	C	
811		JUDSON	International Style		1980s		S	N	NC	
824		JUDSON	Shed		c. 1975		NC	N	NC	
835		JUDSON	Neo-Traditional		1990s		NC	N	NC	
836		JUDSON	Tudor Revival		1925		C	N	C	
844		JUDSON	Split-Level		c. 1970		NC	N	NC	
852		JUDSON	Colonial Revival		1965	Singer, Robert	NC	N	NC	
856		JUDSON	Colonial Revival		c. 1965		NC	N	NC	
859		JUDSON	Neo-Traditional		1990s		NC	N	NC	IHSS
864		JUDSON	Colonial Revival		1936		C	N	C	
874		JUDSON	Colonial Revival		1950	Reinhardt, G.A.	C	N	C	
890		JUDSON	Split-Level		1954		NC	N	NC	
904		JUDSON	Tudor Revival		1930	Peterson, Ivan R.	S	N	C	IHSS
905		JUDSON	Colonial Revival		1925		C	N	C	
910		JUDSON	Colonial Revival		1938		C	N	C	
911		JUDSON	Craftsman Bungalow		c. 1915		S	N	C	
916		JUDSON	Tudor Revival		1927		C	N	C	
919		JUDSON	Tudor Revival		1928		S	N	C	
922		JUDSON	Colonial Revival		1941		C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
925		JUDSON	Colonial Revival		1925		C	N	C	
930		JUDSON	Colonial Revival		1937		C	N	C	
931		JUDSON	Ranch		1954	Palmquist & Wright	NC	N	NC	
936		JUDSON	Colonial Revival		c. 1925		C	N	C	
937		JUDSON	Colonial Revival	Craftsman	c. 1920		S	N	C	IHSS
944		JUDSON	Colonial Revival		1964		NC	N	NC	
948		JUDSON	Colonial Revival		c. 1920		C	N	C	
953		JUDSON	Craftsman Bungalow		c. 1925		C	N	C	
957		JUDSON	Colonial Revival		1924		C	N	C	
962		JUDSON	Tudor Revival		c. 1920		C	N	C	
968		JUDSON	Colonial Revival		1951		NC	N	C	
969		JUDSON	Minimal Traditional		1950		C	N	C	
976		JUDSON	Split-Level		1956	Schnut, James	NC	N	NC	
981		JUDSON	Italian Renaissance Revival		1927		S	N	C	
982		JUDSON	Neo-Traditional		1990s		NC	N	NC	
990		JUDSON	Neo-Traditional		1990s		NC	N	NC	
999		JUDSON	Bungalow	Craftsman	c. 1925		S	N	C	IHSS
1000		JUDSON	Craftsman		1927		S	N	C	IHSS
1057	S	LINCOLN	Colonial Revival		1950		C	N	C	
1070	S	LINCOLN	Italian Renaissance Revival		1926	Lantz & Christianson	S	N	C	IHSS
1073	S	LINCOLN	Colonial Revival		1936		C	N	C	
1082	S	LINCOLN	Ranch		1950	Jensen, Robert	C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1098	S	LINCOLN	Colonial Revival		1935		C	N	C	
1101	S	LINCOLN	Colonial Revival		1948	Weber, Bertram	C	N	C	
1106	S	LINCOLN	Colonial Revival		1924		C	N	C	
1114	S	LINCOLN	Colonial Revival		1941		C	N	C	
1115	S	LINCOLN	Minimal Traditional		1940	Bork, Albert	C	N	C	
1119	S	LINCOLN	Minimal Traditional		1954		NC	N	NC	
1126	S	LINCOLN	Colonial Revival		1925		C	N	C	IHSS
1133	S	LINCOLN	Colonial Revival		1950	Weber, Bertram	S	N	C	
1138	S	LINCOLN	Tudor Revival		c. 1920		C	N	C	
1145	S	LINCOLN	Dutch Colonial Revival		c. 1920		C	N	C	IHSS
1148	S	LINCOLN	Tudor Revival		1925		S	N	C	IHSS
1154	S	LINCOLN	Tudor Revival		1926		C	N	C	
1159	S	LINCOLN	Colonial Revival		c. 1920		C	N	C	
1166	S	LINCOLN	Colonial Revival		1925	Jones, W. C.	S	N	C	IHSS
1167	S	LINCOLN	Colonial Revival		c. 1920		S	N	C	IHSS
1176	S	LINCOLN	Colonial Revival		1926	Marshall, Benjamin H.	S	N	C	IHSS
1181	S	LINCOLN	Neo-Traditional		2000		NC	N	NC	
1199	S	LINCOLN	Colonial Revival		1941	Milman, Ralph	C	N	C	
1202	S	LINCOLN	Colonial Revival		1927	Olson & Urbain	S	N	S	IHSS
1209	S	LINCOLN	Ranch		1948		C	N	C	
1212	S	LINCOLN	Classical Revival		1929	Lampe, C. W. & Co.	C	N	C	
1225	S	LINCOLN	Miesian		1950	Dunlap, William E.	S	N	C	
1232	S	LINCOLN	Neo-Traditional		1990s		NC	N	NC	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1233	S	LINCOLN	Tudor Revival		1929	Brown, Arthur G.	C	N	C	
1241	S	LINCOLN	Colonial Revival		1925		C	N	C	
1279	S	LINCOLN	Colonial Revival		1927		S	N	S	IHSS
1280	S	LINCOLN	Ranch		1953		NC	N	NC	
1283	S	LINCOLN	Ranch		1958	Johnson, Harry	NC	N	NC	
1287	S	LINCOLN	Monterey		1950	Jensen, Robt.	C	N	C	
1290	S	LINCOLN	Craftsman		c. 1925		C	N	C	IHSS
1291	S	LINCOLN	Colonial Revival		1950	Jensen, Robt.	C	N	C	
1295	S	LINCOLN	Monterey		1950	Jensen, Robt.	C	N	C	
1299	S	LINCOLN	Contemporary		1990s	Morris, Sid H. (owner)	NC	N	NC	
1300	S	LINCOLN	Craftsman		c. 1915		S	N	C	IHSS
1303	S	LINCOLN	Colonial Revival		c. 1920		C	N	C	
1304	S	LINCOLN	Colonial Revival		c. 1919	Seyfarth, Robert E.	C	N	C	
1305	S	LINCOLN	Colonial Revival		c. 1920		S	N	C	
1307	S	LINCOLN	Colonial Revival		c. 1925		C	N	C	
1308	S	LINCOLN	Colonial Revival		c. 1920		NC	N	C	IHSS
1311	S	LINCOLN	Colonial Revival		c. 1925		S	N	C	IHSS
1312	S	LINCOLN	Prairie School	Tudor Revival	c. 1915		S	N	C	IHSS
1313	S	LINCOLN	Colonial Revival		c. 1925		C	N	C	
1317	S	LINCOLN	Colonial Revival		c. 1925		S	N	C	IHSS
1320	S	LINCOLN	Tudor Revival		1926		C	N	C	
1323	S	LINCOLN	Ranch		1954	Glick, F. L.	NC	N	NC	
1324	S	LINCOLN	Ranch		1960	Newhouse, Henry	NC	N	NC	

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1328	S	LINCOLN	Neo-Traditional		2000		NC	N	NC	IHSS
1329	S	LINCOLN	Spanish Colonial Revival		1925		C	N	C	
1332	S	LINCOLN	Colonial Revival		1951		C	N	C	
1333	S	LINCOLN	Colonial Revival		c. 1940		C	N	C	
1340	S	LINCOLN	Ranch		1953	Dahlquist, C. L.	NC	N	NC	
1341	S	LINCOLN	Split-Level		1965	Balaban, M.	NC	N	NC	
1345	S	LINCOLN	Minimal Traditional		1953	Paulovich, J.	NC	N	NC	
1346	S	LINCOLN	Classical Revival		1952	Hauser, Albert	C	N	C	
1349	S	LINCOLN	Colonial Revival		c. 1918	Seyfarth, Robert E.	C	N	C	
1353	S	LINCOLN	Spanish Colonial Revival		1925		S	N	C	
1354	S	LINCOLN	Ranch		1950		C	N	C	
1360	S	LINCOLN	Ranch		1958	Shayman, Salk	NC	N	NC	
1361	S	LINCOLN	Colonial Revival		c. 1930		C	N	C	IHSS
1367	S	LINCOLN	Tudor Revival		c. 1935		C	N	C	
1370	S	LINCOLN	Craftsman		c. 1920		NC	N	NC	IHSS
1373	S	LINCOLN	Ranch		1964	Bravn, Gustav	NC	N	NC	
1380	S	LINCOLN	Ranch		1952	West, Howard Jr.	NC	N	NC	
1381	S	LINCOLN	Dutch Colonial Revival		c. 1900		S	N	C	IHSS
1387	S	LINCOLN	Gothic Revival		c. 1880		C	N	C	
1395	S	LINCOLN	Queen Anne		c. 1895		C	N	C	
405	W	LINCOLN	Colonial Revival		c. 1930		C	N	C	IHSS
420	W	LINCOLN	Colonial Revival		c. 1930		C	N	C	
427	W	LINCOLN	Gabled Ell		c. 1890		C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
460	W	LINCOLN	Colonial Revival		1937		C	N	C	
465	W	LINCOLN	Colonial Revival		c. 1945		C	N	C	
476	W	LINCOLN	Colonial Revival		1940		C	N	C	
485	W	LINCOLN	Craftsman		c.1910		C	N	C	
490	W	LINCOLN	Colonial Revival		1935		C	N	C	
500	W	LINCOLN	Minimal Traditional		1940		C	N	C	
1089		LINDEN	Colonial Revival		1930	Mann, W. D.	S	N	C	IHSS
1100		LINDEN	Colonial Revival		1946		C	N	C	
1103		LINDEN	Neo-Traditional		1990s		NC	N	NC	
1107		LINDEN	Colonial Revival		c. 1920		C	N	C	
1116		LINDEN	Contemporary	Late Prairie	1955		C	N	NC	
1125		LINDEN	Tudor Revival		1926		C	N	C	IHSS
1128		LINDEN	Ranch		1953	Loewenberg & Loewenberg	NC	N	NC	
1135		LINDEN	Tudor Revival		1924		NC	N	C	
1136		LINDEN	French Eclectic		1928		S	N	C	
1141		LINDEN	Spanish Colonial Revival		1928		C	N	C	
1150		LINDEN	Colonial Revival		1941	Milman & Morphett	S	N	C	IHSS
1151		LINDEN	Contemporary		1954	Johnston, Harry N.	NC	N	NC	
1161		LINDEN	Tudor Revival		1930	Braun, William T.	S	N	C	
1170		LINDEN	Tudor Revival		c. 1925		S	N	C	IHSS
1171		LINDEN	Colonial Revival		1950	Schunur, James	C	N	C	
1177		LINDEN	Ranch		1947	Newhouse, Henry	C	N	C	
1186		LINDEN	Tudor Revival		1924		C	N	C	IHSS

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1194		LINDEN	Tudor Revival		1928		C	N	C	
1199		LINDEN	Ranch		1946	Newhouse, Henry	C	N	C	
1200		LINDEN	Tudor Revival	Colonial Revival	c. 1920		C	N	C	
1211		LINDEN	Colonial Revival		1946		C	N	C	
1230		LINDEN	Split-Level		1961	Comm. Comm. & Moses	NC	N	NC	
1231		LINDEN	Colonial Revival		1930	Metz, Carl	C	N	C	
1234		LINDEN	Ranch	Contemporary	1959	Peerless Home Builders	NC	N	NC	
1235		LINDEN	Colonial Revival		c. 1925		C	N	C	
1237		LINDEN	Neo-Traditional		1990s		NC	N	NC	
1241		LINDEN	French Eclectic		1924		S	N	C	IHSS
1243		LINDEN	Colonial Revival		1924		C	N	C	
1244		LINDEN	Italian Renaissance Revival		1926	Tumpleton, Clifford F.	C	N	C	
1245		LINDEN	Colonial Revival		1937	Huszagh, Ralph D.	S	N	C	
1250		LINDEN	Tudor Revival		c. 1920		S	N	C	IHSS
1253		LINDEN	Tudor Revival		1929	Anderson & Ticknor	C	N	C	
1258		LINDEN	Colonial Revival		c. 1920		C	N	C	
1259		LINDEN	Ranch	Contemporary	1950	Arnold, Robert S.	C	N	C	
1264		LINDEN	Under construction		2001		NC	N	NC	
1265		LINDEN	Colonial Revival		c. 1920		C	N	C	
1270		LINDEN	Colonial Revival		c. 1920	Seyfarth, Robert E.	C	N	C	IHSS
1271		LINDEN	Neo-Prairie		2001		NC	N	NC	

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1281		LINDEN	Colonial Revival	Craftsman	c. 1920		S	N	C	IHSS
1284		LINDEN	Tudor Revival		c. 1920		S	N	C	IHSS
1291		LINDEN	Colonial Revival		1946	Weber, Betram	C	N	C	
1298		LINDEN	Colonial Revival		c. 1930		C	N	C	
1301		LINDEN	Colonial Revival	Craftsman	1925		C	N	C	
1304		LINDEN	Colonial Revival		c. 1921	Seyfarth, Robert E.	C	N	C	
1311		LINDEN	Colonial Revival		1960s		NC	N	NC	
1314		LINDEN	Colonial Revival		c. 1920		NC	N	C	
1319		LINDEN	French Eclectic		1937		C	N	C	
1320		LINDEN	Cape Cod		1928		C	N	C	
1321		LINDEN	Colonial Revival		1929	Webster	S	N	C	
1328		LINDEN	Tudor Revival		c. 1924	Seyfarth, Robert E.	C	N	C	
1336		LINDEN	Neo-Traditional		1990s		NC	N	NC	
1342		LINDEN	Colonial Revival		1925		C	N	C	
1348		LINDEN	Neo-Traditional		2000		NC	N	NC	
1360		LINDEN	Craftsman		c. 1910		S	N	C	IHSS
1369		LINDEN	Colonial Revival		c. 1920		C	N	C	IHSS
1370		LINDEN	Colonial Revival		c. 1920		C	N	C	IHSS
1384		LINDEN	Prairie School		1905		S	N	C	IHSS
1387		LINDEN	Tudor Revival	Prairie	c. 1925		S	N	C	IHSS
1415		LINDEN	French Eclectic		1924		C	N	C	
1416		LINDEN	Spanish Colonial Revival	Colonial Revival; Tudor	1929		C	N	C	
1429		LINDEN	Colonial Revival		c. 1918	Seyfarth, Robert E.	C	N	C	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1430		LINDEN	Colonial Revival		c. 1920		C	N	C	
1440		LINDEN	Ranch		c. 1955		NC	N	NC	
1441		LINDEN	Tudor Revival		c. 1918	Seyfarth, Robert E.	S	N	C	
1444		LINDEN	Colonial Revival		1960s		NC	N	NC	
1451		LINDEN	Contemporary		1970s		NC	N	NC	
1458		LINDEN	No style		c. 1895		NC	N	NC	
1459		LINDEN	Tudor Revival		1925		C	N	C	
1464		LINDEN	Queen Anne		c. 1895		C	N	C	
1471		LINDEN	Colonial Revival		c. 1920		C	N	C	IHSS
1474		LINDEN	Contemporary		1950	Holsman-Holsman, Klekamp Tayo	S	N	C	
1490		LINDEN	Colonial Revival		1925		C	N	C	
290		MARSHMAN	Colonial Revival		1940		C	N	C	
291		MARSHMAN	Tudor Revival		1926	Van Bergen, John S. (addition)	S	Y	C	IHSS, LL, Berger, Hackl
313		MARSHMAN	Ranch		1950s		NC	N	NC	
318		MARSHMAN	Ranch		1949	Marks, Edward	NC	N	NC	
327		MARSHMAN	French Eclectic		1926		S	N	C	IHSS
328		MARSHMAN	Tudor Revival		c. 1910	Buck, Lawrence	S	N	C	IHSS
333		MARSHMAN	Ranch		1963	Hirsch & Lowenstein	NC	N	NC	
349		MARSHMAN	Tudor Revival		1928	Mann, William D.	C	N	C	
357		MARSHMAN	Colonial Revival		1947		C	N	NC	
369		MARSHMAN	French Eclectic		1929	Bailes, Theodore P.	S	N	C	IHSS
401		MARSHMAN	Craftsman		c. 1915		C	N	C	IHSS

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410		MARSHMAN	Neo-Traditional		1990s		NC	N	NC	
421		MARSHMAN	Colonial Revival		1925		C	N	C	
434		MARSHMAN	Bungalow	Craftsman	c. 1920		S	Y	C	IHSS, Berger, NR, LL
437		MARSHMAN	International Style		1947	Keck & Keck	C	N	C	
470		MARSHMAN	Neo-Traditional		1980s		NC	N	NC	
477		MARSHMAN	Spanish Colonial Revival		1927		C	N	C	IHSS
490		MARSHMAN	Minimal Traditional		c. 1940		C	N	C	
25		OAKMONT	Neo-Traditional		1990s		NC	N	NC	
45		OAKMONT	Ranch	Contemporary	1952	Frazier & Raftery	S	N	NC	
51		OAKMONT	French Eclectic		1933	Mann, William D.	C	N	C	
54		OAKMONT	Craftsman		c. 1915		C	N	C	
73		OAKMONT	Tudor Revival		1928	Allen, J. R.	S	N	C	
80		OAKMONT	Colonial Revival		c. 1960		NC	N	NC	
85		OAKMONT	French Eclectic		1927	Klaber & Grunsfeld	S	N	C	IHSS
94		OAKMONT	Late Prairie		1946	McPherson, John V.	S	N	C	
104		OAKMONT	Ranch		1953		NC	N	NC	
105		OAKMONT	Italian Renaissance Revival		c. 1930		S	N	C	
120		OAKMONT	Split Level		1958	Rich, Joseph F.	NC	N	NC	
54		OAKVALE	International Style		1950	Newhouse, H. L.	S	N	C	
55		OAKVALE	Ranch		1950	Travelletti & Suter	C	N	C	
70		OAKVALE	Ranch	Contemporary	1951	Hayes, Joseph C.	C	N	C	
74		OAKVALE	Ranch	Craftsman	1941		C	N	C	

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77		OAKVALE	Ranch		1951	Hagerman, Roy	C	N	C	
84		OAKVALE	Contemporary		1950		C	N	C	
751		RICE	Split-Level		1961	Robert Friedman & Assoc.	NC	N	NC	
767		RICE	Colonial Revival		1930	Grunsfeld, E. A.	S	N	C	
770		RICE	Craftsman		c. 1915		C	N	C	
779		RICE	Craftsman Bungalow		c. 1915		C	N	C	
793		RICE	Contemporary		1950	Schurecht, F.	C	N	C	
794		RICE	Tudor Revival		c. 1920		S	N	C	IHSS
808		RICE	L-Form	Colonial Revival	c. 1860		C	N	C	
815		RICE	Prairie School		1937	Pereira, Morton L. & Assoc.	C	N	C	
824		RICE	Colonial Revival		1928	Steif, B. Leo & Co.	C	N	C	
833		RICE	Colonial Revival		1940	Weber, Bertram	S	N	C	
45		ROGER WILLIAMS	Beach House	International Style	1950s		S	N	C	IHSS
85		ROGER WILLIAMS	Late Prairie		1949	Dubin & Dubin	S	N	C	
99		ROGER WILLIAMS	Neo-Traditional		1990s		NC	N	NC	
155		ROGER WILLIAMS	Italian Renaissance Revival		c. 1920		C	N	C	
163		ROGER WILLIAMS	Colonial Revival	Craftsman	1924		C	N	C	IHSS
179		ROGER WILLIAMS	Late Prairie		1949	Passo, Frank L.	C	N	C	

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197		ROGER WILLIAMS	Colonial Revival		c. 1955		C	N	C	
215		ROGER WILLIAMS	Split Level	Contemporary	1950	Hauser, Albert R.	C	N	C	
229		ROGER WILLIAMS	Craftsman		c. 1915		C	N	C	
253		ROGER WILLIAMS	Craftsman		c. 1915		C	N	C	
265		ROGER WILLIAMS	Prairie School		c. 1875		C	N	C	IHSS
281		ROGER WILLIAMS	Craftsman		c. 1915		S	N	C	IHSS
335		ROGER WILLIAMS	Park		1980		NC	N	NC	
447-467		ROGER WILLIAMS	Two-Part Commercial Block	Art Moderne	1937	Armstrong, Furst and Tilton	S	N	C	IHSS
469-473		ROGER WILLIAMS	Two-Part Commercial Block	Tudor Revival	1928		C	N	C	IHSS
475-479		ROGER WILLIAMS	One-Part Commercial Block	Tudor Revival	c. 1925		C	N	C	
481		ROGER WILLIAMS	Two-Part Commercial Block	Tudor Revival	c. 1925		S	N	C	
730		SHERIDAN	Ranch	Contemporary	1957	Schaffner, Arnold	NC	N	NC	
750		SHERIDAN	Ranch	Contemporary	c. 1965		C	N	NC	
770		SHERIDAN	Ranch		1964	Hirsch & Lowenstien	NC	N	NC	
777		SHERIDAN	Late Prairie		1949	Friedman, Alshuler, Sincere	S	N	C	
781		SHERIDAN	Ranch		1948	Alschuler, Alfred S.	C	N	C	
789		SHERIDAN	Contemporary		1970s		NC	N	NC	

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800		SHERIDAN	Dutch Colonial Revival		1970s		NC	N	NC	
803		SHERIDAN	Contemporary		1961	Dart, Edward D.	S	N	NC	
819		SHERIDAN	Colonial Revival	Craftsman	c. 1920		C	N	C	IHSS
819 ½		SHERIDAN	Colonial Revival		c. 1920		C	N	C	
834		SHERIDAN	Tudor Revival		1929		S	N	C	IHSS
855		SHERIDAN	Colonial Revival		1941		C	N	C	IHSS
883		SHERIDAN	Tower	Art Deco	1931		S	N	C	IHSS:NR
909		SHERIDAN	International Style	Late Prairie	1957	Dubin & Dubin	S	N	NC	
919		SHERIDAN	Colonial Revival		1948	Cerny, Jerome Robert	S	N	C	IHSS
933		SHERIDAN	Contemporary		1946		C	N	C	
943		SHERIDAN	Ranch	Contemporary	1953	Schwartz, Milton	NC	N	NC	
950		SHERIDAN	Neo-Traditional		2001		NC	N	NC	
959		SHERIDAN	International Style	Late Prairie	1959	Schaffner, Arnold, Inc.	NC	N	NC	
960		SHERIDAN	Neo-Traditional		1990s		NC	N	NC	
970		SHERIDAN	Italian Renaissance Revival		1915	Shaw, Howard Van Doren	S	Y	C	IHSS, NR
975		SHERIDAN	Colonial Revival		c. 1920		C	N	C	IHSS
985		SHERIDAN	Neo-Traditional		1990s		NC	N	NC	
990		SHERIDAN	Contemporary	Shed	1960s		NC	N	NC	
999		SHERIDAN	Neo-Traditional		1990s		NC	N	NC	
1000		SHERIDAN	Colonial Revival		1970s		NC	N	NC	
1002		SHERIDAN	Ranch		1954	Lunardi, Bruno	NC	N	NC	

STREET #	DIREC- TION	STREET NAME	ARCHITECTURAL CLASS/TYPE	DETAILS	DATE	ARCHITECT	RAT- ING	IND NR?	NR DIS- TRICT	SURVEYED
1004		SHERIDAN	Ranch		1954	Hinson, Robert	NC	N	NC	
1008		SHERIDAN	Minimal Traditional		1952	Viren, Robert	NC	N	C	
1010		SHERIDAN	International Style		1980s		NC	N	NC	
1011		SHERIDAN	Colonial Revival		1927		S	N	C	IHSS
1014		SHERIDAN	Post-Modern		1980s	Tigerman, Stanley	S	N	NC	
1016		SHERIDAN	Colonial Revival		1937		C	N	C	
1024		SHERIDAN	Under construction		2001		NC	N	NC	
1044		SHERIDAN	Colonial Revival		c. 1940		C	N	C	
1080		SHERIDAN	Craftsman		c. 1910		S	N	C	IHSS
1081		SHERIDAN	Spanish Colonial Revival		1928		S	N	C	IHSS
1098		SHERIDAN	Ranch		1951	Gallegher, Wm. (owner)	C	N	C	
1110		SHERIDAN	Neo-Traditional		1990s		NC	N	NC	
1120		SHERIDAN	Classical Revival		1940	Alderman, W. N.	S	N	C	
1142		SHERIDAN	Colonial Revival		1937	Tecumseh Co.	C	N	C	
1143		SHERIDAN	International Style		1959	Schaffner, Arnold	NC	N	NC	
1145		SHERIDAN	Colonial Revival: Coach House		1924	Gage, Thomas Co.	C	N	C	
1149		SHERIDAN	International Style		1961	Friedman, R.L. (owner)	C	N	NC	
1154		SHERIDAN	Colonial Revival		1950	Gallagher, Wm. H. (owner)	C	N	C	
1166		SHERIDAN	Under construction		2001	Gallagher, Wm. H. (owner)	NC	N	NC	
1169		SHERIDAN	Italian Renaissance Revival: Gate House		c. 1910	Mayo, Ernest	S	N	C	IHSS

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1175		SHERIDAN	Italian Renaissance Revival		c. 1910	Mayo, Ernest	C	N	NC	
1180		SHERIDAN	Minimal Traditional		c. 1955		NC	N	NC	
1200		SHERIDAN	Ranch	Contemporary	1953	Goodman, Gene	NC	N	NC	
1210		SHERIDAN	Ranch	Colonial Revival	1952		C	N	NC	
1220		SHERIDAN	Ranch	Colonial Revival	1949		C	N	C	
1232		SHERIDAN	Colonial Revival		1926	Zimmer & Huber	C	N	C	
1237		SHERIDAN	French Eclectic		1926	Adler, David	S	Y	C	IHSS, NR
1240		SHERIDAN	Colonial Revival		1926	Zimmer & Huber	C	N	C	
1249		SHERIDAN	French Eclectic		1926	Adler, David	S	Y	C	IHSS, Berger, Tour, NR
1260		SHERIDAN	Colonial Revival		1954	Gallagher, Wm. (owner)	NC	N	NC	
1268		SHERIDAN	Ranch		1951	Sherman & Daschen	C	N	C	
1316		SHERIDAN	Tudor Revival		1928	Schaffer, Arnold	C	N	C	IHSS
1330		SHERIDAN	Post-Modern		1980s		NC	N	NC	
1346		SHERIDAN	Colonial Revival	Craftsman	c. 1920		C	N	C	IHSS
1354		SHERIDAN	Craftsman		c. 1920		C	N	C	
1360		SHERIDAN	Split-Level		1954	DeBianco, A. J.	NC	N	NC	
1366		SHERIDAN	Split-Level		1963	Lederer, Greta, Inc.	NC	N	NC	
1370		SHERIDAN	Colonial Revival		1930	Harris Bros.	C	N	C	
1374		SHERIDAN	Colonial Revival		1923		S	N	C	IHSS
1380		SHERIDAN	Italian Renaissance Revival		c. 1920		C	N	C	
1394		SHERIDAN	Colonial Revival		c. 1920		S	N	C	IHSS

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1390		SHERIDAN	Colonial Revival		c. 1940		C	N	C	
1394		SHERIDAN	Colonial Revival		c.1925		C	N	C	
1402		SHERIDAN	Colonial Revival		1924	Cargonargie, Joe (owner)	C	N	C	
1408		SHERIDAN	Ranch	Colonial Revival	1953	Richman, Alvin	NC	N	NC	
1414		SHERIDAN	Neo-Traditional		1990s		NC	N	NC	
1420		SHERIDAN	Split-Level		1958	Shayman and Salk	NC	N	NC	
1428		SHERIDAN	Italian Renaissance Revival		1927		S	N	C	IHSS
1440		SHERIDAN	Tudor Revival		1896		S	N	C	IHSS
1448		SHERIDAN	Colonial Revival		1927		S	N	C	IHSS
1456		SHERIDAN	Ranch	Colonial Revival	1950	Kennedy, E. I.	C	N	C	
1470		SHERIDAN	Ranch		1954	Glenview Realty	NC	N	NC	
1486		SHERIDAN	Split-Level		1953	Epstein, David (owner)	NC	N	NC	
1492		SHERIDAN	Neo-Traditional		1990s	Epstein, David (owner)	NC	N	NC	
1498		SHERIDAN	Dutch Colonial Revival		1910	Seyfarth, Robert E.	S	Y	C	
1502		SHERIDAN	Tudor Revival		c. 1923	Seyfarth, Robert E.	S	N	C	IHSS
1506		SHERIDAN	Colonial Revival		c. 1925	Seyfarth, Robert E.	C	N	C	
1512		SHERIDAN	Craftsman		c. 1915		S	N	C	IHSS
1520		SHERIDAN	Cross Form		c. 1890		C	N	C	
1524		SHERIDAN	Split-Level		1955	Allstate Const.	NC	N	NC	
1526		SHERIDAN	Contemporary		1960s		NC	N	NC	
1528		SHERIDAN	Raised Ranch		1956	Ariano, Joseph	NC	N	NC	

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1532		SHERIDAN	Ranch	Contemporary	1956	Ariano, Joseph	NC	N	NC	
1534		SHERIDAN	Ranch	Contemporary	1956	Ariano, Joseph	NC	N	NC	
1538		SHERIDAN	Dutch Colonial Revival		c. 1925		C	N	C	
1540		SHERIDAN	Colonial Revival		c. 1925		C	N	C	
1544		SHERIDAN	Colonial Revival		c. 1940		C	N	C	
723-733		ST JOHNS	Two-Part Commercial Block	Tudor Revival	1928	Gatterdam, Fred	S	N	C	
735		ST JOHNS	International Style		1961		S	N	NC	
741-751		ST JOHNS	International Style		1954	Markel, Charles	NC	N	NC	
755-761		ST JOHNS	International Style		1954	Markel, Charles	NC	N	NC	
765-771		ST JOHNS	International Style		1954	Markel, Charles	NC	N	NC	
777		ST JOHNS	Split-Level		1960	Balaban, Morten	NC	N	NC	
801		ST JOHNS	Bungalow		c. 1925		C	N	C	
811		ST JOHNS	Split-Level		1962		NC	N	NC	
819		ST JOHNS	Bungalow		c. 1925		C	N	C	
829		ST JOHNS	Bungalow		1926		C	N	C	
835		ST JOHNS	Bungalow	Colonial Revival	1925		NC	N	NC	
841		ST JOHNS	Bungalow	Tudor Revival: Colonial Revival	1925		C	N	C	
861		ST JOHNS	Bungalow	Colonial Revival	1925		C	N	C	
869		ST JOHNS	Colonial Revival		1925		C	N	C	
881		ST JOHNS	Bungalow	Tudor Revival: Colonial Revival	1925		S	N	C	
887		ST JOHNS	Tudor Revival		1926		S	N	C	

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893		ST JOHNS	Spanish Colonial Revival		c. 1925		C	N	C	
905		ST JOHNS	Bungalow	Tudor Revival: Colonial Revival	1925		C	N	C	
911		ST JOHNS	Bungalow	Contemporary	1925		NC	N	NC	
939		ST JOHNS	Bungalow	Tudor Revival: Colonial Revival	1925		C	N	C	
941		ST JOHNS	Bungalow	Tudor Revival: Colonial Revival	1925		NC	N	NC	
951		ST JOHNS	Ranch	Colonial Revival	c. 1935		C	N	C	
959		ST JOHNS	Colonial Revival		c. 1925		S	N	C	
969		ST JOHNS	Bungalow	Colonial Revival	1925		C	N	C	
973		ST JOHNS	Bungalow	Tudor Revival: Colonial Revival	1925		C	N	C	
985		ST JOHNS	Late Prairie		1980s	Kupritz, Phil	S	N	NC	
1055		ST JOHNS	Park				NC	N	NC	
1145-1151		ST JOHNS	Tudor Revival		c. 1920		S	N	C	IHSS
1245		ST JOHNS	Tudor Revival		1924		C	N	C	
1251		ST JOHNS	Prairie School		1924	Van Bergen, John S.	C	N	C	
1265		ST JOHNS	Colonial Revival		c. 1920		C	N	C	
1267		ST JOHNS	No style		c. 1925		NC	N	NC	
1275		ST JOHNS	Bungalow		c. 1925		C	N	C	
1277		ST JOHNS	Colonial Revival		1925		C	N	C	
1285		ST JOHNS	Bungalow	Craftsman	c. 1920		C	N	C	
1293		ST JOHNS	American Foursquare		c. 1910		C	N	C	
1301		ST JOHNS	American Foursquare		c. 1910		C	N	C	

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1305		ST JOHNS	Craftsman		c. 1915		C	N	C	
1311		ST JOHNS	Colonial Revival		c. 1920		NC	N	C	
1319		ST JOHNS	Tudor Revival	Colonial Revival	c. 1920		C	N	C	
1325		ST JOHNS	Dutch Colonial Revival		c. 1920		C	N	C	
1333		ST JOHNS	Colonial Revival		c. 1920		C	N	C	
1337		ST JOHNS	Colonial Revival		c. 1925		C	N	C	
1345		ST JOHNS	Bungalow		c. 1925		C	N	C	
1351		ST JOHNS	Craftsman		c. 1915		C	N	C	
1355		ST JOHNS	Bungalow	Post-Modern	c. 1920		NC	N	C	
1359		ST JOHNS	Art Moderne		c. 1885		C	N	C	
1369		ST JOHNS	Minimal Traditional		1940		C	N	C	
1379		ST JOHNS	Minimal Traditional	Colonial Revival	1940		C	N	C	
1401		ST JOHNS	Italianate		c. 1880		S	N	C	IHSS
1415		ST JOHNS	Italianate		c. 1875		C	N	C	IHSS
1419		ST JOHNS	Neo-Traditional		1990s		NC	N	NC	
1421		ST JOHNS	Shed		1970s	Goldberg, James	NC	N	NC	
1425		ST JOHNS	Shed		1970s	Goldberg, James	NC	N	NC	
1427		ST JOHNS	Dutch Colonial Revival		1925		C	N	C	
1433		ST JOHNS	Colonial Revival		1924		C	N	C	
1437		ST JOHNS	Bungalow		c. 1915		C	N	C	
1445		ST JOHNS	Bungalow	Craftsman: Tudor Revival	c. 1920		C	N	C	
1449		ST JOHNS	Minimal Traditional	Colonial Revival	1947		C	N	C	
1455		ST JOHNS	Colonial Revival		c. 1925		C	N	C	

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1461		ST JOHNS	Split Level		1958	Mazzetta, Al	NC	N	NC	
1469		ST JOHNS	American Foursquare		c. 1905		C	N	C	
1475		ST JOHNS	Colonial Revival		1924		C	N	C	
1485		ST JOHNS	Ranch		1954	Conte, R. N.	NC	N	NC	
1491		ST JOHNS	Colonial Revival		c. 1925		C	N	C	
1503		ST JOHNS	Dutch Colonial Revival		1940		C	N	C	
948		WADE	Neo-Traditional		1980s		NC	N	NC	
949		WADE	Colonial Revival		1924		C	N	C	
956		WADE	L-Form		c. 1895		C	N	C	
957		WADE	Craftsman	Colonial Revival	1925		C	N	C	
969		WADE	Ranch	Late Prairie	c. 1955		NC	N	NC	
971		WADE	Gable Front Cottage		c. 1900		NC	N	C	
985		WADE	Neo-Traditional		1980s		NC	N	NC	
999		WADE	Craftsman		c. 1920		C	N	C	
1000		WADE	Tudor Revival		1927		S	N	C	
1001		WADE	No style		1955	Jones & Duncan	C	N	C	
1005		WADE	Craftsman		c. 1915		C	N	C	IHSS
1010		WADE	Colonial Revival		c. 1920		C	N	C	IHSS
1033		WADE	Neo-Traditional		1990s		NC	N	NC	
1045		WADE	Contemporary		2001		NC	N	NC	
1050		WADE	L-Form	Prairie	c. 1890		S	N	C	Hackl
1051		WADE	Colonial Revival		1941		C	N	C	
1092		WADE	Dutch Colonial Revival		c. 1920		C	N	C	

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1104		WADE	Colonial Revival		1925		C	N	C	IHSS
1105		WADE	Side Gable	Craftsman	c. 1920		C	N	C	
1116		WADE	Neo-Traditional		1990s		NC	N	NC	
1123		WADE	Colonial Revival		c. 1920		C	N	C	IHSS
1124		WADE	Ranch	Contemporary	1952	Lunardi, Bruno	NC	N	NC	
1134		WADE	Dutch Colonial Revival		c. 1920		C	N	C	
1141		WADE	Under construction		2001		NC	N	NC	
1164		WADE	Dutch Colonial Revival		1926		C	N	C	
1166		WADE	Tudor Revival		1939	Larson, Emil L.	S	N	C	
1168		WADE	Colonial Revival		c. 1940		C	N	C	
1169		WADE	Craftsman		1927		C	N	C	
1171		WADE	Side Gable		c. 1920		NC	N	C	
1172		WADE	Colonial Revival		1925		C	N	C	
1173		WADE	Split-Level	Contemporary	1944	Fitch, Schiller, & Frank	C	N	C	
1174		WADE	Tudor Revival		1925		C	N	C	
1175		WADE	Split-Level		1957	Fitch, Schiller, & Frank	NC	N	NC	
1177		WADE	Colonial Revival		1940		C	N	C	
1178		WADE	Tudor Revival		1925		S	N	C	
1179		WADE	International Style	Late Prairie	1959	Comm, Comm & Moses	S	N	C	
1180		WADE	Colonial Revival		1939		C	N	C	
1181		WADE	Ranch		c. 1955		NC	N	NC	

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1184		WADE	Prairie School	Craftsman	1927	Van Bergen, J. S.	S	N	C	
1187		WADE	Ranch		1955		C	N	C	
953		WILDWOOD	Tudor Revival		1926		C	N	C	
955		WILDWOOD	Colonial Revival		1939		C	N	C	
966		WILDWOOD	Ranch	Colonial Revival	1965		NC	N	NC	
969		WILDWOOD	Colonial Revival		1936	Coyle, J. E.	C	N	C	
974		WILDWOOD	Colonial Revival		1931	Zook, R. H.	S	N	C	
975		WILDWOOD	Colonial Revival		1948	Forsyth, Malcolm	C	N	C	
990		WILDWOOD	French Eclectic		c. 1940		C	N	C	
991		WILDWOOD	Tudor Revival		1928		S	N	C	IHSS
1000		WILDWOOD	Colonial Revival		1945	Schreiber, Arthur H.	C	N	C	
1001		WILDWOOD	Spanish Colonial Revival		1926	Mann, William D.	S	N	C	IHSS