

Appendix H – Survey Forms: Uptown Community Area



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4100 N. Marine Drive
SURVEY ID UP04

NAME

4100 N. Marine Drive

OTHER NAME(S)

N/A

STREET ADDRESS

4100 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-304-037-0000

YEAR BUILT SOURCE

1957-1959 *Chicago Daily Tribune*

DESIGNER/BUILDER

Solomon-Cordwell & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The 4100 N. Marine Drive building is a 186-unit Modernistic residential high-rise designed by L. R. Solomon and J. D. Cordwell & Associates Architects and completed in 1959. Located on the northwest corner of N. Marine Drive and W. Bittersweet Place, the 20-story tower is L-shaped in plan with the long arm of the L running east-west, parallel to W. Bittersweet Place. The short arm of the L runs north-south on the building's west side. The building is constructed of reinforced concrete and accented with cream-colored brick along the tower and gray brick at the street level. The facades express a grid pattern through thin, vertical steel elements and horizontal spandrels, all painted blueish gray. Metal-framed vertical windows, each with an upper and lower light, are found throughout. A penthouse sits on the tower's flat roof, along the L's long arm.

A ground level glass-enclosed lobby is recessed at the east end of the building. Here, the tower cantilevers over a covered pass-through driveway. A series of tall, evenly-spaced load-bearing piers, clad in blue-gray granite, support the building over the driveway.

A revolving door marks the building's primary entryway, off the driveway. The entryway is set within a surround of tall glazed panels, which wrap around to the north and south sides of the building, defining the lobby area. Immediately above the ground level and below the upper residential stories, a belt of blue-gray, subtly textured concrete panels extends along the building's north, east, and west facades.



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On the N. Marine Drive-facing east facade, the building rises above its base of ground-level piers in a continuous grid of steel piers, concrete spandrels, and metal-framed windows, continuing all the way to the roofline. This grid is only broken by a stack of cantilevered balconies, clad in cream brick with thin metal rails, running up the northeast corner of the facade.

On the northwest side of the building, the long arm of the L intersects with the short arm at a right angle. On the east-facing facade of the short arm, a projecting garage-style entryway abutting the ground-level lot leads to an underground parking lot. Above ground level, the facade repeats the window grid pattern, with a column of balconies running up the facade's northeast corner.

The north facade of the building's long arm faces onto a small at-grade parking lot, which is accessible from N. Marine Drive. The covered driveway and lobby define the facade at the ground level. Above, the building rises in four distinguishable bays. The first bay repeats the window grid pattern from the east facade, nine windows across. The second bay is a single stack of cantilevered balconies, approximately four windows across. At the third bay, the facade projects forward. Each level is defined by a row of four steel-framed windows, slightly-off center to the left and set within a glazed cream colored brick surround. The fourth bay repeats the window grid pattern from the first (easternmost) bay.

The north facade of the short arm is composed primarily of cream colored brick. Each story features a row of operable, metal-framed windows, five across, offset towards the facade's east side.

The west (rear) façade, clad entirely in cream colored brick, features many metal windows with operable lower sashes. Towards the north end of the façade, the windows are arrayed in groups of four. To the south, a narrow stretch of wall is devoid of windows. Pairs of windows are found on each level at the south end of this façade.

The south facade is the building's longest elevation. At ground level, the facade is composed of groups of metal framed windows set within a wall clad with gray brick, set in a stacked bond. Glazed panels demarcate the lobby area toward the building's eastern end. The upper (residential) levels are divided into six distinct bays. The first bay, at the west end of the south facade, is a stack of cantilevered balconies. The second bay, clad with cream brick, features a row of four asymmetrically-placed windows at each level. The third bay repeats the grid pattern, with seven windows across. The fourth bay features projecting cantilevered balconies with vertical partitions. The fifth bay repeats the grid pattern, but this time it is eight windows across. The sixth bay mirrors the second, with the rows of windows offset to the right.

The building features modest landscaping along the property line, with trees and small shrubs in planters along W. Bittersweet Place and a small fenced-in lawn area with plantings along N. Marine Drive.

Historic photographs reveal that the building originally featured a striking contrast between dark and lightly-colored elements. While spandrels beneath many of the windows retain their original dark coloration, most of the surrounding surfaces have been painted blueish-gray to provide a similar tone. However, these areas were originally colored in a much lighter tone. Additionally, existing replacement windows with lower screen panels give a somewhat different appearance than the originals. These changes have diminished the building's integrity of design. Despite this, overall, 4100 N. Marine Drive



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retains good integrity today, as it possesses integrity of location, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

Completed in 1959, the high-rise at 4100 N. Marine Drive was developed in response to the dearth of high-quality middle-class housing during the post-WWII period. Architect Louis R. Solomon designed the 19-story structure to fully capitalize on its unobstructed views of the lakefront. Solomon, the project's developers, and many of the building's early tenants were prominent members of Chicago's North Side Jewish community.

In the 1950s, many Chicago developers had begun looking to the lakefront as a prime area for new residential development. High-rise buildings began springing up along the city's northeast side, and developers were attracted by a large market of middle- and upper-middle class Chicagoans who wanted to rent state-of-the-art apartments with modern amenities and lovely views of the lakefront. A real estate syndicate that included attorneys Leon Silvertrust and Joseph Fisher, and Fisher's wife Rose, and businessman David Malkov, began working on a project to construct the 4100 N. Marine Drive apartment tower in the mid-1950s. Leon Silvertrust (1898-1974) and David Malkov (1889-1987) were leading members of the nearby Jewish community. They both served on the board of directors for Anshe Emet Synagogue, located at 3751 N. Broadway, less than a mile from the building development. Silvertrust had served on the boards of the Chicago Council of the United Synagogue, Board of Jewish Education, and United Synagogues of America.

Construction was delayed for several reasons, including the need for a change in zoning to allow for high-rise construction, tax issues, and complaints presented by a local neighbor who feared that the project would strain the area's sewer system and cause traffic congestion. All of these concerns had been resolved by April of 1957, when architect Lou Solomon applied for a building permit for a 17-story structure for an estimated cost of \$4 million. Silvertrust soon received a variance to increase the building's volume and height, ultimately raising the tower several more stories. Groundbreaking began the last week of July, 1957, with L. R. Solomon and J. D. Cordwell & Associates as project architects, William Goodman as mechanical engineer, and the James Burton Company as contractor.

The leasing of 4100 N. Marine Drive began in May 1958. By the time the building's construction was completed on May 1, 1959 it had reached 100% occupancy. The high-rise included 34 five-room, two-bath apartments and 153 four-room apartments, with abundant closets and storage and underground parking for 119 cars. Many of the units featured separate dining spaces, private open terraces, broad glass areas in the living rooms, and unobstructed views of Lincoln Park and Lake Michigan. The apartments had many modern amenities, such as individually-controlled air conditioners, built-in gas stoves, double-door Westinghouse refrigerators, and gas-powered dryers in the laundry room. Apartments were sound insulated and serviced by high-speed, electrically-controlled passenger elevators. Monthly rentals ranged from \$150-\$210 for four-room apartments to \$270-\$315 for five-room apartments.

Many of the building's early tenants were prominent members of the Jewish community of Chicago's North Side. For example, among the occupants of the 1950s and 1960s were Mr. and Mrs. Harry M. Fisher, a circuit court judge and an honorary president of Hadassah, a women's Zionist organization,



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respectively; Mr. Abe Berliant and his wife Anna, who served as president of the Louise Waterman Wise women’s chapter of the American Jewish Congress; and Mr. Bernard T. Bluestein and his wife, who served as president of the Women’s League for Crippled Children and was also a major fundraiser for Weiss Hospital’s children’s orthopedic clinic. Many tenants through the 1960s and into the early 1970s were professionals who were involved in a variety of community and service-oriented social groups, both religious and secular.

The 4100 N. Marine Drive building went up at a time when high-rise apartments became extremely popular along the lakefront in Uptown and Lakeview. Nearby buildings include the 1951 Polo Tower, [UP07], 3950 N. Lake Shore Drive completed in 1956 [LV110], and the 1960 Lake Shore Condominiums [LV96]. All of these neighboring high-rises are now condominium structures. Today, 4100 N. Marine Drive is one of the area’s few buildings that continues to operate as rental apartments.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 4100 N. Marine Drive high-rise was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1959, the building provided middle-class North Siders with the opportunity to rent apartments with modern amenities, during the post-WWII period, when the population boomed and housing was in short supply. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criteria B. Designed by L.R. Solomon and J.D. Cordwell & Associates Architects, the building exemplifies Modernism with its strong verticality, geometric steel-and-concrete window grids, and contrasting light and dark color scheme. Thus, the building meets with Criterion C for listing on the NRHP. Although the original color scheme has been modified and replacement windows exist today, the building retains good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.



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NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 4100 N. Marine Drive



4100 N. Marine Drive, view looking southwest from N. Lake Shore Drive toward East and North façades

Photo 2 – 4100 N. Marine Drive



4100 N. Marine Drive, view looking south from N. Marine Drive toward North façade



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Photo 3 – 4100 N. Marine Drive



4100 N. Marine Drive, view looking west from N. Lake Shore Drive toward East façade



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Photo 4 – 4100 N. Marine Drive



4100 N. Marine Drive, view looking northwest from N. Lake Shore Drive toward South and East façades



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4100 N. Marine Drive
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Photo 5 – 4100 N. Marine Drive



4100 N. Marine Drive, view looking northeast from W. Bittersweet Place toward West and South façades



Historic Resources Survey

PROPERTY TYPE EDUCATION/ School
NRHP RECOMMENDATION Eligible

4140 N. Marine Drive
SURVEY ID UP05

NAME

Walt Disney Magnet Elementary School

OTHER NAME(S)

N/A

STREET ADDRESS

4140 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-304-015-0000

YEAR BUILT SOURCE

1971-1973 *Chicago Tribune*

DESIGNER/BUILDER

Perkins & Will (Morton Hartman, Partner-in-Charge)

STYLE

MODERN MOVEMENT

PROPERTY TYPE

EDUCATION/ School

FOUNDATION

Concrete

WALLS

Concrete, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

Completed in 1973, the Modernistic, concrete and glass Walt Disney Magnet School building sits just west of N. Marine Drive on an 11-acre site between W. Bittersweet Place and W. Gordon Terrace. The flat-roofed, 245,000-square-foot building comprises a series of essentially square masses that step back to the northwest from N. Marine Drive. The main body of the school (actually two interlocking masses – think a Venn diagram with squares in place of circles) rises three stories. An attached “Communication Arts Center” at the northwest end of the complex is a high single story, while a parking structure at the southwest end of the site lies partially below grade. All three components of the school are constructed of poured-in-place concrete, with the main classroom building featuring a “grid within a grid” – a distinctive sculptural concrete “cage” framing large expanses of windows.

The school’s primary (east) façade steps back to the northwest, following the diagonal of N. Marine Drive. The front portion of the main classroom building stands near the sidewalk and an adjacent plaza, on a concrete platform atop a sloped lawn. A concrete staircase leads to the school’s main entrance, which is located at the base of the recessed central bay. A horizontal metal awning shades the metal-framed double door. Above the awning, glazed panels sit within a metal framing grid that extends uninterrupted all the way to the top of the building. A horizontal concrete “cornice” runs just beneath the roofline.



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To the north and south of the recessed entry bay, the classroom block projects forward, with three bays on either side of the narrow central bay. Here, the concrete grid becomes more pronounced. The nearly white vertical and horizontal concrete elements project eastward, well beyond the plane of the dark metal grid that holds large panes of polycarbonate glazing. At the first-story level of the northernmost portion of the building, the glazed exterior wall is recessed even further, creating an open, raised plaza. A second concrete staircase leads up to this plaza; a third extends up to an auxiliary entrance in the southern group of bays.

Further south on N. Marine Drive is the enclosed parking structure, the lower portions of which lie below grade. Only a few feet of concrete wall, incised with horizontal banding, extends above the inclined lawn that separates the structure from the sidewalk. (Garage entrances are located along the depressed alley to the south and a staircase leads up to the parking structure's roof from the sidewalk-level plaza on the north.) Recessed behind (west of) the flat-roofed parking structure is the rest of the three-story main school building. The east façade of this part of the school mirrors the portion closer to N. Marine Drive, though it fronts onto the flat roof of the parking structure, rather than the sloping lawn and sidewalk.

The north, south, and west facades of the main school block generally follow the form and fenestration of the primary N. Marine Drive façade. Auxiliary entrances shaded by simple horizontal awnings are located within recessed bays on all facades, as well as at the points where the two main building masses intersect. (On the west façade of the west portion of the classroom building, the concrete cage is lacking the horizontal member between the second and third stories.)

At the northwest corner of the school complex, on the opposite side of the main school block from the parking structure is the Communication Arts Center. This single-story structure is nearly free-standing, but it is connected to the main block by an enclosed corridor. Not strictly square, it takes the form of a modified Greek cross. All of its facades are constructed primarily of rough-surfaced rectangular concrete panels. Recessed within wide central openings along the various facades are long walls of windows that rise about half the height of the building. Four entrances are positioned at the intersections of the cross's arms. A concrete and metal bridge connects the second story of the classroom building to the rooftop of the Communication Arts Center, which features an octagonal area that was once a recreational space.

Just to the north of the Communication Arts Center is a concrete and grass amphitheater with hexagonal elements that echo the obtuse angles of the octagonal rooftop play area. Just to the south of the amphitheater is a large playground. Low walls around the playground equipment include the angled corners found in the amphitheater. An athletic field and a parking lot are located on the west side of the large Disney School site.

Today, the Disney Magnet Elementary School strongly conveys its historic character. Possessing integrity of location, design, setting, materials, workmanship, feeling, and association, the property retains excellent integrity overall.



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PROPERTY TYPE EDUCATION/ School
NRHP RECOMMENDATION Eligible

4140 N. Marine Drive
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HISTORY/DEVELOPMENT

Completed in 1973, the Walt Disney Magnet School was built to provide a new type of learning environment to an integrated population of Chicago students. Significant social changes throughout the city and a major political upheaval within the Chicago Public Schools resulted in a plan to develop a series of new “magnet schools.” With a student body that would represent the city’s diversity, these experimental facilities were designed to allow for progressive educational programming. The Disney Magnet School was the first of these pioneering schools. Architects Perkins & Will designed the modern structure with a series of masses and floor plans that promoted a variety of educational opportunities. With a bold exterior appearance, the glassy concrete building provided students and faculty fine views of Lincoln Park and the lakefront.

During the mid-1960s, the Chicago Board of Education was struggling to provide students with a good education in the face of systemic problems. By this time, the city was experiencing tremendous racial shifts, and Superintendent Benjamin Willis had become well known for his refusal to integrate the Chicago Public Schools. The obvious inequality drew vocal protests. After years of heated controversy, Willis finally resigned in mid-1966.

In the midst of this turmoil, the Board of Education, under the new leadership of Superintendent James Redmond, sought a way to turn the tide. In mid-1967, Redmond released a plan, based in part on the earlier suggestions of the Chicago Urban League and others, to develop eight to ten large experimental schools that would offer the latest in quality educational programming to diverse cross-sections of students drawn from wide geographic areas of the city. The plan called for building these new schools outside existing neighborhoods, on new peninsular campuses constructed on landfill in Lake Michigan. The Board of Education approved the Redmond plan “in principle,” then voted to fund a less expensive, scaled-back version the following year. Under this revised plan, the Board of Education would open six “magnet” schools on large sites scattered across Chicago. These new public schools would offer innovative educational programming that would draw students – both black and white – from broad areas of the city.

The first of these magnet schools would be the Walt Disney Elementary School on the North Side. Although it would be several years before a new fully operational school would be ready, in mid-1969, under the direction of the principal, Dr. Lorraine M. LaVigne, a Disney Magnet pilot program opened in the former U.S. Marine Hospital at 4141 N. Clarendon Avenue. The Marine Hospital, a lakefront landmark since just after the Civil War, was being shut down, and the Federal government offered its 11-acre site to the City for one dollar. (The property had been promised to the City Colleges of Chicago, but a new deal was brokered.) Initially, 60 racially and economically diverse pre-schoolers attended classes in the temporary quarters.

To design the permanent Disney Magnet Elementary School, the Board of Education and the Public Building Commission hired the Chicago architectural firm of Perkins & Will, already widely respected for its educational designs. Lawrence Perkins (1907-1997) was the son of noted Prairie style architect Dwight H. Perkins (1867-1941), who had served as Architect to the Board of Education from 1905 to 1910. The younger Perkins had obtained his Bachelor of Architecture degree from Cornell University in



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1931. He and fellow Cornell graduate Philip Will, Jr. (1906-1985), a native of Rochester, New York, formed a partnership in 1935. The following year, they added a third partner, Todd Wheeler (1906-1987), a Wilmette native who had received a Bachelor of Architectural Engineering in 1929 from the University of Illinois.

After initially designing houses on Chicago's North Shore, Perkins, Wheeler & Will got its big break in 1938, teaming with Eliel Saarinen to design the award-winning Crow Island School in Winnetka. (Wheeler went off on his own in 1941, and though he returned in 1957, the firm's name permanently shifted to Perkins & Will.) The firm's educational practice quickly took off, and its staff grew to 50 people by 1950. Barely two years later, the *Chicago Tribune* reported that Perkins & Will had already designed "65 schools in Illinois alone and many in other states." When Chicago Public Schools began its building program of the late 1950s and early 1960s, Perkins & Will was among several firms hired to design the schools. The firm's early CPS commissions included the Chicago Teachers' College (5500 N. St. Louis Avenue, now part of Northeastern Illinois University) and Richard E. Byrd Elementary (363 W. Hill Street, now St. Joseph-Immaculate Conception School), both completed in 1960, and the 1963 Anthony Overton Elementary School (221 E. 49th Street), a rare new school in an African-American neighborhood.

A decade later, the Walt Disney Magnet Elementary School afforded Perkins & Will the opportunity to design a very different type of school building, one which would accommodate new, more individualized educational approaches and could be used as a testing ground for the magnet school concept. The innovative Disney Magnet School would be, according to the firm's partner-in-charge Morton Hartman (1923-2017), a "labor of love." Hartman, a native Chicagoan with a 1948 degree in Architectural Engineering from the University of Illinois, had joined Perkins & Will in 1950, and soon became active in the leadership of the Chicago Chapter of the AIA, serving as its president in 1968.

Construction of the Disney Magnet School began in early 1971. The modern school, with its classroom building, Communication Arts Center, and parking structure, would cover six of the lakefront site's 11 acres. The figure-eight-shaped classroom building rose three levels, each devoted to a different age group. At the center of each level was a faculty planning area. This was surrounded by three, 8,000-square-foot "pods" or open classrooms that could hold 200 students each. Each floor also featured its own multi-use dining area, gymnasium, administrative area, and teacher training space. Shared facilities – science and math labs, a "multi-media library," art and music rooms, and a health service facility – were scattered throughout the classroom building.

The expansive classroom spaces were meant to provide educational flexibility, so that students could work independently, or in small groups, depending on the situation. According to an early promotional brochure, the open plan would allow teachers "to variably group children so that every consideration [could be] given to the particular capacity of the child" and "individual strengths and weaknesses [could be] utilized in the development of individual programs." Each of the classroom pods had two walls of floor-to-ceiling windows, many of which afforded views of Lincoln Park and Lake Michigan beyond. These walls of windows, said *Inland Architect*, constituted "a physical corollary to the rich, unrestrictive environment provided by the educational approach."



Historic Resources Survey

PROPERTY TYPE

EDUCATION/ School

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NRHP RECOMMENDATION

Eligible

SURVEY ID

UP05

The Communication Arts Center, an open-plan, single-story structure – “one acre under one roof” – could accommodate up to 600 people at time. Another highly flexible space, the promotional brochure described this building as “a setting conducive to expression via speech, drama, television, radio, music, and art.” The center was intended for use not only by students of Disney Magnet, but also for members of the community and pupils of other schools. (By 1976, 4,000 CPS students were being bussed in from other schools to participate in arts education for several weeks at a time.) An adjacent open-air amphitheater provided a venue for outdoor arts programming. Both the Communication Arts Center and the below-grade parking structure featured rooftop playgrounds for outdoor recreation.

The new Disney Magnet School opened in September of 1973, welcoming 1,060 students to what the *Chicago Tribune* explained was a “non-graded elementary school for three- to thirteen-year-olds.” The racially and economically diverse student body had been chosen from 3,000 applicants from a wide swath of the City. These students were selected through a computerized lottery system that applied the following racial proportions: 45% white, 30% African-American, 19% Hispanic, and 9% Asian-American and Native-American. Nearly all were bused in. The fortunate students able to attend Disney School students benefited from significantly higher per-student spending than pupils at typical CPS schools.

The school was quickly deemed a success. In the fall of 1975, the *Chicago Defender* asked the question: “Do quotas work?” The answer: “At Disney they do.” By then the school had 1,800 pupils, and the *Defender* noted that Disney Magnet had had 5,000 applicants for 200 open spots. “Almost all” were bussed in, and 40% received subsidized hot lunches. Two years later, the *Chicago Tribune* echoed the praise in an article entitled “Magnet Schools Garner Plaudits,” noting that, while other cities were implementing the magnet school concept, few were constructing new buildings dedicated solely to that use. In Chicago, the success of Disney Magnet Elementary led the opening of Whitney Young Magnet High School, another innovative building designed by Perkins & Will, in 1975.

The reviews were not all glowing, however. About the same time, the *Tribune* expressed some concern that Disney Magnet School cost “2-1/2 times the average spent [per student] in a neighborhood school,” yet a Board of Education study showed that Disney Magnet pupils “do no better in reading and math than children who applied but were not admitted.” In September of 1981, the *Tribune* even proclaimed that “The Magnetism is Gone,” after budget cuts threatened programming and racial quotas changed. Supporters of Disney Magnet School warned that the cuts would “emasculate...the special programs that made it a model for quality, integrated education.” Moreover, the revised quota system meant that 75 white students who had been accepted in the spring were told they could not attend the Disney School that fall.

Notwithstanding those setbacks, Walt Disney Elementary has continued to thrive, and the magnet school concept has become widespread in Chicago. (There are now 38 magnet elementary schools in Chicago, as well as a number of magnet high schools.) And the Disney Magnet School itself has even been “franchised” as Disney II Magnet, with an elementary school branch at 3815 N. Kedvale Avenue, opened in 2008, and a high school branch at 3900 N. Lawndale Avenue.

As did Disney Magnet itself, Perkins & Will continued to thrive. Over the years, acclaim for the firm continued to spread, and it has since become a world leader in architecture, employing 2,200



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architectural professionals in 20 offices across the globe. Now known for a wide range of commercial and institutional projects, Perkins & Will’s recent designs in Chicago include The Admiral at the Lake, a high-rise senior housing complex at 827 N. Foster Avenue [UP44], completed in 2012.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Disney Magnet Elementary School at 4140 N. Marine Drive was evaluated for significance under National Register of Historic Places criteria A, B and C. Completed in 1973, the Disney Magnet School was developed to provide a diverse population of students with outstanding educational opportunities in an innovative setting, while encouraging the voluntary desegregation of Chicago’s schools. As such, the Disney School meets with Criterion A. The structure is not associated with specific individuals who have made substantial contributions to history, and thus the property is not eligible for listing under Criterion B. The Disney Magnet School is an example of a Modern concrete and glass school building designed by the respected architectural firm of Perkins & Will. With its flexible, modular classrooms and Communications Arts Center, the building embodies distinctive characteristics of a type, style, and period and is thus eligible for listing under Criterion C. The property possesses excellent integrity.

NRHP RECOMMENDATION

Possessing architectural significance, substantial significance to the community, and excellent integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE EDUCATION/ School
NRHP RECOMMENDATION Eligible

4140 N. Marine Drive
SURVEY ID UP05

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Historic Resources Survey

PROPERTY TYPE EDUCATION/ School
NRHP RECOMMENDATION Eligible

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SURVEY ID UP05

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Photo 1 – 4140 N. Marine Drive



4140 N. Marine Drive, panorama view looking northwest from N. Marine Drive toward East façade

Photo 2 – 4140 N. Marine Drive



4140 N. Marine Drive, panorama view looking northwest from N. Lake Shore Drive toward South and East façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

NAME

Waterford

OTHER NAME(S)

N/A

STREET ADDRESS

4170 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-304-039-1001 through 14-16-304-039-1252

YEAR BUILT SOURCE

1972-1973 *Chicago Tribune*

DESIGNER/BUILDER

Campbell & Macsai

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Brick, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

The Waterford, at 4170 N. Marine Drive, is a 25-story, concrete-framed apartment building. The long, narrow structure is essentially rectangular in plan. Large expanses of floor-to-ceiling windows are set into its zig-zagging red brick walls, with subtle shaping provided by shallow projecting angled bays that run the full height of the building on the long north and south facades. The tower rises from a two-story-tall brick podium that extends south and west of the residential floors, concealing a parking deck. Extra height and wall area on the tower's 23rd story provide visual balance to the weight of the podium. A large white penthouse on the roof is visible from across N. Lake Shore Drive. Given its lakefront site and its strong visibility from multiple angles, the building has a commanding presence on its corner lot.

The structure's entrance is on the short east facade, facing N. Marine Drive. A circular drive swings past a pair of deep white overhangs that serve as an awning over the building's entranceway. The mass of these overhangs is subdivided by thin brick walls that are carried to the ground from the upper, residential floors. The overhangs have additional support from pairs of thin, white columns that are similar to those that subdivide the bays on the upper floors of this facade. A pair of glass doors with tall glass sidelights and a tall glass transom lead into the lobby.

The 21 residential stories of the east façade are divided into two bays. Each bay is further subdivided into three sections by round, white columns set back from the main façade. The bays feature floor-to-



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

ceiling windows and shallow balconies with thin floor plates. A deep white cornice that conceals mechanicals separates the top residential story from the common areas on the top floor.

The east façade of the two-story enclosed parking ramp stands just south of the main tower block and podium. The parking structure extends westward along the tower's south façade then wraps around the west facade.

The prominent south façade has twelve bays. The podium/parking lot wall on this façade is an unbroken line of red brick. On the upper floors, areas of flat wall alternate with shallow projecting angled bays containing floor-to-ceiling windows. The balconies, like those throughout the building, extend across the entire façade. On this long façade, the balconies follow the angled contours of the bays, creating a strong rhythm. The balconies' light color and thin edges contrast sharply with the brick walls. Round, white columns provide structural support and visual accents at the interior corners of the bays. The top story, which contains multiple common areas, is differentiated from the residential floors by its wall and window treatment: this story is primarily red brick wall, with small windows contained only within the projecting bays.

The west façade comprises solid brick panels set within the concrete frame. A wide, center bay projects from the main body of the building.

The north façade is similar to the south, but the shape of the angled bays is carried down into the brickwork of the first floor podium. Two service doors open onto a raised parking area that runs the length of the north façade on W. Gordon Terrace. There are almost no windows on the top story on this side of the building.

The building at 4170 N. Marine Drive is a fine composition, taking full advantage of its long corner lot and views of the lake. Architects Campbell & Macsai created a seemingly elegant composition that cleverly combines the familiar red brick with plenty of modern glass and expansive angled balconies.

The Waterford possesses excellent integrity, with new windows and balcony railings being the only change to the original building. As these seem to follow the appearance of the original, the building retains all seven aspects—integrity of location, design, setting, workmanship, materials, feeling, and association.

HISTORY/DEVELOPMENT

Designed by Wendell Campbell & John Macsai, the Waterford, at 4170 N. Marine Drive, was built in 1973. Although both architects had long and distinguished careers, Campbell and Macsai joined forces for just a few years, from 1970 to 1975. Both men were interested in housing and the social impact of architecture. The quality of The Waterford's overall design and detailing are a testament to the strength of Campbell & Macsai's brief partnership. With bands of balconies and floor-to-ceiling windows that stretch across its north, east, and south facades, the stylish high-rise provides magnificent views of the north lakefront from every unit.

During the 1960s and early 1970s, Chicago was booming. The city was rapidly densifying in all of the neighborhoods closest to the lakeshore. Builders were buying vacant lots and older, single-family homes or low-rise apartment buildings and replacing them with multi-story, elevated and air-conditioned



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

condominium buildings, often with integrated parking decks. The size of these high-rises and the economics of construction led to some banal, rectangular structures. But Macsai, no matter which partner he was working with, was able to produce numerous large-scale apartment complexes that offered both visual variety, quality materials, and appealing floor plans. He had a good eye and a strong sense of what type of floor plan and which amenities made for the best housing. While working on the Waterford, he was teaching a course on housing at the University of Illinois at Chicago and writing *Housing*, a book that would become “the bible on multi-family housing.”

Campbell & Macsai designed the Waterford for Dunbar Builders, a prolific Chicago development company that built dozens of residential buildings including some of the earliest condominiums in the Midwest. The building’s developer, Chicagoan Herbert Rosenthal (1922-2013) was the son of Russian Jewish immigrants. After attending the University of Illinois and serving in the army during WWII, Rosenthal inherited his family’s small real estate business and expanded it into the Dunbar Builders Corporation. According to an article entitled “Condominiums in Edgewater,” in 1963, Rosenthal’s company built the first condominium in Chicago. Called the Fountain View, this low-rise was erected on N. Ridge Avenue just south of W. Devon Avenue (outside of APE). Within the next few years, Dunbar Builders had erected several condominiums on N. Sheridan Road.

In 1972, when Dunbar announced plans for the Waterford in 1972, the *Chicago Tribune* described Herbert Rosenthal as “the nation’s pioneer condominium developer.” By this time, several condominium buildings had been erected overlooking Lincoln Park and the lake, but this was still early in the trend. Touting the building’s location, Rosenthal said the “Waterford will give residents a sense of living in the country,” and that they would have “only a short walk to the park’s nine-hole golf course, tennis courts,...harbors and beaches.”

The Waterford’s 252 luxury units, 12 to a floor, were designed to cater to upscale buyers. All of the units had a long balcony and a window bay angled to capture views of the lake. This was the first building where Dunbar included a washer and dryer in each unit. Common amenities were located on the lower levels as well as on the top story and the roof: they included a pool, a pub, separate card rooms for men and women, a health club, a laundry room, and a reception room.

Five models (all named after English rivers): two one-bedroom, two two-bedroom, and a three-bedroom help promote the new building. The press coverage for the Waterford was extensive. Opportunities to see a fully furnished model unit were well publicized in newspapers. Dunbar’s sales and promotional campaign continued in January of 1973 with a “Lesson in High-Rise Living” event held in conjunction with Burlington Industries Home Products Group. The sales office and model unit were originally in a pavilion at another Dunbar condominium building, the Malibu East at 6033 Sheridan Road (also designed by Macsai). The model was furnished by Burlington, with fabrics by then-well-known designer Vera. Rosenthal and other Dunbar executives were so eager to sell that they allowed buyers to purchase a unit at their nearby Malibu East building and then transfer ownership to the Waterford when construction was complete. With a 10% down payment, Dunbar sold 63 units in the first month after sales opened. By June of 1973 the firm had sold 65% of the units in the building.

The buyers for the condominiums at the Waterford were split evenly between singles and couples. Singles, including women, were a growing segment of the market in the early 1970s. Their income was increasing and they were now earning enough money to become homeowners before getting married.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

The variety and number of units made the building attractive to a broad mix of Chicagoans, including doctors, small business owners, and Chicago policemen. During its early years, the Waterford's owners included at least a few prominent African Americans. In fact, a 1982 *Chicago Tribune* article described how a resident member of the city's "black social circuit" hosted such a successful Christmas party in the Waterford's "Penthouse" social room that 350 people were expected, but 1,500 showed up.

The Waterford is not only a well-appointed Uptown luxury condominium building, but also a distinguished example of Modernism. Campbell & Macsai's warm red brick high-rise with soaring bay windows and elongated front pillars is an elegant though somewhat understated building. Its corner location with Disney Magnet School's playground on its south side gives the structure visual prominence, making its fine details all the more noticeable.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Waterford at 4170 N. Marine Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an early luxury condominium in Uptown, the building meets with Criterion A. The property is not associated with any figures who made substantial contributions to history, and thus, it does not qualify for listing under Criterion B. The high-rise is a fine example of the work of acclaimed architects Campbell & Macsai. With its angled bays, warm red brick facades, and long, thin balconies, the building meets with Criterion C. The Waterford possesses excellent integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well substantial importance to the history of the Uptown community and excellent integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

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Photo 1 – 4170 N. Marine Drive



4170 N. Marine Drive, view looking southwest from N. Lake Shore Drive toward East and North façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

Photo 2 – 4170 N. Marine Drive



4170 N. Marine Drive, view looking west from N. Lake Shore Drive toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4170 N. Marine Drive
SURVEY ID UP06

Photo 3 – 4170 N. Marine Drive



4170 N. Marine Drive, view looking northwest from N. Lake Shore Drive toward South and East façades

Photo 4 – 4170 N. Marine Drive



4170 N. Marine Drive, view looking southeast from W. Gordon Terrace toward North and West façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4180 N. Marine Drive
SURVEY ID UP07

NAME

The Polo

OTHER NAME(S)

Marine Terrace Apartments

STREET ADDRESS

4180 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-303-040-1001 through 14-16-303-040-1220

YEAR BUILT SOURCE

1951 *Chicago Daily Tribune*

DESIGNER/BUILDER

Monroe Bengt Bowman

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Brick, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

The building at 4180 N. Marine Drive is a 189-unit, 16-story, concrete-framed high-rise. The building is essentially "L" shaped, with the longest façade fronting on W. Gordon Terrace. Originally known as the Marine Terrace Apartments, The Polo reflects the spare style of residential high-rises that became popular in Chicago after World War II. With simple proportions and minimal detailing, the building clearly conveys its function as a residential high-rise.

The long W. Gordon Terrace facade comprises six equal bays that are simply framed with pale concrete piers and spandrels. The piers are carried down to the ground. The entrance occupies an entire bay under a deep, rectangular cantilevered canopy. West of this canopy are floor-to-ceiling windows. An expanse of buff brick extends to the east of the entranceway. A deep buff brick band separates the entire first story from the upper portion of the façade. The upper stories feature repeated bands of five, dark, metal-framed windows with operable lower sashes. These, along with all of the other windows in the building, are replacement windows. As evidenced by a historic photograph, the original fenestration featured tripartite windows with somewhat lighter frames and operable middle sashes. The existing replacement windows do not entirely match the originals and air conditioning units extend out from some of them.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4180 N. Marine Drive
SURVEY ID UP07

The N. Marine Drive façade comprises three wide bays, as well as a fourth, very narrow, one at the far north end of the facade. The latter is set back, following the angle of the street. The wide bays feature the same bands of five dark-framed replacement windows, as on the W. Gordon Terrace façade, while the narrow bay is a windowless expanse of buff brick. The northernmost of the wide bays is open at ground level to permit access to a driveway and underground garage. There are deep buff brick bands above and below the first story of the wide bays.

The building's north façade has two parts: the narrow eastern end (L's short leg) and wider stretch to the west. The L's buff brick short leg is devoid of fenestration. The far east side of this bay recedes slightly. The west portion of the north façade, which is set well back from the N. Marine Drive block, echoes the details of the W. Gordon Terrace (south) façade.

Rising above the building's flat roof, a large white rectangular structure is visible only from across N. Lake Shore Drive.

The replacement windows and air-conditioning units have somewhat diminished the building's integrity of design. Despite this, the high-rise possesses good overall integrity as it retains integrity of location, setting, workmanship, materials, feeling, and association.

HISTORY/DEVELOPMENT

The Polo at 4180 N. Marine Drive is one of only a few remaining examples of the work of Monroe Bengt Bowman (1901-1984), a Chicago architect who made several important contributions to Modernism. Known originally as the Marine Terrace Apartments, the Polo reflects a Modern style that seems ahead of its time. With its clean lines, horizontal bands of windows, and visible concrete frame, the high-rise has a spare design that makes the most of its fine location across from Lincoln Park's Sidney Marovitz Golf Course, affording its residents magnificent lakefront views.

A 1924 graduate of the Armour Institute (IIT) Monroe B. Bowman went to work for Benjamin H. Marshall. At that time, Marshall was designing the glamorous cooperative at 209 N. Lake Shore Drive. After Monroe's younger brother Irving graduated from Armour in 1928, they both worked in the office of Holabird & Root. The brothers established their own practice in the summer of 1929. They managed to stay afloat during the Depression by selling a line of modern, tubular steel furniture, working on interiors for various clients, and participating in the design of Lathrop Homes as part of a team led by Tallmadge & Watson. Because of the poor business conditions, the Bowman brothers had time on their hands, much of which they spent researching new forms of construction. They were especially interested in the possibilities that steel and glass offered. They helped develop Thermopane glass as part of their work on thin-skinned buildings, and several of their forward-looking designs were published during this time. Because the Bowman brothers' work caught the eye of Philip Johnson, they were the only Chicago architects invited to exhibit in the 1932 *Modern Art: International Exhibition* at the Museum of Modern Art in New York. This exhibit introduced cutting-edge Modern architecture to the world.

In 1936, Irving Bowman left for West Virginia, where he had been offered steady work as Chief Architect for Union Carbide. Although Monroe Bowman briefly joined Irving in West Virginia, by 1938 he had returned to Chicago, where he decided to stay.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4180 N. Marine Drive
 SURVEY ID UP07

Bowman had a particular interest in industrial design. In 1946 Monroe partnered with A. M Brown to provide “site, design, construction, and financing for industrial plants, warehouses, and commercial buildings.” Like many architects during the first half of the 20th-century, Bowman got involved on the investment and development side as a way to generate more cash and more design work.

The James Burton Company erected the Marine Terrace Apartments at 4180 N. Marine Drive for Mandel Karlov of the Marine Gordon Building Corporation. The building’s \$1.9 million budget included FHA-backed financing. In keeping with Monroe Bowman’s very Modern sensibility, the original design for 4180 N. Marine Drive was far more dramatic, with black, recessed spandrels contrasting with pale concrete columns. This scheme was not fully realized, and Bowman’s final design featured a somewhat less dramatic building with a concrete frame. Despite this, Bowman succeeded in producing a forward-looking Modern building. In 1950, the Chicago Tribune noted that a “feature of the building will be its unusual amount of exterior glass.”

Completed in 1951, the structure was built primarily for singles and couples, with all but 15 of its 189 units being one-bedroom apartments. Its early residents, many of whom were Jewish, represented a variety of middle-class professions: a singer, a competitive chess player, the president of a small iron company, a script writer and a teacher and her husband, are representative. Of course, the building was not immune to scandal. In 1954 the police broke up a women’s poker ring that had been playing for twenty years in various locations. In 1973, a resident was wanted for preparing fraudulent tax returns with his partner. But mostly, with its good views and fine location, the building served as a home to many upstanding Chicagoans.

Ads for the building’s apartments in the 1980s and 1990s continued to tout its good location and the updates done to the units. Marine Drive Apartments eventually was converted to condominiums and became The Polo.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 4180 N. Marine Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an example of a post-WW II high-rise spurred by FHA financing opportunities and erected to address the city’s intense need for good middle-class housing, the building meets with Criterion A. The property is not associated with any important historical figures, so it is not eligible under Criterion B. As a rare example of the work of Monroe Bowman, an important early



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4180 N. Marine Drive
SURVEY ID UP07

Modernist, and a fine Modern high-rise, the property qualifies for the National Register under Criterion C. Although the windows have been replaced, the building retains good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

SOURCES

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Photo 1 – 4180 N. Marine Drive



4180 N. Marine Drive, view looking west from N. Marine Drive toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4180 N. Marine Drive
SURVEY ID UP07

Photo 2 – 4180 N. Marine Drive



4180 N. Marine Drive, view looking southwest from N. Lake Shore Drive toward East and North façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4180 N. Marine Drive
SURVEY ID UP07

Photo 3 – 4180 N. Marine Drive



4180 N. Marine Drive, view looking northwest from W. Gordon Terrace toward South façade

Photo 4 – 4180 N. Marine Drive



4180 N. Marine Drive, view looking northwest from N. Lake Shore Drive toward South and East façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
SURVEY ID UP08

NAME

647-653 W. Buena Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

647-653 W. Buena Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-303-038-1001 through 14-16-303-038-1012

YEAR BUILT SOURCE

1915 Chicago Building Permit

DESIGNER/BUILDER

Thomas Bishop

STYLE

LATE 19TH AND 20TH CENTURY

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

REVIVALS

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Located at 647-653 W. Buena Avenue, this handsome brick apartment building rises three stories over a raised basement. It has a flat roof behind tall, decorative parapets. The building is essentially rectangular in plan with projections spaced at even intervals on the north facade, breaking up the block. The long façade faces north onto Buena Avenue and the shorter façade faces N. Marine Drive. With its dark red brick and simple, Classical Revival limestone ornament, this structure is a fine example of the kind of walk-up apartment buildings being erected throughout Chicago's North Side in the 1910s and early 1920s.

The structure is built right up to the sidewalk on W. Buena Avenue. A dark red brick is used throughout, and the windows are identically placed on each floor. The fourteen-bay north façade, while symmetrical, has many variations in depth, providing distinguishing elements for each residential unit. These variations accommodate sun porches, two entryways, stairwells and the windows of the apartment units. A variety of window types are found along this façade, including double-hungs, casements with divided lights, single-pane fixed windows, and glass block.

Each story of the north façade has a slightly different decorative scheme, but they all display some combination of limestone cornices, belt courses, corner blocks and molded window surrounds. The sun



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
SURVEY ID UP08

porches have the clearest Classical theme, with pilasters supporting a pediment with an anthemion ornament at the peak. The building parapet is tall, with shallow brickwork panels and more limestone ornament.

The east façade, facing N. Marine Dr., has four bays. The decoration on this façade is simpler but still includes limestone belt courses, corner blocks and window surrounds. All of the windows along this façade are double-hungs.

The south façade is of common brick and runs along a narrow gangway at the rear of the building. The west end of the building is attached by a party wall to a later apartment block.

Many of the windows across all facades have been updated with a variety of replacements including some filled with glass block. Although mismatched replacement windows have diminished the building's integrity of design to some degree, the property possesses integrity of location, setting, workmanship, materials, feeling, and association. Retaining its carefully-considered Classical Revival details and fine brickwork, 647-653 W. Buena Avenue is a handsome low-rise that conveys very good overall integrity.

HISTORY/DEVELOPMENT

The apartment block at 647-653 W. Buena Avenue is a fine example of the high quality, walk-up brick apartments that were being constructed throughout Chicago during the first quarter of the 20th century. Completed in 1915, the building's location at the southwest corner of N. Marine Drive and W. Buena Avenue afforded tenants beautiful views overlooking the lakefront. Developer Walter Small hired prolific architect Thomas Bishop to design the high-grade apartment building. The structure is one of hundreds of handsome residential and commercial structures that Thomas Bishop produced between the early 20th century up until the Depression on the city's South, West, and North sides, and in first-ring suburbs like Oak Park.

Thomas Bishop (1869-1956) was the son of builder William Bishop. He worked in the office of an architect after graduating from high school in 1884 and with several other architects during the 1890s. In 1898, he and his father formed a partnership, Bishop & Co. Although his father died in 1901, Thomas retained the firm's name. He eventually went into business with his own son (William H. Bishop), and they became investors as well as architects. The firm was prolific for the first three decades of the 20th century and continued to work even after construction resumed following World War II.

As a resident of the South Side, a neighborhood that blossomed following the 1893 World's Columbian Exhibition, Bishop was busy. The beginning of his career coincided with the start of apartment building construction in Chicago. Apartments were seen as the modern way to address the city's need for higher density housing, especially near expanding public transportation lines. By the 1910s Bishop had become known as an apartment building specialist, designing numerous walk-ups in the neighborhoods south of Jackson Park. He designed everything from the less-expensive "flats" all the way to a 12-story, \$2.5 million apartment hotel at Edgewater Beach. By 1926 he was in partnership with his son, with whom he was part-owner of the Mir-a-Mar Hotel in Woodlawn. He had frequent clients, like members of the Katzman family, but he also had many individual clients as well.

The work of Bishop & Co. was not confined to the South Side. At the same time as the city annexed areas south of Jackson Park (1889), it also annexed areas to the north, including Buena Park. Buena Park



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
SURVEY ID UP08

had existed as a suburban neighborhood of single-family houses since the Civil War. By the late 1880s the neighborhood's proximity to the lake on the east and streetcars on the west positioned it for rapid development. Additional public transportation was added in 1900 with the opening of the "rapid transit" elevated line. As Daniel Bluestone notes in his National Register nomination for Buena Park: "A wave of apartment buildings and tenants rolled into Buena Park, along the route of the new Elevated railroad." Handsome apartment buildings quickly began to fill the short and quiet, east-west streets. In 1910 and 1911, a series of three-story brick apartment buildings was built on the north side of Buena Avenue. The north side lots were twice the depth of those on the south side, creating the opportunity for very large apartment units. The south side lots, which were shallower and had the less-desirable northern exposure, were slower to sell.

By 1915 Walter Small, a South Side resident and perhaps someone that Bishop had already worked with, had purchased the southwest corner of N. Marine Drive and W. Buena Avenue, giving him 82' of street frontage. Thomas Bishop drew the plans and Small received a building permit in May of 1915. Construction was complete by early October of that year.

Small hired the Harper Brothers to erect his W. Buena Avenue building. The contracting firm appears continuously in the "Building Permits" listings in the *Chicago Daily Tribune* during the early 1900s, building everything from one-story stores to three-story brick apartment buildings. Many of these buildings are still standing and the masonry, in particular, is generally of very good quality.

The Harper Brothers constructed the building at 647-653 W. Buena Avenue building for an estimated cost of \$20,000. The structure was shallow in plan, so the units had a relatively compact footprint that was closer to square, rather than long and narrow. This enabled Bishop to create apartments without the typical "railroad" layout: a long, dark rear hallway leading to a series of bedrooms. A 1921 advertisement emphasizes "large, bright rooms, overlooking the lake; an apartment of the highest grade in an exceptionally desirable location."

The apartments must have had relatively few bedrooms, since couples and singles were the primary tenants. In 1928, Margaret S. Braun was living at 647 W. Buena Avenue. She was the estranged wife of Walter C. Braun, a successful Montgomery Ward Executive who had established his own auto equipment mail order business. Over the years the building housed businessmen, including the head of a pharmaceuticals firm, both older and younger couples and single women. The convenient and desirable location and the affordability of these smaller units kept a steady stream of tenants renting the apartments on the south side of Buena Avenue.

The apartment building at 647-653 W. Buena Avenue is a handsome example of the three-story walk-up, with its fine brick and limestone detailing and its symmetrical but varied façade. The building fits beautifully into the low-rise brick character of the east-west streets in the Buena Park Historic District.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
 SURVEY ID UP08

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 647-653 W. Buena Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. This apartment block is a fine example of the three-story brick walk-up apartment building that gave middle-class North Siders the opportunity to live near the lakefront in the 1910s, as Lake View began developing into one of the city’s most vibrant neighborhoods. Thus, the property meets with Criterion A. The building is not associated with any important historical figure so it is not eligible under Criterion B. As the structure is a good example of a type, period of construction, and as the work of Thomas Bishop, a noteworthy Chicago architect who produced many fine 20th apartment buildings, the property warrants listing under Criterion C. Though many windows have been replaced, the building retains very good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having very good integrity, the property warrants listing on the NRHP as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
SURVEY ID UP08

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
SURVEY ID UP08

Photo 1 – 647-653 W. Buena Avenue



647-653 W. Buena Avenue, view looking southwest from N. Lake Shore Drive toward East and North façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

647-653 W. Buena Avenue
SURVEY ID UP08

Photo 2 – 647-653 W. Buena Avenue



647-653 W. Buena Avenue, view looking west from N. Lake Shore Drive toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

NAME

4200 N. Marine Drive

OTHER NAME(S)

N/A

STREET ADDRESS

4200 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-302-030-1001 through 14-16-302-030-1064

YEAR BUILT SOURCE

1954-1955 *Chicago Daily Tribune*

DESIGNER/BUILDER

Louis Simon

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Completed in 1955, the Modernistic high-rise apartment building known as 4200 N. Marine Drive stands at the northwest corner of N. Marine Drive and W. Buena Avenue. The 11-story, 65-unit structure is essentially T-shaped in plan, with the irregular top of the T facing N. Marine Drive. Spare, yet handsome, the apartment building is clad in tan brick and minimally trimmed with limestone. The building's brick façades feature a variety of windows, groupings of which wrap around its prominent right-angle corners.

The primary N. Marine Drive (east) façade comprises two bays of unequal width. The narrower south bay stands closer to the sidewalk. The tan brick façade of this bay features a variety of windows – double-hungs, fixed panes, and sliders – in various sizes and combinations. All are accented with simple limestone sills, and all appear to be replacements. The double-hung windows at either end of this bay wrap around onto its south and north sides.

The wider north bay of the east façade recedes somewhat to follow the angle of N. Marine Drive. The apartment building's primary entrance is positioned at the south end of the limestone-clad base of the north bay. The doorway sits beneath a wide, projecting rectangular canopy supported by metal and glass walls. (Based on its materials and on drawings in an early building brochure, this entryway is a later replacement, the original entrance pavilion apparently having run parallel to, rather than perpendicular to, the north bay's limestone-clad base.) On the upper stories, the fenestration is similar to that of the



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

south bay, though the longer stretch of wall provides room for a few more double-hung windows on each level. At the top of the east façade, a slight horizontal recession in the brick and a flat limestone coping unite the two asymmetrical bays.

The longer W. Buena Avenue (south) façade extends westward. Like the east façade, it comprises two asymmetrical bays, the narrow east one forming the edge of the T-shaped building's top arm, and the much wider one to the west forming the side of the leg of the T. While the windows of the east bay follow a fenestration pattern similar to that of the east façade, those of the recessed west bay run in more or less continuous bands across the façade, interrupted only by unobtrusive brown brick mullions. Continuous limestone sills run beneath the west bay's windows, underscoring the building's horizontality.

The north façade of 4200 N. Marine Drive is very similar to the south façade, with a narrow, projecting east bay with prominent corner windows and a much wider west bay with long bands of windows. Adjoining the north façade's first story is a two-level parking structure, part of which lies below grade. (Drivers enter the two levels by means of ramps off N. Marine Drive.)

The building's non-public common brick west façade is windowless. Its grid-like exposed concrete floor plates and support columns provide a modest amount of architectural interest.

Overall, the 4200 N. Marine Drive building retains good integrity today. Though the original windows have been replaced, the overall horizontal effect of the fenestration has been maintained. Window replacements and modifications to the main entryway have diminished the building's integrity of design somewhat. Nevertheless, the structure retains integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

Ready for occupancy in 1955, the restrained Modern high-rise at 4200 N. Marine Drive was built to satisfy the pent-up demand for housing in post-WWII Chicago. The building's large park-side site was ripe for development in the mid-1950s, after remaining vacant for decades. The 11-story apartment building, afforded tenants with modern amenities and fine views of Lincoln Park and the lakefront. Louis I. Simon, a talented local architect and engineer, designed the structure. Simon himself, and many of the building's early tenants were prominent members of Chicago's Jewish community.

In 1915, when most of Chicago's Jews lived on the South and West Sides, a smaller Jewish community was emerging on the North side, in the Uptown community. At that time the Hampden Club, then the North Side's leading Jewish social organization, chose the site of Buena Avenue and the lakeshore to build its posh new Buena Shore Club. A decade later, the club decided to sell the building when it became clear that plans to enlarge Lincoln Park would eliminate the club's lake frontage. Late in the year, the *Chicago Tribune* reported that the organization had sold its clubhouse "to a corporation headed by Abe Goldstein," which intended to raze the structure and build a 16-story apartment building there. The Buena Shore clubhouse was soon gone, but the envisioned high-rise did not materialize.

By the mid-1950s, the booming post-war housing market finally spurred the development of this site. In July of 1954, both the *Chicago Daily News* and the *Chicago Daily Tribune* reported that an investment group represented by attorneys Teller, Levit & Silvertrust had secured a building permit for an 11-story,



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

65-unit apartment building at the northwest corner of Marine Drive and Buena Avenue. Managing agent Carl H. Borak, president of Standard Securities Management Corporation, worked with Charles B. Thompson of Baird and Warner to secure financing through Massachusetts Mutual Life Insurance Co. The James Burton Construction Company would erect the building.

To design the new apartment structure at N. Marine Drive and W. Buena Avenue, the investment group hired architect and structural engineer Louis I. Simon (1888-1965). Simon was from a Russian Jewish family that immigrated to Chicago during his childhood. He began his career as a draftsman for an electric company. After completing his studies at Armour Institute (now IIT), he was briefly affiliated with architect Nathaniel Koenigsberg in 1920. By 1922, Simon was working with Edward Steinborn, with whom he designed a variety of residential and commercial structures, including the eclectic Revival style Music Box Theater on Chicago's Southport Avenue, opened in 1929. In the early years of the Depression, Simon executed drawings for the highly unusual (and no longer extant) Egyptian Revival style "Kiosk Sphinx," a South Side "museum" housing the collections of Washington Porter II. After WWII, Simon supervised construction of the Steinborn-designed Joffe Annex to Temple Beth El in the Logan Square neighborhood and produced plans for the Rest Haven Convalescent Center, an affiliate of the Jewish Federation of Chicago. Simon's 1959 Holiday Lodge at 800 W. Lawrence Avenue [UP32] is now a Salvation Army shelter.

Simon's spare, Modern apartment building of 1955 "embrace[d] every desirable feature of modern architecture and construction," as an early promotional brochure put it. The structure included five- and six-room units, each with two bathrooms. The architect created apartments with "massive" windows running "the full width of all living and bedrooms to capture the beauty of the lake and park front views." "Designed for the ultimate in comfort and convenience," each unit offered an "electric kitchen," individually-controlled "air conditioning and humidity controlled heating," plenty of storage, and a reserved parking space in the adjacent garage. The building also featured a communal rooftop deck. Early rents ran from \$200 for lower-story, 5-room units to \$315 for upper-story, 6-room units.

As the developers had hoped, the desirable building filled quickly. In fact, according to a November, 1955 letter from Baird & Warner's Thompson, apartments had been renting as soon as they were ready for occupancy, even before the building was fully completed. Among the early residents were a number of Jewish North Siders. Tenants included Dr. William Smallberg, an instructor in surgery at the Chicago Medical College; banking vice president Milton J. Silverman, chairman of the American Zionist Council; Harry Silverstein, founder and president of Vaco Products; and Mr. and Mrs. Jack Moss, who were named 1963's "couple of the year" by the Austin Jewish Community Center and received the Israel's Year of Redemption Award "for their service to Israel and the Jewish community," according to the *Chicago Tribune*.

Attorney Leon Silvertrust (1897-1974), who had helped to represent the investment group behind the 4200 N. Marine Drive building, was also a resident. Additionally, Silvertrust was one of a small group of developers who built a nearby high-rise at 4100 N. Marine Drive [UP04]. Silvertrust and his wife, Mary, were active in Jewish organizations. According to the *Chicago Tribune*, Leon served as "president of Anshe Emet Synagog" and the "United Council of Chicago Synagog, National vice president of United Synagog of America, and director of the Board of Jewish Education."



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

The 4200 N. Marine Drive rental apartments had been converted to condominiums by the early 1970s. In 1974, the building was one of seven condominiums charged by Chicago Consumer Sales Department Commissioner Jane Byrne with deceptive marketing practices. In 1979, a two-bedroom, two-bathroom condominium in the high-rise, offered at \$76,000, was featured in the *Chicago Tribune's* "Festival of Homes." The structure remains a condominium complex today.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 4200 N. Marine Drive Building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an upscale apartment building overlooking Lincoln Park and offering stylish modern apartments to residents of the 1950s and beyond, many of them Jewish, the building meets with Criterion A. Several early tenants made important contributions to history. Early resident Leon Silvertrust, who was also one of the building's developers, played a prominent role in local and national Jewish organizations. Thus, the property meets with Criterion B. This spare, Modernistic apartment building is a fine example of the later work of Louis I. Simon, a talented but largely overlooked architect and structural engineer. As such, the structure meets with Criterion C. The building possesses good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4200 N. Marine Drive
SURVEY ID UP09

Photo 1 – 4200 N. Marine Drive



4200 N. Marine Drive, view looking southwest from N. Lake Shore Drive toward East and North façades

Photo 2 – 4200 N. Marine Drive



4200 N. Marine Drive, view looking west from N. Lake Shore Drive toward East façade

Photo 3 – 4200 N. Marine Drive



4200 N. Marine Drive, view looking northwest from N. Lake Shore Drive toward South and East façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Single Dwelling
NRHP RECOMMENDATION Eligible

4230 N. Marine Drive
SURVEY ID UP11

NAME

4230 N. Marine Drive

OTHER NAME(S)

Harry A. Levinson House

STREET ADDRESS

4230 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-301-032-0000

YEAR BUILT SOURCE

c.1945 *Chicago Daily Tribune*

DESIGNER/BUILDER

Unknown

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Single Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

This handsome mid-1940s Colonial Revival style house stands at the northwest corner of N. Marine Drive and W. Hutchinson Street. Asymmetrical in plan, the two-story, 18-room structure comprises several slightly offset building masses. Interconnected, hipped roofs top the building's residential spaces, while an attached, single-story garage and sunporch have flat roofs. Trimmed with limestone, the structure's facades – originally variegated red brick – are now painted white, and the shutters – originally painted white – are now black.

The long primary (east) façade faces N. Marine Drive. This façade is visually divided into two separate parts, with the southern portion projecting slightly further toward the street than the northern portion. The focal point of the southern mass is a large, projecting first-story bay. The openings of this three-sided bay are filled with windows divided into many square lights. A limestone sill runs beneath these windows. Capping the bay is a standing-seam-copper pent roof edged with eye-catching step flashing. At the second story, three six-over-six, double-hung windows are flanked by shutters. A hipped roof caps this building mass, and a wide chimney rises from behind the roof ridge.

The subtly-recessed northern part of the east façade is somewhat less symmetrical. At the south end of this recessed area is the house's main entrance, a red door flanked by white pilasters with a columned



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NRHP RECOMMENDATION Eligible

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and pedimented portico extending from it. Historic photographs reveal that the front entryway has been updated. The front door and pilasters are original, but the columned portico is a later addition. Just to the north of the doorway is an unusually narrow two-over-two divided-light, double-hung window. (This window originally had shutters.) At the north end of the first story, this portion of the building features a pair of four-over-four divided light windows flanked by shutters. A limestone sill and a keystone accent this pair of windows. On the second story, a single, six-over-six double-hung window with shutters is located on either end of the north mass. (The north one is directly above the front door.) A second, though interconnected, hipped roof caps this building mass.

Approximately equal in size, the north and south portions of the east façade are visually unified by several distinctive architectural elements. A slightly projecting row of soldier brick extends between the limestone sills of the second-story windows, creating a continuous band. (Additional horizontal brick elements – flush rows of header brick at every seventh course – are now largely obscured by white paint.) Immediately above the second-story windows, a wide fascia board runs across the entire façade. About midway along the long façade, a copper-roofed and weather-vane-capped square cupola sits atop the interlocking hipped roofs of the two building masses. Based on a historic photograph, it is clear that the cupola is not an original feature.

Two single-story “wings” sit back from the main mass at either end of the N. Marine Drive façade. At the south end, the east wall of the attached garage holds a single round, divided-light window set within a circle of brick. At the north end, another divided-light bay window – this one projecting northward – meets a single-story enclosed sun porch. The porch features French doors with divided lights. Its flat roof is ringed by a white railing. An adjacent chimney rises above it.

The short south façade faces W. Hutchinson Street. The east end of the façade comprises the south end of the south building mass including the one-story attached garage. On the two-story east side, the façade features two double-hung, divided-light windows on each story. Each window is flanked by shutters and accented with a limestone sill. Those on the first story also sit beneath a keystone. The south façade features the same horizontal detailing as does the east façade. The hipped roof here is enlivened by a half-round vent. The south façade of the adjacent attached garage – a modern convenience in a traditionally-styled house – holds a pair of retractable doors. A row of decorative brickwork stretches above the doorways. The garage is topped by a parapet wall with limestone copings. The parapet has several deep crenelated openings. Decorative metal grates span these spaces. Set well back from the parapet wall, the second story of the north building mass rises to enclose the garage’s rooftop deck.

At the opposite end of the home, the north façade rises two stories and features single, six-over-six divided-light, double-hung windows. As on the other facades, the windows are trimmed with limestone sills and painted shutters. The sole double-hung window on the first story is also marked by a keystone. Just to the west of this window is the angled bay and projecting glassed-in porch mentioned above. The north façade of the single-story porch is bisected by a wide brick chimney. A door at the second story opens onto the fenced sun porch roof.

The home’s west façade is largely obscured from public view, but it appears to have a number of windows, as well as a second-story door leading onto the garage roof deck.



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Today, 4230 N. Marine Drive possesses good integrity overall. The addition of the cupola and small portico at the main entrance diminished the structure's integrity of design to some degree, as did painting the brick white and the shutters black. Nevertheless, the house continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

HISTORY/DEVELOPMENT

Harry A. Levinson, a prominent Chicago jeweler built this Colonial Revival style house for his family in the mid-1940s. During this Post World War II Era, many Americans wanted to live in a new house that would offer modern convenience but with a traditional look. There was a sense of new optimism, but with the war years just behind them, many citizens craved stability and felt a strong sense of patriotism. By building a Colonial Revival house, Levinson could have a modern home that reflected American traditional values.

Harry A. Levinson (1897-1991) was the son of Russian Jewish parents who had immigrated to Chicago just a few years before he was born. His father, Joseph Levinson, was a barrel maker who went on to open and run a cigar shop. Harry grew up with his family near Humboldt Park. In 1917, he married Ruth Hawley, the daughter of a cigar maker, but the marriage did not last long. By 1920, they had divorced.

After a brief apprenticeship with Rowe Brothers, Jewelers on S. Michigan Avenue, Levinson went to work for a pawnshop and jewelry store called Swartz located at 739 N. Clark Street. By 1922, he was listed as the owner of that shop. (At that time, Pinkerton detectives accused him of receiving stolen merchandise, but, it does not appear that he was ever charged with a crime.) By the late 1920s, Harry's store, known as Levinson's Loan Bank was thriving, and he purchased a second shop called Cosmopolitan Jewelers at 110 W. Chicago Avenue. (He seems to have sold the second shop a few years later.)

Around 1931, Levinson remarried, and within a few years, he and his wife, Etta, had a son named Donald. The couple divorced sometime before 1940. (By the 1960s, Donald was working in retail jewelry. In 1968, Donald Levinson purchased Trabert & Hoeffler Jewels, a Gold Coast shop, and he and other family members remain involved in the jewelry business today.)

Harry Levinson remarried for the final time in 1942. His new wife, Marilyn Millman Glassman (1906-1993), the daughter of Russian Jewish immigrants, was a divorcée. She and her ex-husband, Ben Glassman, had a daughter named Diane, who was about nine years old when Marilyn married Harry Levinson. A few years after Harry and Marilyn were married, she gave birth to a son named Harvey.

By the time Harry Levinson began planning his N. Marine Drive home in the early 1940s, much of the surrounding neighborhood had already been well established. Both sides of W. Hutchinson Street were lined with fine Prairie style, Queen Anne, and Classical Revival style homes dating from the 1890s through the late 1910s. Levinson's lot of more than 8,000-square-feet was located at the prominent northeastern corner of N. Marine Drive and W. Hutchinson Street fronting directly onto Lincoln Park. This was extremely valuable property. Although the architect and contractor for the house are unknown, it is clear that the Levinsons did not spare any expense when building their fine 3,885-square-foot, four-bedroom home. (The house's date of construction is unknown, however, from a May 1946 *Chicago Tribune* article, it is certain that the Levinson family was living there by that date.)



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Often considered America's most enduring style, the Colonial Revival has had several periods of tremendous popularity throughout the nation's history of domestic architecture. In *A Field Guide to American Houses* Virginia Savage McAlaster suggests that historic revival styles, including the Colonial Revival, "gained momentum" with the World's Columbian Exposition of 1893, but their popularity was soon eclipsed by Craftsman and Prairie styles. During times of upheaval, many Americans became nostalgic for the past and strongly patriotic. Thus, homes designed in the Colonial Revival style surged again just after WWI and WWII. When Harry Levinson built this home for his family around 1945, he had the means to erect a house in any style that suited him. He chose to build a Colonial Revival style house that would exude a sense of tradition while also incorporating modern amenities such as an attached garage. (The building has Chicago Landmark status as a contributing resource in the Hutchinson Street District, although only a very brief description is included in the nomination.)

While longtime residents of their Uptown home, the Levinsons were prominent members of the surrounding community. In 1950, their daughter, Diane Glassman married Marshall Silverman, a local businessman, and several years later the couple built a single-family home at 730 W. Hutchinson Avenue, only a block away from the Marine Drive house. Marshall Silverman served on the board of the Uptown Chicago Commission. Both Harry and Marilyn were extremely active members of nearby Anshe Emet Synagogue. In the 1960s, Harry served as vice chairman of a series of concerts that celebrated the synagogue's 90th anniversary. Marilyn was a board member of the temple's sisterhood. Years later, the couple made a major donation that allowed the synagogue to build a new wing on its day school.

Harry was considered a colorful character, and the high-profile jewelry purchases and sales that he made often put him in the national spotlight. In 1962, he bought a famous golf-ball sized white diamond known as the Idol's Eye at auction for \$375,000, and later sold it for an estimated \$3 million. Several years later, Levinson successfully bid on a papal cross and ring that Pope Paul VII had given to the United Nations to auction for charity.

As a highly successful and well-publicized jeweler, Harry Levinson was often targeted by burglars. In 1949, when the Levinson family was vacationing in Florida, a burglar broke into their Marine Drive home and was arrested after setting off a burglar alarm. Decades later, Levinson's store was robbed of over \$1 million in jewels and cash, and in the early 1980s, a lone gunman broke into their home, tied up the Levinson's maid, and looted the house. That burglar only got away with a few gold rings and a small amount of cash, but in a 1985 break-in, thieves stole jewelry and coins valued at \$25,000.

In 1991, when Harry and Marilyn were asleep in their bedroom, a home-invader broke in, demanded money, and attacked the couple with a knife. Marilyn pleaded with him to stop, and he fled with cash and the keys to the Levinson's car. Harry Levinson, who was 94, died as a result of the stab wounds. Marilyn, then 84, survived the attack, but was terribly diminished by the experience and passed away less than two years later. Although the perpetrator got away, in 2012, the police used DNA evidence to solve the crime.



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NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The house at 4230 N. Marine Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As one of the last single-family homes built for the prominent Levinson family who made important contributions to Uptown and the North Side Jewish community, the building meets with Criterion A. Although Harry Levinson, who built this house, was a colorful figure who made significant gifts to nearby institutions such as Anshe Emet Synagogue, his contributions to history do not warrant listing under Criterion B. As a fine example of a mid-1940s Colonial Revival style house, the property meets with Criterion C. The building possesses good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 4230 N. Marine Drive



4230 N. Marine Drive, view looking southwest from N. Marine Drive toward East and North façades

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Photo 2 – 4230 N. Marine Drive



4230 N. Marine Drive, view looking west from N. Marine Drive toward East façade

Photo 3 – 4230 N. Marine Drive



4230 N. Marine Drive, view looking northwest from N. Marine Drive toward South and East façades



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4250 N. Marine Drive
SURVEY ID UP12

NAME

Imperial Towers

OTHER NAME(S)

N/A

STREET ADDRESS

4250 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14163010411001 through 14163010411356;
14163010411358 through 14163010411370; and
14163010411372 through 14163010411402

YEAR BUILT SOURCE

1961-1963 *Chicago Daily Tribune*

DESIGNER/BUILDER

Solomon-Cordwell & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Brick, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

Completed in 1962-63, the modern, Asian-themed Imperial Towers [UP12] is located at 4250 N. Marine Drive. Set on a three-acre site, the complex comprises two 277-foot-tall towers joined by a glassy, rectangular, two-story entry pavilion and a narrower two-story hyphen, with an open-air Japanese dry garden located between the two. All these building components have flat roofs. At the back of the complex (the west end), an expansive landscaped plaza with a swimming pool sits atop an enclosed, multi-story parking structure.

The two elegant, 29-story towers essentially mirror one another, with the north tower set a bit further back on the lot than the south. Constructed of concrete and glass, each tower comprises two staggered rectangular forms. Each structure steps inward as it stretches toward the west. The soaring form of each is enhanced by long vertical piers stretching from the ground to the rooftop. Two types of gray Roman brick cover large areas of the facades, and a series of exposed aggregate mosaic panels extend across the second story.

An expansive landscape serves as the Imperial Towers' front yard and comprises one of its three Japanese gardens. (The other two are the dry garden and a plaza space on the sundeck.) This entry



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landscape expresses the Japanese theme through a variety of details. A low wall of granite boulders edges many of the planted areas and black lava rocks of various sizes are found throughout. Other elements include a rocky water feature, numerous Japanese lanterns, and plants that fit the theme such as azaleas, boxwood shrubs, and ginkgoes. Other varieties of trees such as honey locusts have been shaped in a tasteful Japanese style. A squared-off-figure-eight-shaped drive curves through the landscape, leading from N. Marine Drive to the complex's glassy entrance lobby. The roadway's eastern ancillary arm forms a ramp leading down into the enclosed parking structure.

The north façade of the two-story lobby is essentially a wall of glass set into a metal grid. These glazed areas are in turn framed by a series of angled, white concrete pilasters that extend outward at the top to form wide arches. At the center of the lobby façade is the building's primary entrance, featuring both revolving and swinging doors of metal and glass. A white flat-roofed canopy supported by angled columns shelters the doors and extends eastward to meet the drive. (Historically, the canopy had a somewhat simpler form without the angled columns, which now match the arches along the front façade of the glassy pavilion).

Inside of the lobby, there is a front desk with an enormous circular window featuring a bonsai plant motif. Flanking this area there are picture windows that look onto the Japanese dry garden. The garden space is backed by the east wall of the hyphen between the two towers. This wall, which serves as a backdrop for the dry garden, furthers the Asian motif, with vertical battens along the windowless first story, Asian-inspired frames around the windows of the second, and a red-tiled awning roof between the two levels. The dry garden itself includes a modest flat-roofed Japanese shelter, lanterns, large black lava rocks, smaller flat rocks, and tan and red gravel.

Sitting a story above the dry garden and just west of the hyphen is yet another Japanese garden space, this one edged on the west end by a wooden-latticed Japanese gate. West of this garden, the sprawling plaza features multiple seating areas and a large swimming pool with a long wooden cabana that also expresses the Japanese theme. Garden, plaza, and swimming and wading pools all sit atop the enclosed parking structure.

The east N. Marine Drive façades of the twin towers each comprise four bays separated by continuous piers. At ground level, the -gray-blue-speckled-brick-clad first-story walls sit well back behind these thin columns, so that the upper stories seem to float above them. At the second story mosaic panels composed of exposed aggregate express flowing, abstract designs in shades of charcoal, medium-gray, and light-gray. Larger, three-dimensional black lava rocks stud these panels, seemingly alluding to the dry garden beyond the lobby. Between the piers of the upper stories, window groupings sit above gray-blue speckled-brick spandrels at each story. Ventilation panels pierce the spandrels. As elsewhere on the towers, the metal-framed window groupings here are composed of two double-hung windows flanking single (on the two inner bays) or double (on the outer bays) fixed windows. These windows may be replacements, but as evidenced by a historic photo, if so, they are exact matches. Beyond the windows, the sharp corners of the upper stories are called out in dark-gray brick.

Beyond either end of each tower's main east façade, stacked balconies project from the sixth through 29th stories of the adjoining north and south facades. Well behind the projecting balconies on the inner side of each tower, the glassy lobby mass and the stepped-in portion of each tower is also visible. The east façades of the stepped-in building masses feature glassy walls on their lower two stories, blank



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expanses of gray-blue speckled brick at their third through fifth levels, and stacks of paired balconies on their upper stories. One set of balconies is edged with metal railings, while the adjoining ones have concrete knee walls.

The outer facade of each tower (the south façade in the case of the south tower, and the north façade in the case of the north) is composed of two building segments, each ten bays wide. The westernmost segment is recessed behind the easternmost one. As on the structures' east facades, the lowest stories largely lack windows, instead featuring expanses of gray-blue speckled brick (and, in the case of the easternmost bays, mosaic panels at the second stories). While the eastern portions of the outer facades extend to the ground, the two lowest levels of the western masses meet the above-ground portions of the enclosed garage structure. Both the eastern and western segments of each outer façade feature fenestration similar to the east facades. Near the east and west ends of the outer façades, two side-by-side stacks of projecting balconies extend upward from the sixth story. One stack of balconies is open to the air and surrounded by white metal railings. The other is enclosed by walls of windows set atop gray-blue speckled-brick panels.

The towers' west facades echo their east facades, though the west facades are effectively shorter, as the parking structure hides the lowest stories. The main portion of each tower's west façade is four bays wide. The lowest level of the south tower's west façade is recessed behind its concrete piers. This recessed area, which holds a party room, features a wall of glass. The bottom of the north tower's west façade, in contrast, is a flush wall of gray-blue brick. Balconies projecting from the inner and outer facades are visible on either side of the west facades, as is the low, Asian-themed gate between the two buildings. The west sides of the towers' stepped-out eastern masses can also be seen. These western walls are mostly clad in brick, but have a pair of windows near the outer edge of each story.

The inner facades of the twin towers (the north façade of the south tower and the south façade of the north tower) are quite similar to the outer facades. Not surprisingly, however, they are more visually interesting. Again, each inner facade comprises two slightly offset segments of ten bays each. Towards its eastern end, each tower's facade steps out to maximize views of Lincoln Park and Lake Michigan beyond. The easternmost portions of the facades feature brick-clad first stories recessed behind their distinctive concrete piers. At the second story, the abstract, Asian-inspired mosaics wrap around from the east facades. As on the outer facades, stacked pairs of open and enclosed balconies rise from the sixth through the 29th floors near the east and west ends of the building. In addition, a third set of paired, stacked balconies projects from the east end of the western block of each tower.

Today, Imperial Towers possess excellent integrity overall. Although the windows appear to be replacements, they have not modified the appearance of the building at all. The front canopy has been slightly altered, but this is a minimal change. Today, the complex continues to strongly convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

HISTORY/DEVELOPMENT

Designed by L.R. Solomon and J.D. Cordwell & Associates, Imperial Towers at 4250 N. Marine Drive is a noteworthy early 1960s structure erected during a major residential building boom along the N. Lake Shore Drive corridor. The stylish 29-story twin-towered complex offered 864 units ranging from studios



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to three-bedroom apartments with a broad array of amenities including lovely views of Lincoln Park. In addition to possessing architectural significance, the property played an important role in Chicago's Jewish history. Not only were its principal designer, Louis R. Solomon, and developer/contractor, Albert A. Robin, from Russian Jewish immigrant families that had settled in Chicago, but many of its early tenants were prominent Jewish Chicagoans.

During the Post WWII era, as Chicago developers looked to the lakefront as a prime location for new residential projects, financing opportunities through the Federal Housing Authority (FHA) encouraged them to propose increasingly ambitious projects. Modern high-rises had begun springing up in the early 1950s, and during the following decade, twin-towered structures became popular. In 1960, Albert A. Robin secured an initial FHA-mortgage insurance commitment of just over \$7.5 million for Imperial Towers, a project that would have a construction budget of approximately \$20 million.

The son of Russian Jewish immigrants, Albert A. Robin (1912-2007) grew up in Chicago's Back-of-the-Yards District. His father, Max Robin, who worked as a carpenter before emigrating, had a variety of jobs after he arrived in America, including running his own dry goods store in Chicago. In the 1920s, Max sold his store to become the developer of low-rise apartments in the Albany Park neighborhood. As his construction projects were heavily mortgaged, that business was decimated by the Depression. In 1931, Al Robin had been attending college at the Lewis Institute, but dropped out to help his father attempt to open another new business, an Albany Park shoe store. That business also failed, but Al Robin was an enterprising young man, and soon found work managing properties for a Chicago firm that owned commercial real estate.

Al Robin shared his father's entrepreneurial spirit, and in 1935, in the midst of the Depression, he decided to launch his own contracting company. He printed business cards, rented space in a friend's small real estate office, and started the Robin Construction Company with a small contract to build a fence. The firm soon completed several repair and remodeling projects, and within two years Robin Construction had begun developing apartment buildings as well as constructing them. Max Robin joined Al's business, and by 1940 the family had purchased and moved into a large home in Wilmette. Robin Construction thrived as a result of the Post WWII building boom. In addition to apartment complexes, the firm developed houses and shopping centers.

In February, 1960, the Chicago Tribune reported that Albert A. Robin had made plans for a \$35 million complex of six residential high-rises on a six-acre tract in the 4200 block of N. Marine Drive. The article explained that L.R. Solomon and J.D. Cordwell & Associates Architects were designing the large complex that would have 2,100 rental units, a "cabana club and swimming pool," a health club, formal gardens, restaurants, a beauty shop, and underground parking for 1,500 cars. A month later, when Chicago Public Schools announced that it would acquire more than 100,000-square-feet of the proposed site to build an elementary school, Robin had to modify his development proposal. Instead of six 27-story structures, he had Solomon and Cordwell design a 29-story, twin-towered complex at 4250 N. Marine Drive, with 432-units in each tower. In December of 1960, John L. Warner, the director of the FHA's Chicago office, issued a \$7,590,300 mortgage insurance commitment for the project. This provided sufficient financing to begin constructing the first tower.

By the early 1960s, Solomon and Cordwell were working on several major projects with Al Robin. These included a 20-story apartment building at 555 W. Cornelia Avenue; a 62 ½-acre, \$25 million



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development at Touhy and Sacramento Avenues (which never materialized); and Sandburg Village, a high-profile urban renewal project on which Robin and banker George Dovenmuehle would partner with real estate broker Arthur Rubloff. (Dovenmuehle, Inc. negotiated the mortgages for the construction of both towers at 4250 N. Marine Drive.)

Like Robin, Louis R. Solomon (1906-1971) managed to become quite successful despite coming from a modest background and establishing a firm in the early years of the Great Depression. His father (a tailor), mother, and two oldest brothers had emigrated from Russia and settled in Chicago where Lou and three other siblings were born. Lou Solomon briefly worked in real estate as a young man. He then received a scholarship and earned an architectural degree from the University of Illinois. Launching his firm, L.R. Solomon & Associates, in 1931, Solomon stayed busy through the Depression with remodeling projects and additions. He soon began acquiring real estate, and his brother and sister joined the firm—Irving as contractor and Sylvia as property manager. By the late 1950s, L.R. Solomon & Associates had begun designing residential high-rises, and investing in such projects when opportunities presented themselves. In 1956, Solomon hired John D. Cordwell (1920-1999), an English-born and-trained architect and planner who had recently resigned as Director of Planning for the City of Chicago, a position he had held for four years. Together, Solomon and Cordwell soon won the competition to design Sandburg Village, and in 1958, they formed L.R. Solomon & J.D. Cordwell & Associates Architects. (The firm would become Solomon Cordwell Buenz & Associates in 1967.)

In 1961, while Solomon and Cordwell & Associates were preparing plans for Robin's high-rise at 4250 N. Marine Drive, another one of the firm's projects, Hollywood Towers at 5701 N. Sheridan Road [EG19] (just north of Lake Shore Drive's northern terminus), was under construction. That project was especially important to Solomon and Cordwell because they were investors in the building as well as designers. Hollywood Towers was a double-towered high-rise with a first-story lobby, an underground garage, and a number of amenities including shops and an outdoor swimming pool. Although the 4250 N. Marine Drive project, which was of comparable height, would be much more expansive, with a total of 862 units instead of the 500 apartments in Hollywood Towers, the buildings would share a similar layout.

There is no doubt that Al Robin had significant input on the design of his N. Marine Drive Building. In a 1970 Chicago Tribune interview, Robin suggested that in addition to knowing about financing and construction, a successful developer should have "a feel for design." As he liked to plan his buildings around a theme, for 4250 N. Marine Drive, he selected an Asian motif and named the building Imperial Towers. Robin went on trips to Japan and Hong Kong to select furniture for the lobby. He also hired a Japanese architect (whose name he unfortunately didn't mention) to help design the expansive landscape in front of the high-rise, a dry garden located in a glassed-in area behind the lobby's front desk, and a courtyard space on the sundeck. Mosaic panels that stretch along the east facades reflect a Japanese influence as well.

A lengthy marketing pamphlet emphasized the building's unique Japanese character. Under the heading "A World of Exotic Beauty," the pamphlet provided the following description: "Enter the magnificently landscaped grounds, surrounding dramatic twin towers that soar twenty-nine stories to the sky. Inspired by the timeless beauty of the Orient, the emerald sweeps of landscaping extend to lovely Marine Drive. Step into the exquisite Japanese garden, just beyond a shimmering glass promenade connecting the two towers. Stroll the picturesque paths, spend tranquil moments midst the luxuriant beauty of sparkling fountains, brilliant flowers, exotic Oriental trees."



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4250 N. Marine Drive
SURVEY ID UP12

“Inside, you’ll find the lobbies of the towers an artistic achievement. The fabled beauty of the Far East creates a setting of matchless elegance for you and your guests. Each masterpiece of art and furnishings was especially commissioned and imported from Hong Kong’s foremost decorator-designers. From the lavish lobbies to the lushly carpeted corridors, every detail of the public areas makes Imperial Towers an outstanding residence for cosmopolitan Chicagoans.”

Along with its Asian-inspired details and fine views of Lincoln Park and the lakefront, the Imperial Towers offered the most up-to-date high-rise amenities, including 24-hour doormen, security and message-service; a childcare facility; a sun deck with an oversized outdoor swimming pool; health club facilities; a party room; and a beauty shop, food store, and restaurant. With air-conditioned apartments ranging from studios that started at \$135 per month to one-, two-, and three-bedroom units, Robin sought to attract a broad range of middle-class Chicagoans. An aggressive marketing campaign began in early 1962 featuring lengthy classified display ads. These advertisements often had catchy slogans such as “Have You Seen Imperial Towers on the Park? - A World Apart;” “You can enjoy the low cost of high living at fabulous Imperial Towers;” and “New York! Miami Beach! Los Angeles! London! Or Chicago! Nowhere in the World is there an Apartment Bldg. that Matches Imperial Towers.” Model apartments in the first tower were open by the end of March, 1962, and three months later, more than 350 of the 432 units had already been leased. That tower was finalized and occupied by the end of that August, and the second one was completed in the early fall the following year.

As had been the intention, Imperial Towers appealed to numerous middle- and upper-middle-class renters. Among its many young professional tenants was advertising executive Ralph Gadiel who formed a ski club by recruiting members from the building and holding monthly meetings in the party room. Gadiel called his group the Toh Ski Club, meaning “Japanese Tower,” in honor of the Imperial Towers name. Other early occupants included salesmen, secretaries, and owners of local businesses such as Container Supply Company, Premier Letter Service, and a building cleaning company. A number of doctors and attorneys lived in the building including Christopher Cohen, aide to the Cook County Board President, who was elected as alderman of the 46th Ward shortly after renting an apartment in the Imperial Towers. Throughout its history, teachers often lived in the building. Among the most famous was Beverly Marston Braun (1930 -2010), who had previously taught at Stone Elementary School and starred on Chicago’s Romper Room television show for several years in the early 1960s. (She had previously worked in radio and had changed her real surname, Mendelson, to a name that wouldn’t sound Jewish.)

During its early years, Imperial Towers had so many Jewish tenants that the building was nicknamed “Little Israel.” A large number of residents were members of Anshe Emet Synagogue, which is located in Lakeview, less than a mile away from the high-rise. In fact, Dr. and Mrs. Waller, residents during the late 1960s, were active in fund-raising for the synagogue’s Max Durschlag scholarship fund. Other tenants served on the Young People’s Division of the Combined Jewish Appeal, a group formed by merging Jewish Charities and the Jewish Welfare Fund. Many occupants participated in B’nai B’rith, an International service organization with active local chapters. In 1962, tenant Erwin Ravich was named as the B’nai B’rith Chicagoan of the Year.

Imperial Towers remained as a rental building until 1977, when Al Robin and then-partner Arlen Realty sold the building to American Invsco, a local real estate firm, for an undisclosed sum. The firm soon converted the building to condominiums, and many tenants purchased their units. Over the years, the



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4250 N. Marine Drive
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Imperial Towers Condominium Association has carefully maintained the complex and its special features. For example, a recent lobby and canopy replacement project was carefully planned to relate to Imperial Towers' original design.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Imperial Towers at 4250 N. Marine Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in response to a growing market for elegant, well-appointed modern high-rises along NLS, the property meets with Criterion A. Although some accomplished individuals such as Beverly Marston Braun lived here, their contributions to history are not sufficient to warrant listing under Criterion B. With a noteworthy design by architects L.R. Solomon and J.D. Cordwell Associates, the building is eligible for listing under Criterion C. Today, the Imperial Towers possesses excellent overall integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having excellent integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLS Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLS Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4250 N. Marine Drive
SURVEY ID UP12

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4250 N. Marine Drive
SURVEY ID UP12

Photo 1 – 4250 N. Marine Drive



4250 N. Marine Drive, view looking northwest from N. Marine Drive toward South and East façades of North Tower

Photo 2 – 4250 N. Marine Drive



4250 N. Marine Drive, view looking northeast from driveway toward center lobby

Photo 3 – 4250 N. Marine Drive



4250 N. Marine Drive, view looking southwest from N. Marine Drive toward North façade of South tower

Photo 4 – 4250 N. Marine Drive



4250 N. Marine Drive, view looking southwest from driveway toward base-level detail on North façade of South tower

Photo 5 – 4250 N. Marine Drive



4250 N. Marine Drive, view looking southwest from N. Marine Drive toward East and North façades of South tower

Photo 6 – 4250 N. Marine Drive



4250 N. Marine Drive, view looking northwest from N. Marine Drive toward South façade of South tower



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
SURVEY ID UP14

NAME

Brunhild Tower

OTHER NAME(S)

Murray Hill Apartments

STREET ADDRESS

4300 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14163000271001 through 14163000271090

YEAR BUILT SOURCE

1930-1931 *The Economist*

DESIGNER/BUILDER

Johnck & Ehmann

STYLE

LATE 19TH AND 20TH CENTURY

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

REVIVALS

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Constructed in 1930, the striking apartment tower at 4300 N. Marine Drive represents an unusual amalgam of styles. The building rises 16 stories above N. Marine Drive and N. Lake Shore Drive, just south of E. Montrose Avenue. L-shaped in plan, the high-rise wraps around a single-story garage. The tower is flat-roofed, and several small, single-story utility blocks sit atop it. The red brick building is trimmed with limestone.

Following the same basic scheme as many tall buildings constructed in preceding decades, the primary facades of the structure are visually divided into three parts: a base, a shaft or trunk, and a capital. The base of the building, comprising the two lowest stories, is wrapped in large blocks of smooth cut limestone. The middle eleven stories are largely clad in red brick, though certain bays are trimmed with limestone. A wide limestone band extends across the façade just above the 13th story. This band marks the bottom of the building's "capital," which encompasses the three upper stories. Another limestone band stretches across the top of the facade.

The tower's primary east façade faces N. Marine Drive. The limestone-clad base of the east façade holds the building's impressive main entrance, which stands off-center, near the south end of the building.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
SURVEY ID UP14

Marking the entryway is a Classical, two-story portico with a pair of massive pillars on either side, and a substantial, though spare, entablature above. The wood and glass double door is flanked by a pair of elaborate sidelights and topped by a remarkable semi-elliptical fanlight with spiderweb muntins. Above the doorway and beneath the portico's roof is a set of three six-over-six, double-hung windows. Cut limestone blocks extend beyond either side of the portico. At the ground floor level, the limestone walls are interrupted by large window openings with chamfered upper corners, which impart an Art Deco flair. Large divided light casements with transoms fill the lower portions of these openings. Two still-larger chamfered-corner openings at the northernmost end of the facade provide entry points for the parking garage to the west. Double-hung windows in various groupings extend across the second story.

From the bottom of the third floor to the top of the 13th, the essentially flat plane of the east façade is arranged asymmetrically, with continuous tabbed limestone window surrounds running the full height of these stories near the north and south ends of the façade. Towards the center of the façade, several bays feature additional window surrounds, though these extend only from the third to the fifth stories. The surround of the second bay from the south bears stone tabs similar to those on the outer bays. The other bays feature simpler, frame-like detailing set off by octagonal reliefs between each story. Divided-light, double-hung windows of various sizes, arrayed in groups of twos and threes and individually, originally punctuated the building's middle stories. The windows have been replaced. While some retain their divided-light profiles, others have been replaced with one-over-one double-hungs or single-light fixed windows. All the window openings are highlighted with limestone sills. Brick quoin detailing sets off the corners of the façade.

The three uppermost stories, constituting the "capital" portion of the east façade, are sandwiched between two wide, horizontal limestone bands, each with a projecting upper molding. The tabbed limestone window surrounds near the north and south ends of the façade extend up across these stories. Each of these outer bays features a broken pediment with an urn in relief above the 16th story windows and a shallow, projecting base ornament below the 13th story windows. The limestone areas between the upper stories are enhanced by elongated octagonal reliefs. Taken together, this ornamentation creates the impression of two tall oriel windows at the top of the building. Between the tabbed window surrounds, the brick walls feature square limestone panels beneath the window groupings. The panels between the 14th and 15th stories bear an octagonal relief and those between the 15th and 16th, a round one. The wide, crowning parapet above the 16th story is primarily of unornamented limestone. This is bracketed at either end by slightly shorter stretches of brick parapet with quoin detailing.

The slightly wider south façade, facing W. Junior Terrace, follows much the same three-tiered visual arrangement as the primary east façade. The east façade's two-story, limestone-clad base features seven tall, chamfered-corner openings for casement windows and transoms at ground level. A number of double-hung windows are also found on this first story. Double-hungs in various groupings extend along the second story. From the third to 13th floors, the brick-clad "shaft" is enhanced with limestone window surrounds at intervals. Continuous tabbed surrounds extend up the entire height of two bays near the east and west ends of the south façade. Seven other bays have surrounds running from the third through fifth stories. As on the east façade, carved reliefs between stories enliven these smaller



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
SURVEY ID UP14

surrounds. Limestone bands set off the three uppermost stories, while the two tabbed window surrounds at either end of the south façade extend uninterrupted across this portion of the façade, providing a simultaneous sense of verticality.

The less public west facade of 4300 N. Marine Drive is far simpler than the two main facades. The west façade comprises two portions of the L-shaped tower – one near the western property line and alley, and one toward the front of the lot – both of which embrace the single-story brick garage at the northwest corner of the property. The portion of the west façade nearest the alley follows the general base, shaft, and capital appearance of the primary facades, but lacks a limestone-clad base. Instead, various tiers of the façade are demarcated by limestone bands above the second, 13th, and 16th stories. The fenestration here also generally follows that of the primary facades, though no window surrounds are present. The portion of the west façade that lies along the short arm of the L nearer the front of the property is simpler still, with no limestone detailing except for the window sills. An external metal fire escape descends from the top floor near the center of this wall.

The north façade, which also wraps around the parking garage, is similarly spare. The longer portion of this brick façade, which lies along the long arm of the L and is set back behind the garage, features double-hung windows in various groupings, as well as another fire escape. The shorter portion of the north façade (along the short end of the L) is an entirely windowless expanse of brick, interrupted only by bands of limestone above the second, 13th, and 16th stories and the slight variations in brick color indicating the presence of the floor plates between each story.

The building is extremely well maintained. All of the windows on the first two stories are original. Owners of units above the second story are allowed to change their windows, but replacements must be double-hung thermal-pane windows with bronze aluminum trim. Today, the 4300 N. Marine Drive building retains excellent integrity, possessing all seven aspects--integrity of location, design, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

In 1929, as plans were underway to extend Lincoln Park's northern boundary from Montrose to Foster Avenues, a real estate syndicate called the Murray Hill Apartment Corporation purchased land along the existing northeastern edge of the park for a new luxury apartment high-rise. The syndicate hired architects Johnck & Ehmann to prepare plans for the apartment building. Completed in 1931, the 16-story structure features a modern interpretation of Colonial Revival and Neoclassical style elements. The structure's spacious units afforded lovely views overlooking the new section of Lincoln Park.

Over the previous decade, many high-quality apartment buildings had been erected in the area, and Uptown featured one of the city's most vibrant commercial districts. Clarendon Beach, one of the city's largest and most popular municipal bathing beaches, was located less than a block north of the building site. North Siders anticipated that the beach would soon close down as a result of the Lincoln Park landfill extension project which was then underway. But, this impending change did not detract from the allure of the high-rise's site, as Lincoln Park's expansion plans called for new beaches, a boat harbor, lawn areas and other nearby amenities.



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NRHP RECOMMENDATION Eligible

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Johnck & Ehmann had recently designed the Donmoor, a seven-story Uptown apartment hotel nearby on W. Eastwood Avenue, east of N. Sheridan Road. They had also produced a 17-story annex for the elegant Patrician Apartments at 405 W. Fullerton Parkway.

The son of German and Danish immigrants, Frederick Johnck (1878- 1970) was born in Iowa, and moved to Chicago with his family in the 1890s. He studied architecture at the School of the Art Institute and participated in a student exhibit in 1899. After working briefly as a draftsman in Brooklyn, he formed a partnership with architect J. Louis Putnam in Birmingham, Alabama in 1909. But Johnck returned to Chicago within a few years and received his Illinois architectural license in 1912. By 1918, he worked in the office of George C. Nimmons (1865 – 1947), a noteworthy Prairie style architect. He practiced on his own during the early 1920s and then established a firm with Chicagoan William F. Ehmann (1893-1972), with whom he had worked in Nimmons' office.

The Murray Hill Apartment Corporation commissioned Johnck & Ehmann to design the building in early 1930. That April, a few months before construction began, the *Chicago Daily Tribune* ran a story entitled "New Building on Junior Terrace To Be Sixteen Stories" with a rendering of the high-rise. The article indicated that "because of the outstanding location, all four walls" would be "finished in face brick." It also suggested that the design for the building had been "inspired by the American Colonial period."

Johnck & Ehmann not only included Colonial style interior details, but also incorporated Colonial Revival and Neoclassical style elements into the exterior facades. For example, colossal Doric columns support a Classical portico; a grand entrance door with sidelights is surmounted by an impressive fanlight window; decorative quoins enliven brick corners and limestone surrounds; and broken pediments with urn reliefs rise above several upper story windows. Despite such historical references, however, the building also reflects a sense of Modernism through its strong verticality, the asymmetrical placement of its entranceway, and its boldly contrasting red brick and cream-colored surfaces. In addition, simple geometric details reinforce the building's Modern appearance and even provide an Art Deco flair. These include chamfered corners on prominent window openings and octagonal relief elements below the fourth story windows.

Erected by the Shellberg Construction Company for an estimated cost of \$1,700,000, the building was ready for occupancy in February of 1931. Originally known as the Murray Hill Apartments or 4300 Lake Shore Drive at Junior Terrace, the high-rise featured 15 six-room units with three bathrooms; 60 five-room units with two bathrooms; and 15 four-room suites. Early classified advertisements described the structure as an "ultra-modern de luxe fire and sound proof bldg." and touted the views of Lincoln Park and the Lake, "Colonial type interiors" and private parking.

As in the nearby Lake View and Rogers Park communities, Uptown's Jewish population was on the rise during this period. Many landlords and managers of North Side apartment buildings discriminated against Jews, often so blatantly as to include the terms "restricted building" or "gentiles" in apartment rental classified advertisements. The Murray Hill Apartments, however, did not discriminate, and tenants included both Jewish and gentile families. Among the building's early Jewish residents were Jacob Lasker, owner of such movie theaters as the Music Box Theater on N. Southport Avenue in Lakeview, and Nathan Jameson, president of Arrow Mill Company, manufacturers of battery separators. Other prominent tenants of the 1930s were Dr. Frank E. Schram, a decorated military surgeon, and Charles W. Schick, a commander in the U.S. naval reserves and national leader in the American Legion.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
SURVEY ID UP14

In the early 1940s, Milton and Amanda Brunhild purchased and moved into the high-rise, which soon became known as Brunhild Towers. The sons of German Jewish immigrants, Milton and his brother Morris owned a national chain of butcher shops. Amanda Brunhild participated in many Jewish charitable causes, often hosting meetings and fund raising events in their apartment. In 1947, the Brunhilds made improvements to the building's interior. Designed by architect Howard P. Sturges (1885-1973), the upgrades featured plastering, trim, and tile work in the lobby.

Over the decades, the building continued to attract noteworthy and notorious residents. One of Chicago's wealthiest industrialists, Titus Haffa (1893- 1982) and his wife Ethel, lived in Brunhild Towers for several years in the early 1940s. Having begun as a newsboy, Haffa became a machine shop owner and realtor. He was elected as alderman in 1927, and convicted of bootlegging three years later. Despite having served time in federal prison, Titus had so much clout that President Roosevelt granted him executive clemency for the conviction in 1945.

Edward David "Dutch" Vogel (1895-1977), a Jewish mobster who had close ties with Al Capone, resided in the building from around 1940 to 1959. Vogel amassed a fortune as boss of a syndicate that held a monopoly on slot-machines, juke boxes, cigarette and other coin-operated machines. Although Vogel's criminal activities were long known by law enforcement agencies, informers warned him when raids were planned, and during those periods, Vogel shifted his operations to the suburbs and Lake County. In 1959, Vogel was questioned during the famous Senate Labor Rackets Committee Hearing in which Robert F. Kennedy served as chief counsel. Not surprisingly, Vogel had little to say during the hearing.

Another high-profile resident of the building was Robert E. Cherry (1907-1980). An attorney who began his political career as a ward precinct captain in the 1930s, Cherry served as Assistant Attorney General of Illinois from 1949 to 1953. He was elected as an Illinois State Senator in 1955, serving until 1973. As a Democratic senator, Cherry sponsored legislation to curb child abuse and support initiatives to improve public education. He was elected as a circuit court judge 1974. Cherry lived in the building with his wife Libby from 1962 until he passed away in 1980. After he died, two flowering trees were planted near the building to honor Judge Cherry.

The 4300 N. Marine Drive Building was converted to condominiums in 1976. As part of the upgrades, a swimming pool, sauna, whirlpool and exercise area were added. At that time, the doorman station was enclosed, the laundry room was moved to the ground floor, and the previous laundry room became a luggage and air conditioner storage area.

Since the structure became a condominium building, it has been extremely well maintained. All of the windows on the first two stories are original. Owners of units above the second story are allowed to change their windows, but replacements must be double-hung thermal-pane windows with bronze aluminum trim.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
 SURVEY ID UP14

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 4300 N. Marine Drive Building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a luxury apartment building overlooking Lincoln Park’s landfill extension and offering upscale apartments to Jewish and gentile residents of the 1930s and beyond, the building meets with Criterion A. With noteworthy and notorious tenants ranging from Dr. Frank Schram and Judge Robert E. Cherry to Titus Haffa and Edward “Dutch” Vogel, the luxury apartment structure meets with Criterion B. Designed by Johnck & Ehmann, a talented firm that has been largely overlooked, the building meets with Criterion C as the work of a master and also as a fine example of a luxury high-rise apartment building of the 1930s. The building possesses excellent integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having excellent integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
SURVEY ID UP14

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Photo 1 – 4300 N. Marine Drive



4300 N. Marine Drive (right), view looking west from N. Lake Shore Drive toward South and East façades

Photo 2 – 4300 N. Marine Drive



4300 N. Marine Drive, view looking southwest from N. Marine Drive toward East and North façades

Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4300 N. Marine Drive
SURVEY ID UP14

Photo 3 – 4300 N. Marine Drive



4300 N. Marine Drive, view looking south from W. Montrose Avenue toward North façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

NAME

707-709 W. Montrose Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

707-709 W. Montrose Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-200-003-0000; and
14-16-300-029-1001 through 14-16-300-029-1006

YEAR BUILT

1915

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

Paul F. Olsen

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Built in 1915, the Revival style six-flat at 707-709 W. Montrose Avenue rises three stories above a raised basement. The structure is essentially T-shaped in plan, with two projecting bays on the primary north façade (the top of the T). The flat-roofed, variegated brown brick building is trimmed with limestone. The six-flat's primary façade faces W. Montrose Avenue and Clarendon Park beyond it. At the center of this north facade, several concrete steps lead to the structure's main entryway. A pair of sidelights flanks the multi-light wood and glass door. The entrance sits within a frame of header brick and beneath a stepped, ornamental limestone hood molding. Above the doorway, single, double-hung windows are positioned about halfway between the first and second and second and third stories. The windows, like those elsewhere on the building, appear to be replacements. On either side of this central bay are two projecting, angled bays with double-hungs on each side. (Though these bays give the impression of being semi-hexagonal, they actually have four sides each.) Beyond the projecting bays the recessed bays on the east and west ends of the façade hold large, single-pane windows on each story. (These are most definitely replacement windows.) Air conditioning units pierce the brick walls beneath them.

Brickwork and limestone details enliven the W. Montrose Avenue facade. A narrow limestone band extends from either side of the hood molding that highlights the main entryway. This limestone



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

stringcourse separates the raised basement from the upper stories and serves as a continuous lintel for the first-story windows. Additional limestone string courses stretch just beneath the second and third stories. These run up and over the single, double-hung windows of the central bay. More subtle string courses composed of soldier course brick extend across the façade above the first- and second-story windows.

A final flourish of brick and limestone detailing enhances the upper reaches of the north façade. A wide, molded limestone band stretches above the third-story windows. Above this stringcourse, rectangles of header brick embellish the brickwork of the receding central and side bays. A substantial limestone coping crowns the façade. This cap stretches across the side bays and highlights the crenelated tops of the two projecting bays and the central bay between them.

The east façade of 707-709 W. Montrose Avenue abuts a parking lot. This facade is constructed of common brick, presumably because the building's original owners anticipated that another flat building would be erected immediately adjacent to it. (There is no evidence that this ever occurred.) The east façade has two separate parts. The northern part, which projects eastward to the lot line, is a blank brick wall. The southern part (the leg of the T) recedes westward. This area has three bays of windows – a combination of large, single-pane windows and double-hungs – and a slightly projecting chimney. The virtually identical west façade is largely obscured by the adjacent six-flat. The south (alley) façade features a central stack of enclosed wooden porches. At either end of the south façade are the deeply recessed south walls of the building's front mass (the top of the T).

Today, the six-flat possesses good integrity overall. The installation of replacement windows--especially where single-light windows have been substituted for original double-hungs--has diminished the structure's integrity of design to some degree. Nevertheless, the building at 707-709 W. Montrose Avenue continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

HISTORY/DEVELOPMENT

Designed by architect Paul F. Olsen and constructed in 1915, the fine Revival style six-flat at 707-709 W. Montrose Avenue was part of an early twentieth-century wave of development near the Lake Michigan shore in Uptown. At that time, the City of Chicago had begun creating a municipal beach north of Montrose Avenue, and City Architect Charles Kallal had just finished plans for its elegant bathing pavilion [UP22]. Recognizing the investment potential of property near the beach and bathing pavilion, Thomas Tagney and his mother Kate erected a small apartment building on the south side of Montrose Avenue. (A similar property had just been completed two lots to the west [UP17].)

Thomas Tagney (1878-1923), an advertising agent and real estate investor, and Kate (1854-1926), an Irish immigrant and widow of a sign painter, had been buying and selling North Side properties for at least a decade. These included a nearby six-flat at 652-654 W. Gordon Terrace and a Sheridan Road three-flat sold to former Chicago Mayor Fred Busse. On March 31, 1915, the Tagneys obtained a permit to construct a three-story brick flat building at 707-709 W. Montrose Avenue. To design their investment property, the Tagneys had hired Paul F. Olsen, a young architect who was already becoming known for his apartment buildings.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

Born in Chicago to Danish immigrant parents, Paul Frederick Olsen (1889-1946) was working as a “designer” by the time he was 20. After briefly affiliating with builder C.H. Thompson, Olsen apparently began selling real estate on the North Shore for Ballard, Rowe, & Whitman in 1911. He became a licensed architect in late 1913, and a member of the Illinois Society of Architects the following year. Throughout the 1910s, Olsen produced many low-rise residential structures in Chicago, particularly within communities along the lakefront. By early 1915, Thomas Tagney had hired him to design a large three-story apartment building at 529-553 W. Surf Street/ 2838-2844 N. Cambridge Avenue in Lakeview (now part of the Surf-Pine Grove Chicago Landmark District.) Olsen’s other designs included a six-flat at 6531-6533 N. Greenview Avenue in Rogers Park and several large, low-rise residential structures along E. 67th Street, facing Jackson Park.

In the 1920s and 1930s, Olsen continued his busy practice. In 1923, Olsen designed identical Tudor Revival courtyard apartment buildings at 512-520 W. Cornelia Avenue [LV34] and 517-525 W. Brompton Avenue [LV39]. Three of his mid-rise courtyard buildings from 1928-1929 – one Gothic Revival, one Spanish Colonial Revival, and one Art Deco – comprise half of the Jeffery-Cyril National Register Historic District in the South Shore neighborhood. He also produced two impressive Gothic Revival apartment towers near Jackson Park, the Vista Homes on S. Stony Island Avenue and the 6901 Oglesby Cooperative, a Chicago landmark. Olsen even built his own 12-story cooperative building at 705 W. Junior Terrace in Lakeview (just outside the APE) and moved into the penthouse apartment. By the 1930s, he designed several homes in Chicago’s North Park neighborhood and in the Kenilworth Gardens development on the North Shore.

Among Olsen’s designs of the 1920s was a second six-flat near Montrose and Clarendon Avenues. Built for Randolph W. Matteson, this 1922 apartment building at 711-713 W. Montrose Avenue [C120] is quite similar to the Tagney six-flat at 707-709 W. Montrose Avenue. Both Olsen-designed six-flats were considered stylish for their location, appearance, and features. The Tagney six-flat was ready for occupancy by late summer of 1915. An August 11th Chicago Tribune classified advertised the “new building...overlooking the lake.” The ad noted that the structure’s five-room apartments had sun parlors, private rear porches, and an “agent on premises.”

The Tagneys’ estimated \$15,000 improvement to their W. Montrose Avenue property quickly proved its worth. In September, *The Economist* reported that Florence N. Briscoe (1892-?) was purchasing 707-709 W. Montrose Avenue, as well as Thomas Tagney’s W. Gordon Terrace six-flat for a combined price of \$84,000. The two apartment buildings together were said to be bringing \$8,480 in annual rent. Florence Briscoe’s parents and siblings soon moved into one of the Montrose Avenue apartments. In July of 1917, the Chicago Tribune reported that Florence’s younger sister, Alecia, had eloped from the family home with “a New York broker.” Florence Briscoe’s parents, Emmet F. and Anna, and her adult brothers, Emmet J. and Lee, both actors, were still living there several years later. (The 1920 U.S. Census attributes the building’s ownership to Florence’s father.) The Briscoes employed a live-in servant, Martha Shulkuski, the American-born daughter of Polish immigrant parents.

About the time of the elopement, the Briscoes were offering apartments in their six-flat for \$60 per month. Their stylish building with views overlooking the lake and neighboring bathing pavilion drew solidly middle-class tenants, a number of whom owned automobiles. One early resident, L. Casler-Keats, was named in a Tribune advertisement as a recent purchaser of a Hudson Super-Six automobile. A 1919 estate sale after the death of tenant Everett LeRoy Murphy included a Buick Roadster. Another early



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

resident was Lieutenant William L. Mack, a graduate of Culver (IN) Military Academy who suffered severe injuries in WWI. By 1920, Mack, a sales manager in the auto industry, was living at 707 W. Montrose Avenue with his two-year-old daughter, Evelyn, and his in-laws, Joseph H. and Helen M. Long. Joseph Long was a real estate agent. Other residents that year included a banker, a reporter, a teacher, a tailor, and a manager at a footwear company.

Given its handsome design, and spacious apartments, the six-flat continued to be an attractive rental property, even after the Lincoln Park Commission extended the park and Lake Shore Drive, moving the beach well to the east. By 1940, real estate broker Morris Horwitz owned the building, and its middle-class renters included another real estate broker, a brick salesman, and a liquor salesman. Resident Emanuel Singer – a metal buyer for a brass foundry – and his family employed a live-in maid, Jennie Hoggard.

The six-flat continued to be a rental property for several more decades. By 1982, however, it had become a condominium building, and Baird & Warner was advertising one of the units for \$95,000.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 707-709 W. Montrose Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building, an investment property built in 1915 for middle-class Uptown residents who wanted to rent stylish apartments near Clarendon Beach and Bathing Pavilion, meets with Criterion A. The structure is not associated with individuals who have made substantial contributions to history, and thus it is not eligible for listing under Criterion B. As a handsome early example of a Revival style six-flat designed by Paul F. Olsen, an up-and-coming specialist in apartment design, the property is eligible for listing under Criterion C. It retains good integrity.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

SOURCES

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

Photo 1 – 707-709 W. Montrose Avenue



707-709 W. Montrose Avenue, view looking south from W. Montrose Avenue toward North façade

Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

707-709 W. Montrose Avenue
SURVEY ID UP15

Photo 2 – 707-709 W. Montrose Avenue



707-709 W. Montrose Avenue, view looking southwest from W. Montrose Avenue toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

711-713 W. Montrose Avenue
SURVEY ID UP16

NAME

711-713 W. Montrose Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

711-713 W. Montrose Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-300-030-1001 through 14-16-300-030-1006

YEAR BUILT

1922

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

Paul F. Olsen

STYLE

LATE 19TH AND 20TH CENTURY

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

REVIVALS

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The handsome three-story, red brick apartment building at 711-713 W. Montrose Avenue was built in 1922, filling the gap between two equally-attractive buildings of the previous decade. The building is essentially t-shaped in plan with a single projecting bay along its primary north façade. Its form was common throughout the Chicago area in the 1910s and 1920s, with three floors of five-room apartments on either side of a central stair hall. A flat roof, a shaped parapet, decorative brickwork, and minimal amounts of limestone trim are just as fine today as they were in 1922.

The six-flat is across W. Montrose Avenue from Clarendon Park and just west of Lake Shore Drive, Lincoln Park, and the lakefront. The scale of the buildings on the block where 711-713 W. Montrose Avenue stands is highly variable, with everything from modest, brick six-flats to towering glass-walled high-rises. This variation reflects the desirability of the block and the resulting multiple eras of construction.

The north façade of 711-713 W. Montrose Avenue is three stories tall above a raised basement. The building is set back from the sidewalk behind a black, iron fence and a narrow lawn. The entrance is symmetrically placed at the center of the projecting bay. A low staircase leads to the front doorway, which is set within a stepped limestone surround. The central bay, in which the doorway stands, recedes



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

711-713 W. Montrose Avenue
SURVEY ID UP16

slightly. This area houses a stairwell with single windows at half stories above the first and second levels. These are double-hungs, each capped by a limestone hood. Beyond the slightly recessed stairwell area, a pair of sunporch bays feature triple double-hung windows. On the first story only, these windows sit beneath limestone hoods. There is a bay at either end of the building with a single window on each level. These have been replaced and are now single, large pane windows. Wall air-conditioning units project beneath the windows in these end bays. The eastern end bay has a passage through to the rear yard that is slightly sunken below ground level. Simple, but elegant, brick and limestone details are found throughout this façade. Most notably, a limestone coped parapet with brick details and a pair of pediments crowns the façade.

The east and west facades are obscured because of the adjacent buildings. The south, or rear, façade is not visible from any public right-of-way. There is a green space behind the building.

Today, the six-flat at 711-713 W. Montrose Avenue possesses good integrity overall. The installation of replacement windows--especially where single-light windows have been substituted for original double-hungs--has diminished the structure's integrity of design to some degree. Nevertheless, the building continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

HISTORY/DEVELOPMENT

Randolph W. Matteson hired architect Paul F. Olsen to design his six-flat at 711-713 W. Montrose Ave. Matteson was one of Chicago's most prolific developers of apartments in the roaring 1920s. Olsen was a successful young architect who was designing apartment buildings all over the city. Indeed, he already produced the six-flat next door at 707-709 W. Montrose Avenue [UP15]. In 1923, Olsen designed identical Tudor Revival courtyard apartment buildings at 512-520 W. Cornelia Avenue [LV34] and 517-525 W. Brompton Avenue [LV39]. Although Olsen and Matteson didn't collaborate on those buildings, they often worked on projects together such as a 1916 apartment building at 4232-4248 S. Michigan Avenue.

By the 1920s, Randolph W. Matteson (1889-1958) was a millionaire apartment speculator and builder. He was a man-about-town, spending his money freely on women, liquor, automobiles, and fine residences both in the city and in the country. A 1922 article in the Economist noted that Matteson had secured loans to begin work on 13 different buildings totaling 120 apartments. The six-flat at 711-713 W. Montrose Avenue was just one of this very large group.

Although the Montrose Avenue building was not completed until December of 1922, by August Matteson was already advertising rental units in the six-flat. Matteson's Chicago Daily Tribune ad touted the building's location near the lake and the "ivory and walnut finish," paneled dining rooms and upscale bathroom fixtures in the five-room apartments. A slightly later ad, in 1928, notes the following features: "light, airy, sun porch, electric refrigeration." Although the initial rent was \$125/month, by 1928 it had been reduced to \$110/month. This rent reduction is a typical response to the growing oversupply of apartments in Chicago in the late 1920s.

The 711-713 W. Montrose Avenue six-flat provided middle-class Chicagoans with reasonable rents, a good location, and access to public transportation. Many of its early residents were single men and



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

711-713 W. Montrose Avenue
 SURVEY ID UP16

women and older couples. Like many Chicago renters, the tenants here were relatively transient and apartments in the building were frequently advertised as available throughout the 1920s.

Only a few tenants are known, but their stories illustrate the variety of people who would rented in these five-room, walk-up apartments. An early tenant was Mrs. Thomas (Louise R.) Donahue who lived in the building in 1926 while seeking a divorce from her husband, the well-to-do owner of a steel company. Another woman suing for divorce, Mrs. Mark (Sue Cochrane) Walton, also lived in the six-flat at this time. Both these women very publicly claimed their husbands had beaten them. Mrs. Walton's case received considerable press coverage since Mark Walton was a former football star for Princeton University and a "war hero." He had divorced his first wife in 1922 and eloped with Sue Cochrane in 1925. Their marriage only lasted 4 months, after which she moved to 713 W. Montrose Avenue.

Dr. James Yard (1880-1950), a minister, and his wife, Mabelle, were tenants in the building by 1942. Dr. Yard served many years in China as a missionary, arriving in Chicago in 1925. He continued his work here, teaching at Northwestern University and serving as the director of the National Conference of Christians and Jews. Dr. Yard frequently spoke to civic and religious groups on topics ranging from human rights, democratic principles, and inter-faith relations. Five-hundred people attended his 1948 retirement party and the mayor declared it "Dr. Yard Day" in Chicago. Mrs. Yard, like her husband, was involved in good works, especially in supporting the Y.W.C.A. She continued to live on W. Montrose Avenue following her husband's death in 1950.

The six-flat at 711-713 W. Montrose Avenue is a fine representation of its type and of the dignified design work of Paul F. Olsen. It is now a condominium building.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 711-713 W. Montrose Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building, an investment property built in 1922 for middle-class Uptown residents who wanted to rent stylish apartments near Clarendon Beach and Bathing Pavilion, meets with Criterion A. Because James and Mabelle Yard, a couple who made important contributions to the religious history of Chicago and beyond, lived here during an important phase of their lives, the property meets with Criterion B. As a handsome Revival style six-flat designed by Paul F. Olsen, an architect noted for his apartment designs, the property is eligible for listing under Criterion C. It retains good integrity.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

711-713 W. Montrose Avenue
SURVEY ID UP16

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and good integrity, the property warrants listing as a contributing resource to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 711-713 W. Montrose Avenue



711-713 W. Montrose Avenue, view looking south from W. Montrose Avenue toward North façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

NAME

717-719 W. Montrose Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

717-719 W. Montrose Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-300-028-1001 through 14-16-300-028-1006; and 14-16-300-007-0000

YEAR BUILT

1914

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

J. Burns

STYLE

LATE 19TH AND EARLY 20TH
CENTURY AMERICAN
MOVEMENTS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick, Limestone

ROOF

Built-up

DESCRIPTIVE NOTES

Built in 1914, the Arts and Crafts style six-flat at 717-719 W. Montrose Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are two projecting bays on the primary north façade and shallow recessions along the east and west facades. The flat-roofed, variegated dark tan brick building is trimmed with limestone.

The six-flat's primary façade faces W. Montrose Avenue and Clarendon Park beyond it. At the center of this north façade is the structure's main entryway. A pair of sidelights flanks the multi-light wood and glass door. Both the door and its sidelights feature divided lights that express an Arts and Crafts motif. The entrance sits within a shallow brick portico. Vertical limestone bands at the height of the lintel give the brick flanking the door a pilaster-like effect. The portico's gabled roof is supported by decorative wooden brackets and topped by green tiles. Small, ground-level windows and single, double-hung windows flank the portico. Additional double-hungs punctuate the second and third stories of the central bay. While all of these windows are now paired with combination storms, the majority retain their original Arts and Crafts style divided-light upper sashes. Others, like a number of windows elsewhere on the building, appear to be replacement windows.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

On either side of this central bay are two rectangular, projecting bays. At every story, these bays feature a trio of tall, narrow double-hung windows on each side. The bays rise to gabled roofs above the third story. Beyond these projecting bays, the recessed bays on the east and west ends of the façade hold a single double-hung window on each story. At the east end of the façade, an unobtrusive basement service entrance sits slightly below grade at the bottom of a short set of steps.

Brickwork and limestone details enliven the W. Montrose Avenue facade. Stacked, horizontal bands of projecting brick with limestone detailing mark the corners of the projecting bays at the first and third stories. Similar elements are found at the east and west ends of the façade. Rectangles of brick embellish the area between the second- and third-floor windows of the projecting bays. A limestone water table anchors the façade. A limestone stringcourse runs across the façade between the first and second stories. Limestone sills – some ornamented with rectangular end pieces – stretch beneath all the windows. Rows of soldier brick serve as decorative lintels above many of them.

A final flourish of brick and limestone detailing enhances the upper reaches of the north façade. Projecting horizontal brick bands embellish the tops of the receding side bays at either end of the façade. Rectangular limestone pieces enliven the area between the gabled roofs of the projecting bays. The stepped parapet that rises above the gables features a projecting brick cornice with bracket-like details. Copper flashing caps the cornice.

The west façade of 717-719 W. Montrose Avenue abuts a parking lot. Other than the west face of the projecting bay, this facade is constructed of common brick. (Presumably, the building's original owner anticipated that another flat building would be erected immediately adjacent to it. But, there is no evidence that this ever occurred.) Beyond the projecting bay, the northern portion of the west façade is devoid of fenestration. To the south, the facade recedes slightly, and here, each story holds a grouping of three double-hung windows. The façade then subtly steps back out. Here, there is a single, double-hung window on each story. At the far south end of the west façade, the building's rear enclosed porch is visible. This clapboard-sided porch extends along the entire south (alley) façade. An open wooden staircase projects to the south at the center of this façade. The east façade is largely obscured by the adjacent six-flat, but it clearly mirrors the west façade.

The integrity of this building is somewhat higher than the two similar neighboring six-flats [UP15, UP16]. In comparison with those structures, this building retains a greater number of original windows. This building at 717-719 W. Montrose Avenue does include some replacement windows, which have diminished the structure's integrity of design to a slight degree. Nevertheless, it continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association. Thus, today, this six-flat possesses very good integrity overall.

HISTORY/DEVELOPMENT

Architect James Burns' fine 1914 Arts and Crafts style six-flat at 717-719 W. Montrose Avenue was part of an early twentieth-century wave of development near the Lake Michigan shore in Uptown. At that time, the City of Chicago had begun creating a municipal beach north of Montrose Avenue, and City Architect Charles W. Kallal was working on plans for its elegant bathing pavilion [UP22]. Recognizing the investment potential of property near the beach and bathing pavilion, developer W. H. Hess erected this



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

small apartment building on the south side of Montrose Avenue. This would be the first of three contiguous flat buildings constructed here by 1922. (The others, UP16 and UP15, lie immediately to the east.)

William Henry Hess (1884-?), a German immigrant who arrived in the U.S. as a baby, was barely 30 when he obtained a permit to construct his Montrose Avenue six-flat. Having attended school only through the eighth grade, by the 1910s, he was working for a motorcycle company, first as a secretary and later as a salesman. Only a few short years later, however, he was also investing in Uptown real estate. Within a year of taking out the permit for 717-719 W. Montrose Avenue, the *Chicago Tribune* reported that he and a co-owner were selling an 18-flat building at Montrose and Clarendon Avenues. In the spring of 1916, the paper featured a rendering of a handsome courtyard building Hess planned to erect on nearby Sunnyside Avenue. The following year, he was said to be building a six-story, 108-unit apartment building on Montrose Avenue near Clarendon.

To design his Montrose Avenue six-flat, Hess hired the prolific architect James Burns (1858-1933). A native of Michigan, Burns was practicing architecture in Chicago by 1892, and soon designing buildings across the city. From 1904 through 1912 alone, nearly 200 Burns-designed structures received mention in the *American Contractor*, including several since-demolished apartment buildings in the 800 block of W. Montrose Avenue and numerous others on streets just to the north. By the 1920s, Burns was designing Catholic churches, a genre for which he is now best known. His South Side churches include: St. Columbanus (315 E. 71st Street, 1925), St. Kevin (10501 S. Torrence Avenue, 1926), and Our Lady of Guadalupe (3204 W. 91st Street, 1928). Burns' exceptional 1931 English Gothic Revival church complex for St. Gertrude parish (6204 N. Glenwood Avenue) remains a focal point of its North Side Edgewater neighborhood.

Hess' Montrose Avenue six-flat, with its fine Arts and Crafts design and appealing location near the lake and the new Clarendon Bathing Pavilion, proved a good investment. In August of 1915, apartments in the building were going for \$60 per month for a first-story unit and \$65 for a second-story one. As Hess had hoped, the flats drew a mix of upper-middle and middle-class tenants. Among the residents in 1920 were Frank H. Brice, an investment securities broker, his wife, Lillian, and their German-born housekeeper, Emma Ellis. Other residents included a lawyer, a public school teacher, and the president of a machine company and their families. Another, a manager of a dental manufacturing company, lived with his wife and two female lodgers, both of whom were secretaries at the YWCA.

Several tenants who arrived a few years later were somewhat more notorious. In 1923, Mrs. Frances McLane Robbins retreated to 719 W. Montrose Avenue after her husband, Cutler Robbins, son of an Armour Company executive, allegedly "hurled a pack of cards in her face and threw her against the wall." Before the couple's marriage, Cutler went through a very public divorce from the first Mrs. Robbins, a former "Follies beauty." At the time, the *Chicago Tribune* had closely covered Frances' "kidnapping" of the Robbins' son on Cutler's behalf.

In 1931, another resident, Brooklyn-born Max Tandler was gunned down in a nearby Uptown street. Though Tandler's wife, Bernardine, an actress and the daughter of a Chicago policewoman, defended her husband's reputation, the *Chicago Tribune* noted that the murdered man was "long a figure in the underworld of New York and Chicago." The paper reported that he had been shot before and had recently been "connected with a narcotics ring."



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
 SURVEY ID UP17

The handsome Montrose Avenue six-flat continued to be an attractive rental property, even after the Lincoln Park Commission extended the park and Lake Shore Drive, making a new beach well to the east. Indeed, a 1940 newspaper advertisement still billed a six-room apartment at 717 W. Montrose Avenue as “overlooking park and lake,” touting its sun parlor, screened porch, and electric refrigerator. The building’s spacious units and appealing features continued to draw well-off tenants. For example, Max Brown, a factory owner, lived there with his wife and two adult sons, one a lawyer, the other a salesman. Resident Joseph Byrne, an engineer for Chicago’s water department, lived with several female lodgers, including a widowed mother, Irene Burns, and her daughter, Emily, who were awaiting the return of Irene’s son, George J. Burns, who was at war in the Pacific. Another resident, German immigrant Sidney Minchin, was an architect. Minchin and his Russian-born wife, Tania, hosted a musical Jewish Welfare benefit for war refugees at their apartment at 719 W. Montrose Avenue. (The Minchins still resided there at the time of his death in 1951.)

The six-flat continued to be a rental property for several more decades. By 1986, however, it had become a condominium building, and ERA was advertising one of a two-bedroom, two-bath unit at 719 W. Montrose Avenue for \$79,500.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 717-719 W. Montrose Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building, an investment property built in 1914 for upper-middle and middle-class Uptown residents who wanted to rent stylish apartments near Clarendon Beach and Bathing Pavilion, meets with Criterion A. Although the structure is associated with some interesting individuals, none have made substantial contributions to history, and thus it is not eligible for listing under Criterion B. As a fine, Arts and Crafts style six-flat designed by James Burns, an architect better known for his impressive churches, the property is eligible for listing under Criterion C. It retains very good integrity.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing a contributing property to a proposed Uptown-NLSD Historic District.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

Photo 1 – 717-719 W. Montrose Ave.



717-719 W. Montrose Ave., view looking south from W. Montrose Avenue toward North facade

Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

Photo 2 – 717-719 W. Montrose Ave.



717-719 W. Montrose Ave., view looking southeast from W. Montrose Avenue toward West facade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

717-719 W. Montrose Avenue
SURVEY ID UP17

Photo 3 – 717-719 W. Montrose Ave.



717-719 W. Montrose Ave., view looking southeast toward main entrance of North facade



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
SURVEY ID UP18

NAME

The Carlton

OTHER NAME(S)

N/A

STREET ADDRESS

725 W. Montrose Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-300-006-0000

YEAR BUILT SOURCE

1971 *Chicago Tribune*

DESIGNER/BUILDER

Shayman & Salk Architects

STYLE

OTHER

PROPERTY TYPE

HEALTH CARE/ Hospital

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The Carlton, a healthcare facility at 725 W. Montrose Avenue, was built in 1971. Essentially rectangular in plan, it is a five-story, steel-framed building. Its primary façade has rows of three-sided projecting bay windows set into dark brown brick walls. Its flat roofs are concealed by false mansards. The internal functions—a multi-story lobby, a large first-floor dining area/activity room and patient rooms in the upper stories—are readily apparent on the building's exterior facades.

The building's long north W. Montrose Avenue façade abuts the sidewalk behind a low planter box. The canopied entrance way is located near the east side of this façade. Just to the west, there is a brown brick boxy projection with three small, square windows. This extends westerly into a single-story, boxy projection that extends across most of the north façade. It has large windows set between limestone-faced columns, with limestone-faced spandrels beneath the windows. It is capped by a flat roof with a shallow dark brown metal coping. To the west of this long windowed expanse, there is a small brick mass with a service entrance. To the east of the entrance is a glassy, two-story lobby with a two-tiered flat roof and a light, stone-clad base. Neither this lobby nor the other one-story projecting masses on this façade are original features (these additions were built sometime after 1980).

The entire mass west of the main entrance way is five stories tall. Clad in dark brown brick, this north façade is defined by the vertical rows of projecting metal-framed bay windows. The upper tier of each



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
SURVEY ID UP18

window row pierces the deep, dark brown, metal mansard roof above. At the east end of the façade, above the glassy projecting mass, the words “the Carlton” appear in large script across the brown brick wall. The deep dark brown mansard roof here is a half story lower than the adjacent five story height.

The building’s east façade faces a public surface parking lot that wraps around to the south side of the facility. Within the center of the east façade, a deep narrow recession visually divides this elevation into two main components. On the south side of the recession, the façade is essentially a simple brown brick rectangular box, five-stories tall, with two pairs of metal windows on each story. North of the recession, brick square columns separate deeply inset windows on the first story. A secondary entrance sits at the southernmost bay of this stretch. The four story façade rising above the columned first story, comprises a grid of metal framed windows edged with brown brick. The open end of the mansard roof is visible at the upper level. Along the far north side of the south façade, the two-story glassy addition anchors the corner of the building.

The west facade of 725 W. Montrose Avenue is a plain brown brick wall. It is devoid of fenestration. The south façade is composed of common brick. Its fenestration is defined by paired windows that fit within regularly spaced rectangular openings on the second through the fifth stories. At its far east end there are single vertical windows.

The Carlton at 725 W. Montrose Avenue retains integrity of location as it has always stood at this site. It also retains integrity of association because the facility has served as a nursing home. However, due to its large first story additions of the 1980s or later, the structure’s integrity of setting, design, materials, workmanship, and feeling have been substantially diminished. Therefore the overall integrity of this building is poor.

HISTORY/DEVELOPMENT

Built in 1971, the Carlton is a nursing and rehabilitation facility that was designed by Shayman & Salk, an architectural firm that specialized in hospitality and medical buildings. They designed dozens of nursing homes, rehab facilities, retirement communities, and motels throughout the Chicago area, many of which are still in use today.

Like many architectural firms, Benjamin Shayman and Arthur Salk started out designing houses. It is not known where Ben Shayman went to school, but by 1953, he had begun designing a large new subdivision of ranch homes in south suburban Stickney. He soon teamed up with Art Salk, who graduated from the University of Illinois at Urbana in 1949. By 1956 they had built their own Modern office building at 5844 N. Lincoln Avenue in Chicago and were advertising for draftsmen to work in their rapidly growing business. Although apartment complexes were (and remained) an important part of their work, they also produced several motels in the area. These included two iconic Mid-century Modern Chicago motels, the 1959 Heart of Chicago and 1960 Ohio House.

It was a natural transition for Shayman & Salk to extend their work in the hospitality industry to convalescent care. By 1958 they had begun designing their first “convalescent home,” the Garden View on Ridge Avenue. (Located at 6450 N. Ridge Avenue, the facility is called the Ridgeview Rehab and Nursing Center today.) Shayman & Salk’s first design for a nursing home was intended to be a model under the uniform code which the city had recently adopted for this new building type. Mayor Daley appointed Joseph A. Bonnan to write the new code and to oversee its implementation. Bonnan worked



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
SURVEY ID UP18

closely with Shayman & Salk on numerous projects, beginning with the 1958 Garden View. The new code set minimum room sizes, fireproof construction standards and required comfort features such as air-conditioning. It was meant to spur construction of new buildings. Up to this time nursing homes provided simple maintenance or “custodial” care, often in converted older homes. The Garden View was meant to provide a full array of medical care and rehabilitation, both long-term and short-term. Driven by the rising cost of hospital stays, nursing and rehabilitation facilities like The Garden View were a much less expensive setting.

In 1961 Shayman & Salk built another large nursing home, this time in south suburban Robbins. As this part of their practice grew, they established a convalescent home planning division within the firm in 1961, headed by Salk. Their work grew exponentially during the 1960s, and Shayman & Salk soon produced a large number of convalescent facilities. In fact, a 1970 *Chicago Daily Tribune* article on this booming sector noted that Shayman & Salk had designed most of the nursing home facilities in the Chicago area over the last 13 years. Many examples of Shayman & Salk’s nursing home facilities remain today. These include the William L. Dawson Nursing Facility at 3500 S. Giles, the Briarwood at 2451 W. Touhy Avenue, and the Whitehall in Deerfield, Illinois.

The Carlton House (now The Carlton) was designed by Shayman & Salk for a private partnership led by Albert A. Robin. It opened in 1971 under the direction of a management firm hired by Robin. Its 244 patients had modern rooms with large windows offering views of Clarendon Park to the north and Lincoln Park and Lake Michigan to the east. Meals and activities took place in the large, bright common room on the first floor. The Carlton was described as a “convales-pital,” a facility designed for patients, both young and old, who needed skilled nursing care.

Despite its modern facilities and the good intentions of its owners, The Carlton quickly became a long-term care facility for elderly, low-income patients. By 1980, less than a decade after it opened, an exposé in the *Chicago Tribune* sited The Carlton’s grim living conditions and a series of failed federal and state inspections as an example of an ongoing crisis in the system of nursing home oversight. Robin and his partners quickly sold The Carlton in the midst of this scandal and the new owners worked hard to improve the facility and its standard of care. Sometime in the 1980s or 1990s, the Carlton underwent a substantial remodeling that included new additions to its north façade.

The Carlton is not a particularly noteworthy or representative example of the work of Shayman & Salk, the leading designers of nursing homes and convalescent care facilities in the Chicago area during the 1960s and ‘70s. Today, the building has poor integrity.



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
 NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
 SURVEY ID UP18

NRHP RECOMMENDATION	DATE LISTED
Not Eligible	N/A
NRHP CRITERIA	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input checked="" type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Carlton, 725 W. Montrose Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As one of dozens of convalescent homes built in the Chicago area during the 1960s and 1970s, the Carlton does little to add to our understanding of the growth of the skilled care sector, therefore it is not eligible under Criterion A. The Carlton is not associated with an important person, therefore it is not eligible under Criterion B. Although the Carlton was designed by the firm of Shayman & Salk, the building is not a noteworthy example of their work, and therefore it is not eligible under Criterion C. The building has poor integrity.

NRHP RECOMMENDATION

The building at 725 W. Montrose Avenue does not possess sufficient significance and integrity to warrant listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Uptown NLSH Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSH Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
SURVEY ID UP18

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Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
SURVEY ID UP18

Photo 1 – 725 W. Montrose Avenue



725 W. Montrose Avenue, view looking southwest from Clarendon Park toward North façade

Photo 2 – 725 W. Montrose Avenue



725 W. Montrose Avenue, view looking southwest from W. Montrose Avenue toward East façade

Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Not Eligible

725 W. Montrose Avenue
SURVEY ID UP18

Photo 3 – 725 W. Montrose Avenue



725 W. Montrose Avenue, view looking southeast from W. Montrose Avenue toward West façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4343 N. Clarendon Avenue
SURVEY ID UP19

NAME

The Boardwalk

OTHER NAME(S)

Boardwalk Apartments

STREET ADDRESS

4343 N. Clarendon Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-300-032-1001 through 14-16-300-032-1006; 14-16-300-032-1008 through 14-16-300-032-1031; and 14-16-300-032-1033 through 14-16-300-032-1402

YEAR BUILT

1974

SOURCE

Chicago Tribune

DESIGNER/BUILDER

Stanley Tigerman & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

The Boardwalk at 4343 N. Clarendon Avenue is a residential high-rise designed by Stanley Tigerman. The 440-unit apartment building is located on the east side of N. Clarendon Avenue, with W. Montrose Avenue to the north and W. Junior Terrace to the south. The structure comprises a narrow rectangular 28-story tower with a two-story L-shaped wing on its east side. Constructed of concrete and steel, the tower is distinguished by its bold geometric grid of exposed structural piers and floor slabs on all four facades. Within the grid are square floor-to-ceiling windows with tinted glass. Set back at the center of the tower's flat roof, a rectangular structure holds utilities.

The tower's base rises three stories, with residential floors above. The base anchors the building with a series of evenly-spaced, vertical concrete piers, bulkier in appearance than those of the grid above. Centered along the west facade, four bays of tinted glazed panels demark the primary entryway area. The lobby is entered via an off-center revolving door. A high concrete canopy extends over the entryway. To either side of the entrance, glazed storefronts define the ground level, topped by scored concrete slabs at the second story and glazed panels at the third story. This pattern continues around the tower base, wrapping onto the shorter north and south facades.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4343 N. Clarendon Avenue
SURVEY ID UP19

From the base, the tower extends to the roofline in the monumental grid of floor-to-ceiling windows. Aluminum frames divide each window square into four sub-panes. A large horizontal pane is fixed in place at the top of the window square above three smaller panes at the bottom: an operable horizontal window flanked on each side by a smaller vertical fixed pane. All glass is treated with a solar bronze tint. The window squares wrap all sides of the tower, twenty-four across on the long west-and-east facades and six across on the short north-and-south facades. A plain concrete band wraps the tower at the roofline.

The two-story wing that extends to the south provides an enclosed garage with a terrace and recreational facilities on its roof deck. Along its south facade at street level, this wing is defined by a row of glazed storefronts between evenly-spaced concrete piers. Garage doors are located on both the north and south facades. The wing's rooftop deck features a large swimming pool, a tennis court, a garden, and a promenade that serves as the boardwalk.

Today, the Boardwalk is extremely well maintained. The building retains excellent integrity as it possesses all seven aspects-- integrity of location, design, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

The celebrated architect Stanley Tigerman (b. 1930) designed the Boardwalk, a rental building that was completed in 1974. Since the late 1950s, modern high-rises with state-of-the-art amenities have become popular along the N. Lake Shore Drive corridor. By the early 1970s, many developers had begun building—or converting existing high-rises to—condominiums. Many Chicagoans who were attracted to the north lakefront could not afford the cost of buying a condo or renting in luxury buildings. To offer a more economical housing option to renters, the City Centrum Corp. developed the Boardwalk in Uptown, just west of N. Lake Shore Drive. They hired Stanley Tigerman to produce a sleek Modern building that would provide affordable rental units with good amenities and fine views of the lakefront.

During the 1970s, development opportunities were limited along much of Chicago's lakefront, however, Uptown was still ripe for large-scale residential projects. "Here, developers can put together big pieces," said William P. Thompson, president of City Centrum Corp., in a 1974 *Chicago Tribune* article. The firm was inspired by successful urban developments such as Sandburg Village. The Boardwalk would offer a range of amenities, including several ground-floor commercial storefronts and a large, private outdoor recreational area. To design the building, Thompson hired Stanley Tigerman, then an up-and-coming architect.

Born in Chicago, Tigerman began his architectural training at a young age, working for several firms that contributed to the development of Modernism. Between 1949 and 1959, he worked for Keck & Keck, Milton Schwartz, Skidmore Owings & Merrill, and A. J. Del Bianco, all before enrolling at Yale University where he received his bachelor's and master's degrees. In 1962, he returned to Chicago and found a position in the office of Harry Weese. Tigerman opened his own firm in 1964. Margaret McCurry (b. 1942), Tigerman's wife and creative partner, joined the practice in 1979, and it became known as Tigerman McCurry Architects.

Over five decades, Stanley Tigerman and his firm designed hundreds of buildings in Chicago and surrounding communities, including the 1963-69 Woodlawn Gardens on Chicago's South Side; the 1974-



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4343 N. Clarendon Avenue
SURVEY ID UP19

75 Hot Dog House in Harvard, Illinois; the 1981 Pensacola Place Apartments in Uptown; the 1990 Chicago Bar Association building in the Loop; and the 2009 Illinois Holocaust Museum in Skokie. In addition to his design work, Tigerman taught for many years at the University of Illinois, Chicago, and co-founded Archeworks, an alternative design school.

When construction began in early 1974, the Boardwalk became Tigerman's first ever high-rise commission. He would later consider the building to be one of his favorite projects, describing its design as "simple, dry, arid...and completely rational." Referencing the austerity of Ludwig Mies van der Rohe's early high-rises, Tigerman envisioned his 28-story tower as a striking concrete grid framing square windows. The Boardwalk pays homage to iconic Mies van der Rohe buildings: Lafayette Park in Detroit, and the Promontory Apartments and 860-880 N. Lake Shore Drive in Chicago. Inspired by these references, Tigerman's tower and adjoining terrace emphasizes simplicity of design and integrity of materials. Tigerman considered the building as "bereft of conceit as anything I've ever done." He also said "I don't think a tall building is a place to be whimsical...you have to become responsive to structure."

Tigerman's approach served to keep construction costs at bay, allowing for more affordable rents. The 440-unit building's studios, one-, and two-bedroom apartments ranged from \$195 to \$375 per month. Apartments were finished with vertical blinds, parquet floors, individually controlled central air conditioning and heating systems, and large refrigerators and electric ranges. Early classified advertisements touted the floor-to-ceiling bronze tinted windows which provided excellent views of Lincoln Park and the lakefront. Below the apartments, the commercial spaces included a food store, pharmacy, shoe repair, dry cleaners, "entertainment suite," and a third-story restaurant. Among the complex's amenities were a one-acre rooftop terrace area with a large swimming pool, and tennis court, as well as an enclosed garage for 300 cars below. The earliest rentals became available in 1974, and by 1976, the entire building was occupied.

Today, the Boardwalk is unique in the context of Tigerman's career, as by the later 1970s he was already designing more playful, colorful, and expressive *Postmodern*--style buildings, for which he became more widely known. The Boardwalk illustrates Stanley Tigerman's exemplary technical skill as an architect trained in the Modern tradition, and it remains a fine example of his early work.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4343 N. Clarendon Avenue
 SURVEY ID UP19

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Boardwalk at 4343 N. Clarendon Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. As an affordable Uptown rental apartment building constructed near the lakefront in the 1970s, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and as such, is not eligible under Criterion B. As an early commission by master architect Stanley Tigerman, and an excellent example of the Modern Movement, the building meets with Criterion C. With its character-defining window squares and geometric grid, the Boardwalk retains excellent integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having excellent integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4343 N. Clarendon Avenue
SURVEY ID UP19

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4343 N. Clarendon Avenue
SURVEY ID UP19

Photo 1 – 4343 N. Clarendon Avenue



4343 N. Clarendon Avenue, view looking northeast from N. Clarendon Avenue toward West façade

Photo 2 – 4343 N. Clarendon Avenue



4343 N. Clarendon Avenue, view looking north from W. Junior Terrace toward South façade

Photo 3 – 4343 N. Clarendon Avenue



4343 N. Clarendon Avenue, view looking southwest from W. Montrose Avenue toward East and North tower façades and East terrace wing

Photo 4 – 4343 N. Clarendon Avenue



4343 N. Clarendon Avenue (right), view looking southwest from Clarendon Park toward East and North façades



Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE

4501 N. Clarendon Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP22

NAME

Clarendon Park Community Center

OTHER NAME(S)

Clarendon Municipal Bathing Beach

STREET ADDRESS

4501 N. Clarendon Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

Unknown

YEAR BUILT

1916

SOURCE

Chicago Tribune and original plans by City Architect Charles W. Kallal

DESIGNER/BUILDER

C.W. Kallal

STYLE

LATE 19TH AND 20TH CENTURY

REVIVALS

PROPERTY TYPE

RECREATION AND CULTURE

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The Clarendon Park Community Center, built as the Clarendon Municipal Bathing Pavilion in 1916 and converted to a recreational center in the late 1930s, was altered and expanded in the early 1970s in response to community needs. City Architect Charles W. Kallal designed the original reddish brown brick structure with limestone trim, a towered entryway, and a monumental promenade. This grand bathing pavilion was used for just 15 years before it was cut off from the lake by the extension of N. Lake Shore Drive and expansion of Lincoln Park. A.M. Kinney, an architecture and engineering firm, designed the 1970s renovation project. Although the alterations had a major impact on the building's architectural integrity, the structure and its landscape retain sufficient integrity to warrant listing as a contributing resource to a historic district. Historically, the building rose two stories above a raised basement. The original entryway faced west onto N. Clarendon Avenue, with stairs that led up to a columned portico and a series of entry doors flanked by brick pilasters. The second story included a balcony and pergola directly above the entryway. Bracketing the entry portico were a pair of three-story-tall square towers, with tile roofs. One-story hip-roofed wings extended beyond the towers. All of those elements were removed or altered during the building's 1916-1981 Period of Significance.



Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE

4501 N. Clarendon Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP22

Today, the structure is essentially rectangular in plan, and most of the complex comprises a high single story over a raised basement. The building is topped by a flat roof with a boxy profile that extends beyond the outer walls, forming deep overhangs.

The long west N. Clarendon Avenue façade no longer provides an entryway. A tall concrete planter box extends across the area where the original stairs and portico once stood. Behind it, the remnant of the historic wall includes the original pilasters. But, the original entry doors are gone. In their place, there are trios of high-set, double-hung windows. Flanking the central bays of the façade are remnants of the original stair towers. Beyond these, what remains of the remnants of the two outer wings each still features three tall double-hung windows. A series of colorful glass mosaic artworks on panels enliven the façade.

The entrance to the Clarendon Community Center is on the south façade, down a set of stairs and an adjacent ramp that extend from the west side of the building to the lower level. Here a large portico, built as part of the major renovations of the early 1970s, extends from the front entryway. Its heavy flat roof is supported by brick piers. This portion of the west façade features various groupings of double-hung windows, some of which are separated by original brick pilasters. Limestone sills and pilaster capitals provide minimal ornamentation. There are also areas of patched and infilled brick. At the east side of the south façade, a long, one-story wing with brick pilasters and a limestone cornice and capitals is a remnant of the original promenade. Set back behind it, the blank brick gymnasium wall rises another story. The boxy flat roof also dominates this façade.

The east façade is dominated by the expansive brick wall of the gymnasium, which occupies the space where the center of the promenade once stood. One-story wings flanking the gym on the north and south are set back slightly from the plane of the gymnasium's eastern façade. These wings are the remaining portions of the long, wide 1916 promenade that historically created a grand, high platform that extended east from the original building, and stretched north and south along the entire beach.

The north façade is similar to the south façade, with remaining pilasters and some limestone trim. Here, there are also double-hungs in various groupings, and three service doors. A one-story wing extends north from the main building. This wing, which is another remnant of the promenade, retains some original detailing. The gymnasium addition runs east behind this remnant of the promenade. As on its other sides, here, the addition lacks fenestration.

Expansive athletic fields sit to the east, north, and southeast of the Clarendon Park Community Center. A curved drive and parking lot are located directly south of the building. This setting has changed only minimally since the mid-1970s when the building was renovated and the gym addition was constructed.

The Clarendon Park Community Center stands in its original location. Due to the removal of historic portions of the building, the structure does not retain integrity of design, materials, or workmanship. However, the structure and its site retain integrity of setting feeling, and association. Thus, the property's overall integrity is fair.



Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE
NRHP RECOMMENDATION Eligible

4501 N. Clarendon Avenue
SURVEY ID UP22

HISTORY/DEVELOPMENT

Built in 1916 as a bathing pavilion for one of Chicago's premier municipal beaches, the Clarendon Park Community Center has served as a vital year-round recreation center for the Uptown Community for nearly a century. The pavilion was created as part of a late 19th century public bathing movement, one of Chicago's most important social reform efforts of the time. Although Clarendon Beach and its impressive bathing pavilion met with enormous popularity, the facility remained open for less than two decades. As the northerly extension of Lincoln Park in the early 1930s caused Clarendon Beach to become landlocked, a bathing pavilion was no longer needed and The City of Chicago began using the building as a community center. The City transferred ownership and management of the facility to the Chicago Park District in 1959. Over the years, the park and fieldhouse provided many important activities and services to the community. Although the Park District considered demolishing the fieldhouse in 1972, the building was retained and expanded to provide additional programs to the increasingly diverse Uptown community. During the late 1890s, Chicago's Free Bath and Sanitary League advocated for the development of municipal bathing beaches along the lakefront. By this time, several private beaches had been operating each summer along the lakefront, including in the Uptown neighborhood. Representatives of the league argued that citizens shouldn't have to pay to wade or swim in the lake. For years, the high levels of pollution had deterred people from bathing in Lake Michigan. In 1900, completion of Chicago's Sanitary and Ship Canal vastly improved water quality and inspired new enthusiasm for public beaches. By the early 1900s, there was a bathing beach in Lincoln Park and Chicago's Public Health Department operated a few small municipal beaches, but they were all located along Chicago's south lakefront.

In 1906, management of municipal beaches was transferred to the Special Park Commission, a department devoted to creating and improving open spaces including City-owned parks and playgrounds. As Chicago's existing private and public beaches became more and more popular over the next few years, the Special Park Commission advocated for the creation of additional municipal beaches. In 1913, utilizing Bathing Beach Bond funds, the City purchased "seven hundred and seventy-four feet of the finest beach property in the city" east of Clarendon Avenue between Montrose and Wilson Avenues to create an enormous municipal beach. At the direction of Mayor Carter Harrison II, a committee of Special Park Commission members and City Architect Charles W. Kallal made a study of the major East Coast bathing beaches including Atlantic City to provide recommendations for Chicago's new Clarendon Beach. Two years later, Kallal completed plans for the large and impressive Clarendon Bathing Pavilion.

The son of Bohemian immigrants, Charles W. Kallal (1873- 1926) was born and raised in Chicago. Sometime around 1896, he formed a partnership with Joseph Molitor (1875-1917), a fellow Bohemian. Kallal & Molitor designed several churches including St. Vitus Bohemian in Pilsen. Kallal was appointed City Architect in 1908, a position in which he served for the remainder of his life, producing plans for a wide variety of public buildings, including fire houses, pumping stations, police stations, and hospitals. He also led the effort to restore the Water Tower and pump house, which had been derelict since the Chicago Fire.

Kallal's grand, resort-like municipal beach building was constructed for an estimated cost of \$240,000. The new beach and pavilion opened in June of 1916. The facility had a staff of 85, including 16 life guards and 23 laundrymen and women. The structure provided 9,000 lockers for adults and 2,120 for



Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE

4501 N. Clarendon Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP22

children. The daily fee for a bathing suit, towel, and locker rental was only 10 cents per adult. (Children under the age of 15 were able to check out bathing suits, towels and lockers at no charge.) For those who chose to wear their own bathing suits, the swimming attire was strictly regulated, and fines were imposed on both men and women if “bathing costumes” did not meet the decency requirements. Bathers and spectators were strictly segregated. No one wearing a bathing suit was allowed on the promenade, and those wearing street clothes could not enter locker areas or the beach.

As many as 35,000 people frequented Clarendon Beach in a single day and over 400,000 during a season in its early years. But despite the immense popularity of the municipal beach, it operated for only about fifteen years. By the mid-1920s, the Lincoln Park Commissioners were actively creating plans to extend the linear lakefront park to the north and the east. As the park extension project would include two new beaches, it was determined that the City would close Clarendon Beach. The landfill project began in the late 1920s. Clarendon Beach remained open until the early 1930s, when the filling operation made this site landlocked.

The City of Chicago began to operate the Clarendon pavilion as a recreation center with a small gymnasium and several club rooms. The old beach became a lawn space with softball diamonds that were used for summer tournaments and flooded for ice skating in wintertime.

Uptown’s population grew significantly during the Post-WWII era, and civic leaders recognized that there was a dearth of recreational facilities for teenagers. In response, the Uptown-Edgewater Community Center raised funds to create a teen center in the Clarendon Community Center. In 1948, the old laundry room at the south end of the pavilion was converted into the new teen center. The building was also used for dances and other social events, a nursery school, and gym classes for children and adults. Around the same time, floodlights were installed along one of Clarendon’s five ballfields, so that softball leagues could have games in the evening as well the daytime. This continued to be a popular site for ice skating. In fact, the rink was used for annual skating derbies and racing meets during the late 1940s and early 1950s.

The rapid growth of the area had prompted the Chicago Park District (CPD) to build the Margate Field House at the north end of Lincoln Park in 1956. Although this structure was less than a mile away from the old bathing pavilion, the need for additional space at the Clarendon Community Center remained high. In 1959, the CPD assumed control of the facility as part of a much larger park consolidation program. Community groups rallied for a new field house. But CPD officials told them that the agency didn’t have the funds to construct a new building. Instead, the CPD agreed to make a survey of the structure to determine whether it should be repaired and modernized or replaced with a new field house. The CPD soon demolished a portion of the building’s upper story, but the towers then remained intact.

During the 1960s, the Clarendon Community Center and its surrounding greenspace provided an array of recreational activities and programs to the surrounding community. The building became home to a unique feature in 1963, when a long-running model train club from Garfield Park moved its extensive layout to a clubroom in Clarendon Park Community Center. (The Garfield-Clarendon Model Railroad club is still headquartered in the building.) The community center provided many indoor programs including boxing and basketball. In 1968, the CPD remodeled the basement of the building to offer additional



Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE

4501 N. Clarendon Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP22

programming for senior citizens. The following year, the field house was so overcrowded that park supervisor told the *Chicago Tribune* that the building was “an architectural failure.”

Along with the area adjacent to Clarendon Park, many other North Side neighborhoods were in need of additional recreational facilities in the early 1970s. In 1972, the *Chicago Tribune* reported that the Chicago Park District had a \$24 million construction budget to build a “high-rise field house” at N. Broadway and W. Sheridan avenues (Gill Park); a sports complex in California Park (McFetridge Sports Center); an indoor/outdoor swimming pool in Kozciusko Park; and new field houses for Brands and Clarendon Parks. Several of these proposals, including plans for a new Clarendon Park Community Center, did not materialize. Concerns about overcrowding and inadequate supervision prompted a neighborhood organization, People in Action Together, to demand that the Chicago Park District provide improved programs and services at Clarendon Park.

The Chicago Park District soon hired A.M. Kinney Associates, an architecture and engineering firm, to renovate the existing building and to construct a sizable gymnasium addition. The four corner towers and the remainder of the upper level were removed. A large iron truss ceiling was created to support the immense spans over the new gymnasium and the remaining original building. The construction project was completed in 1974.

During the 1970s and early 1980s, as Uptown’s population was becoming more diverse, Clarendon Park and its enlarged fieldhouse were extremely well-used. While a large array of programs were offered, softball and boxing continued to be two of the park’s most popular activities. Many accomplished boxers trained at Clarendon Park, and the facility often served as a weigh-in site for amateur boxers from the North Side who wanted to compete in city-wide championships. In 1976, some of Clarendon Park’s top boxers won the Illinois park districts’ championship. Around that same time, Tony Zale, a well-known professional boxer who had been a world middle weight champion in the 1940s, became the head boxing coach at Clarendon Park. A 1978 *Chicago Tribune* article that described Clarendon Park’s boxing program indicated that “anyone with sweat clothes and shoes is welcome; all services are free.”

In recent years, the Park District had begun considering the demolition and replacement of the facility once again. In 2015, Preservation Chicago named the Clarendon Park Community Center as one of the city’s “most threatened” historic buildings. The following year, the Park District hired an architectural consultant to develop concepts and determine the costs for rehabilitating the structure. The firm estimated that the improvement project might cost as much as \$10 million. Community members and organizations rallied to save the building. Demolition was still on the table in 2017, when 46th Ward Alderman James Cappleman announced that \$4.6 million of TIF funding would be earmarked if the building would be retained and the Chicago Park District would contribute additional funds for its renovation. In 2020, the Park District Board agreed to the project and hired Booth Hansen architects to prepare plans to rehabilitate the building.



Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE
 NRHP RECOMMENDATION Eligible

4501 N. Clarendon Avenue
 SURVEY ID UP22

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Clarendon Park Community Center at 4501 N. Clarendon Avenue has been evaluated for significance under National Register of Historic Places under Criteria A, B, and C. The property was built as a municipal bathing facility in 1916 and converted into a community center with surrounding greenspace in the late 1930s. In the mid-1970s, the building was renovated and expanded to meet community needs. Thus, the property meets Criterion A. The Clarendon Park Community Center is not associated with any figures who made substantial contributions to history and so it is not eligible under Criterion B. Designed as an early 20th century Resort Style bathing pavilion by City Architect Charles W. Kallal, the property meets with Criterion C. Although the structure no longer retains architectural integrity, it possesses integrity of location, setting, feeling, and association, reflecting its significance under Criterion A. With fair integrity overall, the property retains sufficient integrity to warrant listing as a contributing resource to a historic district on the NRHP.

NRHP RECOMMENDATION

The Clarendon Community Center Park meets with significance Criteria A and C and possesses sufficient integrity to warrant listing as a contributing resource to the proposed Uptown NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE

4501 N. Clarendon Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP22

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Historic Resources Survey

PROPERTY TYPE RECREATION AND CULTURE

4501 N. Clarendon Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP22

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Photo 1 – 4501 N. Clarendon Avenue



4501 N. Clarendon Avenue, view looking east from N. Clarendon Avenue toward West façade

Photo 2 – 4501 N. Clarendon Avenue



4501 N. Clarendon Avenue, view looking northeast from N. Clarendon Avenue toward South façade

Photo 3 – 4501 N. Clarendon Avenue



4501 N. Clarendon Avenue, view looking northwest from parking lot toward South façade

Photo 4 – 4501 N. Clarendon Avenue



4501 N. Clarendon Avenue, view looking southwest from park toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4500 N. Clarendon Avenue
SURVEY ID UP23

NAME

Clarendon Court Apartments

OTHER NAME(S)

N/A

STREET ADDRESS

4500 N. Clarendon Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14172230190000

YEAR BUILT SOURCE

1980 *Chicago Tribune*

DESIGNER/BUILDER

Seymour S. Goldstein, Ltd.

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete

ROOF

Built-up

DESCRIPTIVE NOTES

Designed by Seymour S. Goldstein and completed in 1980, the Clarendon Courts Apartments stands at the northwest corner of N. Clarendon Avenue and W. Sunnyside Avenue. Rising 13 stories to a flat roof, it is an irregular polygon in plan. The building's angular layout provides a lively east facade as well as a unique modern courtyard. The high-rise features a concrete grid that holds aluminum-framed replacement windows.

While the building's official address is on N. Clarendon Avenue, its primary south façade fronts onto W. Sunnyside Avenue. The building meets the ground in a series of concrete-clad piers. Between two piers, towards the west end of the facade, a concrete canopy extends over the sidewalk leading up to the main entrance. Near the sidewalk, the canopy is supported by two smaller ribbed concrete piers. The subtly recessed main entrance comprises a glass and metal front door flanked by dark, aluminum-framed floor-to-ceiling windows with a transom window above. Just to the east, recessed behind the concrete piers is a wall of alternating ribbed concrete panels and dark, aluminum-framed floor-to-ceiling windows. The open area between the concrete piers and recessed wall create a loggia. Just to the west of the main entrance, a downward ramp passes between a pair of concrete piers to a covered loading-dock. At the east end of the facade, a vertical expanse of concrete is three times the width of the center concrete piers.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4500 N. Clarendon Avenue
SURVEY ID UP23

Above the south facade's first story, the concrete piers extend upwards forming vertical bands that rise to the roofline. Narrow, horizontal concrete spandrels mark the floor plate of each story, intersecting with the piers to form a grid-like framework. The concrete grid forms window openings that hold gray, aluminum-framed, full-story replacement windows. In each window opening, two rectangular sashes sit above two square sashes. The upper left sash is an operable awning window.

The long east facade echoes the primary south elevation, with openings between the concrete piers at ground level and a grid of concrete and windows above. But unlike the south one, the east facade has a zigzag configuration that creates a wedge-shaped courtyard towards the south. On the north, a portion of the facade juts out to the sidewalk. At the base of this part of the facade, a garage can be seen behind the piers. (One story is above ground and another is partially below grade.) At the tower's northernmost end, the two-story-tall concrete garage structure extends to the property line. A ramp leads to an upper parking deck, and the lower level of the garage is below.

The building's north facade angles to the northwest. The upper stories of the tower cantilever over the top level of the garage. The grid treatment is repeated at the upper levels of this facade. At its west end the facade culminates in a broad band of concrete and a single bay of windows.

The west facade abuts an alley. The ground-level is only partially visible from the public right-of-way. The spaces between the concrete piers on the southernmost end of the west facade are open. To the north, the openings are filled with recessed, rectangular concrete panels. Above the one-story base, the west facade of the tower is symmetrical and follows the scheme of the other facades, with a concrete grid of windows that rises to the roofline.

The senior housing high-rise at 4500 N. Clarendon Avenue possesses very good integrity overall. As evidenced by a 2018 photograph, the frames of the replacement windows are lighter than the originals. A photograph from 2019 shows that the concrete building was in the process of being painted a slightly different color from the original. Because of these minor changes, the building's integrity of design has been slightly diminished. Today the 4500 N. Clarendon Avenue building retains its integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

Completed in 1980, the interestingly angular concrete high-rise at 4500 N. Clarendon Avenue was built to provide affordable housing for senior citizens in Chicago's Uptown Community. The building's developers used a low-interest loan from the federal government to acquire a prime, lakefront site, and produce a high-rise that would address one of Chicago's most pressing housing shortages. Known as the Clarendon Court Apartments, the structure was the work of Seymour S. Goldstein, an architect with considerable experience designing federally-subsidized buildings.

In June, 1973 a large vacant lot at the northwest corner of N. Clarendon Avenue and W. Sunnyside Avenue was advertised for sale in the *Chicago Tribune*. The seller, R. L. Oren & Associates, was a short-lived property management and real estate firm. With beautiful views up and down the lakefront, the land was directly across from Clarendon Park, which had once been a popular beach with an enormous bathhouse. When the land across the street came up for sale, this was still one of the neighborhood's largest and most heavily used parks.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4500 N. Clarendon Avenue
SURVEY ID UP23

During the Post WWII era, housing stock in many Chicago neighborhoods was in poor condition. The situation in the Uptown Community was particularly dire. In the 1960s the City began to crack down on code enforcement and the profitability of Uptown's deteriorated housing was impacted. Builders were quick to tap into the Federal Housing Authority's (FHA) low-interest loans for new construction. In 1968, one week after the assassination of Dr. Martin Luther King, Jr., President Johnson signed the Fair Housing Act. This act removed the racial restrictions that had been part of the 1934 legislation and provided for loans at a 1% interest rate for builders of low- and moderate-income housing. The loan program was modified once again with the Housing & Community Development Act of 1974 which provided for block grants that cities could use to incentivize private development. This new program also established Section 8 which offered subsidized rents based on a percentage of the resident's income. These low interest loans and Section 8 were both tapped into for 4500 N. Clarendon Avenue.

In August of 1980, the *Chicago Tribune* noted that the Illinois Housing Development Authority had "made a record number of loans for multifamily housing" that year. Clarendon Court at 4500 N. Clarendon Avenue was one of these loans. The developer of Clarendon Court is not known, but Seymour S. Goldstein is credited with the design.

Although little known today, Seymour Goldstein had a long and busy career, that includes several noteworthy projects. One of four children born to Barney and Bessie Goldstein, Seymour Goldstein (1920-2006) grew up in Chicago's West Englewood neighborhood. Bessie had arrived from Russia in 1912 and Barney from Lithuania the following year. By 1940 Barney owned a furniture and upholstery business. Seymour graduated from the Chicago Public Schools as an architectural student and managed to attend one year of college before serving in the Army during World War II. At the end of the war he went to work as a shipping clerk at a clothing store on State Street. He was finally able to finish his architectural degree in 1951 at the University of Michigan.

After graduating from college, Goldstein returned to Chicago and set up a solo practice. The bulk of his work was apartment building designs, many of them using federal loans. In 1966 he built Granville Tower at 6166 N. Sheridan Road, a Brutalist design that is both loved and hated for its quirky angular balconies. It is one of the only high-rises in the city that is entirely comprised of duplexes. Goldstein frequently worked with developer Marvin B. Myers on federally-subsidized housing projects, starting with a high-rise in Rockford in 1960. They were also the winning team for a 1969 urban renewal project along Larrabee Street, on the western edge of Lincoln Park. Goldstein's work with Myers and on numerous other projects gave him considerable experience with the requirements for federally-subsidized housing that would be useful when he later designed Clarendon Court.

Goldstein lived in Lincoln Park and practiced solo throughout his career. In 1984 he received a considerable amount of press for his design of 2 E. Eighth Street (now 777 S. State Street), one of the earliest buildings in the new neighborhood of "Burnham Park."

When Goldstein received the commission to design Clarendon Court Apartments around 1979, senior housing was an important issue in Chicago. The city had a severe shortage of affordable senior citizen housing, especially in diverse neighborhoods like Uptown. The Department of Housing and Urban Development had been reducing its allocation for this category of housing since 1977 and both new and existing projects were experiencing, according to the *Chicago Tribune*, "incredibly long" waiting lists.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4500 N. Clarendon Avenue
 SURVEY ID UP23

When completed in 1980, the 4500 N. Clarendon Avenue high-rise provided 152 subsidized units for senior citizens that were a mixture of studio, 1-bedroom and 2-bedroom apartments. The Clarendon Court Apartments offered some “social programming,” a responsibility of its assistant site manager who also did bookkeeping and clerical work. The location, with a park across the street and shopping nearby, provided the building’s amenities.

Because of their low rents, Section 8 buildings often receive little long-term maintenance. In mid-summer 2012 relatives of the tenants at 4500 N. Clarendon Avenue complained to the *Chicago Tribune’s* “Problem Solver” that the building’s air conditioning was not working properly. Although they had complained to the building’s management, nothing had been done. Soon after the *Tribune* published its report on July 15th the air conditioning was repaired. Similarly, after the tenants spoke up in 2018, the aging windows were replaced.

The Clarendon Court Apartments, at 4500 N. Clarendon Avenue, still provides affordable senior citizen housing today.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Clarendon Court Apartment building at 4500 N. Clarendon Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built to provide affordable senior housing in the diverse Uptown Community, the property meets with Criterion A for listing in the National Register. This building is not affiliated with individuals who made important contributions to history, and therefore is not eligible for the National Register under Criterion B. A distinctive Modern structure designed by Seymour Goldstein, a little known architect who specialized in federally-subsidized housing, the property is eligible for the National Register under Criterion C. The building has very good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having very good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4500 N. Clarendon Avenue
SURVEY ID UP23

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4500 N. Clarendon Avenue
SURVEY ID UP23

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Photo 1 – 4500 N. Clarendon Avenue



4500 N. Clarendon Avenue, view looking northeast from W. Sunnyside Avenue toward South façade

Photo 2 – 4500 N. Clarendon Avenue



4500 N. Clarendon Avenue, view looking northwest from N. Clarendon Avenue toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

4520 N. Clarendon Avenue
SURVEY ID UP24

NAME

The Legacy HB

OTHER NAME(S)

St. James Apartments/ Sheldrake Apartment Hotel/ Blackwood Apartment Hotel

STREET ADDRESS

4520 N. Clarendon Ave.

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-223-021-0000

YEAR BUILT SOURCE

1918/ 1920 Chicago Building Permit

DESIGNER/BUILDER

J.A. Taggart

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Located at 4520 N. Clarendon Avenue, The Legacy HB apartment building was originally known as the Blackwood Apartment Hotel. The nine-story, flat-roofed building stands at the southwest corner of N. Clarendon and W. Windsor Avenues, directly across from what was once Clarendon Beach. Composed of two conjoining rectangular masses, the building was constructed in two phases, with an original 1918 building that fronts onto N. Clarendon Avenue, and an annex built the following year. This annex lies just west of the original structure and fronts onto W. Windsor Avenue. Both masses are composed of reinforced concrete and clad brown pressed brick, with very lightly colored mortar. Historically, the building was heavily embellished with terra cotta and limestone details. Over the years, many of the original details were removed and replaced with other materials such as aggregate panels and glass block.

The primary façade is on the east, facing N. Clarendon Avenue. The lower two stories and part of the third story are covered with two different materials. At the first story level, there is a smooth dark pinkish tan smooth stucco surface accented with darker terra cotta trim. The panels on the second story are lighter in color and their texture is rougher because they are made of exposed aggregate concrete. Four vertical cut outs in the second story panels flank the central entrance and reveal some of the original Gothic limestone details. There are large, dark metal-framed replacement windows for the retail



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

4520 N. Clarendon Avenue
SURVEY ID UP24

spaces on the first story. Along the north side, the tops of the window openings are arched. The upper residential stories are brown brick, nine bays wide. The bays are separated by paneled brick pilasters with limestone belt courses above the seventh and eighth stories. Five of the bays have sliding glass doors with thin concrete balconies and black metal railings. While there were original balconies at these locations, the openings have been enlarged and the sliding doors, balconies, and railings are all part of a later alteration. The balcony bays alternate with bays that have small, square windows, three of which are double-hung and two of which are glass block, each with a small vent. The ninth story is decorated with limestone inserts on the tops of the pilasters and a shaped pediment at the center containing an "HB" monogram. Flanking these details are segments of a Spanish tile false mansard roof. While the tile details are remnants of the original structure the other decorative elements were later alterations.

The north façade comprises both the original structure and the 1919 addition a narrow recessed cove in between. The original east side of the façade repeats the Clarendon Avenue façade's two-tone treatment of the lower stories. Above them, there are five bays. The two outer bays have sliding glass doors and balconies. Small windows, some with glass blocks and some with double hung units, fill the central three bays. Brick pilasters run the height of the building between each bay. There is a simple, flat parapet at the top in the center with false mansard segments on either side of it over the sliding door/balcony bays. The west block's façade is nearly identical to that of the east, except it is six bays wide instead of five. The first-story fenestration on the west block is similar to the Clarendon Avenue facades with arched-topped windows. A secondary entrance sits within the recessed area between the north and the south blocks.

The west façade abuts a surface parking lot. This façade does not repeat the two-toned lower-story treatment. Rather, the entire nine-story brick expanse has been painted in a cream color. The west façade has numerous double-hung windows in various configurations. At its far north edge, the ninth story retains a remnant of the original Gothic Revival detail and tiled false mansard roof which wraps onto the north façade.

The building's two masses are also visible on its south façade. The eastern, earlier section is almost windowless, with just a single stack of windows in what is probably the stairwell at the center of the façade. There are numerous windows in the light well between the two portions of the building. The south façade of the rear annex has two sets of double-hung windows on each story. A Gothic Revival chimney for the furnace can still be seen at the southwest corner of the annex above the roofline. Due to the building's extensive alterations and loss of original fabric, it no longer conveys its historic character. Today, the building retains integrity of location. But due to its numerous alterations, the structure does not possess integrity of setting, design, materials, workmanship, feeling, or association. Overall, the building's integrity is very poor.

HISTORY/DEVELOPMENT

Apartment Hotels first emerged in the 1910s, a time when increasing numbers of Americans began to enjoy automobile travel. The buildings provided travelers with a homey and less expensive alternative to hotels, but with similar amenities, such as beautiful lobbies, billiard rooms, telephones in every room, maid service, and porter service for ice, groceries and garbage removal. These facilities generally had a



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Not Eligible

4520 N. Clarendon Avenue
 SURVEY ID UP24

café or restaurant, and rooms could often be rented with or without kitchenettes. Many apartment hotels rented out units on a daily, weekly or monthly basis.

Hotel proprietor Conor Blackwood (1882 - ?) hired a little known-architect, John A. Taggart (1883 – 1946), to design this building, first called the Blackwood Apartment Hotel. In 1915, Blackwood had developed the Kellshore Apartment Hotel at W. Irving Park Road and N. Clarendon Avenue. Built in a desirable location just a few blocks from Lake Michigan, near what was then north end of Lincoln Park, the Kellshore Apartment Hotel met with great success. The location of his Blackwood Apartment Hotel also had mass appeal. In 1916, the City of Chicago opened Clarendon Municipal Bathing Beach, a public beach that accommodated as many as 14,000 visitors daily. The Blackwood Apartment Hotel opened in 1918 with 76 apartments. These included 48 kitchenette units. The remainder were single rooms with private bathrooms. Plans for the annex were almost immediately underway. Essentially doubling the size of the building, the addition was completed in 1920.

The Blackwood Apartment Hotel was considered a modern, comfortable, and affordable place to live. In 1921, when football coach George S. Halas (1895 – 1983) moved his team, the Decatur Staleys, to Chicago, he met with Chicago Cubs President William Veeck Sr. (1876 – 1933) to ask if his team could use Wrigley Field as its home field. After Veeck agreed, Halas walked directly from Wrigley Field to the Blackwood Apartment Hotel and made arrangements to rent ten rooms for \$2.00 each to house the team. The following year, Halas changed the name of his team to the Chicago Bears. The building served as living quarters for some members of the team until the late 1950s or early 1960s.

The apartment hotel changed hands several times. In 1937, when a new proprietor took over, the facility was known as the Sheldrake Apartment Hotel. Some upgrades were made in later decades. The building underwent a major renovation in 1987 after it was purchased by a California-based partnership known as St. James Properties. That firm hired architects Childs/Dreyfus Design Group to produce plans for exterior alterations and lobby renovations. Today, the building is known as The Legacy HB apartments.

NRHP RECOMMENDATION	DATE LISTED
Not Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Legacy HB at 4520 N. Clarendon Avenue was evaluated for significance under National Register of Historic Places Criteria A, B and C. As an early Uptown apartment hotel that served as a long time home for members of the Chicago Bears, the building meets with Criterion A. The structure has no close associations with individuals who made important contributions to history, and thus it does not qualify



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

4520 N. Clarendon Avenue
SURVEY ID UP24

for listing under Criterion B. As an ornate Revival style apartment hotel that was designed to include amenities that were appealing to middle-class renters, the building meets with Criterion C. Despite its significance, the property possesses very poor integrity.

NRHP RECOMMENDATION

Although the building at 4520 N. Clarendon Avenue meets with significance Criteria A and C, it does not possess sufficient integrity to warrant listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Uptown NLSH Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSH Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

4520 N. Clarendon Avenue
SURVEY ID UP24

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Photo 1 – 4520 N. Clarendon Avenue



4520 N. Clarendon Avenue, view looking west from N. Clarendon Avenue toward East facade

Photo 2 – 4520 N. Clarendon Avenue



4520 N. Clarendon Avenue, view looking southwest from N. Clarendon Avenue toward East and North facades

Photo 3 – 4520 N. Clarendon Avenue



4520 N. Clarendon Avenue, view looking northwest from N. Clarendon Avenue toward East and South facades



Historic Resources Survey

PROPERTY TYPE GOVERNMENT/ Public Works
NRHP RECOMMENDATION Eligible

745 W. Wilson Avenue
SURVEY ID UP25

NAME

Lake View Water Pumping Station

OTHER NAME(S)

N/A

STREET ADDRESS

745 W. Wilson Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

Unknown

YEAR BUILT SOURCE

1965-1966 City of Chicago, Department of Public Works, Bureau of Engineering

DESIGNER/BUILDER

Chicago Department of Public Works, Bureau of Engineering, Dick Van Gorp, Walter E. Rasmus, Chief Engineers/ Greeley & Hansen, Engineers/ Joseph A. Levato, Designer

STYLE

MODERN MOVEMENT

PROPERTY TYPE

GOVERNMENT/ Public Works

FOUNDATION

Concrete

WALLS

Granite

ROOF

Built-up

DESCRIPTIVE NOTES

Completed in 1966, the City of Chicago's Lake View Pumping Station stands on a lawn area just north of Clarendon Park. The structure is located south of W. Wilson Avenue, between N. Marine Drive and N. Clarendon Avenue. This Modernist, flat-roofed building comprises a grouping of windowless, pinkish-tan granite-clad, rectangular masses of varying heights. It is irregular in plan.

The large, rectangular central mass of the pumping station runs east-west along the property, rising to a height of more than 35'. Directly to the north is a smaller mass of 31'. A shorter, narrower projection extends west from the second mass, while a much larger one stretches to the east. (This 23'-tall wing, which extends toward N. Marine Drive, has only a partial roof; a portion of this appendage is merely a walled enclosure.) Two more 23'-high rectangular blocks lie to the south of the central block. The first extends nearly the full length of the long central block, while the second is a smaller mass lying beyond it.

Clad in pinkish-tan granite, the building has a streamlined design. The high walls of the central block are composed of large rectangular stacked granite panels. Projecting vertical granite ribs positioned at 8' on center punctuate these walls, creating a subtle sense of rhythm. The exterior surfaces of the



Historic Resources Survey

PROPERTY TYPE GOVERNMENT/ Public Works
NRHP RECOMMENDATION Eligible

745 W. Wilson Avenue

SURVEY ID

UP25

surrounding building masses are even more spare, with the 4'-square granite panels laid in a simple grid pattern. Granite copings cap all of the building masses.

The structure's N. Marine Drive (east) façade may be considered its primary facade, though it is now obscured from street view by a high chain link fence and a parking lot for semi-trailers. At the center of this east façade is the narrow end of the tall central building mass, which features an impressive pair of double-height stainless steel doors set into a massive granite frame. A round, cast aluminum seal of Chicago hangs above the doors. To the south of the main block, the two lower wings step back to the west. Each wing holds a single, standard-height stainless steel door. To the north, the shorter east wing extends toward the east lot line, largely obscuring the taller north wing to the west.

The remaining facades of the pumping station continue the rhythm of projecting and receding rectangular masses. Only a few stainless steel doors and louvered panels interrupt the striking pink granite surfaces of these facades. Standard-height double doors can be found on the north and south facades, while single doors are located on the north, south, and west facades. Several louvered panels provide ventilation on the north and south facades.

The building appears to have changed minimally since its construction. Today, views of the pumping station have been obscured by the addition of chain-link fencing along N. Marine Drive, which has somewhat diminished the property's integrity of setting. As it possesses integrity of location, design, materials, workmanship, feeling, and association, overall, the pumping station retains very good integrity.

HISTORY/DEVELOPMENT

The City of Chicago's Water Department constructed the granite-clad pumping station at 745 W. Wilson Avenue in the mid-1960s to provide a modern pumping station. The building represents the most recent in a series of facilities designed to provide water to Chicago's North Side. The surrounding Uptown community area was once part of Lake View Township, which stretched from North Avenue to Devon Avenue and from Western Avenue to Lake Michigan. The township's original 1876 water works stood a bit to the south of the current site, near what was then the lakeshore, at the northeast corner of Halsted (N. Clarendon Avenue) and Sulzer (W. Montrose Avenue). That facility, which included two pumps and five engines, drew lake water from a point 1,700' beyond the shoreline. The township regularly upgraded the equipment, and the availability of a reliable water supply helped to promote the growth of Lake View.

After Chicago annexed prosperous Lake View in 1889, the City continued to rely on the pumping station to supply water to the North Side, and in the following years, this facility was upgraded and replaced several times. In 1895, City Architect W.L. Klewer designed a large brick Romanesque Revival structure to house new pumping equipment on the site. In 1907, the Department of Public Works began constructing a new brick engine house just east of the original one. The 1895 structure was demolished in 1913-1914, and a new boiler house erected in its place. A coal bunker was constructed north of the engine house.



Historic Resources Survey

PROPERTY TYPE GOVERNMENT/ Public Works
NRHP RECOMMENDATION Eligible

745 W. Wilson Avenue

SURVEY ID UP25

At about the same time, the City purchased the land north of the pumping station and built a new public beach and an enormous brick bathing pavilion (now Clarendon Community Center) on landscaped grounds. The beach, pavilion, and pumping station would all be cut off from Lake Michigan when the Lincoln Park Commission began to extend Lincoln Park and Lake Shore Drive north to Foster in the late 1920s and early 1930s.

As historian Frank Berberdick noted in the *Historic American Engineering Record*, by 1952, the pumping station was providing only 2.9% of the city's water supply while being the second most expensive station in the system to run. By 1964, the Department of Public Works had decided to replace the aging Lake View facility as part of a \$69-million, five-year plan to improve Chicago's water system. (The old works were retired from service in May, 1965 and demolished in 1978-1979.) Rather than building directly on the existing site, the Department chose to relocate the pumping station to the north end of the property that was by then known as Clarendon Park.

The new Lake View Pumping Station would be designed under the direction of the Department of Public Works' Bureau of Engineering by Greeley & Hansen, an engineering firm that already had a long history of providing water-related expertise in Chicago and beyond. The firm was founded by Samuel A. Greeley (1883-1968), a sanitary engineer trained at Harvard University and the Massachusetts Institute of Technology. A native of Chicago's North Shore, Greeley began his career here in Chicago, under the tutelage of noted hydraulic engineer Rudolph Hering (1847-1923). In 1912, Greeley went to work for the Sanitary District of Chicago, where he served as an assistant to the well-respected Langdon Pearse (1877-1956). In 1914, the two engineers left to form their own firm, but the Sanitary District continued to use their services. In 1920, Pearse and Greeley brought in a third partner, MIT graduate Paul Hansen (1879-1944), who had served as chief sanitary engineer for the Illinois State Department of Public Health. In 1932, when Pearse went back to work for the Sanitary Commission of Chicago, the firm became known as Greeley & Hansen.

The firm met with great success. *The New York Times*, writing at the time of Greeley's death in 1968, noted that Greeley & Hansen had "designed and supervised the construction of new water, sewer, and refuse systems" across the nation, including in New York and Washington, D.C. Nearer to home, Greeley & Hansen had undertaken a major water supply project for Toledo, Ohio, and designed systems for the North Shore Sanitary District and other suburban communities around Chicago. Throughout the years, the firm also continued its close affiliation with the Sanitary District of Chicago. Indeed, *The Chicago Tribune* noted in Greeley's obituary that he had been "one of two consulting engineers, in July 1947, to recommend putting a modern filtration plant at the site of the new facility north of Navy Pier." Still headquartered in Chicago, Greeley & Hansen now has offices around the nation and in several foreign cities.

Construction of the sleek new Lake View Pumping Station began over the winter of 1965-1966. Built with two stories above ground and two stories below, it held three horizontal pumps, each with the capacity to pump 35 million gallons of water per day. The pumping station required no on-site personnel; it could be operated remotely from another facility. When it became operational in late



Historic Resources Survey

PROPERTY TYPE GOVERNMENT/ Public Works
 NRHP RECOMMENDATION Eligible

745 W. Wilson Avenue
 SURVEY ID UP25

1966, the Lake View Pumping Station was one of ten such pumping stations across the city – part of a system the *Chicago Tribune* immodestly labeled “one of the wonders of the modern world.”

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Lake View Pumping Station at 745 W. Wilson Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. The Lake View Pumping Station, which replaced an earlier pumping station nearby, met the needs of the Uptown community and the City of Chicago for a modern water pumping facility near Lake Michigan. As such, the pumping station fits within the historic context of Uptown’s development, and thus meets with Criterion A. The structure is not associated with individuals who have made substantial contributions to history, and thus the property is not eligible for listing under Criterion B. As an example of a streamlined modern pumping station designed by the respected engineering firm of Greeley & Hansen, the building embodies distinctive characteristics of a type, style, and period and is thus eligible for listing under Criterion C. Today, the pumping station retains very good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well substantial importance to the history of the Uptown community and very good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE GOVERNMENT/ Public Works
NRHP RECOMMENDATION Eligible

745 W. Wilson Avenue
SURVEY ID UP25

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Photo 1 – 745 W. Wilson Avenue



745 W. Wilson Avenue, view looking southeast from Clarendon Park toward North and West façades

Photo 2 – 745 W. Wilson Avenue



745 W. Wilson Avenue, view looking northeast from Clarendon Park toward West and South façades

Photo 3 – 745 W. Wilson Avenue



745 W. Wilson Avenue, view looking southwest from Clarendon Park toward North façade

Photo 4 – 745 W. Wilson Avenue



745 W. Wilson Avenue, view looking west from N. Marine Drive toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
SURVEY ID UP26

NAME

Lakeview Towers

OTHER NAME(S)

N/A

STREET ADDRESS

4550 N. Clarendon Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14172210090000 through 14172210120000;
14172210250000 through 14172210290000; and
14172210320000

YEAR BUILT SOURCE

1969-1970 *Chicago Tribune*

DESIGNER/BUILDER

Loewenberg & Loewenberg

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete

ROOF

Built-up

DESCRIPTIVE NOTES

Designed by Loewenberg & Loewenberg, Lakeview Towers at 4550 N. Clarendon Avenue is a double-towered high-rise complex that stretches from W. Wilson to W. Windsor Avenues. A one-story lobby and garage structure connects the two identical apartment towers. Constructed of concrete, each of the flat-roofed, 26-story towers is rectangular in plan. Each of their long facades runs east-west, and their short primary ones front onto Clarendon Avenue. Completed in 1970, the complex is characterized by prominent bays of white concrete, detailed with narrow vertical grooves and aluminum-framed windows that appear to be replacements

In the center of the east facade, the one-story-tall flat-roofed lobby and garage structure stands behind a semi-circular drive that leads to a drop-off area. A cantilevered canopy, wrapped in black metal, floats over the driveway and entrance. Beneath the canopy, a pair of retractable doors provide access to the lobby vestibule. The doors are flanked by dark, aluminum-framed sidelights and topped with transom windows. Beyond the entryway, T grooved concrete panels alternate with dark, aluminum-framed, full-story fixed windows with divided lights. A projecting, taupe-colored concrete band with shallow



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
SURVEY ID UP26

rectangular indentations extends across the top of the façade. A metal railing extends along the roofline of the lobby and garage structure.

The east facades of the two towers are identical to one another. They are each symmetrically laid out, and feature grooved white concrete panels that rise to the roofline. At the ground level, full-story dark aluminum-framed divided-light windows stand between the concrete panels. (As evidenced by recent photographs these windows are replacements that date from approximately 2013.) The taupe-colored concrete band extends beyond the lobby and garage structure across the top of each tower's first story. Alternating vertical expanses of concrete and bays of aluminum-framed windows rise above this horizontal band to the roofline. The two central bays each hold pairs of replacement windows, each with operable lower sashes. The windows sit above taupe-colored concrete spandrels. Beyond the two central bays, there is a single fixed window at either end. Like the central windows, these outer windows sit above painted concrete spandrels. At the top of each tower's façade, a horizontal concrete band, accented with shallow rectangular indentations echoes the first-story band, forming a minimal cornice.

The long inner north and south facades of the two towers mirror one another. Each is defined by white concrete vertical elements that are similar to those of the east facade, as well as wide groupings of aluminum-framed replacement windows. Between the long white concrete stripes, narrow concrete horizontal bands mark the floor plates at each story. The two centermost window bays hold trios of windows, and the outer three bays each hold each a grouping of four. The outer windows in each grouping have operable lower sashes. Each window rises above a dark, aluminum spandrel. Some house air-conditioning units.

The towers' outer north and south facades are nearly identical to one another. Like the inner facades, they feature white concrete vertical elements. At ground level, the expanses between the grooved concrete are filled with brown brick. Both facades have unassuming secondary entryways. The W. Windsor Avenue facade has a small storefront with a green awning. At its west end, the one-story garage structure sits well back from the tower's south façade. It is composed of taupe-colored concrete. The taupe-colored horizontal concrete band extends across the top of the garage, visually connecting the garage structure to the rest of the complex. A large ramp provides access to the two garage doors. The one-story garage structure also extends to the west of the north facade fronting onto W. Wilson Avenue. It is similar in appearance to the W. Windsor facade.

The upper stories of the outer north and south facades are similar to the inner facades. The main difference is that the outer facades feature windows in groups of fours and fives. Here too, the long outer facades are topped with taupe-colored concrete bands.

The west facades of the towers are nearly identical to the east, except at ground level. At the base of each, large, rectangular expanses of brown brick fill the openings between the grooved white concrete elements. Metal service doors are located on each of the west tower façades.

The twin towered complex at 4550 N. Clarendon Avenue has good integrity overall. The property's integrity of design has been somewhat diminished by the installation of replacement windows. However, the complex continues to retain integrity of location, setting, materials, workmanship, feeling, and association.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
SURVEY ID UP26

HISTORY/DEVELOPMENT

Developed by a newly formed partnership between the Urban Investment Development Corporation and Aetna Life Insurance and completed in 1970, Lakeview Towers was one of many projects of that era built under federal guidelines to serve low- and moderate-income families. The prolific Chicago firm of Loewenberg & Loewenberg designed the twin-towered complex. Erected directly across from Clarendon Park and Lincoln Park's Montrose Beach, the building units have excellent views up and down the lakefront.

During the Post WWII era, the housing stock in many Chicago neighborhoods was in poor condition. The situation in the Uptown Community was particularly dire. Uptown was one of Chicago's most densely populated neighborhoods. In the 1960s the City began to crack down on code enforcement and the profitability of Uptown's deteriorated housing was impacted. Builders quickly tapped into the Federal Housing Authority's (FHA) low-interest loans for new construction. The FHA was created in 1934 to spur the development of affordable and good quality housing, to create jobs and to bolster the weak construction industry that had been badly hurt by the Depression. In 1968, one week after the assassination of Dr. Martin Luther King, Jr., President Johnson signed the Fair Housing Act. This act removed the racial restrictions that had been part of the 1934 legislation and provided for loans at a 1% interest rate for builders of low- and moderate-income housing. In addition to low-interest loans, the federal government also provided insurance, giving developers the backing they needed to create affordable housing. Using federal money, the City of Chicago helped build 3,500 units in 1969 and 6,000 in 1970.

Lakeview Towers, a moderate income high-rise complex at 4550 N. Clarendon Avenue was built as a result of this campaign to provide affordable housing in communities of need. The Urban Investment & Development Corporation (UIDC) sponsored this project as part of a larger plan. According to a March, 1970 announcement in the *Chicago Tribune*, UIDC, in partnership with Aetna Life Insurance, would be investing \$1 billion dollars in housing, retail, and light industrial construction throughout the Chicago area.

UIDC was the brainchild of visionary developer Philip M. Klutznick (1907-1999). Born in Poland, Klutznick grew up in Kansas City, Missouri, the son of a shoe maker. After earning his law degree in 1930, he went to work as Assistant City Attorney in Omaha, Nebraska. Soon put in charge of the city's new Office of Urban Renewal, Klutznick proved to be extremely skilled at acquiring funds through the Works Progress Administration for city projects. With the onset of World War II he was given the job of building temporary housing for defense workers, including a project in Oak Ridge, Tennessee.

After Klutznick briefly served as commissioner of the federal public housing authority, he moved to Chicago in the late 1940s, eager to put his ideas and his experience to work here. With two partners, Klutznick formed a company called American Community Builders, soon purchasing 2,400 acres of farmland south of Chicago and planning what would become Park Forest, a village built to fulfill the needs of returning veterans and their families. Complete with a regional shopping mall, houses of worship, schools, and a variety of housing, Park Forest became a successful "G. I. Town" and the home of the Klutznick family. Klutznick would go on to develop several other new towns as well as the Old Orchard and Oak Brook shopping malls. By the early 1960s, Philip's sons Thomas and James Klutznick



Historic Resources Survey

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4550 N. Clarendon Avenue
SURVEY ID UP26

were in the business too. The Klutznick sons helped guide the company through the development of Water Tower Place in the mid-1970s.

From an early age, Philip Klutznick had a deep commitment to Jewish causes. He was able to do even more after he made his fortune in real estate. He donated to many Jewish organizations and also helped groups such as the Jewish United Appeal raise substantial funds. He was named President of B'nai B'rith in 1953, greatly expanding its reach both here and abroad. Klutznick was also active in international affairs and was a key player in the Camp David Accords of 1977 while serving as Secretary of Commerce under President Jimmy Carter.

In 1968, the Klutznicks decided to create a company that would focus on affordable housing. They merged their business interests with real estate firm Draper & Kramer, Inland Construction, the Henry Crown company and architect Jerrold Loeb to form UIDC. The partnership was acquired by Aetna in 1969, giving the insurance company a ready-made entrée into the area of real estate development. At the time of the acquisition, Aetna's chairman complimented UIDC on "the high quality and imaginative character" of its developments and proposals.

Lakeview Towers at 4550 N. Clarendon Avenue was one of the first projects undertaken by UIDC as a subsidiary of Aetna. Hoping to ensure its success, Klutznick hired the well-established and prolific firm of Loewenberg & Loewenberg to design the complex. Founded in 1919 by Russian Jews and Armour Institute graduates Max (1889-1984) and Israel Loewenberg (1892-1978), the firm became a modern high-rise specialist in the 1950s. Max's son James (b. 1934) joined the firm after graduating from M.I.T. in 1957. By the late 1960s Loewenberg & Loewenberg was one of the city's busiest architecture firms, designing such luxury buildings as 2800 N. Lake Shore Drive [LV01], as well as affordable projects like 810 W. Grace Street (1969). Their design for Lakeview Towers took its cues from their work at 4800 S. Lake Shore Drive, a 1965 project with twin towers and a connecting lobby.

In November, 1969 ads began to appear in the *Chicago Tribune* for Lakeview Towers. Models were opened early in 1970 and occupancy of the 500 units was expected that summer. The apartments were a mix of studios and one-, two-, and three-bedrooms "especially for moderate income families." Gas for heating and cooking was included in the rent and the complex had a recreation room, a sundeck, playgrounds, laundry facilities, a supermarket, and free parking. It was close to schools and parks including a nearby beach in Lincoln Park. With a city bus that stopped at the front door, the location offered excellent transportation. Advertisements touted the high-rise's "luxury and convenience...on a budget" as well as its clean modern units that had "magnificent lake views." The studio apartments were snapped up immediately. By September, 1970 there was even a waiting list for studios in the complex. The two- and three-bedroom apartments were slower to rent and throughout 1971, 1972, and 1973, ads ran in the newspapers for these family-sized units.

The building had a mix of tenants, including older retirees, young adults, and families. Retiree Herbert L. Roszell (1891-1972) was one of the first to rent. Roszell had lived most of his life in Peoria where he was the second-generation owner of a dairy that specialized in ice cream. The dairy was eventually bought by Sealtest, enabling Roszell to retire.

Other early tenants included Gordon Hunt, a 24-year old medical student and Leroy Bryant, a VietNam war veteran who had received a Woodrow Wilson Foundation fellowship to do graduate work at



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
 SURVEY ID UP26

Chicago State University. Bryant would go on to become chair of the African-American studies department at Chicago State University. He served on his Local School Council and was one of the 30,000 signatories to the "Statement of Conscience" that ran as a full-page ad in the *Chicago Tribune* in January, 2003, objecting to both the Afghanistan war and the proposed Iraq War.

While Lakeview Towers was an important asset to the community, it had a serious construction defect that soon caused mold to develop on the interior walls. The walls were bare concrete, with no vapor barrier between them and the outside. Residents tried various solutions to combat the condensation and mold, but nothing seemed to work. The Chicago office of the Department of Housing & Urban Development had stopped doing building inspections in 1972 citing "understaffing." By the time a new director arrived in 1978 and inspections resumed, the building had a leaking roof, cracks in the walls, mold, mildew, mice, roaches, and elevators that only ran sporadically. The residents were infuriated when a \$2.5 million contract was awarded to the original construction firm to fix the problems. In addition, HUD allowed Draper & Kramer to increase rents in order to help pay for the repairs.

Tenants at Lakeview Towers and at 810 W. Grace Street, a building with similar problems, formed FHA Tenants United and took their case to a Senate subcommittee on housing in January, 1980. Their complaints and problems at the Chicago HUD office were widely covered in the papers. Although work to install vapor barriers and drywall began that summer, over 100 families in the building refused to pay their rent, setting up a legal battle between the tenants and the management company that was not resolved until early 1981.

Despite the early problems, over the years, the Lakeview Towers was valued for providing much needed affordable housing in Uptown. In 2001, when residents of the building learned that a conventional developer had plans to purchase the structure and convert it into middle-class housing, they began a campaign to purchase Lakeview Towers through their tenants association. The Illinois Housing Development Authority provided the tenants group a loan that allowed them to purchase the building in September of 2001. The Lakeview Towers Residence Association then had the daunting task of repairing the severely deteriorated structure. They undertook \$11 million in improvements during 2005 and 2006, and have continued with additional work since then.

Lakeview Towers remains an important housing complex in Uptown Today, 395 of its 500 apartments are considered project-based Section 8 units, while the other 105 are available to moderate income individuals and families.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
SURVEY ID UP26

NRHP EVALUATION/JUSTIFICATION

The Lakeview Towers at 4550 N. Clarendon Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in 1970 to provide affordable housing in Uptown, a community with a high level of need, the property meets with Criterion A. Although Leroy Bryant, an early African American Studies professor, has made important contributions to Chicago history, it is believed that he is still living. Therefore, the property is not eligible for listing under Criterion B. A Modern affordable housing complex designed by Loewenberg & Loewenberg, a Chicago firm well-known as a high-rise specialist, the property meets with Criterion C for listing in the NRHP. The structure possesses good integrity.

NRHP RECOMMENDATION

Possessing relatively little architectural significance, but some historical significance and good integrity, the property may warrant individual listing on the National Register of Historic Places, and warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
SURVEY ID UP26

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4550 N. Clarendon Avenue
SURVEY ID UP26

Photo 1 – 4550 N. Clarendon Avenue



4550 N. Clarendon Avenue, view looking northwest from Clarendon Park toward East and South façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4600 N. Clarendon Avenue
SURVEY ID UP27

NAME

The Covington

OTHER NAME(S)

David B. Silberman Professional Residence

STREET ADDRESS

4600 N. Clarendon Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-215-024-0000

YEAR BUILT SOURCE

1964/ 1967 Chicago Architects Oral History Archive, Art Institute of Chicago

DESIGNER/BUILDER

Loebl, Schlossman & Bennett

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

The Covington Apartments, known originally as the David B. Silberman Professional Residence, is located on the northwest corner of N. Clarendon and W. Wilson Avenues. This 14-story, 156-unit tower was built in two stages: the first seven stories in 1964, and then another seven in 1967. It is concrete-framed, with large expanses of windows and a flat roof. It was designed by the well-known firm of Loebl, Schlossman & Bennett at the height of their long association with neighboring Weiss Memorial Hospital [UP28]. Although the wall surfaces have been considerably altered from their original appearance, the facades still have the shallow, angled undulations that are a hallmark of Loebl, Schlossman & Bennett's residential high-rise work.

The building is a long rectangle, with the short facades facing east and west. The east façade is defined by a series of slender, angled, engaged concrete pillars that run from the ground to the roof at the corners and between the bays. Within each bay, large windows sit above ventilation grilles, with short concrete spandrels separating each story. The east façade's first story is recessed, with the main entrance located on its far north side. A cheerful orange brick wall highlights this recessed area and simple aluminum windows and a single door with glass surrounds are punched into the walls. Signage with a large round logo and the words "The Covington Luxury Apartments" is located at the opposite end of this first-story facade.



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NRHP RECOMMENDATION Eligible

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The long south façade is defined by a series of subtly angled bays. This façade has the same large windows and ventilation grilles found on the east façade. But here, the large window groupings are flanked by bays with expanses of concrete punctuated by smaller paired vertical casement windows and ventilation grilles. The concrete expanses and stacks of windows enhance the façade's sense of verticality.

The west façade is composed entirely of concrete with horizontal grooves visually dividing each story. This façade is entirely devoid of fenestration. With the same angled bays that are found on the south, the north façade mirrors the opposite one. There is a small surface parking lot to the north of the building and a service entrance at the ground level on this side. A small sun terrace sits on the roof behind a large, white mechanical penthouse.

Throughout its history, this building has been changed and altered several times. Its initial seven-story addition was completed in 1967, more than fifty years ago. Designed by the original architects, Loeb, Schlossman & Bennett, this addition furthered the David B. Silberman Building's design and programming intentions and, thus, this project did not have a negative impact on the property's historic integrity. Sometime after the mid-1980s, the David B. Silberman Building was renovated to become the Covington Apartments. Changes undertaken at that time were meant to give the exterior an updated appearance. As evidenced by historic photos, alterations included a darker color scheme, and the installation of replacement windows and ventilation grilles. Although these changes had an impact on the building's appearance, its form and many of its original materials remained. Although the later alterations moderately diminish integrity of design and materials, the building retains integrity of location, setting, workmanship, feeling, and association. Today, the overall integrity of the Covington Apartments is good.

HISTORY/DEVELOPMENT

The Covington was originally built by nearby Weiss Memorial Hospital as the David B. Silberman Professional Residence. Designed by Loeb, Schlossman & Bennett, the building was intended to provide housing for hospital staff. The first seven stories were constructed in 1964. An additional seven stories were added almost immediately, in 1967. Although replacement windows have altered the character of the façade, the building still has the elegant verticality and angled bays that represent the signature features used by Loeb, Schlossman & Bennett in their residential high-rises. Throughout its history, the building's design not only provided ample light for its units, but also afforded tenants views of Lincoln Park and the lakefront.

Weiss Memorial Hospital was growing exponentially throughout the 1950s and early 1960s. Loeb, Schlossman & Bennett were working hard to keep up with the demands that this growth imposed. Their first building for Weiss Memorial was completed in 1953. The firm designed major additions for the hospital between 1958 and 1966, almost entirely filling the block along N. Marine Drive between W. Wilson and W. Leland Avenues. The hospital's expansion brought a growing need for nearby housing for its staff members. The surrounding neighborhood had been suffering from a housing shortage for decades. By the early 1960s, administrators at Weiss Memorial had decided to deal with this problem by developing a nearby residential building for its staff. The hospital acquired property on N. Clarendon Avenue across from the hospital campus and commissioned Loeb, Schlossman & Bennett to design the apartment building. Although original plans called for a 14-story structure, perhaps funding shortfalls



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4600 N. Clarendon Avenue
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prevented the hospital from constructing the full tower all at once. Ultimately, the Silberman Residence was built in two stages, just three years apart.

After the completion of the initial seven-story building, the hospital began using the first level for office space. The upper-story residential units were rented to hospital staff. The building originally had 73 apartments. This number grew to 156 with the addition's completion. The David B. Silberman Memorial Residence was occupied by doctors, interns, administrators, and nurses. It provided a beautiful and convenient place to live, with easy access to the hospital as well as views of the nearby Lincoln Park and Lake Michigan. It also helped Weiss to attract and retain staff when many other hospitals in the city were experiencing this same exponential growth.

The building's donors, the Silberman family, were long standing members of Chicago's Jewish community. Sigmund, the family patriarch, arrived from Germany in 1870 and soon developed a thriving business dealing in wholesale furs and wool. Sigmund and Mary Silberman had a large family, and each of their sons took charge of a part of the business: Hubert, the oldest, stayed in Chicago and was a wool dealer; David also stayed and ran the fur business; J.D. ran the fur business in New York. . The brothers all lived well and travelled extensively for work and pleasure. They owned championship dogs and horses, fine art, rare coins, and considerable real estate and their children attended private schools.

As their business produced tremendous wealth, the Silberman brothers were becoming active as philanthropists who supported both secular and Jewish causes. As early as 1937, the papers reported on a successful fundraising drive run by David Silberman for the Chicago Community Fund. He would continue his large and successful fundraising efforts throughout his life. By 1947, he was responsible for raising \$7.7 million for the Community Fund from his fellow retailers. In 1957 David, who had a great love of children, published a successful book of children's stories, *Fun On The Moon*, to raise money for his foundation. David and Hubert were also part of the group of businessmen who formed the Lincoln Park Zoological Society in 1959 in order to expand and improve the zoo's aging and cramped facilities.

The Silbermans participated in many Jewish institutions and charities. They were especially devoted to Michael Reese Hospital, a private South Side facility that was founded by another prominent German Jewish family. David Silberman served on that hospital's board of directors for nine years ending in 1945. He later made a substantial donation for a renovation of Michael Reese Hospital's children's wing.

Following David's death in 1961, the Silberman family wanted to honor his memory through a memorial gift. Although David had previously donated funds to Michael Reese Hospital, the family decided to make a gift to the city's newer medical facility established by Jewish donors, Weiss Memorial Hospital. Late in 1962, the hospital announced that David's brother, Hubert Silberman, would contribute the lead gift for the construction of the David B. Silberman Professional Residence.

The building's architects, Loeb, Schlossman & Bennett, also made important contributions to Chicago's Jewish heritage. Early in their careers, Loeb & Schlossman had designed Temple Shalom [LV32] in nearby Lakeview. The firm later produced a psychiatric institute at Michael Reese Hospital. Lauded for its humane qualities, this project influenced their design of Weiss Memorial Hospital, a building that they would continue to add on to for two decades. It was natural that Weiss Hospital administrators would turn to Loeb, Schlossman, & Bennett to design this apartment building. Aside from hospitals, the



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
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firm was actively designing apartment and condominium buildings throughout this period, so the Silberman Residence was an easy fit with the rest of their work.

The initial seven-story residence was dedicated in January of 1965. Demand for additional apartments was so strong that Hubert made a second donation which allowed the mid-rise to be doubled in size in 1967. The Modern tower provided high-quality housing to Weiss Memorial Hospital’s professional staff for more than a dozen years. Sometime after 1984, Weiss Memorial eventually sold or converted the Silberman Residence to market-rate apartments. The building was renamed The Covington and given a complete “facelift.”

The Covington today is recognizably the work of the well-known firm Loeb, Schlossman & Bennett. The building has the unique shallow, angled bays that provide light and views on the inside while providing character on the outside.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 4600 N. Clarendon Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built to provide good housing for Weiss Memorial Hospital’s professional staff, and as the memorial gift of a prominent Jewish family, the building meets with Criterion A. Because this property is not associated with individuals who made substantial contributions to history, it is not eligible under Criterion B. As the work of the well-known, mid-century firm Loeb, Schlossman & Bennett, who also designed nearby Weiss Memorial Hospital, the property is eligible under Criterion C. Despite various changes, the building possesses good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4600 N. Clarendon Avenue
SURVEY ID UP27

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Photo 1 – 4600 N. Clarendon Avenue



4600 N. Clarendon Avenue, view looking northwest from N. Clarendon Avenue toward South and East façades



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Photo 2 – 4600 N. Clarendon Avenue



4600 N. Clarendon Avenue, view looking southwest from N. Clarendon Avenue toward North façade



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NRHP RECOMMENDATION Eligible

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Photo 3 – 4600 N. Clarendon Avenue



4600 N. Clarendon Avenue, view looking northwest from N. Clarendon Avenue toward East façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Eastwood Avenue
SURVEY ID UP27a

NAME

811 W. Eastwood Avenue

OTHER NAME(S)

Eastwood Beach Hotel

STREET ADDRESS

811 W. Eastwood Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-215-029-1001 – 14-17-215-029-1047

YEAR BUILT SOURCE

1916-1917 Chicago Building Permit

DESIGNER/BUILDER

John A. Nyden

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK, TERRA COTTA

ROOF

BUILT-UP

DESCRIPTIVE NOTES

Completed in 1917 and initially known as the Eastwood Beach Apartment Hotel, the Eastwood by the Lake condominium building at 811 W. Eastwood Avenue was designed by Chicago architect John A. Nyden. The structure rises six stories to its flat roof. It is U-shaped in plan. Clad in tan brick and cream-colored terra cotta, the building is designed in a simplified expression of Classicism. Its primary facades are enhanced by the extensive use of terra cotta that includes a prominent, denticulated cornice and balustrade. The original appearance is evidenced by a photograph that appeared in a 1917 publication. This image shows that an elaborate pergola once graced the structure's rooftop and French doors on the north façade originally opened onto refined balconies. Today, simple metal balconies are found on the east and south facades and dark, aluminum-framed replacement windows stretch across all elevations.

The building's primary north façade fronts onto W. Eastwood Avenue. Symmetrically arranged, the façade comprises a wide, flat central bay and two subtly-projecting, narrower bays, one at each end. The building's main entrance is positioned in the middle of the central bay, behind a metal security fence. This modern doorway – an aluminum and glass door with wide sidelights and transoms – sits within an original terra cotta surround. Edged by bead-and-reel and egg-and-dart moldings, the handsome



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surround is partially obscured by a simple canvas awning that reads “*Eastwood By The Lake.*” (A lavish balcony supported by elaborate brackets originally jutting out over the entryway.)

On either side of the entrance, a low smooth stone water table stretches across the first story, anchoring the facade. Above this ground-level feature, the remainder of the first story is clad in terra cotta blocks with deep, wide recesses between courses. Tall, aluminum-framed windows interrupt the terra cotta cladding at intervals. While the windows immediately flanking the entrance are single, one-over-one double-hungs topped by transoms, the similar windows of the projecting end-bays are arranged in groups of twos and threes. The metal-framed units take the place of original wooden double-hung windows with divided lights.

Between the brick-clad second and fifth stories of the north façade, the fenestration follows a somewhat different pattern. At the center of the elevation, the windows rising immediately above the entrance are arranged in trios. The two outer windows in each grouping are double-hungs that sit above limestone sills and brick spandrels. In the middle, a tall glass door with a low metal railing is topped by a transom. (This configuration resulted from the removal of the original balconies that enlivened the façade. The existing fenestration takes the place of wooden French doors that once provided access to the balconies and double-hung, divided-light wooden windows that historically flanked those doors.) The window trios at each story are flanked by vertical terra cotta moldings and topped by limestone lintels. Beyond the central window groupings, double and single double-hung replacement windows are accented only with terra cotta sills.

The window surrounds of the subtly projecting end bays are somewhat more ornamental. A pair of double-hung windows on each side of the façade has a terra cotta sill, terra cotta side moldings, and a limestone lintel. The three-window configuration found above the main entrance is repeated at the outermost edges of the façade. Still flanked by terra cotta moldings, these modern windows were likely installed when the original balconies were removed.

While the fenestration pattern repeats at the sixth story, the surrounding ornamentation is substantially more elaborate. Architect Nyden drew attention to the façade’s upper level by using more terra cotta here, and it remains largely intact. Terra cotta sills run beneath most of the windows. (The exception is the window trios, which the original balconies once spanned.) On the projecting end bays, terra cotta moldings frame the double windows. These double-hungs are also flanked by recessed terra cotta panels.

Above the sixth-story windows, a Classically-detailed terra cotta cornice stretches across the façade. The substantial, denticulated cornice is topped by an elaborate terra cotta balustrade that remains intact. As evidenced by the 1917 photograph, an impressive wooden pergola originally stood upon the rooftop, just behind the balustrade.



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The long east façade fronts onto N. Clarendon Avenue. Running from W. Eastwood Avenue to the alley, it overlooks a narrow, fenced patio, a line of trees, and a lawn area. (The grassy expanse took the place of a 1912 three-story flat building, which stood until at least 1988.) Like the primary north façade, the east elevation has a long, flat stretch at the center and a subtly projecting bay at each end. The east façade, however, lacks the symmetry of the north one.

The east facade's north bay has the same brick and terra cotta cladding and elaborate detailing as the primary elevation. Near the corner, replacement window-and-door groupings are paired with dark metal balconies with picket railings, except at the first story. (Based on a 1916 rendering of the building, this façade may have originally featured the same elaborate balconies as the primary elevation, at least on an upper story or two, which rose above the adjacent flat building.) Just to the south, double-hung windows sit within terra cotta and limestone surrounds. The dramatic terra cotta cornice and balustrade of the north façade turns the corner, extending only across the east facade's northernmost bay.

The remainder of the east façade is clad entirely in tan brick and trimmed with a modest amount of terra cotta. The long center part of the façade, asymmetrically arranged, features more dark metal balconies. Between the three balcony bays are various double-hung windows, all with terra cotta sills. (The first-story fenestration appears to vary somewhat, but this is difficult to see due to the adjacent fence and trees.) The subtly projecting south bay, bisected by a projecting chimney that rises above the roofline, holds a pair of single double-hung windows at its north end and a final set of balconies near the alley. Terra cotta belt courses stretch across the brick-clad southern portions of the façade, and a terra cotta coping tops them.

The alley-facing south façade is similar to the sparer south end of the east façade. Clad in tan brick with minimal terra cotta embellishments, the asymmetrically arranged façade again features a flat central portion flanked by two slightly projecting bays. The varied fenestration includes double-hung replacement windows in several sizes and configurations. Two stacks of balconies – one on the central portion and one on the west projecting bay – stretch across window/door groupings on the third-through sixth-stories.

Clad in common brick, the facades on the west side of the U-shaped building are visible only from the alley. The west-facing end facades are unfenestrated except for a bay of double-hung windows near the alley. The three facades facing into the rear courtyard are lined with replacement windows and doors that open onto balconies and rear porches.

Today, the former Eastwood Beach Apartment Hotel at 811 W. Eastwood Avenue possesses good integrity overall. The building retains much of its original brick cladding and terra cotta detailing. However, removal of the structure's original elaborate balconies, replacement of the original light-colored, divided-light wooden windows and French doors with dark, aluminum-framed windows and doors, and elimination of the original rooftop pergola have diminished the building's integrity of design,



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materials, and workmanship. Nevertheless, the property still conveys its historic character, retaining integrity of location, setting, feeling, and association.

HISTORY/DEVELOPMENT

Built in 1916 as a bathing pavilion for one of Chicago's premier municipal beaches, the Clarendon Park Community Center has served as a vital year-round recreation center for the Uptown Community for nearly a century. The pavilion was created as part of a late 19th century public bathing movement, one of Chicago's most important social reform efforts of the time. Although Clarendon Beach and its impressive bathing pavilion met with enormous popularity, the facility remained open for less than two decades. As the northerly extension of Lincoln Park in the early 1930s caused Clarendon Beach to become landlocked, a bathing pavilion was no longer needed and The City of Chicago began using the building as a community center. The City transferred ownership and management of the facility to the Chicago Park District in 1959. Over the years, the park and fieldhouse provided many important activities and services to the community. Although the Park District considered demolishing the fieldhouse in 1972, the building was retained and expanded to provide additional programs to the increasingly diverse Uptown community. During the late 1890s, Chicago's Free Bath and Sanitary League advocated for the development of municipal bathing beaches along the lakefront. By this time, several private beaches had been operating each summer along the lakefront, including in the Uptown neighborhood. Representatives of the league argued that citizens shouldn't have to pay to wade or swim in the lake. For years, the high levels of pollution had deterred people from bathing in Lake Michigan. In 1900, completion of Chicago's Sanitary and Ship Canal vastly improved water quality and inspired new enthusiasm for public beaches. By the early 1900s, there was a bathing beach in Lincoln Park and Chicago's Public Health Department operated a few small municipal beaches, but they were all located along Chicago's south lakefront.

In 1906, management of municipal beaches was transferred to the Special Park Commission, a department devoted to creating and improving open spaces including City-owned parks and playgrounds. As Chicago's existing private and public beaches became more and more popular over the next few years, the Special Park Commission advocated for the creation of additional municipal beaches. In 1913, utilizing Bathing Beach Bond funds, the City purchased "seven hundred and seventy-four feet of the finest beach property in the city" east of Clarendon Avenue between Montrose and Wilson Avenues to create an enormous municipal beach. At the direction of Mayor Carter Harrison II, a committee of Special Park Commission members and City Architect Charles W. Kallal made a study of the major East Coast bathing beaches including Atlantic City to provide recommendations for Chicago's new Clarendon Beach. Two years later, Kallal completed plans for the large and impressive Clarendon Bathing Pavilion.

The son of Bohemian immigrants, Charles W. Kallal (1873- 1926) was born and raised in Chicago. Sometime around 1896, he formed a partnership with Joseph Molitor (1875-1917), a fellow Bohemian. Kallal & Molitor designed several churches including St. Vitus Bohemian in Pilsen. Kallal was appointed



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City Architect in 1908, a position in which he served for the remainder of his life, producing plans for a wide variety of public buildings, including fire houses, pumping stations, police stations, and hospitals. He also led the effort to restore the Water Tower and pump house, which had been derelict since the Chicago Fire.

Kallal's grand, resort-like municipal beach building was constructed for an estimated cost of \$240,000. The new beach and pavilion opened in June of 1916. The facility had a staff of 85, including 16 life guards and 23 laundrymen and women. The structure provided 9,000 lockers for adults and 2,120 for children. The daily fee for a bathing suit, towel, and locker rental was only 10 cents per adult. (Children under the age of 15 were able to check out bathing suits, towels and lockers at no charge.) For those who chose to wear their own bathing suits, the swimming attire was strictly regulated, and fines were imposed on both men and women if "bathing costumes" did not meet the decency requirements. Bathers and spectators were strictly segregated. No one wearing a bathing suit was allowed on the promenade, and those wearing street clothes could not enter locker areas or the beach.

As many as 35,000 people frequented Clarendon Beach in a single day and over 400,000 during a season in its early years. But despite the immense popularity of the municipal beach, it operated for only about fifteen years. By the mid-1920s, the Lincoln Park Commissioners were actively creating plans to extend the linear lakefront park to the north and the east. As the park extension project would include two new beaches, it was determined that the City would close Clarendon Beach. The landfill project began in the late 1920s. Clarendon Beach remained open until the early 1930s, when the filling operation made this site landlocked.

The City of Chicago began to operate the Clarendon pavilion as a recreation center with a small gymnasium and several club rooms. The old beach became a lawn space with softball diamonds that were used for summer tournaments and flooded for ice skating in wintertime.

Uptown's population grew significantly during the Post-WWII era, and civic leaders recognized that there was a dearth of recreational facilities for teenagers. In response, the Uptown-Edgewater Community Center raised funds to create a teen center in the Clarendon Community Center. In 1948, the old laundry room at the south end of the pavilion was converted into the new teen center. The building was also used for dances and other social events, a nursery school, and gym classes for children and adults. Around the same time, floodlights were installed along one of Clarendon's five ballfields, so that softball leagues could have games in the evening as well the daytime. This continued to be a popular site for ice skating. In fact, the rink was used for annual skating derbies and racing meets during the late 1940s and early 1950s.

The rapid growth of the area had prompted the Chicago Park District (CPD) to build the Margate Field House at the north end of Lincoln Park in 1956. Although this structure was less than a mile away from the old bathing pavilion, the need for additional space at the Clarendon Community Center remained high. In 1959, the CPD assumed control of the facility as part of a much larger park consolidation



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program. Community groups rallied for a new field house. But CPD officials told them that the agency didn't have the funds to construct a new building. Instead, the CPD agreed to make a survey of the structure to determine whether it should be repaired and modernized or replaced with a new field house. The CPD soon demolished a portion of the building's upper story, but the towers then remained intact.

During the 1960s, the Clarendon Community Center and its surrounding greenspace provided an array of recreational activities and programs to the surrounding community. The building became home to a unique feature in 1963, when a long-running model train club from Garfield Park moved its extensive layout to a clubroom in Clarendon Park Community Center. (The Garfield-Clarendon Model Railroad club is still headquartered in the building.) The community center provided many indoor programs including boxing and basketball. In 1968, the CPD remodeled the basement of the building to offer additional programming for senior citizens. The following year, the field house was so overcrowded that park supervisor told the *Chicago Tribune* that the building was "an architectural failure."

Along with the area adjacent to Clarendon Park, many other North Side neighborhoods were in need of additional recreational facilities in the early 1970s. In 1972, the *Chicago Tribune* reported that the Chicago Park District had a \$24 million construction budget to build a "high-rise field house" at N. Broadway and W. Sheridan avenues (Gill Park); a sports complex in California Park (McFetridge Sports Center); an indoor/outdoor swimming pool in Kozciusko Park; and new field houses for Brands and Clarendon Parks. Several of these proposals, including plans for a new Clarendon Park Community Center, did not materialize. Concerns about overcrowding and inadequate supervision prompted a neighborhood organization, People in Action Together, to demand that the Chicago Park District provide improved programs and services at Clarendon Park.

The Chicago Park District soon hired A.M. Kinney Associates, an architecture and engineering firm, to renovate the existing building and to construct a sizable gymnasium addition. The four corner towers and the remainder of the upper level were removed. A large iron truss ceiling was created to support the immense spans over the new gymnasium and the remaining original building. The construction project was completed in 1974.

During the 1970s and early 1980s, as Uptown's population was becoming more diverse, Clarendon Park and its enlarged fieldhouse were extremely well-used. While a large array of programs were offered, softball and boxing continued to be two of the park's most popular activities. Many accomplished boxers trained at Clarendon Park, and the facility often served as a weigh-in site for amateur boxers from the North Side who wanted to compete in city-wide championships. In 1976, some of Clarendon Park's top boxers won the Illinois park districts' championship. Around that same time, Tony Zale, a well-known professional boxer who had been a world middle weight champion in the 1940s, became the head boxing coach at Clarendon Park. A 1978 *Chicago Tribune* article that described Clarendon Park's boxing program indicated that "anyone with sweat clothes and shoes is welcome; all services are free."



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In recent years, the Park District had begun considering the demolition and replacement of the facility once again. In 2015, Preservation Chicago named the Clarendon Park Community Center as one of the city’s “most threatened” historic buildings. The following year, the Park District hired an architectural consultant to develop concepts and determine the costs for rehabilitating the structure. The firm estimated that the improvement project might cost as much as \$10 million. Community members and organizations rallied to save the building. Demolition was still on the table in 2017, when 46th Ward Alderman James Cappleman announced that \$4.6 million of TIF funding would be earmarked if the building would be retained and the Chicago Park District would contribute additional funds for its renovation. In 2020, the Park District Board agreed to the project and hired Booth Hansen architects to prepare plans to rehabilitate the building.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Eastwood by the Lake condominium building at 811 W. Eastwood Avenue was evaluated for significance under National Register Criteria A, B, and C. An early Chicago apartment hotel geared towards upper-middle- and middle-class tenants, the property meets with Criterion A. Although the property is associated with individuals who made noteworthy contributions to local history, such as William Schachtel, Morris Lapidus, and Stanley Leibovitz, it is believed that each lived there only briefly. Thus this association doesn’t warrant listing under Criterion B. Designed by the talented local architect John A. Nyden in a modified expression of Classicism, the property meets with Criterion C. The building retains good integrity overall.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

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SURVEY ID UP27a

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Photo 1 – 811 W. Eastwood Avenue



811 W. Eastwood Avenue, view looking southeast from W. Eastwood Avenue toward north façade

Photo 2 – 811 W. Eastwood Avenue



811 W. Eastwood Avenue, view looking southwest from W. Eastwood Avenue toward east and north façade



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Eligible

4646-4720 N. Marine Drive
SURVEY ID UP28

NAME

Weiss Memorial Hospital and Lakeshore Medical Center

OTHER NAME(S)

N/A

STREET ADDRESS

4646-4720 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-16-102-001-0000; and
14-16-102-008-0000

YEAR BUILT SOURCE

1951-1953/
1958/ 1960/
1966
Historic aerial maps

DESIGNER/BUILDER

Loebl, Schlossman & Bennett

STYLE

MODERN MOVEMENT

PROPERTY TYPE

HEALTH CARE/ Hospital

FOUNDATION

Concrete

WALLS

Concrete, Brick, Glass

ROOF

Built-up

DESCRIPTIVE NOTES

Weiss Memorial Hospital is a handsome Modernistic complex composed of an original 1953 building and a series of wings and additions. Each of the building components has a flat roof. The bulk of the complex is built of red brick and concrete. The original building and many of its additions emphasize horizontality with their cantilevered canopies, bands of windows, and rectangular massing. Despite the many expansions, the structure has visual continuity, largely because all of the 1950s and 1960s additions are the work of the original architects, Loebl, Schlossman & Bennett. The large Lakeshore Medical Center addition to the north, completed in 2008, is visually separated from the main complex by a low, projecting canopy that extends from an adjoining entryway, as well as by its differing color and materials.

Architects Loebl, Schlossman, & Bennett's original 1953 building was T-shaped in plan, with a four-story main pavilion (top of the T) that takes a subtly V-shaped form. The two ends of this mass angle gently to the east from a center point along N. Marine Drive. The front (east-facing), four-story patient wing, was planned for another four stories and these were quickly added in 1958. This eight-story building is still



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highly visible along N. Marine Drive. The stem of the T, located to the west of the main pavilion, originally had two stories. This back (west) wing, although still partially visible, has been largely subsumed by later additions, including an eight-story professional building of 1960. The N. Marine Drive façade of the V-shaped mass includes the original 1953 building and the 1958 addition that rises above it. The first story of this façade has small basement windows at ground level. The upper portion of the first story features a band of windows to the north of the center and a combination of double windows and bands to the south. At the center of the façade is a glassy, three-sided projecting bay. The seven upper stories, for patient rooms, have thin concrete canopies that cantilever over ribbons of windows on each story. These beautiful thin ledges give definition to the corners and emphasize the building's clean lines and strong sense of horizontality. Air-conditioning units are centered in each of the spandrels below the windows. Light colored concrete engaged columns are located at intervals between the windows.

The mass just north of the original building is a 1966 addition, which steps back twice from the primary, eastern façade. Its facades repeat the red brick, window bands and thin concrete overhangs of the 1953 building. The light concrete spandrels are gone, leaving the red brick to dominate the wall surfaces. Most of the north façade of this section is visible, despite the 2006 addition of a large entrance pavilion for the Lakeshore Medical Center. A very large black boxy mass extends above the roofline, housing mechanicals. The hospital's name is displayed in large white lettering along its north facade.

A portion of the south façade of the original 1953 building is still visible. It is similar to the east façade, with the same thin, deep concrete canopies above groupings of large windows.

South of the original building, a eight-story rectangular mass is set back. This is largely composed of the 1960 addition, known as the Maribel and Harry Blum Medical Pavilion. This addition repeats the materials, rhythms and detailing of the 1950s buildings. The windows here are in sections, with red brick wall panels between them. The light concrete spandrels were used on this addition, but here they are carried to the roofline, creating visual towers of each window section.

Extending to the south of the Maribel and Harry Blum Medical Pavilion is a modern wing with two and four story components. The two story portion includes an emergency room entrance with split canopies. The east side of this addition features a glassy façade of dark tinted windows. At its far eastern end, a long walkway under a concrete canopy leads to an entryway. Just west of the glassy expanse, a red brick wall with limestone belt courses echoes the horizontality of the original buildings.

The west façade of the south block is defined at the corners by windows and thin concrete cantilevered canopies. The center of this façade has a beautiful pierced concrete screen that extends above an asymmetrical wall and doorway at the first story. The entire western portion of the hospital complex is an accumulation of additions with various mechanical and service functions overlaid on the whole. A large, red brick building, with an indeterminate number of floors, obstructs the lower portions of the original building's west façade. This block has had its window openings infilled with brick. North of this service block is the west façade 1966 addition which has bands of windows and canopies, emblematic of the older portions of the complex. A glass and steel bridge connects the third story of this building to the parking deck across N. Clarendon Ave. Delivery and service bays are in the base of this building on N. Clarendon Ave.



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The enormous Lakeshore Medical Center, a 2008 addition designed by Gelick & Associates, stands at the north end of the complex. Although it is set on a red brick first story and plays off the bands of windows and the horizontality of the original buildings, the light and dark gray panels of concrete in its upper floors create a completely new palette. A deeply recessed glassy two-story hyphen joins the older portions of the complex with the later addition to the north. A tall angular canopy extends askew over a long walkway leading to a shared entrance for both facilities. Because of the placement and low scale of the hyphen, the Lake Shore Medical center addition appears almost as though it is a separate free-standing building.

The complex retains much of its Loeb, Schlossman & Bennett (and Dart)-designed historic fabric. Remarkably, many historic facades remain fully visible despite alterations and additions over time. While the design of the recent Lakeshore Medical Clinic addition is not entirely sympathetic in its materials and feeling to the historic complex, it is so visually separate that it is respectful to the complex. The additions at the south side of the complex are more integrated into the historic structure. Thus, these additions have a substantial impact on the historic character of the south side of the complex. Today, overall, Weiss Memorial Hospital retains integrity of location, materials, workmanship, feeling, and association. Although the integrity of design and setting have been somewhat compromised by recent additions and alterations, the overall integrity is fair.

HISTORY/DEVELOPMENT

Plans for the Weiss Memorial Hospital began soon after Chicago businessman and philanthropist Louis A. Weiss died suddenly of a heart attack in 1949 at the age of 52. Weiss's wife, Goldie, and his children were distressed by the lack of hospital service near their North Side home, when Louis Weiss was stricken. After this tragedy, they decided to build a new hospital in honor of Weiss. In the early 1950s, architects Loeb, Schlossman & Bennett produced the new hospital as a Modern building that would serve the needs and well-being of its patients. They created a subtly v-shaped glassy mass that was oriented to the east, giving the patients cheerful, open and sunny spaces, with lovely views of the Lincoln Park and lakefront.

The son of Hungarian Jewish immigrants, Louis A. Weiss (1897–1949) was born in New York. During his childhood, the Weiss family moved to Chicago, where his father found work as a tailor. Louis Weiss married Goldie Nolon (1899-1998), the daughter of a Russian Jewish immigrant. Having worked in real estate in the 1930s, Weiss later owned a liquor company. By the 1940s, Weiss and his family had begun enjoying newfound prosperity after the recent sale of his company, Pioneer Atlas Liquor Company to McKesson & Robbins, Inc. Louis and Goldie Weiss had become prominent members of the city's Jewish community and they were congregants at Anshe Emet Synagogue in Lake View.

Louis A. Weiss left a substantial sum to charity through his L.A. Weiss Foundation. Goldie Weiss and her children decided to appropriate an initial gift of \$1 million to build Weiss Memorial Hospital in his honor. Although they were planning a private medical facility, they wanted this facility to be a community hospital, open all. In March, 1951, the *Chicago Tribune* announced Mrs. Weiss's plans for the hospital, explaining that she had emphasized the "facilities must be made available to the needy and people of limited means."



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When Goldie Weiss and her children were in the early stages of planning the hospital, Jacob Arvey (1895 – 1977), a highly respected Jewish civic leader and politician, introduced them to doctors Alfred, Herman, and Siegfried Strauss of the Strauss Medical Group. These three German Jewish brothers were accomplished surgeons affiliated with Michael Reese Hospital on Chicago’s South Side. As they were known for using innovative surgical techniques, Arvey believed the brothers could help the Weiss family create a state-of-the-art medical facility that would be modern, attractive, and comfortable for patients. The three doctors, Arvey, Goldie, and her son Robert Weiss all became members of the hospital’s Board of Governors.

Architects Loebel, Schlossman & Bennett designed the Weiss Memorial Hospital building. The firm had just finished work on Michael Reese Hospital’s Psychiatric & Psychosomatic Institute. In that project, the architects had taken great care to address the needs and well-being of the patients. As earlier psychiatric hospitals were often dark, forbidding, jail-like structures, they wanted to create a modern building that would offer patients sunny, calming spaces to “promote cure and not permanent care.” The Institute was well received as a “humane” example of mental hospital design, an entirely new concept at the time

Along with the Michael Reese project, Loebel, Schlossman & Bennett’s had produced highly-visible work throughout the city including Temple Sholom in Lakeview [LV32]. Their reputation as designers and their strong connections to the Jewish community helped them land this important commission. Sited just west of Lincoln Park in the Uptown community, the hospital would provide views of the park and Lake Michigan. This supported the overall philosophies of the architects, the Strauss brothers, and the Weisses, a “sailing family” who had enjoyed many weekends boating on Lake Michigan.

As at the Institute at Michael Reese, the architects planned Weiss Memorial Hospital with therapeutic goals in mind. They set the original four-story building back and gave it a park-like setting. They wanted the building to feel open and sunny, so many of the patient rooms had a view facing onto the park. There were no large wards, and the bend of the subtly v-shaped building kept the corridors from seeming like endless tunnels. Norman Schlossman explained the caring philosophy behind the design: “...you weren’t standing in one place and looking down to the end and seeing this long hall—kind of a forbidding sort of feeling. By putting the wings at an angle from the nurses’ station, the nurses could see down to the end of each one of the aisles. The nurses could see, but the patients didn’t see this long corridor.” Ceilings were lower than in older hospitals and each floor had its own cheerful color scheme. In addition, the architects incorporated numerous safety features throughout the building, including the most up-to-date communications system for the nurses.

Ground was broken for the new hospital in March, 1952. When it was dedicated in June, 1953 the building had 108 beds with the expectation that it would soon be expanded to accommodate 250. Weiss Memorial was the first new private hospital to be built in Chicago in more than a decade. From the beginning, the hospital was affiliated with the Chicago Medical School, serving as a teaching hospital for its residents.

Post-war demand for hospitals caused critical shortages throughout the city, as evidenced by the Weiss family’s experience. Patients flocked to Weiss Memorial from the day it opened and within five years the hospital Board embarked on fund-raising to build the additional four floors that had been anticipated in the original plans. By 1956 this upper story addition had opened to patients.



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The 1956 addition included a clinic named in honor of Jacob A. Arvey. In line with Mrs. Weiss’s original desire to provide medical care for “persons of limited means,” The Jacob A. Arvey Clinic provided free or low-cost care for people living east of N. Pulaski Avenue and north of W. Belmont Avenue to the city line. Though originally located in the main building, this clinic later moved to a two-story wing, another Loebel, Schlossman & Bennett addition.

Construction at Weiss during its first two decades seemed to never end. The hospital added a maternity and obstetrics wing in 1957, catering to the city’s Post-War baby boom. An eight-story Maribel and Harry Blum Pavilion clinic was added to the southwest of the original building, with construction starting in 1960. The hospital administration sought approval from the City for a new six-story, 100-bed cancer research and treatment center in the fall of 1965. This addition, which broke ground the following year, also housed a new emergency room and a special cardiac care unit.

By 1970, the great period of expansion at Weiss Memorial Hospital was over. Weiss continued to adapt and change with the times, providing multilingual care as the Uptown area population continued to diversify. It was among the first hospitals in Chicago to offer an entirely smoke-free floor (in 1977) and to try acupuncture as a treatment. As medical care grew more expensive and reimbursement from insurance companies and government programs more sparing, hospitals were forced to merge. In 1989 Weiss became part of the University of Chicago’s hospital network.

Since 2000, Weiss Memorial Hospital has had further additions and renovations. Anderson, Mikos Architects, Limited designed a 47,000 square foot South Addition. Built in 2004, the project included a new hospital entry and lobby, an expanded emergency room, a new intensive care unit, and private physicians’ offices. In 2008, the building grew again, with a larger than 165,000-square-foot addition designed by Chicago’s Gelick Architects. Known as the Lakeshore Medical Center, this five-story annex, built on the north side of Weiss Memorial Hospital, is a privately-owned facility with medical offices, a surgery center and a drug store. Weiss and the Lakeshore Medical Center share common entrances, a three story lobby and a concourse.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Weiss Memorial Hospital was evaluated for significance under National Register of Historic Places criteria A, B, and C. Having opened in the 1950s as private hospital for North Side patients including those of limited means, and with strong ties to Chicago’s Jewish community, the property meets with Criterion A. For its close associations with the nationally-renowned doctors, the Strauss brothers, and its



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founders, the Weiss family, the building meets with Criterion B. The building possesses architectural significance as an important work of the well-respected architects Loebel, Schlossman, & Bennett (& Dart), and as a rare remaining example of an innovative, Modern, humanely designed hospital, the property meets with Criterion C. Overall, the complex retains fair integrity.

NRHP RECOMMENDATION

Possessing very high architectural significance as well as substantial importance to the history of the Uptown community and having fair integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking southwest from N. Marine Drive toward the East façade of the original 1933 building (left). The stepped-back north-facing brick mass (right) is a 1966 addition.

Photo 2 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking northwest from N. Marine Drive toward the intersection of the South block (left) and original East-facing 1953 building (right)



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Photo 3 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking north from parking lot toward South façade of South block

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4646-4720 N. Marine Drive
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Photo 4 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking northeast from parking lot toward South façade of South block



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Photo 5 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking east from N. Clarendon Avenue toward West façade of South block

Photo 6 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking northeast from N. Clarendon Avenue toward West façades. The 1966 addition, with bands of windows and canopies, is visible on the near left. The 2008 Lakeshore Medical Center wing is visible on the far left.

Photo 7 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking south from W. Lakeside Place toward North façade of Lakeshore Medical Center (2008 addition)

Photo 8 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking southeast from corner of N. Clarendon Avenue and W. Lakeside Place toward Northwest corner of Lakeshore Medical Center (2008 addition)

Photo 9 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking southwest from N. Marine Drive toward East façade of Lakeshore Medical Center (2008 addition)

Photo 10 – 4646-4720 N. Marine Drive



4646-4720 N. Marine Drive, view looking west from N. Marine Drive toward hyphen joining the original 1953 Weiss Memorial Hospital (left) with 2008 Lakeshore Medical Center addition (right). The stepped-back North mass of the original building is a 1966 addition.



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

804-814 W. Lakeside Place
SURVEY ID UP29a

NAME

804-814 W. Lakeside Place

OTHER NAME(S)

N/A

STREET ADDRESS

804-814 W. Lakeside Place

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-046-1001

14-17-205-046-1033

YEAR BUILT

1912-1913

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

H.H. Mahler

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK

ROOF

BUILT-UP

DESCRIPTIVE NOTES

Completed in 1913, the handsome red brick courtyard apartment building at 804-814 W. Lakeside Place was designed by architect H.H. Mahler. The U-shaped structure rises three-and-a-half stories to its flat roof. Enlivened by a prominent bracketed cornice and numerous horizontal details in brick and limestone, the building is expressive of the Arts and Crafts style. Its four main entrances – a pair on each of its long inner courtyard facades – face a deep landscaped court. Dark, aluminum-framed replacement windows are found across all facades.

The two, identical south-facing ends of the building's arms abut the sidewalk along W. Lakeside Place. Each facade is visually anchored by a brick water table sandwiched between a pair of limestone belt courses. Two small, rectangular windows sit atop the lower band. The water table projects subtly at each end, creating refined corners for each of the twin facades. Above the raised basement level, trios of replacement windows – a large, fixed central sash flanked by a pair of sliders – rise above heavy limestone sills at the first, second, and third stories. (Based on original windows of other buildings of this era, the flanking sliders surely do not follow the historic form and configuration, though the profiles of the original fenestration are unknown.) A projecting rectangle of brick enlivens the wall between the



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two window groupings of each story. Longer brick rectangles extend horizontally between the first and second and second and third stories of the twin facades.

At each end of the two south, street-side facades, the visually compelling projecting corners take the form of engaged columns. A tall limestone band serves as a base for each, while the brick shaft is delineated by repeating projections and recessions that create the effect of horizontal stripes. Simple, rectilinear carved limestone pendants serve as accents at the tops of these column-like elements. Another limestone belt course runs atop these spare capitals as well as above the third-story windows. The expanse of brick above the belt course is embellished with three rows of projecting headers arranged in a checkerboard pattern. A substantial metal cornice with deep eaves and supporting brackets tops the twin facades.

The south-facing façade at the rear of the courtyard follows much the same design scheme as the street-side elevations, with a high water table, decorative brickwork, and projecting cornice. This wider façade features four window trios per story. Long frames of projecting brick stretch between the stories, emphasizing the elevation's horizontality.

The long east and west courtyard facades share many of the same elements as the south facades. These two inward-facing elevations mirror one another. Each includes two entryways and numerous window groupings. At the open (south) end of the courtyard, the engaged columns wrap around from the street-side facades. Just beyond the columns, three pairs of slider windows are found at each story above the raised basement. The middle grouping at each story is smaller and sits somewhat higher than the flanking ones. Long rectangular brick frames again extend between the stories.

A bit further along each of the long interior courtyard façades is a formal entryway. Each features a wood-and-glass door – likely original – set within a deep recess in the surrounding brick. The doors sit atop low steps and beneath heavy limestone lintels. Each door is flanked by a pair of half sidelights that rise from rectangular, waist-high, engaged columns formed by limestone blocks. Above each doorway, paired slider windows are set at the half-stories, with the top of the uppermost grouping – shorter than the other window pairs – butted up against the limestone belt course that runs above the third story. The half-story windows are flanked by continuous vertical bands of projecting brick and separated horizontally by rectangles of projecting brick. To the north of these main entrance bays the fenestration returns to the standard arrangement, with four window trios per story. Another set of doorways is tucked back at the rear corners of the courtyard, and cannot be seen from the street. The bands of checkerboard brick and impressive cornice extend across the top of each inner façade.

The building's three courtyard facades embrace a landscaped rectangle enclosed at the sidewalk by a tall metal picket fence and lantern-topped brick posts flanking a central ornamental gate. Within the court, the rectangular lawn is filled with trees, hedges, and other plantings. The greenspace also includes straight and curved concrete pathways and pairs of lanterns. A circular walk at the center of the court may once have surrounded a fountain mentioned in an early announcement about the building that ran in the *Chicago Tribune*.

The courtyard building's secondary (outer) east and west façades, each comprise a series of stepped bays. Overlooking a parking lot, the more public east façade features an expanse of red face brick at its prominent south end. The engaged column repeats as the brick wraps around the corner from the south



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façade. A second columned corner marks the rear of this face brick part of the façade, which also repeats the architectural motifs and paired sliders found on the primary facades. The remainder of the east façade, composed of tan common brick, recedes and projects to take advantage of available cross-breezes and sunlight. A flat-roofed wooden porch and stair structure projects from the middle of the façade, and the entire stretch of common brick is fenestrated with double slider and single fixed-sash (or possibly casement) windows set within arched openings. (These openings may indicate that the original windows were arch-topped and double-hung.) Overlooking a garden area and a neighboring apartment building beyond, the outer west façade is virtually identical to the east.

The common brick north façade is visible only from the alley. This elevation features three-window groupings at each end, and a long porch and stairway structure across its central portion. A double metal security gate is located at ground level in the middle of the porch structure. As on the outer east and west facades, replacement windows are set within arched original openings.

The courtyard building possesses very good integrity overall today. The installation of replacement windows that do not follow the historic form and configuration has somewhat compromised the building's integrity of design. However, with many other original features still in place, the structure continues to strongly convey its historic character. The property retains integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

During the early 20th century, apartments became an increasingly popular housing option for upper-middle- and middle-class Chicagoans who wanted to live in desirable lakefront neighborhoods on the North Side. Courtyard buildings quickly gained favor with residents and developers alike. With front yard-like courts, abundant light and ventilation, and dedicated entrances, the structures brought single-family attributes to apartment living. Developers especially appreciated that well-designed courtyard buildings could accommodate dozens of units in a range of apartment sizes, thus maximizing profits. One such developer, Herman G. Peterson, erected a courtyard building at the east end of W. Lakeside Place in the up-and-coming Uptown neighborhood in 1912-1913. Peterson commissioned Chicago architect H. H. Mahler to design the 33-unit low-rise. In addition to financing the project, Peterson served as its general contractor and mason.

Born in Sweden, Herman G. Peterson (1866-1943) emigrated to Chicago with his family during his early childhood. Working as a brick mason, he married Ida Erickson, who was also a Swedish immigrant, in 1886. Sometime in the early 1900s, Peterson became a building contractor and began investing in real estate. He and Ida moved to Zion City, Illinois with their large family, and he purchased and improved land and buildings in both Chicago and Zion City. In 1912, the *Chicago Tribune* announced that Peterson had acquired a lot on the north side of Lakeside Place, 100 feet west of Lake Michigan. (Prior to the extension of Lincoln Park between the late 1920s and the 1930s, the shoreline was just east of Clarendon Avenue.) The newspaper reported that Peterson was making plans for a three-story apartment building to be “constructed around a colonial court with a fountain and flower beds.”

Courtyard buildings, which first appeared in Chicago in the 1890s, appealed to both developers and tenants. Designed to fit efficiently into urban lots—making good use of what were often modestly-sized spaces—the structures were organized around one or more landscaped courtyards. Not only did this



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configuration provide every unit with ample access to light and air, but the building layout allowed for apartments of various sizes. As small clusters of apartments shared separate entrances—all in close proximity to a front yard-like landscaped court—the structures were also somewhat evocative of single family homes. This, developers believed, would make tenants feel more comfortable about residing in a multi-family residence. An experienced tradesman himself, Peterson commissioned H. H. Mahler, a prolific and talented local architect, to design his project.

Born in Chicago, Harry Hamilton Mahler (1876-1953) attended the University of Michigan before returning to Chicago to begin practicing architecture. Mahler married Irene Funk in 1898, and a few years later, he and his young family moved on to Salt Lake City. There, Mahler worked briefly for the firm of Dallas & Hedges before opening his own varied practice, which included some church work, as well the main building for a new agricultural college in Logan, Utah.

After only a few years, Mahler returned to his hometown, where he found great success in his chosen career. By 1905, he had joined forces with architect David Elmer Postle (1863-1939) in a partnership known as Postle & Mahler. The prolific firm's designs included religious and residential commissions, but focused primarily on commercial structures such as a brick commission house for R. & A. Cohen at 832 W. Randolph Street and a pair of low-rise manufacturing buildings at 166 and 170 N. Sangamon Street. In 1909 and 1910, the firm teamed up with Minnesota architect James F. Denson, who opened a St. Paul office that operated under the name of Postle, Mahler, & Denson. Just prior to designing the courtyard building for Herman G. Peterson in 1912, Postle and Mahler had parted ways. Mahler's solo work of the mid-1910s included more large apartment buildings (for example, the Arts and Crafts style complex at 3127-3145 W. Palmer Boulevard) and manufacturing structures (such as a 60,000-square-foot concrete building at N. Ashland and W. Walnut and an addition to the Frank Lloyd Wright-designed E-Z Polish factory at 3005 W. Carroll), as well single-family residences like the Prairie style home at 7314 Oak Avenue in River Forest.

In 1917, Mahler moved to Tulsa, Oklahoma, where he continued his varied practice for another two decades. He gained local prominence there, serving as President of the Tulsa Architects' Association. His Oklahoma designs include the Hays-Kennedy/Rivoli Theater in Blackwell and Tulsa Monument Company structure. Both Art Deco style buildings are listed on the NRHP. After WWII, Mahler relocated to Fort Worth, Texas, where he worked with architect Wyatt C. Hedrick. Mahler died less than a decade later.

Advertisements for apartments in Peterson's Mahler-designed Lakeside Place courtyard building began appearing in local newspapers in late February of 1913, as construction neared completion. The ads for the four- and five-room units described them as "strictly modern" with fireplaces and a "fine view of the lake." As Peterson had hoped, the building soon filled with upper-middle- and middle-class tenants. Some of the earliest residents of 804-814 W. Lakeside Place included Harvard University graduate and advertising executive Walter Strickland Goodnow and his wife Margaret; Ruth and Nathaniel Rothstein, who held their recent wedding at Temple Sholom in Lakeview; Dr. James Presnell, a surgeon, and his wife, Gertrude Presnell, a suffragette and 25th Ward Chairman of the Progressive Party; Clarence W. Hutton, head of the Advance Motion Picture Company and his wife, Mabel; and Perley H. Boone, a night editor at the *Chicago Tribune* and first vice-president of the Press Club.

The building's remote location overlooking Lake Michigan, along with sparse nearby development, seems to have made it a target for illicit activities. Within its first year, the apartment complex had



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already had so many robberies that residents began considering it “the burglar’s delight.” On January 31, 1914, the *Chicago Tribune* reported on yet another incident. In the early hours of the previous morning, Mrs. Hutton, who had begun sleeping with a gun under her pillow, was awakened by the sound of her cat screeching. Realizing there was a man in her bedroom, she jumped up. The intruder grabbed her by the throat and began choking her, but Mrs. Hutton managed to pull out her revolver. She fired several shots that scared the man and woke the neighbors, who phoned the police. The intruder was taken away in a patrol wagon just as newspaperman Boone was returning home from his job at the *Tribune*.

While some of the building’s tenants moved away soon after the January 1914 burglary attempt, Mrs. Hutton remained. Unfortunately, she went on to have another terrible experience a couple of years later when she sublet her apartment for several months to a young woman with good references named Laura Hoffman. Apparently, Miss Hoffman was called away to New York after a short period of time, so she left four chorus girls from the “World of Pleasure” company in charge of the apartment. When Mrs. Hutton returned, she discovered that her pantry “had been turned into a small but perfectly appointed bar,” a fire had been set in her unit, destroying most of her furniture and paintings, and “her china lay broken on the floor.” The occupants were nowhere to be found, and the Huttons soon moved on to another North Side apartment.

Despite some of the problems brought on by the site’s remoteness, its location overlooking Lake Michigan was considered its greatest attraction. In 1917, the building’s owner ran a classified ad for a four-room unit, suggesting that it offered “all that ‘Chicago the summer resort’ implies.” On June 26th of that year, the building’s close proximity to the lake put it on the front page of the *Tribune*. Robert Paulson, a four year-old resident, fell into the water while playing by himself on a small pier at the foot of W. Lakeside Place. Another courtyard building tenant, 10-year old Ward Barnes, was in his apartment with a friend from the neighborhood when they heard little Robert crying for help. The two older boys rushed to the pier. One of them jumped in and the other hung over the pier and helped pull the other two out of the water. The newspaper lauded the boys’ “presence of mind and fearlessness.”

By 1920, the Uptown neighborhood was thriving. Low-rise apartment structures had been built on all of the previously open W. Lakeside Place lots west of the courtyard building. In early January of that year, when the U.S. Census was recorded, the tenants of 804-814 W. Lakeside Place included two engineers, a corporate lawyer, a dentist, the accountant for a moving picture company, and a detective for a clemency office. A couple of the women residents had jobs. One worked as a hotel clerk and the other as a stenographer for a real estate firm. Mrs. Edith Sprague, a noteworthy female tenant, moved into the building later that year. The wife of Lucien C. Sprague, an oil company executive, Edith Lowe Sprague was an active member of the National Republic Committee and a “singer of note.” The couple divorced in 1924.

While some nearby flat buildings were subdivided into smaller units in the 1930s, this one retained its original four- and five-room apartments. Due to the financial difficulties of the period, however, many of the courtyard structure’s tenants took in lodgers to help offset their expenses. There were also more working women residents than the previous decade. U.S. Census records of 1930 reveal that the adult male occupants worked in a broad array of middle- and working-class positions. There were salesmen, cigar makers, brick layers, and musicians, as well as a dentist, a chief clerk of the Bell Telephone Company, the manager of a delicatessen, the foreman of a print shop, an estimator at a box factory, and



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a hairdresser. The working women included accountants, operators, cafeteria and deli clerks, a stenographer for an insurance company, a secretary for a law firm, a Board of Education clerk, and a restaurant hostess. A number of immigrants were then living in the building. Among them were Germans, Austrians, Russian Jews, Belgians, Poles, Irishmen, and Canadians, as well as an Italian and a Hungarian.

A decade later, there were few, if any immigrants, living at 804-814 W. Lakeside Place. But the tenants of 1940 had an even broader range of upper-middle-, middle-, and working-class jobs. They included a doctor, a real estate attorney, an accountant, a teacher, a restaurant owner, and a motorman, as well as several salesmen, a couple of bartenders, and one or two truck drivers. Among the working women residents of this time were sales ladies, a beauty operator, a typist for a bicycle manufacturing firm, a nurse, and a seamstress. The residents of this period included Ragnhild Doe, the widow of Dr. Anders Doe, a longtime Chicago physician. Ragnhild lived with her sister, Melita Oppedal. In 1943, Mrs. Doe received attention from local newspapers when her son, Jens A. Doe, a graduate of Lane Technical High School and West Point was promoted from colonel to brigadier general. General Doe was awarded several medals for heroism during WWI and WWII, including a purple heart. His mother continued to live at 810 W. Lakeside Place until her death in 1948.

The courtyard apartment building continued as a 33-unit rental structure for decades. By the late 1960s it was owned by the Gouletas family, operators of the American Invesco Corporation of Chicago. Although the real estate firm owned several posh high-rises on the lakefront, it was also the proprietor of many residential buildings that were in disrepair. In 1977, Invesco was cited for 60 building code violations at 804-814 W. Lakeside Place. The company sold the property the following year. The structure was renovated and converted to condominiums in the early 1980s. It remains an attractive vintage condo building today.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 804-814 W. Lakeside Pace Avenue was evaluated for significance under National Register Criteria A, B, and C. A lakeside courtyard apartment building erected in the early 1910s to attract well-to-do residents to the up-and-coming Uptown neighborhood, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. A handsome Arts and Crafts style courtyard structure designed by the



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talented architect H.H. Mahler, the property warrants listing under Criterion C. The building retains very good integrity.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 804-814 W. Lakeside Place



804-814 W. Lakeside Place, view looking northeast from W. Lakeside Place toward north and west façades

Photo 2 – 804-814 W. Lakeside Place



804-814 W. Lakeside Place, view looking northwest from W. Lakeside Place toward entryway and east façade



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4750 N. Clarendon Avenue
SURVEY ID UP31

NAME

The Clarendon Shores

OTHER NAME(S)

N/A

STREET ADDRESS

4750 N. Clarendon Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-023-0000; and
14-17-205-024-0000

YEAR BUILT SOURCE

1950-1951 *Chicago Daily Tribune*

DESIGNER/BUILDER

Simpson-Peck Inc. (William N. Cooley, Associate Architect)

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Located at 4750 N. Clarendon Avenue, the Clarendon Shores apartment building is 13 stories tall. The structure is concrete-framed with tan brick facing and a flat roof. The building is L-shaped in plan, with the short leg of the "L" facing W. Lawrence Avenue on the north and the longer leg facing N. Clarendon Avenue on the east. Bands of windows run all the way along these primary facades. Continuous spandrels of tan brick run beneath the window bands. The result is that each story appears to float almost independently of the ones above and below it. The building is beautiful in its simplicity, and represents one of the last interpretations of the International Style before a concrete and glass aesthetic took over tall apartment building design in Chicago.

The Clarendon Shores sits right on the sidewalk on both N. Clarendon Avenue and W. Lawrence Avenue. The building's pedestrian entrance is located in the center of the N. Clarendon Avenue facade, under a simple gray granite overhang with flat gray granite panels on either side serving as abstract pilasters. A later black awning has been added to extend the protected entrance area to the edge of the sidewalk. The high first floor gives the appearance of a plinth supporting the upper portions of the facade. The tan



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brick base provides privacy beneath a high-set band of aluminum-framed windows that run on either side of the front entrance and wrap around the corner onto the adjoining façades.

The upper portion of the N. Clarendon Avenue façade is divided into seven bays of varying widths in the following rhythm: wide/narrow/wide/wide/wide/narrow/wide. The upper twelve stories are all identical, with bands of sliding aluminum-framed windows stretching across them. Pale concrete mullions between the windows are almost indistinguishable from the windows themselves, even at the building's corners. The tan brick spandrels feature thin cast concrete (or possibly limestone) drip courses just beneath the windows. (Wall air conditioning units have been inserted into the spandrels, interrupting the crispness and continuity of the original design.)

The north façade along W. Lawrence Avenue is six bays across, with the two outermost bays being narrow, and five in the center being wide. Though the north façade lacks a pedestrian entrance, its detailing otherwise echoes that of the east façade.

The public portion of the south façade – the top of the long leg of the L – follows a similar format. The four bays of this part of the south façade are arrayed as follows: wide/narrow/narrow/wide. Though the high first story here has only a few windows, the detailing of its upper stories follows that of the other public façades. (At the northwest corner of the building, a single, very narrow, but similarly-detailed bay wraps around onto the west façade.)

On the less public south and west elevations within the L, the building's concrete frame is very visible. The grid-like frame stands out against the Chicago common red brick walls. The aluminum-framed replacement windows on these elevations are single units of various sizes. Within the courtyard created by the building's L-shaped plan there is an outdoor swimming pool.

The building has no parking structure, with just a handful of surface parking spots on the south end of the building along the alley. There is a large, white mechanical penthouse on the roof which cannot be seen from the street below.

The Clarendon Shores is on a prominent corner, just west of the northern extension of Lake Shore Drive that was completed in 1933. As one of the first modern high-rise apartment buildings constructed in Uptown after World War II, its light color palette, modern lines and convenient location offered a new style to Uptown's booming population of war veterans, young couples and single professionals.

Overall, the Clarendon Shores retains good integrity today. Despite the addition of replacement windows, the fenestration's overall effect of horizontality has been maintained. The replacement windows and insertion of air conditioning vents along the brick spandrels has diminished the building's integrity of design somewhat. Nevertheless, the structure retains integrity of location, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

The Clarendon Shores apartment building was among the earliest Post WWII modern high-rises to be built on the northern stretch of Lake Shore Drive. It represents the kind of high-rise living that was soon



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to become ubiquitous up and down the lakefront. Its relatively modest size and tight lot are good indicators that the developer was experimenting with something new. Architects Simpson-Peck and associate architect William N. Cooley, designed the International style building. With its alternating bands of warm brick and ribbons of windows, the high-rise has an elegant appearance, and affords tenants fine views of the lakefront. The lack of parking is especially notable: few high-rise buildings constructed after Clarendon Shores would omit this crucial 20th-century amenity.

Simpson-Peck, Inc., the architectural firm that designed Clarendon Shores, had its hands full throughout the 1950s and 1960s, designing (and often building) residential high-rises, low- and mid-rise apartment buildings, suburban subdivisions, and large shopping centers. The firm worked throughout metropolitan Chicago and as far west as Peoria. It is not surprising that they hired William M. Cooley as an associate architect at this time, given the many projects they were involved in. Clarendon Shores is the only building that Cooley is given credit for as an associate in the firm. Formed in 1946, immediately after WWII, Simpson-Peck billed itself as “architectural engineers.” Al Simpson seems to have served as both the lead designer and the construction manager. Benjamin I. Simpson had formerly worked for Grenebaum Mortgage Company, one of the largest mortgage brokers in the country. The variety of the firm’s work is remarkable. The very distinctive International style used at 4750 N. Clarendon Avenue indicates that Simpson-Peck was comfortable with modern styles and easily adapted them to whatever project that was in front of them.

Throughout Chicago, and especially in Uptown, a shortage of decent housing had reached crisis levels during the Great Depression. Chicago’s housing shortage further intensified after WWII and Uptown’s buildings were in especially poor condition. Original mansions and luxury apartments had increasingly fallen into decay, and most had been subdivided into many smaller units. At the same time, the neighborhood’s population was soaring. Uptown’s population peaked at 84,000 the year that work was begun on Clarendon Shores.

Construction of Clarendon Shores was to herald a frenetic period of high-rise construction throughout Uptown that lasted for the next two decades. When asked in 1962 about the reasons for this tremendous boom in apartment construction Al Simpson would compare it to the Miami hotel boom, insisting that “there’s always room for one more, providing you can put up a better one than that next door.” Simpson-Peck was especially focused on mid-market housing: not luxury and not FHA subsidized. They re-introduced cooperative buildings to the city’s housing stock during the 1960s, hoping to lure suburbanites who had grown tired of mowing their lawns back into the city.

Alcon Apartments commissioned the \$700,000 Clarendon Shores project. One of the city’s oldest investment banking firms, Irvin Jacobs, provided the mortgage. Construction began in 1950 and was completed the following year. Apartment sizes ranged from studio to 2-bedroom units. Classified advertisements often emphasized the building’s fine views of the lakefront. For example, an ad that ran from January through May of 1955 emphasized the view of the park and lake “from a continuous window wall.”



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Early tenants that can be found through newspaper reports seem to have been mostly single men and women: actors, set designers, state employees, a prosecutor for the state attorney’s office and single mothers were all tenants in the early years. The building was also the scene of a police raid in October of 1966, breaking up a bookie operation run by a North Side mob boss “and one of his top aides.”

Clarendon Shores is a fine example of an early post-war apartment high-rise. With just 77 apartments, it is modestly sized. Its distinctive International Style design and excellent location have given Clarendon Shores stability throughout the many decades since its construction. It continues to be a simple block that makes fine use of its warm brick and bands of windows, creating a building that beautifully anchors its corner site.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Clarendon Shores was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As one of the earliest post-WW II high-rises built in Uptown, Clarendon Shores is a good example of a building type that was seen as a solution to Uptown’s housing crisis. Because of this, Clarendon Shores qualifies under Criterion A. The building is not associated with any important historical figures, so it is not eligible under Criterion B. Designed by Simpson-Peck Inc. and William N. Cooley, the building, with its light color palette, modern lines, and continuous bands of windows is a noteworthy example of the International style, and thus meets with Criterion C. Although the windows have been replaced and individual air conditioning units have been installed through the brick spandrels, the building possesses good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.



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NRHP RECOMMENDATION Eligible

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SURVEY ID UP31

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NRHP RECOMMENDATION Eligible

4750 N. Clarendon Avenue
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Photo 1 – 4750 N. Clarendon Avenue



4750 N. Clarendon Avenue, view looking northwest from N. Clarendon Avenue toward South and East façades



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Photo 2 – 4750 N. Clarendon Avenue



4750 N. Clarendon Avenue, view looking southwest from W. Lawrence Avenue toward East and North façades

Photo 3 – 4750 N. Clarendon Avenue



4750 N. Clarendon Avenue, view looking southeast from W. Lawrence Avenue toward North and West façades



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

809 W. Lawrence Avenue
SURVEY ID UP31a

NAME

809 W. Lawrence Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

809 W. Lawrence Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-048-0000

YEAR BUILT

1909

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

D.S. Pentecost

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK

ROOF

BUILT-UP; ASPHALT SHINGLES

DESCRIPTIVE NOTES

Designed by architect D.S. Pentecost, the brick three-flat at 809 W. Lawrence Avenue was completed in 1909. When built, it was quite similar to 811 W. Lawrence Avenue, a sister structure to the west. Essentially rectangular in plan, 809 W. Lawrence Avenue stands three stories tall over a raised basement. Topped by a flat roof, the structure features a wide, hipped-roofed, projecting bay on its tan brick primary facade. At its far east side, a narrower, deeply recessed bay provides the building's front entryway. The street façade is enlivened by horizontal banding and minimal geometric limestone detailing. Historically, these elements conveyed a vernacular expression of the Prairie style. However, as vertical wood siding covers substantial portions of the original brickwork, the effect is less apparent today. Metal-framed replacement windows are found across all elevations.

With enclosed sun porches on each of its three stories, the wide main bay stretches across much of the north facade. At both corners, a repeating motif of projecting and receding tan brick creates the effect of subtle horizontal stripes. Simple, rectilinear pendant details of carved limestone serve as accents at the tops of these column-like elements. These are echoed by similar two-story-tall pilasters that mark the back corners of the projecting bay. Between the banded brick corners at the front of the sun porch facade, an expanse of brick stretches across the raised basement beneath the first-story windows.



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Above them, vertical bleached wooden boards cover the original brickwork as well as the limestone sills beneath the second- and third-story sun porch windows.

Bands of replacement windows fill the original openings of the north facade. The fenestration at all three stories comprises three pairs of dark, aluminum slider windows with narrow mullions between them. Short metal railings stretch across each pair of sliders. These replacement windows surely do not follow the historic configuration. The original fenestration most likely included five pairs of wood casements, each pair topped by a single divided-light transom. (This is evidenced by Google Streetview images, which show that such windows remained in place at the neighboring 811 W. Lawrence Avenue in 2007.)

Just above the third-story windows and limestone corner details, a metal cornice projects out over the main bay. The bay is topped by an asphalt-shingled hipped roof. A short parapet wall ornamented with simple limestone shields and copings rises behind it. The parapet wall is not easily visible from the street.

The narrow entry bay at the east end of the primary façade sits well back from the sidewalk. Featuring the same horizontal brick motif and vertical siding found elsewhere on the façade, it is distinguished by a two-story, banded brick corner with a limestone pendant detail at its top. A similar brickwork element meets the side of the main bay. These features are remnants of an open-sided, two-story porch structure. (Such a structure is still found next door at 811 W. Lawrence Avenue.) The porches of the first and second stories are now enclosed, as is the former third-story balcony that sat atop the porch structure. At ground level, the brickwork flanks a modern metal and glass door, sidelight, and transom sheltered by an asphalt-shingled awning. At the second story, a dark aluminum double-hung window is framed by vertical board panels. The slightly recessed third story, which includes another double-hung replacement window, is sheathed entirely in board siding. (Based on Google Streetview images, both double-hungs were installed in the mid-2010s, replacing non-original slider windows.) The entry bay is topped by a projecting fascia of vertical boards and a shallow hipped roof that runs perpendicular to the one over the main bay.

The prominent front end of the east façade is of tan face brick, while the remainder is of common brick. The face brick portion includes the same horizontal banding, vertical board siding, and replacement windows as the north façade. Stretching beyond the now-enclosed porch structure, the common brick portion of the wall holds various double-hung replacement windows.

The west façade has face brick and board cladding only on the side of the projecting sun porch, near the sidewalk. The remainder is of common brick and includes a semi-hexagonal bay and double-hung windows. Largely obscured by wooden porches and an enclosed staircase, the common brick south façade is not visible from the public way.

Today, 809 W. Lawrence Avenue possesses good integrity overall. The alteration of the original open porch structure into an enclosed entrance, the addition of vertical board cladding over original brickwork, and the installation of replacement windows that do not follow the originals have diminished the structure's integrity of design and materials. However, the building still conveys its historic character and retains integrity of location, setting, workmanship, feeling, and association.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

809 W. Lawrence Avenue
SURVEY ID UP31a

HISTORY/DEVELOPMENT

The three-flat at 809 W. Lawrence Avenue was completed in 1909. Although the northeastern blocks of the Uptown were largely undeveloped at the time, savvy real estate investors saw great potential for transforming this stretch of the lakefront into a fine residential area. Among them was William F. Peterson, a successful contractor and developer, who built five three-flats along the south side of Lawrence Avenue near what was then the edge of Lake Michigan. W.F. Peterson hired architect Douglas S. Pentecost to design the buildings. This structure was the easternmost of Peterson's row of three-flats.

The son of Swedish immigrants, William F. Peterson (1869-1939) was born and raised in Chicago. At the age of 15, he moved to Wisconsin, where he spent several years working for a firm that made wooden doors and window sashes. He returned to Chicago in 1886 and became an apprentice to a Hyde Park contractor. Having established his own carpentry and contracting firm about a year later, Peterson soon began investing in real estate. In 1895, he married Ella Ring, the daughter of a Swedish immigrant shoe manufacturer and real estate investor. By the early 1900s, William F. Peterson was busy working as a general contractor for a range of clients while also developing his own residential properties. There were business advantages to using one's wife's name for real estate projects, and W.F. Peterson followed this practice. Ella Ring Peterson's name appears on documents relating to the construction of the Lawrence Avenue three-flats. (Although some women developers of the period took an active role in the business, this does not seem to have been the case with Ella R. Peterson.)

W.F. Peterson commissioned architect D.S. Pentecost to create plans for a number of his high-grade apartment projects in 1909 and 1910. At the time, both men had offices in the Unity Building on N. Dearborn Street downtown. Born in England, Douglas Seymour Pentecost (1859-1927) received his architectural training there. After serving as a midshipman in India in the mid-1870s, he lived and worked in London prior to emigrating to America in 1883. He soon settled in Chicago and established his own firm. After a brief partnership with his younger brother, Ashton S. Pentecost, in the late 1880s, D.S. Pentecost went on to have an extremely prolific solo practice. Along with the three-flats at 809 through 823 W. Lawrence Avenue, his work included hundreds of residential commissions. He also produced numerous theaters, factories, stores, and other commercial buildings. Several of his Chicago residences have been listed as contributing resources to NRHP district designations, including his John Flaherty House, listed in the Sheridan Park Historic District. Pentecost moved to Gary, Indiana, towards the end of his life and produced several houses that are now listed as part of that city's Eskilson Historic District on the NRHP.

The City of Chicago issued a building permit to E.R. Peterson for the 809, 811, and 817 W. Lawrence Avenue three-flats on December 24, 1908. (The original addresses were 1545, 1543, and 1541 W. Lawrence.) Each unit had six rooms, a large reception hall, and a front sun porch that provided a view of Lake Michigan. According to a classified advertisement that W.F. Peterson ran in the *Chicago Tribune* in April of 1909, there were then no other "buildings like these in the Wilson Av. District."

On August 22, 1909, the *Chicago Tribune* reported that Ella Ring Peterson had sold the easternmost three-flat (809 W. Lawrence Avenue) to Peter Costa for \$17,000. An Italian immigrant fruit merchant, Peter Costa lived in one of the apartments with his wife, Louise, and a servant. (Like Peter Costa, both women had emigrated from Italy.) William and Ella Peterson rented a unit in the building from the Costas. They lived in the apartment with their daughter Margaret and a Norwegian-born servant.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

809 W. Lawrence Avenue
SURVEY ID UP31a

According to the *Chicago Bluebook*, Frank N. Savage rented one of the units at 809 W. Lawrence Avenue during the mid-1910s. The son of one of Chicago's first commission merchants, Frank Noble Savage was a civil engineer who served as Superintendent of Conduit Construction for Commonwealth Edison when he lived in the building.

By the time the 1920 Census was recorded, neither the Petersons nor the Costas were residing in the building. The occupants of this period included a family of four adult sisters, one with a teenaged son and three who worked as stenographers; the manager of a freight company who lived with his wife and four adult children; and a widow, her son who served as treasurer of the Northern Illinois Cereal Company, and a live-in servant.

During the 1920s, the three-flat continued to attract upper-middle- and middle-class tenants. Among them were James I. and Jane Anne Naghten, first generation Irish Americans who lived in the apartment with their four children. James headed John Naghten & Co., a firm founded by his father that was one of Chicago's oldest fire insurance companies. Jane Anne was the sister of Robert E. Crowe, a Cook County State's Attorney who prosecuted several high-profile cases including the Leopold and Loeb murder trial. James and Jane Anne's oldest child, Nancy Naghten, a contributor to the *Chicago Tribune's* "Line-O-Type" column, went on to become a pioneering woman in the field of advertising. The units in the three-flat turned over frequently, and like other tenants of the era, the Naghtens only resided there for a brief period.

By 1930, the building was no longer owner-occupied. The tenants of this period included an English immigrant pathologist who had his own laboratory; an American Express supervisor; and a real estate professional. Each resided with his wife and two or three children and none of them had live-in help. A few years later, the owner was facing major financial difficulties, likely as a result of the Great Depression. Under the heading "Big Sacrifice," a 1933 classified advertisement for 809 Lawrence Avenue stated "no reas. offer refused." The three spacious apartments were soon divided into 21 smaller units. Several years later, the building lost its direct connection with Lake Michigan as a result of the Montrose to Foster extension of Lincoln Park and Lake Shore Drive.

In 1939, the building was again on the market and being advertised as a rooming house. At least five families were living in the structure in 1940. They included a watchman who worked for a food manufacturing firm and his daughter who had a position as a stenographer in a real estate office; a truck driver; a cab driver; and a foreman of a company that manufactured tin products.

The structure's one- and three-bedroom rental apartments were advertised frequently in the 1950s and 1960s. The building was converted back into a three-flat in 1986. It remained a three-unit structure until 2018, when it was renovated into New Beginnings North, a transitional sober living facility that accommodates 24 residents.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

809 W. Lawrence Avenue
 SURVEY ID UP31a

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The three-flat at 809 W. Lawrence Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade low-rise erected by developer W.F. Peterson as part of a contiguous group of three-flats that were meant to attract upper-middle- and middle-class tenants, the property meets with Criterion A. While the property had some notable residents including James Naghten and his daughter Nancy Naghten, they lived in the building only briefly, and thus this association doesn't warrant listing under Criterion B. A high-quality three-flat designed by the talented local architect Douglas S. Pentecost, the property meets with Criterion C. The building retains good integrity overall.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

SOURCES

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

809 W. Lawrence Avenue
SURVEY ID UP31a

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U.S. Census Records for 1880, 1900, 1920, 1930, and 1940. Available at: Ancestry.com

Photo 1 – 809 W. Lawrence Avenue



809 W. Lawrence Avenue, view looking south from W. Lawrence Avenue toward north façade

Photo 2 – 809 W. Lawrence Avenue



809 W. Lawrence Avenue, view looking southeast from W. Lawrence Avenue toward north and west façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Lawrence Avenue

SURVEY ID UP31b

NAME

811 W. Lawrence Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

811 W. Lawrence Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-021-0000
14-17-205-063-1001
14-17-205-063-1002
14-17-205-063-1003

YEAR BUILT

1909

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

D.S. Pentecost

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK

ROOF

BUILT-UP

DESCRIPTIVE NOTES

Designed by architect D.S. Pentecost, the brick three-flat at 811 W. Lawrence Avenue was completed in 1909. When built, it was quite similar to 809 W. Lawrence Avenue, a sister structure to the east. Like its sibling, 811 W. Lawrence Avenue stands three stories tall over a raised basement. Flat-roofed, it is essentially rectangular in plan. The building's primary north façade features a wide, projecting bay on its east side and a narrower, deeply recessed entrance bay on its west. With its horizontal brick banding and geometric limestone detailing, the three-flat is a vernacular expression of the Prairie style. The structure has dark, metal-framed replacement windows on all of its elevations.

With enclosed sun porches on each of its three stories, the wide main bay stretches across much of the north facade. At both corners, a repeating motif of projecting and receding red brick creates the effect of subtle horizontal stripes. Simple, rectilinear pendant details of carved limestone serve as accents at the tops of these column-like elements. Expanses of brick between the corners repeat the banded motif,



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Lawrence Avenue

SURVEY ID UP31b

and continuous limestone sills run beneath the many sun porch windows. A projecting metal cornice marks the top of the main bay, and a short brick parapet wall rises behind it. (The latter is not easily visible from the street.)

Long stretches of dark, metal replacement windows fill openings on all three stories of the main bay. The first- and second-story fenestration comprises two trios of double-hung windows separated by a single, narrow, light-colored mullion. Although these replacement windows fit within the original openings, they do not replicate the five pairs of wood casements and five divided-light transoms that originally stretched across each story of the bay. (Google Streetview images reveal that these remained in place until 2007.) The differences are more substantial at the third story, where the height of the opening was altered to accommodate a third tier of replacement sashes above new double-hung windows. Based on the hipped roof over the bay of the sister building to the east, it seems clear that the front bay roofline of 811 W. Lawrence Avenue has also been modified. Today, it is flat and slightly taller than its neighbor.

The narrow entry bay at the west end of the primary façade sits well back from the sidewalk. This three-story bay is fronted by an open-sided two-story porch structure and distinguished by the same horizontal brick motif found elsewhere on the facade. A set of concrete steps leads up to the first-story stoop, which features a wood entrance door with a large, oval light. Black metal railings edge the second-story porch and third-story balcony. The modern railings were likely installed ca. 2007 to take the place of the original ones. Similarly, a spare metal coping at the top of the west bay presumably replaces an original cornice.

The prominent front end of the west façade is of red face brick, while the remainder is of tan common brick. The red brick portion features the same horizontal banding, replacement windows, and limestone sills as the north façade. Divided-light doors provide access to the balconies on the second and third stories. Beyond the porch structure, the common brick portion of the wall includes various double-hung replacement windows.

The east façade features red face brick only near the sidewalk, on the side of the projecting sun porches. The remainder of the façade is common brick and includes a semi-hexagonal bay that is fenestrated on only its two angled sides. Largely obscured by wooden porches and stairs, the common brick south façade is not visible from the public way.

Today, 811 W. Lawrence Avenue possesses good integrity overall. The installation of replacement windows that do not follow the original form and configuration, the enlargement of third-story window openings, and the raising of the main bay roofline have diminished the structure's integrity of design somewhat. Nevertheless, the building continues to convey its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

The three-flat at 811 W. Lawrence Avenue was completed in 1909. Although the northeastern blocks of Uptown were largely undeveloped at the time, savvy real estate investors saw great potential for transforming this lakefront area into a fine residential enclave. Among them was William F. Peterson, a successful contractor and developer, who built five three-flats along the south side of Lawrence Avenue



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Lawrence Avenue

SURVEY ID UP31b

near what was then the edge of Lake Michigan. W.F. Peterson hired architect Douglas S. Pentecost to design all of these buildings.

The son of Swedish immigrants, William F. Peterson (1869-1939) was born and raised in Chicago. At the age of 15, he moved to Wisconsin, where he spent several years working for a firm that made wooden doors and window sashes. He returned to Chicago in 1886 and became an apprentice to a Hyde Park contractor. Having established his own carpentry and contracting firm about a year later, Peterson soon began investing in real estate. In 1895, he married Ella Ring, the daughter of a Swedish immigrant shoe manufacturer and real estate investor. By the early 1900s, William F. Peterson was busy working as a general contractor for a range of clients while also developing his own residential properties. There were business advantages to using one's wife's name for real estate projects, and W.F. Peterson followed this practice. Ella Ring Peterson's name appears on documents relating to the construction of the W. Lawrence Avenue three-flats. (Although some women developers of the period took an active role in the business, this does not seem to have been the case with Ella R. Peterson.)

W.F. Peterson commissioned architect D.S. Pentecost to prepare plans for a number of his high-grade apartment projects in 1909 and 1910. At the time, both men had offices in the Unity Building on N. Dearborn Street downtown. Born in England, Douglas Seymour Pentecost (1859-1927) received his architectural training there. After serving as a midshipman in India in the mid-1870s, he lived and worked in London prior to emigrating to America in 1883. He soon settled in Chicago and established his own firm. After a brief partnership with his younger brother, Ashton S. Pentecost, in the late 1880s, D.S. Pentecost went on to have an extremely prolific solo practice. Along with the three-flats at 809 through 823 W. Lawrence Avenue, his work included hundreds of residential commissions. He also produced numerous theaters, factories, stores, and other commercial buildings. Several of his Chicago residences have been listed as contributing resources to NRHP district designations, including his John Flaherty House, listed in the Sheridan Park Historic District. Pentecost moved to Gary, Indiana, towards the end of his life and produced several houses that are now listed as part of that city's Eskilson Historic District on the NRHP.

The City of Chicago issued a building permit to E.R. Peterson for the 809, 811, and 817 W. Lawrence Avenue three-flats on December 24, 1908. (The original addresses were 1545, 1543, and 1541 W. Lawrence.) Each unit had six rooms, a large reception hall, and a front sun porch that provided a view of Lake Michigan. According to a classified advertisement that W.F. Peterson ran in the *Chicago Tribune* in April of 1909, there were then no other "buildings like these in the Wilson Av. District."

By the spring of 1910, at least two of the building's three spacious apartments had tenants. As evidenced by U.S. Census records, an assistant superintendent of a railroad company was living in one of the units with his wife and their daughter and son. The other apartment was rented by an office manager of a publishing firm and his wife who resided with their two young children, her sister who worked as a bookkeeper, and a servant. A classified ad for a vacant apartment that ran in the fall of 1911 emphasized the building's location near the lake and noted that the apartment had porches and bookcases and a mantel.

By June of 1917, the three-flat had been purchased by Riley and Sarah Mallott. Born in Pennsylvania, Riley Mallott went from being a donut maker in Madison, Indiana, in 1900 to a department store



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Lawrence Avenue

SURVEY ID UP31b

proprietor in Champaign, Illinois, in 1910. Five years later, he and his son Rollo W. Mallott incorporated a new business in Chicago with a third partner, W. R. Johnson. The Mallott Johnson Company was a grocery firm that produced canned fruits and vegetables. Riley and Sarah Mallott lived in one unit of the three-flat. Rollo and his wife, Florence, also rented one of the units. In 1920, Robert Johnston, the manager of a packing company, rented the third apartment with his wife, Alicia. The couple resided with their young son, Alicia’s mother, and a live-in servant.

In the fall of 1920, the Coski family moved into the building. Herman Coski had been born in England to Russian Jewish parents. Having immigrated to the U.S. in 1889, he became a naturalized citizen in 1905. He found success as a manufacturer of suitcases and other leather goods. He and his wife, Bessie, had three daughters and they lived with a domestic servant.

By 1930, the surrounding community was becoming more densely populated, and at least one of the building’s apartments had been carved up into smaller units. Hungarian immigrants Peter and Helen Ebner most likely rented a full-sized apartment, as the couple were then living with their three adult children and three unrelated lodgers. At that time, four smaller units were occupied by an accountant, an artist, a jewelry salesman, and a window washer, each of whom lived with his wife. Classified advertisements that ran in the *Chicago Tribune* in 1937 indicated that the building had two-room furnished apartments.

The three-flat had been divided into at least 11 separate units by 1940. The tenants of that period included several salesmen, two Works Progress Administration employees, a bail bondsman, the manager of a realty office who was married to a secretary in a law firm, a department store stock clerk, and a divorcée who worked as a packer in a canning factory.

During the 1950s, ads for two-, three-, and four-room apartments ran frequently in the *Chicago Tribune*. By the early 1960s, the Yosepian family resided in the building. Apkari and Helen Yosepian were Iranian immigrants who became naturalized American citizens. They had four daughters. One of them, Jane M. Yosepian, received attention in several newspapers for her work as a dancer and choreographer. While on leave from her position as an assistant professor of dance at the University of Rhode Island, she taught modern dance as a Peace Corps volunteer in Ecuador. Jane’s three sisters, Margaret, Jean, and Atlanta Yosepian, sold the 811 W. Lawrence Avenue structure in 2008. The building was later converted into three condominiums.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Lawrence Avenue

SURVEY ID UP31b

NRHP EVALUATION/JUSTIFICATION

The three-flat at 811 W. Lawrence Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade low-rise erected by developer W.F. Peterson as part of a contiguous group of three-flats that were meant to attract upper-middle- and middle-class tenants, the property meets with Criterion A. Although the property is associated with some noteworthy individuals, none made contributions to history sufficient to warrant this building's listing under Criterion B. A high-quality three-flat designed by the talented local architect Douglas S. Pentecost, the property meets with Criterion C. The building retains good integrity overall.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

SOURCES

American Contractor, October 9, 1909, p. 36.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

811 W. Lawrence Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID

UP31b

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U.S. Census Records for 1880, 1900, 1920, 1930, and 1940. Available at: Ancestry.com



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

811 W. Lawrence Avenue

SURVEY ID UP31b

Photo 1 – 811 W. Lawrence Avenue



811 W. Lawrence Avenue, view looking southeast from W. Lawrence Avenue toward north and west façades

Photo 2 – 811 W. Lawrence Avenue



811 W. Lawrence Avenue, view looking south from W. Lawrence Avenue toward entryway and north façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

817 W. Lawrence Avenue
SURVEY ID UP31c

NAME

817 W. Lawrence Avenue

OTHER NAME(S)

N\A

STREET ADDRESS

817 W. Lawrence Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-056-1001

14-17-205-056-1002

14-17-205-056-1003

YEAR BUILT SOURCE

1909 *Chicago Building Permit*

DESIGNER/BUILDER

D.S. Pentecost

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK

ROOF

BUILT-UP

DESCRIPTIVE NOTES

Designed by architect D.S. Pentecost, the brick three-flat at 817 W. Lawrence Avenue was completed in 1909. When built, it was quite similar to 819 W. Lawrence Avenue, a sister structure to the west. Like its sibling, 817 W. Lawrence Avenue stands three stories tall over a raised basement. The flat-roofed structure is essentially rectangular in plan. The building's primary north façade features a projecting porch as its centerpiece, and a deeply recessed entry portico on its east side. Clad in tan Roman brick and trimmed with simple glazed brick and limestone details, the three-flat is a vernacular expression of the Prairie style. The building appears to retain some original windows behind aluminum-framed combination storms.

The primary façade is largely symmetrical. At the base of the facade, a substantial Roman brick wall stretches across the full width of the main mass. The wall projects toward the street and rises above the top of the raised basement. Enclosing the porch for the first-story unit, this wall is interrupted only by a pair of limestone drainage spouts. Limestone copings and a modern black metal railing top the brickwork. A pair of square columns rise from the center of the base to support the two upper porches. The square columns are each embellished at the top by limestone pendant details.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

817 W. Lawrence Avenue
SURVEY ID UP31c

At the second story, the porch floor is edged by a metal gutter, and a black metal railing extends between the piers. A streamlined metal cornice with another gutter projects from the roof of the two-story porch structure. A final metal railing – this one interlaced with plexiglass panels – rises above the roof of the porch structure, creating a third-story balcony. (It is likely that the third-story porch was once sheltered by a canvas awning.) At the rear of each porch or balcony a single door provides access from the interior. The doors of the first and second stories are each framed by a single course of light-colored glazed brick. The third-story door sits within a restrained limestone surround with a distinctive lintel.

Flanking the porch structure are a pair of flat bays, each with a single, large, double-hung window at each story. The windows of all three stories rise above limestone sills. As with the central doors, the first- and second-story windows feature glazed brick frames – this time double-coursed – and the third-story ones are accented by carved limestone surrounds.

Above the third story, several horizontal bands of projecting brick extend across the parapet wall. The top foot or so of the parapet is cleaner than the lower portion, likely indicating that a metal cornice once ran across the top of the facade.

At the far east end of the primary façade, the one-story entry portico sits well back from the sidewalk. The covered porch perches at the top of a high stoop with a brick side wall. A set of brick piers with engaged limestone capitals mark the corners of the porch landing, which is open on three sides, except for low knee walls on the south and west. (The building's main entrance is set into its east façade.) The portico is topped by a deeply overhanging, flat roof with modern metal soffits and fascias.

The tan face brick of the primary façade wraps around the corner onto the east elevation. The tan brick runs behind the portico with its wooden front door and half sidelight. The remainder of the east façade is of common brick. It includes a semi-hexagonal bay with various double-hung windows. (Based on the configuration of the openings, the original windows likely had arched tops.)

The opposite west façade includes only a short expanse of tan face brick near the sidewalk. The remainder of the façade is common brick and includes another semi-hexagonal bay and double-hung windows. Largely obscured by wooden porches and an enclosed staircase, the common brick south façade is not visible from the public way.

Today, 817 W. Lawrence Avenue possesses very good integrity overall. Although the loss of the original cornice and the addition of modern porch railings have moderately diminished the building's integrity of design, the building continues to convey its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

The three-flat at 817 W. Lawrence Avenue was completed in 1909. Although the northeastern blocks of Uptown were largely undeveloped at the time, savvy real estate investors saw great potential for transforming this lakefront area into a fine residential enclave. Among them was William F. Peterson, a successful contractor and developer, who built five three-flats along the south side of Lawrence Avenue near what was then the edge of Lake Michigan. W.F. Peterson hired architect Douglas S. Pentecost to design all of these buildings.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

817 W. Lawrence Avenue
SURVEY ID UP31c

The son of Swedish immigrants, William F. Peterson (1869-1939) was born and raised in Chicago. At the age of 15, he moved to Wisconsin, where he spent several years working for a firm that made wooden doors and window sashes. He returned to Chicago in 1886 and became an apprentice to a Hyde Park contractor. Having established his own carpentry and contracting firm about a year later, Peterson soon began investing in real estate. In 1895, he married Ella Ring, the daughter of a Swedish immigrant shoe manufacturer and real estate investor. By the early 1900s, William F. Peterson was busy working as a general contractor for a range of clients while also developing his own residential properties. There were business advantages to using one's wife's name for real estate projects, and W.F. Peterson followed this practice. Ella Ring Peterson's name appears on documents relating to the construction of the W. Lawrence Avenue three-flats. (Although some women developers of the period took an active role in the business, this does not seem to have been the case with Ella R. Peterson.)

W.F. Peterson commissioned architect D.S. Pentecost to prepare plans for a number of his high-grade apartment projects in 1909 and 1910. At the time, both men had offices in the Unity Building on N. Dearborn Street downtown. Born in England, Douglas Seymour Pentecost (1859-1927) received his architectural training there. After serving as a midshipman in India in the mid-1870s, he lived and worked in London prior to emigrating to America in 1883. He soon settled in Chicago and established his own firm. After a brief partnership with his younger brother, Ashton S. Pentecost, in the late 1880s, D.S. Pentecost went on to have an extremely prolific solo practice. Along with the three-flats at 809 through 823 W. Lawrence Avenue, his work included hundreds of residential commissions. He also produced numerous theaters, factories, stores, and other commercial buildings. Several of his Chicago residences have been listed as contributing resources to NRHP district designations, including his John Flaherty House, listed in the Sheridan Park Historic District. Pentecost moved to Gary, Indiana, towards the end of his life and produced several houses that are now listed as part of that city's Eskilson Historic District on the NRHP.

The City of Chicago issued a building permit to E.R. Peterson for the 809, 811, and 817 W. Lawrence Avenue three-flats on December 24, 1908. (The original addresses were 1545, 1543, and 1541 W. Lawrence.) Each unit had six rooms, a large reception hall, and a front porch or balcony that provided a view of Lake Michigan. According to a classified advertisement that W.F. Peterson ran in the *Chicago Tribune* in April of 1909, there were then no other "buildings like these in the Wilson Av. District."

One of 817 W. Lawrence's earliest residents, Harry Strahorn, moved into the building in 1909. The son of Robert Strahorn, a pioneer commission merchant in the Live Stock Exchange, Harry Clifford Strahorn (1868-1927) worked for his father prior to launching his own clothing manufacturing firm in 1902. Harry and other members of the Strahorn family were often mentioned in the society pages of local newspapers. In February of 1910, Harry Strahorn ran a classified ad in the *Chicago Tribune* for a "competent colored or German woman" to cook and help manage a North Side apartment for a bachelor. (By the end of the year, he had married for a second time and moved to Lakeview.)

Classified advertisements of 1910 emphasized the three-flat's close proximity to Lake Michigan and fine amenities. One ad stressed that the building had "all outside rooms; delightfully cool; near bathing beach; large front and back porches." Another noted that the structure had "private porches overlooking the lake" and mentioned that the unit had a "brick mantel and book case." Other residents of the early 1910s included a sales manager for a radiator manufacturer and a sales agent for a coal



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

817 W. Lawrence Avenue
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company and their families. In 1917, a tenant who described him/herself as a graduate of a Paris university ran an advertisement to find work as a French tutor or translator.

Residents of 1920 included butter salesman Burt Forbes and his wife, Nora. The couple shared their unit with their musician daughter, Kathryn White, and her husband, Benjamin, a bond salesman. Ray McPherson, the owner of a garage, and his wife, Helene, rented one of the other six-room apartments. The McPhersons lived with their son, Ray, Jr., Helene’s mother, Harriett Rosser, and a Swedish immigrant maid. Philp Morris, an English immigrant and manager of an advertising firm, occupied the building’s third unit with his wife Fannie. The Morrisses lived with their son and daughter.

By 1921, W.E. Eppert, a Terra Haute, Indiana coal company executive, was the three-flat’s owner. In December of that year, he sold the structure to Rene E. Lamoureux, a French Canadian immigrant who had grown up on Chicago’s North Side. Although it is unclear whether Lamoureux and his wife, Agnes, ever lived at 817 W. Lawrence Avenue, the building was put up for sale in 1922 and 1923.

While many nearby flat buildings were subdivided into smaller units in the 1930s, this one retained its original configuration. However, due to the financial crisis of the Great Depression, the building had frequent vacancies. Advertisements of the era announced that rents had been cut at 817 W. Lawrence, or that a “bargain 6 room apt. near lake” was available and the owner would “redecorate to suit.” In 1937, Mrs. Pauline Pupko, a Polish Jewish immigrant and a recent widow, lived in one of the apartments.

Despite the difficulties of the late Depression era, the building continued to attract upper-middle- and middle-class tenants. Among its occupants of 1940 were Joseph and Florence Duffy and their five children. Joseph Duffy was a physician and a member of the Council of Catholic Action. Other renters of that time were Solomon Bernstein, a manufacturer of neon signs, and wife, Minnie. The Bernsteins lived with their two sons, Morris and Joseph, who both worked in the family business, and daughter Eleanor, the recipient of a bachelor’s degree from the University of Chicago in 1943. The Bradleys lived in the third unit at that time. Fred Bradley was a salesman for a newspaper publishing firm and he resided at 817 W. Lawrence with his wife, Irene, and son, Daniel.

The building and its apartments turned over a number of times over the years. In 1990, the structure was advertised as a “spacious well-maintained brick 3-flat... in resurrected Sheridan Park.” The units were rehabilitated and converted into three condominiums in 1997.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

817 W. Lawrence Avenue
SURVEY ID UP31c

NRHP EVALUATION/JUSTIFICATION

The three-flat at 817 W. Lawrence Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade low-rise erected by developer W.F. Peterson as part of a contiguous group of three-flats that were meant to attract upper-middle- and middle-class tenants, the property meets with Criterion A. Although the property is associated with some noteworthy individuals, none made contributions to history sufficient to warrant this building's listing under Criterion B. A high-quality three-flat designed by the talented local architect Douglas S. Pentecost, the property meets with Criterion C. The building retains very good integrity overall.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

817 W. Lawrence Avenue
SURVEY ID UP31c

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Photo 1 – 817 W. Lawrence Avenue



817 W. Lawrence Avenue, view looking southeast from W. Lawrence Avenue toward north façade

Photo 2 – 817 W. Lawrence Avenue



817 W. Lawrence Avenue, view looking south from W. Lawrence Avenue toward entryway



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

819 W. Lawrence Avenue
SURVEY ID UP31d

NAME

819 W. Lawrence Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

819 W. Lawrence Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-019-0000

YEAR BUILT SOURCE

1909-1910 *Chicago Building Permit*

DESIGNER/BUILDER

D.S. Pentecost

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK

ROOF

BUILT-UP

DESCRIPTIVE NOTES

Designed by architect D.S. Pentecost, the brick three-flat at 819 W. Lawrence Avenue was completed in 1910. When built, it was quite similar to 817 W. Lawrence Avenue, a sister structure to the west. Like its sibling, 819 W. Lawrence Avenue stands three stories tall over a raised basement. The flat-roofed structure is essentially rectangular in plan. Clad in variegated red face brick and trimmed with limestone and decorative brickwork, its primary north façade features a projecting metal porch structure. On the primary façade's east side, a deeply recessed portico shelters the building's entrance. Aluminum-framed combination storm windows are found on all elevations.

The primary façade is largely symmetrical. At ground level, a veneer of coursed, rusticated concrete — added during a renovation — stretches between the north facade's red brick corners. These corners are detailed with a repeating quoin-like pattern of horizontal projections and recessions that runs all the way to the top of the third story.

Above the raised basement, all three stories are faced with red brick. A series of small, rectangular black metal balconies supported by continuous thin metal piers rises up the center of the facade. This modern assembly replaced an original, much more substantial, brick porch structure like the one still found on the three-flat to the east (817 W. Lawrence). Indeed, ghosts of the original second-story porch floor can still be seen in the brick façade. At the rear of each balcony, a single, divided light door with a metal



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

819 W. Lawrence Avenue
SURVEY ID UP31d

storm door provides access from the interior. The doors of the first and second stories lack ornamental surrounds. (When the building was constructed, these doors were largely hidden from view by the original brick porch structure.) The third-story door is framed by two subtly projecting courses of brick headers.

Flanking the balconies of each story are pairs of large, single, double-hung windows. The windows of all three stories rise above limestone sills, but otherwise lack ornamentation. (Lintel repairs above each are quite evident in the brickwork, however.) Slim metal rods between the third-story windows and door may be remnants of original porch awning supports. The top of the north facade is embellished with a trio of rectangular limestone ornaments sandwiched between two projecting horizontal bands. The lower band comprises a continuous row of stretcher bricks, while the one above is of alternately projecting and receding headers. Above the headers, the parapet wall is a different shade of red (possibly painted common brick). This condition suggests that the façade was originally topped by a projecting cornice.

At the far east end of the primary façade, the one-story entry portico sits well back from the sidewalk. The covered porch perches at the top of a high stoop with a brick side wall. A set of brick piers capped by simple engaged capitals mark the corners of the porch landing, which is open on three sides, but for low knee walls on the south and east. (The building's main entrance is set into its east façade.) The porch is topped by a deeply overhanging, flat roof.

The variegated red face brick of the primary façade wraps around the corner onto the prominent east elevation. The red brick runs behind the portico with its wooden front door and half sidelight and onto the street-facing side of the semi-hexagonal bay with interlaced brick corners. The remainder of the east façade is of common brick. (Based on the arched brickwork above the replacement windows here, the original windows may have had arched tops.)

The opposite west façade includes only a short expanse of red face brick with quoin-like detailing near the sidewalk. The remainder of the façade is common brick and includes another semi-hexagonal bay and double-hung windows. Largely obscured by wooden porches and an enclosed staircase, the common brick south façade is not visible from the public way.

Today, 819 W. Lawrence Avenue possesses fair integrity overall. The removal of the building's original main porch structure, the addition of concrete veneer at its base, and the installation of replacement windows have substantially diminished the building's integrity of design, materials, and workmanship. Nevertheless, the building still conveys its historic character, and retains integrity of location, setting, feeling, and association.

HISTORY/DEVELOPMENT

The three-flat at 819 W. Lawrence Avenue was completed in 1910. Although the northeastern blocks of Uptown were largely undeveloped at the time, savvy real estate investors saw great potential for transforming this lakefront area into a fine residential enclave. Among them was William F. Peterson, a successful contractor and developer, who built five three-flats along the south side of Lawrence Avenue near what was then the edge of Lake Michigan. W.F. Peterson hired architect Douglas S. Pentecost to design all of these buildings.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

819 W. Lawrence Avenue
SURVEY ID UP31d

The son of Swedish immigrants, William F. Peterson (1869-1939) was born and raised in Chicago. At the age of 15, he moved to Wisconsin, where he spent several years working for a firm that made wooden doors and window sashes. He returned to Chicago in 1886 and became an apprentice to a Hyde Park contractor. Having established his own carpentry and contracting firm about a year later, Peterson soon began investing in real estate. In 1895, he married Ella Ring, the daughter of a Swedish immigrant shoe manufacturer and real estate investor. By the early 1900s, William F. Peterson was busy working as a general contractor for a range of clients while also developing his own residential properties. There were business advantages to using one's wife's name for real estate projects, and W.F. Peterson followed this practice. Ella Ring Peterson's name appears on documents relating to the construction of the Lawrence Avenue three-flats. (Although some women developers of the period took an active role in the business, this does not seem to have been the case with Ella R. Peterson.)

W.F. Peterson commissioned architect D.S. Pentecost to create plans for a number of his high-grade apartment projects in 1909 and 1910. At the time, both men had offices in the Unity Building on N. Dearborn Street downtown. Born in England, Douglas Seymour Pentecost (1859-1927) received his architectural training there. After serving as a midshipman in India in the mid-1870s, he lived and worked in London prior to emigrating to America in 1883. He soon settled in Chicago and established his own firm. After a brief partnership with his younger brother, Ashton S. Pentecost, in the late 1880s, D.S. Pentecost went on to have an extremely prolific solo practice. Along with the three-flats at 809 through 823 W. Lawrence Avenue, his work included hundreds of residential commissions. He also produced numerous theaters, factories, stores, and other commercial buildings. Several of his Chicago residences have been listed as contributing resources to NRHP district designations, including his John Flaherty House, listed in the Sheridan Park Historic District. Pentecost moved to Gary, Indiana, towards the end of his life and produced several houses that are now listed as part of that city's Eskilson Historic District on the NRHP.

Soon after Peterson had completed a trio of three-flats at 809, 811, and 817 W. Lawrence Avenue, he began working on two more structures just to the west at 819 and 823 W. Lawrence Avenue. The City of Chicago issued a building permit to E.R. Peterson for the two three-flats on September 30, 1909. As he had for the first three W. Lawrence Avenue structures, Pentecost designed the pair of three-flat to take full advantage of their fine location near Lake Michigan. Each had six-room units with private front and back porches. In early February of 1910, W.F. Peterson ran advertisements for both buildings in local newspapers. He described them as "two first-class 3-apartment buildings" that were "new and modern in every respect."

Peterson didn't wait for a buyer before leasing the 819 W. Lawrence Avenue apartments. By late April of 1910, when the U.S. Census was being recorded in the area, all three units had been rented. The tenants included Percy Tallman, president of a firm that produced loose leaf binders, his wife, Lillian, and their daughter; Henry Darby, Jr., manager of an electrical manufacturing firm, his wife, Alice, and their young son; and clothing salesman Harry Harper, his wife, Minnie, and their adult daughter. About a month later, on May 22, 1910, the *Chicago Tribune* reported that Julia L. Reichart, wife of Chicago attorney Albert Reichart, had purchased the 819 W. Lawrence three-flat from W.F. Peterson. Apparently, the Reicharts didn't acquire the low-rise as a long-term investment, as a listing for the building appeared in the *Chicago Tribune's* real estate section the following August. The advertisement described the three-flat as a "COLONIAL APT. building, modern in every respect."



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

819 W. Lawrence Avenue
 SURVEY ID UP31d

In the mid-1910s, Watterson R. and Aileen Rothacker lived in the three-flat for a brief period of time. W.R. Rothacker had founded the Industrial Moving Picture Company and also served as director for the Universal Moving Picture Company. In addition to producing some of the earliest industrial films, his firm was one of the largest laboratories for processing and printing film in the nation during the Silent Movie Era. Around 1915, he renamed his firm the Rothacker Film Company. During this period, the Rothackers were spending a lot of time in Los Angeles. This may have been where they were heading in April of 1915 when W.R. Rothacker ran an advertisement in the *Chicago Tribune* to find a renter who would sublease their furnished apartment for three months. He described their 819 W. Lawrence Avenue unit as a “well furnished six room apartment” only “200 feet from private bathing beach.”

By the summer of 1918, Henry G. Hook, an auditor, and his wife, Elizabeth Hofmann Hook, had purchased and were living in the building. Their tenants included Theodore Fertig, Deputy Manager of the General Fire Extinguisher Company, and his wife, Georgia Fertig, who was listed as a theater actress in the 1920 Census. By then, the third flat was being rented by advertising salesman Charles Cahallan, his wife, Isabel, their teenage son, Jack, and Isabel’s mother, Marjorie Roberts, a Scottish immigrant.

While many nearby flat buildings were subdivided into smaller units in the 1930s, this one retained its original configuration. By 1930, Herman and Katinka Baehrend had purchased the three-flat. Both were naturalized German immigrants. Herman S. Baehrend was a retired violinist and music teacher. The couple shared their apartment with their son, Herman Baehrend, Jr., a musician who worked for a radio station, and Katinka’s mother, Louise Bartey. The Baehrends leased one of the other units to their daughter Ella Grampp, who was also a musician, and her husband, Edward Grampp, a counter clerk in a restaurant. Due to the financial difficulties of the times, many Chicagoans subleased space in their homes to lodgers. Ella and Edward Grampp had two women lodgers, one a saleslady in a department store, and the other worked in a bank.

After Herman Baerhand, Sr., died in 1938, his family held on to the three-flat. Katrinka moved in with her daughter Ella and son-in-law, Edward. By 1940, Edward had a head bartender position at a tavern. Herman Baehrend, Jr., was working as an orchestra musician and living in one of the other apartments with his wife, Hilda, and their five-year-old son, John. The Leatherman family resided in the third unit. Paul Leatherman, a superintendent of building construction, and his wife, Ethel, shared their apartment with their two children, Paul, Jr., and Patricia, as well as Ethel’s parents, Henry and Lillian Greene.

The Baehrend family was still living in the three-flat in the early 1950s. Apartments turned over frequently, particularly in the 1970s and 1980s. Owner-occupied in the late 1980s, the low-rise was renovated at that time. The structure remains a three-flat with rental units today.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

819 W. Lawrence Avenue
SURVEY ID UP31d

NRHP EVALUATION/JUSTIFICATION

The three-flat at 819 W. Lawrence Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade low-rise building erected by developer W.F. Peterson as part of a contiguous group of three-flats that were meant to attract upper-middle- and middle-class tenants, the property meets with Criterion A. While the three-flat had some notable residents such as Watterson and Aileen Rothacker, they lived in the building only briefly, and thus this association doesn't warrant listing under Criterion B. A high-quality three-flat designed by the talented local architect Douglas S. Pentecost, the property meets with Criterion C. The building retains fair integrity overall.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and fair integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

819 W. Lawrence Avenue
SURVEY ID UP31d

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Photo 1 – 819 W. Lawrence Avenue



819 W. Lawrence Avenue, view looking southeast from W. Lawrence Avenue toward north façade

Photo 2 – 819 W. Lawrence Avenue



819 W. Lawrence Avenue, view looking south from W. Lawrence Avenue toward entryway



Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	823 W. Lawrence Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID UP31e

NAME

823 W. Lawrence Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

823 W. Lawrence Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-17-205-018-0000

YEAR BUILT

1909-1910

SOURCE

Chicago Building Permit

DESIGNER/BUILDER

D.S. Pentecost

STYLE

LATE 19TH AND 20TH CENTURY
REVIVALS

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

MASONRY

WALLS

BRICK

ROOF

BUILT-UP; ASPHALT SHINGLES

DESCRIPTIVE NOTES

Designed by architect D.S. Pentecost, the handsome brick three-flat at 823 W. Lawrence Avenue was completed in 1910. Essentially rectangular in plan, the building stands three stories tall over a raised basement. Topped by a flat roof, the structure features a wide, hipped-roofed, projecting bay on its yellow brick primary facade. At its far east side, a narrower, recessed portico provides the three-flat's main entryway. The street façade is enlivened by fine limestone detailing and brickwork, some evoking the Classical style. Metal-framed replacement windows are found across all facades.

The wide, symmetrical west bay stretches across much of the primary north facade. It features an unfenestrated yellow base topped by enclosed sun porches on each of its three upper stories. The raised basement façade is embellished with horizontal bands produced by projecting courses of brick. At each corner, the brick of the raised basement slants subtly outward and downward, creating the effect of Arts and Crafts style battered piers. A limestone stringcourse runs immediately below the first-story windows, serving as a continuous sill and extending to the bay corners. There it caps the battered piers and provides a visual base for a pair of brick pilasters that rise above the level of the second-story windows. These rectangular pilasters feature an outer frame of projecting brick and several projecting



Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	823 W. Lawrence Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID UP31e

square ornaments formed by soldier brick. Each is capped by an engaged capital of limestone and decorative brickwork. Each is topped by a limestone bas relief in the shape of a Classical urn.

The first- and second-story sun porch windows stretch between the twin pilasters. At each story, there are five, aluminum-framed, double-hung replacement windows with combination storms. A rectangular tray ornament runs beneath the first and second stories. With limestone squares at each corner and rows of soldier brick forming a frame, the ornament is further embellished by a center panel laid in a herringbone pattern brick. Continuous limestone sills underscore the windows of the second and third stories, and a soldier brick stringcourse stretches across the entire bay façade just above the third-story windows. The bay is topped by a hipped roof with an overhanging eave. A short brick parapet wall rises behind the hipped roof. (The latter is not easily visible from the street.)

At the far east end of the primary north façade, the one-story entrance portico sits well back from the sidewalk. Edged by a brick side wall, the covered porch perches at the top of a high stoop. A set of brick piers with limestone pendant details mark the corners of the porch landing. The porch is open on three sides, except for low knee walls and wood railings – a recent addition – on the south and east. (The building’s entry door is set into its east façade.) A deeply overhanging, flat roof tops the porch.

The yellow face brick of the primary façade wraps around the corner onto the prominent east elevation. The yellow brick runs behind the portico with its wooden front door and half sidelight and onto the street-facing side of the semi-hexagonal bay with interlaced brick corners. The remainder of the east façade is of common brick. (Based on the arched brickwork above the replacement windows here, the original windows may have had arched tops.)

On the west façade, the yellow face brick extends only a foot or so beyond the side of the sun porches. The remainder of the façade is common brick and includes double-hung windows set in arch-topped openings. One side of another semi-hexagonal bay directly abuts the adjacent apartment building. Largely obscured by wooden porches and an enclosed staircase, the common brick south façade is not visible from the public way.

Today, 823 W. Lawrence Avenue possesses very good integrity overall. The installation of metal-framed replacement windows has diminished the building’s integrity of design to some degree. However, the property still strongly conveys its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

The three-flat at 823 W. Lawrence Avenue was completed in 1910. Although the northeastern blocks of Uptown were largely undeveloped at the time, savvy real estate investors saw great potential for transforming this lakefront area into a fine residential enclave. Among them was William F. Peterson, a successful contractor and developer, who built five three-flats along the south side of Lawrence Avenue near what was then the edge of Lake Michigan. W.F. Peterson hired architect Douglas S. Pentecost to design all of these buildings.

The son of Swedish immigrants, William F. Peterson (1869-1939) was born and raised in Chicago. At the age of 15, he moved to Wisconsin, where he spent several years working for a firm that made wooden doors and window sashes. He returned to Chicago in 1886 and became an apprentice to a Hyde Park



Historic Resources Survey

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NRHP RECOMMENDATION	Eligible	SURVEY ID UP31e

contractor. Having established his own carpentry and contracting firm about a year later, Peterson soon began investing in real estate. In 1895, he married Ella Ring, the daughter of a Swedish immigrant shoe manufacturer and real estate investor. By the early 1900s, William F. Peterson was busy working as a general contractor for a range of clients while also developing his own residential properties. There were business advantages to using one's wife's name for real estate projects, and W.F. Peterson followed this practice. Ella Ring Peterson's name appears on documents relating to the construction of the W. Lawrence Avenue three-flats. (Although some women developers of the period took an active role in the business, this does not seem to have been the case with Ella R. Peterson.)

W.F. Peterson commissioned architect D.S. Pentecost to prepare plans for a number of his high-grade apartment projects in 1909 and 1910. At the time, both men had offices in the Unity Building on N. Dearborn Street downtown. Born in England, Douglas Seymour Pentecost (1859-1927) received his architectural training there. After serving as a midshipman in India in the mid-1870s, he lived and worked in London prior to emigrating to America in 1883. He soon settled in Chicago and established his own firm. After a brief partnership with his younger brother, Ashton S. Pentecost, in the late 1880s, D.S. Pentecost went on to have an extremely prolific solo practice. Along with the three-flats at 809 through 823 W. Lawrence Avenue, his work included hundreds of residential commissions. He also produced numerous theaters, factories, stores, and other commercial buildings. Several of his Chicago residences have been listed as contributing resources to NRHP district designations, including his John Flaherty House, listed in the Sheridan Park Historic District. Pentecost moved to Gary, Indiana, towards the end of his life and produced several houses that are now listed as part of that city's Eskilson Historic District on the NRHP.

Soon after Peterson had completed a trio of three-flats at 809, 811, and 817 W. Lawrence Avenue, he began working on two more structures just to the west at 819 and 823 W. Lawrence Avenue. The City of Chicago issued a building permit to E.R. Peterson for the pair of three-flats on September 30, 1909. As he had for the first three W. Lawrence Avenue structures, Pentecost designed the low-rises to take full advantage of their fine location near Lake Michigan. Each had six-room units with private front and back porches. In early February of 1910, W.F. Peterson ran advertisements for both buildings in local newspapers. He described them as "two first-class 3-apartment buildings" that were "new and modern in every respect."

Peterson didn't wait for a buyer before leasing the 823 W. Lawrence Avenue apartments. By late April of 1910, when the U.S. Census was being recorded in the area, all three units had been rented. The tenants included a prominent patent attorney, William Freudenreich, and his wife Amanda Friede Freudenreich; Philp Karl, a buyer for a mail order company, his wife, Katharine, their two children, and a domestic servant from Germany; and Henry Haviland, an electrical engineer, his wife, Minnie, their young daughter, and a live-in maid who had emigrated from France. That November, the *Chicago Tribune* reported that three-flat had sold for \$15,250. (The purchaser was not named.)

In January of 1920, the building's tenants included Leslie Perkins, the manager of a cereal company, his wife, Laura, their teenage son, and a German-immigrant maid. Within the next several months, the Bowman family had moved into the three-flat. A contractor and real estate investor, Henry W. Bowman shared his unit with his wife, Ellen, and sons Monroe and Irving. At that time, Monroe B. Bowman was a second-year architecture student at the Armour Institute of Technology. (The institution later became



Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	823 W. Lawrence Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID UP31e

known as Illinois Institute of Technology or IIT.) Irving Bowman, then a teenager, also went on to become an architect. The Bowman brothers made important contributions to architectural modernism, and Monroe B. Bowman's work includes the 1951 high-rise at 4180 N. Marine Drive [UP07]. Henry Bowman was the owner of the three-flat for at least part of the time that the family resided there. On September 21, 1921, the *Chicago Tribune* reported that H.W. Bowman had sold 823 W. Lawrence Avenue to Max Bortz "for a reported \$23,000." The proprietor of a fish company, Max Bortz and his wife, Blanche, lived in the building for several years.

During the early 1920s, Max and Blanche Bortz had a talented couple as tenants, musician and composer Felix Borowski (1872-1956), and his wife, Elsa Kanne Borowski, a violinist who was his former student. The son of a Polish father and English mother, Felix Borowski was born and raised in Burton-in-Kendal, England. He studied music in England and the University of Cologne, Germany, where he was a classmate of Frederick Stock, who went on to become music director of the Chicago Symphony Orchestra in 1905. Having immigrated in 1897, Borowski joined the faculty of the Chicago Music College, later serving as its president. He became well-known for his compositions, such as "Adoration," which was recorded in 1914. In 1922, Raymond Oberndorf, a pianist who had previously served as Borowski's secretary, stormed into the couple's apartment at 823 W. Lawrence Avenue and shot his former employer. When Oberndorf realized that Borowski had only been grazed by the bullet, he began beating him over the head. Fortunately, Elsa and the couple's maid helped Borowski fend off his attacker. Despite the traumatizing event, the Borowskis lived in the three-flat for about two more years.

By the late 1920s, the Meyer family was residing in the flat building. Herman and Helen Meyer were both German immigrants and he was a reporter for a German newspaper. The couple had a son, Philip, who was born in America. The family were still residents of the building when the 1930 Census was recorded.

While many nearby flat buildings were subdivided into smaller units in the 1930s, this one retained its original configuration. By 1940, the occupants included an insurance agent, his wife, and their teenage daughter, who had a job as a maid; and the manager of a food manufacturing company who was married to the manager of a ladies clothing store. That couple lived with their teenage daughter and an adult son who worked as a shipping clerk for a shoe store.

During the early 1950s, another talented musician, Oscar Chausow, lived in the three-flat. Born in Chicago, Oscar Chausow (1915-1992) was the son of Russian immigrants. He began playing violin at a young age, and in 1932, while a student at Marshall High School, he won the Chicago Woman's Musical club scholarship. Chausow soon began studying at the University of Chicago, and in 1934, at the age of 19, he made his debut as a soloist with the Chicago Symphony Orchestra. In 1940, he married Chicagoan Leyah Lucatsky, an accomplished dancer who went on to study at Northwestern University. By 1951, Chausow was on the faculty of Roosevelt University, and he and Leyah were living at 823 W. Lawrence Avenue. Oscar Chausow continued to have an impressive career as a soloist, chamber music performer, and concert master with several major orchestras including the Utah Symphony.

Throughout the years, the structure has remained a three-flat. It continues to have rental units today.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling **823 W. Lawrence Avenue**
NRHP RECOMMENDATION Eligible **SURVEY ID** UP31e

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The three-flat at 823 W. Lawrence Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade low-rise building erected by developer W.F. Peterson as part of a contiguous group of three-flats that were meant to attract upper-middle- and middle-class tenants, the property meets with Criterion A. While the property had some notable residents such as musicians Felix Borowski and Oscar Chausow, it is believed that they lived in the building only briefly. Thus this association doesn't warrant listing under Criterion B. A high-quality three-flat designed by the talented local architect Douglas S. Pentecost, the property meets with Criterion C. The building retains very good integrity overall.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	823 W. Lawrence Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID UP31e

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Photo 1 – 823 W. Lawrence Avenue



823 W. Lawrence Avenue, view looking southeast from W. Lawrence Avenue toward north façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

823 W. Lawrence Avenue
SURVEY ID UP31e

Photo 2 – 823 W. Lawrence Avenue



823 W. Lawrence Avenue, view looking southwest from W. Lawrence Avenue the entryway and east façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

NAME

Salvation Army Evangeline Booth Lodge

OTHER NAME(S)

Holiday Lodge

STREET ADDRESS

800 W. Lawrence Avenue

COMMUNITY AREA

03

TAX PARCEL NUMBER

Unknown

YEAR BUILT

1959

SOURCE

Chicago Daily Tribune

DESIGNER/BUILDER

Louis I. Simon

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete, Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Located at 800 W. Lawrence Avenue, the Salvation Army Evangeline Booth Lodge sits at the northwest corner of W. Lawrence Avenue and N. Marine Drive. The building is three stories tall, and has a flat roof. It has an irregularly-shaped plan, with an obtuse angle or boomerang shape that cuts into the building's east façade. Constructed of concrete, the structure is clad in white glazed brick, but only on its north and south sides. Double-hung and fixed casement windows comprise much of the buildings fenestration (All are replacement windows, which differ substantially from the building's original fenestration.

The building's primary east facade rises three stories over a raised basement. This façade features an inverted V-shape at its center—an expression of its boomerang form. While this façade was originally composed of picture windows and some glazed brick, today it is defined by large expanses of light colored concrete and smaller replacement windows. These dark metal-framed double-hungs form bands in groups of threes. Running along the second and third stories of the east façade, the bands create a decidedly horizontal effect. The first story has similar double-hung windows in groups of two. A center terrace extends to the east below the first story, with steps on either side leading up to long balconies that stretch across much of the first story. At the center of the inverted V, metal-framed glass panels extend from floor to ceiling with a single glass door. Stairs lead down from the terrace to the raised basement and a street-level playground. The façade's basement level has groupings of double-hung windows and doors that lead out to the playground.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

The south façade is three stories tall with a high first story and features the building's secondary pedestrian entrance. The entrance is located slightly off-center to the east and is setback from the façade under a boxy awning covered in vinyl siding with a sloping shingle roof. This façade is clad in glazed white brick. There is a single fixed casement window located just east of the entrance on the first story. Flanking the entrance are metal trellises covered with vines. At the second and third stories, groupings of three double-hung windows flanked by single fixed casement windows match the metal-framed replacements on the east façade. Salvation Army signage is located just west of the entrance at the façade's second story.

The less public west façade features a pedestrian entrance off of the parking lot. The entrance is located in the center of this façade, under a simple flat canopy supported by four metal posts. North of the entrance, the façade is three stories tall with a raised basement. At its far north end, the second and third stories are set back, creating a terraced effect. The south portions of this façade are three stories tall with a high first story. A portion of the center area rises to a fourth story. Like the east façade, the west façade is composed of concrete and follows similar fenestration patterns, though the center section and south section's high first story have fewer windows. Smaller secondary entrances and a projecting utility block are also found along the west façade.

The north façade is three stories tall with a raised basement. Clad in glazed white brick, this façade features three wide bands of gray brick above the first, second, and third stories. At the center of each story is a tall narrow single-paned window. Two nearly square, fixed windows are located on the east end at the basement level.

This structure was built as the Holiday Lodge in 1959. It was renovated to become the Salvation Army Evangeline Booth Lodge in the late 1970s. That work substantially altered the building, and it no longer conveys its historic character. Although this structure retains integrity of location, its integrity of setting, design, materials, workmanship, feeling, and association have all been severely undermined. Today, its overall integrity is very poor.

HISTORY/DEVELOPMENT

The Salvation Army Evangeline Booth Lodge at 800 W. Lawrence Avenue was built in 1959 as a motel known as the Holiday Lodge. The project's sponsor, Morris S. Bromberg (1910-1987), was an attorney who lived on W. Hutchinson Street, about a mile south of his motel. In 1956, while serving as general counsel for the hotel association in Illinois, Bromberg gave a speech before the City Club of Chicago. Reporting that a "growing shortage of hotel accommodations is a serious obstacle to Mayor Daley's program to make Chicago the No. 1 city of America," Bromberg recommended the easing of zoning restrictions to allow the construction of hotels and motels in high-rise neighborhoods. He went on to explain that while "highway tourist courts" had been "the subject of some criticism," luxury motels with air conditioning and swimming pools should be developed in quiet "residential areas with easy access to the Loop."

Plans for the \$1.5 million Holiday Lodge were underway in June, 1958 when Bromberg filed a petition to allow the motel to go up in the R-7 residential zone along N. Marine Drive just north of W. Lawrence Avenue. The area just south of W. Lawrence Avenue was zoned B-4 and it included a gas station and a supermarket. Bromberg suggested that the new motel would be "an asset to the community, partly



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

because it would act as a buffer between the business uses to the south and residential to the north.” Neighborhood property owners, such as Myer J. Hatowski, one of the developers of 4950 N. Marine Drive [UP39], objected, citing increased traffic and the potential negative impact that a motel would have on nearby residential property values. Despite these objections, the City permitted Bromberg’s proposal to move forward.

Bromberg hired architect Louis I. Simon (1888 – 1965) to design his motel. The developer and architect were both prominent members of Chicago’s Jewish community, and just a few years earlier, Simon had produced a Modern high-rise at 4200 N. Marine Drive [UP09], located only a half block away from Bromberg’s home. By the late 1950s, Simon was coming to the end of a long (though somewhat obscure) architectural career throughout which he had designed an array of building types in Chicago. His work included a 1927 hotel on W. Jackson Boulevard known today as the Hotel Chicago West Loop. The three-story Holiday Lodge had 100 motel rooms, a restaurant, café, and five meeting rooms. Simon’s Modern design featured an inverted V-shape at the center of the east façade. Rooms along this side had picture windows overlooking Lincoln Park and Lake Michigan. The V-shape also provided space for a terrace with a heated swimming pool. Construction of the building followed the “lift slab technique,”—an inexpensive method used mostly in the 1950s— in which each slab was cast on top of the previous one and then raised with hydraulic jacks. Kaplan Contractors served as builders for the project.

During the 1960s, many local organizations including religious associations; women’s and men’s clubs; and civic groups often held meetings and other events at the motel. This included a gathering of more than 300 members of the Conference of Jewish Women’s Organizations; a religious cultural weekend sponsored by Reconstructionist Society for the Advancement of Judaism; a lecture on “Israel Today,” sponsored by Anshe Emet Synagogue’s men’s club; the annual spring luncheon for the Woman’s Club of the People’s Church; and a reception of the Community Child Guidance Centers. In addition to its frequent use by various groups, the Holiday Lodge had a popular restaurant known as Andy Schurer’s Ballantines. Along with offering regular buffet dinners, this establishment had banquet facilities that provided catering for “weddings, showers, bar mitzvahs, and functions of every kind.”

The Holiday Lodge became part of the Holiday Inn chain around 1964. The building continued to function as a motel until sometime in the mid-1970s. The Salvation Army purchased the building in 1977. Despite strong opposition from community groups, the Salvation Army converted the previous motel into an emergency lodging facility for homeless families. Known today as the Salvation Army Evangeline Booth Lodge, the facility serves up to 60 families, with an average stay of 63 days. In addition to temporary housing, the lodge includes a computer lab where adults can find assistance with job searches and children receive homework help.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
 SURVEY ID UP32

NRHP RECOMMENDATION	DATE LISTED
Not Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 800 W. Lawrence Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a Modern motel built in the late 1950s when Chicago sought to increase tourism and a location historically important to Uptown’s civic life, the property meets with Criterion A. The building is not associated with any individuals who made substantial contributions to history and thus it does not meet with Criterion B. Although the Holiday Lodge was designed by Louis I. Simon, a noteworthy architect, it was not among his most significant works. The building relied on an inexpensive construction technique and stylistically, it was similar to many other motels of its time. Therefore, this building does not meet with Criterion C. The building’s overall integrity is very poor.

NRHP RECOMMENDATION

Although the building at 800 W. Lawrence Avenue meets with significance Criterion A, it does not possess sufficient integrity to warrant listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Uptown NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

Photo 1 – 800 W. Lawrence Avenue



800 W. Lawrence Avenue looking west from N. Marine Dr. toward East facade.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

Photo 2 – 800 W. Lawrence Avenue



800 W. Lawrence Avenue looking northwest from N. Marine Dr. toward East facade.

Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

Photo 3 – 800 W. Lawrence Avenue



800 W. Lawrence Avenue looking north from W. Lawrence Avenue toward South facade.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

800 W. Lawrence Avenue
SURVEY ID UP32

Photo 4 – 800 W. Lawrence Avenue



800 W. Lawrence Avenue looking northeast from W. Lawrence Avenue toward West and South facades.



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Eligible

4840 N. Marine Drive
SURVEY ID UP33

NAME

Chicago Lakeshore Hospital

OTHER NAME(S)

Fairview Hospital

STREET ADDRESS

4840 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

Unknown

YEAR BUILT SOURCE

1962 Historic aerial photograph and *Chicago Daily Tribune*

DESIGNER/BUILDER

David Cheskin

STYLE

MODERN MOVEMENT

PROPERTY TYPE

HEALTH CARE/ Hospital

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The Chicago Lakeshore Hospital at 4840 N. Marine Drive is located on the southwest corner of N. Marine Drive and W. Gunnison Street. The flat-roofed, steel-frame structure is essentially T-shaped in plan, with two rectangular masses that intersect at a perpendicular. The primary east-west mass is four stories tall, with three prominent brick-clad vertical elements that project above the fourth-story roofline. A single-story rooftop mass sits back from the main facades. The second rectangular mass provides a fifth story, extending north from the midpoint of the east-west mass towards the north end (back) of the lot. The building's facades are accented with a playful variety of brick types, textured panels, and colors, with long rows of windows creating a strong horizontal counterpoint to the vertical brick elements.

The primary facade faces south onto W. Gunnison Street. Its brick-clad five-story central bay, which contains the main entryway, is flanked by two long four-story bays, each composed primarily of windows. At ground level, the facade is clad almost entirely in dark red stretcher brick, with the entryway placed within a surround of glazed glass panels. The double doors of the entry are flanked by evenly-spaced, narrow vertical panels, six per side, with four shorter panels above the doors. A peaked, metal-clad canopy shelters the entryway. Above the canopy, the central vertical element rises another four stories to its flat roof. This windowless central portion of the facade is clad entirely in light brown brick, which provides a slight contrast to the darker red brick at ground level. A large "Chicago Lakeshore Hospital" sign, composed of white block letters, is mounted just below the fifth story.



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Eligible

4840 N. Marine Drive
SURVEY ID UP33

To each side of the primary façade's central bay, long rows of windows define the second, third, and fourth stories. The windows are grouped in threes—a fixed window between two with operable sashes—and divided by thin steel mullions. Exposed aggregate concrete panels run horizontally above and below each row of windows, dividing each story from the next. Two five-story vertical elements clad in bright-red glazed brick arranged in a stacked bond pattern interrupt the bands of windows. (The base of each vertical "pier" holds a service door.) The glazed finish, vibrant coloring, and vertical orientation of the brick provide a lively contrast to the earth-toned, horizontal aggregate panels and geometric window pattern along the rest of the facade. A simple metal coping defines the flat roofline.

The short east facade (which angles northwest from the south façade) is divided into three bays. At the south end of the east façade, the first bay has a dark-red-brick-clad first story and windows above that wrap from the primary facade. The second bay is a continuous "shaft" of decorative red glazed brick. At the north end of this façade, the third bay is composed of a dark-red-brick-clad first story with three small, evenly-spaced windows. Above this, between the second and fourth stories, an expanse of light brown brick is interrupted by only one narrow window opening per story. A flat roofed mass is set back at the fifth level and an open metal component wraps around its south, west, and north sides.

The north-facing facades of the east-west mass largely mirror the south facade, with rows of windows and aggregate panels across the upper stories. The far west facade on the primary east-west mass is divided into three nearly windowless bays: a center bay clad in glazed red brick is flanked by two identical bays with dark red brick at ground level and lighter brown brick above.

On the north side of the building, a second building mass extends north from the east-west mass, forming the base of the T. At the first-story level, the north mass rises above the parking lot to create a pass-through for cars. The upper stories of the east and west facades echo the fenestration pattern seen on the primary W. Gunnison Street facade. The west facade is a mirror image of the east. The north facade of the north mass is a plain brick wall. A one-story brick utility shed abuts the building at the northeast corner.

A modest landscape of manicured hedges and a narrow lawn surround the building on the east and south sides, separating it from the sidewalk. A contemporary metal sign with the building's name and address stands at the southeastern corner of the property.

Today, Chicago Lakeshore Hospital remains a highly-distinctive and expressive Modernistic building in Chicago's Uptown neighborhood. The structure's overall integrity is good. Although the windows are likely replacements, the building retains integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

Housed in a whimsical modern institutional building built in the early 1960s, the Chicago Lakeshore Hospital building has functioned as a mental health treatment center along the N. Lake Shore Drive corridor for over fifty years. However, the facility's history begins twenty years earlier, on the city's South Side.

Before relocating to Uptown, Fairview Hospital, as it was known from its opening in 1943 until 1972, operated out of a converted three-story mansion at 2828 S. Prairie Avenue, in Chicago's Bronzeville



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Eligible

4840 N. Marine Drive
SURVEY ID UP33

neighborhood. Established by Austrian-born Dr. J. Dennis Freund (1908-2007), a 1940 graduate of the Chicago Medical School, the facility was the first private psychiatric hospital in the State of Illinois. It housed roughly 50 patients who stayed for average treatment periods of two weeks—a departure from the then still-prevalent model of long-term institutionalization for the mentally ill. After operating from its S. Prairie Avenue location for twenty years, by the early 1960s, the institution stood in a deteriorating neighborhood that had been flagged for redevelopment by the city’s Department of Urban Renewal. By December 1963, the hospital was the only structure still standing in a nine-square-block, 30-acre area between S. Michigan and S. Prairie Avenues, the remainder having been cleared for a housing development. To allow the hospital time to find a new home, city officials postponed eviction and demolition of the building for several months.

The ideal new location materialized in a recently-constructed nursing home along N. Marine Drive on the city’s North Side. Built in 1962 by Marine Manor, Inc., the building was designed by David B. Cheskin Co., a local construction engineering firm. Born in Ukraine, David B. Cheskin (1909-1994) immigrated to Chicago from Ukraine as a child. He graduated with an engineering degree from the University of Illinois in 1931 and opened a construction engineering firm in the late 1940s. In addition to running his firm, Cheskin also served as president of the Structural Engineers Association of Illinois and was a founder and president of the Chicago Artists Equity, the local branch of the national artists’ union formed during the Great Depression. As a muralist, Cheskin is credited with one recorded mural under WPA sponsorship, Pioneer of Democracy, for the Oregon, Illinois Post Office.

Cheskin’s 50,000-square-foot Modernist N. Marine Drive building received funding through a Federal Housing Authority program that insured loans for nursing home construction. For reasons that are unclear, occupancy plans failed to materialize and by late 1963, negotiations to sell the property to Fairview Hospital for approximately \$1.5 million were underway.

Fairview’s costs for purchasing the N. Marine Drive building and relocating the hospital were made possible by a \$1.25 million loan from the disaster loan program of the Small Business Administration’s Chicago regional office – the largest loan ever made under the program at that time. The remaining \$250,000 was provided by equity capital raised by Freund. The N. Marine Drive building required several modifications to adapt it for use as a psychiatric treatment center and renovations were completed by March 1964. With 147 beds, updated medical equipment, and 53 psychiatrists serving as attending physicians, the new facility essentially tripled the size of the former Bronzeville hospital.

By the mid-1960s, the Fairview center was attracting positive attention in the region through its reputation for progressive new approaches to mental health treatment. In a 1966 profile, the *Chicago Tribune* claimed that the center was “exploding myths and mysteries that shackled sanitariums for centuries.” The article continued, “traditional symbols of the mental institution are gone,” with no barred windows, no maximum security rooms, and no prison atmosphere, replaced instead with colorful rooms, unbreakable glass windows, recreation areas, a rooftop garden, and a beauty salon, “giving the hospital the appearance of a resort hotel.” Along with its progressive modern design, the facility’s treatment options included a Finnish sauna and a whirlpool bath, in addition to brainwave and insulin treatments.



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In 1972, Dr. Freund retired and sold the business, at which time Fairview Hospital became known as Chicago Lakeshore Hospital under new ownership. The hospital continued to operate out of the building for another thirty years, offering rehabilitation treatment programs for drug and alcohol addiction and other mental health issues. In the 2000s, the building underwent approximately \$10 million worth of upgrades, in the process relocating 60 beds to a new children’s pavilion in a renovated five-story building at 4720 N. Clarendon Avenue, two blocks south. Today, Chicago Lakeshore Hospital continues its long legacy of service in the Uptown community and beyond.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Chicago Lakeshore Hospital was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As the 1962 building has housed important health care facilities in Uptown for over fifty years, the property meets with Criterion A. Though hospital founder Dr. J. Dennis Freund made contributions to Chicago’s medical history, his significance is not sufficient to warrant listing under Criterion B. Representing the work David Cheskin, a largely overlooked, though talented engineer and artist, and as an example of whimsical Modernistic institutional design, the building meets with Criterion C for listing on the NRHP. The property retains good integrity.

NRHP RECOMMENDATION

Possessing architectural significance as well as substantial importance to the history of the Uptown community and having good integrity, the property warrants listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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NRHP RECOMMENDATION Eligible

4840 N. Marine Drive
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Photo 1 – 4840 N. Marine Drive



4840 N. Marine Drive, view looking northeast from W. Gunnison Street toward West and primary South façades

Photo 2 – 4840 N. Marine Drive



4840 N. Marine Drive, view looking northwest from N. Marine Drive toward primary South façade

Photo 3 – 4840 N. Marine Drive



4840 N. Marine Drive, view looking southwest from N. Marine Drive toward East and North façades



Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital
NRHP RECOMMENDATION Eligible

4840 N. Marine Drive
SURVEY ID UP33

Photo 4 – 4840 N. Marine Drive



4840 N. Marine Drive, view looking southwest from N. Marine Drive toward East façade of North mass



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4880 N. Marine Drive
SURVEY ID UP36

NAME

4880 N. Marine Drive

OTHER NAME(S)

N/A

STREET ADDRESS

4880 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-08-417-049-0000; and
14-08-417-050-1001 through 14-08-417-050-1119

YEAR BUILT SOURCE

1950-1951 *Chicago Daily Tribune*

DESIGNER/BUILDER

F.A. McNally & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Completed in 1951, the 4880 N. Marine Drive Building is located on the southwest corner of N. Marine Drive and W. Ainslie Street. The eight-story structure is clad in red brick and has a flat roof. Its primary, north-facing facade runs lengthwise along W. Ainslie Street. The structure is not quite rectangular in plan, as its shorter N. Marine Drive facade follows the angle of the adjacent roadway. A one-story, red brick covered garage extends along the long south side of the building.

With crisp clean lines, and chamfered corners at either end of the N. Marine Drive (east) facade, the high-rise has a dignified Modernistic appearance. The tower's N. Marine Drive facade is symmetrical and composed of three bays. The center bay projects a few inches beyond the rest of the facade. At every story, this center bay houses two sets of double-hung windows divided by an expanse of brick approximately the same width as one of the windows. Each of the four window groupings is highlighted by a narrow, rectangular limestone surround. On either side of the central bay, slightly receding bays house a single double-hung window, with another expanse of brick, and a group of three windows that wrap around the chamfered corners. Each trio of windows comprises an angled picture window flanked by a pair of double-hung windows. Narrow limestone bands run above and below the windows of the recessed bays and around the corners onto the adjacent facade. Similarly, at the base of the building, a



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smooth limestone water table stretches across the N. Marine Drive façade and extends across the entire W. Ainslie façade, unifying the building and visually anchoring it to the ground.

The enclosed garage extends southward beyond the tower's N. Marine Drive façade. A garage door is asymmetrically placed on the north side of the one-story structure's east façade. The garage door is highlighted with a limestone surround that echoes those found in the tower's center bay. A series of rectangular vent openings flank the garage door. One is located north of the garage door, two to the south. Each of these openings has a limestone sill.

The long W. Ainslie Street façade has two slightly projecting bays located towards the east and west ends of the building. The apartment building's main entrance is located at the base of the shallow projecting bay near the east end of the façade. Two sets of limestone posts support a simple, black, rectangular awning that covers the area leading to the entranceway. (Along the outer edge of this dark awning, the numerals "4880" stand out in white lettering with a simple red line on each side.) The long W. Ainslie Street façade has varied fenestration, with paired double-hung windows, single double-hung windows, and groups of three with a center picture window flanked by two double-hung windows. Rectangles of narrow limestone trim surround the three-window groups within the slightly projecting bays, while horizontal limestone belt courses run above and below the windows of the recessed bays.

The less public west façade is quite simple. It is edged by a driveway that leads to the garage, which extends further west than the apartment tower. Along the tower's west façade double hung windows sit above limestone sills. There are also two service doors on the first story of this west façade. The building's south façade rises above the garage extension. The elevation from the second to the eighth story is flat. Its fenestration includes singles and pairs of double-hung windows and picture windows flanked by double-hungs.

Today, the building appears to have replacement windows, and the sashes are likely wider and darker than the originals. Although this alteration has somewhat compromised the structure's integrity of design, the building retains integrity of location, setting, workmanship, materials, feeling, and association. With few other exterior changes, the 4880 N. Marine Drive building's overall integrity is very good.

HISTORY/DEVELOPMENT

In November of 1950, the *Chicago Tribune* announced that work had begun on an eight-story 120-unit apartment building at 4880 N. Marine Drive. Sponsored by developer Samuel E. Mittelman, the building would include 60 two-room efficiency units, each with a combination living/bedroom and kitchen, and 60 four-room suites with living room, bedroom, kitchen, and dining-alcove. Architects F.A. McNally & Associates included large picture windows in their design for the brick-clad building to provide its occupants with beautiful views of adjacent Lincoln Park. Fully capitalizing on its excellent location overlooking Lincoln Park, architects F.A. McNally & Associates. The project also offered tenants apartments in a range of sizes with modern amenities at affordable prices.

During this Post WWII period, Chicago's need for housing remained strong. The Federal Housing Authority (FHA) had recently adopted Section 608 of the National Housing Act, an initiative that had begun allowing the use of federally backed mortgages for buildings with small efficiency apartments. The 4880 N. Marine Drive project took advantage of this new provision.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

4880 N. Marine Drive

NRHP RECOMMENDATION Eligible

SURVEY ID

UP36

The project was sponsored by the 4880 N. Marine Drive Corporation with Samuel E. Mittelman (1894-1975) as its chief stockholder. A Polish Jewish immigrant, Mittelman, worked in his family's wholesale grocery business in the 1910s, and went on to become an extremely successful real estate attorney and builder. In 1926, Mittelman had developed an elegant semi-cooperative apartment at 2440 N. Lake View Avenue, and he lived in the building throughout the remainder of his life. Estimated costs of the Marine Drive project were \$1,250,000, and over \$1 million of that budget was financed by the Greenebaum Investment Company with an FHA-backed mortgage.

Frank A. McNally & Associates designed the Modernistic brick high-rise. It was the last and southernmost of three contiguous McNally-designed buildings that went up on N. Marine Drive within a three year period. This high-rise also proved to be one of Frank McNally's very final buildings, as it was completed in early November of 1951, just a month and a half before his death. During this period, as Chicago experienced a postwar building boom, McNally had discovered newfound success. Twenty-five years earlier, his firm of McNally & Quinn had been one of the city's most prolific designers of luxury apartments. He, and his then partner, James Edwin Quinn, had designed at least twenty fine apartment and co-operative structures in between the mid-1920s and early 1930s. But they struggled during the Depression and the firm dissolved. After forming F.A. McNally & Associates, the architect experienced a few more difficult years, but then became extremely busy once again. In 1947, Frank McNally was appointed as County architect, and within the next several years, his firm produced plans for several Modern residential buildings. In addition to the three Marine Drive structures [UP36, UP37, UP38], F.A. McNally & Associates designed apartment buildings at 6900, 7220, and 7512 S. South Shore Drive; 5858 N. Sheridan Road; and 1500 Hinman Street and 1585 Ridge Avenue in Evanston.

With rents ranging from \$85 to approximately \$130 per month, the 4880 N. Marine Drive apartment building was affordable. But, it was also quite desirable. *Chicago Tribune* reporter Al Chase described the project soon after construction began in 1950. He explained that "apartments will have large picture windows overlooking Lincoln Park and Lake Michigan." In addition to offering beautiful views of Lincoln Park and Lake Michigan, the building's modern amenities would include a master television antenna on the roof and an attached garage that provided parking for 40 cars. Early advertisements also touted that 4880 N. Marine Drive had: full streamlined modern kitchens, deep freeze lockers, a laundromat with automatic dryers, and concealed baseboard radiation heating. The four-room units were described as having large living rooms, spacious bedrooms, and ample closet space.

During its early years, the building attracted a broad range of middle and upper-middle class tenants, including a couple of advertising executives, the head of a carpeting company, an electrician, a naval officer, and a teacher. Several professional single women also rented apartments in the building. Among them were a long-time executive secretary with the Internal Revenue Service; the chief physical therapist at Weiss Memorial Hospital; a personal fashion consultant; and the head nurse at Kraft Foods. James R. Thompson (b. 1936) was another impressive professional who resided in the building for several years in the 1960s. During his tenancy, Thompson was head of Northwestern University's criminal law program. He went on to serve as Governor of Illinois from 1977 to 1991.

The 4880 N. Marine Drive apartment building was converted to condominiums in 1980. At that time, interest rates on 30-year fixed mortgages were as high as 18%. To entice buyers and help them with the high costs of initially purchasing a condominium, investors offered financing at 7% for the first year.



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4880 N. Marine Drive
 SURVEY ID UP36

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 4880 N. Marine Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built to help satisfy Uptown’s intense need for good middle-class housing in the years following WWII, and financed with an FHA-backed loan, the building meets with Criterion A. Although James R. Thompson lived in the building for several years, since he is still living, the property does not qualify for listing under Criterion B. As the work of architect Frank A. McNally and a significant example of a Mid-century Modern lakefront high-rise, the building is eligible for listing under Criterion C. Today, the building possesses very good overall integrity.

NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Uptown NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4880 N. Marine Drive
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Photo 1 – 4880 N. Marine Drive



4880 N. Marine Drive, view looking southwest from intersection of N. Marine Drive and W. Ainslie Street toward North façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4880 N. Marine Drive
SURVEY ID UP36

Photo 2 – 4880 N. Marine Drive



4880 N. Marine Drive, view looking west from N. Marine Drive toward East façade

Photo 3 – 4880 N. Marine Drive



4880 N. Marine Drive, view looking northwest from N. Marine Drive toward South façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4880 N. Marine Drive
SURVEY ID UP36

Photo 4 – 4880 N. Marine Drive



4880 N. Marine Drive, view looking southeast from W. Ainslie Street toward North façade



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4900 N. Marine Drive
SURVEY ID UP37

NAME

4900 N. Marine Drive

OTHER NAME(S)

N/A

STREET ADDRESS

4900 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-08-413-040-1001; and
14-08-413-040-1004 through 14-08-413-040-1084

YEAR BUILT SOURCE

1948-1949 Chicago Building Permit

DESIGNER/BUILDER

Frank A. McNally & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Rising to a height of eight stories, the 82-unit 4900 N. Marine Drive building is located on the northwest corner of N. Marine Drive and W. Ainslie Street. Composed of red brick, the building has a cross-shaped plan and a flat roof. Double-hung windows are found along every façade. Subtly contrasting vertical and horizontal lines give the high-rise apartment building a handsome, Modern appearance.

When the building was under construction in 1948, the *Chicago Tribune* reported that it would emulate the shape of a Maltese Cross, a form in which the four arms widen at their outer ends. In truth, the outer ends of this structure's four arms project only subtly, and the overall form is more a Greek Cross than a Maltese one. In addition to the projections at the four outer ends of the arms, there are four other subtly-projecting bays – one on each side of the eastern arm and one on each side of the western arm. The three-sided bays on the eastern arm are rectangular, while those on the western arm have angled sides.

The building's west arm rises seven-stories above a single-story enclosed garage. The garage extends westerly from the west facades of the north and south arms and wraps completely around the west arm. A pair of wide garage doors are located on the south façade of the garage. Its west façade abuts an



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4900 N. Marine Drive
SURVEY ID UP37

alley, while its north façade adjoins another driveway and a service area between this building and the Shore Park Condominium building at 4920 N. Marine Drive.

The 4900 N. Marine Drive building has a modest, one-story-tall entryway located where the building's south and east arms meet. Oriented at a diagonal, the entryway faces the intersection of N. Marine Drive and W. Ainslie Street. An arch-topped, black canvas canopy extends from the building's original smooth-faced limestone entryway. (As evidenced by a historic photograph, the canvas canopy replaced an original smaller glass vestibule.) A curved driveway leads from N. Marine Drive past the building's front entrance and canopy and out again to W. Ainslie Street.

Understated brick and limestone details create a visually pleasing contrast between the building's sense of verticality and horizontality. The vertical is accentuated by the building's four tower-like structures that result from its cross-shaped plan. The projecting bays at the outer ends of each arm and along the north and south facades of the east and west arms underscore the building's upward thrust. Slightly projecting brickwork bracketing the central windows at the end of each arm provides additional vertical emphasis.

Horizontality is expressed by narrow limestone belt courses between each story along all the public façades. The belt courses that extend along the top of the first story stretch across the top of the single-story garage. A wide limestone water table extends below the first story windows of the residential facades, and a slightly lower one carries across the base of the garage. Another horizontal motif can be found at the outer corners of the façades of each arm and flanking many of the groups of windows. This consists of five parallel lines formed by recessions in the brickwork. Though simple, this repeated motif contributes to the building's overall sense of Modernism.

Today, 4900 N. Marine Drive retains excellent integrity. Although the building has replacement windows, based on historic photographs, it is evident that they are similar in appearance to the original double-hungs. The canvas canopy at the entryway is a recent alteration, however this feature is relatively small, and the original limestone entryway remains. Despite these minor changes to the building's appearance, 4900 N. Marine Drive possesses all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

Completed in early 1949, 4900 N. Marine Drive was one of three contiguous apartment buildings designed by Frank A. McNally & Associates and erected within only a few years. Just to the north, McNally's 4920 N. Marine Drive building [UP38] reached completion later in 1949; to the south, 4880 N. Marine Drive [UP36] went under construction in the fall of 1950 and was fully occupied by the following summer. Development of this trio of buildings was spurred by the intense need for middle-class housing on Chicago's North Side during the post WWII era and the availability of buildable land near the north end of Lincoln Park. First planned as a co-operative apartment project, the 4900 N. Marine Drive building was marketed for its excellent amenities and fine views of the lakefront.

In May of 1948, the *Chicago Tribune* reported that financing had been arranged and construction had begun on 4900 N. Marine. Planned as a co-operative apartment building, the project was sponsored by 4900 N. Marine Drive Apartments, Inc., an entity formed by several prominent businessmen. The group was headed by Warner G. Baird, Jr. (1918-1981), President of Baird & Warner, Inc., one of Chicago's



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling

4900 N. Marine Drive

NRHP RECOMMENDATION Eligible

SURVEY ID

UP37

oldest real estate and mortgage companies. The vice-president for the project, Howard Hager (1898-1990), was a Baird & Warner executive who managed the firm's Evanston office.

In the fall of 1947, Baird & Warner had been selected as broker for a brick cooperative apartment building then under construction in Evanston at the corner of Ridge Avenue and Davis Street. There is no doubt that this project inspired the Baird & Warner executives to develop the Marine Drive Building. In fact, the two structures are nearly identical. In November, 1947, Al Chase of the *Chicago Tribune*, reported that work had begun on the eight-story, 82-unit Evanston co-operative structure designed by Frank A. McNally. Chase stated that "the general floor plan" of the Evanston building "will be in the shape of a Maltese Cross with the main entrance on a curve of a drive from Ridge through Davis." He explained that the structure would contain four- and five-room units, with average living rooms measuring 12 by 20 feet and bedrooms of 12 by 15 feet. In the May, 1948, *Chicago Tribune* story, the 4900 N. Marine Drive building was described using several of the exact same phrases. The article suggested that when completed later that fall the building would provide apartments priced between \$12,000 and \$28,000, depending on size and location, with average monthly assessments of \$75 to \$178.

By early summer of 1948, the *Chicago Tribune* was running classified advertisements for beautiful "4 & 5 room apartment homes" at 4900 N. Marine Drive. These ads described the building as "exceptionally well financed," and suggested that joint ownership could be achieved with "a cash equity payment from \$4,000 to \$9,500." Perhaps units did not sell quickly enough, because by mid-November, apartments in 4900 N. Marine Drive were advertised as rentals starting at \$145 per month. These ads labeled the elevator building an "address of distinction," touting its location, with views overlooking Lake Michigan, as well as its spacious and well-appointed apartments, and its garage within the structure. The Carl E. Erickson Construction company served as contractor for 4900 N. Marine Drive. The project was completed and tenants began occupying the structure at the end of January, 1949. The following September, the eight-story apartment building was purchased by an undisclosed buyer for the cost of \$1,350,000.

The apartment building attracted many upstanding middle- and upper-middle-class tenants. Between the 1950s and 1970s, renters included several salesmen; a public relations consultant who had previously been a prolific newspaper reporter and copy editor; an airline executive; and Dr. Sidney Bloomenthal, who received two patents and was honored by the Acoustical Society of America for his work in communications.

In 1977, a group of Chicago investors converted 4900 N. Marine Drive into condominiums. Spearheaded by William Barnsted of Chicago Service Realty and Allan Backiewicz of B & B Investment Company, the group made \$400,000 of upgrades in preparation for the condominium conversion project. The work included tuck-pointing, redecorating the common areas, and installing storm windows and a storm deck.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4900 N. Marine Drive
SURVEY ID UP37

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 4900 N. Marine Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built to help satisfy Uptown's intense need for good middle-class housing in the years following WWII, the building meets with Criterion A. As this property is not associated with individuals who have made substantial contributions to history, it is not eligible for listing under Criterion B. As the work of architect Frank A. McNally and a significant example of a Mid-century Modern lakefront high-rise, the building is eligible for listing under Criterion C. Today, the building retains excellent integrity.

NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and excellent integrity, the property warrants listing a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

SOURCES

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4900 N. Marine Drive
SURVEY ID UP37

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Photo 1 – 4900 N. Marine Drive



4900 N. Marine Drive, view looking southwest from N. Marine Drive toward primary entryway at Southeast building corner



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4900 N. Marine Drive
SURVEY ID UP37

Photo 2 – 4900 N. Marine Drive



4900 N. Marine Drive, view looking west from N. Marine Drive toward Northeast building corner

Photo 3 – 4900 N. Marine Drive



4900 N. Marine Drive, view looking northeast from W. Ainslie Street toward Southwest building corner and garage entry



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4920 N. Marine Drive
SURVEY ID UP38

NAME

4920 N. Marine Drive

OTHER NAME(S)

N/A

STREET ADDRESS

4920 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14084120401010 through 14084120401011;

14084120401013 through 14084120401014;

remaining tax parcel numbers continued on page 9

YEAR BUILT

1949

SOURCE

McNally and Quinn Records, Art Institute of Chicago

DESIGNER/BUILDER

Frank A. McNally & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The 4920 N. Marine Drive building is located on the southwest corner of N. Marine Drive and W. Margate Terrace. Rising to a height of five stories, the structure is flat-roofed and essentially rectangular in plan. The shorter end of the rectangle faces N. Marine Drive and the longer façade fronts onto W. Margate Terrace. Clad in orange brick on the high first story and yellow brick on the four stories above, the building has a simple, elegant, Modern appearance with clean lines and an emphasis on horizontality. The building's front entrance is asymmetrically placed to the west of the center along the W. Margate Terrace façade. Double glass doors are topped by a rectangular black canopy which heralds "Shoreline Park 4920" in large white lettering along its north side. The boxy canopy is supported by thin, black metal posts. From its style and materials, and by comparing the existing appearance to an early rendering of the building, it is clear that this awning is not an original feature of the building.

The building's long primary W. Margate Terrace façade is divided by several bays that project and recede at asymmetrical locations. The fenestration along this north façade is defined by paired, double-hung windows and three-window groupings with central fixed lights flanked by double-hungs. The façade's overall sense of horizontality is enhanced by bands of subtly projecting stretcher brick. Single



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4920 N. Marine Drive
SURVEY ID UP38

bands of such brick stretch across the façade above the first-story windows, above and below the second-, third-, and fourth-story windows, and below the fifth-story windows. Above the fifth-story windows, three bands of brickwork extend across the facade. A limestone coping tops the building. This simple limestone element echoes a belt course that stretches beneath the second-story windows. All of the other window groupings have limestone sills.

The two colors of brick, limestone details, and brick bands all carry across the east N. Marine Drive façade. A projecting center bay extends along most of the facade. This projecting bay houses two pairs of double-hung windows near the center of each story. The projecting bays' corners each feature another pair of double-hung windows, one of which is located on the side of the bay, so that the windows appear to wrap around the corners. A black awning-style canopy extends across the first story of the projecting bay. Unlike the boxy canopy that extends over the entryway on the north façade, this awning extends out at a slight diagonal. In the center of the awning, the number "4920" is printed in white. Without a doubt, this awning is not an original feature.

Although the building's south and west elevations are both secondary facades, each features face brick and the same simple architectural details that are found on the primary facades. Fenestration along the south façade largely mirrors that of the north, except at the first story, where some window openings have been filled with glass block, and a utilitarian metal door near the west side of the building leads to dumpsters located on the side alley. The west façade also has an asymmetrically placed metal door, two long window openings filled with glass block, and a smaller window with security bars. At the far north side of the west façade, a cylindrical ventilation stack rises from the ground to a height substantially taller than the building's rooftop.

Overall, 4920 N. Marine Drive retains good integrity. Although the building has replacement windows, they fit within original openings, and it is clear from the architect's rendering that they are similar in appearance to the originals. The awnings are also recent additions, but they are features that are reversible, and thus don't represent a major impact to the building's historic appearance. Today, the building continues to possess integrity of location, design, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

The 4920 N. Marine Drive building is the second and northernmost of three contiguous Post WWII apartment structures designed by Chicago architect Frank A. McNally (1885 -1951) and erected within a three-year period. Fifteen years earlier, when the Chicago Park District completed an extension of Lincoln Park between W. Montrose and W. Foster Avenues, this stretch became a desirable site for new multi-unit residential buildings. But due to the financial strains of the Depression and the wartime ban on construction, housing development had stalled throughout Chicago, and N. Marine Drive continued to have large areas of open space for several years. The raging post war housing market and availability of buildable land overlooking N. Lake Shore Drive and the north end of Lincoln Park spurred the development of this trio of apartment buildings as well as other nearby projects. Completed in 1949, the 4920 N. Marine Drive building was marketed for its excellent amenities and fine views of the lakefront.

Plans for the 58-unit, five-story apartment building at 4920 N. Marine Drive were underway in early 1949. At the time, the McNally-designed building just to the south, 4900 N. Marine Drive, had just been



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4920 N. Marine Drive
SURVEY ID UP38

completed. That building was developed by Warner G. Baird and other executives from Baird & Warner, a successful Chicago real estate firm. Baird & Warner would serve as the leasing agents for 4920 N. Marine Drive. The building's contractor, Samuels Construction Company, was owned by Leo S. Samuels who also served as developer for the project. Interestingly, Samuels Construction had just completed another five-story McNally-designed apartment building. Located in the South Shore community, this 48-unit structure had been financed by Baird & Warner, Inc.

The son of an Austrian Jewish immigrant grocer, Leo S. Samuels (1901 – 1989) grew up on the South Side of Chicago. After receiving a law degree from the University of Chicago, he began practicing with the firm of Fox, Brown, and Blumberg. By the mid-1920s, in addition to his legal work, Samuels served as vice-president of the W.C. Bannerman Company, a developer of luxury apartments, cooperatives, office buildings, and hotels on the North and South Sides. (He often also represented his development projects as real estate attorney.) Although Samuels' involvement in development projects ceased during the Depression, by 1947 he had formed Samuels Construction, a firm that developed and built several Chicago structures. Samuels was an avid fisherman, and in the early 1950s, he and his wife, Helen, began developing a motel in the Florida Keys. Within a decade they expanded their Islander Motel into a luxury resort.

Samuels broke ground for the 4920 N. Marine Drive building on April 25, 1949. A few months later, he announced that the project could set a 20-year record for speed of construction. Samuels said that if the building could be finished by October 20, 1949, it would break that record by being completed within a five-months-and-20-days construction period. He explained that speeding up the construction time would not only reduce expenses in labor and overhead, but would also mean a savings in interest and carrying costs because rents could come three to six months earlier than previously expected. As Samuels had anticipated, he had a model apartment ready for prospective tenants to inspect in August of 1949. The building was ready for occupancy in early December, only five or six weeks past his ambitious target date.

The 4920 N. Marine Drive building included 48 three-and-a-half-room units on the lower stories and ten spacious four-room luxury suites above. The apartments were described as having ultra-modern kitchens, mechanical ventilation, the newest baseboard heating, and beautiful views of Lincoln Park and Lake Michigan. (Lincoln Park's Margate Field House was built 1957 across the street from this structure, obstructing some of those views.)

With rents ranging from \$125 to \$185 per month, the building attracted a range of middle- to upper-middle-class Chicagoans. Early tenants included the "wealthy head of American Television, Inc."; several doctors, including a physician who practiced at Mary Thompson Hospital, then one of the nation's few hospitals completely staffed and administered by women; a dentist; a female model, and a financial analyst who held an M.B.A. from Harvard University.

By the mid-1980s, the building was known as the Tower View Apartments. Around this time, the building underwent some updates. Apartments were redecorated and rents for 800-square-foot units began at \$430 per month. In 2001, the 4920 N. Marine Drive building was converted to condominiums, along with the 14-story building at 4950-4980 N. Marine Drive just to the north. At that time, both buildings were renamed the Shoreline Park Condominiums.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
 NRHP RECOMMENDATION Eligible

4920 N. Marine Drive
 SURVEY ID UP38

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 4920 N. Marine Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an example of a lakefront apartment building that helped fill the tremendous need for middle-class and upper-middle-class housing in Uptown during the post WWII period, the building meets with Criterion A. The building is not associated with individuals who made important contributions to history and therefore, does not meet with Criterion B. As the work of architects Frank A. McNally & Associates and a well-built Modern lakefront low-rise, the building is eligible for listing under Criterion C. Although the building has replacement windows and awnings that are not original architectural elements, its overall integrity is good.

NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining good integrity, this property warrants listing as a contributing resource to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

SOURCES

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Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4920 N. Marine Drive
SURVEY ID UP38

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Photo 1 – 4920 N. Marine Drive



4920 N. Marine Drive, view looking southwest from intersection of N. Marine Drive and W. Margate Terrace toward North façade

Photo 2 – 4920 N. Marine Drive



4920 N. Marine Drive, view looking west from N. Marine Drive toward East façade

Photo 3 – 4920 N. Marine Drive



4920 N. Marine Drive, view looking southeast from W. Margate Terrace toward West façade



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4920 N. Marine Drive
SURVEY ID UP38

TAX PARCEL NUMBER continued

14084120401016 through 14084120401017; 14084120401019 through 14084120401020;
14084120401036 through 14084120401038; 14084120401040; 14084120401048;
14084120401050; 14084120401053; 14084120401081 through 14084120401083;
14084120401092; 14084120401097 through 14084120401098;
14084120401113 through 14084120401115; 14084120401118;
14084120401149 through 14084120401153; 14084120401194 through 14084120401195;
14084120401225 through 14084120401228; 14084120401230 through 14084120401231;
14084120401234; 14084120401236; 14084120401239 through 14084120401244;
14084120401246 through 14084120401248; 14084120401250; 14084120401252;
14084120401261 through 14084120401262; 14084120401266;
14084120401271 through 14084120401272; 14084120401277;
14084120401296 through 14084120401302; 14084120401304 through 14084120401309;
14084120401317 through 14084120401318; 14084120401342 through 14084120401343;
14084120401345; 14084120401347 through 14084120401348;
14084120401350 through 14084120401354; 14084120401374;
14084120401383 through 14084120401384; 14084120401386 through 14084120401392;
14084120401401 through 14084120401402; 14084120401427; 14084120401429;
14084120401432 through 14084120401433; 14084120401438 through 14084120401443; and
14084120401445



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4950-4980 N. Marine Drive
SURVEY ID UP39

NAME

Shoreline Park

OTHER NAME(S)

4950 N. Marine Drive Apartments/ Marine Margate/ Four Towers Apartments

STREET ADDRESS

4950-4980 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-08-412-040-1001 through 14-08-412-040-1006;
14-08-412-040-1031 through 14-08-412-040-1035;
remaining tax parcel numbers continued on page 13

YEAR BUILT SOURCE

1951 Chicago Building Permit

DESIGNER/BUILDER

Dubin & Dubin

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The 14-story high-rise at 4950-4980 N. Marine Drive stands on the west side of N. Marine Drive between W. Argyle Street and W. Margate Terrace overlooking Lincoln Park. Composed of reinforced concrete, and faced with orange brick, the building has a flat roof. Essentially U-shaped in plan, the complex is composed of two rectangular masses that run east-west, and one rectangular mass that runs north-south. At each of its four outer corners, there is an L-shaped "tower." Three-sided dark gray concrete bays housing triple double-hung windows are located at the outer corners of the L-shaped towers. These bays and windows provide a distinguishing visual feature, while supplying light and ventilation to the units in which they are located.

With its two parallel and one perpendicular rectangular masses, this high-rise can be considered a modern take on the courtyard building. Its deeply set courtyard is symmetrically located within the center of the east-facing façade. A curved driveway extends across the parkway along N. Marine Drive. At its center a straight double walkway leads to a glass and metal one-story entry building, where a revolving door serves as the high-rise's primary entrance. Along the dark fascia, above the revolving door, chrome letters spell out Shoreline Park, the current name of the building.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4950-4980 N. Marine Drive
SURVEY ID UP39

This one-story structure stretches between the two east-west masses, approximately midway down the courtyard. Behind it, all three facades facing out onto the courtyard are completely flat. However, where the north and south facades meet the entry structure, there are projections with chamfered corners that echo are narrower versions of the three-sided bays at the tower corners. East of these chamfered corners, the interior courtyard walls again recede slightly before stepping back at a 90-degree angle to meet the bays that extend towards the chamfered corners of the east façade. Along all of the courtyard-facing facades, most of the windows are double-hungs arrayed in groups of twos, fours, and fives. There are also a limited number of single double-hungs and some smaller sliding windows.

The easternmost facades of the structure form the ends or “tops” of the outer L’s. Because N. Marine Drive is oriented at a slight diagonal, the southern east-west mass is somewhat longer than the north one. This difference is not noticeable when one looks at the front of the building. Both sides of the narrow easternmost tower facades are edged with the gray three-sided bays. Each of these bays houses three double-hung windows with light colored sashes. Each story of the three-sided bays is visually divided from the one above by a narrow white band.

The building’s north façade fronts onto W. Argyle Street. It includes the outer elevation of the rectangular east-west mass that lies on the north side of the complex, as well as two halves of the L-shaped towers that project to the north. The set-back facade of the east-west mass is completely flat, except that the far east and west ends step back slightly to meet the chamfered cornered bays. Both halves of the northwestern L-shaped tower have bays that recede at 90 degree angles, however, the half of the northeastern L-shaped tower that extends northerly lacks this detail; its east and west elevations are flush. There is a small landscaped area between the two halves of the L-shaped towers that extend north. This side yard is fenced, and provides secondary entrances to the residents.

On the far west side of the north façade, a one-story brick wall extends from the northwestern L-shaped tower. This wall leads to a driveway and opening for the attached garage, and just to the west, there is a gate with a ramp up to a surface parking lot. The one-story wall continues to the west of the ramp.

The building’s south façade fronts onto W. Margate Terrace. This elevation essentially mirrors the north façade, except for the far western garage extension. Unlike the arrangement on the north side, here the enclosed garage includes a one-story brick wall topped with a chain link fence. Just east of the alley behind the building, this wall includes a pedestrian door and opening for vehicles with a ramp down into the enclosed garage. Along the building’s west façade, the northwest and southwest towers rise from the top of the enclosed garage.

Historic photographs reveal that the building’s original fenestration was largely composed of narrow, vertical single-pane windows (probably casements). (There were also some smaller paired single-pane windows.) All of the original windows have been replaced, and most of the windows are now double hungs with light colored sashes that do not match the appearance of the originals. Despite this, the replacement windows fit within the original openings. In many areas of the facades, the brick has been repaired with slightly mismatched brick and poorly executed tuck-pointing. Overall, 4950-4980 N. Marine Drive retains fair integrity today. The change in appearance between the original and replacement windows has diminished the building’s integrity of design, and poor brick repairs have



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4950-4980 N. Marine Drive
SURVEY ID UP39

somewhat lessened the building's integrity of materials. Today the structure retains integrity of location, setting, workmanship, feeling and association.

HISTORY/DEVELOPMENT

The Uptown community was ripe for development during the post-WWII period, when the Federal Housing Authority (FHA) began offering federally-insured loans for apartment construction to address the housing crisis in the nation's major urban areas. The neighborhood was in dire need of middle-class housing. The 4950-4980 N. Marine Drive building was among the early high-rises spurred by the new FHA financing opportunities. Developers Myer J. Hatowski, Joseph R. Shapiro, and Morris Greenberg retained architects designed by architects Dubin & Dubin, the sprawling 14-story structure provided tenants with modern amenities and fine views of the lakefront.

Established during the Depression, the FHA had initially only provided financing for the construction of single-family homes. In 1942, Congress had established Section 608 of the National Housing Act, allowing private developers to use federally-backed loans for multi-family residences primarily to spur construction of homes for war workers. Initially, numerous restrictions prevented its widespread use. After the war, the rules were liberalized to address the dearth of housing throughout America. In 1949, the *Chicago Tribune* announced the "Building 'Dam' is Declared Broken" when the FHA approved loans totaling more than \$16 million for the construction of nearly 2,000 rental apartment units throughout the Chicago area. This included more than \$4 million of a \$5.6 million budget for a high-rise at 4950-4980 N. Marine Drive.

Myer J. Hatowski (1902-1959), Joseph R. Shapiro (1904-1996), and Morris Greenberg (1894-1970), three prominent Jewish businessmen served as developers for 4950-4980 N. Marine Drive. Hatowski and Shapiro were attorneys who owned several buildings together, including Chicago's historic McKinlock Building downtown. After the completion of 4950-4980 N. Marine Drive, he served as the building's operator and became active in Uptown community organizations such as the Uptown Chicago Commission. He also served as associate chairman of the 1959 Combined Jewish Appeal and died suddenly while on a fact-finding trip in Israel. Shapiro made a fortune as a developer and became one of Chicago's most important art collectors. He helped found and served as the first president of the Museum of Contemporary Art. Greenberg was an executive with Hart, Schaffner & Marx, a clothing manufacturer in Chicago. After Hatowski's death, Shapiro and Greenberg developed at least one other building together, the Marine Manor Nursing Home at 4840 N. Marine Drive [UP33].

Hatowski, Shapiro, and Greenberg hired Dubin & Dubin architects to design their 14-story residential high-rise. The sons of a Russian-Jewish immigrants, brothers George Dubin (1890 – 1958) and Henry Dubin (1892- 1963) had been practicing architecture together for decades by the time they received the 4950-4980 N. Marine Drive commission. They were often hired by Jewish clients. In fact, Joseph Shapiro, along with two other investors, secured a federally-backed loan and engaged Dubin & Dubin in 1943 to convert an unfinished three-story apartment building into housing for war workers.

After the Dubins had managed to keep their firm afloat with small design and remodeling projects through the Depression and war years, the Marine Drive building represented a tremendous opportunity for them. The City's Zoning Board of Appeal reviewed plans for the building in the spring of 1951. In the summer of 1949, the Dubin brothers eagerly awaited news about application for the FHA



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

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NRHP RECOMMENDATION Eligible

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loan. At that time, Henry’s son, Arthur D. Dubin (1923 – 2011), was on a grand tour of Europe. He had served in the military with distinction during WWII and then went directly to the University of Michigan, completing his architectural degree earlier in 1949. While in Amsterdam in late August, he received a cable from his father that said: “Bon Voyage, Marine Drive Commitment Approved, Hurry Home. Love, Dad.” Arthur cut his trip short to return to Chicago to join the firm and help prepare construction documents for the large Modernistic high-rise.

Dubin & Dubin’s design for the building can be considered a modern reinterpretation of the historic courtyard type. The building is essentially U-shaped in plan. With L-shaped towers at each of the four corners of the structure, the design maximized the light and ventilation for the units. Eugene A. Dubin (1908-1998), another relative of the architects, served as structural engineer for the building. Peter Hamlin Construction Company was the project contractor.

With a total of 516 units of three, four, and five room apartments, the high-rise was ready for occupancy in December of 1951. Rental advertisements described the building as “an address of distinction, in quite beautiful surroundings, with the ultimate in modern facilities.” The early ads touted such amenities as multi-colored bathroom tile and a laundromat and garage in the building. They also emphasized that units featured the most up-to-date electrical appliances, and suggested that the building was “adequately wired for better living,” with “plenty of outlets for radios, television receivers, air conditioners, and other electrical appliances.”

The building’s convenient location, lovely views, modern amenities, and early rents ranging from approximately \$100 to \$175 per month, attracted many middle and upper-middle class tenants. Throughout the 1950s and 1960s, occupants included doctors, lawyers, business owners, and executives. Among them were Evelyn R. Vanderploeg “one of Chicago’s most widely known advertising women,” who died tragically in a 1960 airplane crash. In addition to its Jewish developers, architect, and engineer, the high-rise also had many Jewish occupants. These included Joseph R. Shapiro’s mother, Sonya Shapiro, a Russian Jewish immigrant who lived in the building from its completion.

Originally named the 4950 N. Marine Drive Apartments, the building was known as the Marine Margate in the mid-1960s. When an investment group headed by Sam Sherwin, an Evanston real estate executive, purchased the building in 1977, they renamed the high-rise the Four Towers Apartments. In 2001, 4950-4980 N. Marine Drive was converted to condominiums, as was a low-rise apartment structure just to the south at 4920 N. Marine Drive. At that time, both buildings were renamed the Shoreline Park Condominiums.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	



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NRHP RECOMMENDATION Eligible

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NRHP EVALUATION/JUSTIFICATION

The building at 4950-4980 N. Marine Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an example of a post-WW II high-rise spurred by FHA financing opportunities and erected to address Uptown's need for good middle-class housing, the building meets with Criterion A. Although the structure is associated with Joseph R. Shapiro, an important Chicago art collector and philanthropist, Shapiro made many contributions to the city, and there are other properties more closely associated with him. Thus, the building does not meet with Criterion B. As the work of architects Dubin & Dubin and a significant example of a Mid-century Modern lakefront high-rise, the building is eligible for listing under Criterion C. Although the replacement windows do not match the appearance of the originals, the building's window openings have been maintained, and its overall integrity is fair.

NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining fair integrity, this property warrants listing as a contributing resource to a proposed Uptown NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 4950-4980 N. Marine Drive



4950-4980 N. Marine Drive, view looking southeast from W. Argyle Street toward North façade



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Photo 2 – 4950-4980 N. Marine Drive



4950-4980 N. Marine Drive, view looking southeast from W. Argyle St. toward West façade and rear parking lot



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Photo 3 – 4950-4980 N. Marine Drive



4950-4980 N. Marine Drive, view looking northeast from W. Margate Terrace toward South façade



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NRHP RECOMMENDATION Eligible

4950-4980 N. Marine Drive
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Photo 4 – 4950-4980 N. Marine Drive



4950-4980 N. Marine Drive, view looking west from N. Marine Drive toward primary East façade and courtyard



Historic Resources Survey

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4950-4980 N. Marine Drive
SURVEY ID UP39

Photo 5 – 4950-4980 N. Marine Drive



4950-4980 N. Marine Drive, view looking west from N. Marine Drive toward primary entryway in East courtyard



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

4950-4980 N. Marine Drive
SURVEY ID UP39

TAX PARCEL NUMBER continued

14084120401039; 14084120401068 through 14084120401077; 14084120401084;
14084120401105 through 14084120401112; 14084120401142 through 14084120401148;
14084120401179 through 14084120401193; 14084120401216 through 14084120401224;
14084120401253 through 14084120401260; 14084120401290 through 14084120401295;
14084120401328 through 14084120401338; 14084120401340 through 14084120401341;
14084120401364 through 14084120401372; 14084120401403 through 14084120401410;
14084120401444; 14084120401446; 14084120401478; 14084120401480 through 14084120401482;
14084120401626; 14084120401631; 14084120401652; 14084120401699;
14084120401774 through 14084120401775; 14084120401008 through 14084120401009;
14084120401012; 14084120401015; 14084120401041 through 14084120401047; 14084120401049;
14084120401078 through 14084120401080; 14084120401085;
14084120401116 through 14084120401117; 14084120401119 through 14084120401125;
14084120401154 through 14084120401161; 14084120401196 through 14084120401197;
14084120401229; 14084120401232 through 14084120401233;
14084120401263 through 14084120401265; 14084120401267 through 14084120401270;
14084120401303; 14084120401339; 14084120401344; 14084120401373;
14084120401375 through 14084120401382; 14084120401411 through 14084120401426;
14084120401452; 14084120401456; 14084120401485; 14084120401488; 14084120401493;
14084120401629; 14084120401649; 14084120401018; 14084120401021 through 14084120401023;
14084120401051 through 14084120401052; 14084120401054 through 14084120401059;
14084120401086 through 14084120401091; 14084120401093 through 14084120401096;
14084120401126 through 14084120401133; 14084120401162 through 14084120401169;
14084120401198 through 14084120401207; 14084120401235;
14084120401237 through 14084120401238; 14084120401273 through 14084120401276;
14084120401278 through 14084120401281; 14084120401310 through 14084120401316;
14084120401346; 14084120401349; 14084120401355; 14084120401385; 14084120401428;
14084120401457 through 14084120401466; 14084120401638; 14084120401700; 14084120401754;
14084120401024 through 14084120401030; 14084120401060 through 14084120401067;
14084120401099 through 14084120401104; 14084120401134 through 14084120401141;
14084120401170 through 14084120401178; 14084120401208 through 14084120401215;
14084120401245; 14084120401249; 14084120401251; 14084120401282 through 14084120401289;



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14084120401319 through 14084120401327; 14084120401356 through 14084120401363;
14084120401393 through 14084120401400; 14084120401430 through 14084120401431;
14084120401434 through 14084120401437; 14084120401467 through 14084120401474;
14084120401504 through 14084120401511; and 14084120401688



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NRHP RECOMMENDATION Eligible

5030 N. Marine Drive
SURVEY ID UP41

NAME

Carmen-Marine Apartments

OTHER NAME(S)

N/A

STREET ADDRESS

5030 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-08-408-035-0000

YEAR BUILT SOURCE

1967-1968 *Chicago Tribune*

DESIGNER/BUILDER

Dubin, Dubin, Black and Moutoussamy

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete

ROOF

Built-up

DESCRIPTIVE NOTES

Located at 5030 N. Marine Drive, the Carmen-Marine Apartments is 27 stories tall and concrete-framed with a flat roof. Rectangular in plan, the tower features pale concrete columns that rise its full height. Dark tan exposed aggregate concrete spandrels project slightly from the wall and provide contrast against the lighter columns. Bands of windows held between the columns and the spandrels give great regularity to the façades.

The building sits back from the sidewalk on N. Marine Drive and on W. Carmen Avenue, with both its pedestrian and vehicular entrances on W. Carmen Avenue. The first story is set back under an arcade along W. Carmen Avenue, with tall, floor-to-ceiling windows lighting the public space within. The building sits across N. Marine Drive from Margate Park and the lakefront.

The main pedestrian entrance is on the W. Carmen Avenue façade. A pair of ramps lead to the fourth of nine bays from the east. A single, aluminum-framed door provides access to the lobby. Towards the east end of the first story façade, multi-light aluminum windows extend from floor to ceiling. Along the west end, a loading dock in the seventh bay can be entered off of W. Carmen Avenue. The two bays to the west of this drive hold service functions behind simple metal fire doors.



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5030 N. Marine Drive
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The east and west facades are just three bays wide. A wide, raised terrace wraps around the northeast corner of the first story. A large, decked parking garage that is partially below-grade is entered via a double-width drive and ramps on the west side of the building. The parking garage extends along the first story on the south side. The upper stories of the south façade match those of the north façade.

The original aluminum windows on the residential stories have all been replaced with white, vinyl-clad units. Unfortunately, these are of various configurations: some are sliders flanked by single double-hung windows, while others have picture windows with a combination of sliders and/or double-hungs. Although they still give the banded effect that was surely the architect's original intention, the symmetry and horizontality have been lost. The roof is edged around the perimeter by a thin band of light concrete. There is a large white mechanical penthouse on the roof.

The design of 5030 N. Marine Drive is simple with pale-colored materials that contrast sharply with the earlier Aquitania to the south. Vinyl-clad windows have been installed in place of nearly all of the building's original windows. But despite this change, the fenestration's overall effect of horizontality has been maintained, and 5030 N. Marine Drive retains good integrity today. While the replacement windows have somewhat diminished the building's integrity of design, the structure retains integrity of location, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

The Carmen-Marine Apartments is one of ten HUD-subsidized buildings to be built in the Uptown neighborhood as a means of alleviating the post-World War II housing shortage. Designed by Dubin, Dubin, Black & Moutoussamy and completed in 1968, the high-rise reflects the growing role of the federal government in modernizing the nation's crumbling housing stock. By this period, high-density structures had become essential to accommodate the city's booming population. The prolific firm of Dubin, Dubin, Black & Moutoussamy was particularly adept at designing such buildings to meet federal housing guidelines and strict budgetary controls. The Carmen-Marine Apartments originally had 300 one-, two- and three-bedroom apartments for low- and moderate-income tenants. Tenants who moved in from older Uptown buildings would have found the Carmen-Marine Apartments especially attractive with its bands of windows that provided fine views of the lakefront.

Throughout Chicago, and especially in Uptown, a shortage of decent housing had reached crisis levels during the Great Depression. Chicago's housing shortage further intensified after World War II and Uptown's buildings were in especially poor condition. Original mansions and luxury apartments had increasingly fallen into decay, and most had been subdivided into many smaller units. At the same time, the neighborhood's population was soaring. Uptown's population reached 84,000 by 1950 and would not budge from this number for the next twenty-five years.

The affordability of Uptown attracted many new residents. By the 1960s, both Lincoln Park and Old Town to the south were beginning to be gentrified. Displaced residents came to Uptown seeking alternatives to their rising housing costs. To this influx was added a substantial group of Korean War vets from Appalachia who came to Chicago looking for employment. They, too, settled primarily north of Fullerton Avenue in the Uptown neighborhood. Uptown in the 1960s was one of the city's most densely



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5030 N. Marine Drive
SURVEY ID UP41

populated neighborhoods, with a considerable amount of substandard housing. As the City began to crack down on code enforcement, the profitability of Uptown's deteriorated housing was impacted and new construction began to be a more attractive option for builders. The federal government was to provide the underwriting assistance that would bring a substantial supply of new housing to the city's most deteriorated neighborhoods.

The Federal Housing Authority (FHA) was created in 1934 to spur the development of affordable and good quality housing, to create jobs and to bolster the weak construction industry that had been badly hurt by the Depression. Initially, the FHA was biased against cities and towards traditional nuclear families. Discrimination against ethnic and racial minorities was written into its lending laws. In its early years the FHA did much to spur the exodus from city neighborhoods into the burgeoning suburbs, creating a high degree of segregation between the city and the suburbs that only added to the racial divide that already existed within the city itself.

By the mid-1960s builders were focusing their attention on the low-interest loans that the FHA provided for projects aimed at low- and moderate-income families. Under FHA rules, the federal government had control of rents and strict requirements for tenant income and family make-up. Even with these restrictions in place, the size and availability of these loans opened up a new area of development in a price range that was desperately needed throughout the city. The FHA office in Chicago approved 36 projects (5706 units of housing) in 1966 alone.

In 1968, one week after the assassination of Dr. Martin Luther King, Jr., President Johnson signed the Fair Housing Act. This act removed the racial restrictions and provided for loans at a 1% interest rate for builders of low- and moderate-income housing. This FHA program made it possible to build apartments that could be rented at below-market rents. Affordable housing starts took an immediate leap, from just 91,000 in 1967 to 197,000 in 1969 and 431,000 in 1970.

Dubin, Dubin, Black & Moutoussamy had clients who were quick to take advantage of these low-interest loans, building numerous high-rise buildings at either end of the lakefront. Owners of these buildings had to agree to the FHA's income requirements, rent controls and strict construction guidelines, governing everything from materials to room sizes. The Carmen-Marine Apartments is the first of what would ultimately be ten FHA-funded projects in the Uptown neighborhood. It was designed for Harold Schloss in partnership with Marvin Myers (1922-2011). Their "longtime friend" Tom Phillipsborn provided the financing, with a \$4.3 million commitment from the FHA. Schloss was Myers' mentor and this was their first project together. Myers, in particular, became known as a builder with a social conscience who worked with religious groups to develop affordable housing in Chicago. (A few years later, Myers developed the Grace Street Towers, a senior housing building at 635 W. Grace Street [LV73].

Dubin, Dubin, Black & Moutoussamy was an extraordinarily successful firm during this period (1965-1978), producing numerous buildings under the new federal subsidy program. The quality of their work was notable, standing, as Carl Condit has written, "not far below the average of unsubsidized work such as Marina City." Arthur Dubin later claimed that in one year during this time the firm built 20% of all federally-financed multi-family housing. What Dubin, Dubin, Black and Moutoussamy were able to



Historic Resources Survey

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UP41

capitalize on was not just the federal housing subsidy: they were also able to bring Modernism and the glamor and amenities of high-rise living to new audiences.

Dubin, Dubin, Black & Moutoussamy were to play a big role in building both affordable and high-end high-rises. As both Arthur Dubin and John Moutoussamy later said, “we understand their [the FHA] program.” The FHA had restrictions on room sizes, materials, per-unit costs and many individual features. Moutoussamy felt that these requirements made it very difficult for most architects to design a decent quality building. Dubin, Dubin, Black & Moutoussamy figured out how to make it work and they closely supervised contractors so that corners were not cut during the construction process.

This project would give low-to-moderate-income renters the opportunity to enjoy many of the features that tenants of market-rate high-rises could. With its bands of windows, lake views, elevators, sunny common areas and modern kitchens and bathrooms, the Carmen-Marine represented a big step up for those moving in from older Uptown buildings. Rents ranged from \$105/month for a one-bedroom apartment up to \$147.50 for a three-bedroom and apartments were rented to families whose income could not exceed \$9,850/year. As one newspaper article noted, the FHA low-interest program “[opened] up sites previously considered marginal.” The Carmen-Marine Apartments site, despite its lake views, had been a vacant lot up to this point.

Construction of the Carmen-Marine began in 1967. The high-rise was ready for occupancy the following spring. Despite the strict FHA construction requirements, there is no doubt that the building’s design was considered a success. Even before its completion, Dubin, Dubin, Black & Moutoussamy had begun producing the Island Terrace, a similar affordable apartment tower on S. Stony Island Avenue in the Woodlawn community.

Carmen-Marine also provides a window into the troubles these projects developed over time. In the 1980s the federal government offered owners of the original low interest loan buildings the option to pay off their mortgage after twenty years in order to convert the units to market-rate housing. With its highly desirable lakefront location, Carmen-Marine’s underlying property value made this a very attractive proposition. But the building’s tenants and the city’s department of housing both objected: the tenants because they wanted to keep their low-rent units in this beautiful location and the city because it stood to lose nearly 3000 units of affordable housing in the Uptown neighborhood alone. An act was quickly passed in 1990 that enabled tenants to buy their buildings. The Carmen-Marine Tenants Association immediately began rancorous negotiations with their building’s management company, the owner and HUD. An agreement was finally reached in 1993. As HUD’s regional housing director said, “It’s a project everyone in the country will be watching, because it’s the first one.” Unfortunately, deferred maintenance and poor management continued to plague the building, leading to a lengthy federal audit that finally concluded (negatively) in 2015.



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 NRHP RECOMMENDATION Eligible

5030 N. Marine Drive
 SURVEY ID UP41

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Carmen-Marine Apartments, 5030 N. Marine Drive, was evaluated for significance under National Register of Historic Places criteria A, B, and C. Developed with FHA financing in response to the dire need for affordable housing in Uptown, the Carmen-Marine Apartments meets with Criterion A. The building is not associated with any important historical figure so it is not eligible under Criterion B. Designed by the noteworthy architectural firm of Dubin, Dubin, Black & Moutoussamy, the structure allowed low-to-moderate-income renters to enjoy many of the features of market-rate high-rises. Thus, the property meets with Criterion C. Although the windows have been replaced, the building has good integrity.

NRHP RECOMMENDATION

Possessing substantial significance to the community and good integrity, the Carmen-Marine Apartments is an appropriate candidate for listing either individually or as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 5030 N. Marine Drive



5030 N. Marine Drive, view looking southwest from N. Marine Drive toward East and North façades



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

5040-5060 N. Marine Drive
SURVEY ID UP42

NAME

5040-5060 N. Marine Drive

OTHER NAME(S)

Marine Drive Apartments

STREET ADDRESS

5040-5060 N. Marine Drive

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-08-407-022-1001 through 14-08-407-022-1030; and 14-08-407-022-1168 through 14-08-407-022-1203

YEAR BUILT

1939

SOURCE

Chicago Daily Tribune

DESIGNER/BUILDER

Oman & Lillenthal

STYLE

MODERN MOVEMENT/ Art Deco/ Art Moderne

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

The 5040-60 N. Marine Drive Building is a sprawling mid-rise apartment structure that fronts onto N. Marine Drive between W. Winona and W. Carmen avenues. Completed in 1939, this is an early example of Chicago's Modern movement in apartment architecture that combines Art Deco and Art Moderne influences.

The flat-roofed building is essentially a U-shaped mass surrounding a center courtyard. The bottom of the U faces onto N. Marine Drive, and thus obscures the courtyard. The structure is eight stories in height, except for the bottom of the U, which rises to a ninth story. Along its street-facing sides, there are eight tower-like arms extending from the U-shaped mass. The entire complex is composed of brick in three colors. Two stories of orange brick form the building's base and the upper stories are faced with alternating wide bands of dark and light tan brick.

Along the building's east facade two arms extend eastward, flanking a semi-circular drive and canopied entrance. The arms are enlivened by projections and recessions that follow right angles. These two eastern arms are not identical. The one on the south has a larger footprint and extends farther to the east than the one at the north. This asymmetry, which takes advantage of the way that N. Marine Drive



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stretches diagonally to the north, is one of the building's Art Moderne characteristics. Between the two arms, a one-story canopy extends eastward from the building. From an enclosed glass entryway with brick knee walls, it stretches over the center portion of the semi-circular drive and meets with a glass block screen. In the early 1960s, the entire center area was altered to include this canopy. Historically, the first story wall stretching between the two arms was enclosed only by a stainless grille. There was also an open oval-shaped canopy leading from the semi-circular drive to the building's front door. Although the entryway has been completely altered, a small square decorative sign centered above the canopy at the second story is original. Featuring the letters "MDA" within an octagon, this motif is found in various interior locations.

The east facade's strong sense of horizontality is another important feature of its Art Moderne style. Horizontal bands formed by short rows of vertical brickwork stretch across the facade's orange brick just below the third story. The alternating bands of dark and light tan brick above accentuate horizontal lines. Narrow courses of projecting brickwork between the windows in the dark tan areas reinforce this motif.

Similarly, the fenestration of the east facade accentuates the geometric lines of the building. On the upper stories, the narrow vertical windows are incorporated into the bands of tan brick. Most of the windows are narrow casements in various groupings including twos, fours, and sixes. Window groupings wrap around the numerous corners created by the facade's many setbacks. Although the original windows were metal casements, these replacement windows have heavier sashes and lack the divided lights that were present in the originals. Historically, several porthole windows stretched across the ninth story of the Marine Drive facade. These no longer remain, and instead rectangular openings with replacement windows similar to all of the others are found here. Another missing historic feature is the neon sign with the words "Marine Drive Apts," which originally sat on the roof.

The north and south facades each feature three of the building's tower-like arms. These facades largely echo the east facade in massing, materials, fenestration, and detailing. The only major exception is that three secondary entrances are found along each of these facades. A straight walkway leads to a single door asymmetrically placed near the east side of the recessed portions of the building's central mass. Each of these doors sits within a small flat-roofed vestibule with a glass block along its outer wall and another glass block window adjacent to it. Each of these vestibules provides access to a passenger elevator (there are also freight elevators within each of the six cores).

A one-story orange brick garage, located at the west side of the complex, essentially encloses the top of the U. On its west side, the center one-story orange brick wall meets the eight-story arms at its far north and south ends. The west facades of the arms immediately adjacent to the garage are devoid of fenestration. The remainder of the arms' west facades echo the other sides.

Within the courtyard space, the two long sides of the U gradually step inward, forming a zigzag or ziggurat configuration that is a characteristic of the Art Deco style. A central bay projects from the center of the portion of the west facade that forms the bottom of the U. There are doorways leading to the lobby at both ends of this bay. Although this central bay was originally fully open to the courtyard, it was later enclosed, most likely due to problems with inclement weather. Today, this bay is characterized by large picture windows overlooking the courtyard. The two longer courtyard facades each feature two



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short walkways leading to secondary entrances. These recessed doorways have exquisite brick and glass block details and the doors retain original X-shaped metal grilles.

Symmetrically located at the west side of the courtyard, a monumental Art Deco style fountain extends from the wall of the one-story garage structure. A wall of black and white tile and glass block rises above a rectangular reflecting pool with a center spray feature. The fountain's black, white, and glass block motif repeats along the wall that projects from the west facade of the one-story garage structure. Although there was an original rectangular reflecting pool with a Deco style focal point in this location, the existing fountain replaced it in the early 1990s. Although the new feature was designed with a Deco sensibility, it is quite different from the original fountain. Historically, the courtyard had ornate and lushly-planted flower beds, trimmed hedges and shrubs, and urns. Today, there is still a rectangular lawn panel and some trimmed hedges. The flower beds no longer remain and a pair of approximately 30-year-old linden trees provide shade near the east end of the courtyard.

Today, the building's overall integrity is very good. Although the Marine Drive Apartments' original front entrance has completely been changed and the replacement windows are much heavier looking than the originals, the structure retains many original details. While its integrity of design has been somewhat diminished, the building retains integrity of location, setting, materials, workmanship, feeling, and association.

HISTORY/DEVELOPMENT

Completed in 1939, the 5040-5060 N. Marine Drive Condominium building, originally known as the Marine Drive Apartments, was one of the few elevator apartment buildings erected in Chicago in the late 1930s. In addition to designing the building, architects Samuel S. Oman and Samuel Lilienthal served as its sponsors. They developed the Marine Drive Apartments in partnership with Albert J. Tarrson, a relative of Oman. All three were of Russian Jewish descent and their building soon became home to a number of tenants who were prominent in the Jewish history of Chicago's North Side. Early tenants were attracted to the building's stunning modern design, its state-of-the art amenities, and its spectacular views of the lakefront.

The stock market crash of 1929 had a devastating impact on the American housing market, and along with other large cities, Chicago was especially hard hit. Within the first few years of the Depression, private sector construction projects throughout the city had come to a near halt. Owners of existing residences often divided their structures into small substandard units, and few could afford to make repairs as their buildings fell into deterioration. On the North Side, housing conditions in Uptown were particularly dire. In 1934, a study by the Metropolitan Housing Council identified numerous buildings in Uptown so dilapidated that they had to be wrecked. That year, the United States Congress established the Federal Housing Authority (FHA) to spur new housing by insuring residential mortgages for both single-family homes and multi-unit apartment buildings. But few investors had enough capital to qualify for FHA mortgages. Samuel S. Oman, Samuel Lilienthal, and Albert J. Tarrson were among a small number of Chicago developers who could take advantage of FHA-backed loans in the 1930s.

Architects Oman & Lilienthal both grew up on Chicago's West Side where they attended Crane High School together. Samuel S. Oman (1897–1943), a Russian Jewish immigrant, settled in Chicago with his



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family during childhood. Samuel Lilienthal (1898-1947), the son of Russian Jewish immigrants, came from a similarly modest background. By the time he started high school, Lilienthal lived with his parents, four siblings, his grandfather, and a cousin, and his father worked doing odd jobs and house painting. The two aspiring architects attended the University of Illinois. Oman earned a Bachelor's degree in architecture and Lilienthal received an engineering degree. Prior to entering into their partnership, Oman practiced alone, and Lilienthal worked in the office of Fridstein & Co.

Oman & Lilienthal went into partnership in 1923 and found quick success. By the late 1920s, the firm had designed a large manufacturing plant as well as several luxury apartment buildings. The architects received local attention for their work on such fine cooperative buildings as 507-19 W. Aldine Avenue, 444 W. Belmont Avenue, and 2130 N. Lincoln Park West, and became known as "pioneers in the field of cooperative apartments." Because of these lucrative commissions Oman & Lilienthal became the investors as well as the designers of two of their most prominent buildings, the 1926 Eastgate Hotel and the 1928 St. Clair Hotel. At that time, the 15-story Spanish Baroque style Eastgate (now known as Red Roof Inn), at 162 E. Ontario Street, and the ornate Revival style 21-story St. Clair (now Inn of Chicago) at 162 E. Ohio Street were considered two of the city's most impressive hotels.

By the late 1920s, Oman & Lilienthal had a reputation for producing highly-detailed buildings that drew from various historical references. But they also began venturing into Modern styles. In 1929, they designed the Strong Building, a stunning Art Deco building with retail and commercial spaces in Beloit, Wisconsin. Characterized by its curved plan, glazed terra cotta facades, and dramatic and colorful stylized ornamentation, the building is listed on the National Register of Historic Places. In 1937, they prepared plans for the Road Theater, a "modernistic" movie theater at 3715-19 W. Roosevelt Road (demolished). One of their most prominent projects of the late 1930s, an addition to and remodeling of the Chicago Loop Orthodox Synagogue, drew from traditional Spanish synagogue prototypes. But, as the architects incorporated stylized geometric decorative elements, dramatic cove lighting, and murals by Hungarian Jewish artist A. Raymond Katz (1895-1974), the project had a distinctly modern flair.

Unlike many other local architectural firms, Oman & Lilienthal fared well during the Depression. In fact, at the time, Samuel Oman designed and built a spacious new home in Winnetka for himself, his wife Janet Tarrson Oman (1899-1991), and their two children. (Oman & Lilienthal's financial wherewithal was due in part to their success as owners of two downtown hotels.) To undertake the ambitious Marine Drive Apartments project, the architects teamed up with Albert J. Tarrson (1902 – 1998), the son of John Tarrson, Janet Oman's oldest brother. The Tarrsons (known originally as the Tarateskey family) were Russian Jews who had immigrated around 1890 and settled on Chicago's West Side. The Tarrsons went on to own and operate several successful local businesses including the Tarr Cigar Company at 3600 Ogden Avenue; the Florence Tarrson Shop, an exclusive women's apparel store on N. Michigan Avenue; and the Sidney A. Tarrson Company, a toy manufacturer credited with popularizing bubble-gum machines throughout the nation. Albert Tarrson, who also owned an earlier novelty company, was named head of the Conklin Pen Company in the late 1930s.

In the fall of 1938, Oman & Lilienthal produced plans for the eight-story 202-unit Marine Drive Apartments. Oman, Lilienthal, and Tarrson formed the Marine Drive Apartments, Inc., a limited dividend corporation, to sponsor the \$1.5 million construction project. (Tarrson served as president of Marine Drive Apartments, Inc.) Irvin Jacobs, owner of a Chicago mortgage company, negotiated a \$1.1-million FHA-insured loan from the National Life Insurance Company for this project. In January of 1939, the



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Chicago Tribune reported that the loan's 4-1/4% interest rate was one of the lowest "for an apartment project in many years."

Oman & Lilienthal's design combined elements of the Art Moderne and Art Deco styles and emphasized the building's relationship with the outdoors. The streamlined horizontality of its wide orange brick base beneath tiers of two-toned tan brick bands, corner windows, and original glass block details express the Art Moderne. The zigzag effect of the facades wrapping around its central courtyard and the verticality expressed by its series of projecting arms conveys a Deco sensibility.

The John Traff Building Construction Company served as contractor for the project. Ground was broken in February of 1939, and within a few months, Chicagoans began feeling excited as they saw the sprawling elevator building going up. That August, four- and five-room apartment models were open for inspection. Touting the Marine Drive Apartments' fine views, early advertisements used the slogan "The Lake Your Front Yard."

Classified advertisement for the mid-rise also emphasized its many other amenities. Ads suggested: "Come and see the exclusive innovations that will make Chicago's first elevator building in ten years, first also in healthier, happier, and more comfortable living." They mentioned the structure's sun roof deck, children's play facilities, and its many 'innovations' that relied on electricity. For example, the apartment tower had six passenger and six freight elevators, electric washing machines, and fully-equipped electric kitchens. (During the building's early years, its managers offered an instructional course to help tenants learn how to use the modern electrical equipment "intelligently.") With its original 'Marine Drive Apartments' neon sign on its rooftop, it was clear for all to see that this modern structure had fully embraced electricity.

The building's courtyard has always been one of its most enticing features. In Oman & Lilienthal's original design, the west wall of the lobby was open, creating an indoor-outdoor effect. Historically, the courtyard featured a lawn, lushly planted formal flower beds, trimmed hedges, and a large rectangular reflecting pool with a simple, three-tiered, curved Deco base and urn as its focal point. An early home movie shows ducks swimming in the pool. The roof deck described in early advertisements was located above the enclosed garage, just west of the reflecting pool. A stairway led up to this second-story deck, which was sheltered with a large wooden trellis-like structure.

The building was first occupied in September of 1939. In addition to its 200 four- and five-unit apartments, the Marine Drive Apartments included two larger penthouse suites. These are duplexed units located on the top of the lake-facing side of the building with elegant curved staircases leading to space on the ninth floor. Originally, Samuel and Rose Lilienthal lived in one of the penthouses with their three children, while Albert and Iva Tarrson, their daughter, and a servant lived in the other. After Samuel S. Oman died at his home in Winnetka in 1943, his widow, Janet T. Oman, also moved into an apartment at 5040 N. Marine Drive. (Samuel and Rose Lilienthal died tragically in a plane crash in 1947.)

The Oman and Lilienthal families made several important contributions to Chicago's Jewish community. Samuel Oman served as a director of a Jewish orphanage called the Marks Nathan Home and designed an addition for the West Side facility in 1926. Janet Oman was active in the National Council for Jewish Women. The Lilienthals were members of Anshe Emet Synagogue and Rose served on its sisterhood



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board. Oman & Lilienthal designed an addition for Anshe Emet with Kroman & Braun, associate architects, in 1936.

During its early history, the Marine Drive Apartments had many middle- and upper-middle-class tenants who were also active in nearby synagogues and Jewish organizations. In the 1940s, tenant Mrs. Lillian Durschlag served an officer in the Sisterhood of Anshe Emet Synagogue. Around the same time, another occupant, Mrs. I.J. Silverman was involved in fundraising for Mount Sinai Research Foundation. In the 1950s, resident Jacob Farber was installed as secretary of the Zionist Organization of Chicago. And at that time, Dr. Solomon Goldman, the esteemed Rabbi of Anshe Emet Synagogue, also lived in the building. In 1961, Marine Drive Apartments, Inc. sold the building to Abington-Chicago Corporation for approximately \$2,750,000. The purchaser was a subsidiary of Abington Realty Fund, a New York Investment Group. Four years later, a Chicago real estate syndicate headed by real estate attorney Dino D'Angelo purchased the Marine Drive Apartments. Chicagoan Hy Pawlow and Astor Investors, Inc. converted the building to condominiums in 1978. According to the Chicago Tribune, at that time the building's income-producing elements included the parking lot, valet service, and a beauty salon rental. The original fountain had fallen into disrepair by the 1970s, and building managers had to make repeated plumbing repairs. In the early 1990s, a new fountain was designed in a "reinterpreted Art Deco style" to replace the original feature. The substitute fountain's black, white, and glass block motif ties in well with the building and the low garage wall that stands behind it.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 5040-5060 N. Marine Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A rare example of a large apartment structure built in the middle of the Depression and one of the first projects to use FHA-backed financing, the structure meets with Criterion A. Because the Lilienthals, Tarrsons, and Janet Oman lived in the building for many years, the apartment building meets with Criterion B. As a fine Modernistic design by the noteworthy firm of Oman & Lilienthal, the property meets with Criterion C. Today, the building retains very good integrity.

NRHP RECOMMENDATION

Possessing significance in architecture, social history, and association with noteworthy historical figures, and retaining very good integrity, this property warrants listing either individually or as a contributing resource to a proposed Uptown-NLSD Historic District.



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NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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Photo 1 – 5040-5060 N. Marine Drive



5040-5060 N. Marine Drive looking west from N. Marine Drive toward East facade.

Photo 2 – 5040-5060 N. Marine Drive



5040-5060 N. Marine Drive looking northwest from W. Carmen Ave. toward East and South facades

Photo 3 – 5040-5060 N. Marine Drive



5040-5060 N. Marine Drive looking southeast from W. Winona St. toward North facade.

Photo 4 – 5040-5060 N. Marine Drive



5040-5060 N. Marine Drive looking southeast from W. Winona St. toward the West facade.



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

5100 N. Marine Drive
SURVEY ID UP43

NAME

5100 N. Marine Dr.

OTHER NAME(S)

N/A

STREET ADDRESS

5100 N. Marine Dr.

COMMUNITY AREA

03

TAX PARCEL NUMBER

14-08-403-028-1001 through 14-08-403-028-1300

YEAR BUILT SOURCE

1969-1970 *Chicago Tribune*

DESIGNER/BUILDER

The Arpen Group

STYLE

MODERN MOVEMENT

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Concrete

ROOF

Built-up

DESCRIPTIVE NOTES

The 5100 N. Marine Drive building is a residential high-rise designed by the Arpen Group. The 300-unit apartment structure is located on the west side of N. Marine Drive, with W. Foster Avenue to the north and W. Winona Street to the south. The reinforced concrete structure comprises a 27-story tower with a raised, two-story rectangular wing on its southeast corner. Set back at the center of the tower's flat roof, a rectangular structure holds utilities. The tower is essentially rectangular in plan, while the deck is an irregular quadrilateral in form.

The tower runs lengthwise east-to-west, with a two-story base and residential stories above. On the long, nearly-identical north and south facades, the tower rises from a series of evenly-spaced vertical concrete piers that anchor the building at its base. Along the north façade, all of the piers extend from the ground, flanking openings for a covered first story garage. The piers rise uninterrupted to the top of the building. Between these piers are recessed bays of windows with dark metal frames. (The original windows had lighter aluminum frames.) A thin decorative concrete header, flush at center and canted out at its corners, tops each window bay. Below each bay, a tan concrete spandrel (originally a much darker in color) houses an air conditioning vent. At the far east end, a narrow bay is set well back from the main façade. It houses a pair of windows on each story.



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On the south façade, the piers repeat the north façade's pattern, except along the eastern end, where the tower meets the raised deck. Rising to the second story, this deck is composed of concrete with metal picket fencing along its upper level. At street level, a driveway off of W. Winona Avenue, passes under the deck providing access to the surface parking. There is a swimming pool on the deck. At the far west end of the south façade, there is a narrow receding bay, with paired windows on each story.

The tower's short east and west facades are identical. Each facade is divided into two bays. On the east façade's slightly wider south bay, a vertical row of operable single windows rises up the center of a plain concrete wall. The narrower north bay is recessed. A vertical tier of paired windows placed within the south edge of the recessed bay rises from the second story to the top of the building. A plain wall composes the remaining expanse of the north bay. Along the south end of the east façade, a driveway leads from N. Marine Drive to an opening that provides access to the building's main entryway and surface parking. The face of the deck's east end is embellished with a simple striated pattern in the concrete. Metal picket fencing rises above the deck. The west façade essentially mirrors that of the east.

Overall, 5100 N. Marine Drive retains good integrity today. The current appearance is somewhat different from the original due to replacement windows and lighter color of the spandrels. These alterations have somewhat diminished the building's integrity of design. Nevertheless, the fenestration's overall effect of horizontality has been maintained. Today, the structure retains integrity of location, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

The construction boom that began in the early 1950s, addressing Chicago's post-World War II housing shortage, grew to be a juggernaut the following decade. A number of successful developers and architects took advantage of the market conditions by building modern residential high-rises along the city's desirable north lakefront. Among them were developer Dino D'Angelo and the Arpen Group, a Chicago architectural firm. Completed in 1970, their high-rise at 5100 N. Marine Drive, offered modern amenities and fine views of the lakefront at an excellent location overlooking Lincoln Park. With studio apartments and one- and two-bedroom units, the apartment tower attracted a broad range of middle-class tenants.

The 5100 N. Marine Drive high-rise was constructed towards the end of the building boom of the 1950s through the early 1970s. During the postwar era, many developers looked to Uptown for potential development, particularly because there were large vacant lots near Lake Michigan and N. Lake Shore Drive. Among these developers was Dino D'Angelo (1920-1991), a prominent Chicago real estate attorney and local philanthropist who owned a large lot along N. Marine Drive. In 1969, D'Angelo hired the Arpen Group to design a luxury rental apartment overlooking Lake Michigan. The firm was prolific during the 1960s. In addition to 5100 N. Marine Drive, the Arpen Group also produced the 1965 Horizon House, the 1966 East Point Condominium, and the 1968 Ontario Walk. Like 5100 N. Marine Drive, all of these projects were created in partnership with the Astor Construction Company.

In addition to the Arpen Group and Astor Construction, D'Angelo's project team for 5100 N. Marine Drive included the Burton Lipman Company as general contractor and associate developer James Cain, President of the Uptown Federal Savings and Loan Association. Construction began in May 1969, financed with a \$4 million loan from Prudential Insurance Company of America. By the time of its



Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	5100 N. Marine Drive	
NRHP RECOMMENDATION	Eligible	SURVEY ID	UP43

completion, the building cost \$7 million. Model apartments were available for inspection in February of 1970, with occupancy beginning in July. Apartments rented at \$155-165 for studios, \$195-215 for one-bedroom apartments, and \$250 and up for two-bed/two-bath units. Two-bedroom units came in multiple floor plans, including those with separate living and dining rooms and a version with a 20-foot combination dining-living area.

Building amenities included a private swimming pool and sundeck on the two-story southern wing, individually-controlled air conditioning and heating, color-coordinated electric kitchen with dishwasher, on-site laundry, and valet parking. The building’s location just west of Lincoln Park was an important asset. In fact, classified advertisements suggested that with Lincoln Park’s recreational features located only steps away, the high-rise provided “a year ‘round vacation area at your door.”

The 5100 N. Marine Drive building attracted a range of tenants, generally of middle- to upper-middle income levels. Notable tenants included Dr. Isadore “Spin” Salario (1922-2012), a celebrated basketball coach. In the 1950s, while coaching for Chicago’s Marshall High School, Salario led the first all black team to win an Illinois State basketball title. By 1973, when he lived at 5100 N. Marine Drive, Salario was coach and athletic director for Northeastern Illinois University. At that time, he was inducted into the Illinois Basketball Hall of Fame. Another notable 1970s-era tenant was Dennis H. Block, a Republican who was elected alderman for the 48th Ward in 1975. That same year, the Condominium Theater, a company that toured plays through Chicago-area high-rise residential buildings, presented staged readings of plays by William Gibson, Bernard Shaw, and Woody Allen in 5100 N. Marine Drive’s entertainment suite.

In 1979, following a trend seen throughout Chicago’s luxury high-rise housing stock, 5100 N. Marine Drive was converted to condominiums. Studios ranged from \$28,170, one-bedrooms for \$41,800, and two-bedrooms from \$62,225. Around this same time, the building underwent \$500,000 worth of renovations, including a new roof, exterior painting, rebuilding and resurfacing of the upper deck on the south wing, and other interior improvements. Display advertisements for the condos called the high-rise a “home on the lake,” stressing that residents would enjoy the “magnificence of Lincoln Park, Lake Michigan, and the city just outside your window.”

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
<input checked="" type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 5100 N. Marine Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built to help satisfy Uptown’s intense need for good middle-class housing in



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

5100 N. Marine Drive

NRHP RECOMMENDATION Eligible

SURVEY ID

UP43

the years following WWII, the building meets with Criterion A. The building meets with Criterion B for its association with Isadore Solario, who lived there when he was inducted into the Illinois Basketball Hall of Fame. As an expression of a 1970s Modern high-rise in Uptown, the building meets with Criterion C. Despite the loss of its original windows and changes to the color of the spandrels beneath, the property retains good overall integrity.

NRHP RECOMMENDATION

Possessing architectural significance, importance to the community, and good integrity, the property warrants listing as a contributing property to a proposed Uptown-NLSD Historic District.

NRHP BOUNDARY

The boundaries for the proposed Uptown-NLSD Historic District follow the northern part of the APE, with W. Irving Park Road at the south and W. Foster Avenue at the north. See Appendix B.

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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

5100 N. Marine Drive
SURVEY ID UP43

Photo 1 – 5100 N. Marine Drive



5100 N. Marine Drive, view looking west from Marine Drive toward East facade.

Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

5100 N. Marine Drive
SURVEY ID UP43

Photo 2 – 5100 N. Marine Drive



5100 N. Marine Drive, view looking northwest from W. Winona St. toward South facade.

Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Eligible

5100 N. Marine Drive
SURVEY ID UP43

Photo 3 – 5100 N. Marine Drive



4170 N. Marine Drive, view looking southwest from W. Foster Ave. toward North facade.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

949-955 W. Foster Avenue
SURVEY ID UP45

NAME

949-955 W. Foster Avenue

OTHER NAME(S)

N/A

STREET ADDRESS

949-955 W. Foster Avenue

COMMUNITY AREA

77

TAX PARCEL NUMBER

Unknown

YEAR BUILT SOURCE

c. 1967 *Chicago Tribune*

DESIGNER/BUILDER

Alba Company

STYLE

MODERN MOVEMENT/ Four-Plus-One

PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS

Brick

ROOF

Built-up

DESCRIPTIVE NOTES

Completed c. 1967, the apartment building at 949-955 W. Foster Avenue [UP45] is located on the southeast corner of Foster Avenue and North Sheridan Road. The flat-roofed, five-story structure is clad in buff-colored brick. Square in plan, it has a small, rectangular internal light court. The apartment building is an example of what is known in Chicago as a "four-plus-one": a low-rise structure with four residential floors over a low first floor devoted primarily to parking.

The building's main, north-facing façade runs along W. Foster Avenue. This primary façade is symmetrical, with twelve bays of equal widths separated by bands of cream-colored brick. These vertical bands terminate just below the level of the parapet wall that caps the buff brick bays, creating a castellated effect. The metal-framed windows of this façade include both two-light sliding windows and three-light sliding windows with a fixed center pane.

Just above the first floor, a white, concrete belt course extends across the length of the façade, wrapping around the corners to the east and west facades. At ground level, additional concrete trim frames two panels of un-coursed mosaic stone and four panels of patterned brick screen-work. These framed panels do not follow the same, symmetrical pattern of the bays above. The stone panels adjoin the two main entrances, near the east and west ends of the façade. The brown brick screen-work flanks



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

949-955 W. Foster Avenue
SURVEY ID UP45

the two garage entrances, which extend across the bases of the fourth and fifth and the eighth and ninth bays from the east. Metal garage doors and two glass and aluminum entryways appear to be recent updates. There is also metal picket fencing along the Foster Avenue sidewalk that is likely not original to the building.

The building's secondary, west-facing façade runs along N. Sheridan Road. This façade is asymmetrical, with seven bays of varying widths separated by bands of cream-colored brick. The metal-framed windows of the five central bays vary between two-light sliding windows and three-light sliding windows with a fixed center pane. The two, much wider, outer bays feature uninterrupted expanses of buff brick. At ground level, a secondary entrance lies at the south end of the west façade. A one-story wall of un-coursed, mosaic stone extends off the south end of the building, helping to close in the exterior parking area behind it and define the entrance into the lot. At the north end of the west façade, the concrete belt course and trim frame two panels of un-coursed, mosaic stone. It is unclear as to whether the stone was original or filled in as an early alteration.

The upper levels of the south façade are a mirror image of the north façade, minus the architectural detail. The ground level of this back façade is open to permit easy access to the covered parking area. Similarly, the east façade, which is the alley side of the building, echoes the west façade, but lacks its architectural detailing.

Today, the building retains good integrity. Although recent changes to the first story facade have diminished the building's integrity of design, the structure retains integrity of location, setting, materials, workmanship, feeling and association.

HISTORY/DEVELOPMENT

Developed by the Alba Company between 1966 and 1967, the apartment building at 949-955 W. Foster Avenue is one of the many four-plus-ones built in Edgewater and elsewhere on the North Side during the 1960s and early 1970s. The five-story elevator building is composed of four residential floors and has a low first floor devoted to parking and lobby space. According to a July 31, 1966, *Chicago Tribune* article, the Alba Company designed more than a dozen similar structures between 1960 and 1966. These inexpensively-built apartment buildings appealed to Alba and other developers because the potential return on investment was said to be as great, if not greater, than that for high-rises. Moreover, the risk of failing to fully rent out the buildings was relatively low, given the small size of both the four-plus-ones themselves and the apartments within them. As did many four-plus-ones, the apartment building at 949-955 W. Foster Avenue featured only one-bedroom and efficiency studio rental units, perfect for young married couples, elderly couples, and young single people.

As the 1960s progressed, North Side developers razed more and more early-20th-century flat buildings and other small-scale residential structures and replaced them with four-plus-ones. As Edgewater became more densely populated, aging semi-detached flat buildings, such as the ones previously located at the southeast corner of W. Foster Avenue and N. Sheridan Road were eventually demolished to make way for a replacement building, a larger low rise that would maximize the return on the large lot.



Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

949-955 W. Foster Avenue
SURVEY ID UP45

By the late 1960s, community residents, concerned over the loss of high-quality, family-friendly dwellings, rallied to change the zoning laws that permitted these apartment buildings. The relevant zoning provisions were ultimately altered, but not before many of the unpopular four-plus-ones like the one at 949-955 W. Foster Avenue sprang up around the North Side.

NRHP RECOMMENDATION	DATE LISTED
Not Eligible	N/A
NRHP CRITERIA	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input checked="" type="checkbox"/> Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G <input checked="" type="checkbox"/> Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 949-955 W. Foster Avenue Building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who would not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Edgewater. Thus this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. While 949-955 W. Foster Avenue features modest Mid-Century Modern architectural detailing, it is not a noteworthy four-plus-one, and not a product of architect Jerome Soltan, originator of the building type. Thus, 949-955 W. Foster Avenue does not meet with Criterion C for listing on the NRHP.

NRHP RECOMMENDATION

Although 949-955 W. Foster Avenue retains good integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing. Thus, the building has been identified as a non-contributing resource in the proposed Edgewater NLS Historic District.

NRHP BOUNDARY

The boundaries for the proposed NLS Edgewater Historic District follow the northern part of the APE, with W. Foster Avenue at the south and W. Hollywood Avenue at the north. See Appendix B.

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PROPERTY TYPE DOMESTIC/ Multiple Dwelling
NRHP RECOMMENDATION Not Eligible

949-955 W. Foster Avenue
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Photo 1 – 949-955 W. Foster Avenue



949-955 W. Foster Avenue, view looking southeast from N. Sheridan Road toward North and West façades