Appendix E – Survey Forms: Near North Community Area

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 505 N. Lake Shore Drive SURVEY ID NN02

NAME Lake Point Tower

OTHER NAME(S) N/A

STREET ADDRESS 505 N. Lake Shore Drive COMMUNITY AREA

## TAX PARCEL NUMBER

17102140120000; 17102140130000; 17102140160001 through 17102140161296; 17102140161298 through 17102140161876; 17102140170000; 17102140180000; remaining tax parcel numbers continued on page 14

YEAR BUILT SOURCE 1965-1968 Chicago Tribune

#### DESIGNER/BUILDER

Schipporeit-Heinrich Associates (Graham, Anderson, Probst & White, Associate Architects)

STYLE MODERN MOVEMENT	PROPERTY TYPE DOMESTIC/ Multiple Dwe	lling
FOUNDATION	WALLS	ROOF
Concrete	Aluminum, Glass, Brick	Built-up

## DESCRIPTIVE NOTES

Completed in 1968, Lake Point Tower at 505 N. Lake Shore Drive was designed by Schipporeit-Heinrich Associates. Soaring to a total height of 645 feet, the structure comprises a 68-story Y-shaped tower that rests on a two-story rectangular podium. The large mass of the podium is clad in dark green glazed brick. A rooftop park that was designed by Alfred Caldwell tops the podium. Above the podium, the tower rests on a series of load bearing columns that stand along its outer perimeter. These columns create the impression that the tower is floating above the podium. The tower has undulating walls of bronze-toned glass skin that are held in place by thin aluminum mullions. A two story circular penthouse tops the center of the tower. The building retains all of its original exterior fabric, including its glass curtain walls and aluminum mullions.

The only high-rise located east of Lake Shore Drive, Lake Point Tower, in essence, stands on a peninsula just west of Navy Pier. The podium fills the entire block of N. Streeter Drive between E. Illinois Street and E. Grand Avenue. Just to the west of the structure, N. Lake Shore Drive ramps up to become an elevated roadway. The Navy Pier Flyover, an elevated bicycle path, stretches between the Drive and the

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling

top of Lake Point Tower's west podium elevation. The lush plantings of the rooftop garden and darktinted undulating glass tower to the east are visible from the Drive.

Lake Point Tower's primary entrance is located on the north facade of the podium structure. Approximately halfway down the long E. Grand Avenue facade, a large rectangular opening leads to a Ushaped drive that is tucked beneath the podium. This provides a drop-off area and entryway for pedestrians as well as access to the garage for automobiles. A large oculus skylight provides light and ventilation to the lower level area as well as a view of the tower above. Two columns flank the paved area in the center of the U-shaped drive. The garage entrance is located on the west side of the driveway. Towards the east side, a series of metal framed glass doors and windows provide access to the lobby.

Along the outer north facade, the dark green brick elevation is unfenestrated west of the rectangular opening. Above the opening, a dignified bronze sign with the words "Lake Point Tower, Private Residence" is topped by a logo in the shape of the building's cloverleaf footprint. East of the opening, the north facade features two asymmetrically-placed square window groupings on the first level and a series of 12 long rectangular windows on the second story. Further to the east, a large square opening holds a pair of metal and glass doors flanked by sidelights and topped by transoms, providing an entrance into one of the building's commercial spaces.

The podium structure's short east façade fronts onto N. Streeter Drive. Its fenestration echoes that of the north facade. At the ground level, four large square openings are filled with metal framed glass doors and windows. Above them, 22 evenly spaced rectangular fixed windows stretch across the center of the facade.

The south façade fronts onto E. Illinois Street. Similar to the north elevation, the west end of the south facade is unfenestrated. Near the center of the long facade, metal framed glass doors and windows provide access to a commercial space. Further to the east, a loading dock with a long rectangular opening is tucked into the podium. On each side of this opening, two tall rectangular openings are filled with louvered metal vents. The pair towards the east end flank the entryway to another commercial space.

The podium's short west façade abuts N. Lake Shore Drive and Lower N. Lake Shore Drive. At the lower level, the facade is mostly unfenestrated, except for tall louvered metal vents that match those of the south façade. At the upper level, the Navy Pier Flyover edges the structure's unfenestrated green brick facade. The rooftop landscape's trees are visible above the west facade.

Set well back to the east, the building's glassy tower rises above the two-story podium. A series of exposed loadbearing concrete piers stand along the outer perimeter of the Y-shaped form and define the tower's base. These piers also create the impression that the building floats above the two-story podium. (The columns cannot be seen from the street level at most vantage points.)

Above the podium the dark glassy tower is constructed of reinforced concrete. The three rounded arms of its Y-shaped plan are equally spaced from one another. One faces north and the other two are oriented to the southeast and southwest. The tower's undulating glass walls feature a subtle grid-like pattern formed by dark-colored aluminum mullions that run vertically and ventilation spandrels that extend horizontally at the floor plate of each story. The top story of the high-rise features a circular-

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LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

shaped rooftop restaurant. Its curved facade includes a ribbon of fixed-sash windows that are taller than they are wide.

Since its completion in 1968, Lake Point Tower has been very well-maintained. Recent improvements include landscape restoration and upgrades designed by Hitchcock Design Group. Today, Lake Point Tower retains excellent integrity overall. The property possesses all seven aspects--integrity of location, design, setting, materials, workmanship, feeling and association.

# HISTORY/DEVELOPMENT

Lake Point Tower is one of Chicago's most iconic Midcentury Modern buildings. One of the first structures with curved glass curtain walls, the 70-story apartment tower was the world's tallest skyscraper when it was completed in 1968. It has also always been the only high-rise located east of Lake Shore Drive. Designed by two young architects, George Schipporeit and John Heinrich, the glassy tower shows the undeniable influence of their mentor, Ludwig Mies van der Rohe. The project's developer, Hartnett-Shaw & Associates, sought to create an innovative apartment tower with spectacular views of the lakefront as well as the most up-to-day amenities available at the time. Among the structure's most valued features is Skyline Park, a two-and-a-half-acre greenspace designed by renowned landscape architect Alfred Caldwell that tops its garage.

During the late 1930s, efforts were underway to improve the lakefront area of Chicago's Streeterville neighborhood. More than a decade earlier, a project to widen Michigan Avenue included the construction of the Beaux Arts style Michigan Avenue Bridge which spanned over the Chicago River. By 1937, the City of Chicago and newly-formed Chicago Park District were working together to extend Lake Shore Drive through the area and to erect the Outer Drive Bridge to provide a connection to the south lakefront. By this time, Streeterville's waterfront was largely composed of railyards, industrial buildings, warehouses, docks, and slips. Just north of the Chicago River, the Ogden Slip was controlled by the Chicago Dock & Canal Company. (This company was the successor to a longstanding firm that had been founded by Chicago's first mayor, William B. Ogden.) When the Chicago Plan Commission passed a Lakefront Resolution in 1948 to restrict development of the lakefront to cultural and recreational uses, the Dock & Canal Company land was exempted.

As growing numbers of developers were building residential high-rises in Streeterville in the 1960s, the conservative managers of the Dock & Canal Company began to consider new uses for their large vacant parcel east of Lake Shore Drive. They hired Otis Hubbard of the Hogan & Farwell real estate firm to help spur interest in their waterfront property. As part of the effort, the University of Illinois held a contest for third year architecture students to foster ideas for the entire 50-acre site. In his efforts to find a developer for the site, Hubbard utilized sketches and models that came out of the contest. According to a *Chicago Tribune* article entitled "Lake Point Tower: How it Started," Hubbard discussed possible ideas with dozens of developers throughout the United States and Europe.

A potential stumbling block for both developers and investors was that rather than selling the property, the Dock & Canal Company was only offering to lease it. The limited access to the site by vehicular and pedestrian traffic due to the overhead structure of N. Lake Shore Drive presented another obstacle. Despite these issues, in the winter of 1962-1963, Hubbard persuaded New York developers William Hartnett, Jr. and Charles Shaw to come to Chicago to see the site. Hubbard arranged to take the two

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

New Yorkers by helicopter to view the lakefront property. According to the 1965 *Tribune* article, although it was a frigid day and the area was covered in snow, Hartnett remembered "...thinking that the site was 'extremely exciting'."

Born in New York, William F. Hartnett, Jr. (1924-2013) had served in the military prior to graduating from law school in 1949. He went on to work as Assistant to the Vice-Chairman of the New York Housing Authority, a position that sparked his interest in real estate development. Nine years Hartnett's junior, Charles H. Shaw, Jr. (1933-2006) grew up in Brooklyn. After graduating from Williams College in 1955, he served in the Air Force, and then sold insurance and mortgages. Hartnett and Shaw teamed up in 1960 to develop a pair of 38-story residential towers, the final two buildings of the United Nations Plaza in New York. When Hubbard provided his aerial tour of the Dock & Canal property five years later, the two were ready for their next big project. Both men moved to Chicago to work on the project. They soon teamed up with Fluor Properties, Inc. of Los Angeles.

Hartnett-Shaw had commissioned architects Wallace Harrison and Max Abramovitz, partners in one of New York's leading modernist firms, to produce the United Nations Plaza towers. For their Chicago project, the developers wanted to hire a design team that could create an innovative high-rise that would be as stunning as its remarkable site. Their first choice would have been Mies van der Rohe, the designer of such nationally significant lakefront high-rises such as 860-880 and 900-910 N. Lake Shore Drive [NN22, NN23]. However, Mies wasn't available because his firm, Metropolitan Structures, was busy with the ambitious Federal Center project in Chicago's Loop.

The previous director of the Bauhaus school, Ludwig Mies van der Rohe (1886-1969) had begun heading the architecture program at the Armour Institute of Technology (later renamed Illinois Institute of Technology, or IIT) in the late 1930s. Most of the architects who worked for him in his private practice were his previous students. They included George Schipporeit (1933-2013) and John Heinrich (1927-1993). Born in South Dakota and raised in Nebraska, Schipporeit had served in the military prior to attending IIT. The Chicago-born John Heinrich (1927-1993) had attended IIT after working at Western Electric and then serving in the Air Force during WWII. Both men had received degrees in architecture from IIT in 1955, and went on to work for Mies' firm. William Hartnett met Mies' two young disciples and decided to give them the extraordinary opportunity to design Lake Point Tower. As neither had yet become licensed as architects, Graham Anderson Probst & White would serve as the architect of record with William Schmidt & Associates as project engineer.

As Hartnett and Shaw had hoped, Lake Point Tower proved to be extremely innovative. The high-rise would be the only apartment tower built east of Lake Shore Drive. As explained by author Miles Berger, it was also "the highest reinforced concrete structure in the world at the time of its completion in 1968 and by far the tallest residential building." One of the most unique aspects of Lake Point Tower was its cloverleaf or Y-shaped form. In fact, soon after the building's completion, *Architectural Record* published an article entitled "Lake Point Tower: The First Skyscraper with an Undulating Glass Wall." The article suggested that the architects had been inspired by sketches and models that Mies had made in the early 1920s "for a skyscraper office building with a curving glass curtain wall." It went on to say that Schipporeit and Heinrich "are the first men to build a skyscraper with a curtain wall of this type."

Another forward-thinking aspect of the structure's design was its expansive base— a podium for the apartment tower that would provide parking for 700 cars, and two-stories of commercial space as well

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as a rooftop park. The *Architectural Record* article explained "from the beginning the architects urged the tall tower concept to conserve as much private park and recreation space adjacent to living space as possible." To design this "green roof" Schipporeit and Heinrich brought in one the city's most acclaimed landscape architects, Alfred Caldwell (1903-1998). Born in St. Louis and raised in Chicago, Caldwell was the protégé of renowned Prairie style landscape architect, Jens Jensen. He went on to work for the Chicago Park District and the United States War Department, and then became a professor of architecture at IIT in 1945. Both Schipporeit and Heinrich had been his students. Caldwell took on a number of design commissions during the 1950s and 1960s, including producing the landscape plans for Mies van der Rohe's Lafayette Park, a Modern planned community in Detroit. Caldwell's design for the Lake Point Tower rooftop park included Prairie style elements such as a stone-edge water feature with a cascade, stepping stone paths, native trees and shrubs, and sun openings. Later dubbed Skyline Park, the rooftop open space also included recreational features such as a swimming pool and a putting green.

Above the podium, the 68-story tower had a unique structural design. A triangular-shaped central service core would provide space for stairwells, elevators, corridor supply ducts, and the electrical distribution system. This core also contributed to the skyscraper's structural stability. The cloverleaf shaped plan allowed for short corridor lengths, enhancing the sense of privacy for residents of each story. The building was designed to include efficiency, one-, two-, and three-bedroom apartments, but the architects had provided flexible layouts, so that apartments could be combined into larger units. Although they had originally anticipated that it would be a 900-unit building, the signing of early leases allowed the building managers to provide modifications, and thus, the original structure had 879 units. The top of the building featured two penthouses- the lower one provided for elevator equipment rooms and ventilation fans, and the upper one housed rooftop restaurant.

The cloverleaf-shaped tower was a stunning addition to Chicago's lakefront. As the *Architectural Record* explained, the building could be seen from near or far, and either way, the "play of reflections on its handsome bronze-toned aluminum and glass sheath rewards the onlooker at all hours of the day in every kind of light."

The \$15 million construction project was still underway in 1967 when advertisements for rental units began appearing in newspapers. Ads touted the spacious units offered in various sizes; convenient amenities including the parking garage, doorman, and indoor and outdoor swimming pools; the most up-to-date heating and cooling systems, which could be controlled by the residents of each apartment; the large rooftop park; and most importantly, the spectacular views in every unit of the building. Lake Point Tower marketing program was headed by Betty Kalahar and three assistants. (Kalahar had begun her career as executive assistant to developer Herbert Greenwald.) In a *Chicago Tribune* article entitled "Lofty View of the Lake," Kalahar stressed the importance of the building's unobstructed views. She explained that tenants had "a choice of six exposures, all with a view of Lake Michigan."

Lake Point Tower was ready for occupancy in the spring of 1968. By that fall, 76% of the building's units had been leased and the structure was 55% occupied. The building would house over 2000 individuals. With its various sized apartments and rental costs, the fashionable modern high-rise attracted a broad range of upper-middle and middle-class tenants. They included executives, business owners, doctors, lawyers, and other professionals. Among the earliest tenants were James P. Doherty, a retired partner of Clement, Curtis & Co. and Board of Trade Member; Fred. C. Nonnamaker, dairy owner and executive

REDEFINE THE DRIVE

LAKE + SHOBE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

505 N. Lake Shore Drive SURVEY ID NN02

secretary for the Associated Milk Dealers of Chicago; and Dr. Denton A. Cooley, a heart surgeon who was an investor in the development of Lake Point Tower.

Musicians, artists, and athletes were also among Lake Point Tower's earliest tenants. Some were at the beginnings of their careers. For example, Helen Reddy, an Australian-born singer, was living in Lake Point Tower while performing at local night clubs such as Mister Kelly's. Although she remained in Chicago for less than a year, this was just before she would become a major popular music star. She was then singing music written by others, but, before long, Helen Reddy was performing her own songs. Her biggest hit, "I am Woman," would come out in 1971, bringing her international fame.

Lake Point Tower's early residents included several African American professionals and businessmen. Although they represented only a small minority of the building's occupants, some made important contributions to the city and nation's history. For example, Dr. Kenny J. Williams (1927-2003), an English professor and scholar of African American literature, lived in the building in the early 1970s. Bill & Charlie's Pub, one of Lake Point Tower's restaurants, hosted a reception in Dr. Williams' honor when her book, *In the City of Men: Another Story of Chicago*, came out in 1974. (She went on to publish several other books and to teach at Duke University for many years.)

A number of noteworthy black physicians also lived in the building during the 1970s. They included Dr. James Haughton, who served as executive director of the Cook County Health and Governing Commission for nearly a decade; Dr. Samuel Edwards, director of maternal, infant, and child care for the Board of Health; and Dr. Richard Green, a radiologist at Cook County Hospital. In 1977, *Ebony Magazine* reported that to decorate his 45<sup>th</sup> story apartment, Dr. Green commissioned Calvin Ashford, Jr., an African American interior designer whose office was in Lake Point Tower.

Having received a degree in interior design from Columbia University in the late 1940s, Calvin Ashford, Jr. (1935-2008) couldn't find work in his field, so he went back to school and received a doctorate in Microbiology at the University of Illinois. But years later, when a professor asked him for help redecorating his home, Ashford decided that interior design was his calling. So in the early 1970s, Ashford launched his interior design firm from one of the commercial spaces in Lake Point Tower. His brother and sister-in-law, the pop music duo Ashford and Simpson, recommended his services to celebrities, and he became known for designing for such high-profile clients as Diana Ross and Whitney Houston. Ashford founded the Black Interior Designers Association.

Over its first decade, Lake Point Tower sat in relative isolation, with warehouses and factories to its west along the Chicago River. To the east, Navy Pier had not yet been revitalized, though it was briefly used for SummerFest and other special events in the late 1970s. Although Hartnett-Shaw had begun making plans to build two additional towers on the Dock & Canal land, the opposition to additional lakefront development was growing. The movement to preserve lakefront open space became especially strong after the Lakeside Center at McCormick Place was completed in 1971. As a result, in 1974, the City passed the Lakefront Protection Ordinance, preventing the construction of any new residential apartment towers or other commercial buildings along the shoreline, east of Lake Shore Drive.

In 1977, the Gouletas family, owners of Invsco, a real estate investment firm, purchased Lake Point Tower for \$36 million. Nick Gouletas, a resident of Lake Point Tower, considered the building his company's "crown jewel." Although Invsco was an early and successful condominium converter, Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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505 N. Lake Shore Drive SURVEY ID NN02

problems in the real estate market in the early 1980s forced the Gouletas family to sell all but two of their 79 buildings. They managed to hold on to Lake Point Tower, negotiating through a land swap, the ownership of the Dock & Canal land on which the high-rise stood. After five years of on-again-off-again real estate negotiations with multiple investors, the family put together a \$100-million deal, one that was considered "financial wizardry," that kept them in charge of Lake Point Tower.

In early 1988, Invsco began converting Lake Point Tower into a condominium structure. By that March, half of the units had been sold, with only about one-third of existing residents having opted to buy. Several buyers purchased more than one unit in order to create a larger apartment. The *Tribune* reported that the high-rise would have 280 fewer units by the time all the condominiums were sold. At the same time, the building underwent a complete remodeling and mechanical upgrade. In July, 1989 Nick Gouletas triumphantly reported that \$103 million of condominium sales made the conversion "the most successful ever in this country." When the conversion was complete, sales would reach \$200 million.

Over the years, the building's residents have included many affluent Chicagoans who have made important contributions to the city. Lake Point Tower. For example, bank and real estate investor Rueben Feinberg and his wife Frances Goldberg Feinberg who lived at Lake Point Tower for decades were generous philanthropists who contributed to important institutions throughout the area. In addition to donating over \$100 million to Northwestern University and the Northwestern Memorial Hospital, the couple made contributions to Ravinia Festival, the Hebrew Theological College, and other religious, cultural, and medical research institutions.

Lake Point Tower also has a long tradition of having celebrity residents. According to the building's website they include former Chicago Cubs players Ryne Sandberg, Andre Dawson, and Sammy Sosa; former Chicago Bulls players Scottie Pippen and Joakim Noah; and actors Mickey Rooney, Goldie Hawn, and Kurt Russell.

The building has always been well-maintained. Recent improvements include the replacement of exterior façade sealant, elevator replacement, and improvements to the elevator lobbies and corridors between the fourth and 65<sup>th</sup> stories. Another major project undertaken by the Lake Point Tower Condominium Association has been the restoration of Skyline Park. The association commissioned the Hitchcock Design Group to develop a landscape treatment plan that included infrastructure repairs, the development of a planting plan based on the original design, preservation of historic features, as well as improvements to outdoor grilling facilities, lighting, accessibility, etc. The project received a 2010 Honor Award from the Illinois Chapter of the American Society of Landscape Architects (ASLA).

In addition to recognition from ASLA, Lake Point Tower has received many honors and awards throughout its history. These include a National Honor Award from the American Institute of Architects in 1970, a 25 Year Award from the Chicago Chapter of the American Institute of Architects in 1994, and a 2009 Mayor Daley's Landscape Award. The structure also received extension attention in local media and professional publications when it became 50 years old in 2018.



PROPERTY TYPE DOMES NRHP RECOMMENDATION Eligible

DOMESTIC/ Multiple Dwelling

NRHP RECOMMENDATIO	DN DATE LISTED		
Eligible	N/A		
NRHP CRITERIA			
⊠A ⊠B ⊠C □D □Not Applicable			
NRHP CRITERIA CONSIDERATIONS			
□A □B □C □D □E □F □G ⊠Not Applicable			

# NRHP EVALUATION/JUSTIFICATION

Lake Point Tower at 505 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Planned in the mid-1960s to attract well-to-do tenants who wanted to live in an innovative modern building with spectacular views of the lakefront, the building meets with Criterion A. The apartment tower had close ties with a number of Chicagoans who made important contributions to history including professor and author Dr. Kenny J. Williams, philanthropists Reuben and Frances Feinberg, and interior designer Calvin Ashford, Jr. Thus, the property meets with Criterion B. An innovative Modern high-rise designed by the noteworthy architects Schipporeit & Heinrich with a rooftop garden produced by acclaimed landscape architect Alfred Caldwell, the structure is eligible for listing on the National Register under Criterion C. Lake Point Tower has excellent integrity.

## NRHP RECOMMENDATION

Possessing architectural and historic significance and excellent integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

## NRHP BOUNDARY

See Appendix B.

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Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

505 N. Lake Shore Drive SURVEY ID NN02

# Photo 1 – 505 N. Lake Shore Drive



505 N. Lake Shore Drive, view looking south from Jane Addams Memorial Park toward North façade

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 505 N. Lake Shore Drive SURVEY ID NN02

### Photo 2 – 505 N. Lake Shore Drive



505 N. Lake Shore Drive, view looking northwest from E. Grand Avenue toward East and South façades



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible

# TAX PARCEL NUMBER continued

17102140191001 through 171021401911435; 17102140360000; 17102140370000; 17102140380000; 17102140390000; 17102140410000; 17102140420000; 17102140430000; 17102140440000; 17102140450000; 17102140460000; 17102140470000; 17102140480000; 17102140490000; and 17102140500000

EFINE THE DRIVE	Historic Res	ources Surv				
114	PROPERTY TYP	E	LANDSCAPE/ Park		1000 E	. Ohio Street
	NRHP RECOM	MENDATION	Eligible		SURVEY ID	NN04
O R T H E+SHORE+DRIVE						
	NAME					
	Milton Lee Olive	e Park				
	OTHER NAM	E(S)				
	N/A					
	STREET ADD	RESS		COMMUNIT	IY AREA	
	1000 E. Ohio St	reet		08		
	TAX PARCEL	NUMBER				
	1710214002000					
	YEAR BUILT	SOURCE				
	1966	Chicago Tri	bune			
	DESIGNER/B Dan Kiley	UILDER				
	STYLE		PROPERTY TYPE			
	MODERN MOVI	EMENI	LANDSCAPE/ Park			
	FOUNDATIO	N	WALLS	ROOF		
	N/A	I N	N/A	N/A		
			-			

# **DESCRIPTIVE NOTES**

Located at 1000 E. Ohio Street, Milton Olive Park is a ten-acre greenspace that sits atop the western end of the 61-acre Jardine Water Treatment Plant. Essentially triangular in configuration, the park lies north of Navy Pier, and northeast of Lincoln Park's Ohio Street Beach and Jane Addams Memorial Park. Designed by renowned landscape architect Dan Kiley and completed in 1966, the park features a wide allée of honey locust trees; a vast lawn with diagonal walks and five circular fountains of different sizes; a memorial to Vietnam War hero Milton Olive; and overlooks with seating areas that provide spaces to enjoy the site's magnificent views of Lake Michigan.

Due to the security issues relating to the Jardine Water Filtration Plant, Milton Olive Park is surrounded by black metal fencing. A wide paved walkway that extends at a diagonal to the northeast from Jane Addams Memorial Park leads to the north edge of Olive Park. The metal picket fencing has a gate that provides the entrance to the park. (The park is only accessible to pedestrians.) The walkway is lined on each side by formally planted honey locust trees. Backless benches and lamp posts also line this path. About halfway along the walkway, a cantilevered triangular deck extends out over the lake. This deck features five hexagon-shaped benches. These backless benches feature black polished granite seats.

A large swath of lawn lies to the east of the walkway. Within this area, five stepped circular fountains are connected by a web of diagonal concrete walkways. The fountains vary in circumference and are

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

1000 E. Ohio Street SURVEY ID NN04

placed irregularly throughout the eastern portion of the park. According to the Cultural Landscape Foundation, they were designed to shoot water 100 feet in the air. (They are currently dry.) As the grade of the lawn areas vary subtly, the pools are at slightly different levels. Some of the walkways that connect the pools include a short set of steps.

The park includes a monument to Milton Lee Olive, III (1946-1965), the first African American recipient of the Medal of Honor for his valor in the Vietnam War. The memorial is located in the center of the lawn area along a walkway that connects two of the larger circular fountains. It features a large granite slab with rough-hewn edges with two bronze plaques that commemorate Milton Olive. The upper plaque has a large bas-relief portrait of Olive. The lower plaque presents his Medal of Honor commendation.

Honey locust trees and hawthorn and barberry bushes and shrubs are scattered along the perimeter of the park. A hedge runs along the eastern end of the park, separating the greenspace from the water purification plant.

Milton Lee Olive Park possesses good integrity overall. There are, however, issues with the condition of the landscape. Trees and other original plantings that expired have not been replaced. The fountains are currently not in use. Walkways are in disrepair. Despite these issues, Dan Kiley's design is well intact. Although the integrity of materials has been compromised due to the need for replanting, the property retains integrity of location, setting, design, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Located atop the western end of the Jardine Water Treatment Plant, Milton Olive Park was completed in 1966, after a long controversy about the appropriateness of building this facility along Chicago's lakefront. The greenspace honors African-American Vietnam War hero Milton Olive III. Acclaimed landscape architect Dan Kiley designed the park at a time when his work was garnering increasing attention. With exceptional views of the city's skyline and the lake, this park remains a valuable greenspace for Chicagoans. It is one of the few Dan Kiley-designed landscapes in Chicago.

Throughout the history of Chicago, providing clean water to all the city's residents has been one of the local government's most important roles. During the early 1930s, as Chicago's population had grown to more than 3 million, City officials decided to build a large water treatment facility along the lakefront on the South Side of Chicago. Though delayed by the Depression and WWII, Chicago's South Water Filtration Plant was operational by 1947. Although this plant was considered one of the largest in the world, it was immediately clear that a second, an even more ambitious treatment facility was soon needed for the growing city. In his 1947 inaugural address Mayor Martin H. Kennelly stressed the urgency for a second facility.

City officials soon developed plans for a new water filtration facility. Their proposal called for an enormous plant to be constructed on 61 acres of filled land in Lake Michigan, north of Navy Pier, at the foot of E. Ohio Street. The City needed the approval of the Chicago Park District to proceed on the project because the district controlled the rights to submerged land in this area. The Chicago Park



District's Board of Commissioners agreed to the proposal in January, 1950. The following year, work began on the coffer dams that were needed to support the development of landfill in this area.

For several years, a number of civic organizations, Near North Side groups, and property owners objected to the proposed site of the water filtration plant. According to a *Chicago Tribune* article of January 27, 1951, this group argued that building a filtration plant along the lakefront just north of the Chicago River "would spoil their 'front yard' and depreciate property values."

Although property owners had taken legal actions to stop the project, the Illinois Supreme Court ruled in 1954 that the \$105 million development could move forward. City officials contended that the facility could be designed to be beautiful. C. F. Murphy & Associates served as architects and engineers on the project. Their plans called for an enormous filtration plant with an underground reservoir, pumps, laboratories, and conference rooms. At the west end of the 61-acre site, 10 acres were reserved as a new green space.

Work on the filtration plant was done in stages, with a separate bidding process for each stage. By October of 1961 the plant was 75% complete but the landscaping had not yet been bid out. The park site was used as a staging area for construction. The contract for landscape improvements was still pending two years later as the filtration plant neared completion.

Although the plant began operations in the fall of 1964, construction of the new water treatment plant had not yet been fully completed. Mayor Richard J. Daley decided to delay its dedication until the following summer, when he expected the landscaping would be complete. In the end, the dedication did not take place until June of 1966. The *Chicago Tribune* covered the dedication ceremonies, noting that the plant was "a great new asset to Chicago." The newspaper declared the new park "one of the most attractive places" in the city. All landscape improvements for the plant and park were developed by Dan Kiley.

Daniel Urban Kiley (1912-2004) practiced landscape architecture for over 60 years. Born in Boston, Kiley studied for two years at Harvard's Graduate School of Design while working for landscape architect Warren Manning (a renowned designer who had worked for Frederick Law Olmsted in the 1880s and 1890s). Kiley briefly went on to work for the United States Public Housing Authority in Washington DC. While there, he met Finnish American Modern architect, Eero Saarinen. Dan Kiley married Ann Sturges in 1942, just before entering military service.

During World War II, Kiley was in Europe, eventually taking over from Eero Saarinen as director of the Presentations Branch of the Office of Strategic Services. Kiley would credit his two years in Europe, with time spent visiting some of the Old World's greatest Classical gardens, as fundamental to the development of his design sensibility. Upon his return to the United States Kiley and his wife moved to Franconia, New Hampshire. In 1950, the Kileys and their growing family relocated to Vermont where they would remain for the rest of their lives. Kiley told a reporter at the *Burlington (Vermont) Free Press* that he could not produce good work unless he was joyful and that living in the country was the key to that joy.

Thanks to his early affiliation with Saarinen, Kiley had two early successes that helped launch his career. In 1947 he was part of Saarinen's winning team for the Jefferson National Expansion Memorial in St. Louis. Kiley designed the parkland beneath the iconic St. Louis arch. A few years later, Kiley produced

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

1000 E. Ohio Street SURVEY ID NN04

another important project with Saarinen, the garden for the 1955 Miller house in Columbus, Indiana. The Miller garden is the project that first defined Kiley's style, which came to be known as Classical Modernism. This project, with its beautiful geometries and brilliant use of plant material and hardscape to provide both views and privacy screening around the site, continues to be one of his most well-known and widely-admired works.

An exhibit of Dan Kiley's work traveled around the United States between 1959 and 1961, with Kiley giving lectures along the way. The 1960s would find him designing a huge array of landscapes, including parks, plazas, airport approaches, private gardens, atriums and museum grounds.

In 1962 Kiley was commissioned to design a garden at the north end of the Art Institute of Chicago. This peaceful spot is a refuge from the bustle of activity on Michigan Avenue. While he was working on plans for the Art Institute garden, Kiley produced plans for the landscape of what was then known as Chicago's new Central Water Filtration Plant Kiley collaborated on this project with Stanislaw Gladych (1921-1982), the head of design at C. F. Murphy. Landscape construction for the new 10-acre park was underway during the summer of 1965.

Milton Olive Park is a quintessential Kiley design, with an allee of honey locusts and a series of five circular fountains connected by narrow, diagonal paths. The five fountains represent the five Great Lakes. The cantilevered platform on the western edge of the park that provides views of the city skyline. In 1966, as the park was being finished, the City of Chicago announced that the greenspace would be named in honor of Milton Olive III, the first African American soldier to receive the Medal of Honor in honor for his valor during the Vietnam War.

Born in Chicago, PFC Milton Lee Olive III (1947-1965) spent part of his childhood living on his grandparents' farm in Mississippi. He chose to attend high school in Mississippi but dropped out after just two years. His father gave him an ultimatum: get a job, go to school or enlist. He enlisted in the Army in 1951, eventually becoming a paratrooper. In October of 1965, just a few weeks short of his nineteenth birthday, Olive was in the jungles of Vietnam when a hand grenade fell near him. He threw himself on top of it, saving the life of four comrades. The following April, President Johnson posthumously awarded Olive the Medal of Honor, the nation's highest military recognition. It was the first of just twenty such awards granted to African-American soldiers of the Vietnam War.

On June 20, 1966, Mayor Daley dedicated the new park NS unveiled a monument to Milton Olive. a Milton Olive. The monument includes two bronze plaques that memorialize Olive. One of them incorporates text that states: "Through his bravery, unhesitating actions, and complete disregard for his own safety, he prevented additional loss of life or injury to the members of his platoon."

In addition to the Walter Filtration Plant park, Olive's memory was commemorated through the naming of Chicago's Olive-Harvey College. His heroism has received considerable press coverage over the years, including a lengthy article in the *Chicago Tribune Magazine* of May 12, 2002. As recently as 2012 the *Chicago Tribune* published a column titled "Vietnam hero's life is lesson for today." Milton Olive Park is one of only three landscapes in Chicago and surrounding suburbs designed by renowned landscape architect Dan Kiley. Towards the end of his life, Kiley received many prestigious awards and honors. These include the National Medal of Arts in 1997, and the Cooper-Hewitt National Design Award for



lifetime achievement in 2002. He also received an award from the American Institute of Architects for his ability to meld landscape and architecture.

NRHP RECOMMENDATION	DATE LISTED		
Eligible	N/A		
NRHP CRITERIA			
□ A □ B □ C □ D □ Not Applicable			
NRHP CRITERIA CONSIDERATIONS			
□A □B □C □D □E □F □G ⊠Not Applicable			

## NRHP EVALUATION/JUSTIFICATION

Milton Lee Olive Park at 1000 E. Ohio St. was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The park is a reflection of the extensive public works projects undertaken in Chicago in the 1950s and 1960s as well as the City's efforts to provide parkland along the lakefront. Therefore, the property meets with Criterion A. Although the park memorializes the bravery of Milton Lee Olive III, the site had no association with Olive during his lifetime and thus the property is not eligible for listing under Criterion B. A fine example of the work of landscape architect Dan Kiely, and one of his few Chicago designs, the park is eligible for the National Register under Criterion C. The park has good integrity.

### NRHP RECOMMENDATION

Possessing architectural and historical significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE 1000 E. Ohio Street SURVEY ID NN04

## Photo 1 - Milton Lee Olive Park/ 1000 E. Ohio Street



Milton Lee Olive Park/ 1000 E. Ohio Street, view looking northeast down the walkway, which is lined on each side by formally planted honey locust trees



## Photo 2 - Milton Lee Olive Park/ 1000 E. Ohio Street



Milton Lee Olive Park/ 1000 E. Ohio Street, view looking northeast toward the vast lawn, which includes diagonal walks and five circular fountains of different sizes

Historic Resources Survey PROPERTY TYPE G NRHP RECOMMENDATION EI

AKE + SHORE + DRIVE

GOVERNMENT/Municipal

1000 E. Ohio Street SURVEY ID NN04a

NAME James W. Jardine Water Purification Plant

OTHER NAME(S) Central District Filtration Plant

STREET ADDRESS 1000 E. Ohio Street COMMUNITY AREA 08

TAX PARCEL NUMBER

YEAR BUILT SOURCE 1951-1966 Chicago Tribune

### DESIGNER/BUILDER

Samuel A. Greeley and Louis R. Howson, Consulting Engineers; Naess & Murphy, Architects & Engineers

STYLE MODERN MOVEMENT PROPERTY TYPE GOVERNMENT/ Municipal

FOUNDATION Concrete WALLS Reinforced concrete and

aluminum

ROOF

Reinforced concrete and Built-up; precast concrete panels brick; glass and

# DESCRIPTIVE NOTES

Located at 1000 E. Ohio Street, the James W. Jardine Water Purification Plant stands on a 61-acre artificial peninsula that juts out into Lake Michigan, just north of Navy Pier and east of Lincoln Park's Ohio Street Beach and Jane Addams Memorial Park [NN05]. A triangular greenspace stretches between the beach and the purification plant. This landscaped area – Milton Olive Park – is addressed in a separate survey form [NN04]. The water treatment plant itself extends to the east, surrounded on three sides by a U-shaped extension of E. Ohio Street. The facility comprises a complex of interconnected structures. All are low-rise buildings, flat-roofed and rectangular in plan. Much of the facility is hidden from view, as many of its operations lie underground. And, as the plant is a highly secured facility, even the above-ground portions of the complex are not easily visible from the public way.

The Jardine Plant comprises four primary structures and a number of small ancillary buildings. The facility's two largest structures – the Filter Buildings – flank the long, narrow Administration Building and Pump House, which stretch end-to-end from north to south across the peninsula. The two-story-tall Filter Buildings, which lie to the east and west of the Administration Building, are nearly square in plan, but slightly longer (from east to west) than they are wide. The facades of the enormous Filter Buildings

 Historic Resources Survey

 PROPERTY TYPE
 GOVERNMENT/Municipal

 NRHP RECOMMENDATION
 Eligible

1000 E. Ohio Street SURVEY ID NN04a

are constructed of reinforced concrete with brick infill between the exposed concrete posts. A continuous concrete beam runs across the top of each façade. A full-story service door for large vehicles interrupts the south façade of each structure.

Situated between the two utilitarian filter structures, the sleek, Modernistic Administration Building and Pump House are elaborate by comparison. Clad in a glass curtain wall enlivened with aluminum mullions, the long, narrow Administration Building stands four stories tall at its highest point. At its southern end, a deep, single-story entrance pavilion is flanked by circular concrete planters filled with trees. The pavilion stretches north to meet the Administration Building's slightly wider main south façade, which rises three stories to its garden-topped flat roof. (A set-back fourth story sits on a portion of the green roof.) The Administration Building's long east and west facades are similar to the south one, but with small, single-story hyphens at the center of each connecting them to the adjacent Filter Buildings. Another connecting hyphen joins the north façade of the Administration Building to the two-story Pump House to the north. This structure, too, is faced with a glass curtain wall enlivened by aluminum mullions, each 32 feet high.

The water purification plant's primary structures are edged on three sides by parking lots, landscaped areas, and the U-shaped E. Ohio Street roadway. A single-story Gatehouse stands at the southwest end of the property to secure the facility. The boxy glass and steel Gatehouse stands between entrance and exit drives. A white and black teel shelter structure spans the Gatehouse and both lanes. Retractable spiked metal fencing flanks the security booth. (The fencing was not an original feature of the Gatehouse, but was added at a later date in the interest of improving security.) Jane Addams Memorial Park [NN05] and the entrance to Milton Olive Park [NN04] lie just west of the Gatehouse.

Today, the Jardine Water Purification Plant appears to retain good integrity. Although heightened security requirements have necessitated changes like the addition of tall metal fencing at the gatehouse, overall, the facility continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

## HISTORY/DEVELOPMENT

Located along Chicago's central lakefront just north of Navy Pier, the James W. Jardine Water Purification Plant, first known as the Central District Filtration Plant, went on-line in the early 1960s after long years of controversy over its prominent location. Respected consulting engineers L.R. Howson and S.A. Greeley had first sketched out plans for the enormous facility in 1946. A decade later, the City hired the noted Modern architecture/engineering firm Naess & Murphy (later C.F. Murphy Associates) and landscape architect Dan Kiley to design the principal buildings and landscape. The filtration plant was finally dedicated in 1966, just as the adjacent Milton Olive Park [NN04] was nearing completion. The award-winning Modernist facility would become one of the largest and most highly visible water treatment facilities in the world.

Throughout the history of Chicago, providing clean water to City residents has been one of the local government's most important roles. As early as the mid-1800s, concerns about contaminated drinking water led to the construction of a series of water intake cribs, tunnels, and pumping stations to pull fresh water from Lake Michigan. The turn of the century brought the completion of the giant Sanitary



 Historic Resources Survey

 PROPERTY TYPE
 GOVERNMENT/Municipal

 NRHP RECOMMENDATION
 Eligible

and Ship Canal, which reversed the flow of the Chicago River, carrying the City's sewage away to the west.

Within a few decades, the city's growing population and surging industry were again overwhelming its ability to provide clean water, as Louis P. Cain noted in The Encyclopedia of Chicago. In the 1920s, the city began to open sewage treatment plants around Chicago. By the early 1930s, officials had decided to build a large water treatment facility on landfill adjacent to the Lake Michigan shore in the South Shore neighborhood. Though controversial for its lakefront location and delayed by the Depression and WWII, Chicago's South Water Filtration Plant was operating by 1947.

Although the South Side plant was one of the largest water filtration facilities in the world, Chicago officials knew, even before its completion, that the treatment plant could not meet the needs of the growing city. So, in 1946, the City Council hired two well-respected consulting engineers, L.R. Howson and S. A. Greeley, for the important task of developing plans for an even more ambitious water filtration complex. Both of these engineers had long been involved in the effort to bring clean water to Chicagoans.

Louis R. Howson (1887-1985), a University of Wisconsin graduate, joined the engineering firm of Alvord & Burdick in 1908. The Chicago Tribune reported that, in 1920, the U.S. Secretary of War hired Howson "to investigate and report on waste-water disposal in the Chicago area." Howson became a partner in his firm the following year. By the 1940s, Howson had served as president of the Society of Engineers and the American Waterworks Association and had consulted on water systems across the Midwest. (Nicknamed "Mr. Waterworks," he would become president of the American Society of Civil Engineers in 1958.) Howson served as a consulting engineer on the South Side plant.

Sanitary engineer Samuel A. Greeley (1883-1968) trained at Harvard University and the Massachusetts Institute of Technology (MIT). A native of Chicago's North Shore, Greeley began his career 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). When the two engineers left to form their own firm, 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. The firm, later known as Greeley & Hansen, met with great success, and went on to design water systems around Chicagoland and across the nation. (These included the Lake View Water Pumping Station [UP25], completed not long before Greeley's death.)

According to the Chicago Tribune, Howson and Greeley joined forces in 1944 to prepare "a comprehensive study of the Chicago waterworks for the postwar economic advisory council of Chicago." Two years later, the City Council hired Howson and Greeley as consulting engineers for the new Central District Water Filtration Plant. The pair were tasked not only with developing a general scheme for the facility, but also with choosing its location. Their proposal called for an enormous plant to be constructed on filled land in Lake Michigan, at the foot of E. Ohio Street, north of Navy Pier. The facility would occupy 51 acres directly east of Lake Shore Drive, though only 20% of its structures would rise above ground. It would have a 950-million-gallon-per-day capacity, serving all of Chicago north of 39th Street as well as some western suburbs. Howson and Greeley considered and rejected the possibility of building two North Side water plants, noting that, while constructing one large plant would be



 Historic Resources Survey

 PROPERTY TYPE
 GOVERNMENT/Municipal

 NRHP RECOMMENDATION
 Eligible

somewhat more expensive, the long-term costs of operating two plants would far exceed the cost for one. Public Works Commissioner Hewitt released the engineers' recommendations in mid-1947.

The proposed Ohio Street location quickly met with vocal opposition. In early 1948, the Chicago Tribune reported that owners of nearby properties feared that "the plant would destroy property values in the vicinity." The Lake Shore Drive Property Owners Association, the Chicago Association of Commerce, and other groups threatened legal action to block construction. That fall, the Chicago Plan Commission also expressed opposition to the proposed facility, noting that the project would detrimentally affect Ohio Street Beach and adjacent greenspaces.

After more than a year of heated debate, the City Council voted 38-9 in November 1949 to construct the water filtration plant on the controversial site just north of Navy Pier. By this time, the landfill acreage had been increased in order to create more parkland and to put additional distance between the plant and the high-priced buildings lining Lake Shore Drive. In order to proceed, however, the project still needed approval from the Chicago Park District, the State of Illinois, and the U.S. Army due to the lakefront location. By January 1951, all three entities had acquiesced, and the City was soon seeking bids to erect the cofferdams needed to hold back the lake during construction of the filtration plant.

Even as the work began in earnest, civic organizations, Near North Side groups, and property owners continued to object to the proposed site of the water filtration plant, arguing that the facility would "would spoil their 'front yard' and depreciate property values," as the Chicago Tribune had reported on January 27, 1951. After months of threatening legal action, a group of those opposing the project filed suit to halt construction. Arguments were heard in May of 1953, and Circuit Court Judge Daniel A. Roberts issued a permanent injunction in the fall. The City appealed, and the Illinois Supreme Court ruled in June of 1954 that the \$105 million development could move forward.

In April of 1956, the Chicago Tribune reported that the cofferdams had been completed. Workmen were building tunnels to connect water intake cribs to the plant and the plant to existing tunnels at Chicago and Wilson avenues. Also underway at the western end of the site was a reinforced concrete reservoir that could store 68 million gallons of filtered water. The plant's substructure and pumps would follow. And, the Tribune noted, the architecture and engineering firm of Naess & Murphy (soon to become C.F. Murphy Associates) had been awarded the contract to "study [the] design of the principal buildings and the landscaping of the site."

The choice of Naess & Murphy was not a surprising one. The firm had its roots in the renowned firm of Graham, Anderson, Probst & White, where C.F. Murphy and Sigurd Naess first met. Charles F. Murphy, Sr. (1890-1985), a New Jersey native, trained as a stenographer and then joined D.H. Burnham and Co. in 1911. There he became the personal assistant to Ernest R. Graham. After Daniel Burnham's 1912 death, Graham left to form Graham, Anderson, Probst, & White, and Murphy went with him. Sigurd E. Naess (1886-1970), a Norwegian immigrant who came to Chicago as a teenager, had joined the firm before WWI. After Murphy's mentor died in 1936, he and Sigurd Naess joined forces with Alfred Phillips Shaw (1895-1970), another architect in Graham's office. Among that partnership's designs is the Art Moderne style Hall of Science (now Michael J. O'Connell Center) at DePaul University. When Shaw left the practice in 1947, the firm became simply Naess & Murphy. (Shaw became a principal at Shaw, Metz & Dolio, a firm which designed a number of lakefront highrises within the APE.)

 Historic Resources Survey

 PROPERTY TYPE
 GOVERNMENT/Municipal

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

AKE + SHORE + DRIVE

1000 E. Ohio Street SURVEY ID NN04a

By the 1950s, Naess & Murphy were garnering high-profile commissions. These included the new Prudential Building, the first major highrise office building erected in Chicago after WWII; the now-demolished Sun-Times Building along the Chicago River; and of course the Central District Filtration Plant. In 1959, as construction of the filtration plant continued, Sigurd Naess retired, and the firm took the name C.F. Murphy Associates. The firm – later known as Murphy/Jahn – would go on to design many more iconic buildings in Chicago and around the world.

When Naess & Murphy were tasked with designing the primary buildings and landscape of the Chicago Water Filtration Plant in 1956, the firm's Stanislaw Z. Gladych took the lead, and Mitsuru Otsuji served as Senior Designer. The firm hired noted landscape architect Dan Kiley as Landscape Consultant.

Using the general scheme of consulting engineers L.R. Howson and S.A. Greeley as a jumping off point, the design team's plans called for a long, narrow Pump House on the north side of the complex through which water would be pumped out of the lake, passed through screens to eliminate large debris, treated with chlorine and other chemicals, and finally sent on into two enormous filtering buildings on either side of the Pump House. There, the treated water would slowly pass through layers of sand and gravel to remove remaining contaminants. Scientists working in laboratories located in the Administration Building would analyze the purity of the treated water. This main building would also house the facility's central control room, administrative offices, and conference rooms.

While the massive Filter Buildings would be simply finished with structural concrete infilled with brick, the striking centerpiece structures – the Pump House and Administration Building – would feature glassy curtain-walled facades enlivened with aluminum mullions set at regular intervals. At the west end of the 61-acre site, 10 acres atop the new filtered water reservoir were reserved as a green space that would become known as Milton Olive Park [NN04]. For this area, landscape architect Dan Kiley designed a vast lawn with an asymmetrical array of five circular fountains of various sizes.

In January of 1959, with the work nowhere near complete, Progressive Architecture declared Naess & Murphy the winner of its Industry: Design Award. Noting that the firm's role had been "to shape the city's well developed functional solution into a harmonious architectural expression," the magazine reported that the award jury "considered this project a great step forward in the design of public-service structures." (Still, the jury felt that "its placement along Chicago's most desirable waterfront was ill-advised.")

In mid-1962, with construction nearing 80% complete, the Central District Water Purification Plant was pressed into service. The Chicago Tribune reported that, though the plant's filters were not yet fully operational, its "north water intake ports" had begun to draw in lake water at the rate of 50 million gallons per day. The water was being sent through the City's system of tunnels to three existing pumping stations for "chlorination and distribution."

Two years later, the filtration plant began full operations. In late October, 1964, as the Chicago Tribune explained, Mayor Richard J. Daley pushed a button at the facility, starting the flow of filtered water "to areas in Chicago and 33 suburbs which had heretofore been receiving unfiltered water." Shortly thereafter, the Tribune announced that the filtration plant had been nominated for the American Society of Civil Engineers' outstanding civil engineering achievement of 1964.

 Historic Resources Survey

 PROPERTY TYPE
 GOVERNMENT/Municipal

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

AKE + SHORE + DRIVE

1000 E. Ohio Street SURVEY ID NN04a

In addition to its noteworthy engineering and architecture, the Water Filtration plant was the location of a significant work of art. As the facility was reaching its completion in 1964, the City commissioned well-known Chicago sculptor Milton Horn to design a large bas relief to hang in the main lobby of the new facility. The 12'x24' bronze is entitled "Hymn to Water."

Mayor Daley decided to delay the dedication of the plant to allow for completion of the Dan Kileydesigned landscape. In June of 1966, the Chicago Tribune covered the dedication ceremonies, noting that the facility was "a great new asset to Chicago." The newspaper pronounced the new park, named in memory of Vietnam veteran Milton Olive III (1947-1965), "one of the most attractive places" in the City. (Both the park landscape and the biography of Medal of Honor winner Milton Olive are described in detail in Survey Form NN04.)

The Central District Water Purification Plant was renamed for former Water and Sewers Commissioner James W. Jardine (1908-1977) not long after his death in 1977. Jardine had begun his life in public service in 1931 as an engineer in the Cook County Highway Department. Having subsequently served as a traffic engineer for the State of Illinois and the City of Chicago, Jardine eventually caught the eye of Mayor Kennelly, who put him in charge of the new Bureau of Water and Sewers in 1953. He remained Commissioner of that department for 20 years, overseeing planning and construction of the water purification plant that would later bear his name.

By the mid-2010s, after 50-plus years of exposure to humidity and chlorine, the original precast concrete channel roofs of the Filter Buildings were extensively corroded. So the decision was made to demolish the roofs and install new precast concrete channel roofs. In place of the old top layer of gravel-topped pine-tar-pitch roofing, contractors laid new fleece-backed thermoplastic membrane.

Today, Chicago's Jardine Water Purification Plant is still widely considered the largest drinking water treatment plant in the world. As Mid-Century Modern architecture is receiving increasing recognition, the ambitious and innovative filtration plant will surely gain scholarly and popular attention in the coming years.

NRHP RECOMMENDATION	DATE LISTED		
Eligible	N/A		
NRHP CRITERIA			
□ A □ B □ C □ D □ Not Applicable			
NRHP CRITERIA CONSIDERATIONS			
□A □B □C □D □E □F □G ⊠Not Applicable			

### NRHP EVALUATION/JUSTIFICATION

The James W. Jardine Water Purification Plant at 1000 E. Ohio St. was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The plant is a reflection of Chicago's efforts to provide the cleanest possible drinking water to its citizens, and of the extensive public works projects undertaken in the City during the mid-20th century. Therefore, the property meets with Criterion A. As the facility is not affiliated with individuals who made important contributions to history, it is not eligible

 Historic Resources Survey

 PROPERTY TYPE
 GOVERNMENT/Municipal

 NRHP RECOMMENDATION
 Eligible

for listing under Criterion B. A major feat of sanitary engineering first envisioned by L.R. Howson and S.A. Greeley and a fine example of the Modernist institutional work of Naess & Murphy, the property is eligible for the National Register under Criterion C. The water purification plant has good integrity.

## NRHP RECOMMENDATION

Possessing architectural and historical significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources Survey PROPERTY TYPE GOVERNMENT/Municipal NRHP RECOMMENDATION Eligible

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# PHOTOGRAPHS

Access to the Jardine Plant is restricted, therefore, photos are unavailable.

REDEFINE THE DRIVE	Historic Resource	Historic Resources Survey					
d la	PROPERTY TYPE	LÆ	ANDSCAPE/ Park		550 E. Grand Avenue		
N O R T H LAKE + SHORE + DRIVE	NRHP RECOMMEND	ATION EI	igible		SURVEY ID	NN05	
	NAME Jane Addams Memor	ial Park					
	OTHER NAME(S) Navy Pier Park/ Park	#1224					
	STREET ADDRESS 550 E. Grand Avenue			COMMUNITY A 08	AREA		
	TAX PARCEL NUN Unknown	<b>/BER</b>					
		URCE ual Reports	s of Dept. of Public Works				
	DESIGNER/BUILD Miriam Gusevitch/ Ch		District				
	STYLE NO STYLE		PROPERTY TYPE LANDSCAPE/ Park				
	Foundation n/a		WALLS N/A	ROOF N/A			

### **DESCRIPTIVE NOTES**

Sitting northwest of Navy Pier, Jane Addams Memorial Park is a 4.3-acre lakefront park. It is located just south of Lincoln Park's Ohio Street Beach and west of Milton Olive Park [NN04]. The greenspace is bordered on the west by Lake Shore Drive and on the south by Grand Avenue. Composed of numerous paths, lawn, shrubs, trees, lamp posts, benches, and a pergola, the park is an attractive greenspace that provides marvelous views of the lakefront.

The park's landscape includes an intricate system of curving and angled paths/ walkways. This circulation system takes in stretches of Chicago's Lakefront Trail, which provides bicycle paths and walkways with stairs. A portion of the newly constructed Navy Pier Flyover, an elevated bicycle and pedestrian path, stands on piers along the west end of the park.

At the center of the park, a straight north-south walkway begins at E. Grand Avenue and leads towards Ohio Street Beach. At its north end, it splits to form a circular configuration. The straight portion of this path has followed the same alignment since the late 1930s. A pergola stands near the south end of the straight path. The structure has narrow square columns of rough limestone ashlars and a wooden open trellis roof. The pergola likely dates to the early 1960s. Historic Resources Survey PROPERTY TYPE LANDSCAPE/ Park NRHP RECOMMENDATION Eligible

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

550 E. Grand Avenue SURVEY ID NN05

Towards the north end of the straight walkway, the land slopes down, affording fine views of Ohio Street Beach and Lake Michigan. (Prior to the mid-1990s, much of this area was occupied by the Ohio Street roadbed and an adjacent parking lot to the north.) The path leads to the circular walkway, which surrounds an area filled with native plantings. This was created in 1996 as the setting for the *Helping Hands* artwork. Although the monument was later removed, the native plantings remain, In fact, the Chicago Park District manages this .23-acre part of the park as a natural area.

Jane Addams Memorial Park also includes many areas of mowed lawn with dense plantings of trees and shrubs. Many of the paths and walkways are lined with black metal lamp posts with acorn-shaped globes. A curved path located near E. Grand Avenue straightens as it stretches to the northeast, towards the entrance to Milton Olive Park [NN04]. This walkway continues its trajectory to become the northeastern edge of Olive Park.

Jane Addams Memorial Park possesses good integrity overall. The character of the landscape changed considerably between the early 1980s (end of the Period of Significance) and late 1990s, when a major improvement plan was undertaken. Historically, the park did not have a significant design. However, it has provided fine views of the lakefront and has been largely composed of lawn, trees, and shrubs throughout much of its history. Along with these natural features, its historic pergola remains intact. Today, the park retains integrity of location, setting, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

Known originally as Navy Pier Park, Jane Addams Memorial Park began as an unimproved open space northwest of the pier and south of Lincoln Park's Ohio Street Beach. Inspired by the seminal *Plan of Chicago*, Navy Pier was built on landfill adjacent to Lincoln Park. Completed in 1916 and known originally as the Municipal Pier, the structure provided attractive amenities to support commercial and recreational uses of the lakefront. In 1927, the pier was renamed Navy Pier to honor members of the United States Navy during WWI. Although there was a playground on the pier during this period, the open land to the northwest was not yet usable public greenspace. In fact, temporary streetcar tracks were installed along the north side of this area in 1921, and they remained until the late 1930s. After the removal of the tracks, the open space became known as Navy Pier Park, and Chicago's Department of Public Works improved the site to provide a pleasant greenspace with spectacular lakefront views. The site came under the jurisdiction of the Chicago Park District in 1959, and additional landscape enhancements were undertaken. In the mid-1990s, the Park District implemented a more extensive landscape plan when the site was renamed Jane Addams Memorial Park.

In their famous 1909 *Plan of Chicago*, architects Daniel H. Burnham and Edward H. Bennett provided a vision for making the city more beautiful, efficient, and commercially viable. They recommended improving Chicago's lakefront as a continuous stretch of parkland. While this was primarily intended as an amenity for the public to enjoy, the architects suggested integrating a harbor edged by two municipal piers that would serve as both shipping docks and recreational spaces. The Municipal Pier—built at the foot of Grand Avenue and completed in 1916—was the only one of the pair ever realized. Designed by architect Charles Summer Frost, the structure had a large ballroom on its east end and a Classically-inspired head house on its west. The 3,000-foot-long and 292-foot-wide pier included extensive two-story freight and passenger sheds. The long lakefront structure included a children's playground, which according to Chicago's Department of Public Works, was operated by "competent directors."

REDEFINE THE DRIVE

 Historic Resources Survey

 PROPERTY TYPE
 LANDSCAPE/ Park

 NRHP RECOMMENDATION
 Eligible

550 E. Grand Avenue SURVEY ID NN05

Construction of the pier on landfill had required the development of a new breakwater at the south end of Lincoln Park. This breakwater supported the creation of two open spaces just west of the pier, a small sand beach in Lincoln Park at the foot of Ohio Street, and a site just to the south of it. This area just south of Ohio Street Beach would remain unimproved for a number of years.

In 1920, Mayor William Thompson announced plans for an enormous festival and trade show called the "Pageant of Progress," to be held on the Municipal Pier and in Grant Park the following year. In order to provide transportation to tens of thousands pageant visitors, the Chicago Surface Line company was allowed to lay temporary street car tracks between Chicago and Grand Avenues. Ohio Street then stretched east and curved, leading right up to the front of the pier's head house. The rails ran through the open space north of Ohio Street, and south of Lincoln Park's Ohio Street Beach. The pageant was held for a period of two weeks during the summers of 1921 and 1922. Much to the chagrin of the Lincoln Park Commissioners, the tracks were not removed after the second season of the festival. In 1924, the commissioners filed a petition with the Illinois Commerce Commission urging their removal, however Chicago Surface Line ignored this request.

In 1927, the Municipal Pier was renamed Navy Pier in tribute to those who served in the U.S. Navy during WWI. At the time, the street car tracks still occupied the public ground just northwest of the structure. A few years later, the Lincoln Park Commission made plans for an Outer Drive extension. However, the project could not move forward until the track issue was resolved. Although the Illinois Commerce Commission held hearings in 1931, the matter continued to drag on for another five years. By then, the Chicago Park District, successor to the Lincoln Park Commission, was ready to move ahead on the ambitious Outer Drive plans. In December of 1936, the Illinois Commerce Commission ordered the Chicago Surface Lines to tear up the tracks. According to the *Chicago Tribune*, this ruling "ended a fight waged before the commission for 12 years by successive park boards and civic organizations."

During this period, the open space just south of Ohio Street had become known as Navy Pier Park. Owned and managed by the City of Chicago's Department of Public Works, the park had been planted with lawn, shrubs, and trees during the long battle about the nearby street car tracks. In 1939, a *Chicago Tribune* reader wrote to the "Voice of the People" column, suggesting the renaming of Navy Pier Park to honor Grace Abbott, an esteemed social reformer who had recently died. (A resident of Jane Addams' Hull House in 1908, Abbott championed causes on behalf of children and immigrants, and held many important social service positions, including serving as Chief of the Children's Bureau, a federal agency.)

By the late 1930s, Navy Pier Park had a densely planted landscape with lawn, shrubs, trees, and a flower garden. The Department of Public Works listed the park in its 1940 *Annual Report* and stated that during the previous year 1,800 shrubs had been pruned, 190 trees fertilized, and 36 new trees and 150 shrubs planted. In addition, 800 yards of sod had been laid in areas where the lawn had become worn out, and 5000 annual bedding plants had been installed in the flower garden. (The report further indicated that the park had a shelter house, but there was no mention of the pergola.) A decade later, Navy Pier Park remained on the Department of Public Works' list of parks. Over 11,000 flowers were planted in the park's garden that year.

In 1959, the City transferred ownership of Navy Pier Park to the Chicago Park District. The Park District maintained the greenspace and continued planting a floral garden with annual plantings at the center of its lawn. When the City constructed the enormous water treatment plant directly to the east of Navy



550 E. Grand Avenue SURVEY ID NN05

Pier Park in the mid-1960s, many Chicagoans worried that Navy Pier Park and its lovely lakefront views would be destroyed. This did not occur, however, because the plant was planned as an underground facility, and it included a ten-acre rooftop park. Named Milton Olive Park [NN04] and designed by renowned landscape architect Dan Kiley, the greenspace bordered Navy Pier Park.

A description of Navy Pier was included in a 1994 report regarding potential environmental impacts of a proposed Chicago Central Area Circulator Project. This document noted that the park included "mature trees, seating, and a pergola." Around this same time, Chicago Park District officials decided to rename the site in honor of world renowned social reformer and Nobel Prize winner Jane Addams (1860-1935). (Because the district already had a Jane Addams Park on the Near West Side, Navy Pier Park was dubbed Jane Addams Memorial Park.) Along with the new name came major park improvements. Miriam Gusevitch, an architect with the Chicago Park District's Research and Planning Department, developed plans for the park. A one-block stretch of Ohio Street (the portion that bisected the parkland) was eliminated east of Lake Shore Drive. As part of this project, the Ferguson Fund of the Art Institute donated a memorial artwork to Jane Addams by acclaimed sculptor Louise Bourgeois. Called *Helping Hands*, the monument featured a series of carved granite hands displayed on six rough-hewn stone pedestals. The project retained the park's central path and pergola. Landscape enhancements included a number of new paths, lighting, plantings, benches, and bicycle racks.

The park was officially renamed and the artwork and other landscape improvements were completed in 1996. Unfortunately, the monument was a frequent target of vandalism. As a result, it was removed from the park in 2006 and later installed in a different Park District location.

IRHP RECOMMENDATION	DATE LISTED	
ligible	N/A	
NRHP CRITERIA		
A   B   C   D   Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

Jane Addams Memorial Park at 550 E. Grand Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Having served as a public lakefront park since at least the late 1930s, the property meets with Criterion A. Although the park memorializes renowned social reformer Jane Addams, the site had no association with her during her lifetime and thus the property is not eligible for listing under Criterion B. During its period of significance, the park did not have a significant design or represent the work a noteworthy landscape architect, architect, or artist during its period of significance. Therefore it does not meet with Criterion C. The park has good integrity. Historic Resources Survey PROPERTY TYPE LANDSCAPE/ Park NRHP RECOMMENDATION Eligible

### NRHP RECOMMENDATION

Possessing historical significance and good integrity, the property warrants listing as a contributing property to a proposed Near North-NLSD Historic District.

### NRHP BOUNDARY

See Appendix B.

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N U R T H Lake + shore + drive

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550 E. Grand Avenue SURVEY ID NN05

#### Photo 1 – 550 E. Grand Avenue



Jane Addams Memorial Park/ 550 E. Grand Avenue, view looking east across the lawn toward the pergola

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 540 N. Lake Shore Drive SURVEY ID NN07

NAME 540 N. Lake Shore Drive

#### OTHER NAME(S)

**PROPERTY TYPE** 

Lake Shore and Ohio Building/ Borg Building/ East Ohio Building

STREET ADDRESS 451-485 E. Ohio Street/ 536-548 N. Lake Shore Drive COMMUNITY AREA

### TAX PARCEL NUMBER

17102110211001 through 17102110211075; 17102110211077 through 17102110211081; 17102110211083 through 17102110211151; and 17102110230000

YEAR BUILT SOURCE 1917/ 1919 Chicago Building Permits

DESIGNER/BUILDER Samuel N. Crowen/ Alfred S. Alschuler

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION	WALLS	ROOF
Concrete	Brick, Terra Cotta	Built-up

# **DESCRIPTIVE NOTES**

Completed in two stages, the brown brick- and terra cotta-clad manufacturing building at 540 N. Lake Shore Drive rises seven stories over a low basement. Its east half, designed by architect Samuel N. Crowen, was completed in 1917. Two years later, architect Alfred S. Alschuler produced a matching, though slightly longer, west half. Together, the original building and its large addition create an F-shaped plan, with the top of the F facing N. Lake Shore Drive, the long stem fronting onto E. Ohio Street, and the arm projecting toward the south. The structure is topped by a flat roof that is punctuated by three elevator penthouses and twin rows of saw-tooth skylights. The building's primary east and north facades are characterized by monumental terra cotta entrance surrounds and repeating brick piers that rise between bays of large, aluminum-framed windows. A historic photograph (that was published in the Chicago Daily Tribune) reveals that the structure originally featured one-over-one, double-hung wood windows.

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

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The largely symmetrical east facade faces the Grand Avenue exit ramp from southbound Lake Shore Drive. It comprises four identical central bays flanked by a pair of corner bays that project slightly, giving depth to the otherwise flat façade. The façade's two-story base is anchored by a plain terra cotta water table and capped by a terra cotta belt course with a rosette pattern. At each end of the facade, a monumental terra cotta surround holds a recessed entrance. On the south end, the two-story, terra cotta arch shelters a recessed, double door with sidelights and a transom. The aluminum-framed doorway is set within an ornamented terra cotta frame topped by a large semi-circular window. (Based on a historic rendering, the archway may originally have held a pair of wood doors and a much more elaborate arched transom.) At the north end, the two-story terra cotta surround is rectangular, and aluminum-framed double doors, sidelights, and a transom sit within a brick frame. Three tall, narrow double-hung windows stretch above the north doorway. The center bays of the east façade's base hold aluminum-framed storefront windows, with trios of double-hung windows at the second story. All the ground-level window openings appear to have been enlarged to accommodate taller storefront windows.

Above the base, the third through sixth stories of the middle bays are identical, with large triple sets of double-hung windows with brick sills. The south bay features pairs of windows. The third-story windows sit within a simple terra cotta frame. Immediately above it, a terra cotta balconette with foliate brackets and a cast iron balustrade stretches across the bottom of the fourth-story window. In contrast, the north bay has three narrow, double-hung windows divided by brick mullions.

The façade's seventh story is delineated by a plain terra cotta belt course that runs beneath the windows. The brick above them is inset with decorative foliate, polychrome terra cotta plagues. The outer bays of the seventh story each have sets of tall, narrow windows (four on the south, three on the north) separated by mullions with engaged terra cotta columns. The half-round columns have a variety of shaft designs and each is topped by Composite order capital. The vertical brick piers that divide the center bays terminate with foliate terra cotta brackets just below the parapet level. (A historic photograph indicates that these brackets may have supported a false wood eave.)

The building's long E. Ohio Street (north) façade is visually divided into two nearly identical parts that represent the original 1917 building and its 1919 addition to the west. The slightly earlier east half of the north facade is essentially symmetrical like the very similar east facade, and only two bays. As with the east façade, the outermost (east and west) bays project slightly, giving the elevation added depth. At their bases are a pair of rectangular, two-story terra cotta surrounds. As evidenced by a historic photograph, the east surround likely once held a ground-level retail entrance with a single glazed wood door and adjacent window. This doorway has been filled in with aluminum-framed storefront windows. At the west end of the elevation, the monumental terra cotta surround is ornamented by a pair of polychrome terra cotta shields. The terra cotta frames a vehicular entrance with an internal asphaltpaved driveway that leads to an open rear parking and service area along the building's south side. A terra cotta panel above the entrance has incised letters that read: DRIVEWAY. The upper stories of the outer bays are identical to those of the east facade, except that both bays feature sets of three tall, narrow windows divided by mullions. The center bays of the east half of the north façade are virtually identical to those on the east facade. The one exception is that one of the aluminum-framed replacement storefronts includes a double-doored entrance. (This entrance and all of the ground-story storefronts were originally filled with trios of double-hung windows.)

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DOMESTIC/ Multiple Dwelling Eligible 540 N. Lake Shore Drive SURVEY ID NN07

The 1919 western half of the north façade is quite similar to the eastern half, but nearly twice as wide. At the elevation's east end is a two-story, round-arched terra cotta frame similar to that on the east facade. The recessed, aluminum-framed doorway and multi-pane arched window above it likely replaced an original pair of glazed wood doors with a large arched transom above. Between the doorway and the transom, a modern metal and glass canopy with an arched roof extends out from the building to the curb. At the far west end of the façade, a second vehicular entrance is marked by another two-story terra cotta surround accented with shields.

The 1919 addition's middle bays are similar to those found elsewhere on the north and east facades. Here, however, most of the first-story window openings retain their original configuration, with a brick sill that is raised four- to five-feet above the sidewalk. These original openings are filled with fixed, aluminum-framed windows. One of the center bays includes a single door, and a louvered vent takes the place of a window. Towards the western end of the elevation, another window opening has been converted into a recessed entrance with an aluminum-framed doorway with sidelights and a transom. Most of the addition's basement windows have been filled in with brick or louvered metal vents.

Both the west and south façades, clad in painted common brick, are largely hidden from public view. The west façade lacks fenestration. The south façade includes the twin projections that help to form the F shape, one at the east end and a second at about the mid-point of the addition. While portions of the south façade are unfenestrated, other parts hold regular bays of aluminum-framed, double-hung replacement windows.

The building at 540 N. Lake Shore Drive possesses good integrity overall. The replacement of all original double-hung wood-sash windows with aluminum-frame units, the alteration of most first-story window configurations, and the bricking over of basement windows have somewhat diminished the building's integrity of design, as has the addition of modern doorways and a canopy along the north elevation. In addition, most brickwork has been covered by a pigmented sealer that is similar in color to the original brick. However, many original features remain intact and the building continues to convey its historic character. The building retains integrity of location, materials, workmanship, setting, feeling, and association.

#### HISTORY/DEVELOPMENT

Constructed as a manufacturing building in 1917, 540 N. Lake Shore Drive was one of the first structures to be completed along this part of the lakeshore. Though Lake Shore Drive had extended south to Grand Avenue since the 1890s, the lakefront land just to the west remained largely undeveloped for decades. However, in the 1910s, the resolution of lakefront squatter George Streeter's legal claims and the construction of a nearby municipal pier spurred Chicagoans to begin building along this part of the lakefront. Among the first investors willing to seize the opportunity were brothers E.J. and F.M. Bowes, who hired architect Samuel N. Crowen to design a seven-story manufacturing and office building known as the Lake Shore and Ohio Building at 540 N. Lake Shore Drive. Two years later, one of the building's first tenants, the Krasberg Engineering & Manufacturing Corporation, hired Alfred S. Alschuler to produce a large addition at the west end of the structure. Later known as the Borg Building, 540 N. Lake Shore Drive remained a thriving manufacturing building until the 1980s, when it was converted to residential units.

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible 540 N. Lake Shore Drive SURVEY ID NN07

Massachusetts-born brothers Edwin Jonathan Bowes Jr. (1867–1941) and Frederick Marsh Bowes (1873–1970) founded the Bowes Investment Company and the Bowes Realty Company in the early 1900s. The firms brokered dozens of real estate transactions across Chicago during the first decades of the 20th century. When the Bowes brothers were not busy finalizing deals for clients, they were actively investing in Chicago real estate, which they bought and sold and occasionally developed. Rental flats on the West Side, commercial buildings in the Loop and Near North Side, and various manufacturing buildings were all part of the Bowes' portfolio.

In the early 1910s, the Bowes brothers acquired a large unimproved lot bounded by Ohio Street on the north, Lake Shore Drive on the east, Grand Avenue on the south, and another large property under their ownership to the west. In 1916, the pair asked architect S.N. Crowen to design their new speculative project, a seven-story structure for light manufacturing and office use to be built on the southwest corner of Ohio Street and Lake Shore Drive. By this time, Crowen had already designed several nearby industrial buildings for the brothers, as well as a number of other structures with which they were connected.

German-born architect Samuel Nichols Crowen (1873–1935) had immigrated to the United States as a child. He lived in New York and then Colorado before arriving in Chicago around 1890. Crowen apprenticed with Solon Spencer Beman, architect of George M. Pullman's railcar manufacturing town. In the early 1890s, he briefly partnered with architect Henry H. Richards before founding his own firm. During the early 1900s, he became well known for his work on apartment buildings. One of his large, handsome flat buildings, completed in 1905, stands at 4336-4346 N. Clarendon Avenue [UP20] in Uptown's Buena Park NRHP Historic District. Others can be found in the Sheridan Park neighborhood, where they are contributing buildings to the Sheridan Park NRHP Historic District. Several of his apartment commissions were for the real estate development company Reynolds & Britton, which invested in dozens of buildings in neighborhoods throughout Chicago's North Side.

In the 1910s and early 1920s, Crowen's practice shifted to industrial buildings. His work encompasses dozens of light manufacturing buildings across the city. In addition to the eastern portion of 540 N. Lake Shore Drive, Crowen's other notable industrial designs include buildings for the Cuneo Press (2232 S. Grove Street, demolished 1995), Stewart-Warner (demolished), and the A. B. Dick Company (728 W. Jackson Boulevard). The architect also produced many commercial buildings and theaters, such as the 1914 Biograph Theater at 2433 N. Lincoln Avenue. Late in his career, Crowen completed designs for office towers. These include the Old Republic Title Building in Minneapolis, and the terra-cotta-clad Willoughby Tower on S. Michigan Avenue.

The Bowes brothers soon named their new speculative development the Lake Shore and Ohio Building. But plans were slow to develop, much to the frustration of the project's contractors, the Stresenreuter Brothers. Initial proposals called for a seven-story building that was to be based on the design, materials, and construction of the nearby St. Clair Building, which Crowen had designed for the Bowes Brothers in 1911. But the duo decided they wanted their new building to have better features than the St. Clair, including more terra cotta ornament, finer face brick, a light well, stairs of metal instead of wood, and elevators. In September 1916 the owners, the architect, and the contractors signed agreements, but despite having a general concept, the final plan for the building was still in doubt. Excavation commenced in November 1916, but plans were not finalized until January 1917. By that time, a plan for an alley along the west end of the site was scrapped in favor of building to the lot line, with a driveway Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible

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passing through the building. (The delays and "radical changes in the construction of the building" eventually led the Stresenreuter Brothers to file suit against Bowes Realty. The proceedings dragged on until 1924.)

As soon as the building was completed in May 1917, Bowes Realty Company began advertising its space for rent in the *Chicago Tribune*. Its primary attributes included its proximity to the newly completed Municipal Pier, access to streetcars, "wonderful light and air," and relatively low rent. Ads proclaimed it to be "positively the most desirable space of its kind to be found." Its first occupant was the Calf-Way-Milker Company, a manufacturer of milking devices, which took space on the third story. In June, the large first- story retail space was leased to Charles Williams Stores, a New York-based mail order company. The Krasberg Engineering & Manufacturing Company, a specialty tool company, soon filled another three stories of the building.

The Krasberg Company's president, Rudolph Gustaf Krasberg (1879–1953) had been born at Charlottenburg, Germany, in what is now Berlin. He studied engineering in Germany and by age 17 had earned a diploma as a machinist and mechanical engineer. After traveling the country and working as a journeyman at dozens of production shops, he immigrated to the United States in 1890. He became an expert toolmaker while working at several large East Coast factories, including the Western Electric Company, which in 1913 sent him to its massive Chicago shops.

Once in Chicago, Krasberg met two other Western Electric engineers, with whom he founded the Krasberg Engineering & Manufacturing Company in 1915. Over the next two years, the company grew rapidly, developing several lines of specialty tools, milling cutter heads, machinery, jigs, gauges, motor vehicle engine parts, transmissions, and custom products. The Krasberg Engineering & Manufacturing supplied many products to large industrial companies, especially those in the automotive business, such as Ford, Packard, Willis-Overland, the Western Electric Company, and the General Electric Company, among others.

By 1917, Krasberg Engineering & Manufacturing had over 200 workers and was operating from a building at Orleans and Hubbard streets. That same year, the company unveiled a new spring-driven motor for phonographs that it branded the Krasco. This spring motor was an immediate success because, unlike other models, the mechanism was entirely enclosed and had no external moving parts that could bind or interfere with the reproduced music. Production of Krasco motors quickly increased from 1,000 per week to 250 per day. To meet demand, the company began searching for a larger space and even proposed building its own factory. Rudolph Krasberg relocated his company to a three-story space in the Lake Shore and Ohio Building with views overlooking Lake Michigan.

Within a year, the success of the company's tools and phonograph motors had pushed production to every corner of its leased space in the Lake Shore and Ohio Building. At the same time, the Layman Pressed Rod Company, Inc., of New York City commissioned Krasberg to manufacture tools, dies, gun parts, and cast piston rods for vehicle and airplane motors as part of a larger contract with the federal government for the war effort. Though Krasberg Engineering & Manufacturing did produce breech parts for 37-millimeter guns, it was unable to lease additional space in the Bowes-owned building to expand production. Consequently, Krasberg engaged architect Alfred S. Alschuler to build an addition to the west of the Lake Shore and Ohio Building that would be similar in cladding, design, and height to the original structure.

**PROPERTY TYPE** 



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Alfred S. Alschuler (1876–1940) was born in Chicago to German immigrant parents. He attended the city's public schools before earning his bachelor's and master's degrees at the Armour Institute of Technology, now the Illinois Institute of Technology (IIT), and at the Art Institute of Chicago. In 1899, Alschuler began working as a draftsman with the firm of architect Dankmar Adler. Four years later, Alschuler joined the firm of Samuel Treat, remaining there until 1907, when he opened his own firm. Alschuler designed a wide variety of industrial and commercial structures as well as residential buildings, both in Chicago and across the Midwest. He is recognized as one Chicago's first architects to employ reinforced concrete construction, a method that was applied in building 540 N. Lake Shore Drive's west addition.

Alschuler was a nationally prominent and prolific architect. His buildings included printing plants, warehouses, factories, fire houses, synagogues, department stores, and apartment buildings. During the early 1910s, for example, Alschuler produced several noteworthy Chicago synagogues - one for Anshe Emet (3760 N. Pine Grove Avenue) and another for the Sinai Congregation (4600 S. Dr. Martin Luther King Jr. Drive, now the Mt. Pisgah Missionary Baptist Church). About the same time, he designed a number of buildings for the original East District of the Central Manufacturing District (CMD), including those for Southern Cotton Oil, the Cyphers Incubator Company, Albert Pick & Co., and the Western Roofing & Supply Company. (Many of these buildings were designed using a standardized structural plan and an overall design that unified the district and was continued by later district architects.) Alschuler's commercial designs of the following decade included the Goldblatt Brothers Department Store (1613-1635 W. Chicago Avenue), the London Guarantee and Accident Building (342-360 N. Michigan Avenue), and Milwaukee, Wisconsin's Century Building. He also produced residential projects including 1209 N. Astor Street [NN49], a co-operative apartment building completed in 1927. Alschuler served as a trustee of IIT and the Illinois Institute of Architects, and was on the Illinois State Board of Architectural Examiners.

Though the war ended in November 1918 and the Krasberg Company's need for space declined as a result, the Alschuler-designed addition moved forward, with Bulley and Andrews as builders. Referred to as the Krasberg Building in trade journals, the addition reached completion by November 1919. Instead of manufacturing military parts, Krasberg Engineering & Manufacturing used some of the space to expand production of Krasco phonograph motors, and subdivided and leased the lower five stories to other tenants.

Krasberg Engineering & Manufacturing Company continued to grow. In 1920, Krasberg sold the Ohio Street addition to the American Standard Metal Products Corporation, but kept its two-story manufacturing space. (Krasberg and American Standard had worked together on war goods production.) That same year, Krasberg Engineering & Manufacturing spun off its phonograph motor division as Standard Phonograph Motors. And though Rudolph Krasberg continued to operate his engineering firm, in 1921 he founded the Krasberg Piston Ring Company. The new corporation maintained offices in the original Lake Shore and Ohio Building, but soon fell into receivership. By the mid-1920s, the various Krasberg companies appear to have moved out of both the 1917 building on Lake Shore Drive and the 1919 Ohio Street addition.

Businessman George Borg bought the Ohio Street addition in 1927. Several decades before, native Iowan George W. Borg (1887–1960) had invented an automotive clutch that soon became standard in automobiles. By the time he bought the Ohio Street addition, Borg was president of the Borg & Beck

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DOMESTIC/ Multiple Dwelling Eligible 540 N. Lake Shore Drive SURVEY ID NN07

Company, which manufactured clutches. (The following year, Borg & Beck merged with Warner Gear, a supplier of overdrive units for automobiles. The resulting Borg–Warner Corporation specialized in transmissions and other automotive mechanical systems.) Borg also headed the George W. Borg Corporation, a producer of electric clocks and gauges for vehicles. The George W. Borg Corporation moved its manufacturing operations into the Ohio Street addition.

In 1936, Borg bought the original Lake Shore and Ohio Building from the Bowes brothers. (Edwin Bowes had prided himself on keeping the structure occupied during the Depression, telling the *Chicago Tribune* in 1930 that his building remained 85 percent rented, with new leases from drug manufacturers and actress Edna Wallace Hopper's popular cosmetics company.) After Borg's purchase of the 1917 building, he remodeled it – constructing a new lobby, adding new elevators, and creating a modern, air-conditioned office space on the sixth story. More importantly, Borg united the original structure with the adjacent 1919 addition, renaming it the Borg Building.

In 1947, Mack Enterprises, Inc. bought the Borg Building and leased a portion of it back to Borg. The following year, *Chicago Tribune* advertisement for offices in the building's east portion highlight its views of Lake Michigan, private parking, and large reception and work rooms. One office suite retained paneled executive offices and featured a large cocktail lounge. Building occupants of the next few decades included the Chicago Paving Laboratory (now known as the Chicago Testing laboratory), which tested all types of road surfacing materials, and Joseph B. Roerig & Company, a manufacturer of pharmaceuticals as well as the Amion toothpaste brand (the company was later acquired by Pfizer). The John O. Butler Company, makers of dental floss and other oral-care products (known under the GUM brand), had offices in the building during the 1960s and 1970s. Columbia College also occupied a portion of the building with classrooms during the 1970s.

Booth Hansen Architects remodeled the manufacturing structure into rental apartments in 1983. The building became known as 540 North Lake Shore Drive. It was converted into condominiums in 1992. According to building permits, a child daycare center opened on the first story of the west addition four years later. Now located in a rapidly transforming area, 540 North Lake Shore Drive remains a luxury condominium building today. Owners and tenants continue to appreciate its prime location and lakefront views.

IP RECOMMENDATION	DATE LISTED		
le	N/A		
NRHP CRITERIA			
□ A □ B □ C □ D □ Not Applicable			
NRHP CRITERIA CONSIDERATIONS			
□A □B □C □D □E □F □G ⊠Not Applicable			
□ A □ B □ C □ D □ E □ F □ G ⊠ Not Applicable			



Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION Elig

DOMESTIC/ Multiple Dwelling Eligible 540 N. Lake Shore Drive SURVEY ID NN07

# NRHP EVALUATION/JUSTIFICATION

The building at 540 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The property is eligible under Criterion A as a speculative manufacturing building that was home to the locally significant Krasberg Engineering & Manufacturing Company and to the nationally significant George W. Borg Corporation. As the building is not associated with any individuals who made important contributions to history, the building is not eligible under Criterion B. The building is eligible under Criterion C as a fine example of a Prairie School and Italian Renaissance Revival style manufacturing building designed by Chicago architects Samuel N. Crowen and Alfred S. Alschuler. The building has good integrity.

# NRHP RECOMMENDATION

Possessing architectural significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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#### Photo 1 – 540 N. Lake Shore Drive



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

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Hotel

 NRHP RECOMMENDATION
 Eligible

 NAME
 NAME

 W Hotel Chicago Lakeshore

OTHER NAME(S) Holiday Inn Lakeshore/ Days Inn Hotel Lakeshore/ Westin Hotel

STREET ADDRESS 644 N. Lake Shore Drive

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COMMUNITY AREA

644 N. Lake Shore Drive

**NN09** 

**SURVEY ID** 

TAX PARCEL NUMBER 17102050170000

YEAR BUILT SOURCE 1965 Chicago Tribune

DESIGNER/BUILDER William W. Bond & Associates

STYLE MODERN MOVEMENT	PROPERTY TYPE DOMESTIC/ Hotel	
FOUNDATION	WALLS	ROOF
Concrete	Concrete, Glass	Built-up

# **DESCRIPTIVE NOTES**

Completed in 1965, the W Hotel Chicago Lakeshore at 644 N. Lake Shore Drive was designed by William W. Bond & Associates for the Holiday Inn company. The structure fills the entire block of N. Lake Shore Drive between E. Erie and E. Ontario streets. Rectangular in plan, the flat-roofed 33-story hotel tower rises from a five-story, parallelogram-shaped mass that follows the angle of N. Lake Shore Drive. While the lower mass, a garage structure, features uninterrupted horizontal bands of concrete, the high-rise itself is more vertical in effect. Its painted concrete south and north facades are enlivened with vertical piers and largely unfenestrated bays. Its long east and west facades comprise a grid-like framework with painted concrete piers that rise almost to the roofline and bays of aluminum-framed, fixed replacement windows, with concrete spandrels. The top story of the high-rise features a disk-shaped banquet room (formerly a restaurant) that overhangs the edges of two long facades.

The long primary east façade sits back behind a landscaped area, a patio, and a driveway. The green space features wave-like grassy areas edged by curved concrete borders. Spherical lights sit on the grass and a large tiled letter W sits at an angle, leaning against the building. The parking garage structure meets the ground in a series of dark-painted concrete, load-bearing piers. At the south end of the façade, the driveway passes between three of the piers and beneath the building to a drop-off area and entrance. Just north of the driveway, six glazed swing doors provide access to a lobby vestibule. Beyond

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the vestibule, a wall of dark, aluminum- framed, fixed sash windows with blue, opaque transoms sits recessed behind the piers, creating an open loggia. A revolving door is situated within the wall of windows, slightly off center to the north. At the far north end is a glazed swing door. Above ground level, the loggia's dark concrete piers extend upwards through the five-story garage structure. Low, horizontal concrete half-walls run in front of the piers, stretching across the façade and marking the individual stories.

Atop the five-story garage, a smaller, one- and two-story mass sits at the south end of the flat roof. Set back from the edge of the garage's east facade, the mass has one single-story arm that runs north-south, and a second, two-story arm that runs east-west. (A historic photograph reveals that a sundeck and swimming pool were originally located atop the taller part of the structure. The pool and deck were enclosed during an alteration project completed in the early 2000s.)

The east façade of the tower rises above the garage structure and the rooftop mass. The exposed concrete piers of the tower extend upwards, forming narrow bands that rise nearly to the roofline. Between these vertical elements are alternating bays of aluminum-framed windows. Each window grouping comprises a large fixed sash and an adjacent smaller fixed sash. As evidenced by historic photographs, these windows are replacements that don't follow the original tripartite arrangement. A white painted concrete spandrel stretches beneath each window grouping. Most are pierced with an HVAC unit.

At the top of the tower, a tall, horizontal concrete band extends across the east façade. The plane of the concrete band is broken by the bowed façade of the disk-like banquet room. This rooftop feature, which sits slightly off-center to the north, projects out over the edge of the main tower façade. Its curved facade includes a ribbon of fixed-sash windows that are taller than they are wide. The banquet room has a projecting circular roof that extends out over the windows. (This was originally a slowly revolving space.)

The hotel building's narrower south façade fronts onto E. Ontario Street. The south façade of the garage mass is similar in design to its east façade. The loggia at the base of the garage is much deeper here than on the east facade. This space accommodates the wide driveway, a drop-off area, and the entrance to the parking structure. The hotel's glassy entry vestibule is located at the back of the loggia. This open area's dark structural piers rise from the ground level through the garage structure, and horizontal concrete half-walls extend across each story.

At the far west end of the garage's south facade, a blank concrete mass rises to the top of the parking structure and extends another story above it. There, it wraps back eastward to meet the stepped rooftop mass that holds the pool. The rooftop structure, which is two stories tall along this facade, features ribbons of fixed-sash windows. (Both the mass at the west end of the garage and the top story of the rooftop structure were added in the early 2000s.)

The south façade of the tower rises above the garage roof. The façade's painted concrete piers rise uninterrupted to the top of the building. The piers demarcate four subtly recessed bays filled with rectangular concrete panels. Just west of the façade's midline, a narrow bay holds small, square openings placed high in each story. The upper reaches of the tower feature a large, illuminated sign



identifying the high-rise as the W Hotel. A tall concrete band that extends across the top of the building holds large fixed windows along its western half.

The west façade of the garage structure is not visible from the public right of way. A gangway separates the hotel from the neighboring building. The west façade of the tower is nearly identical to the east, replicating the painted concrete piers and bays of windows that rise up the façade, as well as the circular rooftop room that overhangs it. Four fixed windows accent the southern end of the concrete band that extends on either side of the circular mass.

The hotel building's north façade fronts onto E. Erie Street. The north façade of the garage mass echoes many elements of the south one. At ground level, however, the east end of the north façade features a recessed, angled wall with dark, aluminum-framed, full-story windows. Further west are recessed service areas and secondary entrances. Flanking the service areas are walls clad in painted brick and concrete masonry units. Two additional stories sit atop the west end of the garage structure. The sixth story has a half-wall like the rest of the garage, and the seventh story includes a grouping of four fixed windows. (Both stories appear to be part of the 2002 remodeling project.)

Above the garage structure, the north façade of the tower is similar to the south façade. Here, though, the painted concrete piers divide the façade into only three bays. A vertical band of small, square openings runs up the façade's midline. A mechanical structure rises above the tall, horizontal concrete band that tops the façade.

The hotel high-rise at 644 N. Lake Shore Drive possesses good integrity over all. The painting of the concrete, the enclosure of the swimming pool on the garage rooftop, and the replacement of windows have diminished the building's integrity of design somewhat. Nevertheless, the structure continues to convey its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The hotel at 644 N. Lake Shore Drive is one of Chicago's most well-known Mid-century Modern buildings. Built as part of the Holiday Inn chain, the building was completed in 1965. With its prominent location and a revolving rooftop restaurant, the structure, then one of the world's tallest motels, captured the attention of Chicagoans and visitors alike. Kemmons Wilson, founder of the Holiday Inn company, was an American success story and the construction of this 600-room hotel was a high-water mark for his corporation and for its in-house architect, William W. Bond & Associates.

A resident of Memphis, Kemmons Wilson (1913-2003) had already made a fortune as a builder when he decided to take his family of seven on a road trip from their home in Tennessee to Washington, D.C. in 1951. The shabby accommodations were not to his liking, nor was the additional room charge for each of his five children. He returned home determined to build a family-friendly motel. He opened his first Holiday Inn in August, 1952, naming it for a popular Bing Crosby and Fred Astaire movie. The motel was on the road leading into Memphis. Three more would soon follow.

Wilson's earliest motels set his strategy. He built two-story motels on the right-hand sides of major roads leading into metropolitan areas. Always called "motels," no matter how large, Holiday Inns would be comfortable, affordable and consistent, offering travelers rooms and restaurants they could rely on.

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With an early goal to construct a nationwide chain of 400 motels spaced about one-day's drive apart, by 1964, he had built 500, and four years later, 1000. The Holiday Inn became well-known as "The Nation's Innkeeper."

Holiday Inn's early rapid growth prompted Kemmons to bring on a partner and investor. He selected Wallace E. Johnson (1902-1988), another Memphis home builder. Johnson was older than Kemmons, and his steady hand would temper the exuberance and entrepreneurial spirit of Kemmons for the next 25 years. Attorney William B. Walton soon joined the leadership team. The three men took the company public in 1957, selling stock that provided the business with the cash it needed to keep growing.

There were a number of reasons that Holiday Inn was so popular in the 1950s and '60s. Americans were on the road. The expanding interstate system and ubiquitous station wagon were both essential to the growing demand for family-oriented motels. Holiday Inn tapped into this demand. Secondly, Kemmons and Johnson hired IBM to design an innovative central reservation system. Known as Holidex, this system gave motel managers and customers the ability to instantly book rooms all over the country. (This was several years before the toll-free call was introduced.) Holiday Inns also expanded quickly because the company started selling franchise rights in 1960. Eventually 75% of Holiday Inns were operated under franchise agreements. Another reason for Holiday Inn's success was its effective sales force made up of employees who drove across the country, meeting with executives and event planners.

During its peak Holiday Inn was vertically integrated. At corporate headquarters in Memphis there was a 300,000-square-foot showroom of furniture, rugs, lamps, coffee machines, tableware, notepads, letterhead, and even foodstuffs. In his autobiography, *Together We Build*, Johnson jokingly said that if trees were needed to make paper for notepads, then Kemmons would prefer to own the forest. In 1973, the *New York Times* reported that a Holiday Inn was opening every three days somewhere in the world.

The distinctive and modern design of Holiday Inn buildings was another aspect of the company's success. Like all other operations of the company, this work was done in-house. To head Holiday Inn's architectural program, Kemmons hired William W. Bond, Jr. (1919-1999). The Tennessee-born architect had studied at the University of Notre Dame, with time off in the middle of his academic career to serve as an army engineer during World War II. In 1953, when he was fresh out of architecture school, Bond returned to Tennessee. He formed William W. Bond Associates which would be the corporate architectural firm for Holiday Inns. (William Bond served as a member of the Board of Directors for the company.)

W. W. Bond & Associates would design hundreds of Holiday Inns, as well as other independent projects. The firm would eventually be licensed in 27 states. Like Kemmons and Johnson, Bond was an early adopter of technology, creating a database of motel designs so that he and his staff wouldn't have to draw the same designs and construction details over and over again. Through his work with the booming company, Bond would become very wealthy, eventually leaving architecture to focus on his investments. He served on the Advisory Board of Notre Dame's architecture school starting in 1974 and was a major university donor throughout his life.

In the early 1960s, Kemmons, ever the entrepreneur, decided that Holiday Inn needed a large motel in the central city of every major metropolitan area. The company started by building a high-rise in

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Manhattan in 1963 that was twice the size of any other Holiday Inn. The chain soon began making plans for another high-rise motel, this one on Chicago's Lake Shore Drive. The motel would be known as Holiday Inn Lakeshore.

The Near North Side was booming in the early 1960s. According to the *Chicago Tribune*, one billion dollars had been spent on new construction in the area between 1957 and 1965. The Holiday Inn captured an excellent spot on the Drive, with beaches and shopping nearby, and with ready access to the city's major roads and highways. William W. Bond & Associates prepared plans for the gleaming white 600-room flagship Holiday Inn on Lake Shore Drive. A disk-shaped glassy restaurant would be perched on the top of the tower.

Kemmons got the idea for the rotating restaurant from La Ronde, an earlier version that spun on top of an office building in Honolulu. La Ronde was completed in 1961, and the mechanics of it were soon patented by its architect John Graham. Holiday Inn built its first rotating restaurant in downtown Baltimore in 1964. Chicago's followed in 1965 and Hollywood, California's in 1967.

The Holidex reservation system was fully operational by the time the Holiday Inn Lakeshore opened in the fall of 1965. The 600-room facility soon filled with guests who appreciated its many conveniences such as the covered garage which accommodated more than 350 cars, recreational amenities, and restaurants on the first floor and on the roof. The revolving restaurant, named The Pinnacle, would prove to be one of the motel's greatest attractions. Diners were drawn to this space-age feature, which made a full rotation every hour, offering them spectacular and changing views of the lakefront and the city.

Holiday Inns continued to open up throughout the Chicago area for the next five years. Although Kemmons Wilson was featured on the cover of *Time* magazine in 1972 with the headline "The man with 300,000 beds," the success of his hotel chain soon began to decline. The oil embargo of the following year impacted the hotel industry throughout the nation. Some chains went out of business entirely. Bookings at Holiday Inns declined by 30%. By 1979, Kemmons, Johnson, and Walton had all retired from the business. The new management team set to work selling off various ancillary businesses and modernizing the motel chain. In 1987, the Holiday Inn Lakeshore became a Days Inn Motel. The entire Holiday Inn chain was sold to a British company in 1989.

By 1995, The Pinnacle no longer rotated and had become a banquet room, available only for private events. The building underwent two other corporate changes, becoming the Westin Hotel and later, the W Hotel Chicago Lakeshore, its current incarnation. The W chain, part of the Starwood group, is geared towards young, trendy travelers who want a lively bar scene. Nothing could be further from Kemmons Wilson's original vision for Holiday Inn.

With its rotating rooftop restaurant, the Holiday Inn Lakeshore at 644 N. Lake Shore Drive embodied a vision of the future when it was completed in 1965. It exuded the optimism and enthusiasm of America's growing, post-War automobile culture. The Mid-century Modern style hotel continues to be an iconic lakefront building.



Historic Resources Survey PROPERTY TYPE DC NRHP RECOMMENDATION Elig

DOMESTIC/ Hotel Eligible

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A     □B     ⊠C     □D     □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The hotel at 644 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building was one of the Holiday Inn chain's flagship urban motels of the mid-1960s. Thus, it meets with Criterion A. Although several noteworthy individuals headed the Holiday Inn corporation, this motel is one of several thousand across the country, so this property does not specifically reflect a close association with them. Therefore, it is not eligible for listing under Criterion B. A fine Mid-century Modern hotel design with an iconic disk-shaped rooftop restaurant produced by William W. Bond & Associates, the building is eligible for listing under Criterion C. The structure has good integrity.

# NRHP RECOMMENDATION

Possessing architectural and historic significance and good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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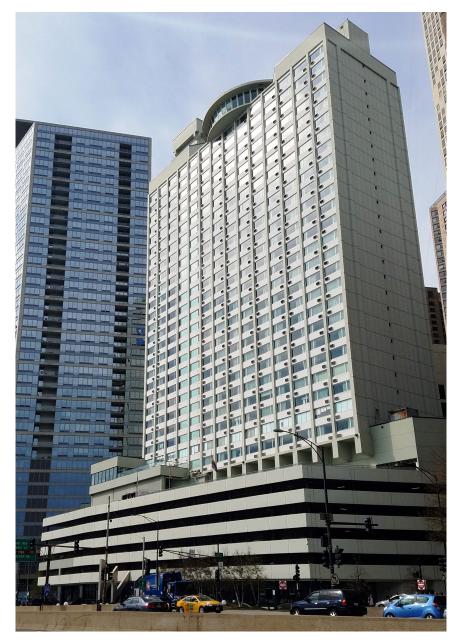
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Photo 1 – 644 N. Lake Shore Drive



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



PROPERTY TYPE

NRHP RECOMMENDATION

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NAME 680 N. Lake Shore Drive

#### OTHER NAME(S)

American Furniture Mart and Exposition Palace

# STREET ADDRESS

680 N. Lake Shore Drive

COMMUNITY AREA

### TAX PARCEL NUMBER

17102020621001 through 17102020621120; 17102020631001 through 17102020631004; 17102020631007 through 17102020631121; remaining tax parcel numbers continued on page 15

#### YEAR BUILT SOURCE

1923-1924/ Chicago Building Permit 1927

### DESIGNER/BUILDER

Henry Raeder (George C. Nimmons & Co. and N. Max Dunning, Associate Architects)/ George C. Nimmons & Co. and N. Max Dunning

# STYLE

PROPERTY TYPE

LATE 19TH AND 20TH CENTURY DOMESTIC/ Multiple Dwelling, COMMERCE/TRADE/ Business REVIVALS

FOUNDATION	
Concrete	

WALLS Brick, Terra Cotta ROOF Built-up, Terra Cotta

# DESCRIPTIVE NOTES

Originally known as The American Furniture Mart and Exposition Palace, the 29-story building at 680 N. Lake Shore Drive was designed by architects Henry Raeder, George C. Nimmons, and N. Max Dunning in the Gothic Revival style and built in two stages. The main 16-story eastern block was completed in 1924, and a twenty-story addition topped by a nine-story, blue-roofed spire was erected at its western end three years later. The structure is rectangular in plan, with its eastern façade angled slightly to match the northwest angle of N. Lake Shore Drive. A tall elevator penthouse with a four-story concealed water tank stands above the otherwise flat roof. Overall, the building's expansive façades are clad in light brown-colored Roman brick with cream-colored terra cotta trim and details. All elevations are symmetrically arranged with brick piers that separate vertical columns of aluminum-framed



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replacement windows. (According to historic photographs, the building originally had two-over-two and three-over-three, double-hung, sash windows.) All windows openings are slightly recessed between the piers and are separated between floors by brick or terra cotta spandrels.

The building's east façade faces Lake Michigan and is set back behind a landscaped strip. (The 9-story tower above the building's west addition is not visible from the east façade). This facade is comprised of a terra cotta-clad base of two stories, eleven stories of Roman face brick, and three-story cap clad in brick and richly ornamented with terra cotta trim. The façade is also visually divided into three vertical portions, a shallow recessed middle portion that has five vertical columns of windows and two outer portions that each have three columns of paired windows.

Located at the center of the middle portion is the N. Lake Shore Drive pedestrian entrance, which is set within an impressive three-story-tall terra cotta- surround. Four buttresses frame three, two-tier pointed-arch window panels, which are decorated with foliate spandrels, curvilinear tracery, crockets, and foliate corbels that support a cornice above the second-story. Two glass doors and a central revolving door are positioned in the lower tier of the middle window panel. (According to historic photographs, the three doorways originally contained wood-framed revolving doors.) Above the doorways there are three polychrome terra cotta bas relief panels. Twin original wrought iron light standards flank the doorway, while a modern cantilevered metal and glass canopy shelters the entrance and extends out to the sidewalk.

Beyond the doorway, the grand, two-story base is defined by shallow projecting terra cotta pilasters that separate large aluminum-framed windows. According to historic photographs, first- and second-story window openings originally contained transom-topped tripartite windows, with a fixed middle window flanked by double-hung windows. Decorative terra cotta spandrels with geometric foliate patterns are located below each second-story window. The base is capped by a projecting cornice, which is interrupted at the corners of the outer portions by raised panels with foliate patterns and sculpted eagles.

Above the two-story base of the east façade, stories three through 13 are clad exclusively in Roman brick. The elevation's middle portion has five vertical bays of aluminum-framed windows, with the central bay featuring three, single windows divided by brick mullions. Four outer window bays hold paired windows. The outer portions each have three window bays, each with pairs of single windows divided by a brick mullion. Capping the 13th story is a terra cotta cornice with rich Gothic style ornament. The top three stories are ornamented with Gothic style terra cotta trim. This includes compound column mullions and window frames, trefoil spandrels, and ornate blind tracery panels at the parapet on the outer portions.

The long south façade stretches about 500 feet along E. Erie Street. It includes the vast original eastern block of the building and the narrower, but taller, western tower addition. The eastern block's south façade is identical in design and materials to the east façade, except that it is significantly wider. A small main entrance is centered on the elevation's middle portion, with a set of doors that are recessed atop a flight of steps within the building. A modern painted metal and glass canopy protects the entrance and extends from inside the recessed space to the curb, where it is supported by round metal columns. A series of aluminum-framed, fixed-pane storefront replacement windows stretch across the façade's



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ground level. According to historic photographs, the original windows matched tripartite groupings on the east façade.

A small below-grade garage entrance with an ornamented terra cotta surround is located where the original eastern block meets the western tower addition. The western tower addition rises four stories taller than the rest of the elevation, but continues the same design and materials. Storefront windows in the base feature metal louvered vents that are set in an opening below a terra cotta sill and above the window in a transom. The north façade fronting on E. Huron Street is similar in scale, design, and materials to the south façade.

The west façade fronts onto N. McClurg Court and is comprised of a central 29-story tower with flanking 20-story wings. Similar to the east façade, this elevation features a two-story base clad in terra cotta, with upper levels clad in Roman brick. Wide piers frame the wings and tower. Centered at the base of the tower, the main west entrance is set in a gabled limestone surround and framed by raised limestone piers that terminate in short pinnacles. A metal doorway stands within a lavish surround that includes a two-story pointed arch with archivolts, granite pedestals, a paneled transom, and a tympanum with blind tracery. Sheltering the entrance is a modern cantilevered metal and glass canopy that extends to the curb.

The tall and narrow tower rises above the mass of the building. It is grounded by wide piers that extend up from the ground and define the western corners of the four-sided tower before terminating in pinnacles. The tower is capped by a five-story spire clad in light blue terra cotta with blue and gold terra cotta hip-molding. It is topped by an ornamental lantern of light blue and gold terra cotta that was originally designed as a moor for future Zeppelins. Each side of the spire is punctuated by a single, finialtopped, terra cotta lucarne.

The building at 680 N. Lake Shore Drive possesses very good exterior integrity overall. The replacement of most original double-hung sash windows with aluminum-frame units has somewhat diminished the building's integrity of design, as has the addition of modern entrance canopies on three elevations. In addition, most brickwork has been covered by a pigmented sealer that is similar in color to the original brick. Many original features remain intact, include cladding materials and original light fixtures, and the building continues to convey its historic character. The building retains integrity of location, materials, workmanship, setting, feeling, and association.

# HISTORY/DEVELOPMENT

Originally known as the American Furniture Mart and Exposition Palace, the monumental structure at 680 N. Lake Shore Drive reflects the optimism of the American furniture industry during the 1920s. Chicago furniture salesman William H. Wilson teamed up with investment banker Lawrence H. Whiting to develop the building. The duo hired Henry Raeder to design the original 16-story building with associate architects George C. Nimmons and N. Max Dunning. Completed in 1924, the structure served as a central wholesale marketplace where hundreds of manufacturers could promote and sell the newest product lines in the furniture industry. In 1927, the facility became even larger when a twenty story addition by architects George Nimmons and Max Dunning was erected at its west end. The project included a tall tower with an iconic blue spire. A marvel of efficiency in design, the Furniture Mart



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housed an exposition hall, display suites, and a clubhouse utilized by the newly-formed Furniture Club of America. The club and the building were described as having the finest lakefront views in the city. Showcasing furniture and furnishings designed by some of the 20th century's most influential designers, the facility helped make Chicago the center of the nation's furniture industry for many decades.

Chicago in the first decades of the 20th century emerged as a leader in furniture production. With advances in mass production following World War I, the city's many large-scale factories produced over one-fifth of the nation's furniture by 1920, according to a 1920 promotional article in *Fort Dearborn Magazine*. Factories across in towns and cities the Great Lakes including Chicago accounted for over 65-percent of the country's furniture production. During the late-1890s and early-1900s, S. Michigan and Wabash Avenues developed as "Furniture Row," a semi-centralized district that was anchored by dozens of large exposition buildings where manufacturers could rent temporary stalls to debut their new products. The district became home to one of the nation's leading semi-annual furniture markets, which attracted thousands of wholesale buyers from across the country. However, the various exposition buildings were often poorly maintained, and it was expensive for buyers to visit the hundreds of scattered showrooms. Although the district had developed in an attempt to centralize Chicago's furniture market, it was clear from industry leaders that a new and efficient central marketplace was needed.

Dissatisfied with how the city's furniture markets were being managed, traveling furniture salesman William "Billy" H. Wilson (1874–1935) proposed the idea of a centralized facility where all wholesale manufacturers could display their products under one roof. Wilson worked for the Wolverine Manufacturing Company of Detroit, producers of desks and tables, and he found the conditions of the company's temporary showroom in the 1319 S. Michigan Avenue exhibition building (non-extant) to be poor. Interest in new exhibition space was increasing. Even the Chicago Furniture Market Association, which organized Chicago's markets, announced in the spring of 1922 that its spaces needed improvement.

Wilson caught the attention of Lawrence H. Whiting (1890–1974), President of the Boulevard Bridge Bank, who would soon become the project's champion and facilitator. When Whiting brought the proposal for a central exhibition building to furniture industry leaders, he received significant investment interest from the representatives of several major companies. Among them were Peter E. Kroehler, founder of the second-largest furniture company in the United States—the Kroehler Manufacturing Company of Naperville--as well as national bedding manufacturer Zalmon G. Simmons. With a firm financial footing in place, the proposed building would be named the American Furniture Mart in recognition of its intended purpose as a centralized showcase for manufacturers and as an industry hub for the nation. Kroehler and Simmons would become the president and vice-president of a 12-person board of governors for the proposed Mart, with Wilson as general manager of the American Furniture Mart Building Corporation.

In the summer of 1922, the development of the American Furniture Mart began in earnest. Whiting's investment firm–Whiting & Company–sold bonds to finance site acquisition and development and began offering 10-year leases on space in the proposed building. At the same time, the building corporation initiated an aggressive advertising campaign in several prominent furniture trade journals, including *The Furniture Manufacturer and Artisan, The Furniture Index*, and *The Grand Rapids Furniture* 



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*Record*, to attract prospective tenants. Advertisements urged manufacturers to reserve rapidly filling showrooms. One advertisement in *The Furniture Index* insisted in May 1923 that, "It will be the natural Mecca of thousands whose privilege it is to make American homes more livable through the medium of better furniture. Manufacturers of vision already have made arrangements to house their exhibitions in this beautiful structure." In September 1923, construction reached the second-story. New lease applications had to be placed on a wait list because the building was nearly fully leased.

Architect Henry Raeder had been selected early in 1922 to design the proposed building. (At the time, a location for the building had not yet been identified.) In February 1922, *The Economist* reported that plans had been "...prepared by Architect Henry Raeder for 16-story building, 400x200, with more than 1,500,000 square feet of floor space," at a cost of \$500,000. Raeder's early renderings, published in advertisements for the mart, show a large rectilinear building with a clock tower centered on the south façade and dozens of large finials along the roofline. Anticipation for the grand building was built in the public's mind. The *Chicago Tribune, Western Architect*, and dozens of other publications and–of course–the furniture mart organizers hailed the proposed Mart as "the world's largest building." Writers for *Chicago Commerce* and *Manufacturers' News* validated this claim by comparing the expected 1.5 million square-foot building to existing massive structures, such as General Motor Company's 1,321,000 square-foot plant in Detroit and New York City's 1,250,000 square-foot Equitable Building.

Early in 1923, a suitable yet isolated site was selected along Lake Shore Drive between Erie and Huron Streets. According to an article in *Chicago Commerce* in April 1923, the lot was purchased for \$600,000 from the Newberry Library and the Newberry Estate. By May, Raeder's plans had been finalized, the Wells Brothers Construction Company was engaged to begin construction, and 9,200 tons of steel were purchased from the American Bridge Company for the building's proposed steel frame. Excavation began in May, and thousands of wood piles were driven. However, due to an uncertainty over steel delivery, the building was redesigned with a less expensive reinforced concrete frame—the largest of its kind at the time.

Architect Henry Raeder (1857-1943) was born in Hoboken, New Jersey and moved to Boston with his family at age two. After completing a mathematics course in Germany, he studied civil engineering at the Massachusetts Institute of Technology (MIT) and graduated in 1876. Raeder gained practical experience working as a chemist and later as a railroad engineer before entering the field of architecture. In 1884, he founded his own firm in Chicago, Henry Raeder & Co., which became known for building substantial manufacturing plants. From 1889 until 1895, Raeder was part of the firm Raeder, Coffin & Crocker, and as Raeder & Coffin from 1895 until 1904. Raeder also designed numerous industrial and residential buildings across Chicago and its suburbs.

Despite success as an architect, Raeder briefly became a theater manager, creditor, and writer, helping stage dozens of plays with the Chicago Dearborn Stock Company in a theater of his design. The success of his melodramas like "Greater than King" and "A Dream of Liberty" led one *New York Times* columnist in 1903 to describe him as "the Oscar Hammerstein of the West." However, Raeder returned to a career in architecture in 1905 following the poor reception of a play called "The Woggle Bug," written by Chicagoan L. Frank Baum, author of the *Oz* books.



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DOMESTIC/ Multiple Dwelling, COMMERCE/TRADE/ Business Eligible

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In 1906, Raeder partnered with engineer William E. Wood to form Raeder & Wood, which specialized in the design, construction, and layout of manufacturing plants for efficient production. An extant example of Raeder's industrial work is the Chicago Steel Foundry Company plant at 3900 S. Kedzie Avenue from 1911. Raeder continued independently again in 1913 and designed the American Furniture Mart in 1924. Sometime after the Mart's completion, Raeder left Chicago to work for the W. E. Wood Company, which designed the manufacturing facilities for dozens of automobile companies, including Dodge, Ford, and General Motors.

Raeder's expertise in efficient production layouts was critical for the design of the American Furniture Mart, which was to hold nearly 800 exhibitors, each with a glass-fronted 25-foot wide by 100-foot deep showroom, arranged along five miles of corridors, and spread over 13 floors. The building needed to have an organized and efficient system for carefully moving light yet bulky furniture pieces between the basement loading docks and exhibitor floors, especially in the weeks before and after one of the semi-annual markets, when over 600 car loads of furniture would be delivered to the building. However, the design also had to be cost effective, which meant that the building could not have dedicated freight elevators because between markets, the building would be relatively underused. The design called for a basement with as few columns as possible to facilitate truck circulation, and banks of elevators that could serve both freight and passengers.

As leases were signed, the project's financial foundation grew rapidly enough to allow its backers and planners to revise plans and make the building even grander than originally planned. A redesigned exterior was completed in May 1923, with renderings published in the *Chicago Tribune*. Raeder's initial boxy design with a clock tower was revised and its initial expanses of flat walls were relieved and visually broken with vertical projecting piers and corner projections that indicate central and corner towers. The revised design was likely not Raeder's alone, as two new architects, George C. Nimmons & Company and N. Max Dunning, were identified as associate architects on the project. The structure's estimated cost now soared to \$10,000,000.

George Croll Nimmons (1867-1947) was born in Ohio and studied architecture in Europe before joining Burnham & Root in Chicago in 1885. In 1897, Nimmons and William K. Fellows went into partnership together, forming Nimmons & Fellows, which lasted until 1910. The firm was commissioned in 1904 to design the massive Sears, Roebuck & Company complex at N. Homan Avenue and W. Arthington Street. In solo practice, Nimmons continued to work closely with Sears founder, Julius Rosenwald, and designed numerous Sears Company stores and distribution buildings across the country. Nimmons also produced other noteworthy Prairie School style buildings, including the Reid Murdoch and Company Building at 325 N. LaSalle Street in 1914 and the Franklin Printing Company building at 720 S. Dearborn Street in 1916. Nimmons retired in 1945.

Born in Kenosha, Wisconsin, Nelson Max Dunning (1873-1945) studied architecture at the University of Wisconsin and served as an apprentice to architects Solon S. Beman and Joseph C. Llewellyn beginning in 1894. In 1903, Dunning opened his own firm in Chicago and in which he was joined by his brother Hugh B. Dunning. One of Dunning's first projects was the design of the Peck & Hill's Furniture Company Warehouse in 1905 at 909 W. Bliss Street on Goose Island in Chicago. Dunning later designed several additions to this complex. He also produced the American Book Company Building at 320 to 330 E. Cermak Road in 1912, and several mail order warehouses during the 1910s for the Canadian department



LAKE + SHORE + DRIVF

 
 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling, COMMERCE/TRADE/ Business

 NRHP RECOMMENDATION
 Eligible

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store Robert J. Simpson & Company. Outside of Chicago, Dunning designed the Simmons Manufacturing Company's main production facility in Kenosha in 1912. Zalmon G. Simmons was on the board of governors for the American Furniture Mart and may have been influential in obtaining Dunning for the Mart's revised design and possibly for its opulent top floor Furniture Club.

With revised plans finalized and an opening furniture show planned for June of 1924, construction on the Mart proceeded quickly through the summer of 1923. Writers for *Chicago Commerce* reported that three shifts of 500 to 1,000 laborers worked around the clock to raise the Mart's concrete shell at a rate of one story per week. Throughout the winter of 1923 to 1924, crews experimented with various methods to allow the concrete to cure properly. New concrete hardening additives by The Solvay Process Company were used, while canvas tarps enclosed curing concrete warmed by salamander heaters. Recognized as the world's largest building at the time, the Mart was completed on time for the annual summer furniture market in June 1924. An opening ceremony was held in July.

Articles covering the building's opening emphasized the facility's many amenities, including its fine views of Lake Michigan. Discussing the Mart's construction, a 1923 article in *Chicago Commerce* stated, "Lake Michigan is a perpetual and unobstructed front yard for the central market of the \$1,000,000,000 annual furniture industry." Mart associate architect N. Max Dunning was quoted in *Western Architect* and opined that the top floor Furniture Club of America's east and south windows afforded, "...without question the finest view of the southern development of the lake front to be had in Chicago."

Atop the mart, on the 16th-story, the Furniture Club of America opened its doors and welcomed its exclusive members. Peter E. Kroehler, president of the Mart's board of governors, was elected president of the club, which included furniture magnates W. Edward Showers of the massive Bloomington, Indiana-based Showers Brothers Company; J. W. Caswell of the Huntington, Indiana-based Caswell-Runyan Company, manufacturer of cedar chests; Zalmon G. Simmons, who relocated his bedding company to Chicago from Kenosha; A. C. Turner of the Standard Chair Company of Thomasville, North Carolina; and Jacob L. Schnadig of the Pullman Couch Company of Chicago, among others. The new building's club provided the first common space where manufacturers, salesmen, and furniture retailers could meet. It was intended to encourage manufacturers to improve their products and to spur the consumption of better quality furniture.

The Mart was very successful within the first year. Over 15,000 merchandisers registered to view and place orders during the first year, with 7,400 attending the summer market in 1925. Prior to the Mart, the leading Chicago market typically attracted around 2,500 buyers to the city. This was primarily because markets were only open twice a year, but the Mart was open year-round and gave manufacturers the ability to display and sell goods at any point in the season. In February 1925, plans were announced in the *Chicago Tribune* for a tall west addition with a tower and spire. Architects George C. Nimmons & Co. and N. Max Dunning produced the addition. Completed in 1927, it created hundreds of additional showrooms. By 1928, 90-percent of all US furniture trade was represented by Chicago furniture markets, the majority of which were held at the Mart.

Manufacturers who leased permanent showrooms in the Mart represented a wide variety of both furniture and home furnishing goods, including commercial and domestic furniture of all kinds, kitchen cabinets, stoves, wood-cased refrigerators, lighting and lamp makers, hardware fabricators, china and

PROPERTY TYPE NRHP RECOMMENDATION

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

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glass goods, fake flowers and decals, bedding firms, rug dealers, bassinets, and children's furniture. The 1928 directory of tenants listed dozens of national brands that represented manufacturers from around 250 US cities and London, England. Tenants included the Crocker Chair Company of Sheboygan, Wisconsin; Storkline Furniture Corporation of Chicago; the Kompas & Stoll Company, makers of enameled kitchen tables; the Hoosier Manufacturing Company and the Boone Kitchen Cabinet company, which produced Hoosier style cabinets; the Royal Metal manufacturing Company, which made tubular steel and wire ice cream parlor furniture; The Bassett Furniture Company of Virginia; the Heywood-Wakefield Company of Chicago; and the Continental Furniture Company, among hundreds of other firms.

The stock market crash of 1929 forced many Chicago furniture companies to close and ended Chicago's leading place in furniture production. But, the ensuing Great Depression strengthened Chicago's significance as a central market. By 1933, the Mart was visited annually by around 25,000 buyers from across the country. That year, Chicago's second World's Fair, A Century of Progress, introduced the public to new modern decorative styles that were streamlined and looked nothing like the traditional styles that had been popular through the 1930s. Prior to the fair, manufacturers were hesitant to invest in new modern lines, but at the Mart's summer 1933 market a range of new pieces by industrial designer Gilbert Rohde were exhibited. Rohde helped define the modern movement in the US and designed pieces for large furniture manufacturers, including Heywood-Wakefield, the Widdicomb Company, and Herman Miller.

Throughout the 1940s and 1950s, the Mart was the place where new designs and technologies were debuted to buyers. In 1948, an inexpensive, weather resistant, and ergonomic yet stylish chair, designed by Egmont Arens of New York, was the first to be molded from a single sheet of plastic. The chair's use of new molding technology paved the way for the introduction of large molded plastic forms to other types of furniture and even other uses. During the 1950s, as demand increased for modern furniture, the Mart debuted pieces by modern and contemporary designers, including Eero Saarinen, Charles Eames, and Harry Bertoia. Annual Mart attendance was in excess of 45,000.

By 1960, the semi-annual markets had grown so large that they were split between the American Furniture Mart and the significantly larger Merchandise Mart, which had been promoted by Lawrence H. Whiting and built in 1930. In 1960, the American Furniture Mart's interior common spaces were modernized, reflecting continuing changes in taste. Contemporary works by designers such as Robert Kjer-Jakobsen, John Van Kort, Herbert Sainger, Henry P. Glass, and Ray Sobota were frequently exhibited at the Mart. Besides furniture, the Mart's ground floor exhibition hall served as an event space/lecture hall and hosted annual biomedical events hosted by the nearby Northwestern University Hospital, and served as the venue for the American Chemical Society's annual distinguished William Gibbs award ceremony.

By the 1970s, Chicago and the Great Lakes region was no longer the center of the nation's furniture industry. Companies that were founded during the early 20th century in North and South Carolina and Virginia had grown substantially and eclipsed the production capacities of the companies that had dominated the furniture market before World War II. These southern companies relied on local timber stands for production and successfully established a new center of production and merchandising. In 1979, the Mart was sold by Wirtz Company to developer David Paul and Peter Immelman, who



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remodeled the building for use as offices and condominiums. The condominium conversion was completed in 1987, and Playboy Enterprises held its corporate headquarters into the building from 1988 to 2012. The American Furniture Mart remains today as a luxury condominium and office tower. Owners and tenants continue to appreciate the building's grand scale, beautiful details, and wide lakefront vistas.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The building at 680 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As the major market place and exposition space for the United States furniture industry from 1925 through the 1960s, the property is eligible under Criterion A. The building is not eligible under Criterion B. A handsome Gothic Revival style structure designed by architect Henry Raeder and architects George C. Nimmons & Co. and N. Max Dunning, 680 N. Lake Shore Drive is an excellent early example of the large-scale use of reinforced concrete and is eligible under Criterion C. The building has very good integrity.

# NRHP RECOMMENDATION

Possessing architectural significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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680 N. Lake Shore Drive

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# Photo 1 – 680 N. Lake Shore Drive



680 N. Lake Shore Drive, view looking east from E. Erie Street toward West façade

PREPARED BY SURVEY PREPARED LAST MODIFIED



PROPERTY TYPE

NRHP RECOMMENDATION

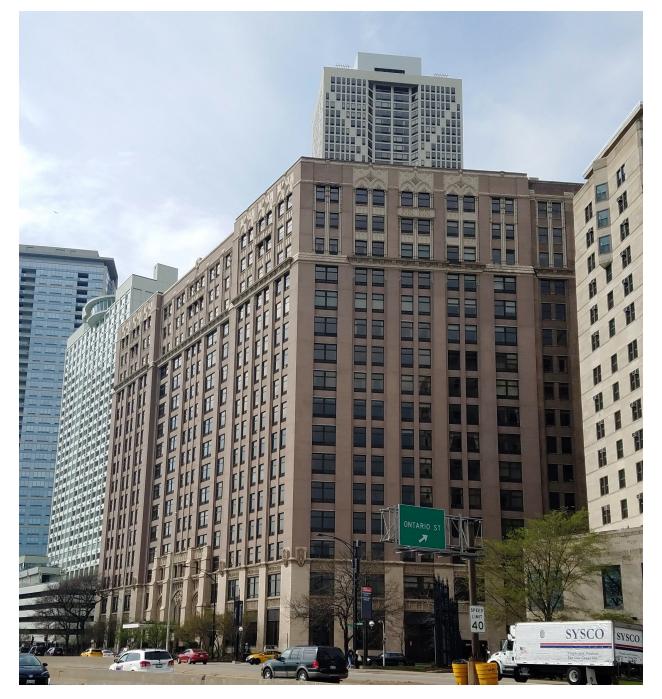
DOMESTIC/ Multiple Dwelling, COMMERCE/TRADE/ Business Eligible

680 N. Lake Shore Drive

**SURVEY ID** 

NN10

#### Photo 2 – 680 N. Lake Shore Drive



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



PROPERTY TYPE

NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling, COMMERCE/TRADE/ Business Eligible

680 N. Lake Shore Drive

**SURVEY ID** 

NN10

## TAX PARCEL NUMBER continued

17102020631124 through 17102020631162; 17102020631165 through 17102020631167; 17102020780000; 17102020831001 through 17102020831046; 17102020831049 through 17102020831132; and 17102020851001 through 17102020851176



PROPERTY TYPE EDUC NRHP RECOMMENDATION Eligible

EDUCATION/ Education-Related Eligible 710 N. Lake Shore Drive SURVEY ID NN11

Abbott Hall
OTHER NAME(S) N/A

NAME

STREET ADDRESS 710 N. Lake Shore Drive

COMMUNITY AREA

TAX PARCEL NUMBER Unknown

YEAR BUILT SOURCE 1939-1940 Chicago Building Permit

# DESIGNER/BUILDER

James Gamble Rogers

STYLE
MODERN MOVEMENT

PROPERTY TYPE EDUCATION/ Education-Related

FOUNDATION Concrete

WALLS Limestone ROOF Built-up

# **DESCRIPTIVE NOTES**

Completed in 1940, the Abbott Hall dormitory at 710 N. Lake Shore Drive was designed by James Gamble Rogers for Northwestern University's Chicago lakefront campus. The distinctive limestone-clad building fills the entire block of N. Lake Shore Drive between E. Superior and E. Huron streets. The structure is an irregular polygon in plan, and comprises four flat-roofed masses of varying heights. (The tallest is 18 stories plus a rooftop penthouse.) On the north and east facades, the masses are set back, and they rise from a tall, two-story base. In addition to its stepped massing, the structure is characterized by other Late Art Deco style elements, including an asymmetrical, chevron-shaped projection at the base of its Lake Shore Drive façade; triangular oriel bays; and metal-railed faux balconies with curving ends. A windowless 1950s boiler plant and smokestack addition, designed by the firm of Holabird, Root, & Burgee, stands west of the high-rise. Dark, aluminum-framed replacement windows can be found on all facades of the dormitory. Photographs taken the year after the building's completion reveal that alterations to some windows and window openings are substantial.

The high-rise dormitory's complex configuration is unique. A seven-story mass stands atop the west end of the flat roof of the two-story base. Set back from the ground-level portion of the north façade, this mass abuts a 16-story-tall mass that rises on the west and south sides of the building. A two-story penthouse is perched at the center of its flat roof. To the east of the 16-story mass, a narrower, 13-story

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REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

EDUCATION/ Education-Related Eligible 710 N. Lake Shore Drive SURVEY ID NN11

mass continues along the south side of the building. Atop the flat roof of this shorter mass, a slightly setback, one-story mass is capped by an overhanging plate roof. The south façade rises in a single plane to a height of 15 stories on the east and 18 stories on the west.

The long primary north façade of Abbott Hall sits well back behind a landscaped area. The north façade is anchored by its two-story, limestone-clad base. At its center, a wide walkway leads to the tucked-in main entrance, which features five wood-and-glass swing doors. Above each door is a leaded glass transom enlivened by a circular stained-glass panel. (While the transoms appear to be in their original condition, the doors have lost some of their decorative details.) On either side of the five doors, the flanking limestone walls project forward. Their elegantly curved corners are inset with ornamental metal-and-glass light fixtures. The words "Abbott Hall" are incised into the limestone wall west of the entrance. A projecting center bay, wrapped in limestone and edged in a simple, low relief design, floats over the recessed entrance. This projecting bay holds a rectangular array of 25 arched, fixed windows. (The five windows of the bottom row are larger than those in the rows above.) Directly above the top row of windows are five carved panels with shield motifs. Capped by a limestone coping that features horizontal detailing, the projecting central bay rises above the roofline of the two-story base.

The north façade's central entrance bay is flanked by two-story expanses of limestone that hold dark, aluminum-framed windows. At ground level, a low limestone wall with a decorative coping projects off the building on either side of the entrance bay. The first-story facade holds three-over-three, double-hung windows. Directly above these, taller, rectangular divided-light windows are topped by decorative, low-relief lintels. The eastern- and western-most of the large second-story window openings hold metal doors that open onto a pair of faux balconies. Edged by horizontal metal railings with rounded corners, the faux balconies conceal a set of fire escapes.

At the far east end of the north façade's two-story base are two fixed, ground-level windows. A historic photograph reveals that these replacement windows vary substantially from the originals. Historically, a continuous wall of tall, narrow windows with transoms wrapped uninterrupted around the corner onto the east façade. Similarly, at the second story, the existing tall, central window replaced a large divided-light window that wrapped onto the east façade.

Above the base, the tower's north façade has clearly defined vertical bays of dark aluminum-framed, one-over-one double-hung windows that rise up the façade. Horizontal limestone string courses extend across the facade below the windows of each story. Both the 16-story-tall mass and the shorter seven-story mass that projects from it feature alternating bays of single and paired windows. The 14<sup>th</sup> and 15<sup>th</sup> stories of the 16-story mass are defined by triangular oriel bays that extend out over the paired double-hung windows below. Each of these multi-story oriel bays features relief work along its base and single double-hung windows on each side.

The 13-story mass at the east end of the facade features pairs of windows, except at its east and west ends, where there are bays of single windows. The westernmost bay of the east mass projects out to meet the plane of the adjacent 16-story mass. (A historic photograph reveals that this projection originally featured a window grouping composed of two awning windows sandwiched between two fixed windows. The window grouping wrapped the corner onto the projection's east façade.) At the top of the elevation, a linear, low-relief design above each window bay accents the parapet. The set-back rooftop structures atop the two tallest masses are only partially visible from the public right-of-way.

**PROPERTY TYPE** 



EDUCATION/ Education-Related NRHP RECOMMENDATION Eligible

710 N. Lake Shore Drive **SURVEY ID NN11** 

Like the north façade, the east facade features a limestone-clad two-story base and a collection of heavily fenestrated, stepped tower facades. The base of this east facade is distinguished by an asymmetrical, chevron-like projection that juts out toward Lake Shore Drive. The long arm of the projection follows the northwestward angle of the roadway. The shorter arm cants to the southwest, adjacent to the monumental wrought iron gate at the northwest corner of N. Lake Shore Drive and E. Huron Street. (This ornately detailed black wrought iron gate—previously known as the Alexander McKinlock Memorial Gate—originally stood one block to the north at the northwest corner of N. Lake Shore Drive and E. Superior Street. It was moved to this location in the early 1980s.)

The treatment of the angular base's east façade repeats that of the north façade's easternmost end. The ground-level windows extend from roughly the center of the facade to its north end. The short arm of the projection lacks fenestration. At the second story, windows stretch across the entire façade. (A 1941 photograph reveals that the fenestration on the east façade's two-story base has changed substantially and that some of the window openings have been closed up with limestone. The long arm of the base originally featured a ribbon of windows with transoms that extended across the entire first story. Seven large windows with divided lights distinguished the second story. The window groupings on the north and south ends of both stories originally wrapped around the corners onto the adjacent façades.)

The upper portions of the east façade echo the primary north elevation, with the three set-back masses each featuring bays of double-hung windows. Rising directly above the angled point of the base, the 13story easternmost mass features a central, three-story, triangular oriel bay that extends from the 11<sup>th</sup>story through the parapet at the top of the mass. A deeply recessed bay at its north end holds two individual, double-hung windows per story. (Here, too, these replacement windows deviate substantially from the originals, which wrapped around the corner onto the adjacent north façade.) The east façade of the larger 16-story mass is largely hidden behind the 13-story mass, though its minimally fenestrated upper stories can be seen from Lake Shore Drive. The east façade of the third mass, rising seven stories, sits well back from the rest of the east elevation.

In contrast to the other elevations, the south façade rises in more or less a single plane above E. Huron Street. This facade features an entrance that is similar to the one on the north side of the building. Located off center to the west, the recessed south entrance has three wood-and-glass doors with leaded glass transoms, all set within a subtly projecting limestone surround with rounded inner corners. Flanking the entrance surround are pairs of fixed windows. The tall second story, which rises to the height of the base on the other facades, varies from east to west. While the eastern half features large rectangular windows like those on the east and north façades, the second story of the western half holds two tiers of paired, double-hung windows. Above the second story, vertical bays of double-hungs rise another 13 stories on the east side of the façade, and 16 on the west. A pair of two-story triangular oriel bays enliven the 16<sup>th</sup> and 17<sup>th</sup> stories of the taller west end of the elevation.

At the far west end of the tower's south facade, the attached, 19-story smokestack rises above the dormitory. Clad in limestone, this narrow, rectangular late 1950s' addition features a metal grid on this south face. At the top of the stack, a louvered metal vent sits above the metal grid. To the west of the smokestack, an elevated four-story wall spans the alley, connecting the vertical mass of the stack to the adjacent five-story boiler plant.

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Immediately to the north of the smokestack addition is the west façade of the dormitory. This façade is not entirely visible from the public right-of-way. A secondary entrance is located near the north end of the facade, and dark, aluminum-framed windows stretch across the first story. The fenestration of the tall second story varies from north to south, as on the south facade. Above the second story, the south end of the west façade echoes the south elevation, rising in more or less a single plane. The southernmost portion of the façade stands 18 stories tall, while the subtly-recessed center of the façade rises nine stories. The fenestration pattern and projecting triangular bays of the upper stories are also similar to those of the south facade.

Located to the south and west of Abbott Hall is the other portion of the late-1950s addition by Holabird, Root, & Burgee. Providing a modern boiler plant for Northwestern University's Chicago Campus, the limestone-clad mass is rectangular in plan, with the bulk of the building rising five stories to a stepped, flat roof. The plant's south, west, and north facades each feature a subtly recessed ground story with vertical panels and a single garage door. The upper stories of these facades lack fenestration, but for louvered metal vents that extend across the tops of the facades. The upper four stories of the south façade extend over the alley to meet the adjacent smokestack. (The east façade is only visible from the alley.) A surface parking lot extends to the north and west of the boiler plant.

Abbott Hall at 710 N. Lake Shore Drive possesses good integrity overall. As evidenced by historic photographs, all of the windows are replacements. Although many of the windows above the two-story base are similar in design to the building's original windows, substantial alterations to the windows and window openings along the base of the east façade and elsewhere have diminished the building's integrity of design and materials. Despite these changes, the building continues to convey its historic character, retaining integrity of location, workmanship, setting, feeling, and association.

# HISTORY/DEVELOPMENT

Completed in 1940, the 18-story Abbott Hall dormitory was the last of architect James Gamble Rogers' designs for Northwestern University's Chicago campus. In the 1920s, when the Evanston-based institution was first building its city campus, University officials hired James Gamble Rogers, an architect already known nationally for his academic work, to design the first three buildings -- for the law, commerce, and medical schools [NN13, NN14, NN15]. During the late 1930s, administrators turned to Rogers again, this time to design an enormous Modern high-rise dormitory overlooking Lake Michigan. But even before the students had begun to move in, the U.S. Navy had requisitioned the structure to house and train thousands of Naval Reserve midshipmen during WWII. After the war, Abbott Hall fulfilled its intended role by providing much-needed housing for students and faculty. Having served as a dormitory into the early 2010s, the building now houses a variety of Northwestern University functions.

Northwestern University, which first opened in Evanston in the 1850s, had initially planned to build a campus in the heart of the rapidly developing city of Chicago. The school's Methodist founders instead decided to purchase lakefront land twelve miles to the north. As the 19<sup>th</sup> century proceeded, Northwestern gradually expanded its Evanston campus. At the same time, the institution began adding professional schools to its academic mix. By the early 1890s, Northwestern University operated schools of law, medicine, dentistry, and pharmacy, all located in the city of Chicago. When the University created a school of commerce in 1908, the new program joined the schools of law, dentistry, and pharmacy downtown in the former Tremont Hotel. The Northwestern University Medical School had its

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own building on the near South Side, where its students and professors had easy access to associated teaching hospitals.

After WWI, Northwestern University's Board of Trustees initiated a fundraising drive to purchase land for a consolidated Chicago professional campus. In February of 1920, the *Chicago Tribune* announced that the Trustees had authorized the purchase of nine acres at Chicago Avenue and Lake Shore Drive. Among the donors was George A. McKinlock, Sr., president of the Central Electric Company, who pledged a sizable sum as a memorial to his late son, George Alexander, Jr., the recipient of a Distinguished Service Cross during WWI. In light of this large gift, the university announced it would name its new lakefront site the Alexander McKinlock Memorial Campus.

To design its new campus, the University hired well-known New York architect James Gamble Rogers (1867-1947). Born in Kentucky and raised in Chicago, Rogers earned a Bachelor of Arts degree from Yale University. Upon his 1889 graduation, he returned to Chicago and worked for several noteworthy firms. In 1892, Rogers headed to Paris to attend the École des Beaux Arts. Back in Chicago in 1898, he opened his own architectural office. In his first years of practice, he produced a variety of buildings, including substantial residences in the city and the North Shore and fine institutional buildings like the University of Chicago's School of Education at 1362 E. 59<sup>th</sup> Street (now part of the university's Lab School).

Rogers relocated his practice to New York in 1905, finding further success. National publications covered his Classical New Haven, Connecticut post office and his high-rise clubhouse for the Yale Club in Manhattan. In the late 1910s, his alma mater invited him to plan its Memorial Quadrangle, an expansive complex of educational buildings in what would become Rogers' signature Collegiate Gothic style. That commission would be followed by more work at Yale, and his reputation for academic design would continue to grow, eventually leading to commissions at Harvard, Columbia, and other universities.

In early 1922, Northwestern University named Rogers consulting architect for both its Chicago and Evanston campuses. Over the next few years, Rogers worked to finalize plans for its first three Chicago campus buildings, the Gothic-inspired Levy Mayer Hall [NN13] at 357 E. Chicago Avenue for the Law School; Wieboldt Hall [NN14] at 339 E. Chicago Avenue for the School of Commerce; and the Montgomery Ward Memorial Medical and Dental Center [NN15] at 303 E. Chicago Avenue for the medical schools. (Since Rogers' offices were located in New York, the local firm of Childs & Smith acted as associate architects on all three projects.) The professional schools moved into their dignified new lakefront quarters in early October, 1926. The McKinlock Campus was formally dedicated the following spring.

Northwestern University continued to develop its Chicago professional campus over the next few years. By the early 1930s, the University had erected an elaborate black wrought iron gate at the northwest corner of N. Lake Shore Drive and E. Superior Street. Designed by the renowned artist and metalworker Samuel Yellin (1885-1940), the gate bore the words "Alexander McKinlock Memorial Campus." (Later, when McKinlock, Sr., informed Northwestern that he could not fulfill his monetary commitment, the University forgave the debt and renamed the grounds the Chicago Campus. The McKinlock name remained on the gate for some time. Relocated a block south in the 1980s, it now displays the university's name.) Southeast of Levy Mayer Hall, on E. Superior Street, the University completed Thorne Hall (no longer extant). Another Collegiate Gothic structure designed by James Gamble Rogers with Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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Childs & Smith, the auditorium structure was demolished to make way for the 1980s Arthur Rubloff addition to the law school.

Although Northwestern had a longstanding commitment to provide student housing, by the mid-1930s the University had built dormitories only in Evanston. But there must have been great demand for onsite accommodations on the Chicago campus, especially given the congested housing conditions on the Near North Side during the Depression. As a result, by the late 1930s, Northwestern had decided to spend \$1,700,000 to construct a new high-rise residential building on the Chicago campus to house some of the more than 1,500 students in the law, medical, and dental schools.

Northwestern University had architect James Gamble Rogers design a towering dormitory that would overlook the lake at N. Lake Shore Drive and E. Huron Street. It would be, according to Rogers' biographer Aaron Betsky, the architect's "last large building of any kind." First conceived as a U-shaped structure with a north-facing light court, Rogers' Late Art Deco-style design was ultimately more complex: a tall polygonal base jutting out toward the east and a series of stepped towers set back to the south and west to maximize lake views. Limestone-clad like its Collegiate Gothic neighbors, the building would be only sparsely ornamented with streamlined details.

Rogers' design for the 18-story "skyscraper dormitory," as the *Chicago Tribune* called it, would be "the tallest building used exclusively for college dormitory purposes." Rogers planned 380 rooms meant to accommodate 700 male students. (Though the newspaper had initially reported that there would be living quarters for female students, it would be years before women lived here.) Quarters on the 13<sup>th</sup> through 15<sup>th</sup> stories were set aside for law students. Plans called for housing members of medical, dental, and business fraternities on parts of four other floors. In addition to two large dining halls, the dormitory would include smaller private dining rooms, a faculty dining room and lounge, and a library and lounge area for students. (Many of these public functions would be contained in the large, low base of the building.) And, as the *Tribune* noted, the basement would hold an "athletic department" with "two regulation squash courts, four bowling alleys, ping pong tables, and three exercise rooms."

Construction began on May 15, 1939. Six months later, the University received word of a \$1.5 million bequest from the estate of Clara A. Abbott, the late widow of pharmaceutical company founder Dr. Wallace C. Abbott. Northwestern University immediately announced that it would name its new dormitory Abbott Hall.

By the time the building neared completion the following summer, war had engulfed Europe, and Abbott Hall became part of the effort to bolster American military preparedness. In August of 1940, Northwestern University signed an agreement with the U.S. Navy to establish a school for naval reserve midshipmen on the Chicago lakefront campus. The program would be run by decorated World War I Navy hero and battleship commander Capt. Benyaurd Wygant (1881-1962), who gave up his civilian job as a fire commissioner in Los Angeles to re-enter the military and head the training school.

In September, the first group of 400 midshipmen arrived in Chicago, moving into rooms on four floors of Abbott Hall. They slept, ate, and attended classes in the new dormitory, which became "a ship for midshipmen quartered there," as the *Chicago Tribune* noted a few months later. And the 90-day naval reserve training course itself quickly became known by the simple shorthand "Abbott Hall."

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By August, 1942, Abbott Hall was home to 700 cadets spread over eight stories. Almost 1,000 more lived at Tower Hall (820 N. Tower Court), across from the Water Tower. On a daily basis, Naval trainees could be seen marching from Abbott Hall to classes at Northwestern's Wieboldt Hall [NN14] and to drills at the lakefront and the National Guard Armory on Chicago Avenue (no longer extant). The fundamentals of navigation, seamanship, weaponry, and warfare were all part of the intensive Abbott Hall course.

The midshipmen training on and around the Northwestern campus felt the support of the broader Chicago community. With no actual Navy ships available for on-the-water education, dozens of local yacht owners offered their boats for the trainees to use during the summer months. Dances, amateur theatrics, holiday dinners, church services, and huge, city-wide Navy Day celebrations every October were just some of the many ways that Chicagoans tried to make the men feel welcome.

Between 1940 and mid-1945, nearly 25,000 men received training at Abbott Hall, the majority of whom received commissions as ensigns in the Navy. More than 200 lost their lives in WWII, the first 19 at Pearl Harbor. Others went on to become leaders in business and government, including stock broker William F. Borland and foreign service officer John Gardner Williams. Future President John F. Kennedy attended an accelerated Abbott Hall course for commissioned officers. Even before the midshipmen's training program ended in July of 1945, Capt. Wygant began receiving recognition for his leadership of this important facility. He received a letter of commendation from the Secretary of the Navy in April, 1945.

(For years after the war, Abbott Hall would remain closely identified with its time as a naval training facility. A plaque honoring those midshipmen who had lost their lives in WWII was erected in 1946, and men would often refer to themselves as "Abbott Hall graduates" when they were interviewed by the newspaper about their success in life. In 1969, the flagpole in front of the building was replaced and given a bronze plaque memorializing the Navy men who had trained there during World War II.)

Once WWII ended, students flocked to America's colleges and universities with the help of the G. I. Bill. Northwestern University was no exception, and its student population soon exceeded pre-war numbers. Abbott Hall reverted to its intended use as a dormitory for the University's medical, law, and commerce school students. By 1950, the mix of students included some women. About the same time, after the School of Commerce consolidated its graduate and undergraduate programs onto the Chicago campus, the graduate program started a management institute, with the small, carefully selected group of executives living in the dormitory during their intensive, four-week course.

In addition to providing residences for full-time and temporary students and possibly some faculty, Abbott Hall also became an important meeting facility. The Illinois judiciary held its annual conference there for many years, beginning in the early 1950s, as did the Pan-American Board of Education, a group dedicated to helping Central and South American students succeed in the U.S. The spacious dining rooms also hosted numerous University celebrations.

The Chicago lakefront campus continued to grow, with a new expansion plan announced by the Northwestern Trustees in 1955. Under this plan, the University would build several new medical facilities, as well as additions to the law school and school of commerce. (A separate women's dormitory was also contemplated, though it remained unbuilt.) The plan further called for the campus heating plant to be removed from its existing location in Wieboldt Hall. Although the University obtained a permit to build a new boiler plant on Ontario Street, it was ultimately constructed as a western addition

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to Abbott Hall. To design the heating plant, the University hired the nationally known architectural firm of Holabird, Root & Burgee, which had already produced a number of buildings for Northwestern's Chicago and Evanston campuses. Completed in the late 1950s and now known as the Floyd E. Patterson Building, this minimalist, five-story boiler plant includes a 19-story smokestack attached to the west end of Abbott Hall. (This smokestack initially caused a neighborhood flap, as it emitted fumes that bothered 19<sup>th</sup>-story tenants of the American Furniture Mart [NN10] across the street at 680 N. Lake Shore Drive. The installation of fans at the base of the stack to increase velocity resolved the issue.)

By the mid-1980s, 5,000 students were attending classes on Northwestern University's Chicago campus, which encompassed 25 acres and numerous academic and hospital buildings. Abbott Hall continued to provide housing for half of those living on campus. (The University had by then repurposed the former Lake Shore Athletic Club at 850 N. Lake Shore Drive [NN21] as a second dormitory.) To make room for the new Arthur Rubloff addition to the law school [NN13] at 750 N. Lake Shore Drive, the University relocated the McKinlock Memorial gate a block south of its original location to the intersection of N. Lake Shore Drive and E. Huron Street, adjacent to the southeast corner of Abbott Hall.

Abbott Hall last housed students in the early 2010s. Still prized for its striking design and beautiful lakefront views, the former dormitory now serves a wide variety of University functions. For example, it is home to the campus bookstore, conference rooms, and various administrative offices. Several departments of the Feinberg School of Medicine occupy multiple floors of the building, and the 16<sup>th</sup> story houses the Northwestern Academy for Chicago Public Schools, a program that provides supportive academic services for low-income CPS students.

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

## NRHP EVALUATION/JUSTIFICATION

Northwestern University's Abbott Hall at 710 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Designed in the late 1930s to serve the great need for housing on Northwestern University's Chicago campus, and having quickly been adapted to serve the War effort, the property is eligible for listing under Criterion A. Decorated Naval officer and battleship commander Benyaurd Wygant trained thousands of sailors at the Abbott Hall Naval Reserve Midshipmen's School between 1940 and 1945. Because of the contributions made by Capt. Wygant to American History, including his importance as head of the Midshipmen training program, the property is eligible under Criterion B. The building is a fine example of the collegiate work of nationally-respected



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architect James Gamble Rogers and therefore meets with Criterion C for listing on the NRHP. The property possesses good integrity.

### NRHP RECOMMENDATION

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

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See Appendix B.

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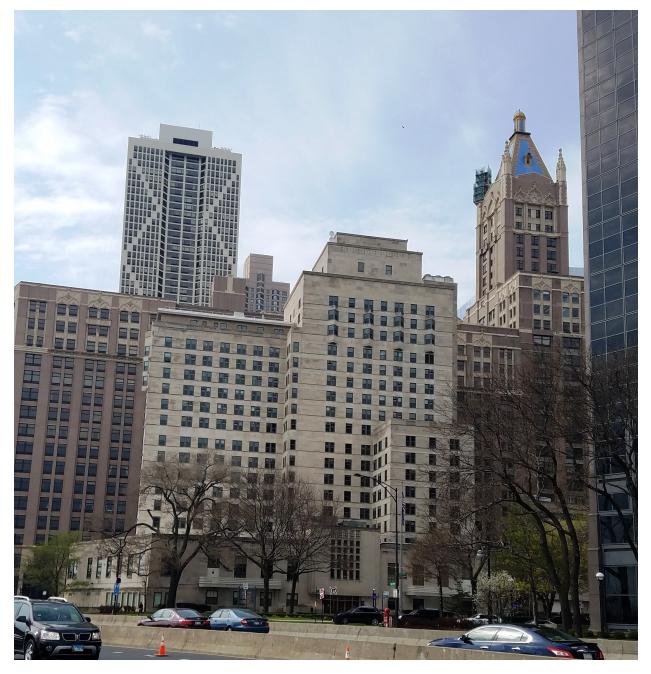


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#### Photo 1 – 710 N. Lake Shore Drive



710 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade

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#### Photo 2 – 710 N. Lake Shore Drive



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



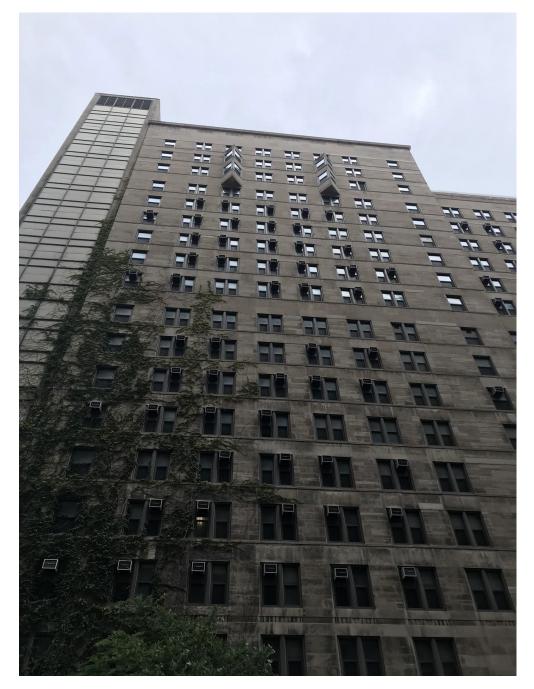
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#### Photo 3 – 710 N. Lake Shore Drive



710 N. Lake Shore Drive, view looking north from E. Huron Street toward South facade



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710 N. Lake Shore Drive SURVEY ID NN11

## Photo 4 – 710 N. Lake Shore Drive



710 N. Lake Shore Drive, view looking northeast from E. Huron Street toward West and South facades

**PROPERTY TYPE** 



EDUCATION/ Education-Related Eligible NRHP RECOMMENDATION

710 N. Lake Shore Drive NN11 **SURVEY ID** 

#### Photo 5 – 710 N. Lake Shore Drive



710 N. Lake Shore Drive, view looking southeast toward the main entrance on the North facade



 PROPERTY TYPE
 HEALTH CARE/ Medical Business

 NRHP RECOMMENDATION
 Eligible

345 E. Superior Street SURVEY ID NN12

NAME Shirley Ryan Ability Lab

OTHER NAME(S) Rehabilitation Institute of Chicago

STREET ADDRESS 345 E. Superior Street COMMUNITY AREA

TAX PARCEL NUMBER Unknown

YEAR BUILT SOURCE 1971-1974 *Chicago Tribune* 

# DESIGNER/BUILDER

C. F. Murphy Associates

STYLE MODERN MOVEMENT PROPERTY TYPE HEALTH CARE/ Medical Business

FOUNDATION Concrete

WALLS Steel, Glass ROOF Built-up

# DESCRIPTIVE NOTES

The Miesian high-rise at 345 E. Superior Street was designed by C. F. Murphy Associates and completed in 1974. This simple rectilinear box rises in the middle of the 300 block of E. Superior Street. Its two long facades, which run north-south, stretch all the way to E. Huron Street. The tower's facades are enlivened by a grid of steel and glass, the tower rises 18 stories to its flat roof. The curtain wall's original tinted windows are taller than they are wide, accentuating the verticality of the building. The steel has a matte gray painted finish.

The tower's long, primary east façade does not face the street. Rather, it sits back behind a driveway and a large parking lot to its east. At ground level, a series of evenly-spaced, square structural columns define the tower's two-story base. At the center of the façade, a wide, cantilevered canopy, wrapped in metal, extends over the drop-off area, circumscribing the two center columns. Beneath the canopy and behind the columns, revolving doors flank a set of retractable double doors. The doors sit within a recessed, two-tiered wall of large, fixed windows held in place by thin steel mullions. Beyond this expanse of glass, the recessed wall is clad in orange-colored brick. The open area between the recessed brick-and-glass-encased base and the steel columns creates a protected arcade.

Above the two-story base, the two corner columns run uninterrupted to the roofline.. Between the two end columns, the facade projects subtly forward. A series of vertical mullions with channel-like details

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

I AKE + SHORE + DRIVI

HEALTH CARE/ Medical Business Eligible

run up the facade . Wider steel beams mark the floor plate of each story, combining with the mullions to form a distinctive grid. The openings in this grid hold original tinted windows, each comprising a large, fixed upper sash and a smaller fixed one beneath. The very tall top story features louvered metal vents between the mullions.

The tower's west facade is identical to the east. The west facade faces another recently completed medical building, which replaced the iconic Bertram Goldberg-designed Prentice Women's Hospital.

The building's short north and south facades echo the east and west. Here, however, the recessed base features two tiers of large fixed windows held in place by steel mullions. At the center of each façade is a secondary entrance comprising two glazed doors flanked by sidelights. A wide steel beam runs above the doors and across the facade, separating the first story from the second. Above the tower's two-story base, the north and south facades are identical to the east and west facades except for their narrower width.

The Rehabilitation Institute of Chicago at 345 E. Superior Street (now Shirley Ryan AbilityLab) possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains all seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The Miesian high-rise at 345 E. Superior Street houses one of Chicago's proudest medical accomplishments, the Shirley Ryan Ability Lab. Founded in 1953 as the Rehabilitation Institute of Chicago, the new building was completed in 1974 to the designs of C. F. Murphy Associates, a firm that received many of the era's most important public building contracts. The new Rehabilitation Institute was part of a multi-decade, planned expansion of the Northwestern University Medical School campus to accommodate all of its affiliate institutions. Although the interiors were substantially remodeled within the last decade, the exterior retains its original simplicity of design.

Throughout much of our nation's history, medical professionals had rarely focussed on developing treatments for people with disabilities such as amputees, stroke victims, and survivors of traumatic brain injuries. That changed substantially in the 1950s, when Dr. Paul Magnuson helped found the Rehabilitation Institute of Chicago. Born and raised in Minnesota, Dr. Paul Budd Magnuson (1884-1968) received a medical degree from the University of Pennsylvania. He then relocated to Chicago to receive additional training under the renowned surgeon Dr. J.B. Murphy. Around 1910, Magnuson opened his own medical practice over a tavern on S. Halsted Street, in the heart of one of Chicago's industrial areas. Many of his patients had become disabled from workplace injuries. He realized that new treatments needed much more than basic medical care. These observations were reinforced by his work as the head of orthopedic surgery at Wesley Memorial Hospital. He also served on the faculty of Rush Medical College and later taught at the Northwestern University Medical School.

Dr. Magnuson was deeply concerned with providing high-quality medical care to veterans. During the mid-1940s, he served as acting chief of research and education for the United States Veteran's Hospital. In 1948 was appointed medical director of the Veteran's Administration. Dr. Magnuson concluded that rehabilitation was a team effort, requiring a medical doctor, a physical therapist, a psychologist, an

Historic Resources Survey PROPERTY TYPE HI NRHP RECOMMENDATION EI



HEALTH CARE/ Medical Business Eligible 345 E. Superior Street SURVEY ID NN12

occupational therapist, and an employment coach. In his autobiography Magnuson said, "I learned that patients recover much faster if they got treatment after leaving the hospital. We had them return every day for supervision and encouragement. We coaxed them, made them work their injured limbs." After bringing substantial reforms to the Veteran's Administration, Magnuson was ousted from his position in 1951. Newspapers throughout the country reported that his removal was "Bad News for Veterans."

In 1952 President Truman asked Magnuson to chair a commission to report on the nation's future medical needs. Through this work, Magnuson became convinced of the need for institutions that would specifically treat people with disabilities. He knew that Illinois was sending its most difficult cases to New York to be treated at Dr. Howard Rusk's rehabilitation facility. Magnuson was determined to open a leading facility in Chicago.

By April 1954, Magnuson had formed the Rehabilitation Institute of Chicago. By then he had raised enough money to purchase and convert a two-story warehouse in what was then an industrial area at 401 E. Ohio Street. From the beginning his Board was composed of some of the city's most important executives and philanthropists, including Gaylord and Dorothy Donnelly, John G. Searle, Mrs. Raymond Tartiere, and Bertha Evans Brown. Heiress to a cement company and wife of a Northern Trust executive, Bertha Brown had been Magnuson's patient following a serious car accident. She became one of the Institute's most important supporters, giving large sums of money and working to form a Women's Board in 1960 that would become a vital fundraising and publicity arm of the Institute.

The Rehabilitation Institute was so successful that Magnuson added two floors to the E. Ohio Street building in 1958, creating room for inpatient services and a hydrotherapy unit underwritten by the Col. Robert R. McCormick Charitable Fund. During these early years, those who could not afford to pay received their care free of charge, which meant that the executives and the Board were constantly fundraising.

In 1963, the young Dr. Henry Betts (1928-2015) arrived at the Institute, having trained with Dr. Rusk in New York. Upon Dr. Magnuson's retirement in 1965, Betts became the Institute's medical director. He was handsome, charming, and totally dedicated to the work of the Rehab Institute. The timing of his appointment could not have been more fortuitous. In 1966, at a press conference attended by Mayor Daley, Northwestern University announced a massive expansion of its Near North Side medical campus. With four phases expected to take at least a decade, the McGaw Medical Campus was intended to bring all the medical school's affiliate institutions together. Of the twelve buildings planned, a new maternity hospital and a new Rehabilitation Institute building, were both planned on the north side of E. Superior Street as part of Phase I. Soon after Northwestern's announcement, the representatives of the Rehab Institute learned that founding Board member Bertha Brown had bequested \$1.5 million and a piece of land near its existing facility. Mrs. Brown's generous gift , Dr. allowed Betts to immediately set to work on the new building, hiring C. F. Murphy Associates to draw up plans.

The Institute soon entered a new phase in its evolution. While plans for a new building were being laid, the Board was working with a management consulting firm on a restructuring plan. This initiative led them to appoint James O. Heyworth as President in 1969. Heyworth and Betts worked together to raise the \$22 million needed for the E. Superior Street building.

Historic Resources Survey PROPERTY TYPE HI NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

HEALTH CARE/ Medical Business Eligible 345 E. Superior Street SURVEY ID NN12

C. F. Murphy Associates was selected as the firm to design the Rehab Institute's new building. Charles Francis Murphy (1890-1985) was born in New Jersey, the youngest son of an Irish shoemaker and his wife. By 1900 the family was in Chicago, eventually moving to a house at 5935 S. Indiana Avenue, just west of Washington Park. After high school, Charles attended the De LaSalle Institute, a two-year Catholic vocational school. Trained as a stenographer, he went to work, first in a garage and then in the secretarial pool at D. H. Burnham & Co. He was soon Ernest Graham's private secretary, still living at home and helping to support his widowed mother. When Graham, Anderson, Probst & White was formed in 1917, Murphy followed his boss to the new firm.

Murphy may have been studying architecture while working for Graham, perhaps as a student in the office or in classes at the Armour Institute or elsewhere. He certainly was part of the last generation of architects to successfully practice without earning a formal degree. When Graham died in 1936, Murphy and two of the firm's other architects formed Shaw, Naess & Murphy. The partnership evolved over time, becoming C. F. Murphy Associates in 1960, following the retirement of Sigurd Naess. The firm planned and/or constructed many of the city's most high-profile projects, starting with the lakefront water filtration plant (1952-1964), the plan for and construction of O'Hare Airport (1956-1963), the Federal Center (1959-1974), the Lakeside Center at McCormick Place (1971), and Malcolm X College (1971). C.F. Murphy Associates was also responsible for many iconic corporate buildings, including the Blue Cross Blue Shield headquarters (1968) and the Chase Tower (First National Bank, 1971).

Gene Summers, an IIT graduate and professor, joined C.F. Murphy in 1967, bringing his student, Helmut Jahn, with him. Although Summers left for California in 1973, Jahn stayed on and was soon the director of planning and design. Jahn began this new role just as plans were forming for the new Rehab Institute on E. Superior Street. The building was originally planned as 20 stories, with 12 stories set aside for the Institute. It was to include five stories of inpatient rooms, one story for outpatient services, and one story each for the Northwestern University Physical Therapy School, the Prosthetic and Orthotic Institute, and the Searle Research Center. The space would accommodate 4,000 patients a year who would be attended by 930 staff members. Patient stays averaged many more days than those at an ordinary hospital, so great care was taken to make the space comfortable for everyone. James O. Heyworth, President of the Rehabilitation Institute, told the *Chicago Tribune* that the building needed to be "a very personal operation. It can't be a huge factory and succeed."

After C. F. Murphy Associates had completed the plans, Heyworth asked Wood & Tower, a cost control consulting firm, to review them. The \$32 million cost of the project was deemed too high, so C.F. Murphy went back to work, reducing the building's size by two stories and instituting other cost-saving measures. Ultimately the building had a \$26 million construction budget. The project was built on schedule and on budget. Ground was broken at a grand ceremony in December, 1971. The Institute moved into their new home in April, 1974. At the dedication ceremony Dr. Betts said that the building was "practically and symbolically designed to bring the handicapped out of the dark cellar and attics into a bright light, the fulfillment of community life." Mayor Richard J. Daley was at every ceremony: the groundbreaking, the dedication, and the grand opening.

The donor list for the new building reads like a Who's Who of Chicago business leaders and philanthropists. The Women's Board alone raised \$800,000 and the Rotary Club donated \$250,000. The federal government provided matching funds, while Mr. and Mrs. Arthur Rubloff, who had been involved from the beginning, underwrote one of the facility's units. Long-time supporters like John G.

 Historic Resources Survey

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 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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Searle contributed, as did investment banker James Hemphill. The Rehab Institute had quickly become a favorite charity for elite Chicagoans.

Over the years, the Rehabilitation Institute continued to be successful and deeply influential, working to integrate those with injuries and other disabilities back into society and to make society more accepting of them. Dr. Magnuson and Dr. Betts stressed the importance of changing people's lives by making them happy and productive individuals once again. The Institute also worked hard to train new clinicians and to improve all areas of the rehabilitation profession, including the design of prosthetic limbs.

The Rehabilitation Institute building underwent a major remodeling in 1996 in response to the growth of managed care and the resulting drop in their fees. As the delivery of care evolved, another major remodeling was completed in 2016. (Neither of these building campaigns resulted in major exterior alterations.) The work undertaken in 2016, which had a \$550 million budget, was made possible by a multi-million-dollar donation from Chicagoans Pat and Shirley Ryan. As a result of this extraordinary gift, the Rehabilitation Institute of Chicago was renamed the Shirley Ryan Ability Lab.

NRHP RECOMMENDATION	DATE LISTED			
Eligible	N/A			
NRHP CRITERIA				
⊠A ⊠B ⊠C □D □Not Applicable				
NRHP CRITERIA CONSIDERATIONS				
□A □B □C □D □E □F □G ⊠Not Applicable				

#### NRHP EVALUATION/JUSTIFICATION

The medical building at 345 E. Superior Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built to house the Rehabilitation Institute, a pioneering and nationally influential facility for the treatment of people with disabilities, the property is eligible under Criterion A. . The Chicago Rehabilitation Institute was led by two pioneering rehab physicians, Dr. Paul Magnuson, its founder, and Dr. Henry Betts, medical director when the building was planned and constructed. Their significance in the medical field makes the building eligible under Criterion B. A fine Miesian tower designed by C. F. Murphy Associates, one of the city's important Modernist firms, the building meets with Criterion C. The building possesses excellent integrity.

#### NRHP RECOMMENDATION

Possessing architectural and historic significance, and excellent integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONElit

HEALTH CARE/ Medical Business Eligible

345 E. Superior Street SURVEY ID NN12

#### Photo 1 – 345 E. Superior Street



345 E. Superior Street, view looking southwest from E. Superior Street toward East and North façades

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEli

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE HEALTH CARE/ Medical Business Eligible

345 E. Superior Street SURVEY ID NN12

#### Photo 2 – E. Superior Street



345 E. Superior Street, view looking northwest from E. Huron Street toward main entrance

**PROPERTY TYPE** 

EDUCATION/ College

NRHP RECOMMENDATION Eligible

357 E. Chicago Avenue/ 350 E. Superior Street/ 750 N. Lake Shore Drive SURVEY ID NN13

#### NAME

REDEFINE THE DRIVE

n o n i h Lake + shore + drive

Levy Mayer Hall/ Robert McCormick Hall/ Arthur Rubloff Building

OTHER NAME(S) N/A

#### STREET ADDRESS

357 E. Chicago Avenue/ 350 E. Superior Street/ 750 N. Lake Shore Drive

# COMMUNITY AREA

TAX PARCEL NUMBER

Unknown

#### YEAR BUILT SOURCE

1925-1926/ Chicago Building Permit, *Chicago Tribune* 1959/ 1984

#### DESIGNER/BUILDER

James Gamble Rogers (Childs & Smith, Associate Architects)/ Holabird & Root

STYLE LATE 19TH AND 20TH CENTURY REVIVALS	PROPERTY TYPE EDUCATION/ College	
FOUNDATION	WALLS	ROOF
Concrete	Stone	Built-up, Slate, Aluminum, Glass

# DESCRIPTIVE NOTES

Located on N. Lake Shore Drive between E. Chicago Avenue and E. Superior Street, the Northwestern University School of Law comprises a complex of three interconnected buildings erected between 1926 and 1984. The first, the three- and four-story Levy Mayer Hall at 357 E. Chicago Avenue, is one of three Collegiate Gothic style structures designed in the 1920s by James Gamble Rogers for Northwestern University's new Chicago lakefront campus. The second is the 1959 Robert McCormick Hall, located directly south of Levy Mayer Hall at 350 E. Superior Street. Produced by architects Holabird & Root, this low-rise is a somewhat more streamlined take on the Gothic Revival style. Together, Levy Mayer Hall and Robert McCormick Hall form a quadrangle surrounding a landscaped courtyard. The third structure, the glassy Arthur Rubloff Building at 750 N. Lake Shore Drive, is another Holabird & Root design. Completed in 1984, it includes two connected masses, one low-rise like the rest of the law school, and

#### **Historic Resources Survey PROPERTY TYPE** EDUCATION/ College Eligible

357 E. Chicago Avenue/ 350 E. Superior Street/ 750 N. Lake Shore Drive **NN13 SURVEY ID** 

NRHP RECOMMENDATION

REDEFINE THE DRIVE

LAKE + SHORE + DRIVF

one a taller office tower. As it directly abuts the east facade of the quadrangle, the Rubloff Building creates a second, internal courtyard or atrium space.

Levy Mayer Hall, faced with gray Bedford limestone and executed in Rogers' signature Collegiate Gothic style, stands three and four stories tall over a raised basement. The structure is U-shaped in plan, with the long base of the U running east-west along Chicago Avenue and its two arms extending southward. (The arms, one housing the Elbert Gary Library and one containing classrooms, embrace a lush garden edged by a cloister on its north end and originally enclosed by a picturesque stone arcade wall to the south. McCormick Hall now stretches across the south end of the courtyard, completing the quadrangle.) Slate tops the gabled roof over the four-story central portion of the U's Chicago Avenue arm. The two architecturally distinct, three-story side arms are flat roofed. Nearly all of the structure's many steel casement and leaded and stained glass windows are original. (A few have been removed or modified to accommodate small air conditioning units and vents.)

The long north façade, clad in random-coursed limestone blocks and enlivened with Gothic Revival details, is the public face of Levy Mayer Hall. At its center is the four-story, gable-roofed central core of the building. Its focal point is the main entrance, which stands within a semi-hexagonal projection, at the top of a short set of stone steps flanked by metal railings. (A ramp extends to the west, providing accessibility.) The entryway features a pair of paneled wood doors, each with a single, large upper light protecting what are likely the original leaded glass windows. Immediately above the double doors is a carved and incised tympanum bearing the words "School of Law" and the university seal. The doors and tympanum sit recessed within a wide, Gothic-arched limestone surround capped by an ornamental drip mold. Heraldic shields ornament the stone adjacent to the arch.

Above the entryway, a semi-hexagonal oriel bay rises from the second story to the top of the third. Flanking it are a pair of engaged, spire-like ornaments, each rising to a pinnacle. At the base of the oriel are inscribed the words "Levy Mayer Hall." The second-story portion of the projecting bay features two tiers of five divided-light casement windows separated by carved stone mullions. The taller, lower-tier windows are ornamented with inset diamond panes. The upper-tier windows, enhanced with stained glass shields and similar motifs, are topped by scalloped arches. The third-story windows at the front of the oriel feature much the same detailing as on the story below. The angled sides of the bay's third story are windowless, embellished only with small, carved rectangular panels. At the fourth story, where the façade again recedes, five simpler casements stretch above the projecting bay. (A few of the fourthstory casements have been removed to accommodate window air conditioning units.)

Beyond the central entrance bay, both sides of the north facade's four-story central mass are identical. The three stone-faced bays on each side are separated by engaged buttresses that rise to the top of the second story. A molded stringcourse stretches above small divided-light windows at ground level. The innermost bays hold groupings of divided-light casement windows at each upper story. Although the configurations vary subtly, the groupings of the first, second, and third stories all hold six windows, divided into two tiers and separated by stone mullions. At least one of the upper lights in each grouping is embellished with a stained glass medallion, and a carved drip mold tops the first- and third-story windows. Five casements in a single tier mark the inner bays' fourth stories. The two outer bays on each side are similar, but the window groupings of the first and third stories are wider than those of the inner

# **Historic Resources Survey** EDUCATION/ College

**PROPERTY TYPE** 

REDEFINE THE DRIVE

HAKE + SHORE + DRIVE

Eligible NRHP RECOMMENDATION

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bays. The first-story fenestration is particularly striking, with three tiers of steel casements filling a recessed opening crowned by a carved Gothic arch.

Above the fourth-story casements of the north facade's central mass, stone bosses embellish a minimal cornice. Gray slate covers the gabled roof, which terminates in carved stone side walls at either end.

The north facades of the two three-story wings extend to the west and east of the central four-story mass, visually separated from it by three-story buttresses. The north façade of the west wing closely follows the detailing and fenestration of the bays flanking the entrance. Additional buttresses divide the west wing's three bays. Its casement windows are arranged in rectangular groupings separated by stone mullions. A crenelated stone parapet runs across the top of the west wing.

The north facade of the east wing is far more elaborate. Again divided into three bays by buttresses, the wing's north facade has two focal points. At the base of the wing's west bay is a set of wooden double doors embellished with wrought iron hardware and small, diamond-shaped leaded glass windows. The doors stand recessed within a Tudor-arched surround capped by as stepped drip mold that frames another carved Northwestern seal. More eye-catching still is a monumental two-story window in the central bay. Composed of divided-light steel casements and some leaded glass, the individual casements are set within a two-tiered framework of stone mullions and Gothic tracery. The entire ensemble sits within an enormous stone surround with the words "Elbert H. Gary Library" carved beneath it and a wide Tudor arch stretching over it. Another crenelated parapet caps the north façade of the east wing.

The east façade of the east wing is only partially visible from Chicago Avenue, as most of it is now obscured by the reflective glass façade of the adjacent Arthur Rubloff Building. An elaborate buttress marks the north end of the east façade of Levy Mayer Hall. The façade's first few bays include steel casements in various configurations, a projecting boss-embellished stringcourse above the third story, and a crenelated parapet.

The west facade of the west wing of Levy Mayer Hall is somewhat easier to see from the street, as only a stone arcade wall – its arches spanned by metal gates – joins it to the neighboring Wieboldt Hall [NN14]. (This connecting wall is an original feature.) The west façade of Levy Mayer Hall is topped by another castellated parapet and fenestrated with groupings of divided-light steel casement windows. A set of wooden doors with a Tudor-arched surround is tucked just behind the arcade wall. At its south end, the west façade stands only one story tall. A slate roof extends behind its gable end.

The construction of McCormick Hall in 1959 left Levy Mayer Hall fully intact. However, the newer building blocked the view into the original courtyard garden. Like the 1926 building, McCormick Hall is U-shaped in plan. Its east arm reaches north to meet its counterpart on the older building. Its west arm ends just short of Levy Mayer Hall, leaving a narrow gap which provides a hidden entrance to the courtyard. The central portion of McCormick Hall rises four stories to a flat roof, while much of the rest of the addition is three stories tall. Clad with random-coursed Bedford limestone like Levy Mayer Hall, McCormick Hall is embellished with streamlined Gothic Revival details. Most of its divided-light wood windows are original.

The south E. Superior Street facade of McCormick Hall is asymmetrically arranged, with the building's main entrance nearer the east end of the elevation. Its recessed two-story portal sits within an

**PROPERTY TYPE** 

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LAKE + SHORE + DRIVE

EDUCATION/ College Eligible NRHP RECOMMENDATION

357 E. Chicago Avenue/ 350 E. Superior Street/ 750 N. Lake Shore Drive **NN13** SURVEY ID

enormous Tudor-arched limestone surround atop a low set of stone steps. At the first level are bronze and glass revolving doors accented with stylized Tudor arch motifs. Stone mullions and bronze swing doors flank the revolving ones. The words "School of Law" are carved into the stone lintel above the doors. Oversized, bronze, divided-light transom windows fill the second level of the arched opening. A single, streamlined shield medallion accents the center of the window. Above the wide Tudor arch, additional Medieval script spells out "Northwestern University, Robert R. McCormick Hall," and a flanking pair of decorative stone panels feature a torch and an owl. Above this stonework, five original double-hung, divided-light wood windows with Tudor-arched upper sashes sit within an elaborate limestone surround. An elaborate projecting sill underscored by dentils and gargoyle-like bosses runs beneath the windows, which are divided by stone mullions. Above the windows, a series of stone frames hold engaged foliate ornament. A molded stone gutter enhanced with pinnacles tops the surround. Behind the gutter, the tall stone parapet, embellished with a carved shield and simple copingstones, rises to the fourth story.

On either side of the tall entry bay, the south façade of McCormick Hall projects toward the sidewalk. To the east of the entrance, a narrow, three-story-tall part of the façade is three bays wide. Symmetrically arranged, and fenestrated with original, double-hung, divided-light wood windows, its focal point is a grouping of nine windows set into an elaborate second- and third-story surround. Of varying sizes, the windows are separated by stone mullions. Carved stone panels with foliate detailing divide the secondand third-story windows. The uppermost tier of windows rises above those on the adjoining bays, so that a stone belt course has to step up and around the highest tier of windows. A final carved stone panel and stylized crenelations ornament the parapet above this easternmost part of the south façade.

The projecting, three-story western portion of the south façade is much wider than the one to east of the entrance. Its eight ivy-covered bays each feature a pair of double-hung, six-over-six divided-light wood windows at all three stories. Each window pair is divided vertically by stone mullions. Stone spandrels embellished with metal plaques separate the windows of the first and second stories. As on the entrance bay, a stone belt course stretches beneath the third-story windows. Stylized crenelations accent the parapet.

The ivy-covered west façade of McCormick Hall is not easily seen. Near the street, the west façade rises three stories and features a projecting entryway with a single bronze door deeply recessed within a Tudor-arched surround. Above the entrance, the divided-light windows of the second and third stories sit within an ornamental stone surround. An unfenestrated, single-story mass extends to the south, stopping just short of the west arm of Levy Mayer Hall. As with the original building, McCormick Hall's courtyard facades are hidden from public view.

Abutting the east side of both McCormick Hall and Levy Mayer Hall is the modernistic 1984 Arthur Rubloff Building addition. The structure is distinguished by an eye-catching aluminum and glass curtain wall. Buttress-like granite-clad pilasters at its base echo the Gothic styling of the older parts of the law school.

Essentially a quadrilateral in plan, the Rubloff Building has an angled east façade that follows the northwesterly line of N. Lake Shore Drive. The structure comprises two connected masses: a high-rise tower on the south, and a low-slung wing on the north. The south and east facades of the tower rise

**PROPERTY TYPE** 

REDEFINE THE DRIVI

LAKE + SHORE + DRIVF

NRHP RECOMMENDATION Eligible

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uninterrupted to the thirteenth story. Its north façade thrusts gradually northward in a series of stepped projections. The top of each of these stepped projections slants downward, so that the façade appears to cascade waterfall-like toward the flat roof of the three-story north mass. This dramatic treatment is particularly evident above the recessed, mid-facade N. Lake Shore Drive entrance of the Rubloff Building. It is repeated on E. Chicago Avenue, where the west façade of the 1983 structure meets the east façade of Levy Mayer Hall in a glassy atrium. (Similar detailing along E. Superior Street is now hidden behind a Holabird & Root-designed, glass-walled café and atrium expansion that was added between the Rubloff Building and McCormick Hall ca. 2015.)

The Northwestern University Law School complex possesses very good integrity today. Both Levy Mayer Hall and Robert McCormick Hall retain virtually all of their historic features. Although construction of the glassy Arthur Rubloff Building in 1984 somewhat diminished the integrity of setting of the earlier buildings, the addition was designed in a manner that was respectful of the massing and architectural features of its Collegiate Gothic predecessors. The property retains integrity of location, design, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Comprising Levy Mayer Hall (357 E. Chicago Avenue, 1926), Robert McCormick Hall (350 E. Superior Street, 1959), and the Arthur Rubloff Building (750 N. Lake Shore Drive, 1984), the Northwestern University Law School complex stands on Northwestern's Chicago campus, established in 1926. At the close of WWI, the university had announced plans to consolidate its professional schools on a 90-acre lakefront property at E. Chicago Avenue and N. Lake Shore Drive. Though this stretch of Lake Shore Drive south of Ohio Street had been completed several decades before, the land just to the west remained largely undeveloped in the early 1920s. To make its Chicago campus a reality, Northwestern hired New York architect James Gamble Rogers, already well known for his academic designs. Rogers soon laid out a formal plan for the campus and produced schemes for three initial Collegiate Gothic structures – one for the law school, one for the medical schools, and one for the school of commerce. Rogers' visionary plan for the campus has proved very adaptable – allowing for multiple additions to the law school and its neighbors over nearly 100 years.

Northwestern University, which first opened in Evanston in the 1850s, had initially planned to build a campus in the heart of the rapidly developing city of Chicago. The school's Methodist founders soon thought better of that idea, however, and purchased land twelve miles to the north, in a more peaceful location along the Lake Michigan shore. To raise funds for the construction of the university's first buildings, the founders platted and sold lots in what would become the city of Evanston. Northwestern gradually expanded its North Shore campus over subsequent decades. In the process, the institution erected many fine buildings by noted architects such as Gurdon P. Randall, Cobb & Frost, Daniel H. Burnham, and George W. Maher.

Even as Northwestern University was developing its liberal arts campus in Evanston, the institution had begun adding professional schools, including a law school, to its academic mix. (All Northwestern's professional schools were located in Chicago.) The law school had its beginnings in 1859, when Henry Booth founded the city's first such school as part of Chicago University. In 1873, this law school became the Union College of Law, a cooperative venture of Chicago University and Northwestern that lasted

# Historic Resources Survey PROPERTY TYPE EDUCATION/ College

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

NRHP RECOMMENDATION Eligible

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until 1886, when the former institution folded. The Union College of Law continued to operate, formally becoming the Northwestern University School of Law five years later, as part of a broader program to consolidate Northwestern's professional schools.

Throughout the last decades of the 19<sup>th</sup> century, Northwestern's law school occupied various spaces in downtown Chicago. In 1902, it relocated to the former Tremont Hotel at Lake and Dearborn Streets, a building the university had bought to house its law, dental, and pharmacy schools. (The medical school and teaching hospitals remained on the near South Side.) After WWI, Northwestern's Board of Trustees initiated a fundraising drive to purchase land on which to create an entirely new Chicago professional campus, where medical and business students could join those in the pharmacy, dental, and law schools.

In February of 1920, the *Chicago Daily Tribune* announced that the Trustees had authorized the purchase of nine acres at Chicago Avenue and Lake Shore Drive, said by some to be "the finest university site in the world." The following year, the newspaper provided a list of early donors to the project. Among them was George A. McKinlock, Sr., president of the Central Electric Company, who pledged a sizable donation as a memorial to his son, George Alexander, Jr., the recipient of a Distinguished Service Cross before his death in WWI. In light of this large gift, the university announced it would name its new lakefront site the Alexander McKinlock Memorial Campus. (When McKinlock, Sr., could not fulfill his monetary commitment due to the Depression, Northwestern forgave the debt and renamed the grounds the Chicago Campus.)

To design its new Chicago campus, the university hired well-known New York architect James Gamble Rogers (1867-1947). Born in Kentucky, Rogers had come to Chicago as a child and attended elementary and high schools here before leaving to earn a bachelor of arts degree from Yale. Upon his 1889 graduation, he returned to Chicago, and worked for architects William Le Baron Jenney and William Bryce Mundie, and later for Burnham & Root. In 1892, Rogers headed to Paris to attend the École des Beaux Arts. Back in Chicago in 1898, he opened his own architectural office. In his first years of practice, he produced a variety of buildings, including substantial residences in the city and along the North Shore, and the First Baptist Church of Hyde Park, a handsome, Romanesque structure of red sandstone at 56<sup>th</sup> Street and Woodlawn Avenue (now Hyde Park Union Church). The nearby University of Chicago hired him to design its new school of education at 1362 E. 59<sup>th</sup> Street, which is part of the university's Lab School today.

In 1905, Rogers relocated his practice to New York. Once on the East Coast, his work developed an even wider following. The *New York Times* noted that Rogers rose to "national prominence" in 1911 with his Classical New Haven, Connecticut post office. In 1915, *Architectural Record* featured his high-rise clubhouse for the Yale Club in Manhattan. A few years later, his alma mater invited him to plan its Memorial Quadrangle, an expansive complex of educational buildings in what would become Rogers' signature Collegiate Gothic style. That commission would be followed by more work at Yale, and his reputation for academic design would continue to grow, eventually leading to commissions at Harvard, Columbia, and other educational institutions.

In early 1922, Northwestern named Rogers consulting architect for both its Chicago and Evanston campuses. By February of the following year, he had made preliminary plans for the Chicago site, which

**PROPERTY TYPE** 

REDEFINE THE DRIVE

N U R T H Lake + shore + drive NRHP RECOMMENDATION Eligible

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would feature three Gothic-inspired buildings for the medical, commerce, and law schools. (Built near the law school on Chicago Avenue, the medical school building [NN15] would be named for Montgomery Ward, while the commerce school would become known as Wieboldt Hall [NN14].) That month, the architect told the *Chicago Tribune* that the formal grounds, with their Collegiate Gothic structures would be "another step at beautification in accordance with the Chicago plan." According to Rogers, it would also promote the use of the new Outer Lake Shore Drive then being planned; "result in other beautiful buildings being erected on that magnificent arm of the city's boulevard system;" increase surrounding property values; and add to the "desirability" of the area as a residential neighborhood.

By this point, fundraising for the project was well underway. In October of 1923, Northwestern announced that Rachel Mayer, widow of Levy Mayer, the founder of what is now the Mayer Brown law firm, had donated \$500,000 toward the law school, and the *Tribune* published a preliminary scheme for the fine low-rise structure. A few weeks later, Elizabeth Ward, the widow of renowned retailer - Montgomery Ward, made a \$3,000,000 gift towards the medical school building. Both structures would be named in honor of their late husbands. The following March, the university also requested a design for a commerce school building, though financing for it was not yet in place.

Since James Gamble Rogers' offices were now located in New York, Northwestern also needed a local firm to act in association with him. Although the *Tribune* initially reported that Lowe & Bollenbacher of Evanston would serve in this role (the firm's name appears on a few early renderings), the position ultimately went to talented Chicago architects Childs & Smith. Born and raised in Evanston, Frank Aiken Childs (1875-1965) graduated from the Armour Institute in 1895. He spent the next ten years working for various other architects, including James Gamble Rogers himself. After studying and traveling abroad for several more years, he returned to the U.S., and eventually moved back to Chicago, where he worked in the office of Holabird & Roche. There, he met Philadelphia-born William Jones Smith (1881-1958), who had received a degree in architecture from the University of Pennsylvania in 1903. After graduation, Smith completed a four-year course at the École des Beaux-Arts and spent time in the office of New York's Cass Gilbert before relocating to Chicago. In 1912, Smith and Childs left Holabird & Roche to form their own partnership. When they joined forces with Rogers at Northwestern, Childs & Smith were already known across the Midwest for their Revival style homes, schools, and office buildings.

By April of 1925, James Gamble Rogers and Childs & Smith had developed final plans for the Chicago campus and its fine Collegiate Gothic buildings. In May, the university broke ground for its now five new buildings – Levy Mayer Hall; Montgomery Ward Hall; a structure for the commerce school, now known for its most substantial donors, the W.A. Wieboldts; Thorne Hall, an auditorium structure that would not be completed until 1931 (no longer extant); and Elbridge H. Gary Law Library, named for its donor, the founder of U.S. Steel and an 1868 law school graduate. For Levy Mayer Hall and the Gary Law Library, the architects designed a single, U-shaped structure with a gable-roofed four-story central mass and two flat-roofed, three-story wings. While its western arm would hold lecture halls, its eastern one would house the Gary Library. Distinguished by random-coursed limestone walls with buttresses, arched doorways and windows, and stained and leaded glass, the law school featured dark wood interiors and a quiet courtyard garden enclosed by an arcade wall. (Money for the garden had been donated by the daughter of Levy Mayer, Hortense Mayer Hirsch.)

**PROPERTY TYPE** 

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

EDUCATION/ College Eligible NRHP RECOMMENDATION

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The Northwestern professional schools moved into their lakefront quarters in early October, 1926, and the Chicago campus was formally dedicated the following spring. The law school's dignified new building, conveniently close to law offices and courtrooms, yet isolated enough for serious study, added to its growing prestige. So, too, did its illustrious graduates of the period. These included Adlai Stevenson II (1900-1965), who finished just before Levy Mayer Hall opened and went on to become Illinois governor, a two-time Democratic nominee for President, and the U.S. Ambassador to the United States. Two U.S. Supreme Court Justices received their legal educations in Levy Mayer Hall during subsequent decades. Arthur Goldberg (1908-1990), a 1930 graduate, was appointed to the Court in 1962, resigning in 1965 to become Ambassador to the United Nations. John Paul Stevens (1920-2019), who graduated in 1947, had an exceptionally lengthy tenure, serving on the Court from 1975 until his voluntary retirement in 2010. Dawn Clark Netsch (1926-2013), the first female candidate for Illinois governor, and Harold Washington (1922-1987), the first African-American mayor of Chicago, were both graduates of 1952.

Though Northwestern Law School's enrollment had dropped precipitously during WWII, it surged in the following years. By the late 1950s, the school needed more space, and decided to construct an addition to the south of Levy Mayer Hall. The Robert R. McCormick Trust provided the significant funding. (Colonel Robert R. McCormick (1880-1955), publisher of the Chicago Tribune, had been a 1907 graduate of the law school.)

Northwestern hired the long-established and nationally known Chicago firm of Holabird & Root to design the new Robert McCormick Hall. By this time, the firm already had a decades-long history with Northwestern University, having designed the new Patten Gymnasium and the Technological Institute, among others, for the Evanston campus, and the Morton and Searle Buildings [NN15] in Chicago. For Robert McCormick Hall, Holabird & Root produced a U-shaped building that would transform the law school complex into a quadrangle, enclosing the courtyard garden. For the limestone exterior of McCormick Hall, the architects employed a streamlined version of Rogers' Collegiate Gothic. The addition would house more classrooms and library space, a moot court room, an auditorium, and offices for faculty members and student publications. It would be air conditioned.

Both McCormick Hall's construction and its opening garnered substantial attention. When the building's cornerstone was laid in May 1959, the Chicago Tribune reported that the ceremony was officiated by Mayor Richard J. Daley, Governor William G. Stratton, and Chicago-born U.S. Supreme Court Justice John Marshall Harlan. And a year later, when McCormick Hall was dedicated at the law school's centennial convocation, Chief Justice Earl Warren addressed the gathering, and Warren, along with Justices Harlan and Thomas Campbell Clark received honorary degrees. (The events were held at the nearby James Gamble Rogers-designed Thorne Auditorium.)

Although McCormick Hall doubled the size of the law school, it would be only 20 years before Northwestern felt the need for still more space. Under Dean David Ruder (1929-2020), (who was later named Chairman of the U.S. Securities and Exchange Commission), the law school undertook another fundraising campaign in the early 1980s. In addition to updating the existing buildings, the law school planned to construct a large addition to the east of the quadrangle, along Lake Shore Drive. The building would provide additional classrooms and offices, a spacious new library, and a large auditorium to



LAKE + SHORE + DRIVE

EDUCATION/ College

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replace Rogers' 1931 Thorne Auditorium, which would be razed to make way for the addition. A highrise component would house the American Bar Association and the American Bar Foundation.

Funded in part through a major gift from successful real estate developer Arthur Rubloff, the glassy modern addition was the work of Gerald Horn (1935-2014), part of a new generation of architects at Holabird & Root. A native of California, Horn had moved to Chicago in 1966 and joined the firm in 1971, becoming one of the "Chicago Eleven" architects who, as Tribune architectural critic Blair Kamin explained, "revolted from the generic steel and glass boxes of the 1970s." For the law school, Horn produced an eye-catching design with a cascading roofline, its high-rise and low-rise components clothed in glass and aluminum and its lower stories accented with stepped, buttress-like granite pilasters. Horn's Rubloff Building, wrote Paul Gapp, an earlier Tribune critic, constituted a "success merging of his glossy-skinned building with the limestone Gothic of the old law school next door."

The Rubloff Building opened in 1984. Fifteen years later, the law school created a new library facility there, named for the Pritzker family who financed it. (Jay Pritzker, another 1947 graduate of the law school was the founder and chairman of the Hyatt Corporation. Illinois Governor J.B. Pritzker is a 1993 graduate.) Though the American Bar Association moved out of the Rubloff Building in 2004, the American Bar Foundation still maintains offices there. Some of the space in the high-rise portion of the building is now occupied by the university's Feinberg School of Medicine. Levy Mayer Hall, the original, James Gamble Rogers-designed portion of the law school complex, became part of Chicago's landmark Northwestern University Chicago Campus District in 2014.

IRHP RECOMMENDATION	DATE LISTED	
ligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The Northwestern Law School complex at 357 E. Chicago Avenue/ 350 E. Superior Street/ 750 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Envisioned in the 1920s as an integral part of Northwestern University's consolidated professional campus along Chicago's downtown lakefront, the law school later expanded to accommodate growth, as the campus plan had anticipated. The property is therefore eligible for listing under Criterion A. While the law school has long been associated with distinguished attorneys and jurists, there are likely other properties with which those individuals had closer associations. Therefore, the property does not warrant listing under Criterion B. As a fine example of the academic work of nationally-respected architects James Gamble Rogers and Holabird & Root, the property meets with Criterion C for listing on the NRHP. The Northwestern Law School complex retains very good integrity overall.



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#### NRHP RECOMMENDATION

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

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See Appendix B.

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**PROPERTY TYPE** 

REDEFINE THE DRIVE

LAKE + SHORE + DRIVF

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PROPERTY TYPE

N O R T H LAKE + SHORE + DRIVE EDUCATION/ College

Eligible

NRHP RECOMMENDATION

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# Photo 1 – 357 E. Chicago Avenue



357 E. Chicago Avenue, view looking south from Lake Shore Park toward North façade



PROPERTY TYPE

NRHP RECOMMENDATION Eligible

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# Photo 2 – 350 E. Superior Street

EDUCATION/ College



350 E. Superior Street, view looking northwest from Abbott Hall parking lot toward South façade



PROPERTY TYPE EDUCATION/ College

NRHP RECOMMENDATION Eligible

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#### Photo 3 – 750 N. Lake Shore Drive



750 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North and East facades.

PROPERTY TYPE

REDEFINE THE DRIVI

n o n i h Lake + shore + drive EDUCATION/ College

NRHP RECOMMENDATION Eligible

339 E. Chicago Avenue/ 340 E. Superior Street SURVEY ID NN14

NAME Wieboldt Hall

OTHER NAME(S) N/A

STREET ADDRESS 339 E. Chicago Avenue/ 340 E. Superior Street COMMUNITY AREA 08

TAX PARCEL NUMBER Unknown

YEAR BUILT SOURCE

1926/ 1961/ Chicago Building Permit, *Chicago Tribune* 1998

#### DESIGNER/BUILDER

James Gamble Rogers (Childs & Smith, Associate Architects)

STYLEPROPERTY TYPELATE 19TH AND 20TH CENTURYEDUCATION/ CollegeREVIVALSEDUCATION/ College

FOUNDATION
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Concrete

WALLS Stone ROOF Built-up, Slate

# DESCRIPTIVE NOTES

Completed in 1926, Wieboldt Hall was designed by James Gamble Rogers for Northwestern University's new Chicago lakefront campus. Faced with random-coursed, gray Bedford limestone and executed in Rogers' signature Collegiate Gothic style, the building rises as high as ten stories to its complex, but primarily flat, roof. Essentially rectangular in plan, Wieboldt Hall stretches across nearly its entire block, with imposing entrances at both 339 E. Chicago Avenue and 340 E. Superior Street. The latter, at the south end of the structure, is part of a six-story addition that is slightly wider than the rest of the building. (Constructed in the early 1960s as a two-story structure, it was tripled in size during the 1990s.)

Despite its 1990s addition, Wieboldt Hall strongly conveys its historic character, particularly along Chicago Avenue, where it stands between two other Collegiate Gothic structures designed by James Gamble Rogers. These buildings – Levy Mayer Hall [NN13] to the east and Montgomery Ward Hall [NN15] to the west – were both completed in 1926. Each is linked to Wieboldt Hall by an original limestone arcade wall that runs near the Chicago Avenue sidewalk. (These two neighboring buildings also feature multiple additions with entrances facing E. Superior Street.)

PROPERTY TYPE

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

NRHP RECOMMENDATION Eligible

EDUCATION/ College

339 E. Chicago Avenue/ 340 E. Superior Street SURVEY ID NN14

Wieboldt Hall's primary E. Chicago Avenue façade rises seven stories in a single limestone plane to a crenelated parapet. The focal point of the north façade's two-story base is an imposing recessed entrance set within a Gothic arch. Two handsome pairs of carved wood doors inset with leaded glass flank a carved limestone niche. The stone tympanum above the doorways features two stained glass windows with peaked tops. These windows sit between a pair of heraldic shields and beneath a university seal. The words "Wieboldt Hall School of Commerce" are incised into the stone above the arch. Immediately above the carved lettering are six wood-framed, leaded-glass windows, each topped by elaborate stone tracery in the form of an ogee arch and a pair of quatrefoils. A projecting cornice, ornamented with carved bosses and lined with a copper gutter, stretches above the windows. The entire two-story central bay is flanked by a pair of lavishly ornamented buttresses that culminate in cupola and cross-gable motifs.

On either side of this impressive entrance bay, a stone water table runs beneath two bays of original divided-light wood windows. The eight on the first story are tall, rectangular, nine-over-nine double-hungs. Each features a single stained-glass panel in the center of the lower sash. The four Tudor-arched window openings at the second story hold trios of windows, each with a central double-hung accented by a single stained-glass light.

Above the two-story base of the north façade, pairs of dark-framed, double-hung windows fill the bays of the third through fifth stories. (These are replacement windows that are similar to the historic ones.) While limestone mullions separate the paired windows, wider expanses of stone rise like subtly projecting buttresses between the bays. At the sixth story, the paired, double-hung windows are topped by carved Tudor arches. The arch-topped windows of the seventh story are narrower, arranged three to a bay. The limestone parapet above these windows is embellished with carved buttress caps and crenellations. Elaborate finials rise above the parapet ends.

Wieboldt Hall's long west façade is more architecturally varied than its east, comprising the west elevations of both the 1926 structure and its Post-Modern addition. On the north, the original Collegiate Gothic portion stretches approximately three-quarters of the facade's length. Symmetrically arranged, this part of the façade features many of the same motifs found on the north façade. But it also includes various setbacks, and is further distinguished by a pair of cross-gabled projections, a faux gable roof, and a central tower.

At the center of the west façade's 1926 portion is a two-story base punctuated by original wood-framed, divided-light windows arranged in much the same configuration as on the east façade. Stepped, limestone buttresses separate this stretch of the façade into bays. Near the north and south ends of the historic building's west façade are a pair of large, cross-gabled, slate-roofed projecting bays. Minimally fenestrated, these bays have gable ends that reach the third story. At the base of each is a street-facing entrance set beneath a stepped, cut limestone surround.

Above the second story, the heavily fenestrated west façade becomes even more complex, taking on an E-shaped plan. At each end, the façade extends up another five stories to an embellished parapet at the flat roof. Much of the central part of the elevation steps well back before rising to a faux-gabled roof. Behind and above the faux gables are various rooftop masses that are not original to the structure. At the center of the façade, a stepped and buttressed tower culminates in an enormous air conditioning

PROPERTY TYPE

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

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unit. (The tower was originally much taller, and elaborately ornamented. Until about 1960, it enclosed a smokestack for the campus heating plant, which was located in the first and second stories of Wieboldt Hall until that time.) As on the north façade, the windows on the upper part of this façade – dark-framed, divided-light replacements – are varied in size and shape. Particularly striking are those situated high on either side of the tower. There, the windows of the sixth and seventh stories form massive Tudor-arched arrays. Elegantly stepped buttresses rise between the bays.

The long east façade of the 1926 building, though heavily fenestrated, is much simpler. Again, the original wood-framed windows remain in place at the base of the building, while those of the upper stories are replacements. At the south end of the east façade, a long stretch of the two-story base projects forward. At both ends, the facade rises seven stories to a parapet ornamented with stone finials. The seven-story central portion of the façade features the same distinctive fenestration pattern as does the west façade. A long, glassy penthouse mass sits atop the roof here, set back slightly behind the seventh-story parapet. (This appears to be a fairly recent addition.) Flanking this central stretch of the façade is a pair of eight-story bays with tall parapets. At the top story of each, a carved drip mold accents a pair of windows, each embellished by an ornamented hood.

The 1926 building originally had a shallow, two-story entrance pavilion on its south side. This was replaced in the early 1960s by a two-story limestone classroom addition that was rectangular in plan, but somewhat wider than the original entrance pavilion. As evidenced by historic photographs, the 1960s addition was a Modernistic take on the Collegiate Gothic that featured random-coursed limestone facades, double-hung windows, and stylized limestone buttresses. This addition was substantially modified and enlarged during the 1990s.

A Post-Modern reinterpretation of the Collegiate Gothic style, the 1990s addition rises six stories to a flat roof. Its south façade stands somewhat closer to the street than did the south elevation of the 1960s addition. Clad in large limestone blocks, it echoes the massing of the 1926 building's long west façade, with a two-story base in a single plane and a stepped-back center portion at the upper stories. Three monumental, Tudor arches separated by buttress-like pilasters serve as the south façade's focal point. These central arches are flanked by rectangular openings filled with metal cross bars that mimic two-over-two divided light windows. An open space behind the arches and the window-like openings creates a deep loggia. The original facade of the 1960s addition remains as the loggia's back wall. At the center of this wall, the 340 E. Superior Street entrance features two pairs of bronze and glass doors topped by a wood panel emblazoned with the words "Northwestern Kellogg." A Modern divided-light window rises above that. Similar windows fill the original openings along the rest of the two-story rear wall of the loggia.

Above the south façade's two-story base, the limestone cladding is punctuated by large, fixed aluminum-framed divided-light windows with both clear and dark-tinted glass. At the corners of the façade, the pair of stepped window bays rise upward in a single plane to the fifth story. Between these end bays, the façade stands six stories tall. The center bays, separated by stylized buttresses, step back behind a terrace edged by a railing. The sixth-story windows terminate in Tudor-arched tops, again echoing the detailing of the original Collegiate Gothic building.



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The addition's east and west facades are similar, though each rises straight to the roofline. At the first story of each façade, the south bay is open to provide a pedestrian pass-through into the loggia, while the north bay holds large metal vents.

Overall, Northwestern University's Wieboldt Hall retains many historic features and possesses good integrity today. The installation of replacement windows above the second story, the remodeling of the top of the tower, and the removal of the original south entrance have somewhat diminished the structure's integrity of design and materials. The Post Modern 1990s south addition was designed in a manner that is respectful of the massing and architectural features of both the 1926 building and its 1960s addition. And, sitting as it does amidst its Collegiate Gothic contemporaries, Wieboldt Hall possesses strong integrity of setting and association. The property also retains integrity of location, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Now home to the Kellogg School of Management and the School of Professional Studies, Wieboldt Hall is one of three academic buildings Northwestern University constructed in 1926 for its new Chicago campus. Several years before, the university had announced plans to consolidate its professional schools by creating this second campus on a vacant 90-acre stretch of lakefront property in the Streeterville neighborhood. To create a distinguished design for its new site, Northwestern hired New York architect James Gamble Rogers, already well known for his academic designs. Rogers soon laid out a formal plan for the campus and produced schemes for three initial Collegiate Gothic structures – one for the School of Commerce, one for the law school, and one for the medical schools. Rogers' visionary plan for the campus has proved very adaptable – allowing for multiple additions to the School of Commerce and its neighbors over nearly 100 years.

Northwestern University, which first opened in Evanston in the 1850s, had initially planned to build a campus in the heart of the rapidly developing city of Chicago. The school's Methodist founders soon thought better of that idea, however, and purchased land twelve miles to the north, in a more peaceful location along the Lake Michigan shore. To raise funds for the construction of the university's first buildings, the founders platted and sold lots in what would become the city of Evanston. Northwestern gradually expanded its North Shore campus over subsequent decades. In the process, the institution erected many fine buildings by noted architects such as Gurdon P. Randall, Cobb & Frost, Daniel H. Burnham, and George W. Maher.

Even as Northwestern University was developing its liberal arts campus in Evanston, the institution had begun adding professional schools to its academic mix. (All were then in various Chicago locations.) Though the university's medical and law schools had their roots in the mid-19<sup>th</sup> century, the School of Commerce did not exist until 1908. In June of that year, the Northwestern University Board of Trustees voted to establish the school in collaboration with the Chicago Association of Commerce and the Illinois Society of Certified Public Accountants.

The new institution was part of a trend spurred by Joseph Wharton's endowment of the nation's first collegiate business school at the University of Pennsylvania in 1881. And, as one advertisement claimed, the Northwestern School of Commerce would be "the first school in the West in which university

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REDEFINE THE DRIVI

LAKE + SHORE + DRIVF

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instructors and businessmen cooperate." Aimed at people who were already employed in business, the new school would offer evening classes in accounting, finance, banking, advertising, insurance, real estate, and commercial law, as well as a three-year degree in commerce. According to one newspaper report, the university promised that the first term would include "lectures by a number of prominent bankers, brokers, railroad officials, and other leaders in the industrial life of Chicago."

In October of 1908, the School of Commerce held its first classes in the Northwestern University Building at State and Lake streets in Chicago's Loop. Northwestern had bought the structure, the former Tremont Hotel, five years before, remodeling it to create a single home for its law, dental, and pharmacy schools. (The medical school and teaching hospitals remained on the near South Side.) The commerce school expanded over the subsequent decade, as did the other professional schools. After WWI, Northwestern's Board of Trustees initiated a fundraising drive to purchase land on which to create an entirely new Chicago professional campus, where medical and business students could join those in the pharmacy, dental, and law schools.

In February of 1920, the *Chicago Daily Tribune* announced that the Trustees had authorized the purchase of nine acres at Chicago Avenue and Lake Shore Drive, said by some to be "the finest university site in the world." The following year, the newspaper provided a list of early donors to the project. Among them was George A. McKinlock, Sr., president of the Central Electric Company, who pledged a sizable donation as a memorial to his son, George Alexander, Jr., the recipient of a Distinguished Service Cross before he perished in WWI. In light of this large gift, the university announced it would name its new lakefront site the Alexander McKinlock Memorial Campus. (When McKinlock, Sr., could not fulfill his monetary commitment due to the Depression, Northwestern forgave the debt and renamed the grounds the Chicago Campus.)

To design its new Chicago campus, the university hired well-known New York architect James Gamble Rogers (1867-1947). Born in Kentucky, Rogers had come to Chicago as a child and attended elementary and high schools here before leaving to earn a Bachelor of Arts degree from Yale University. Upon his 1889 graduation, he returned to Chicago, and worked for architects William Le Baron Jenney and William Bryce Mundie, and later for Burnham & Root. In 1892, Rogers headed to Paris to attend the École des Beaux Arts. Back in Chicago in 1898, he opened his own architectural office. In his first years of practice, he produced a variety of buildings, including substantial residences in the city and along the North Shore, and the First Baptist Church of Hyde Park, a handsome, Romanesque structure of red sandstone at 56<sup>th</sup> Street and Woodlawn Avenue (now Hyde Park Union Church). The nearby University of Chicago hired him to design its new school of education at 1362 E. 59<sup>th</sup> Street, which is part of the university's Lab School today.

In 1905, Rogers relocated his practice to New York. Once on the East Coast, his work developed an even wider following. The *New York Times* noted that Rogers rose to "national prominence" in 1911 with his Classical New Haven, Connecticut post office. In 1915, *Architectural Record* featured his high-rise clubhouse for the Yale Club in Manhattan. A few years later, his alma mater invited him to plan its Memorial Quadrangle, an expansive complex of educational buildings in what would become Rogers' signature Collegiate Gothic style. That commission would be followed by more work at Yale, and his reputation for academic design would continue to grow, eventually leading to commissions at Harvard, Columbia, and other universities.

**PROPERTY TYPE** 

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

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In early 1922, Northwestern University named Rogers consulting architect for both its Chicago and Evanston campuses. By February of the following year, he had made preliminary plans for the Chicago site, which would feature three Gothic-inspired buildings for the law, medical, and commerce schools. That month, the architect told the *Chicago Tribune* that the formal grounds, with their Collegiate Gothic structures, would be "another step at beautification in accordance with the Chicago plan." According to Rogers, it would also promote the use of the planned Outer Drive "speedway," an improvement that would soon be under way. In addition, it would "result in other beautiful buildings being erected on that magnificent arm of the city's boulevard system;" increase surrounding property values; and add to the "desirability" of the area as a residential neighborhood.

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Although donors had committed substantial funds toward the proposed law and medical school buildings by late 1923, funding for the new School of Commerce building was somewhat slower to fall into place. Northwestern therefore launched a dedicated fundraising effort in the spring of 1924. The *Chicago Tribune* soon reported that "75 near north side property owners" had met at the Union League, pledging to raise \$400,000 toward the building's construction. About the same time, the university asked James Gamble Rogers to prepare a design for the commerce school building.

Since Rogers' offices were now located in New York, Northwestern University also needed a local firm to act in association with him. Although the *Tribune* initially reported that Lowe & Bollenbacher of Evanston would serve in this role (the firm's name appears on a few early renderings), the position ultimately went to talented Chicago architects Childs & Smith. Born and raised in Evanston, Frank Aiken Childs (1875-1965) graduated from the Armour Institute in 1895. He spent the next ten years working for various other architects, including James Gamble Rogers himself. After studying and traveling abroad for several more years, he returned to the U.S., and eventually moved back to Chicago, where he worked in the office of Holabird & Roche. There, he met Philadelphia-born William Jones Smith (1881-1958), who had received a degree in architecture from the University of Pennsylvania in 1903. After graduation, Smith completed a four-year course at the École des Beaux-Arts and spent time in the office of New York's Cass Gilbert before relocating to Chicago. In 1912, Smith and Childs left Holabird & Roche to form their own partnership. Two decades later, when they joined forces with Rogers at Northwestern, Childs & Smith were known across the Midwest for their Revival style homes, schools, and office buildings.

By April of 1925, James Gamble Rogers and Childs & Smith had developed final plans for the Chicago campus and its fine Collegiate Gothic buildings. In May, the university broke ground for its now five new buildings – Montgomery Ward Hall; Levy Mayer Hall; Elbridge H. Gary Law Library (ultimately incorporated into Levy Mayer Hall); Thorne Hall, an auditorium structure that would not be completed until 1931 (no longer extant); and the new School of Commerce. The last had recently been christened Wieboldt Hall, in recognition of a \$500,000 donation by the Wieboldt Foundation. During the groundbreaking ceremony, Northwestern President Walter Dill Scott noted that, in backing Wieboldt Hall, the foundation's creators, department store owners and philanthropists William A. (1857-1954) and Anna L. Wieboldt (1856-1958), had "given expression to the fact that the most effective form of charity is developing self-supporting men and women." (According to *Northwestern Magazine*, the Wieboldt's son, Raymond C. Wieboldt (1886-1968), would act as general contractor for five Northwestern buildings, including Weiboldt Hall.)

**PROPERTY TYPE** 

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For Wieboldt Hall, the architects designed a long, narrow seven- and eight-story building with randomcoursed limestone facades enhanced by buttresses and crenelated parapets. Further distinguished by slate-roofed, cross-gabled projections, arched doorways and windows, and stained-glass panels, the structure held classrooms, offices, and lecture halls. Several of the last bore the names of titans of Chicago business – banker James B. Forgan, automobile manufacturer Clement Studebaker, and John Shedd of Marshall Field & Co. As the business school targeted employed people of both genders, Wieboldt Hall had separate clubrooms for male and female students. And though the second story housed the Joseph Schaffner Library of the School of Commerce, the structure's two-story base also included something less expected – the heating plant for the entire Chicago campus. This fact gave rise to one of the building's most prominent features – a multi-story central tower that wrapped the necessary smokestack in Gothic detailing.

The Northwestern professional schools moved into their lakefront quarters in early October, 1926, and the Chicago campus was formally dedicated the following spring. The School of Commerce hosted an educational conference to mark the occasion, with Professor Edwin F. Gay of Harvard delivering the keynote speech, entitled "The Relationship between Business Education and Social Progress." The commerce school's dignified new building, conveniently close to the Loop business district, yet isolated enough for serious study, added to its growing prestige. Wieboldt Hall quickly became the site of national conventions, such that of the American Institute of Coöperation (a nationwide organization of agricultural cooperatives), and regional meetings like the Midwest economic conference. By the mid-1930s, more than 7,000 students were attending evening business classes in the building each week.

In early 1940, Northwestern announced its intention to add onto Wieboldt Hall, something that James Gamble Rogers' original campus plan had anticipated. By the fall, however, the minds of those running the Chicago campus were on preparations for war, as the university had signed an agreement to house Naval Reserve midshipmen on several floors of the university's just-completed Abbott Hall dormitory at Superior Street and Lake Shore Drive [NN11]. The *Chicago Tribune* reported that classes for the cadets would "be taught by 30 naval officers in Wieboldt Hall."

After WWII, enrollment in the School of Commerce returned to pre-war levels. Returning veterans could attend classes at Wieboldt Hall free of charge under the G.I. Bill, and the School of Commerce set aside a substantial number of spots for such students. Some offerings were specifically targeted at veterans, for example a class on merchandising co-developed by the Chicago Retail Merchants' Association. During the same period, the Masters in Business Administration program shifted away from its focus on specialized skills to what the *Chicago Tribune* later described as a "broadly based and highly integrated curriculum designed to train students for leadership in business management and the responsibilities of citizenship." The School of Commerce also offered innovative short-term programs, such as a five-day mortgage banking class created in association with the Mortgage Bankers' Association of America.

By this time, the Medill School of Journalism, which had been part of the School of Commerce from its founding in 1921 until 1937, also had offices and held classes in Wieboldt Hall. And outside organizations continued to make use of the commerce school's prestigious and centrally located facilities. For example, one group advertised an institute for women in "clerical, secretarial, or supervisory" positions in all levels of academia.

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In 1951, in honor of its centennial, Northwestern University announced a campaign to raise \$8.25 million for building improvements, including a much-needed addition to Wieboldt Hall. Not only was the School of Commerce continuing to grow, but Northwestern's continuing education department, known as University College, moved into a sixth-story office that year. In 1956, the School of Commerce became the School of Business. While the full-time day students then relocated to the Evanston campus, the graduate and part-time evening students remained in Chicago. When the School of Business marked its 50<sup>th</sup> anniversary two years later, it had 200 full-time M.B.A. students, as well as another 3,400 evening school students who took classes on business-related topics.

By the early 1960s, Northwestern was finally ready to move forward with expanding and remodeling Wieboldt Hall. To design the project, the university hired the nationally known architectural firm of Holabird & Root, which had already produced a number of buildings for Northwestern's Evanston campus. The architects had also just finished the adjacent Robert R. McCormick Hall addition to the law school. For the School of Business, Holabird & Root designed a two-story addition to replace Wieboldt Hall's original south entrance wing. With random-coursed limestone facades and narrow bays of divided-light, double-hung windows with fin-like limestone mullions, the structure presented a Modernistic spin on the Collegiate Gothic style. Somewhat wider and deeper than the original wing, the addition would house four 60-seat classrooms, with banked rows of seats in a horseshoe configuration to encourage participation, as well as a smaller seminar room. The addition would be known as Evening Study Hall.

The plans for Wieboldt Hall also included removing the campus heating plant from the first two stories of the building, reclaiming that space for classrooms and offices, and expanding the library. The relocation of the heating plant meant that the enormous smokestack hidden within the elaborately-detailed central tower would no longer be necessary. Northwestern and its architects therefore seized the opportunity to install new rooftop air conditioning equipment, truncating and remodeling the original tower in the process.

By the time classes started in the revamped Wieboldt Hall in the fall of 1962, there were 630 graduate students in the Northwestern University School of Business. About a decade later, Northwestern phased out its undergraduate business program and the School of Business took a new name, the Graduate School of Management. While its full-time graduate program moved into space in a new building on the Evanston campus, the part-time students continued to attend classes at Wieboldt Hall. In 1979, the John J. and Helen Kellogg Foundation made a \$10 million grant to fund business professorships and research, as well as a graduate dormitory. Consequently, the school became known as the J.L. Kellogg Graduate School of Management.

Spurred by the continued growth of the Kellogg School's part-time program, in the late 1990s, Northwestern undertook another expansion program at Wieboldt Hall. The \$13,000,000 renovation included a four-story addition along E. Superior Street. Much of the new square footage would be created atop the 1960s the addition, which had been built to accommodate upward expansion. The addition included new classrooms, study rooms, and elevators. The entire six-story south addition was wrapped in a new Post Modern, limestone and glass façade. Echoing the original Collegiate Gothic portions of Wieboldt Hall and its neighbors, the addition featured a new E. Superior Street entrance



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loggia with three monumental, Tudor-arched openings separated by streamlined buttresses. (The original stonework of Holabird & Root's 1960s south facade serves as the loggia's rear wall.)

Further building updates began in 2008. These included the creation of flexible, state-of-the art classrooms to serve the School of Continuing Education (the successor to University College); the construction of a rooftop penthouse; the installation of new windows above the second story; and the replacement of the 1926 building's mechanical, electrical, and plumbing systems. The project received a LEED (Leadership in Energy and Environmental Design) Gold certification from the U.S. Green Building Council. In 2014, the original, James Gamble Rogers-designed portion of Wieboldt Hall were designated as part of Chicago's landmark Northwestern University Chicago Campus District. Wieboldt Hall remains home to both the School of Continuing Education and the Kellogg School of Management today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
A B B C D Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

Wieboldt Hall at 339 E. Chicago Avenue/ 340 E. Superior Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed as an integral part of Northwestern University's consolidated professional campus along Chicago's downtown lakefront, the structure was later expanded to accommodate growth, as the campus plan had anticipated. The property is therefore eligible for listing under Criterion A. While Wieboldt Hall has been associated with numerous noteworthy business people, there are likely other properties with which those individuals had closer associations. Therefore, the property does not warrant listing under Criterion B. As a fine example of the academic work of nationally-respected architect James Gamble Rogers, the property meets with Criterion C for listing on the NRHP. Wieboldt Hall retains good integrity overall.

# NRHP RECOMMENDATION

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

# NRHP BOUNDARY

See Appendix B.



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REDEFINE THE DRIVI

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EDUCATION/ College

NRHP RECOMMENDATION Eligible

**PROPERTY TYPE** 

339 E. Chicago Avenue/ 340 E. Superior Street SURVEY ID NN14

#### Photo 1 – 339 E. Chicago Avenue



339 E. Chicago Avenue, view looking south from Lake Shore Park toward North façade



PROPERTY TYPE

NRHP RECOMMENDATION Eligible

339 E. Chicago Avenue/ 340 E. Superior Street SURVEY ID NN14

# Photo 2 – 340 E. Superior Street

EDUCATION/ College



340 E. Superior Street, view looking north from E. Superior Street toward South façade



#### NAME

Northwestern University Feinberg School of Medicine: Montgomery Ward Memorial Building/ Morton Building/ Searle Building/ Tarry Research and Education Center

# OTHER NAME(S)

N/A

#### STREET ADDRESS

303 E. Chicago Avenue/ 310 E. Superior Street/ 320 E. Superior Street/ 300 E. Superior Street

COMMUNITY AREA

08

# TAX PARCEL NUMBER

Unknown

YEAR BUILT SOURCE 1926/1955/ Chicago Building Permit, *Chicago Tribune* 1965/1990

#### DESIGNER/BUILDER

James Gamble Rogers (Childs & Smith, Associate Architects)/ Holabird, Root & Burgee/ Holabird & Root/ Perkins & Will

#### STYLE

Concrete

LATE 19TH AND 20TH CENTURY EDUCATION/ College REVIVALS

FOUNDATION

WALLS Limestone, Granite

PROPERTY TYPE

ROOF Built-up, Slate, Metal Standing-seam

# DESCRIPTIVE NOTES

Located at the southeast corner of E. Chicago Avenue and N. Fairbanks Street and stretching south to E. Superior Street, the Northwestern University Feinberg School of Medicine complex comprises four interconnected buildings erected between 1926 and 1990. The first is the towering Collegiate Gothic Montgomery Ward Building at 303 E. Chicago Avenue, designed in the 1920s by James Gamble Rogers for Northwestern University's new Chicago lakefront campus. The second is the 1955 Morton Medical Research Building, located directly south of the Ward Building at 310 E. Superior Street. Produced by architects Holabird, Root & Burgee, this seven-story structure is a somewhat more streamlined take on the Gothic Revival style. The third part of the complex is Holabird & Root's 15-story Searle Medical Research Building. Completed in 1965, the Modernist high-rise stands to the southeast of the Morton



Building at 320 E. Superior Street. The final one, the 18-story Tarry Research and Education Building at 300 E. Superior Street, was designed by Perkins & Will and completed in 1990. Together, the four adjoining structures form a quadrangle of sorts, though one without a central courtyard, as the Morton Building stands in the middle of the complex.

The massive Montgomery Ward Building, faced with random-coursed, gray Bedford limestone and executed in James Gamble Rogers' signature Collegiate Gothic style, stands 14 stories tall, with an enormous, squared-off central tower that adds another six stories. The building is flat-roofed and essentially rectangular in plan, with the long primary façade running east-west along Chicago Avenue. Six flat-roofed, projecting bays or wings of various heights – three on the north façade and three on the south – create an almost fortress-like appearance. In addition to plentiful, but somewhat restrained Gothic ornament, the Ward Building features hundreds of dark, aluminum-framed, divided-light fixed replacement windows. These replacements follow the color and profiles of the original double-hung windows quite closely.

The primary Chicago Avenue façade of the Ward Building faces north, overlooking Lake Shore Park and the lakefront to the northeast. Symmetrically arranged, this primary façade features ten-story projections at each end and a taller, deeper projecting mass at the center. As explained by the Commission on Chicago Landmarks, the massive central tower rising above it emulates "a Gothic cathedral's bell tower." At the base of the central bay is the building's main entrance, marked by an elaborate, projecting, three-and-a half-story limestone surround anchored by a pair of carved Gothic arches. Within each arched opening is a deeply recessed trio of wood doors, each inset with square, leaded-glass lights. An oversized divided-light transom fills the arch above each trio of doors. A short, buttress-like pilaster separates the arched entryways. On either side of this pilaster, and between the archtops, the stone wall is inscribed with the phrases "School of Medicine" and "School of Dentistry." A university seal in bas relief sits above the buttress top. The words "Montgomery Ward Memorial" are emblazoned in large Medieval script above the seal. The whole ensemble is flanked by a pair of niches displaying Gothic motifs and culminating in crown-like ornaments.

A pair of window groupings, each set within a carved rectangular frame with rounded corners, rise above the doorways. Metal spandrels separate the fixed, divided-light windows of the second and third stories. The window groupings are surmounted by paneled carvings embellished with foliate ornament and additional Gothic arches. A larger buttress-like pilaster rises to a pinnacle between the window openings. And a pair of stepped buttresses with traceried caps mark the ends of the projecting threestory entrance surround.

The middle stories of the projecting central bay are somewhat more restrained. Just beyond the buttresses of the entrance surround, a pair of tall, narrow, divided-light windows with Tudor arched tops perch high on the first story. Above that, the fixed, eight-over-eight, divided-light windows are primarily rectangular, rising in regular bays to the tenth story. The central bay's top three stories provide additional architectural interest. This part of the central bay features clipped corners, multi-story window groupings with arched tops, and a peaked parapet enlivened by a central ornament and finials. Rectangular windows extend up the bay sides all the way to the 13<sup>th</sup> story.



The north façade of the magnificent six-story tower features numerous stepped corner buttresses with gabled tops embellished with Gothic ornament. At the 16<sup>th</sup> through 19th stories, three side-by-side window groupings with divided-light sashes and metal spandrels rise into Gothic arches filled with intricate tracery. Above the arches, an ornate two-story parapet is topped by carved stone fretwork that takes the form of crenelations. Tall, square corner turrets enlivened with additional buttresses and finials sit at 45-degree angles to the main facade.

Stretching east and west from the projecting central portion of the south façade are bays of fixed, divided-light windows arranged in tiers and divided by stepped buttresses. At the second story, the innermost windows have arched tops, while the others are arranged in trios within round-corned frames with carved ornamentation above, much like the second-story windows of the central bay. The fenestration of the third through 13<sup>th</sup> stories also follows the general pattern of the projecting entrance bay. The trios of windows at the 14<sup>th</sup> story – also rectangular, but smaller – feature limestone mullions and continuous sills embellished with plaques. Similar windows at the recessed 15<sup>th</sup> story stretch beneath parapets enlivened by carved emblems.

At either end of the north façade, the projecting, ten-story outer bays follow the same tiered arrangement as do the inner bays. However, the outer bays step back above the seventh story, and their multi-story, arch-topped window arrays span only the ninth and tenth stories. Above the tenth story of the projecting outer bays, the north façade continues to step upward and backward, creating a roofline of varying heights.

The narrow west façade of the Ward Building features many motifs found on the primary north elevation. At the center of the façade is a sparsely fenestrated projecting five-sided bay – apparently a stair tower. On each side of this central element, pairs of flanking bays step in and up to the tenth- and then 12<sup>th</sup>-story level. (A Tudor-arched entrance stands at the base of the south bay, and the windows of the west façade follow the same general fenestration pattern as found on the north.) Behind these bays, additional building masses rise to the 14<sup>th</sup> story. Far behind the 14<sup>th</sup>-story parapets of the west facade stands the grand, turreted tower. For years, a final, three-story bay with a prominent entrance stood at the south end of the façade. Originally a dedicated space for a public clinic, this relatively small mass has been replaced by the north bay of the Tarry Research and Education Center.

The east façade of the Ward Building is nearly identical to the west. An original limestone arcade wall runs between this east elevation and the west end of the adjacent Wieboldt Hall. To the south of its central stair tower, the east façade has four, rather than two, bays, all 12 stories tall.

The long and complex south façade of the Ward Building now stands largely hidden behind its three later additions. Only its uppermost stories, which are quite similar to those of the north façade, can be seen from the street.

It was adjacent to this south façade that Northwestern University erected the Morton Building in the 1950s. Designed in a more restrained version of the Collegiate Gothic style, the flat-roofed, seven-story building is T-shaped in plan, with the stem of the T meeting the center bay of the Ward Building's south facade. The Morton Building's symmetrical south façade, clad in random-coursed limestone, features a



subtly projecting bay at either end. Between these two bays, the façade rises in regular bays of fixed, divided-light replacement windows like those of the Ward Building. Streamlined buttresses separate the bays. The windows of the seventh story feature the same dark metal spandrels found on the older building. A carved Gothic niche embellishes the peaked parapet at the top of the elevation. The Morton Building's lower stories and original Tudor-arched entrance now sit hidden a Post-Modern entry pavilion completed in 1990 as part of the Tarry Research Center. Similarly, construction of the Searle Building to the east and the Tarry Research Center to the west means that the Morton Building's end façades are no longer visible from the street.

Erected in the mid-1960s, the Modernist, 15-story Searle Building stands to the south and east of the Ward and Morton buildings. The flat-roofed high-rise is essentially rectangular in plan, though a projection on its north side is somewhat narrower than the main building mass. The tower's primary south façade faces E. Superior Street, while its longer east and west façades extend northward to join the adjacent Ward Building. Characterized by alternating limestone bands and continuous bays of fixed windows with dark metal spandrels, the streamlined facades of the Searle Building play off the vertical lines, light stonework, and plentiful dark fenestration of the older Collegiate Gothic structures in the medical school complex.

The primary E. Superior Street façade meets the ground in four square, limestone-clad columns that rise uninterrupted to the roofline. Recessed behind these columns is the main limestone-clad first-story wall. At its center, a wide, band of stone with a subtle, buttress-like projection bears a Northwestern University seal in bas relief. This appears to be an original feature of the building. The remainder of the first-story façade has been altered substantially. At the west end of the façade, the structure's entrance stands at the top of a low concrete stoop edged with short stone walls. Two pairs of aluminum-framed glass double doors with transoms are flanked by groupings of fixed windows. (Similar clerestory windows rise recessed above the door.) This wall of windows, which extends beyond the edge of the Searle Building's south façade to meet the Morton Building's atrium addition, apparently dates to the atrium's 1990 construction. The ground level fenestration at the opposite end of the south elevation differs significantly. Since 2018, this part of the façade has been filled with tall, dark-aluminum-framed windows. Again, the wall of windows extends beyond the end of the façade (actually wrapping around the corner onto the east façade). This glassy mass sits beneath a second-story enclosed walkway that joins the Searle Building with the recently-completed Simpson Querrey Biomedical Research Center, located across E. Superior Street.

Above the tall first story, the south façade rises in two wide bays separated by a wide band of randomcoursed limestone blocks. Each of the two side bays comprises four vertical bands of smooth limestone with subtly projecting center elements. (The outer bands in each bay are continuations of the four limestone columns, which become engaged above the ground level.) The vertical bands alternate with stacks of windows. At the second through 14<sup>th</sup> stories, square, a dark, rectangular metal spandrel sits beneath a square, fixed window. (The eighth story is an exception. There, where ventilator panels fill the window openings.) At the 15<sup>th</sup> story, the fenestration pattern changes, with the windows becoming tall, narrow slits surrounded by limestone. Above the 15<sup>th</sup> story, dark, rectangular metal panels fill the areas between the four continuous columns.



The longer east façade of the Searle Building comprises two parts. The wider south portion rises 15 stories, while the north one only nine. The south portion of the east façade is quite similar to the south façade, with alternating vertical bands of limestone and stacks of windows. (There is no central band of random-coursed limestone.) Again, the high first story is slightly recessed behind the columns, except at the south end, where the glassy recent addition and the pedestrian bridge project beyond them. The shorter and narrower north portion of the east features window trios at its top story, which terminates in a horizontal metal band that serves as a cornice.

The long west façade mirrors the east, though the north part of the west elevation steps back behind the south portion, and thus cannot be seen from the street. Similarly, the Morton Building and the 1990s atrium entrance hides the lower stories of the south portion from view.

At the corner of E. Superior Street and N. Fairbanks Court is the even more imposing Tarry Research and Education Center, completed in 1990. This 18-story Post-Modern tower is rectangular in plan, with its long facades running north/south to meet the west end of the Ward Building's south façade.

The Tarry Center's stepped facades rise to a complex roof that combines flat areas with a long, semielliptical, standing-seam, half-gable roof. Small, spire-like, exhaust shafts spring from its ridgeline. The building's facades are defined by vertical bands of light-colored granite cladding and bays of fixed, divided-light windows. Both the structure's massing and design elements reference its neighboring Revival style predecessors. As the *AIA Guide to Chicago* put it: "Collegiate Gothic returns in 1990s materials."

The long west façade of the Tarry building features regular bays of rectangular divided-light windows in several configurations. Much of the façade rises in a single plane, interrupted only by a subtly projecting second-story cornice with stylized crenelations, and projecting sills and hoods sandwiching window groupings near the top of the building. At its south end, the west façade steps back to create an inverted corner that lessens the visual weight of the structure. (A freestanding limestone block here bears the name of the building.)

The narrower south façade features much the same detailing as the long west one. The south elevation is divided into three irregular bays – the recessed corner bay, a wider middle bay topped by the curving, two-story end of the half-gable, and a projecting corner bay at the east side of the tower façade. This third bay varies from the others, as it features three continuous bands of narrow windows running up its center, with wide expanses of granite on either side. Rising to a stepped parapet, the monolithic, projecting end bay echoes the fanciful square tower atop the 1926 Ward Building. (Around the corner from the spare tower, the long east façade is similar to the west.)

While none of the Tarry Center's façades include an easily discernible pedestrian entrance, the 1990 project also included the adjacent Method Atrium, which stands immediately to the east, at the base of the Morton Building's south façade. Rectangular in plan and topped by a semi-elliptical half-gable roof like the Tarry Center, this three-story, Post-Modern pavilion provides an E. Superior Street entrance for all four buildings in the medical school complex. The structure features a spare limestone portico distinguished by four, square, limestone-clad columns spanned by low limestone walls. The glassy wall



at the back of the portico holds a pair of doors. Beyond the doorway, two-story-tall, divided-light windows with light-colored, aluminum frames sit beneath a ribbon of fixed, single-light clerestory windows. Stepped limestone bands rise between the bays, evoking the buttresses of the original 1926 and 1950s structures.

The Northwestern University Feinberg School of Medicine complex possesses good integrity overall. The Ward, Morton, and Searle buildings retain many historic features. The installation of replacement windows in those three buildings somewhat diminished the complex's integrity of design, as did erecting the Method Atrium in front of the Morton Building. The Post-Modern Tarry Research and Education Center was designed in a manner that was generally respectful of the massing and architectural features of its predecessors. And, sited as it is amidst its Collegiate Gothic contemporaries on Chicago Avenue, the medical school complex possesses strong integrity of setting and association. The property also retains integrity of location, materials, workmanship, and feeling.

#### HISTORY/DEVELOPMENT

Now home to the Feinberg School of Medicine, the Montgomery Ward Building at 303 E. Chicago Avenue is one of three academic buildings Northwestern University constructed in 1926 for its new Chicago campus. Several years before, the university had announced plans to consolidate its professional schools by creating this second campus on a vacant 90-acre stretch of lakefront property in the Streeterville neighborhood. To make its Chicago campus a reality, Northwestern hired New York architect James Gamble Rogers, already well known for his academic designs. Rogers soon laid out a formal plan for the campus and produced schemes for three initial Collegiate Gothic structures – one for the medical schools, one for the law school, and one for the school of commerce. Rogers' visionary plan for the campus has proved very adaptable – allowing for multiple additions to the medical school and its neighbors over nearly 100 years. Indeed, the Montgomery Ward Building now anchors a medical school complex that includes: the 1955 Morton Medical Research Building (310 E. Superior Street) of 1955, the Searle Medical Research Building (320 E. Superior Street) from a decade later, and the 1990 Tarry Research and Education Center (300 E. Superior Street).

Northwestern University, which first opened in Evanston in the 1850s, had initially planned to build a campus in the heart of the rapidly developing city of Chicago. The school's Methodist founders soon thought better of that idea, however, and purchased land twelve miles to the north, in a more peaceful location along the Lake Michigan shore. To raise funds for the construction of the university's first buildings, the founders platted and sold lots in what would become the city of Evanston. Northwestern gradually expanded its North Shore campus over subsequent decades. In the process, the institution erected many fine buildings by noted architects such as Gurdon P. Randall, Cobb & Frost, Daniel H. Burnham, and George W. Maher.

Even as Northwestern University was developing its liberal arts campus in Evanston, the institution had begun adding professional schools, including medical, dental, and pharmacy schools, to its academic mix. (All were then in various Chicago locations.) The medical school had its beginnings in 1859, when a group of prominent physicians decided to establish a medical department at Chicago's Lind University. After that institution met with financial challenges, its medical department reorganized as the Chicago



College of Medicine in 1863. Five years later, the school switched from a two-year to a three-year program, and soon afterward joined forces with Northwestern University. Throughout the years, the school of medicine was housed at various locations, almost all on the South Side. In 1890, after the institution officially became the Northwestern University Medical School, it moved into its own purpose-built structure on S. Dearborn Street, between 24<sup>th</sup> and 25<sup>th</sup> streets. By the early 1900s, it had close associations with two nearby medical facilities, Mercy and Wesley hospitals.

Northwestern's dental school followed a similar path, beginning in 1886 as the short-lived University College of Dental and Oral Surgery. Having been founded as an independent institution, in 1891 the school became a department of Northwestern University and moved into the new Dearborn Street medical building. Five years later, Northwestern named a new dean to head the Dental School, Dr. G.V. Black. Greene Vardiman Black (1836-1915), a former professor of pathology, raised the school's profile. According to *Northwestern Medicine Magazine*, Black was known for his contributions to "the advancement of dental science," the result of his "meticulous scientific approach." Remembered as the "Father of American Dentistry," he invented the dental drill, pioneered the use of nitrous oxide for painfree tooth extraction, and developed the method for filling cavities still used today. (His accomplishments are recognized through a monument in Lincoln Park.)

In 1902, Black and the Northwestern University Dental School relocated to the former Tremont Hotel at Lake and Dearborn Streets in Chicago's Loop, a building the university had bought to house not only the Dental School, but also the law and pharmacy schools. The Northwestern Medical School remained on the near South Side, where its students and professors had easy access to the associated teaching hospitals. After WWI, however, Northwestern University's Board of Trustees initiated a fundraising drive to purchase land on which to create an entirely new Chicago professional campus, where medical students could join those in the dental, law, and business schools. (Northwestern's School of Pharmacy became part of the University of Illinois about the same time.)

In February of 1920, the *Chicago Daily Tribune* announced that the Trustees had authorized the purchase of nine acres at Chicago Avenue and Lake Shore Drive, said by some to be "the finest university site in the world." The following year, the newspaper provided a list of early donors to the project. Among them was George A. McKinlock, Sr., president of the Central Electric Company, who pledged a sizable donation as a memorial to his son, George Alexander, Jr., the recipient of a Distinguished Service Cross before he perished in WWI. In light of this large gift, Northwestern University announced it would name its new lakefront site the Alexander McKinlock Memorial Campus. (When McKinlock, Sr., could not fulfill his monetary commitment due to the Depression, the university forgave the debt and renamed the grounds the Chicago Campus.)

To design its new Chicago campus, Northwestern University hired well-known New York architect James Gamble Rogers (1867-1947). Born in Kentucky, Rogers had come to Chicago as a child and attended elementary and high schools here before leaving to earn a bachelor of arts degree from Yale University. Upon his 1889 graduation, he returned to Chicago, and worked for architects William Le Baron Jenney and William Bryce Mundie, and later for Burnham & Root. In 1892, Rogers headed to Paris to attend the École des Beaux Arts. Back in Chicago in 1898, he opened his own architectural office. In his first years of practice, he produced a variety of buildings, including substantial residences in the city and along the



North Shore, and the First Baptist Church of Hyde Park, a handsome, Romanesque structure of red sandstone at 56<sup>th</sup> Street and Woodlawn Avenue (now Hyde Park Union Church). The nearby University of Chicago hired him to design its new school of education at 1362 E. 59<sup>th</sup> Street, which is part of the university's Lab School today.

In 1905, Rogers relocated his practice to New York. Once on the East Coast, his work developed an even wider following. The *New York Times* noted that Rogers rose to "national prominence" in 1911 with his Classical New Haven, Connecticut post office. In 1915, *Architectural Record* featured his high-rise clubhouse for the Yale Club in Manhattan. A few years later, his alma mater invited him to plan its Memorial Quadrangle, an expansive complex of educational buildings in what would become Rogers' signature Collegiate Gothic style. That commission would be followed by more work at Yale University, and his reputation for academic design would continue to grow, eventually leading to commissions at Harvard, Columbia, and other universities.

In early 1922, Northwestern University named Rogers consulting architect for both its Chicago and Evanston campuses. By February of the following year, he had made preliminary plans for the Chicago site, which would feature three Gothic-inspired buildings for the medical, commerce, and law schools. That month, the architect told the *Chicago Tribune* that the formal grounds, with their Collegiate Gothic structures, would be "another step at beautification in accordance with the Chicago plan." According to Rogers, it would also promote the use of the planned Outer Drive "speedway," an improvement that would soon be under way. In addition, it would "result in other beautiful buildings being erected on that magnificent arm of the city's boulevard system;" increase surrounding property values; and add to the "desirability" of the area as a residential neighborhood.

By this point, fundraising for the project was well underway. Late that year, Northwestern announced that Elizabeth Ward, the widow of renowned retailer Aaron Montgomery Ward, had donated \$3,000,000 towards the building for the medical and dental schools. (Several weeks before, Rachel Mayer, widow of noted attorney and alumnus Levy Mayer, had made a major gift to the law school.) Mrs. Ward wrote at the time that she "desired to create a worthy and appropriate memorial" to her late husband, whose "most conspicuous public service was in his long-continued efforts to conserve the Lake Front for the use of the people." She chose to support the Northwestern University medical center because she felt it would "render a very large measure of service to humanity" and noted that its "commanding site overlooking the Lake" was particularly appropriate. Along with its announcement of the generous Mrs. Ward's donation – she would ultimately give more than \$10,000,000 for the project – the *Chicago Tribune* published James Gamble Rogers' preliminary scheme for its "key structure" – the building that would become known as the Montgomery Ward Memorial Medical and Dental Center.

Since Rogers' offices were now located in New York, Northwestern University also needed a local firm to act in association with him. Although the *Tribune* initially reported that Lowe & Bollenbacher of Evanston would serve in this role (the firm's name appears on a few early renderings), the position ultimately went to talented Chicago architects Childs & Smith. Born and raised in Evanston, Frank Aiken Childs (1875-1965) graduated from the Armour Institute in 1895. He spent the next ten years working for various other architects, including James Gamble Rogers himself. He then spent several years abroad, returning to the U.S., and eventually moving back to Chicago, where he worked in the office of



Holabird & Roche. There, he met Philadelphia-born William Jones Smith (1881-1958), who had received an architecture degree from the University of Pennsylvania and completed a four-year course at the École des Beaux-Arts. In 1912, Smith and Childs left Holabird & Roche to form their own partnership. Two decades later, when they joined forces with Rogers at Northwestern, Childs & Smith were known across the Midwest for their Revival style homes, schools, and office buildings.

By April of 1925, James Gamble Rogers and Childs & Smith had developed final plans for the Chicago campus and its fine Collegiate Gothic buildings. In May, Northwestern University broke ground for its now five new buildings – the Ward Memorial; Levy Mayer Hall [NN13; Elbridge H. Gary Law Library (ultimately, a part of Levy Mayer Hall); the School of Commerce, known as Wieboldt Hall [NN14] its major donor, the Wieboldt Foundation; and Thorne Hall, an auditorium structure that would not be completed until 1931 (no longer extant). For the Ward Memorial Building, the architects designed what the *Chicago Tribune* labeled "the first educational skyscraper ever constructed." An impressive, 14-story, structure with projecting bays of various heights, it was distinguished by random-coursed limestone facades enlivened with buttresses, arched doorways, and large windows to maximize light for research and study. A lavishly-detailed, six-story tower fit for an English castle or cathedral crowned the high-rise. The new building would hold classrooms and lecture halls, of course, but also laboratories and clinic spaces.

The professional schools moved into their lakefront quarters in early October, 1926. The Northwestern University Medical School took over the first through seventh stories, while the Dental School occupied the eighth through thirteenth floors. Administrators had offices at ground level and in the tower. (These included University President Walter Dill Scott, who anticipated splitting his time between the Chicago and Evanston campuses.) The Medical School's spacious accommodations for the first time afforded room for female students. According to Ron Sims, Special Collections Librarian for the Medical School, the institution set an initial admission quota of four female students, "four being the number needed for an anatomical dissecting team."

As Mrs. Ward and the Northwestern University administrators had hoped, the new Montgomery Ward Medical and Dental Center afforded greater opportunities to serve Chicago and the nation. The Dental School, under the deanship of the Greene Vardiman Black's well-respected son Arthur Davenport Black (1870-1937), was able to expand its dental clinic for poor children from 15 chairs to around 60. During the early years of the Depression, Dr. Black made additional space available to the Chicago Dental Society for a free clinic for destitute adults in need of care. The Medical School offered similar services in its own N. Fairbanks Court wing of the Ward building, seeing 160,000 people in 1934 alone, 80% of them free of charge.

By that time, Northwestern University Medical School staff and students were also treating patients at the nearby Passavant Hospital, where Dr. Irving S. Cutter (1875-1945), Dean of the Medical School, was hospital superintendent. Founded in the 1860s, the hospital had recently completed a modern new building (Holabird & Roche, not extant) on Northwestern University's McKinlock Campus, immediately south of the Ward building. The school and the hospital soon joined forces on cutting edge research that led to treatment advances for heart disease, thyroid problems, and oedema.



It was with such collaborations in mind that the University had already been making plans for further expansion, having bought another 14 acres of property on the north side of E. Huron Street, between Lake Shore Drive and Fairbanks Court. As the *Chicago Tribune* noted at the time, the expectation was that Northwestern University's Chicago Campus would eventually "become one of the world's greatest hospital centers." The university hoped to build maternity and children's hospitals to the east of Passavant.

The long years of the Depression delayed the realization of this vision somewhat, but by the late 1930s, Northwestern University Medical School's former South Side neighbor, Wesley Hospital, was erecting a new building at the northwest corner of E. Superior Street and N. Fairbanks Court, just southwest of the Ward building. Dr. Cutter told the *Tribune* that the Medical School would welcome Wesley Hospital with "open arms," and that it would be "tied" with the "teaching, laboratory, clinical, and emergency work of the school." Wesley Hospital was dedicated on December 7, 1941, Pearl Harbor Day.

By early 1942, the Northwestern University Medical School was actively involved in war efforts, having established a military hospital unit that could be called into active service within 60 days. The unit comprised 73 medical specialists, 55 of whom were on the university faculty. By late summer, 128 Northwestern doctors were serving in the military, with two medical units in the army and one in the navy. The Medical School eliminated vacation breaks so that it could cut the academic training program from four to three years. Almost all students were expected to receive military commissions upon graduation. Those students and faculty still on the Chicago campus continued their work at the public clinic, but also spent time in war-related research.

After WWII, Northwestern University continued to press toward the goal of a great medical complex as part of an expanded Chicago campus. In 1946, in anticipation of a post-war boom in its student population, the university announced plans for additional academic buildings, including a new medical research structure on the south side of the Ward Memorial Building, facing Superior Street and Passavant Hospital. The long-term plan also called for a total of six more hospitals, including several to be built immediately east of Passavant. Less than a decade later, Northwestern University's vision was becoming a reality. In 1953, a 17-story Veterans' Administration research hospital (demolished), staffed primarily by Northwestern Medical School graduates, opened east of Fairbanks Court, between Erie and Huron. Two years later, the Medical School had a new south addition to its Ward Memorial Building, funded through a \$2,000,000 bequest by Margaret Gray Morton, widow of Morton Salt founder Joy Morton.

The new Morton Medical Research Building was designed by the well-known architecture firm of Holabird, Root & Burgee, which had already worked on Northwestern University's Evanston campus. Executed in what the *Chicago Tribune* termed "modified Gothic," the seven-story, 40,000-square-foot Morton Building provided "maximum flexibility for research of any size and type." The interior featured "moveable metal wall partitions...equipped with water, gas, steam, and vacuum pipes" that could be "set up at any 10 foot interval within the building." The *Tribune* also made note of the building's 14 chemical hoods which would vent "noxious fumes" produced during experiments and its "two-way mirrors for observation of psychiatric patients." In addition to having a direct connection to the Ward



Building, the new structure was also joined to Passavant Hospital by means of a tunnel beneath Superior Street.

Northwestern University again turned to Holabird & Root less than a decade later (principal Joseph Z. Burgee had died in 1956) for yet another addition to the Medical School complex. This time the firm produced a Modernist, 15-story high-rise with subtle allusions to its Collegiate Gothic neighbors. Known as the Searle Medical Research Building for Northwestern Board President John G. Searle, head of the pharmaceutical company G.D. Searle & Co., it rose south and east of the Ward and Morton buildings, with an entrance facing E. Superior Street. The *Chicago Tribune* reported that the tower's 170,000 square feet of new space were added to improve teaching and research, rather than to increase enrollment. The \$9,000,000 structure, funded in part by a \$2,900,000 grant from the National Institute of Health, featured 12 stories devoted to research laboratories – a group of students would remain in each of the 18 designated labs, while the professors would circulate among them – as well as an expanded medical library with a rare book room. The Robert R. McCormick Charitable Trust donated \$200,000 for surgical laboratories on the 13<sup>th</sup> story. Northwestern University dedicated the Searle Building in May of 1965.

The growth of the Northwestern University medical district continued. The year after the Searle Building opened, the seven hospitals then affiliated with Northwestern University Medical School – Chicago Wesley, Passavant, Children's Memorial, and Evanston hospitals; the Rehabilitation Institute of Chicago; and the Chicago Maternity Center, which delivered babies at home – incorporated themselves as the Northwestern University Medical Center. (Many of these institutions are no longer affiliated with Northwestern and most of the historic structures that housed them no longer exist.) The creation of this unified entity (later known as the McGaw Medical Center) soon spurred fundraising for construction and research projects. By the mid-1970s, the Rehabilitation Institute had moved into a new building at 345 E. Superior Street [NN12], designed by C.F. Murphy & Associates, and Myron Goldberg's iconic Prentice Women's Hospital (no longer extant) stood beside it. Northwestern University and Northwestern Hospital also erected an eight-story, \$55.7 million Health Sciences Building (now known as the Olson and McGaw pavilions) at the southwest corner of Superior Street and Fairbanks Court. Built to serve the burgeoning clinical and research needs of both institutions, it became the new home of the Dental School, which moved out of the Ward Building upon its completion in 1978. (The university phased out the Dental School several decades later.)

By the late 1980s, Northwestern University Medical School was in need of still more space. In 1987, the university launched a five-year, \$65 million fundraising campaign, just as ground was being broken for a new addition to the Medical School complex. The nascent medical research and training building bore the name of physician George W. Tarry, whose 40-year affiliation with Northwestern University had prompted him to make a very large early donation.

Rising to the south and west of the older Ward and Morton Buildings, the 16-story Tarry Research and Education Center was the work of Perkins & Will. Highly-regarded for its institutional designs, the firm put a Post-Modern spin on the Collegiate Gothic of the new building's historic neighbors. The *Chicago Tribune* reported that the high-rise facility would house "medical departments and research laboratories devoted to neuroscience, biomedical engineering, human genetics, developmental biology, and



immunobiology." The project would also include a low-rise pavilion – the Method Atrium – which would provide a single, inviting E. Superior Street entrance for all four parts of the Medical School complex. The Tarry Center opened in 1990.

Among the donors to the Tarry Center addition was the Joseph and Bessie Feinberg Foundation. When the Feinbergs' son Rueben had heart surgery at Northwestern Memorial Hospital, he was extremely impressed with the care he received. Afterwards, he decided to donate \$17,000,000 from his family's foundation for a cardiovascular research institute, part of which would be used to equip a cardiac research center on one floor of the Tarry building. Fifteen years later, in 2002, Rueben Feinberg (1918-2002) made a much bigger gift on behalf of the foundation. In recognition of the \$75 million donation, the Medical School became the Northwestern University Feinberg School of Medicine.

Today, the Feinberg School of Medicine complex plays an integral role in what is now known as the Northwestern Medicine system. Over the last two decades, Northwestern University's medical campus has continued to expand in the Streeterville area. And the Northwestern University Feinberg School of Medicine remains a leading research and training institution, recognized by *U.S. News & World Report* in early 2020 as one of the nation's Top 20 research-oriented medical schools.

NRHP RECOMMENDA	TION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□A □B ⊠C □D □Not Applicable		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The Northwestern University Feinberg School of Medicine complex at 303 E. Chicago Avenue/300 E. Superior Street/310 E. Superior Street/320 E. Superior Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Envisioned in the 1920s as an integral part of Northwestern University's consolidated professional campus along Chicago's downtown lakefront, the medical school later expanded to accommodate growth, as the campus plan had anticipated. The property is therefore eligible for listing under Criterion A. While the medical school has long been associated with respected physicians and researchers, there are likely other properties with which those individuals had closer associations. Therefore, the property does not warrant listing under Criterion B. As a fine example of the academic work of nationally-respected architects James Gamble Rogers, Holabird, Root & Burgee, and Holabird & Root, the property meets with Criterion C for listing on the NRHP. The Northwestern University Feinberg School of Medicine complex retains good integrity overall.



### NRHP RECOMMENDATION

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

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See Appendix B.

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PROPERTY TYPE

EDUCATION/ College

Eligible

303 E. Chicago Avenue/ 310 E. Superior Street/ 320 E. Superior Street/ 300 E. Superior Street

SURVEY ID

NN15

NRHP RECOMMENDATION

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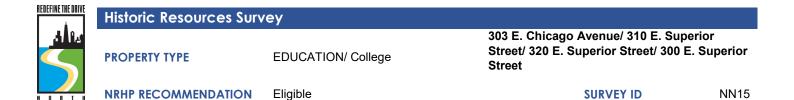
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AKE + SHORE + DRIVE



**PROPERTY TYPE** 

EDUCATION/ College

303 E. Chicago Avenue/ 310 E. Superior Street/ 320 E. Superior Street/ 300 E. Superior Street

N O R T H LAKE + SHORE + DRIVE

NRHP RECOMMENDATION Eligible

**SURVEY ID** 

NN15

# Photo 1 – 303 E. Chicago Avenue



303 E. Chicago Avenue, view looking south from Lake Shore Park toward North façade







300 E. Superior Street/ 310 E. Superior Street, view looking north from E. Superior Street toward South façade



EDUCATION/ College

303 E. Chicago Avenue/ 310 E. Superior Street/ 320 E. Superior Street/ 300 E. Superior Street

**PROPERTY TYPE** 

IDATION Eligible

**SURVEY ID** 

NN15

# Photo 3 – 320 E. Superior Street



320 E. Superior Street, view looking northeast from E. Superior Street toward South and West facades



PROPERTY TYPE RECREATION AND CULTURE NRHP RECOMMENDATION Eligible

808 N. Lake Shore Drive SURVEY ID NN16

NAME Lake Shore Park

#### OTHER NAME(S)

Chicago Avenue Park/ Lake Shore Playground/ Park #107

STREET ADDRESS 808 N. Lake Shore Drive COMMUNITY AREA 08

TAX PARCEL NUMBER

Unknown

YEAR BUILT SOURCE

c.1900/ 1916/ Chicago Daily Tribune, Chicago Tribune 1965

# DESIGNER/BUILDER

Emanuel V. Buchsbaum/ Chicago Park District

# DESCRIPTIVE NOTES

Lake Shore Park is a 7.08-acre greenspace located just west of Lake Michigan at 808 N. Lake Shore Drive. The park fills the entire block between E. Pearson Street on the north, E. Chicago Avenue on the south, N. Lake Shore Drive on the east, and the grounds of the Museum of Contemporary Art on the west. A trapezoid in configuration, the site features a fieldhouse, playground, athletic field, running track, and tennis courts, as well as landscape areas of trees, shrubs, lawn, and floral plantings.

The park's layout has been essentially the same since 1916. Towards the east side of the site, a driveway extends north-south between E. Pearson Street and E. Chicago Avenue. The large rectangular plot west of the driveway is enclosed by black metal picket fencing. Within the fence line, a track with orange rubberized surfacing forms a rectangle with curved corners. It surrounds the park's large athletic field, which has tennis courts at its far west end. Beds of shrubs and perennial flowers are located along the outer edges of each of the four corners of the track. (These gardens are maintained by volunteers.)

The fieldhouse stands directly east of the driveway, with its primary facade facing N. Lake Shore Drive. This east facade fronts onto a wide, concrete north-south walkway, with an intersecting east-west leg extending from the building's main entrance. All three ends of the walkway lead to sidewalks at the Historic Resources Survey PROPERTY TYPE RI NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

RECREATION AND CULTURE Eligible

park's perimeter. Lawn areas with scattered trees and shrubs extend north and east of the fieldhouse. A soft surface playground occupies the large space north of the building. This area is enclosed with black metal picket fencing.

Completed in 1965, the Mid-century Modern style fieldhouse is clad in red brick and lannon stone. The flat-roofed structure comprises two components, a one-story mass on the south side of the structure and a two-story mass at the north. (At the structure's northwest side, the one-story mass extends beyond the two-story mass.) The fieldhouse features ribbons of aluminum-framed windows that appear to be original.

The fieldhouse's primary east façade is visually divided into two separate parts, with the northern portion projecting further toward the street than the southern portion. The recessed, one-story-tall south part of the façade is clad in random-coursed lannon stone ashlars. Some of the blocks project slightly beyond the rest of the facade. (Although the lannon stone is intact, it is stained with soot and dirt.) Centered within the lannon stone-clad portion of the facade is the building's main entryway. Three metal and glass swinging doors stand beneath a cantilevered, flat metal canopy. Just to the north, the two-story red-brick mass projects slightly. Towards the top of the red brick facade, a ribbon of fixed windows sits above a continuous concrete sill. A flat metal overhang extends above the windows.

Like the primary east facade, the north facade comprises two parts. While most of the north façade is two stories tall, its westernmost bay, which is part of the one-story mass, recedes. The two-story expanse is nearly identical to that of the east façade, with a ribbon of windows beneath a flat overhang. The only difference is that, at ground level, two pairs of metal doors provide access to the gymnasium. The recessed one-story western part of the north façade, which is clad in red brick, holds a third pair of doors.

The fieldhouse's opposite south facade is only one story tall, although the second story of the north (gymnasium) mass is visible behind it. The south facade features lannon stone at its east and west ends, with a continuous red brick expanse between them. At the east end, the lannon stone forms an engaged square column that projects to the south. The west end is a much wider lannon stone bay that is essentially flush with the red brick part of the facade. There, a ribbon of aluminium-framed windows is topped by a continuous, flat overhang. Each window is composed of a small, rectangular fixed sash topped by a larger, two-light awning sash. The second story of the north mass is set well back, but is visible above the one-story mass. This elevation is similar to the gymnasium structure's west façade, featuring a ribbon of windows running across a wall of red brick. A rectangular, lannon stone-clad chimney rises above the roofline of the one-story mass at the southwest corner of the structure.

The west facade is again composed of two parts. Most of this facade stands one story tall, with the setback upper level of the gymnasium mass visible above its northern half. The facade's south end is subtly recessed, and the lannon stone cladding wraps around the corner from the south facade. The lannon stone-clad south end of the facade provides a secondary entrance to the building. Like the main entryway, this doorway is sheltered by a flat, cantilevered canopy. Just beyond the glass and metal doors, the lannon stone wall extends out perpendicular to the façade. Beyond the lannon stone, the remainder of the west facade is clad in red brick and holds a single garage door and a pair of metal doors. The second story of the gymnasium rises above the northern part of the one-story mass. This recessed facade is nearly identical to the north mass's other elevations, except for a lannon stone-clad Historic Resources Survey PROPERTY TYPE RI NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

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RECREATION AND CULTURE Eligible

chimney that rises above the southwest corner of the gymnasium. At the west facade's northernmost end, the gymnasium mass meets the ground, recessed behind the single-story portion of the facade.

Lake Shore Park possesses very good integrity overall. The layout of the park has remained largely unchanged since the mid-1910s. The fieldhouse's integrity of materials is somewhat diminished by the soot and dirt that has accumulated on the lannon stone cladding. However, the building and site retain integrity of design, location, setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Known first as Chicago Avenue Park, Lake Shore Park was created by the Lincoln Park Commissioners in the late 1890s. By the early 1900s, as the surrounding neighborhood began to develop, the site was programmed as a playground. In 1916, a fieldhouse was erected at the east end of the park. At that time, the site included ballfields, a running track, a playground, and other recreational amenities. Over the years, the small lakefront park was well-used. In the late 1950s, the site attracted local attention, when the park supervisor organized Chicago's first Air & Water Show. This soon grew to be an enormous annual event. In 1965, the Chicago Park District updated the park by building a striking Mid-Century Modern fieldhouse here.

Initially known as Chicago Avenue Park, Lake Shore Park was originally improved as greenspace at the turn of the 20th century. The Lincoln Park Commissioners had recently completed a Lake Shore Drive extension project that had been planned for years. The work, which involved creating landfill along the shoreline, provided a new area of parkland along what had been duneland edging Lake Michigan. As the City of Chicago owned an adjacent water works facility, there was some controversy about which public agency would gain control of the property. In 1895, the State Supreme Court reaffirmed the Lincoln Park Commission as owner of the property.

Two years later, the Lincoln Park Commissioners decided to sponsor a design competition to elicit a plan for improvements to the park. The board authorized its horticultural committee to award a prize of \$150 to the winning entry. On August 30, 1897, a couple of weeks after the design competition was announced, the *Chicago Tribune* described the "landscape gardening scheme" that had been submitted by Peter B. Wight, a prominent architect. The article stated that Wight's plan called for recreational space on the west side of the park and ornamental features such as flower beds, a refectory, and a music pavilion on the east. Although the *Tribune* followed up by publishing a sketch of "Wight's Plan for Chicago Avenue Park" on September 13, 1897, it is unclear whether the Lincoln Park Commissioners selected this, or any other submittal, as the winning plan.

In 1899, the Lincoln Park Commissioners reported that just over \$5,750 had been allocated for initial improvements to the park. Most of this modest budget went towards soil, labor, and some trees. The following year, the *Chicago Tribune* reported that the commissioners wanted to construct a shelter building in Chicago Avenue Park. However, the Lincoln Park system was then in the midst of political turmoil and the park received little attention. Despite the lack of improvements, a field at the west end of the park had become a popular spot for baseball.

The Lincoln Park Commission finally adopted an improvement plan for the site in 1907, and work was undertaken the following year. The project included constructing a shelter house with lockers and

Historic Resources Survey PROPERTY TYPE RI NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

bathrooms and installing recreational facilities such as a running track, outdoor gymnastic apparatus, and playground equipment. The athletic field on the west side of the site remained. (It was flooded for ice skating during wintertime.)

The commission officially named the park Lake Shore Playground in 1908. On the Fourth of July the following year, the Lincoln Park Commissioners hosted a play festival at the lakefront park. This "sane observance of Independence Day," included music, gymnastic demonstrations, games, folk dance performances, marches and drills, and patriotic speeches. By 1915, property at the west end of the park had been transferred to the State of Illinois for an armory. The following year, the commissioners demolished the original shelter house and erected a new brick fieldhouse at the east end of the park, facing Lake Shore Drive and Lake Michigan. Improvements included a new playground on the north side of the field house. Tennis courts were built and the park continued to have a large athletic field and a track. With the new array of recreational amenities, the site became known as Lake Shore Park.

In 1934, when the Lincoln Park Commission was consolidated into the Chicago Park District, Lake Shore Park came under the jurisdiction of the new city-wide parks agency. The Park District maintained the site's existing facilities. Field house programming included gymnastics, drama, music classes, and games. Among the outdoor activities were football, soccer, softball, tennis, track, and shuffleboard. The park's playground and gardens were also popular outdoor attractions.

By the early 1950s, Al Benedict, a former lifeguard, was the park supervisor for Lake Shore Park. In 1959, after receiving a memo from the Park District administration suggesting that any park that didn't have a day camp should organize a special event, Benedict decided to launch a water show, starting with a modest show with a budget of \$88. That first year, the event featured a Coast Guard Air Sea Rescue demonstration, water skiers, a water ballet, games and a diving competition. With performances by the U.S. Air Force Thunderbirds, the Army's Golden Knights Parachute Team, and the Navy's Blue Angels over the next few years, the event became known as the Air & Water Show. The annual festival would grow to become one of the largest events of this kind in the nation.

By the early 1960s, Lake Shore Park's fieldhouse was falling into disrepair. In 1964, Park District administrators decided to raze the structure and replace it with a new fieldhouse. Completed in 1965, the \$300,000 structure was designed by the Chicago Park District under the direction of chief architect E. V. Buchsbaum.

The son of Hungarian immigrants, Emanuel Valentine Buchsbaum (1907-1995) was born and raised in Chicago. He studied architecture at the Armour Institute (which later became known as IIT), receiving the Institute's Hutchinson Medal for Highest Average in Design in 1927. After college, he worked for five years in the office of R. Harold Zook, a Chicago architect known for distinctive residential designs and Art Deco style buildings. Zook's work dwindled due to the Depression, and by the summer of 1930, he was no longer able to employ Buchsbaum. After briefly working in the architectural division of Sears, Roebuck & Co., and for Fred La Fave, Builder of Homes, in Elmhurst, Illinois, Buchsbaum accepted a position as architectural draftsman for the South Park Commission. When the Chicago Park District was created in 1934, Buchsbaum became the district's architectural designer. He worked for Chicago's Department of Subways and Superhighways from 1941 to 1943 and then returned to the Park District, where he served as head architect until 1968, when he was appointed Assistant Engineer for Design and Contracts, a position that he held until his retirement in the late 1970s.

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808 N. Lake Shore Drive SURVEY ID NN16

The striking Mid-century Modern Lake Shore Fieldhouse is one of several noteworthy park buildings designed under Buchsbaum's leadership in the 1950s and 1960s. Other examples of well-designed brick and lannon stone fieldhouses of the era include structures at Horner, Avalon, and Russell Square parks. Flat planes, clean lines, and minimal ornamentation characterize the exteriors of these fieldhouses.

RECREATION AND CULTURE

Eligible

Lake Shore Park's Air & Water Show grew to become such a large event that it was eventually relocated to Lincoln Park's North Avenue Beach. At that time, its management was taken over by the City of Chicago's Department of Cultural Affairs and Special Events. Today, Lake Shore Park remains a vibrant green space with an extremely well-used field house.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

Lake Shore Park at 808 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A valuable lakefront greenspace since the 1890s, and the site of the Air & Water Show from the late 1950s to the mid-1990s, the property is eligible for listing under Criterion A. The property is not associated with individuals who made important contributions to American history, and thus not eligible for listing under Criterion B. Designed under the direction of Chicago Park District architect Emanuel V. Buchsbaum, the 1965 fieldhouse embodies the characteristics of a distinctive type, period, and design. Thus the property meets with Criterion C for listing on the National Register of Historic Places. Lake Shore Park retains very good integrity.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPERENRHP RECOMMENDATIONEli

RECREATION AND CULTURE Eligible

808 N. Lake Shore Drive SURVEY ID NN16



# Photo 1 – 808 N. Lake Shore Drive



Lake Shore Park/ 808 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward the East façade of the fieldhouse



Historic Resources Survey PROPERTY TYPE RE NRHP RECOMMENDATION EI

RECREATION AND CULTURE Eligible

808 N. Lake Shore Drive SURVEY ID NN16

#### Photo 2 – 808 N. Lake Shore Drive



808 N. Lake Shore Drive, view looking southeast from the west end of Lake Shore Park toward the West façade of the fieldhouse

Historic Resources SurveyPROPERTY TYPERENRHP RECOMMENDATIONEli

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE RECREATION AND CULTURE Eligible

808 N. Lake Shore Drive SURVEY ID NN16

# Photo 3 – 808 N. Lake Shore Drive



808 N. Lake Shore Drive, view looking northwest from the southeast end of Lake Shore Park toward the South facade of the fieldhouse



PROPERTY TYPE NRHP RECOMMENDATION

EDUCATION/ Education-Related Not Eligible

244 E. Pearson Street SURVEY ID NN20

NAME Worcester House

OTHER NAME(S) De Witt Hotel

STREET ADDRESS

244 E. Pearson Street

COMMUNITY AREA

TAX PARCEL NUMBER 17032280060000

# YEAR BUILT SOURCE

1926-1927/ Chicago Daily Tribune, Chicago Tribune 1982

### DESIGNER/BUILDER

Guske & Foster/ VOA Associates

STYLE	PROPERTY TYPE
MODERN MOVEMENT/ Post-	EDUCATION/ Education-Related
Modern	

FOUNDATION

Concrete

WALLS Brick, Limestone ROOF Built-up

# DESCRIPTIVE NOTES

Completed in 1927 according to plans by architects Guske & Foster, the apartment building at 244 E. Pearson Street was drastically altered in 1982, when VOA Associates incorporated the building's original steel framework into an entirely new design. Now clad in red brick and trimmed in limestone, the structure is essentially U-shaped in plan. The bulk of the building rises 18 stories to a flat roof. The building's central courtyard holds a glassy, five-story atrium with a cascading roofline. Dark, aluminumframed windows fill semi-hexagonal bays that rise in continuous vertical columns on the south, west, and north facades. As a result of the 1980s alterations, the building no longer reflects its historic appearance. As evidenced by a rendering published in the *Chicago Tribune* in 1926, the high-rise courtyard building originally featured a two-story stone base with Revival Style details. Its gray pressed brick upper floors were heavily fenestrated with double-hung windows. Near the top of the structure, a final limestone-clad story had various ornate embellishments, including carved finials that rose above the stepped brick parapet. When VOA Associates redesigned the building in the early 1980s, the firm completely stripped away its exterior shell, replacing it with new cladding that reflects a much sparer Post-Modern design.



PROPERTY TYPE NRHP RECOMMENDATION

EDUCATION/ Education-Related Not Eligible 244 E. Pearson Street SURVEY ID NN20

The primary south façade of 244 E. Pearson Street is symmetrically arranged. It features a one-story limestone base and red brick-clad upper stories. The limestone base extends across the entire façade, including the original opening of the U. At the center of the façade, a long, round-arched metal and glass canopy spans the sidewalk and a walkway leading from the street to the main entrance. Beneath the canopy, and recessed within a limestone archway, is the building's metal and glass entryway. On either side of the entrance, smooth limestone bands separated by deep horizontal grooves extend to the ends of the facade. This limestone coursing is periodically interrupted by arched openings that hold recessed, fixed windows. At the top of the base, a simple limestone belt course is sparsely detailed with limestone squares and disks. Directly above the entrance, the belt course rises into a rounded arch with a porthole-like opening.

The south façade's second through 18th stories take on the courtyard configuration. Clad in red brick, these upper stories are distinguished only by subtly raised brick banding. The two stretches of the facade that stand nearest the street – the ends of the arms of the U – each feature a pair of continuous, projecting, semi-hexagonal window bays that rise up the façade. At each story, a pair of dark, aluminum-framed casement windows flanks a fixed sash. Each window grouping sits above a limestone spandrel detailed with a simple raised square. (Atop the roof of the west arm is a set-back, one-story mass. A Spanish Revival bungalow in the original design and now clad simply with brick and limestone, the rooftop structure is not visible from the base of the south facade.) Set between the arms of the courtyard is the five-story atrium, its smoked-glass roof cascades downward like a waterfall to meet the limestone base. At the atrium's top story, a round window with spoked muntins echoes the porthole opening over the entrance. Above the atrium, the recessed center portion of the south façade features two flush bays of square, fixed windows that rise up the elevation. The courtyard's interior facades (facing east and west) are fenestrated only near the back (north end) of the courtyard. A limestone parapet tops the façade. Above the parapet, at the center of the rear courtyard façade, a large brick arch and porthole echo the detail above the entrance.

The building's west façade faces N. DeWitt Place. Its coursed limestone-clad base features a secondary entrance. Above the first story, five projecting, semi-hexagonal window bays rise up the red brick-clad façade to the roofline. Directly above the limestone parapet is the west façade of the 19<sup>th</sup>-story mass. Clad in red brick, it features a centrally located semi-hexagonal bay and, beyond it to the north, a tripartite window. Topping the center of this penthouse mass is another arch-and-porthole feature constructed out of brick.

The building's north façade abuts a driveway. Like the west façade, the north façade has five semihexagonal projecting bays that rise from the second through the 18<sup>th</sup> stories. Here, however, the ground level is clad in red brick rather than limestone. The property's east façade directly abuts the adjacent building, and is obscured by it.

The 1982 modifications to the residential high-rise at 244 E. Pearson Street dramatically changed its appearance. The drastic alterations included recladding the facades; replacing the original bays of double-hung windows with semi-hexagonal window bays and fixed windows; and constructing the atrium within the U-shaped courtyard. Although the structure retains integrity of location, it no longer possesses integrity of setting, design, materials, workmanship, feeling, or association. Today, the building's overall integrity is poor.



PROPERTY TYPE NRHP RECOMMENDATION

EDUCATION/ Education-Related Not Eligible 244 E. Pearson Street SURVEY ID NN20

# HISTORY/DEVELOPMENT

In the mid-1920s, Chicago builders Timothy and Thomas Ryan teamed up with businessman Philip Gordon to develop the 18-story DeWitt Apartments at 244 E. Pearson Street. The developers hired the little-known firm of Guske & Foster to design an ornately detailed Revival style structure that would take advantage of the rapidly expanding market for multi-family housing in Streeterville. After providing affordable apartments in the desirable lakefront neighborhood for decades, the building was becoming deteriorated by the mid-1950s. In 1956, Passavant Hospital purchased the building and repurposed it as the Worcester House to provide dormitories for nursing students. A quarter century later, in 1982, Northwestern Memorial Hospital stripped the building to its steel frame, drastically changing its appearance inside and out, to provide affordable, modern accommodations for hospital employees.

In September of 1925, in the midst of the Streeterville building boom, contractor and businessman Timothy A. Ryan bought vacant land at the northeast corner of E. Pearson Street and N. DeWitt Court, across Lake Shore Park from Northwestern University's new lakefront campus. Born in Lockport, Illinois to Irish immigrant parents, Timothy Aloysius Ryan (1875-1936) operated a paving and building firm, Ryan Brothers Construction Company, with his older brother, Thomas L. Ryan (1873-1934). In early November, the *Chicago Tribune* reported that Timothy Ryan and Philip M. Gordon had plans for a residential building on the site. Born in rural Michigan, Philip MacKay Gordon (1887-1976) was already investing in Chicago real estate when he joined forces with Timothy Ryan.

Philip Gordon and Timothy Ryan, together with Thomas Ryan, soon formed the 244 E. Pearson Street Building Corporation. Their goal was to build an apartment hotel that would offer middle-class tenants affordable units with numerous amenities and flexible leasing options. They commissioned the littleknown architecture firm of Guske & Foster to design their 18-story apartment building.

The son of a German immigrant tradesman, Frank James Guske (1898-1934) grew up on Chicago's far North Side. At the age of 20, he was working as a draftsman in the office of the leading architect and planner Edward H. Bennett. By 1923, Guske had formed a partnership with R.G. Foster, who had been practicing in Chicago for several years. Although little is known about their short-lived firm, that year the two produced a fine crenelated, Revival style courtyard apartment building at 6210-6214 N. Richmond Street. In late 1925, Guske & Foster moved from their North Side office to a more prominent location on N. Michigan Avenue. The new office gave them easy access to booming Streeterville, where they were designing not only 244 E. Pearson Street, but also a ten-story apartment building around the corner at Delaware and De Witt. (Apparently the partners were unable to continue attracting high-profile commissions. By the late 1920s, Guske & Foster had again relocated, this time to W. Devon Avenue in the West Ridge neighborhood, where they designed a number of smaller-scale apartment buildings and single-family residences, some of which are now part of the Rogers Park Manor NRHP Historic District.)

By February, 1926, plans for the 18-story apartment building at 244 E. Pearson Street were in place, and the *Chicago Tribune* published a rendering of Guske & Foster's design. As the *Tribune* explained, the Revival style structure of gray pressed brick and "ornamental" stone would include 240 kitchenette apartments – 204 four-room units and 36 three-room units – plus "a beautifully fitted bungalow home in the Spanish style of architecture" atop the roof. The building was to have an "elaborate lobby and dining room" as well as a men's smoking and card room.



PROPERTY TYPE NRHP RECOMMENDATION

EDUCATION/ Education-Related Not Eligible 244 E. Pearson Street SURVEY ID NN20

Ready for occupancy in the spring of 1927, the "DeWitt Apartments" at 244 E. Pearson Street was advertised in the *Tribune* as "Streeterville's Most Distinctively Appointed Hotel." Its units were available furnished or unfurnished. Maid service, gas, lights, and refrigeration were all included in the rent. Ads touted the building's location "in the heart of Chicago's most exclusive residential section," across from Lake Shore Park and just a "stone's throw" from Lake Michigan, yet still within walking distance of the Loop. (The rooftop bungalow was advertised as having a terrace with an "unobstructed lake view.") Early *Tribune* advertisements also noted that prices were "25% less than prevailing rates in this district."

The attractive and relatively affordable accommodations at what soon became known as the DeWitt Apartment Hotel drew a range of tenants. Many of the early 1930s residents were young, single women like art student Gladys Vickery and her roommate, real estate agent Virginia Miller. A smaller number were single men like 45-year-old Bruce LaPierre, who moved into the hotel when he arrived from New York to become a local manager for Rolls Royce. Depression era tenants included lawyers, doctors, editors, and brokers, as well as teachers, salespeople, stenographers, and secretaries. The DeWitt Hotel also served as a stopping off point for musicians and other performers, including opera baritone Emery Darcy and his wife and instructor, Mme. Lucie Lenox. Singer Margaret Grover Tagmose resided in the building in the winter, but she was on the road in the summer. (Her mother lived around the corner in The Seneca.) There were also a smattering of "hotel guests" who apparently had even shorter-term rentals.

As was the case across the nation, the Great Depression brought financial challenges for 244 E. Pearson Street, and the building's managers had to lower rental prices substantially in the early 1930s. They seemingly had great hopes that visitors to the 1933 A Century of Progress Exhibition would boost occupancy. Newspaper ads offering rooms on a daily or weekly basis touted the building's convenient location close to the Fair, in "the coolest spot in Chicago." Several years later, in early 1936, the DeWitt was advertised as being "newly decorated," and rental rates again rose slightly.

Despite the updates, 244 E. Pearson Street appears to have been only about three-quarters full at the time of the 1940 U.S. Census. By then, the tenant mix seems to have shifted somewhat. Though many residents were still single or newlywed, more middle-aged and older people were living in the building. This was in part due to the fact that many tenants had resided in the building for at least five years. For example, Edmund W. and Pearl Sheehan, both in their late 40s, reported that the DeWitt Hotel had been their home in 1935. The Sheehans both worked for Illinois Bell – he as a staff supervisor, and she as a file supervisor. (When they retired to California a few years later, they had a combined 83 years of service at the company.) Another couple, Paul J. Randolph (1905-1990) and his wife, Florence, had already been living at the DeWitt for several years when Paul Randolph successfully ran for Illinois State Representative in 1944. Randolph would ultimately represent the Gold Coast area for 32 years, and would become instrumental in creating the Regional Transit Authority.

During World War II, a group of DeWitt Hotel residents contributed to the war effort by maintaining a Victory Garden on a nearby vacant lot. In late 1945, fellow resident Lt. Col. John M. Niehaus, a Peoria lawyer who had moved to 244 E. Pearson Street during the War, received the Legion of Merit for successfully resolving labor disputes that threatened to undermine the work of the Signal Corps in Chicago.

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 PROPERTY TYPE
 EDUCATION/ Education-Related

 NRHP RECOMMENDATION
 Not Eligible

244 E. Pearson Street SURVEY ID NN20

By the mid-1950s, as residential high-rises with modern amenities sprang up nearby, managers of the DeWitt Hotel looked for innovative ways to draw new tenants to the somewhat old-fashioned building. A 1955 *Chicago Tribune* advertisement described the hotel as being "for the discriminating business executive or career girl" and touted its "good address" and "excellent environment." Early that same year, manager Irving L. Harris petitioned the city for a new restaurant and bar, but that April, the request was denied. The owners soon put the building up for sale.

In early 1956, after nine months of negotiations, Passavant Hospital purchased the 30-year-old apartment hotel at 244 E. Pearson Street from the DeWitt Hotel Corporation. Passavant, an affiliate of Northwestern University's medical school, intended to use the building as housing for nursing students. In partial payment for the apartment hotel, the DeWitt corporation received the 10-story building at 240 E. Delaware Place (coincidentally the other Streeterville apartment building designed by architects Guske & Foster). The DeWitt's remaining tenants were slowly relocated to 240 E. Delaware Place, and 244 E. Pearson Street was rechristened the Worcester House.

The 244 E. Pearson Street building provided housing for nurses throughout the 1960s and 1970s, but its condition continued to deteriorate. In 1982, the *Chicago Tribune* announced that the Streeterville Corporation, a not-for-profit real estate holding company affiliated with Northwestern Memorial Hospital, intended to undertake an extensive renovation of Worcester House. To plan the project, it hired VOA (Vickrey Oversat Awsumb) Associates, a Chicago firm founded in 1969 and later known for its work on the 1990s renovation of Navy Pier and its design of the Shakespeare Theater there. VOA Associates stripped the former apartment hotel down to its steel frame and laid out updated floor plans within a new shell. The firm inserted a five-story, smoked-glass atrium between the two wings of the courtyard building and created 202 studio and 36 one-bedroom apartments, some of which featured semi-hexagonal bay windows with views of Lake Michigan. The project, which would offer "somewhat below market rents" to nurses, interns, and medical residents was completed in early 1984.

Today, Worcester House at 244 E. Pearson Street is still owned by Northwestern Memorial Hospital, which offers the building's affordable apartments to patients and their families.

NRHP RECOMMENDATION	DATE LISTED	
Not Eligible	N/A	
NRHP CRITERIA		
$\square A \square B \square C \square D \square Not Applicable$		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The apartment building at 244 E. Pearson Street, known as Worcester House, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Originally constructed as an apartment hotel during the 1920s and later repurposed by Passavant and Northwestern Hospitals to

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONNo

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LAKE + SHORE + DRIVE

EDUCATION/ Education-Related Not Eligible 244 E. Pearson Street SURVEY ID NN20

house nurses, the property is eligible for listing under Criterion A. The property was home to a number of noteworthy residents, including Paul J. Randolph, who lived there when he began his more than 30year tenure in the Illinois Legislature. The building therefore meets with Criterion B. Originally designed by the little-known architectural firm of Guske & Foster as one of its only large commissions, the property is eligible under Criterion C. Despite its significance, the building was drastically altered in 1982 and now has poor integrity.

# NRHP RECOMMENDATION

The property at 244 E. Pearson Street possesses poor integrity and therefore does not warrant listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Near North-NLSD Historic District.

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See Appendix B.

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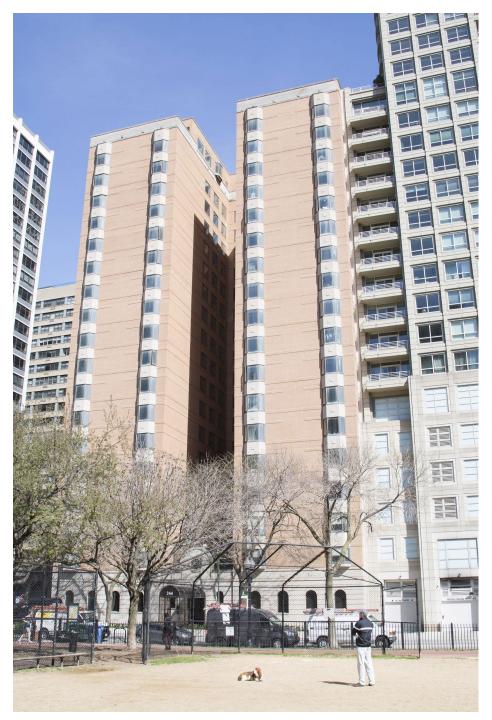
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PROPERTY TYPE NRHP RECOMMENDATION

EDUCATION/ Education-Related Not Eligible 244 E. Pearson Street SURVEY ID NN20

### Photo 1 – 244 E. Pearson Street



244 E. Pearson Street, view looking northwest from Lake Shore Park toward South façade



PROPERTY TYPE NRHP RECOMMENDATION

EDUCATION/ Education-Related Not Eligible 244 E. Pearson Street SURVEY ID NN20

# Photo 2 – 244 E. Pearson Street



244 E. Pearson Street, view looking northeast from E. Pearson Street toward West and South façades

Historic Resources Survey PROPERTY TYPE EE NRHP RECOMMENDATION No

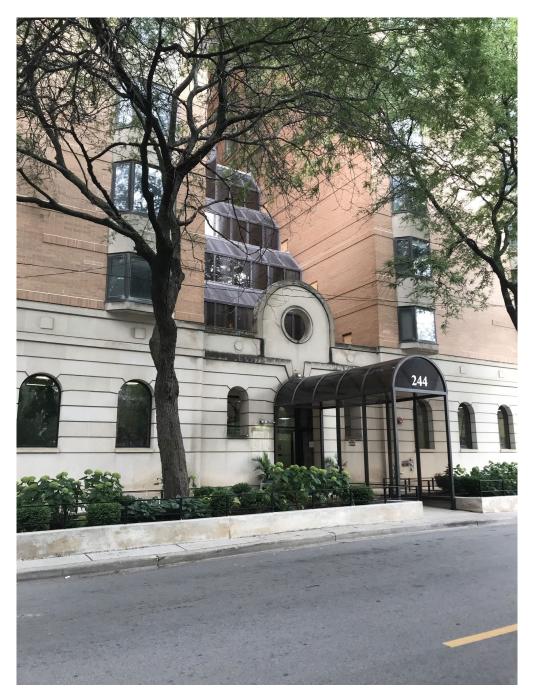
**REDEFINE THE DRIVE** 

LAKE + SHORE + DRIVE

EDUCATION/ Education-Related Not Eligible

244 E. Pearson Street
SURVEY ID NN20

#### Photo 3 – 244 E. Pearson Street



244 E. Pearson Street, view looking northeast from E. Pearson Street toward main entrance on South facade

**Historic Resources Survey PROPERTY TYPE** 

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible

850 N. Lake Shore Drive **SURVEY ID NN21** 

NAME 850 Lake Shore Drive

#### OTHER NAME(S)

Lake Shore Athletic Club/ Lake Shore Club/ Lake Shore Center

### STREET ADDRESS

850 N. Lake Shore Drive

COMMUNITY AREA 08

### TAX PARCEL NUMBER

17032280040000; and 17032280050000

YEAR BUILT SOURCE 1924-1927 Chicago Daily Tribune

### DESIGNER/BUILDER

Jarvis Hunt

STYLE LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Limestone, Terra Cotta, Brick

ROOF Built-up

# **DESCRIPTIVE NOTES**

Completed in 1927, the Classically inspired building at 850 N. Lake Shore Drive, originally known as the Lake Shore Athletic Club, was designed by Jarvis Hunt. The flat-roofed structure, clad in limestone, terra cotta, and brick, rises 18 stories at its tallest. Essentially J-shaped in plan, the building includes a series of angled facades at the east end and a long rectangular mass extending westward. (In 1957, a six-story brick parking garage was added at the far west end of the structure.) The impressive high-rise features primary facades fronting onto N. Lake Shore Drive and E. Chestnut Street, and the broad chamfered corner between them dominates the intersection. Photographs taken in the early 2010s reveal that the original N. Lake Shore Drive entrance was eliminated at that time, as were the original double-hung, divided-light windows on the building's five-story base. A number of new window openings were also created. The dark, aluminum-framed replacement windows do not closely follow the original ones.

The building's primary facades feature an imposing, five-story limestone- and terra cotta-clad base with stripped down, Classical detailing. Above the base, the building is faced with buff-colored brick and sparsely detailed with terra cotta and limestone. The focal point of the symmetrical N. Lake Shore Drive facade is a monumental arched terra cotta surround that frames a three-story window grouping. Located at the center of the facade's base, this grouping includes a variety of double-hung replacement

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible 850 N. Lake Shore Drive SURVEY ID NN21

windows with metal spandrels, as well as a large, multi-pane fan light or transom. The terra cotta surround features an entablature, pilasters, dentil molding, and other classical details. At ground level, the window surround originally held one of the building's primary entrances. Today, it rises above a new portion of the limestone watertable that stretches across the bottom of the façade.

On either side of the surround, a decorative terra cotta string course extends across the top of the original part of the watertable. Above it, the second through fifth stories are clad in buff-colored terra cotta. Surrounding the multi-story window grouping are bays of double-hung windows. The windows of the first and second story sit within two-story rectangular openings. Those immediately flanking the large central window grouping are set within entirely new openings created c. 2011. Beyond these recent alterations, paired double-hung windows with metal spandrels sit within prominent terra cotta frames topped with entablatures that feature egg and dart molding. At the third story, a pair of c. 2011 window openings flanks the central arch, and several original windows are accented with decorative terra cotta lintels. The fourth-story windows directly above feature recessed limestone spandrels that make the windows appear larger than they are. At the fifth story, faced with a combination of limestone, terra cotta, and brick, a decorative belt course extends beneath the windows and terra cotta swags stretch above them.

Above these ornamental bands, the east facade is clad in buff-colored brick and displays little of the Classical detailing found along the base. The upper 13 stories of the north façade are symmetrical, featuring five bays of windows that generally follow the rhythm of the bays below. An ornamental belt course runs beneath the 17<sup>th</sup> story and a brick parapet wall accented with Classical balusters extends across the top of the building.

Angling northwestward from the primary east facade, the dramatically chamfered corner facade overlooks the intersection of N. Lake Shore Drive and E. Chestnut Street. This northeast-facing façade is symmetrical, and similar in design to the east facade. At the base of its monumental arched terra cotta surround is a semi-hexagonal limestone terrace edged by a Classical balustrade and a glass railing. A single metal and glass door at the center of the tall window grouping provides first-story access to the terrace. A pair of multi-story windows in terra cotta surrounds flank the arched surround. At the fourth story, five tall, rectangular fixed windows with transoms break through the terra cotta string course that separates the fourth story from the fifth. A shorter pair of fixed windows in Classical frames flanks the central window. (All of the window openings were originally filled with divided-light, double-hung windows.) Above the base, bays of windows rise to the brick and stone parapet. At each end of the façade, the upper stories recede into a shallow light-well that further accentuates the chamfered corner.

The long E. Chestnut Street façade is less symmetrical in arrangement. This north facade comprises three parts: an 18-story portion at the east end, a six-story central mass -- both original to the building -- and the five-story garage added to the west in 1957. The original portions of the façade largely follow the design of the east facade and the chamfered corner. At the center of the limestone and terra cotta base of the tower portion of the north façade is another elaborate arched terra cotta surround. This one holds the building's main entrance, a pair of metal and glass swing doors with sidelights and a transom. The entrance is sheltered by a deep, rectangular canopy edged with black metal and suspended from two angled rods. (A Sanborn fire insurance map indicates that an entrance and canopy were located here as early as 1935.) Rectangular window openings filled with double-hung windows frame the terra cotta entrance surround. As on the east façade, a pair of window openings were added – one on each

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side of the surround – c. 2011. The brick-clad upper stories are virtually identical to those on the other facades, except for their width.

To the west of the tower is the original six-story portion of the north façade. This part of the facade largely repeats the architectural scheme found on the limestone- and terra cotta-clad lower stories of the tower facades. This central part of the north facade features another monumental arch, this one with a retractable garage door at ground level. To the west are a second garage door and a service entrance. Near the top of this part of the façade, the swag-ornamented fifth-story cornice is pierced by narrow, two-story window openings. A brick parapet wall extends across the top of the sixth story.

The north façade of the attached 1957 parking garage extends still further west along E. Chestnut Street. Clad in tan brick and stone, the façade of the six-story structure now features a Post Modern design. (Based on a rendering published at the time of the structure's 1958 dedication, the original Modern design of the parking garage lacked any hint of Classical detailing.) At ground level, the façade holds seven large openings, the middle three of which, topped by canvas awnings, hold retractable glass and metal doors that provide access to the internal parking ramps. At each end of the façade is a subtly recessed bay with a set of divided light doors for pedestrians. A projecting stone cornice runs across the top of the first story. Above the cornice, regular bays of windows and louvered metal vents rise to the roofline. The center of the façade is distinguished by multi-story, divided-light windows filled with a combination of dark, reflective glass and vents. Surrounding these large windows are oversized stone surrounds with spare pilasters and sixth-story entablatures that each hold a pair of vented openings.

The west façade of the garage structure abuts an adjoining building. The garage and the six-story portion of the 1927 building conceal the base of the west tower facade. The upper stories of the west tower façade, clad in buff-colored brick, feature eight vertical bays of double-hung windows.

The south façade of the tower abuts an adjoining building and is not visible from the public right-of-way. The interior south and west façades, which surround the J-shaped courtyard, are not visible from the public right-of-way.

The building at 850 N. Lake Shore Drive possesses good integrity overall. A photograph from 2011 shows that the entrance along the east façade was then being removed. At the same time, the original doublehung, divided-light windows on the building's five-story base were being replaced with dark aluminumframed windows that do not match the originals. In addition, new window openings were created beside several of the monumental terra cotta surrounds. These changes have somewhat diminished the property's integrity of design and materials. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

In the early 1920s, a group of prominent Chicago businessmen banded together to form the Lake Shore Athletic Club. Although they soon purchased a prime lakefront lot at the corner of E. Chestnut Street and N. Lake Shore Drive, it would take several more years before a clubhouse would be completed on the site. Designed by acclaimed Chicago architect Jarvis Hunt, the lavish 19-story building opened in 1927. It provided athletic and sports facilities, dining halls, clubrooms, and guest rooms, many with spectacular views of Lake Michigan. After serving as a private club for 50 years, the building was Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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converted into a dormitory and recreational facility for Northwestern University. In the early 2000s, the university put the building up for sale. Though threatened by demolition, the structure was converted into rental apartments in 2013.

During the early 1920s, construction was booming in Chicago's Streeterville neighborhood. Legal disputes over land ownership which had hindered the area's development for years had finally been cleared up. Although the area had previously been considered an eyesore, the widening of nearby Michigan Avenue (previously called Pine Street) and completion of the Michigan Avenue Bridge in 1920 made this stretch more accessible and brought new attention to the area. Major construction projects in the area included Northwestern University development of a new city campus for its professional schools.

As the neighborhood was becoming increasingly fashionable, two groups of businessmen began to consider building a private athletic club in the area. One group, initially incorporated as the Central Athletic Club, was considering North Michigan Avenue as the location for its club. The other wanted their club to be further east in Streeterville. In 1922 the two groups decided to merge together to establish the Lake Shore Athletic Club. Identifying a site on N. Lake Shore Drive between E. Pearson and E. Chestnut streets, the club leaders commissioned architect Walter W. Ahlschlager to design the building. The *Chicago Tribune* announced that Ahlschlager's preliminary plans called for a 12-story building that would fill the entire lot. It would feature a swimming pool, gymnasiums, and other athletic facilities, as well as dining rooms, lobbies, social halls, and hundreds of guest rooms.

In August of 1922, the newly-formed club held a meeting at the Blackstone Hotel to appoint officers and to continue working on clubhouse plans. Al V. Booth, who the *Chicago Tribune* described as "a prominent Board of Trade operator," was elected as president. Vice-presidents included Dr. W.D. Pennington, a staff physician at Northwestern University; J.M. Loomis, general manager of the Indianapolis Life Insurance Company; Lawrence Whiting of the Boulevard Bank; and James Offield, a wealthy businessman and son-in-law of chewing gum manufacturer William Wrigley. Colonel Thomas R. Gowenlock, a distinguished World War I veteran, was put in charge of the organizing committee that would oversee the development of the clubhouse. By the end of September, the Lake Shore Athletic Club had acquired its prime Lake Shore Drive site for \$362,000.

On February 5, 1923, the *Chicago Tribune* announced that Jarvis Hunt had been appointed as Lake Shore Athletic Club's official architect. Making no mention of Ahlschlager's previous plans for the building, the article explained that in addition to having athletic facilities, dressing rooms, dining halls, living rooms, cardrooms, etc., the structure would be topped by a ballroom, "itself surmounted by a rooftop garden." Although the building was not yet under construction, in March the club sponsored its first athletic event, a track meet on the Northwestern University campus in Evanston.

Jarvis Leavitt Hunt (1863-1941) was a well-established Chicago architect by the time the Lake Shore Athletic Club commissioned him to design its building. Born into a wealthy and prominent Vermont family, Hunt was surrounded by art and intellectuals from an early age. His father, Leavitt Hunt, was a photography pioneer and successful attorney. Leavitt's two brothers were Richard Morris Hunt, one of the 19<sup>th</sup>-century's most successful architects and William Morris Hunt, an equally famous painter. Jarvis Hunt's mother, Katherine L. Jarvis had also come from a wealthy Vermont family. The Jarvis and Hunt families were close and traveled in the same social circles from New York City to Bar Harbor, Maine. Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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Jarvis Hunt received a degree in architecture from the Massachusetts Institute of Technology. In 1892, he won the commission for the Vermont Building at the World's Columbian Exposition, arriving in Chicago later that year to oversee its construction. Remaining in Chicago for the rest of his career, Hunt became a successful architect and a popular member of society. In addition to commissions to design residences, he produced office buildings, banks, train structures, and private clubs. His large body of work included the Saddle and Cycle Club [N25] in Chicago, and the original 39 buildings at the Great Lakes Naval Training Station (1903-1927) in Chicago's northern suburbs.

Construction of the clubhouse was dependent upon the income from memberships so the Lake Shore Athletic Club began running newspaper advertisements for new members in early 1923. Salesmen were also hired to call on businessmen throughout the city. Life memberships were available for \$1600 and Charter memberships for \$600. Although ground was broken for the Jarvis Hunt-designed clubhouse in 1924, it soon became clear that the club didn't yet have sufficient funding to complete the building, so work soon came to a standstill.

In February of 1925, the Lake Shore Athletic Club issued \$3 million of bonds, providing the necessary capital to get the building's construction underway again. The financial obligations brought on by this bond issue and a second mortgage would prove problematic in the very near future. Despite these setbacks, the clubhouse was completed in September, 1927. Two grand openings had to be scheduled in order to accommodate the club's 4000 members and approximately 1,200 additional guests who would be invited to the lavish ceremonies.

Members and visitors were quite impressed by the Classically-style clubhouse. Its two grand entryways, one on N. Lake Shore Drive and the other on E. Chestnut Street, led to a two-story foyer with a monumental marble staircase and wood-burning fireplace. The club's Olympic-sized pool and a bowling alley were located in the basement. The lower levels of the building featured a cavernous gymnasium with a track, dressing rooms, Turkish baths, squash courts, and a large auditorium. There were also numerous dining rooms, living rooms, and clubrooms as well as more than 400 guest rooms, each with a private bathroom. The top floor held the club's fanciful ballroom and rooftop garden, nicknamed the "Casino in the Air."

From the beginning, the Lake Shore Athletic Club's emphasis was on sports, so the board formed a very large and influential athletic committee. The club sponsored a variety of tournaments such as track and field meets, table tennis championships, fencing contests and, eventually, boxing matches. There were horse shoe matches on the roof and contract bridge tournaments inside. The Club made arrangements with the Bob O'Link Country Club in Highland Park that enabled it to sponsor golf tournaments. Athletic committee member Charles "Chick" Evans, a champion golfer, was a prominent member of the Lake Shore Club's golf team. Like other teams sponsored by the club, its golf team also competed in championships on other courses, such as the Bunker Hill Country Club's 18-hole course in Woodstock, Illinois. Similarly, members attended high-profile sporting events outside of Chicago together. For example, Lake Shore Athletic Club hired private train cars to take groups of its members to the Kentucky Derby in the 1920s and 1930s.

The club leaders had hoped to build a tunnel under N. Lake Shore Drive to connect the clubhouse to the lakefront, however, this ambitious idea was never realized. Despite the fact that members had to cross Lake Shore Drive to swim in the lake, its Olympic-sized pool was well-used, and water sports were a

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major focus. Since its earliest history, the Lake Shore Athletic Club had held the Central American Athletic Union (C.A.A.U.) swimming and diving championships. The club also hosted Olympic trials for both swimming and water polo in 1928, 1932, and 1936. Women were an important part of the swimming program at the club, and as early as 1932, and women divers, swimmers, and water ballet corps won many awards on behalf of Lake Shore Athletic Club. During the 1930s, the club's high-profile aquatic stars competed in tournaments in exhibitions in various locations throughout the world, providing publicity for them individually and for Lake Shore Athletic Club.

In 1925, Stan Brauninger, head of Cincinnati's Century Club, had brought his swimming team to compete in a C.A.A.U. meet in Chicago. As Brauninger's team won in C.A.A.U. competitions against teams from top colleges and Chicago private clubs, the Lake Shore Athletic Club, hired him as its coach. Walter Kiefer, one of the Cincinnati team's strongest swimmers decided to join him. Kiefer and Johnny Weismuller, a rising swimming star, whose home club was the Illinois Athletic Club on Michigan Avenue, were among some of Chicago's strongest competitors who were coached by Brauniger. Weismuller retired from swimming in 1927 to take up the role of "Tarzan" in Hollywood, leaving the way open for Kiefer to win the Olympic backstroke event in 1932. When Kiefer left for college, his place was taken by Brauninger's next superstar, Adolph Laufer, a Roosevelt High School swimmer who began his career at the Lake Shore Athletic Club in 1933. Like Kiefer, Laufer would win an Olympic medal in 1936. Brauninger was lured away from the Club in 1937, coaching at several other clubs in Chicago before becoming head coach of the United States Olympic swim team in the 1940s. He and his two Lake Shore Athletic Club proteges, Kiefer and Laufer, have all been inducted into the International Swimming Hall of Fame.

In addition to athletics, the Lake Shore Athletic Club hosted numerous conventions, meetings, lectures and film series. Travel lectures were especially popular and, in the build-up to World War II, a series of Town Halls was held to discuss the threats to democracy around the world. The Chicago Automobile Trade Association held its annual meeting in the clubhouse as did numerous medical societies. The Army & Navy Club established its headquarters there in 1932 and their annual dress ball was one of the highlights of the social season. The presence of the Army & Navy Club also meant that visiting foreign dignitaries were often brought to the Club for banquets and military reviews. For several years in the 1930s Chicago hosted an enormous music festival, based at Soldier Field, with 100,000 attendees and groups performing in various venues throughout the city. The final band competition was always held at the Lake Shore Athletic Club. From art exhibits to rose displays, the club's management was open to all possibilities.

The building's hundreds of guest rooms functioned as hotel rooms, providing seasonal housing for members, especially during the periods between living in their summer and winter homes. Architect Andrew Rebori lived at the Lake Shore Athletic Club during the winter of 1933 while he was organizing the Lyric Opera's benefit ball and his daughter's debut into society. While the facility had some permanent residents, they were the exception, not the rule.

Throughout most of the club's fifty-year history, the large number of events held at its facility masked the organization's financial challenges. Construction of the building had cost \$5 million and, with the arrival of the Depression, the Board of Directors found they could not pay their bills. In 1931 the Lake Shore Athletic Club went into receivership. Although numerous reorganization plans were put forth and approved by the courts, the Club would continue to be on shaky financial ground. In 1940, as part of an

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aggressive enforcement program to collect unpaid property taxes, the State's Attorney put the clubhouse up for auction. The building was purchased by a group of investors who were club members. The group then leased the building back to the organization for a term of 15 years. Unfortunately, this purchase set up two competing leadership groups within the club: the building owners and its board. As part of the 1940 reorganization, the athletic club was renamed the Lake Shore Club. Its board decided to become more family-friendly, in hopes of competing with the city's many other private clubs.

The Lake Shore Athletic Club underwent numerous remodeling projects. In 1938, the *Chicago Tribune* reported that a mural representing "a comprehensive history of Chicago" was being painted by Otto Hake on the walls of the five dining rooms. The following year, decorator Walter S. Frazier was brought in to redesign the cocktail lounge in what he characterized as "modern Baroque," featuring rose-colored upholstery and pale pink plaster curtains and wall swags. In 1957, the club addressed its dire need for their own parking lot, by building a 6-story parking facility on E. Chestnut Street, attached to the clubhouse.

The club always had a strong relationship with the nearby Northwestern University. In the 1940s, knowing that the athletic club had financial woes, university leaders tried to negotiate a lease on the building for use as a dormitory and social center. The idea didn't progress at that time. In 1946, the university announced a long-range plan for expanding its Near North Side campus. Over the next two decades the Lake Shore Athletic Club was gradually surrounded by Northwestern University facilities. In 1977, the university offered to buy the building, inciting a brief but heated struggle between the two leadership factions at the club. With court intervention, the sale was approved in August, 1977. The building's name was then changed to the Lake Shore Center.

The clubhouse served as a dormitory and recreational facility for Northwestern University until 2005. By then the Lake Shore Center had fallen into deterioration. In 2007, Northwestern University sold the structure to a private developer, Fifield Companies. As the developer had initially planned on demolishing the historic building and replacing it with new construction, a battle ensued between the preservation community, the alderman, and the City. When a new, preservation-friendly alderman was elected in 2008, Fifield pulled out, selling the building to another firm, Integrated Development. After considerable effort, the building was converted to 200 apartments in 2013.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The former Lake Shore Athletic Club at 850 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Having played an active role in Chicago's athletic,

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social and civic life for 50 years, including hosting foreign leaders, automobile dealers and Olympic athletes, the building meets with Criterion A. Although individuals who made important contributions to history, such as Johnny Weismuller, had ties with the building, there are other locations in Chicago with which they had stronger associations. Thus, the property is not eligible for the National Register under Criterion B. As a handsome Classically-inspired building by accomplished Chicago architect, Jarvis Hunt, the building is eligible for the National Register under Criterion C. The property possesses good integrity.

# NRHP RECOMMENDATION

Possessing architectural and historical significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

850 N. Lake Shore Drive SURVEY ID NN21

# Photo 1 – 850 N. Lake Shore Drive



850 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade

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850 N. Lake Shore Drive SURVEY ID NN21

#### Photo 2 – 850 N. Lake Shore Drive



850 N. Lake Shore Drive, view looking southwest from E. Chestnut Street toward North façade



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DOMESTIC/ Multiple Dwelling Eligible 850 N. Lake Shore Drive SURVEY ID NN21

#### Photo 3 – 850 N. Lake Shore Drive



850 N. Lake Shore Drive, view looking south from E. Chestnut Street toward the broad chamfered corner along the Northeast side



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850 N. Lake Shore Drive SURVEY ID NN21

#### Photo 4 – 850 N. Lake Shore Drive



850 N. Lake Shore Drive, view looking southwest from E. Chestnut Street toward North and Northeast façades

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 900-910 N. Lake Shore Drive SURVEY ID NN23

NAME 900 910

## OTHER NAME(S)

900 Esplanade

STREET ADDRESS 900-910 N. Lake Shore Drive COMMUNITY AREA

## TAX PARCEL NUMBER

17032150131001 through 17032150131067; 17032150131069; 17032150131071 through 17032150131490; 17032150131492; and 17032150131494 through 17032150131527

YEAR BUILT	SOURCE
1955-1956	Chicago Daily Tribune

DESIGNER/BUILDER Mies van der Rohe

STYLEPROPERTY TYPEMODERN MOVEMENTDOMESTIC/ Multiple DwellingFOUNDATIONWALLSROOFConcreteAluminum, GlassBuilt-up

## DESCRIPTIVE NOTES

Completed in 1956, 900-910 N. Lake Shore Drive – first called the 900 Esplanade apartments and now known simply as "900 910" – was the work of internationally acclaimed architect Ludwig Mies van der Rohe. The complex comprises two striking, Modern high-rises, and a low, adjacent parking structure. Set at a right angle to one another, each of the two flat-roofed, 29-story towers is rectangular in plan. Each is constructed primarily of reinforced concrete and sheathed in a sleek gridded curtainwall of black anodized aluminum and gray-tinted glass. The towers' aluminum-framed windows are original to the complex.

Rising just north of Mies van der Rohe's iconic 860-880 N. Lake Shore Drive [NN22], the 900-910 complex occupies an entire trapezoidal lakefront block bounded by N. Lake Shore Drive, E. Delaware Place, N. DeWitt Place, and E. Walton Place. The two soaring, black aluminum and glass towers, set perpendicular to, and slightly offset from, one another, are dissimilar in size. The longer south tower (900) runs east-west, fronting onto E. Delaware Place. The north tower (910) runs north-south, facing N. DeWitt Place. A covered walkway stretches north-south between the west end of the south tower and

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

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the south end of the north tower. The above-ground portion of the parking garage sits north and east of the two towers, its rooftop sundeck overlooking N. Lake Shore Drive and the lakefront. Green lawns studded with trees ring the complex, and driveways flank the long sides of the north tower. At the southwest corner of the property, a small, glassy pavilion (added in 1995) and a ramped driveway provide access to for pedestrians and cars, respectively, to parking spaces beneath the buildings. "Fox Box Hybrid," a sculpture of Cor-Ten steel by noted artist Richard Hunt, stands at the prominent southeast corner of the lot.

The two black anodized aluminum- and glass-sheathed towers provide the sleek focal points for the lakeside complex. Each sits atop a series of tall, rectangular, ground-level structural steel columns. Glass-walled lobbies are recessed well behind these aluminum-clad columns, creating the sense that the upper stories almost float above them. This effect is enhanced because the upper 28 stories project slightly beyond the outer faces of the ground level columns, except at each tower's four corners. There, the facades of the upper stories step inward to follow the planes of the columns. Essentially continuous vertical aluminum mullions rise between the many window bays of the upper stories, drawing the eye uninterrupted towards the towers' flat tops. Each bay is composed of slightly recessed stacks of floor-to-ceiling windows. Filled with gray-tinted glass, each window features a large, fixed upper sash and a smaller lower one which opens in from the bottom. Recessed, horizontal aluminum bands beneath the windows demarcate the positions of the floor plates. A set-back, two-story glass-and-aluminum-clad penthouse sits atop each tower's flat roof.

All four facades of the south – 900 N. Lake Shore Drive – tower feature the soaring black aluminum and glass grid characteristic of the complex. The long, primary south façade extends along E. Delaware Place. As on the other facades, this elevation's high first story is distinguished by its tall, evenly-spaced, aluminum-clad steel structural columns. At the center of the recessed wall behind them, two aluminum and glass revolving doors flank expanses of plate glass set into aluminum framing. While the glass between the two revolving doors is transparent, the areas beyond them are filled with opaque glass. The top and bottom panels of opaque glass have a milky gray cast, and the two are separated horizontally by a band of black glass. On the opposite side of the south tower, the nearly identical north facade overlooks the parking structure/sundeck and the green lawn around it. The north façade's first story, partially obscured by the adjacent sundeck, appears to comprise a wall of opaque glass recessed behind its row of structural columns.

The south tower's narrow west façade sits back behind the ramped entrance into the parking structure and the enclosure for the pedestrian stairwell. The west façade follows the same general scheme as the longer north façade. At ground level, structural columns line its outer edge. The wall of opaque glass, which is recessed somewhat more deeply than on the long facades, intersects with an inner row of structural columns. Between these inner columns, a set of aluminum-framed glass double doors is centered in the wall. The south tower's Lake Shore Drive (east) façade is much the same, except that there are no doors in the glassy wall of the high first story.

The aluminum and glass facades of the smaller north tower – 910 N. Lake Shore Drive – echo those of the south, with the upper stories again featuring the same distinctive grid, and the ground story comprising a mix of transparent and opaque glass. The north tower's long west façade, which faces N. DeWitt Place, sits back behind a grassy parkway and a parallel driveway. At the first story of the west facade, opaque glass extends across the southern two-thirds of the recessed wall. The northern third,

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

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however, features transparent glass and a revolving glass door that opens onto this tower's elevator lobby. On the opposite side of the building, the east façade stands adjacent to another driveway and the above-ground portion of the parking structure. The east façade's glassy ground-level wall lacks a door, but is otherwise identical to the west. The narrow north façade faces E. Walton Place. At ground level, the façade's wall of glass – entirely transparent – sits well back, intersecting with an inner row of structural columns. The ground level of the south façade is virtually identical, except that the glass is opaque.

The low, multi-level parking structure, which stands east of the north tower and north of the south tower, is original to the complex. Drivers can enter the garage through its west side by means of a down-ramp off the driveway that runs between the parking structure and the north tower. The facades of the one-story, above-ground portion of the garage are clad in a combination of large, opaque glass panels and louvered metal vents. (A 1957 photograph reveals that the latter are not original to the building.) A metal staircase along the structure's south façade leads from the sidewalk up to the rooftop sundeck, which is edged with smaller, transparent glass panels.

Today, the 900-910 N. Lake Shore Drive complex possesses excellent integrity. It strongly conveys its historic character. Although a small portion of the parking structure cladding has been modified and an aluminum-framed glass enclosure has been built over the pedestrian stairwell to the garage, these changes have had little effect on the structure's integrity of design. Indeed, the design of the stairwell enclosure was executed in an especially sympathetic manner. Thus, the complex retains all seven aspects of integrity – location, materials, design, workmanship, setting, feeling, and association.

## HISTORY/DEVELOPMENT

Designed by the world-renowned architect Ludwig Mies van der Rohe, the striking, black aluminum and glass towers at 900-910 N. Lake Shore Drive were completed in 1956. By the early 1950s, this site – an entire block bordered by N. Lake Shore Drive, E. Delaware Place, N. DeWitt Place, and E. Walton Place – was one of only a few large, vacant lots remaining along this part of the Lake Michigan shoreline. The property lay directly north of 860-880 N. Lake Shore Drive [NN22], a celebrated co-operative apartment complex that Mies van der Rohe had produced for developers Herbert Greenwald and Samuel Katzin in 1951. Confident that they could capitalize on 860-880's success, Greenwald and Katzin bought the adjacent site. With Mies, the developers began planning a second set of high-rises that would, like their neighbors, provide magnificent views of the lakefront. But this latest complex would incorporate recent technologies and amenities that would make it especially appealing to renters. Mies van der Rohe's sleek 900-910 towers became a condominium complex in 1979.

By the early 1950s, Herbert S. Greenwald (1906-1959) and Samuel N. Katzin (1899-1976) were already well-established real estate developers. Greenwald, the younger of the two, was born in St. Louis to immigrant Russian Orthodox Jewish parents. As a teenager, he pursued rabbinical studies at New York's Yeshiva University, but in 1933 won a scholarship to study philosophy at the University of Chicago. While attending college, he served as agent and business manager for a real estate development company. After graduation, he began teaching in local Hebrew schools, and also worked for various charitable organizations of the Jewish Federation. According to city planner and historian Miles L. Berger, it was through these organizations that he met real estate investor Samuel Katzin.

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DOMESTIC/ Multiple Dwelling Eligible

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A Chicagoan born to Lithuanian immigrant parents, Katzin began buying real estate in his early 20s. He also became a successful Chevrolet dealer at an early age. Katzin was deeply involved in Jewish philanthropic organizations, and eventually served, for example, as head of the combined Jewish appeal, chairman of the Board of Jewish education, and president of the College of Jewish Studies. He was appointed to the Chicago Housing Authority in 1952.

Katzin and Greenwald joined forces in 1945. The ambitious and visionary Greenwald had long dreamed of playing a more concrete role in improving Chicago. He was, as historian Berger noted in *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture,* "committed to building a better society by building a better urban environment." With Katzin's financial support, Greenwald founded Herbert Construction Company to further this goal. Greenwald aimed to produce a fine residential tower that would offer both reasonable rents and a striking Modern design by a world-class architect. The developers purchased a lot along the south shore of Lake Michigan, and began looking for an architect. According to Berger, they offered the project to Walter Gropius, founder of the renowned Bauhaus School, among others. Though Gropius was too busy to accept, he directed Greenwald to a prominent architect here in Chicago – Mies van der Rohe of the Illinois Institute of Technology (IIT).

Born in Aachen, Germany, Ludwig Mies van der Rohe (1886-1969) apprenticed as a stone mason and worked as a draftsman before being hired by architect Peter Behrens in 1908. After WWI, he received a number of independent commissions, including for the German Pavilion at the 1929 International Exposition and the Tugendhat House in Brno, Czechoslovakia, completed that same year. In 1930, Mies became director of the Bauhaus in Dessau, and then Berlin. The rise of Nazism, combined with a decline in commissions due to the Depression, prompted him to move to the United States. He was soon invited to serve as the new head of the architecture school at the Armour Institute (later IIT).

Mies and Greenwald became fast friends and collaborators as they worked on the South Side Promontory Apartments, the architect's first large-scale residential commission. Completed in 1949, the successful high-rise led to other projects. Most notable was the iconic 860-880 N. Lake Shore Drive [NN22] (now individually listed on the NRHP), which Greenwald and Katzin developed with Robert McCormick, Sr., and Robert McCormick, Jr., who owned part of its desirable lakefront site.

For 860-880 N. Lake Shore Drive, Mies designed two identical, rectangular towers set at right angles to each other, but offset, maximizing views. Constructed of steel, the eye-catching 26-story towers were clad, not with masonry, as their high-rise predecessors had been, but with steel and glass. As Mies van der Rohe biographers Franz Schulze and Edward Windhorst have explained, except for the floor-to-ceiling windows, "the exterior is entirely painted steel plate ... welded edge to edge where column covers and spandrels meet." Mies "further clad" the structures with continuous "wide-flange" steel mullions because, according to Schulze and Windhorst, he felt it looked "... better that way." Inside the distinctive Modern buildings were stunning lobby spaces for resident owners – primarily "singles" in the one-bedroom units (eight per floor) of 880 and "families" in the three-bedroom apartments of 860. Initially known as the Lake Shore Drive Apartments, the co-operative residential towers were completed in 1951.

With the completion of 860-880 N. Lake Shore Drive, Greenwald and Katzin's real estate business continued to flourish. In 1954, the *Chicago Tribune* reported that the developers had erected 14 multistory apartment buildings totaling more than 1,500 units in just "the last few years." Along with the

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Promontory Apartments and 860-880, these included the Darien at 3100 N. Lake Shore Drive [LV12], designed by Loebl, Schlossman & Bennett.

DOMESTIC/ Multiple Dwelling

Eligible

The following spring, Greenwald and Katzin announced that they had commissioned Mies van der Rohe to design their latest residential developments. Presented at an Arts Club luncheon, their plans called for six new rental towers at two North Side locations. The first project was to include four high-rises that would be built at N. Sheridan Road and W. Diversey Parkway. (Only two of the four - the Commonwealth Promenade Apartments at 330-340 W. Diversey Parkway [LV2] – were ultimately completed.) The other development, a two-tower complex then known as the 900 Esplanade, would rise just north of the influential 860-880 N. Lake Shore Drive buildings.

By this time, Greenwald and Katzin had purchased the entire 900 block of N. Lake Shore Drive from Dr. Dudley B. Kean and his wife, businesswoman Beatrice Joyce Kean, heir to the Joyce family lumber fortune, and founder of the Joyce Foundation. The developers paid more than one million dollars, or about \$17 per square foot, for the vacant property. (The Chicago Tribune wrote at the time that this was "reportedly ... the highest paid for apartment house land in Chicago" since the 1920s.)

The 900 Esplanade complex would, like its famous neighbor to the south, feature two black metal- and glass-clad towers set at right angles. But while the projects were at first blush quite similar, building technologies had progressed in the intervening five years. While 860-880 had of necessity been built of structural steel, the 900 Esplanade would be, according to Schulze and Windhorst, "the tallest concrete building yet constructed in Chicago, and the first with a flat-slab concrete frame." The use of concrete permitted shallower floor plates, which in turn allowed Greenwald and Katzin to accommodate three additional stories of rental apartments in "less total height." (The state of the technology did not yet allow for ground-level columns that would satisfy Mies' design, so aluminum-clad steel columns were substituted at the first and second stories.)

The 900 Esplanade's facades would also take advantage of advancing curtain wall technologies. Rather than painted steel, the towers would be clad in vast amounts of black anodized aluminum. (The Chicago Tribune reported that the Lake Shore Drive complex and its nearly identical sister, the Commonwealth Promenade [LV02], together constituted the single largest order received to date by Reynolds Aluminum.) The towers' outer skins would be efficiently assembled from prefabricated, 9'x21' grids of anodized aluminum filled with gray tinted glass. Extruded aluminum mullions would rise uninterrupted up the facades except for small breaks to allow for the greater expansion and contraction properties of aluminum compared to steel. (According to Schulze and Windhorst, Mies thought the periodic gaps "didn't look good.")

Within a few months of Greenwald and Katzin's March 1955 Arts Club announcement, Herbert Construction and its general contractor, the Sumner Sollitt company, were at work on the 900 Esplanade complex. According to Schulze and Windhorst, Mies' firm had prepared both design and construction drawings for the 900 Esplanade – a first for them – and the firm's Joseph Fujikawa worked closely with the clients and contractors during construction. (Friedman, Alschuler, & Sincere acted as associate architects.) By September, the substructure had been completed and 100 men were at work pouring the sub-basement and basement slabs. Construction proceeded fairly quickly in the following months, the towers rising story by story, with the columns being poured a story ahead of the slabs.

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NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible

Apartments were available for rent the following May. A large *Chicago Tribune* display ad proclaimed that "a completely new concept in apartments" was to be found in the 900 Esplanade's two high-rises, with their black "anodized aluminum 'skin'" and "gray tinted plate glass" windows. The apartments featured spacious 20'x22' living rooms; one, two, three, or four bedrooms; two bathrooms in the larger units; and "oversize walk-in and wardrobe type closets." The complex had high speed elevators and central air conditioning (the latter a feature which 860-880 N. Lake Shore Drive notably lacked). Residents would have access to desirable amenities: a doorman, a commissary, on-site parking, and a sundeck for lakefront viewing.

Tenants began moving in even as construction continued. As the project neared completion in the fall of 1956, a terrifying accident caused a temporary delay. As the *Chicago Tribune* explained, high winds caused a 320'-tall construction tower to sway dramatically for several hours before snapping off at the 12<sup>th</sup>-story level, breaking about 100 windows – some in occupied apartments – as it fell. The *Tribune* reported that at least one resident family "huddled in their kitchen to escape the frigid winds and flying debris that hurtled through their windows."

Despite this short-lived setback, the stunning 900 Esplanade complex immediately made its mark, becoming a point of interest and pride for both the general public and those directly involved in its creation. For several years in a row, the *Chicago Tribune* published photo-illustrated articles about the daunting spring ritual of washing the thousands of windows at the 900 Esplanade (and its sister the Commonwealth Promenade). Reynolds Aluminum featured the two towers' dark, eye-catching facades in its advertisements and promotional magazine. The *Tribune* style pages explored tenants' decor choices for their glassy apartments. The newspaper entitled one article "People Who Live in Glass Houses – Have Special Decorating Problems." Another featured the varied design decisions made by three couples who resided in three-bedroom apartments with identical floor plans.

The stylish Modern rental complex drew affluent tenants. Among the early residents of the 900 Esplanade was Mrs. Lydia Niblack Swift (1889-1968), the widow of Alden B. Swift, vice president and director of the meatpacker Swift & Company. The couple had lived for years at 209 E. Lake Shore Drive [NN28], and after her husband's death in 1936, Lydia Swift had moved to a spacious rental apartment a few blocks north on E. Walton Place. In the fall of 1957, the *Chicago Tribune* society pages reported that Mrs. Swift had moved from her "old-fashioned four-bedroom" on E. Walton Place to her "distinctive residence" in "the latest elegant addition to the city's skyline" at 900 Esplanade. There, she was photographed with her spectacular shoreline view as a backdrop. An active philanthropist and volunteer, Lydia Swift had been president of the Passavant Hospital women's board, vice president of a Lake Bluff orphanage, and president of the Casino Club. She remained active with all three organizations while a resident of the 900 Esplanade. She enjoyed entertaining in her modern, easy-care-to-for apartment, and cooked for her guests. As she told the *Tribune*, "Anything that has to be done, I can do." Mrs. Swift remained a resident of 900 N. Lake Shore Drive until her death in the mid-1960s.

At the time, the 900 Esplanade complex, by then known as 900-910 N. Lake Shore Drive, remained a popular rental building for well-to-do Chicagoans. (The *Chicago Tribune* reported that it was 98% full in 1966.) Rental advertisements for "the Glass House of Lake Shore Drive" continued to tout the complex's "magnificent" views of lake and city, as well as its "prestige and elegance." Because the complex included tiers of small apartments offered at affordable rents, the towers also appealed to young professionals.

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DOMESTIC/ Multiple Dwelling Eligible 900-910 N. Lake Shore Drive SURVEY ID NN23

Among them were young architects Stanley Tigerman and Margaret McCurry, who, attracted by the reasonable rents and also by Mies van der Rohe's influential Modern design, each let their own apartment in 1968. (They would marry about a decade later.) After starting his education at M.I.T., Stanley Tigerman (1930-2019) had worked for several Chicago architects and firms, including Milton M. Schwartz & Associates, Skidmore, Owings, & Merrill, and Harry Weese, while also pursuing architecture degrees at Yale University. Tigerman formed his own firm in 1964, and soon moved away from strict Modernism. He gained increasing influence in the mid-1970s as one of the "Chicago Four" architects (with Stuart Cohen, Ben Weese, and Laurence Booth), who organized a traveling exhibition that emphasized the work of Chicago's lesser-known architects. About that time, Tigerman designed the Boardwalk, a residential high-rise at 4343 N. Clarendon Avenue [UP19]. Vassar graduate Margaret McCurry (b. 1942) had been a senior interior designer at S.O.M. before leaving to open her own architectural firm.

In 1979, the pair began practicing together, initially with Robert Fugman. Tigerman's and McCurry's best-known works include a 1982 addition to the Anti-Cruelty Society that evokes a dog's face; the 60 E. Lake Street Self-Park of 1986, which has the appearance of the grille of a fancy car; and the 1990 Chicago Bar Association Building, a less whimsical Post Modern design. During the 1960s and 1970s, the 900-910 N. Lake Shore Drive complex experienced three substantial fires. The first, in 1969, started on a lower floor of the 900 building, filling the upper stories with smoke, but causing only two minor injuries. The other two, in 1972 and 1975, each resulted in one fatality. The 1975 fire killed Mrs. Alice Lanahan, a widow who had taken over her late husband's Dodge-Plymouth dealership owner 30 years before, and whom the *Chicago Tribune* called "one of the city's best known businesswomen."

Notwithstanding these difficulties, 900-910 N. Lake Shore Drive remained a popular rental complex until 1979. That year, a limited partnership formed by Richard Stein, principal of Stein & Co., and the Uptown Service Corporation, a subsidiary of Uptown Federal Savings and Loan Association, decided to convert the apartments to condominiums. In order to boost sales, the limited partnership undertook efforts to rejuvenate the now more than 20-year-old complex. To oversee this work, they hired Dirk Lohan of Fujikawa, Conterato, Lohan & Associates, the successor firm to that of the late Mies. (Lohan, Mies' grandson, lived in one of the towers during the 1970s.) The condo conversion was so successful that the developers had sold 70% of the units before placing a single advertisement in the *Chicago Tribune*. (The project had included a wide variety of unit sizes – from studios to four-bedrooms. By the time of the first ad, only one-, two-, and three-bedroom condominiums remained available.)

In addition to the restoration directed by Lohan, the limited partnership began to collect art for the public spaces as another way to draw in buyers. Among the first major purchases was the Richard Hunt sculpture, "Fox Box Hybrid," which was placed on the lawn near the corner of E. Delaware Place and N. Lake Shore Drive. (The selection was highly appropriate, wrote Margaret McCurry in a recent recollection on the 900-910 website, because Herbert Greenwald had been a collector of Hunt's work in the 1950s.)

Like many other 900-910 N. Lake Shore Drive renters, McCurry and her soon-to-be husband each decided to purchase their apartments at the time of the 1979 condominium conversion. They combined their units, modifying them over time to suit their needs, and remaining in the building for many years. (Margaret McCurry continues to reside there, though her husband died in 2019.) The duo also combined and remodeled condominium units for other residents.

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DOMESTIC/ Multiple Dwelling Eligible

In recent decades, the still-striking complex has continued to draw architects as owners. A number of them now serve on the condo board that oversees necessary repairs and updates. As with the 1979 restoration, there is careful attention to historical detail and great sensitivity when introducing changes. For example, in the 1990s, when the condo association decided they needed to cover the pedestrian entrance to the underground parking structure on the west side of the property, they hired John Eifler of Eifler & Associates, a preservation-minded architect who created a black anodized aluminum and glass shelter to enclose the open stairwell.

Today 900-910 N. Lake Shore Drive remains a well-maintained condominium complex. With its enduring Modern architecture, 150-piece art collection, stylish units, and stunning views, the iconic complex continues to be a favorite of Chicagoans as well as architecture lovers world-wide.

NRHP RECOMMEND	ATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The apartment complex at 900-911 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places criteria A, B, and C. A mid-1950s residential high-rise built by the noted development team of Greenwald and Katzin for well-to-do Chicagoans who wanted to live in fashionable, Modern apartments on the lakefront in Streeterville, the property meets with Criterion A. Noted Chicago architect Stanley Tigerman lived at 900-910 N. Lake Shore Drive for more than 50 years, and his association with the property makes it eligible for listing under Criterion B. (As Margaret McCurry is still living, the property is not eligible for her association with it.) As a stunning aluminum-and glass-towered apartment complex designed by world-renowned architect Mies van der Rohe, the property is eligible for listing under Criterion C. It retains excellent integrity.

#### NRHP RECOMMENDATION

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

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See Appendix B.

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DOMESTIC/ Multiple Dwelling Eligible

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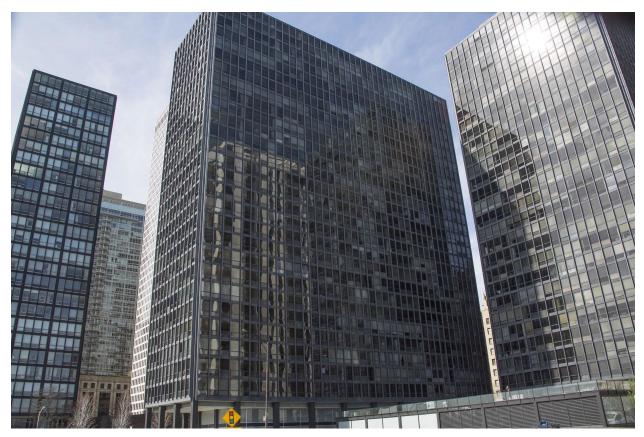
REDEFINE THE DRIVE

Historic Resources SurveyPROPERTY TYPEDCNRHP RECOMMENDATIONElia

DOMESTIC/ Multiple Dwelling Eligible

900-910 N. Lake Shore Drive SURVEY ID NN23

#### Photo 1 – 900-910 N. Lake Shore Drive



900-910 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North and East façades

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

900-910 N. Lake Shore Drive SURVEY ID NN23

## Photo 2 – 900-910 N. Lake Shore Drive



900-910 N. Lake Shore Drive, view looking northeast from E. Delaware Place toward West and South façades

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NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 990 N. Lake Shore Drive SURVEY ID NN24

NAME 990 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 990 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17032080211001 through 17032080211145

YEAR BUILT SOURCE 1971-1973 Chicago Tribune

DESIGNER/BUILDER

Barancik Conte & Associates

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete WALLS Concrete, Glass ROOF Built-up

## **DESCRIPTIVE NOTES**

Completed in 1973, the high-rise at 990 N. Lake Shore Drive was designed by Barancik Conte & Associates. The 33-story, flat-roofed structure is rectangular in plan, with bold chamfered-corner bays and multiple projections. All four facades of the high-rise – each one unique – feature a bulky three-story base topped by alternating vertical bands of light painted concrete and contrasting dark windows. The gray, aluminum-framed, floor-to-ceiling window units have a larger upper, fixed light and a lower, tilt-in sash. The windows appear to be original. At the base of the structure's east and south facades, a low, rough, ribbed concrete border edges a raised bed of trees, shrubs, and flowers. An attached garage structure wraps around the tower's north and west sides.

The tower's short east façade sits back behind a driveway. The façade is anchored by the bulky threestory base, clad in concrete. At ground level, a wide set of shallow stairs climbs from the driveway to an elevated entry platform at the center of the facade. A deeply cantilevered, canopy, wrapped in rough, ribbed concrete, floats over the driveway and the recessed entrance. Beneath the chamfered-cornered canopy, a painted concrete panel with vertical grooves is centered at the top of the stairs. Behind the panel, a revolving door and secondary glass door are set within a wall of floor-to-ceiling windows. This expanse of glass is flanked by additional scored concrete panels. Beyond the northernmost panel, a Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible 990 N. Lake Shore Drive SURVEY ID NN24

single garage door and a secondary entrance mark the first story of the attached garage. Above the recessed ground level, two windowless tiers comprise the rest of the east façade's heavy base. Clad in unpainted concrete and scored with rough vertical ribs, the second- and third-story facades thrust eastward in the center, creating a wide, chamfered-cornered projection over the canopy.

Above its bulky, almost Brutalistic concrete base, the tower's east facade soars upward from the fourth story to the roofline. A broad, chamfered-cornered bay with tinted glass projects from the center of the façade. The bay is bisected by a vertical band of ribbed, painted concrete panels. (Horizontal grooves call out the individual stories.) The contrast of light and dark is repeated at the outer edges of the façade, where the ribbed concrete panels are juxtaposed against set-back, chamfered-cornered bays. At the top of the façade, the vertical concrete bands rise to the roofline, intersecting with two horizontal bands of painted concrete. These bands stretch across the top of the façade, following the projections and recessions of the stories below and creating an abstract, modern cornice. Openings in the cornice, which line up with the facade's windowed bays, allow air to circulate over the sundeck and swimming pool located on the east half of the roof.

The tower's long south façade fronts onto E. Walton Place. As on the N. Lake Shore Drive elevation, the south facade's three-story base is clad in concrete. At ground level, small fixed windows at the east end of the elevation are situated high in the wall. Just off-center to the west are a recessed garage door and a secondary entrance. (The two-story south facade of the attached garage structure, which sits back from the tower base, extends to the western edge of the property.) Above ground level, the scored concrete base recedes and projects repeatedly, anchoring the bays that rise above it. As on the east façade, stripes of painted, scored concrete panels alternate with dark-windowed bays. Both the concrete bands and the window bays are of various widths. The recessed bays hold vertical stacks of single windows. The chamfered-cornered bays are more varied, with the bay at the west end of the façade even having a double projection. The double-banded concrete cornice is also repeated here, though the openings at its western end are filled with tinted windows.

The lower portions of the west and north façades, including the low garage structure that wraps around their bases, are largely hidden by the neighboring buildings. The upper reaches of both façades generally follow the scheme of the two primary façades. On the short west façade, wide, vertical concrete bands predominate, alternating with narrow bays of single windows. Chamfered-cornered window bays rise at either end of the west facade. The long north façade features numerous, asymmetrically-arranged receding and projecting bays. On the west half of the façade, one particularly deep, double-wide, chamfered-cornered bay rises an extra story above the roofline. Here, the double-banded cornice edges a large mechanical systems structure.

The condominium high-rise at 990 N. Lake Shore Drive possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains integrity of location, setting, design, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

Designed by architects Barancik Conte & Associates, the bold tower of white concrete framing and undulating dark windows was completed in 1973, at the end of the first intense wave of high-rise construction along N. Lake Shore Drive. This was one of the earliest modern condominium

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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developments sponsored by Sudler & Company, a Chicago real estate firm that had been specializing in apartment structures for decades. It was also a first for the firm's partner, Turner Development Corporation, a recently created subsidiary of Turner Construction. Offering spectacular views of the city and the lakefront in every direction and high-end amenities, 990 N. Lake Shore Drive quickly attracted buyers and became a prestigious address.

The block of N. Lake Shore Drive between E. Walton Place and E. Lake Shore Drive had been one of the city's most exclusive addresses since the early twentieth century, when several luxury apartment buildings and co-ops serving Chicago's elite were erected here. After World War II, the spacious 12- and 14-room apartments in these buildings were subdivided to create many smaller, but still luxurious apartments. In the late 1950s a new market for modern high-rises emerged up and down the lakefront. During the 1960s, the lakefront along the Gold Coast was prime for redevelopment, developers clamoured to acquire older structures to be replaced by high-rise developments.

Sudler and Turner teamed up in 1969 to purchase two buildings at the northwest corner of N. Lake Shore Drive and E. Walton Place (936 N. Lake Shore Drive and 242 E. Walton Place). After they acquired the two older buildings, Sudler and Turner began developing plans for a new high-rise on the site. Facing the prospect of a very tall neighbor to their south, the owners of 942 N. Lake Shore Drive soon sold their building to Sudler and Turner as well, giving the project sponsors the opportunity to develop a building with an even larger footprint in this premier location.

Founded by brothers Carroll H. Sudler, Jr. (1896-1980) and Louis C. Sudler (1903-1992) in the late 1920s, Sudler & Company was deeply embedded in the Chicago real estate community by the time work started on 990 N. Lake Shore Drive. The brothers had grown up as part of Chicago's high society and both had attended Yale University. Their society connections served them well throughout their careers. Deeply philanthropic, the Sudler brothers and their wives often made important contributions to the Chicago Symphony Orchestra, Lake Forest College, the Y.M.C.A., and various children's charities. The brothers were recognized by their peers as leaders in the real estate field. In 1934, Carroll Sudler took two years off from the firm to serve as the first district manager for the newly-created Federal Housing Authority. Louis served on the Chicago Real Estate Board for many years.

By the 1940s Sudler & Co. included brokers, financiers, and building managers. The Sudlers became a guiding force in the conversion of apartment buildings to co-ops. Although the firm worked on both residential and commercial properties, it had a special focus on the Near North Side, where the brothers had grown up and where Louis would live his entire life. Both had sons who would follow in their footsteps. It was Carroll H. Sudler III (1932-1985) and Louis C. Sudler, Jr. (b. 1930) who led the company into the condominium market in the 1970s, often demolishing buildings that Sudler had previously managed for decades to make way for modern high-rises. (For example, 936 N. Lake Shore Drive, managed by the Sudler family since at least the 1930s, was one of the structures that 990 N. Lake Shore Drive replaced.)

Like Sudler, Turner Construction had been working in Chicago since the 1920s. The well-established firm embraced opportunities to build modern structures during the Post WWII era. In the early 1970s they pioneered a new, more efficient method of high-rise construction. Under this plan, foundations were poured as soon as the building's general concept was in place. The details were decided in sequence, as construction moved forward, enabling the firm to quickly drive a project to completion. Around 1972, Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

990 N. Lake Shore Drive SURVEY ID NN24

the firm created Turner Development Company in order to invest in and control some of their own construction projects. The company's work at 990 N. Lake Shore Drive was the first project launched by this new subsidiary.

To design their 145-unit condominium building, the Sudlers and Turners selected Barancik Conte & Associates, one of Chicago's most experienced luxury high-rise designers. Architects Richard M. Barancik (b. 1924) and Richard Conte (1918-1995) had first become partners in 1950. Barancik, a third generation Chicagoan, served in the Army in World War II and returned to complete his architecture degree at the University of Illinois in 1948. He soon invited Richard Conte, one of his former architecture instructors at the University, to join him. The two men initially designed anything that came their way. They soon had a busy practice producing single family houses, office parks, shopping plazas, housing developments, and hospitals. Before long, the architectural community began to take notice of their work. Barancik and Conte were the only Chicago architects mentioned in a 1954 *Architectural Forum* feature article on young architects.

Barancik liked to say that he designed for people, not for awards, and the skill that went into his buildings resulted in highly flexible floor plans plus desirable features and building amenities. According to the *Chicago Tribune*, Barancik and Conte had "twenty million dollars worth of new projects in the Near North" by the end of 1962. By the time 990 N. Lake Shore Drive was underway, the firm had already produced numerous North Side high-rises, including Hanover House at 21 W. Goethe St. (1964), 1310 N. Ritchie Court [1964, NN70] and 1212 N. Lake Shore Drive [1969, NN44]. Barancik Conte & Associate's plan for 990 N. Lake Shore Drive received a great deal of press because of its prominent location. According to the *Chicago Tribune*, it was the first redevelopment in the wall of exclusive buildings that ran from the Drake Hotel around the corner of E. Lake Shore Drive to E. Walton Place.

Construction on the 990 N. Lake Shore Drive project had begun by October of 1971. Despite a month'slong strike by elevator installers and related trades during the summer of 1972, the models for the new building were opened to the public in October of that year. As was common practice by this time, the models were decorated by a professional interior designer. John C. Murphy, of Watson & Boaler, created the interiors for a three-bedroom and a two-bedroom model. A marble-floored foyer led into a large living room with a floor-to-ceiling bay window. The views from these glassy spaces were an important selling point. In fact, classified ads that ran in the *Tribune* mentioned that the building's living rooms "afforded a fine view of Lake Michigan." The dining room was a step up from the living room. In all models, the floor plan was "split," with the master bedroom on one side of the main living area and the other one or two bedrooms on the other side, creating greater privacy for residents. The kitchens had modern appliances and high-end St. Charles cabinets. Heated parking, a rooftop pool, a large party room with a fireplace, sauna, and an exercise room added to the building's upscale character.

The first residents of 990 N. Lake Shore Drive condominiums arrived in July, 1973. Although 60 of the units had been sold by then, it would be four years before Sudler was able to sell all of the remaining 85 condominiums. By the fall of 1973 the bottom had fallen out of the market and mortgage rates were increasing. Sudler worked hard to persuade potential buyers that the units were a good investment, emphasizing this aspect of ownership in all his *Tribune* ads. There were 45 unsold units in April, 1975, and 15 still unsold in April, 1976. Sudler and Turner had hoped to turn the building over quickly in order to start work on 1100 N. Lake Shore Drive [NN38], but plans for that project were put on hold until the fall of 1977.

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DOMESTIC/ Multiple Dwelling Eligible

990 N. Lake Shore Drive SURVEY ID NN24

As is typical of buildings in this neighborhood, residents of 990 N. Lake Shore Drive were a mix of successful businessmen and professionals. Howard K. Hurwith and his wife Vivian were two of the earliest residents. Howard was the Chair of the First Commercial Bank and he served on numerous other banking and insurance company boards. He was a trustee of the Northwestern University Medical School and cofounder of the Chicago Rehabilitation Institute. Although he died in November, 1973, his wife Vivian took over as Chair of the bank. She remarried in 1975 and moved to the West Coast, but continued to serve as Chair at First Commercial.

Many of the residents of 990 N. Lake Shore Drive were at the top of the business and social strata in Chicago. Edward E. Carlson, the Chairman and CEO of United Airlines was a resident in 1975, as was Dr. Rolly Swearingen, one of the city's most active not-for-profit board members and former wife of the chair of Standard Oil.

In the 1980s, residents included ad agency owner Richard X. G. Irwin. Dress manufacturer Charles Kaufmann owned a condominium in 990 N. Lake Shore Drive with his wife Felice. The Kaufmanns had four well-known Chicago restaurateurs as neighbors: Hal Binyon of Binyon's Steak House, Eli Schulman of Eli's Cheesecake, Jimmy Gallios of Miller's Pub, and Jovan Trboyevic of Le Perroquet and Les Nomades. These 1980s residents also had neighbors who were renters, as some of the units were now owned by investors.

Today, the high-rise at 990 N. Lake Shore Drive continues to be a much sought-after building, underscoring the real estate vision of Sudler and the design skills of Barancik Conte & Associates.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□A     □B     □C     □D     □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The property at 990 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in the early 1970s, at the end of the first intense wave of condominium high-rise construction along the lakefront in the Gold Coast, the property is eligible under Criterion A. Although the building was home to numerous executives and professionals, none made contributions to history that would warrant listing under Criterion B. As a noteworthy work of the prolific firm of high-rise specialists Barancik Conte & Associates, 990 N. Lake Shore Drive is eligible under Criterion C. The building possesses excellent integrity.



Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

DOMESTIC/ Multiple Dwelling Eligible

#### NRHP RECOMMENDATION

Possessing architectural significance and excellent integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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Historic Resources Survey
PROPERTY TYPE
Do



 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

990 N. Lake Shore Drive SURVEY ID NN24

#### Photo 1 – 990 N. Lake Shore Drive



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

Historic Resources Survey
PROPERTY TYPE
Do



 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

990 N. Lake Shore Drive SURVEY ID NN24

#### Photo 2 – 990 N. Lake Shore Drive



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

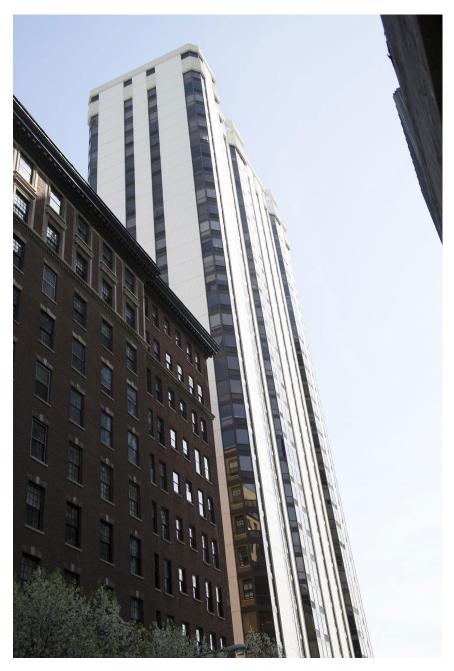
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Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

DOMESTIC/ Multiple Dwelling Eligible

990 N. Lake Shore Drive SURVEY ID NN24

#### Photo 3 – 990 N. Lake Shore Drive



990 N. Lake Shore Drive, view looking northeast from E. Walton Place toward West and South facades

**Historic Resources Survey** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

999 N. Lake Shore Drive **SURVEY ID NN25** 

NAME 999 N. Lake Shore Drive

**PROPERTY TYPE** 

OTHER NAME(S) 999 Lake Shore Drive/ The Lake Shore

STREET ADDRESS 999 N. Lake Shore Drive COMMUNITY AREA 08

TAX PARCEL NUMBER 17032080080000

YEAR BUILT SOURCE 1912 Chicago Building Permits

# DESIGNER/BUILDER

Marshall & Fox

STYLF LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Brick, Limestone ROOF Built-up, Slate

# DESCRIPTIVE NOTES

Completed in 1912, the opulent apartment building at 999 N. Lake Shore Drive was designed in the Second Empire style by architects Marshall & Fox. L-shaped in plan, the structure rises ten stories to a slate-shingled mansard roof at the north and east facades, with a flat roof behind it. The primary facades are clad in variegated red face brick with Classical Revival style limestone trim. The building's main entrance is centered on the north façade, while a curved porte-cochere pierces the structure's gracefully rounded northeast corner. Elegant bow-front bays and projecting, enclosed porches distinguish the long primary facades. Based on historic photographs, most of the original east- and north-facing windows have been replaced, and the original porches have been enclosed.

The fine apartment tower's north façade fronts onto E. Lake Shore Drive (historically an extension of Oak Street), set back from the sidewalk behind long planting beds. A concrete driveway at the west end of the elevation passes through the building to a rear area. At the east end of the facade is a second driveway, which provides access to the porte-cochere that is integrated into the building's rounded corner.

The north facade is largely symmetrical, and enlivened by contrasting stonework, twin bowed bays, and tiers of enclosed porches. A rusticated stone base anchors the building. This base consists of a plain

Historic Resources Survey
PROPERTY TYPE
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DOMESTIC/ Multiple Dwelling Eligible 999 N. Lake Shore Drive SURVEY ID NN25

plinth course, smooth limestone ashlars with wide horizontal joints, and a dripstone cap. Slightly offcenter within this base is the building's main entrance. The doorway consists of a pair of multi-paned wood doors with a reverse ogee top. Its arched transom holds a round center pane that features the building's address: 999. The doorway is surmounted by an ornate keystone and a pair of foliate garlands, and flanked by large carved brackets that support a shallow stone balcony above. On either side of the doorway is a single arch-topped, double-hung window with a decorative keystone and voussoirs. To the east is the segmental-arched porte-cochere entrance and to the west is a rounded-arch window. Each is set into the base of a bow-front bay that rises up to the mansard roof. At the western end of the façade, the flat-arched opening for the driveway is surmounted by another shallow balcony.

The upper stories of the north façade are clad in variegated red pressed brick with limestone trim. Vertical, tabbed limestone bands frame the twin bow-front bays. At each story, these bays hold triplewindow groupings with thin brick spandrels, limestone sills, and decorative lintels with raised rectangular moldings. According to historic photographs, these bays originally held trios of triple-hung, wood-framed sash windows, but the windows are now varied. Between the curved bays are three columns of single double-hung windows with individual tabbed limestone surrounds. At the western end of the elevation is a column of enclosed balconies that gives the impression of a continuous, projecting box bay. Historic photographs show that these balconies originally featured slightly recessed outdoor areas edged with stone balustrades and removable screen panels. While the stone balustrades and their supporting brackets remain in place, replacement windows in various arrangements now enclose the balconies.

The north façade's second and eighth stories feature additional limestone ornament, as does the ninth. At the base of the second story, a limestone belt course stretches along the façade, subsuming the Classical balustrades that wrap around the bow-front bays and across the balconies. A simple limestone cordon runs above the second-story windows. Similarly, the eighth story is set off by a smooth, wide limestone string course beneath the windows, and a deep, projecting limestone cornice with dentils and brackets above them. Based on historic photographs, the prominent cornice was originally topped by a continuous metal railing. At the red brick clad ninth story, simple vertical bands of dressed limestone frame the window groupings.

At the top of the ninth story, another cornice – this one of pressed metal – runs across the façade, serving as a gutter for the tenth-story mansard roof. The mansard is finished with slate shingles and enlivened by a series of dormers. Large dormers with curved pediments and pressed metal surrounds top the twin bow-front bays. Decorative urns flank these dormers. Three smaller dormers sit between the large dormers. A single dormer with a curved pediment is perched above the bay of enclosed balconies.

The graceful curve of the building's northeast corner extends up the building from the rusticated base through the two cornices to the mansard roof. At ground level, a concrete urn planter sits within an arched opening in the porte-cochere. The upper-story windows of this curved bay comprise trios of double-hung, one-over-one windows set within tabbed limestone surrounds. (These double-hung windows generally follow the configuration of the originals.) A stone balustrade stretches across the bottom of the second-story window opening. Smooth dressed limestone clads the ninth story. At the tenth-story mansard, a curved and rounded-arch dormer features a pressed metal surround embellished

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REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

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with fluted pilasters, a dentil mold, and a scrolled keystone. Above the dormer, three round oxeye dormers are set into the top of the mansard.

Set back from the sidewalk behind a hedge-bordered greenspace, the east façade is quite similar in design and ornament to the north one. At the center of the east façade's rusticated limestone base is a single rounded-arch window topped by a carved keystone and garland swags. Beyond this arched central window, pairs of single, double-hung windows with crowning keystones stretch to the north and south. At the base of the north bow-front bay is a driveway opening for the corner porte-cochere. A single rounded-arch window sits at the base of the south bow-front bay. Beyond it to the south is an elegant double doorway similar in design to the primary north-facing entrance.

The upper stories of the east facade feature a largely symmetrical arrangement of bays and balconies. A column of window trios set in tabbed stone surrounds extends up the center of the façade. On either side are tiers of projecting porches, most enclosed with windows in varying configurations. The exception is the ninth-story porch of the south bay, which remains open but for a modern metal railing. Bays of small single, double-hung windows flank the two porch bays. North and south of the porches are bow-front bays similar to those of the north façade. At the southern end of the elevation is a final bay with trios of double-hung windows at each story. The arrangement of the whimsical dormers of the mansard roof echoes that of the north façade.

High atop the building's roof, a penthouse structure is minimally visible from the street.

The rear facades of the L-shaped building form a sort of courtyard around a paved parking area. The south and west façades, which cannot be seen from the street, are extensively fenestrated. Both these "courtyard" elevations include projecting bays of enclosed balconies. The portions of the south and west façades that do not face the courtyard stand close to adjacent buildings and appear to be unfenestrated.

The apartment building at 999 N. Lake Shore Drive has good integrity. The majority of windows are replacements, as evidenced by historic photographs. The replacement windows on the primary north and east façades vary in design and form, and deviate from historic profiles. Nearly all the porches have been enclosed with varying types and configurations of windows. The original metal railing has been removed from the ninth-story cornice. These alterations have somewhat diminished the property's integrity of design. Overall, however, most of the building's original features remain intact, and the Second Empire style structure continues to convey its historic character. The building retains integrity of location, materials, workmanship, setting, feeling, and association.

## HISTORY/DEVELOPMENT

The first of an iconic group of buildings constructed on E. Lake Shore Drive, 999 N. Lake Shore Drive was completed in 1912. Architects Marshall & Fox designed the Beaux Arts Second Empire style structure. Anchoring Lake Shore Drive's sharp curve, the property's magnificent site provides unobstructed views of the lakefront on both its north and east sides. Chicagoans Ogden T. McClurg and Stewart G. Shepard developed the rental property as an investment and as their own homes. With three spacious units per floor and a penthouse on the top, apartments were quickly leased to members of Chicago's upper echelon. The building was converted to co-operative apartments in 1924, but as a result of financial

Historic Resources SurveyPROPERTY TYPEDOMESNRHP RECOMMENDATIONEligible

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

999 N. Lake Shore Drive SURVEY ID NN25

problems during the Depression, it reverted back to rental units. In 1944, industrialist and resident George W. Borg purchased the building, converting it back to a co-operative structure a few years later.

Ogden T. McClurg (1878-1926) was born into an elite Chicago family. His father, Alexander C. McClurg, was a Civil War general and founder of the A. C. McClurg & Company publishing firm. After graduating from Yale University's Sheffield Scientific School, Ogden McClurg joined his father's company, eventually becoming its president. With his leadership, A.C. McClurg & Co. grew to become one of the largest publishing houses in the country. Among the firm's most notable books were the *Tarzan* series of novels by Edgar Rice Burroughs and *The Souls of Black Folk* by W.E.B. Dubois. At the time McClurg began developing 999 N. Lake Shore Drive, he was a recent widower, having lost his wife Marion to tuberculosis in 1909. He later remarried.

Attorney Stewart G. Shepard (1874-1936) also came from a prestigious Chicago family. His father, Henry M. Shepard, was a Chief Justice of the Illinois Supreme Court. His mother, Frances Stuart Shepard, was active in the Daughters of the American Revolution and prominent in Chicago society. Stewart Shepard graduated from the Chicago Kent College in 1895 and later formed a practice with Robert R. McCormick, who went on to become the publisher of the *Chicago Tribune*.

In 1910, McClurg and Shepard acquired a trapezoidal parcel adjacent to the extension of Oak Street which would become known as E. Lake Shore Drive. Several years earlier, the *Inter-Ocean* described this stretch of lakefront land as "the choicest residence property in Chicago." The acreage had been created in the 1890s in conjunction with the extension of Lake Shore Drive in this area. To pay for the drive's construction, the Lincoln Park Commissioners had sold titles to submerged land between the old shoreline and the proposed roadway. In turn, the owners had agreed to pay the cost of filling in the land between the shoreline and the new roadway. Although the area had been filled in by the late 1890s, development was delayed by legal complications relating to riparian rights issues. The landowners, government agencies, and squatters, all made claims on the land. (The last group included George Wellington Streeter, the notorious Chicagoan who made fraudulent claims to this and other nearby land, and for whom the Streeterville neighborhood is named.)

The property issues had largely been resolved by the time McClurg and Shepard purchased their parcel from John McGillen, a prominent businessman and politician. McClurg and Shepard joined the Lake Shore Drive Improvement Association, a group that formed in 1911 to make the area along the drive north of Chicago Avenue "the highest class apartment, residence, and hotel district in the city." Shepard became the association's president, while McClurg served on the Association's executive committee. Benjamin Marshall, a noteworthy architect and owner of property in the area, was elected treasurer of the association.

By this time, Benjamin Howard Marshall (1874-1944) was recognized as one of the city's leading designers of luxury apartment buildings. Born in Chicago, he had begun his architectural training in 1893 in the office of Marble & Wilson. When architect Oliver W. Marble left the practice in the late 1890s, Marshall became Horatio R. Wilson's partner. Wilson & Marshall specialized in high-end residential buildings. The partnership was dissolved in 1902, and Marshall began practicing alone. Three years later, Benjamin Marshall went into partnership with Charles Eli Fox (1870-1926), a graduate of MIT who had come to Chicago to work on the World's Columbian Exposition and afterwards spent several years in the office of Holabird & Roche.

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PROPERTY TYPE
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NRHP RECOMMENDATION



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Among Marshall & Fox's early work was a luxury apartment building at 1100 N. Lake Shore Drive, which they designed for Benjamin Marshall's father in 1905 (not extant). They went on to produce a large body of work that includes many high-end residential buildings on the North Side such as a low-rise at 1201-1205 N. Astor Street [NN47], a sumptuous apartment structure at 1550 N. State Parkway [NN121], an elegant, spacious three-flat at 2355 N. Commonwealth Avenue [LP03], and the Edgewater Apartments at 5555 N. Sheridan Road [EG07] and the Bernard Eckhart House at 1530 N. Lake Shore Drive [NN92]. The architects also designed a number of opulent apartment towers Lake Shore Drive, including Marshall's own developments, the Breakers, at 199 E. Lake Shore Drive [NN29]; the Stewart Apartments at 1200 N. Lake Shore Drive [NN43]. The firm also designed the Drake Hotel at Michigan Avenue and E. Lake Shore Drive [NN32] in 1920. Marshall was also responsible for the hotel's adjacent Drake Tower apartment building at 179 E. Lake Shore Drive [NN31] and a co-operative apartment building that he designed and developed at 209 E. Lake Shore Drive [NN28].

In December of 1910, the *Chicago Tribune* announced that McClurg and Shepard had purchased property for a "high class apartment building" along "the new easterly drive, right at the bend where it turns east from the extension of Oak Street." The article reported that the developers had commissioned architects Marshall & Fox to design the apartment tower and that the plans would "include every modern convenience that can contribute to the comfort and luxury of the tenants." The *Tribune* noted that "rents will be correspondingly high." The paper further reported that McClurg and Shepard planned to live in the 24-unit structure and that four other North Siders who had expressed an interest in the project would likely also become residents.

The Lake Shore Drive Improvement Association soon engaged the Chicago Title and Trust Company to review the ownership claims of property within an 11-block area east of Michigan Avenue and north of Pearson Street. In total, the firm certified the title to and boundaries for 43 lots, including the site for 999. The Association succeeded in adopting a deed clause that would permit only residential development within this 11-block area. In an article entitled "Boulevards Save 'Colony' of Rich," the *Tribune* referred to this part of Streeterville as a "millionaire colony," and explained that the deed clause stated that "no building or other structure shall be built upon said property..., except private residences, apartment buildings, and hotels," thereby restricting commercial development. McClurg, Shepard, and other owners of nearby property could now begin to develop an exclusive Streeterville residential district that would rival the adjacent Gold Coast. According to the *Tribune*, the validation of ownership and the new restriction against nonresidential uses gave the landowners the security they needed to begin building.

In October 1911, the *Chicago Examiner* published a rendering of the fine Second Empire style apartment tower that would soon rise at 999 N. Lake Shore Drive. The article indicated that the lavish building project had an enormous construction budget of \$500,000. It explained that its seven-, nine-, and eleven-room suites would each have a "sun parlor finished with French trellis." The rendering of Marshall & Fox's design provided a glimpse into the future of the then desolate corner. It showed dozens of automobiles driving around the bend in Lake Shore Drive. Autos were also shown pulling up to 999 and driving through the building's unique corner porte-cochere. At the time, E. Lake Shore Drive was still fully undeveloped and there was no doubt that 999 would set the standard for the entire block.

Two months later, on December 11, the city issued a building permit for the ten-story structure. Contractor E. L. Schnider & Sons began erecting the building which, per Marshall & Fox's specifications, Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

999 N. Lake Shore Drive SURVEY ID NN25

was of iron framing. The apartments would all be located between the second and the ninth stories. The ground level would provide a lobby, waiting room, reception halls, offices, butlers' quarters, and mechanical systems. The top story, similar to Parisian apartment flats, was reserved for extra servants' quarters. It also held laundry rooms, storage, and guest rooms. Above the tenth story, a large penthouse was built at the east side of the building mass.

In the fall of 1912, while the building was still under construction, local newspapers reported on a number of elite Chicagoans who were staying in hotels or on the North Shore while awaiting the completion of their 999 Lake Shore Drive apartments. (The first tenants moved in that December.) Apparently, with little to no formal advertising, the building was quickly rented to capacity. In fact, several years after the first occupants had moved in, the *Economist* noted that 999 Lake Shore Drive had maintained "a considerable waiting list since its completion.

Despite the low number of vacancies, in 1917, real estate brokers Albert J. Pardridge and Harold Bradley included the building in their *Directory to Apartments of the Better Class*. The firm prided itself on promoting units in only the city's finest buildings. Pardridge and Bradley touted the structure's marvelous site with "uninterrupted views over lake and park from every apartment," as well as its lovely "bright and roomy" units with "exquisite finish of woodwork," and "individual laundries." Indicating that apartments leased for \$2,500 to \$4,800 per year depending on the number of rooms, the directory suggested that "Practically no tried and tested device for increasing the comfort of apartment-house living has been omitted from the equipment of this building."

McClurg and Shepard each moved into the building. Shepard occupied an apartment with his mother, Frances, and his brother Perry. A widower, McClurg lived alone (with servants) in a ninth story unit until 1916, when he married Gertrude Schwarz (1887-1962), a Smith College graduate. The following year, the couple moved into the building's penthouse. While living there they had two daughters, Eleanor and Barbara.

Along with McClurg and Shepard, the initial residents of 999 Lake Shore Drive included members of the city's business and social elite. Among them were hotelier and restaurant chain owner Alexander D. Hannah (1843-1913) and his wife Katherine; streetcar railway magnate David G. Hamilton (1842-1915) and his wife, Mary; and John K. and Julia Stewart. John Kerwin Stewart (1870-1916), co-founded the Chicago Flexible Shaft Company, a manufacturer of horse clippers, handlebars, and flexible shafts that later produced household appliances under the brand name Sunbeam. In 1912, shortly before moving into the elegant Lake Shore Drive apartment building, Stewart launched another company that made flexible shafts and automobile parts, the Stewart-Warner Corporation (which would later become Borg-Warner).

By the late 1910s the building's tenants included lumber magnate George Hixon and his wife Blanche Kelleher Hixon, who had served as an overseas entertainer during WWI. Wholesale grocer Frederick Letts, and his wife, Marjorie, also lived at 999 N. Lake Shore Drive at that time. Marjorie Dodd Letts (1894-1968) was a champion tennis player who had recently switched to golf. She would soon win many golf tournaments, including the 1921 U.S. Women's Amateur Championship, in an upset that prompted the *New York Times* to deem her "the greatest golfing woman the world has ever seen." (The couple divorced in 1930.)



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In 1920, real estate investor and founder of the Central Electric Company George Alexander McKinlock, Sr. (1857-1936) and his wife, Marion, moved into an apartment at 999 Lake Shore Drive. After the death of their son, George A. McKinlock, Jr., in WWI, the McKinlocks pledged \$250,000 toward the purchase of nine acres of nearby land for Northwestern University's Chicago campus [NN13, NN14, NN15], which would be named in George, Jr.'s honor. Their neighbors included Dr. Edwin Warner Ryerson, an influential orthopedic surgeon and professor of orthopedic surgery at Northwestern University, and his wife, Adelaide Ryerson. The couple lived with Mary Hamilton, widow of David G. Hamilton, who had first moved in shortly after the building's completion.

At this time, McClurg and Shepard agreed to sell 999 Lake Shore Drive. (The McClurgs continued to live in the building for several more years.) Real estate broker Frederick Stanley Oliver (1867-1931), cofounder and head of Oliver & Company, appraised the property at \$1.4 million. He incorporated the "999 Lake Shore Drive Building Company," which purchased the structure for an undisclosed figure in early 1920. Reporting on the sale, Al Chase, real estate editor of the *Chicago Tribune,* described 999 as "Streeterville's pioneer tall de luxe apartment building famous along the Gold Coast." Oliver became president of the 999 Lake Shore Drive Building Company. He soon moved into the building with his wife, Jessie Norment Oliver, and stepdaughter, Francis. (Jessie Oliver died in 1923.)

During the early 1920s, the State of Illinois approved legislation that allowed limited liability corporations to sponsor co-operative apartment projects. As a result, many high-end rental buildings were converted to co-operative apartments. In 1924, Oliver followed this trend by forming a syndicate with Leader J. Dodd and Harry H. Decker of H.H. Decker & Company, a firm considered "co-op specialists." The 999 building was transferred from Oliver's corporation to the new syndicate for \$1.5 million. The *Chicago Tribune* noted that existing tenants would be given the first chance to buy their apartments. The article indicated that some units were under leases that still had several years to run.

At this time, Ogden T. McClurg was among a group of investors who developed a nearby co-operative structure at 209 E. Lake Shore Drive [NN28]. In early 1926, government officials appointed McClurg as navigator for the Mason-Spindler expedition of the Quintana Roo province in Mexico's Yucatan Peninsula. A few months later he died of a cerebral hemorrhage. Later that year, Gertrude McClurg and her daughters moved into the penthouse of 209 E. Lake Shore Drive [NN28].

Advertisements for co-operative units in 999 Lake Shore Drive ran in newspapers and magazines for the next several years and sales were made gradually. A range of wealthy Chicagoans purchased co-operative apartments. They included George W. and Effie Taska Borg, who moved into 999 in 1928. George W. Borg (1887-1960) was the inventor of a successful automotive clutch that became standard in automobiles. He was also president of the George W. Borg Corporation, makers of electric clocks and gauges, a firm headquartered in the Lake Shore and Ohio Building at 540 N. Lake Shore Drive [NN07]. Other purchasers of co-operative units included Walter D. Willett (1880-1931), who organized one of the largest trucking companies in the country, his wife, Florence Collins Willett, and their three children; lumber company owner Benjamin H. Edwards, a widower, and his two children; and Walter Paepcke, a prominent paper and cardboard container magnate, and his wife, Elizabeth Nitze Paepcke, a cultural leader and art collector. The Paepckes, who would become known as important philanthropists, moved into their apartment with their two daughters. (Their family would grow to include another daughter and son while residing in the building.) The couple also became involved in developing Aspen, Colorado,

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and spent long periods of time there while their co-operative apartment in Chicago remained their main residence.

During the Depression years, the building continued to be filled with wealthy residents. Most owned their units, though the building had some renters. Classified advertisements that ran in the *Chicago Tribune* in 1934, specified Gentiles, making no secret of the fact that residency was not open to everyone who could afford to live there. One high-profile resident of the era was Henry Field (1902-1986), grandnephew of Marshall Field and a renowned anthropologist. A former curator at the Field Museum, Henry Field only lived here briefly because his profession took him to many far corners of the world.

Co-operative apartment owners received some terrible news during the mid-1930s. Decker had defaulted on payments towards a \$700,000 mortgage that he had taken out several years earlier. A significant sum was also owed for back taxes, and the co-operative apartment owners were listed as co-defendants in a foreclosure suit in 1937. As a result, MetLife, the holder of the defaulted mortgage, became the sole owner of 999 Lake Shore Drive. The firm soon converted the building's units back into rental apartments.

In 1944, towards the end of World War II, MetLife agreed to sell the luxury apartment building to George W. Borg for \$300,000. Three years later, Borg sold stock in 999 to any residents who wanted to keep and own their apartments, thereby returning the building to its function as a co-operative. Over three-quarters of residents bought their units; each paid about \$15,000.

Preston Thomas Tucker (1903-1955), founder of the Tucker Automobile Corporation moved into the building during this period. While a resident in 1948, his firm unveiled a revolutionary new car with numerous advanced features. However, the futuristic car was not well received and only 50 were sold. Tucker ran into financial problems and had to move out in 1950 after falling behind on his monthly assessment fees. Other residents of the late 1940s and 1950s included acclaimed American composer John Alden Carpenter and his wife, Ellen; Whipple Jacobs, President of the Belden Manufacturing Company, his wife, Mary, and their young son; and Harold L. Stuart, head of Halsey, Stuart & Company investment firm, who lived with his sisters, Harriet and Elizabeth.

Between the late 1950s and the 1970s, residents included Eugene K. Lydon, who had served as President of the Great Lakes Dredge and Dock Company, and his wife, Natalie, who was active in many philanthropies and causes. Francois and Antoinette Pope, food experts, cookbook writers, television cooking show stars, and founders of the Antoinette Pope School of Fancy Cookery, also had an apartment in 999 N. Lake Shore Drive during this period. After Francois died, Antoinette continued to live in the building for many years and also remained active in her career. Among the building's many other longtime residents was Elizabeth Nitze Paepcke, who continued to live in her co-operative apartment for more than 30 years after the death of her husband in 1960.

Today, 999 N. Lake Shore Drive remains one of the city's premier vintage lakefront co-operative apartment structures.



PROPERTY TYPE DOMESTIC NRHP RECOMMENDATION Eligible

DOMESTIC/ Multiple Dwelling Eligible

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERAT	rions	
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 999 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. One of the first luxury apartment buildings to rise along desirable East Lake Shore Drive, the property is eligible for listing under Criterion A. The structure was the home of many Chicagoans who made important contributions to history, including its developers, Ogden T. McClurg and Stewart Shepard; George W. Borg, head of the nationally-significant Borg-Warner Corporation; and sportswoman Marjorie Dodd Letts. Thus, the property meets with Criterion B for listing on the National Register. A fine Second Empire style luxury apartment building designed by the talented firm of Marshall & Fox, the property is eligible for listing on the National Register under Criterion C. The building has good integrity.

#### NRHP RECOMMENDATION

Possessing architectural significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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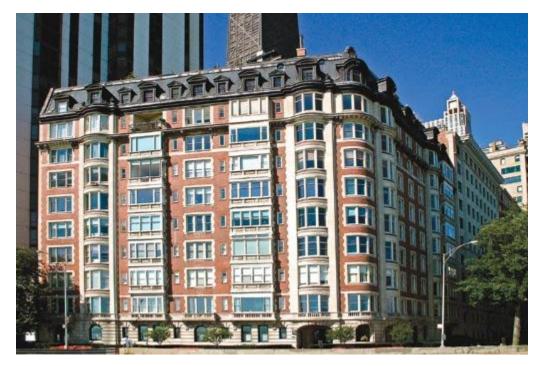
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999 N. Lake Shore Drive SURVEY ID NN25

#### Photo 1 – 999 N. Lake Shore Drive



999 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East façade

Historic Resources Survey



PROPERTY TYPE DOMEST NRHP RECOMMENDATION Eligible

DOMESTIC/ Multiple Dwelling Eligible 229 E. Lake Shore Drive SURVEY ID NN26

NAME 229 E. Lake Shore Drive

OTHER NAME(S) Shoreland Apartments

STREET ADDRESS 229 E. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17032080070000

YEAR BUILT SOURCE 1918-1919 Chicago Building Permit

#### DESIGNER/BUILDER Eckland, Fugard & Knapp

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Limestone ROOF Built-up

## DESCRIPTIVE NOTES

Completed in 1919, the Italian Renaissance Revival style building at 229 E. Lake Shore Drive was designed by Eckland, Fugard & Knapp. T-shaped in plan, the structure rises 11 stories to a flat roof. Its primary north facade is fully clad in smooth limestone ashlars and distinguished by handsome limestone details. Four-over-six double-hung replacement windows stretch across the primary façade. Though the dark, aluminum-framed replacement windows are similar to the building's original windows, their profiles are slightly heavier, as evidenced by a historic photograph published in Baird & Warner's *A Portfolio of Fine Apartment Homes*.

Sitting back behind a curved driveway, the building's primary north (E. Lake Shore Drive) façade is essentially symmetrical. Clad in limestone ashlars, the facade is divided into four tiers. At its two-story base, the ashlar courses are more deeply grooved than those of the tiers above, and therefore more pronounced. At the center of the base, the main entryway stands within an ornate limestone surround. A pair of glass doors are tucked behind black metal grilles and topped by a transom window. The surround includes a bracketed pediment capped by two deeply recessed narrow, rectangular, fixed windows. The windows are framed by carved limestone scrolls and crowned by a smaller pediment that features additional limestone details.

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Flanking the main entrance, a smooth limestone water table is topped by a projecting molding. Above the molding, single windows with divided lights sit within limestone framed openings. The second-story windows are taller than those of ground level and stand directly above them. The outer east and west bays are slightly recessed. These bays hold pairs of double-hung windows. Within the westernmost bay, a garage door is topped by a flat arch of limestone voussoirs. A limestone cornice stretches across the north facade above the second story.

Above the base, the third through fifth stories comprise the second tier. A wide belt course extends across the facade below the third story windows. All of the windows in this tier have handsome limestone surrounds. With projecting hoods supported by scrolled brackets, those of the third story are the most ornate. The fourth-story windows are topped by hoods without brackets. The fifth story windows are highlighted by simple limestone frames. These windows sit within prominent limestone surrounds. A limestone cornice with dentils extends across the façade above the fifth-story.

Between the sixth and tenth stories, the third tier features little ornamentation. The windows are capped by simple limestone lintels. A projecting limestone stringcourse stretches across the façade above the tenth story. On the 11<sup>th</sup> story, recessed limestone panels separate the windows. A prominent cornice extends along the top of the north façade, terminating part way across the outer recessed bays. The cornice is embellished with large dentils and lion heads.

The east and west facades are not visible as they abut neighboring buildings. The south façade is also not visible as it is adjacent to a private alley.

The Italian Renaissance Revival style building at 229 E. Lake Shore Drive possesses very good integrity overall. Although the replacement windows somewhat diminish the building's integrity of design, the property continues to possess integrity of location, setting, workmanship, materials, feeling, and association.

## HISTORY/DEVELOPMENT

Originally known as the Shoreland Apartments, the stone-fronted Italian Renaissance Revival style building at 229 E. Lake Shore Drive was designed by architects Eckland, Fugard & Knapp and completed in 1919. Father and son, Henry N. and Theron P. Cooper, developed the luxury apartment tower. At the time, E. Lake Shore Drive was evolving into one of the loveliest and most prestigious addresses on the Near North Side. Providing unobstructed views of Lincoln Park and Lake Michigan, 229 E. Lake Shore Drive was planned as an extremely high-end rental building. Its 20 elegant, spacious units were converted to co-operative apartments in the 1940s.

Born in southern Illinois, Henry Noble Cooper (1861-1920) had moved to Michigan before arriving in Chicago in the 1880s. He received a degree from the Union College of Law and worked as an attorney for several years. He then became involved in real estate. During the early 1890s, Cooper had begun making real estate investments with Charles Fitz Simons, head of Fitz-Simons & Connell, bridge and public works contractors. The two acquired some ownership interests in 40 acres of new landfill adjacent to the extension of Lake Shore Drive between Oak and Walton Streets. This area, which included a stretch that would become known as E. Lake Shore Drive, had great potential as a residential district. In fact, in 1892, when *The Chicago Inter-Ocean* announced that Cooper, Fitz Simons, and other

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DOMESTIC/ Multiple Dwelling Eligible 229 E. Lake Shore Drive SURVEY ID NN26

capitalists had made land purchases there, it stated "Never before in the history of any American city has such an opportunity been offered as ... now." The article went on to call the property the "choicest residence land in the city."

Despite the expectation that the area would soon evolve into one of the city's finest residential neighborhoods, development was delayed by legal issues involving the Lincoln Park Commissioners and George Wellington Streeter, the notorious Chicagoan who made fraudulent claims to this and other nearby land. (The neighborhood would become known as Streeterville in his honor.) Cooper's legal issues were all resolved by the 1910s, when he sold some of his holdings in the area to another developer. By this time, Cooper and his adult sons, Theron (1889-1930), Kenneth (1891-1969), and Henry, Jr. (1896-1976), were all working for Fitzsimons & Connell. The family also made real estate investments together.

By this time, apartments had gained increasing popularity with the city's elite, and E. Lake Shore Drive was becoming the preeminent location for such elegant multi-unit buildings. On April 30, 1918, the *Chicago Tribun*e announced that Henry Cooper, Sr., and his son Theron had formed a corporation that would sponsor the development of the Shoreland Apartments at 229 E. Lake Shore Drive. There were then only two existing apartment towers along this prime stretch of the north lakefront. Construction projects had slowed when the United States entered WWI. In fact, developers then needed permission from federal authorities to build private projects. Despite these obstacles, the Coopers wanted to move forward. As explained by the *Chicago Tribune*, the Coopers convinced the federal Capital Issues Committee that the building would only use "a minimal amount of steel." They received support to begin construction. S. W. Straus & Company soon began advertising mortgage bonds for the project in newspapers around the country. The ads assured potential investors that their money would be safe and secure.

On May 5, 1918, the *Chicago Tribune* reported that the Shoreland Apartments would have an estimated construction budget of \$750,000. The plans called for an 11-story structure with 20 apartments: 18 tenroom and two six-room. Each of these spacious units would have a reception hall, a living room with a wood-burning fireplace, a library, a dining room, a master bedroom with its own fireplace, two more large bedrooms, and a complete service area at the rear with three maid's bedrooms. The *Tribune* explained that each of the Shoreland's suites would have "a commanding view of the lake." Noting that plans called for an "exceedingly attractive building" to be "executed in Italian design," the article stated that Fugard & Knapp were the architects for the project. (The newspaper failed to note that the firm was then known as Eckland, Fugard & Knapp, though the full name is listed on the project's building permit of June 19, 1918.)

John Reed Fugard, Sr. (1886-1968) and George A. Knapp (1888-1954) had formed their partnership in 1912. Fugard was a University of Illinois graduate who worked for a few different Chicago firms before he was ready to go out on his own. Knapp had recently completed an architecture degree at Columbia University in New York. In 1916, Fugard & Knapp added a third partner, Henry Claus Eckland (1869-1941), a Swedish immigrant architect from Moline, Illinois. The trio soon became known for producing handsome luxury buildings such as an apartment tower at 222 E. Delaware Place and the 60-70 E. Scott Street semi-cooperative structure [NN58]. Eckland left the firm in 1919. Fugard & Knapp continued on, designing elegant apartment buildings and hotels, including the Belmont Hotel at 3170 N. Sheridan Road

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

[LV19], 219 E. Lake Shore Drive [NN27], and the Lake Shore Drive Hotel at 189 E. Lake Shore Drive [NN30].

By the time 229 E. Lake Shore Drive was ready for occupancy in early March of 1919, the Shoreland name had been dropped, and like many of the neighboring structures, the building was known by its address. Classified advertisements which soon appeared in the *Chicago Tribune* noted that the structure was situated in a beautiful location overlooking the lake and Lincoln Park. The ads also stressed that the new building was "modern in every respect." Although 229 E. Lake Shore Drive had not yet become fully occupied by January of 1920, when the U.S. Census was taken on this block, these records show that many successful professionals and businessmen and their families lived in the building. All of the tenants (except for the janitor and his family) had one to four live-in servants.

Among the early residents of 229 E. Lake Shore Drive was a prominent physician, Samuel J. Walker (1968-1924). While serving as a major in the American Red Cross during WWI, Dr. Walker helped manage the typhus epidemic in the Balkans. He had privileges at several Chicago hospitals and was a valued instructor at local medical schools. Like many other residents of the area, the Walkers lived in their Gold Coast home for part of the year and their Lake Forest estate during the other months. Soon after the death of his wife, Bertha Smith Walker, in August of 1919, Samuel J. Walker sold the family's large Colonial Revival style house on N. Michigan Avenue and moved into a 229 E. Lake Shore Drive apartment with his son, Samuel Jr., and daughter, Helen Louise. An artist, Helen Walker scandalized Chicago society in 1922 by marrying radical Polish sculptor Stanislaw Szukalski. The couple had a small wedding ceremony in Dr. Walker's apartment.

Another esteemed professional, attorney Bertram M. Winston (1868-1933) and his wife, Anne, had moved into an apartment in 229 E. Lake Shore Drive soon after the building's completion in 1919. The head of Winston & Co., a leading realty firm, Bertram Winston was a driving force in Near North Side real estate, commerce, and politics. He served as chief advisor to the board of review on real estate valuations for several years and was a longtime member of the Lincoln Park Board of Commissioners. In that role, Winston helped oversee improvements to the park and North Side boulevards including extensions and widening of Lake Shore Drive. Winston also headed the North Central Association for many years and served on the jury for the Tribune Building competition in 1922.

Bertram Winston's nephew, Garrard Winston (1882-1955), also a prominent attorney, had his own unit in the building. He served as Undersecretary of the Treasury from 1923 to 1927. (Around 1930, Garrard Winston moved to New York where he continued to have a distinguished law career.) Garrard's father (Bertram's brother), attorney Frederick S. Winston (1856-1909), had established the Chicago firm of Winston, Shaw & Strawn. One of the partners of the firm, Silas H. Strawn (1867-1946) was another early tenant of 229 E. Lake Shore Drive. Strawn served as the American minister to China in 1925. He and his wife Margaret lived in their E. Lake Shore Drive apartment with their two daughters.

Other early residents included railroad supply executive John B. Lord and his wife Anna; investment broker Austin Niblack, his wife, Helen Cudahy Niblack, and their son Edward; and John Villiers Farwell, Jr. (1858-1944) owner of a pioneering wholesale dry goods company. In 1919, just before moving in, Farwell, a widower, married Harriet Flower Smith (1866-1938), a widow who was active in women's clubs and civic organizations. (Harriet was the daughter of renowned social reformer, Lucy Flower.) John and Harriet Farwell lived in 229 E. Lake Shore Drive while also maintaining a large house in Lake Forest.

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

When John V. Farwell retired in 1925, his firm merged with Carson Pirie Scott & Co. John V. Farwell was a member of the Chicago Plan Commission and served on the board of the Y.M.C.A.

The building's initial group of tenants also included the Hodgkins and Carr families. William L. Hodgkins, the heir to a large fortune, was president of the Brownell Improvement Company, a contracting firm that owned stone quarries. He lived in his apartment with his wife, Mae Press Hodgkins, and son, William Press Hodgkins, until 1927, when William, Sr., died in a terrible yacht fire. The following year, William Press Hodgkins married Louise Carr, who had also lived at 229 E. Lake Shore Drive during part of her childhood. Her father, Robert F. Carr, was president of the Dearborn Chemical Company. Both he, and his wife, Louise B. Carr, were active in many local civic organizations and philanthropies. Robert Carr served for many years as a Trustee of his alma mater, the University of Illinois, and he and Louise were deeply committed to the Home for Destitute and Crippled Children.

By 1930, many of the early tenants had moved elsewhere though a few longtime residents remained. For example, John and Harriet Farwell and Bertram and Anne Winston were still occupying their apartments. Although Garrard Winston had moved to the East Coast, another one of Bertram Winston's nephews, real estate broker Frederick Hampden Winston, and his wife Marcia Winston, had become tenants of 229 E. Lake Shore Drive.

The building continued to have many high-profile residents. They included Walter P. Murphy (1873-1942), a manufacturer of railroad equipment and major benefactor to Northwestern University; John L. Senior, President of a cement company; and soap manufacturer, Walter R. Kirk. Another industrialist who lived at 229 E. Lake Shore Drive at that time was George H. Jones (1856-1941), a founder of Inland Steel and several mining enterprises, as well as a well-known philanthropist who donated millions of dollars for research, education and medical facilities. A widower, Jones lived with his daughter, Ruth, and son-in-law, Walter Jarratt. According to 1930 census records, a number of tenants had as many as three live-in servants, while a few had none.

By 1931, the 229 Lake Shore Building Corporation was behind on its property taxes. While many other buildings were going into receivership due to the financial turmoil brought on by the Depression, the 229 Corporation had fallen behind for another reason. Although money to pay taxes had been set aside, James E. Bistor, president of the corporation, had refused to use it for the purpose. (Apparently, he objected because he believed the assessment was too high given the recent decline in property values.) The following year, the corporation worked out an arrangement with the county and began making payments to resolve the issue.

During the late 1930s, rental costs had been lowered as a result of the Depression, but the apartments in 229 E. Lake Shore Drive were still pricey for the time. Occupants of this period included opera star Edith Barnes Mason (1892-1973) and her new husband William Ragland. Born into a wealthy St. Louis family, Edith made her debut with the Boston Opera Company in 1912, and was soon performing in New York and Europe. In 1919, she married the former director of the Metropolitan Opera, Italian George Polacco. While Edith pursued her career, Polacco spent winters in Chicago as the director of the Chicago Civic Opera. Edith Mason became a lead singer at the Chicago Opera in 1921. She and Polacco had a stormy relationship that included divorcing and remarrying one another. After their final divorce in 1937, Edith married Chicago stock broker William Ragland. The couple split their time between Chicago



DOMESTIC/ Multiple Dwelling Eligible

and a villa outside of Milan, Italy. Along with her daughter, Graziella, Edith was an active member of Chicago society, often hosting events such as opera teas at her apartment.

Other prominent residents of this era included manufacturer of advertising materials, Allen B. Ripley, his wife, Charlotte Plamondon Ripley, and their son Bradford; and Olive Beaupre Miller, a well-known writer and publisher of children's literature. Real estate broker Louis C. Sudler moved into 229 E. Lake Shore Drive with his wife, Mary, and their son, Louis. The Sudlers were deeply committed to several Chicago civic and cultural organizations, especially the Chicago Symphony Orchestra.

By 1940, Avery Brundage, head of one of Chicago's most successful contracting firms, and his wife, Elizabeth, were also 229 E. Lake Shore Drive residents. A previous track and field star, Brundage had become a member of the International Olympic Committee in 1936, when, according to his *Chicago Tribune* obituary, he "overcame American opposition to competing in the games in Berlin" and he "led the fight...to demand that the German team admit Jews." Brundage would later serve as I.O.C. president. Tenants of this time included leading gastroenterologist Dr. Clifford J. Barborka, his wife Bessie, and their two sons; and Edward Eagle Brown, president of First National Bank, and his wife Phyllis. Ruth Jarratt was still a resident, but by then, she had divorced Walter and married real estate developer and investor William Allison. Like her father, Ruth Jones Allison was a remarkable philanthropist, who left millions to various causes at the time of her death in 1957.

During the Post WWII period, the building's biggest threat was one that many historic apartment towers in fine Chicago neighborhoods were facing. A new owner presented a plan to subdivide 229 E. Lake Shore Drive's spacious units into numerous smaller apartments. Judge Isidore Brown had purchased the building in 1944, soon revealing to the tenants his potential subdivision plan for their apartments. This was a common tactic and one that often resulted in the residents buying out the investor at a hefty mark-up from his original purchase price. Such was the case at 229 E. Lake Shore Drive. The residents first petitioned to pay more rent in order to avoid eviction, but the federal office of price administration was unsympathetic. Some residents moved out in disgust but a total of 15 tenants stayed to form the Michigan Building corporation for the purpose of buying the building and converting their units into cooperative apartments. By June, 1945, Brown had pocketed an \$80,000 profit on a 14-month investment.

Among the 15 families that purchased their units were Anne Winston, the widow of Bertram Winston; Edith Mason and William Ragland; the Allisons; the Barborkas, the Brundages; and the Browns. Edward Eagle Brown was still living in the building at the time of his death in 1959. By that time, his neighbors included Henry B. Voorhees, retired vice president of the Ohio and Baltimore Railroad, and Dr. Walter G. Maddock, chairman of the surgery department at Wesley Memorial Hospital.

The co-operative apartment building at 229 E. Lake Shore Drive is one of the city's success stories, retaining the spacious apartments and beautiful views that made it so desirable when it first opened over one hundred years ago.



PROPERTY TYPE DOMES NRHP RECOMMENDATION Eligible

DOMESTIC/ Multiple Dwelling

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The co-operative apartment building at 229 E. Lake Shore Drive, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A high-end luxury apartment building erected along fashionable E. Lake Shore Drive in 1919, the property meets with Criterion A. Throughout much of its history, the structure was the home of many Chicagoans who made important contributions to history, including real estate broker and Lincoln Park Commissioners Bertram M. Winston, opera star Edith Barnes Mason, and George H. Jones, a founder of Inland Steel and an important Chicago philanthropist. Thus, the building is eligible for listing under Criterion B. A beautifully designed apartment tower produced by architects Fugard & Knapp during their brief partnership with Henry C. Eckland, the property is eligible for listing on the National Register under Criterion C. Overall, the building has very good integrity.

## NRHP RECOMMENDATION

Possessing architectural and historic significance and very good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

229 E. Lake Shore Drive SURVEY ID NN26

#### Photo 1 – 229 E. Lake Shore Drive



229 E. Lake Shore Drive, view looking south from E. Lake Shore Drive toward North façade

**Historic Resources Survey** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

219 E. Lake Shore Drive **SURVEY ID NN27** 

NAME 219 E. Lake Shore Drive

**PROPERTY TYPE** 

OTHER NAME(S) N/A

STREET ADDRESS 219 E. Lake Shore Drive COMMUNITY AREA 08

## TAX PARCEL NUMBER

17032080221001 through 17032080221015; 17032080221017 through 17032080221019; 17032080221022 through 17032080221028; 17032080221030; and 17032080221031

YEAR BUILT	SOURCE	
1922	Chicago Daily Tribune	

#### DESIGNER/BUILDER

Fugard & Knapp (Horace Colby Ingram, Associate Architect)

STYLF LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS	
Brick, Limestone	

ROOF Built-up

## DESCRIPTIVE NOTES

Designed by Fugard & Knapp with associate architect Horace Colby Ingram, the refined Georgian Revival style apartment building at 219 E. Lake Shore Drive was completed in 1922. The red brick and limestone clad structure rises 12 stories to a flat roof. The structure is essentially U-shaped in plan, with its long primary façade facing north, overlooking the lakefront. Double-hung, white aluminum-framed replacement windows with divided lights can be found in clearly defined bays across this north façade. As evidenced by a historic photograph published in Baird & Warner's A Portfolio of Fine Apartment Homes, the replacement windows closely match the building's original windows.

The building's symmetrical primary (E. Lake Shore Drive) façade sits back behind a curved driveway. The structure's three-story base, faced with courses of smooth limestone ashlars, serves as its visual anchor. At the center of this tall base is the building's main entrance, where a tall transom window tops a handsome pair of wood and glass doors with divided lights. The doorway stands within an ornate twostory limestone surround. The surround comprises pilasters capped by Ionic capitals, an entablature

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

219 E. Lake Shore Drive SURVEY ID NN27

enlivened with swags, and a ram's head pediment. On either side of the grand entrance, a low carved limestone water table extends across the façade. Above the water table, double-hung, divided-light windows, arranged individually and in groups of twos and threes, sit within limestone-framed openings with prominent sills. The outermost bays are slightly recessed and each holds a single garage door.

At the second story of the limestone-clad base, the fenestration pattern is essentially identical to that at ground level, though paired windows occupy the recessed east and west bays. The third story is also well fenestrated, but here, the decorative treatment surrounding the windows is far more ornate than at the first two stories. An ornamented stringcourse stretches beneath the third-story windows, serving as a continuous sill. Carved limestone plaques enliven the spaces between the window groupings, and a thin molded stringcourse runs above them. An elaborate cornice with foliate detailing extends across the top of the three-story base.

Above its limestone base, the north façade is clad in red brick. The upper stories have a unified fenestration pattern, with clearly defined bays of double-hung windows that follow the arrangement of those below. At the tenth story, a Classically detailed balustrade stretches across the three center bays, forming a long balconette supported by scrolled corbels. Above the 11<sup>th</sup> story, a stringcourse runs across the entire façade. Bas relief plaques embellish the areas between the 12<sup>th</sup>-story window bays. A crowning cornice extends across the top of the north façade. Ornate modillions and simpler dentils ornament the projecting central part of the cornice. Originally, an elaborate parapet featuring Classical balusters, graceful urns, and ram's head pediments rose above the cornice. This parapet is no longer present.

Portions of the east and west facades directly abut neighboring buildings. The heavily fenestrated rear facades (east, west, and south) are hidden from public view, as they stand adjacent to a private alley.

The Georgian Revival style building at 219 E. Lake Shore Drive possesses very good integrity overall. The structure's many windows have been replaced. As evidenced by historic photographs, the aluminum-framed replacement windows are quite similar to the wood-framed originals. The replacement of windows and the removal of the elaborate Classical parapet has somewhat diminished the building's integrity of design. Still, the property continues to strongly convey its historic character. The property retains integrity of location, setting, workmanship, materials, feeling, and association.

## HISTORY/DEVELOPMENT

One of an iconic group of luxury apartment structures built along the Oak Street curve, 219 E. Lake Shore Drive was completed in 1922. The stately structure was produced by the firm of Fugard & Knapp with associate architect Horace Colby Ingram. With six- to eight-room apartments that provided magnificent views of the lakefront, the structure was conceived as a high-end rental building. But, Hugh McLennan, its developer and contractor, soon began offering some apartments for sale. Reverting back to rentals in the 1940s, the units became condominiums in the late 1980s.

Developer Hugh McLennan (1878-1939) was the son of a successful builder of grain elevators. Born and raised in Chicago, he studied law at Lake Forest University. McLennan then shifted his focus to become an engineering student at the Armour Institute of Technology. From 1902 to 1905, he served as general superintendent of the General Supply and Construction Company of New York. He then established his

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

219 E. Lake Shore Drive SURVEY ID NN27

own McLennan Construction Company, soon developing, as well as erecting, large projects. Among the earliest was a luxury apartment building at 222 E. Delaware Place, designed by architects Eckland, Fugard & Knapp and completed in 1916.

John Reed Fugard, Sr. (1886-1968) and George A. Knapp (1888-1954) formed their partnership in 1912. Fugard was a University of Illinois graduate who worked for a few different Chicago firms before he was ready to go out on his own. Knapp had recently completed an architecture degree at Columbia University in New York. In 1916, Fugard & Knapp added a third partner, Henry Claus Eckland (1869-1941), a Swedish immigrant architect from Moline, Illinois. The firm became known for producing handsome luxury buildings such as the Shoreland Apartments at 229 E. Lake Shore Drive [NN26] and a semi-cooperative apartment structure at 60-70 E. Scott Street [NN58].

By 1920, Eckland had withdrawn from the practice. Fugard & Knapp continued to receive many commissions for high-end residential buildings, including another project for McLennan, the Neuville Apartments at 232 E. Walton Place. The following year, McLennan hired Fugard & Knapp to design his 219 E. Lake Shore Drive building. Soon afterwards, McLennan had Fugard & Knapp prepare plans for a nearby structure, the Lake Shore Drive Hotel, a luxury apartment hotel at 189 E. Lake Shore Drive [NN30]. McLennan would later hire the firm to produce another apartment hotel, the Belmont Hotel at 3170 N. Sheridan Road [LV19].

Architect Horace C. Ingram often collaborated with Fugard & Knapp. Born into a well-to-do family in Indianapolis, Horace Colby Ingram (1883-1946) graduated from Harvard University in 1904, soon relocating to Chicago, where he worked in several architectural offices. Widowed twice, by 1930 he was living at the Lake Shore Athletic Club [NN21]. He was a member of the Chicago Architectural Club, but never joined the American Institute of Architects. Ingram would later serve as an official at the 1933 Century of Progress Exposition and go on to work for the federal housing administration in Washington, D.C.

On December 11, 1921, the *Chicago Tribune* reported that Fugard & Knapp had prepared plans for a 12story apartment tower at 219 E. Lake Shore Drive with Horace Colby Ingram as associate architect. The article noted that the stately building "will be of red brick trimmed with Bedford stone, the first two floors to be entirely of stone." It explained that the project was sponsored by the Two Nineteen Lake Shore Drive Apartment Building Corporation, with Hugh McLennan as president. S.W. Straus & Co. had made a loan of \$1 million towards its \$1,500,000 construction budget.

The apartment tower would offer six-, seven-, and eight-room apartments with panoramic views of the lakefront. All of the units would have wood-burning fireplaces in their spacious living rooms. The building was designed with two vertical sections, each with two apartments per floor. Each side would be serviced by its own elevator. Service areas, including two maids' rooms for each apartment, were to be kept in separate wings at the rear of the building. With just four apartments on most floors, the building was expected to have only 44 units. In an article entitled "A Bit O' Cheer for the Poor Rich Newlyweds," the *Chicago Tribune*, had, rather sarcastically, noted that with its medium-sized "extra high grade, superfine, ultra, de luxe apartments," the building would serve "poor rich newlyweds" who "despite their unwieldy bank balance, can't find a small, cozy Lake Shore drive flat."

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 219 E. Lake Shore Drive SURVEY ID NN27

McLennan's construction company erected the structure and it was ready for occupancy in the spring of 1922. The building soon filled with well to do Chicagoans. They included grain broker James A. Rankin (1861-1928) and his wife, Satie; Don B. Sebastian, Vice-President of the Bickett Coal & Coke Company, and his wife, Ethel; and Annie C. Sharpe, the wealthy widow of a real estate broker, whose travels were frequently covered by local newspapers. Marion Poole McFadden, another prominent widow, moved into the building with her three daughters shortly after its completion. She received attention from the society columns for receptions and parties she hosted in honor of her daughters as well as for her debutante niece, Miss Laura Thompson. Columbus and Harriet Pardridge Healy moved in right after their wedding in the spring of 1923. A paint company executive, Columbus Healy would later become president of his family's musical instrument company, Lyon & Healy.

Around the time of the building's completion, the State of Illinois approved legislation that allowed limited liability corporations to sponsor co-operative apartment projects. This resulted in the development of new co-operative projects as well as the conversion of existing buildings into co-operatives. In 1924, Hugh McLennan & Co. took advantage of the new option by offering residents the choice of leasing or buying units in 219 E. Lake Shore Drive. (Only about five or six of the apartments would be purchased by 1930 -- all the others were leased.)

Among the early co-op owners in the building were Secor and Althea Cunningham. The owner of one of the city's leading insurance agencies, Secor Cunningham (1864-1946) had married Althea Stone, the daughter of a wealthy real estate investor, in 1887. They raised their children on fashionable S. Prairie Avenue. Once the children had grown, the Cunninghams moved to the North Side in 1912, taking an apartment in a new building at 999 N. Lake Shore Drive. Just over a decade later, they bought a co-op in McLennan's 219 E. Lake Shore Drive. The couple split their time between their lakefront apartment in Chicago and their summer residence on Cape Cod.

Another couple who purchased a co-op in the building in the mid-1920s were the Martins. Dr. Franklin H. Martin (1858-1935), an acclaimed surgeon, medical editor, and author helped found the American College of Surgeons and also served as a trustee for Northwestern University. His wife, Mrs. Isabelle Hollister Martin (1864-1945), was the daughter of a pioneer Chicago physician. (After Franklin Martin's death, Isabelle would continue as president of his surgical publication.)

Another prominent physician, Dr. Paul Magnuson, owned an apartment in the building with his wife, Alice, where they lived with their son, Paul, Jr. Born and raised in Minnesota, Dr. Paul Budd Magnuson (1884-1968) had received a medical degree from the University of Pennsylvania before relocating to Chicago where he received additional training under the renowned surgeon Dr. J.B. Murphy. Around 1910, Magnuson opened his own medical practice above a tavern on S. Halsted Street, in the heart of one of Chicago's industrial areas. Many of his patients had become disabled from workplace injuries. He realized that while these patients were getting only basic medical care, better treatments were needed. He refined his ideas for new protocols while working as the head of orthopedic surgery at Wesley Memorial Hospital. Magnuson would later found the Rehabilitation Institute of Chicago [NN12].

Among other prominent residents who had moved into 219 E. Lake Shore Drive by 1930 were architect and real estate investor Louis Guenzel, investigator of the famous 1903 Iroquois Theater Fire, and his wife, Alice Paepcke Guenzel. Furrier Charles F. Hart and newspaper editor Edward J. Beck each leased a unit and lived with a servant. The Bistor family also resided in the building at this time. James E. Bistor

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DOMESTIC/ Multiple Dwelling Eligible

(1888-1945) was head of the Hedberg & Bistor real estate firm and President of the 219 Lake Shore Drive Building Corporation. He lived with his wife, Lucille, and son, William.

Like many other buildings throughout Chicago, 219 E. Lake Shore Drive fell behind on its taxes during the Depression. By 1932, the 219 Lake Shore Drive Building Corporation owed \$69,000. James Bistor refused to make payments because he believed the assessment was too high given the recent decline in property values. Bistor formed the Association of Real Estate Taxpayers, an organization that took up the battle against excessive tax assessments in the courts. Furious that the building corporation had taken this position, co-operative unit owners such as Cunningham and Martin began paying off part of the delinquent taxes in order to avoid court-imposed penalties. Despite their efforts, the building ultimately went into receivership and the 219 Lake Shore Drive Building Corporation filed for bankruptcy in 1935.

By the late 1930s, all of the building's apartments were rental units once again. As a result of the Depression, rents were lowered, but the apartments in 219 E. Lake Shore Drive were still pricey for the time. By 1940, the building was fully occupied. Its residents were similar to those of a decade earlier, but with many fewer live-in servants. Ira Nelson Morris, a noted diplomat, author, and world traveler moved into the building with his wife Constance in 1939. When her husband died a few years later, Constance Morris fought with her adult children for a larger share of the estate in order to maintain the lavish lifestyle that she had enjoyed with him. Other tenants of 1940 included William Carney, the vice-president of a railway supply house and his wife, Anne; Winthrop Coolidge, treasurer of a chemical company, and his wife, Laetitia, and their two daughters; and real estate broker John Kanaley, who lived with his wife, Ellen, his sister-in-law, Marion Lawton, a truancy officer for the Chicago Board of Education, and her son, Phillip Lawton.

The high-quality, excellent location, and steady occupancy of 219 E. Lake Shore Drive, made it a good investment prospect. Several E. Lake Shore Drive buildings changed hands in the spring of 1944, including this one. Real estate investor Joseph Springer, a resident of the luxury apartment building, acquired the structure. Notably, the building maintained its desirability even as more modern high-rises began to spring up around it. As was true in the 1920s, some residents of the 1950s were couples who had given up their houses. But now it was suburbia rather than other city neighborhoods that they were leaving. Typical of these new residents were Jone Allison (1922-1990), a radio and television actress, and her husband, John, an ad agency executive. (Jone Allison had roles on The Guiding Light and As the World Turns.) The Allisons brought their two young sons and their collection of antiques to their apartment at 219 E. Lake Shore Drive in 1958.

By 1988 the building was owned by David Sher and VMS Realty, Inc. They hired Fitzgerald & Associates to design a two-story penthouse, hoping to boost their revenues. A neighborhood petition that, according to the *Chicago Tribune*, "read like the Gold Coast social register" persuaded the Commission on Chicago Landmarks to deny the penthouse proposal.

The 219 E. Lake Shore Drive building was converted to condominiums in 1989. The original 44 units were reduced to just 26, and a posh sales office was set up at 840 N. Michigan Avenue. Talk show host Oprah Winfrey bought a full floor, but construction delays caused by financial problems at VMS led her to put her unit back on the market in 1990. The condominium ads, just like those of the 1920s and 1930s,



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noted that the units had "the most coveted view in the city." Advertisements stressed that this view would remain "unobstructed, now and forever."

The condominium building at 219 E. Lake Shore Drive remains a vital part of one of the city's iconic lakefront residential streets, providing the same luxurious lifestyle that it has throughout its 100-year history.

NRHP RECOMMENDATION	date listed	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The building at 219 E. Lake Shore Drive, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A high-end luxury apartment building erected along fashionable E. Lake Shore Drive in 1922, the property meets with Criterion A. Throughout much of its history, the structure was the home of many Chicagoans who made important contributions to history, including Dr. Franklin H. Martin and his wife, Isabelle, and radio and TV star Jone Allison. Thus, the building is eligible for listing under Criterion B. A beautifully designed apartment tower produced by architects Fugard & Knapp with associate architect Horace C. Ingram, the property is eligible for listing on the National Register under Criterion C. Overall, the building has very good integrity.

#### NRHP RECOMMENDATION

Possessing architectural and historic significance and very good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources Survey
PROPERTY TYPE
Do



 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

219 E. Lake Shore Drive SURVEY ID NN27

### Photo 1 – 219 E. Lake Shore Drive



219 E. Lake Shore Drive, view looking southeast from N. Lake Shore Drive toward North façade

Historic Resources Survey



PROPERTY TYPE DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible 209 E. Lake Shore Drive SURVEY ID NN28

NAME 209 E. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 209 E. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17032080050000; and 17032080230000

YEAR BUILT SOURCE 1924-1925 Chicago Building Permits

#### DESIGNER/BUILDER Benjamin H. Marshall

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Limestone, Brick ROOF Built-up

# DESCRIPTIVE NOTES

Developed and designed by Chicago architect Benjamin H. Marshall, the Renaissance Revival style cooperative apartment building at 209 E. Lake Shore Drive was completed in 1926. H-shaped in plan, the structure stands 18 stories tall. A two-story penthouse sits back at the center of the flat roof. The apartment tower's primary north facade is fully clad in limestone and enlivened by deeply grooved coursing and handsome details. As evidenced by historic photographs, one-over-one double-hung windows originally stretched across this primary facade. Today, many of the window openings are filled with an assortment of fixed sashes and operable casement windows with green frames. (These do not match the originals in color or in profile.)

Set back behind twin driveways, the primary north facade of 209 E. Lake Shore Drive is symmetrically arranged. The elegant, limestone-clad facade is evenly divided into three six-story tiers. Each tier is capped by a prominent limestone cornice.

Anchored by a gray granite water table, the lowest tier features finely dressed limestone ashlars with deeply chamfered edges and wide spaces between the blocks. Three two-story-tall arched openings stand at the center of the facade. The middle one holds the building's main entryway, composed of double doors, sidelights, and a transom, all with divided lights. (The upper part of the transom takes the



DOMESTIC/ Multiple Dwelling Eligible

form of a fanlight.) The two archways on either side provide automobile entrances. Voussoirs and an ornate carved keystone crown all three openings.

The monumental arches are flanked by smaller metal doors with rectangular limestone surrounds. Modestly-sized windows sit above and adjacent to the metal doors, while large, two-story-tall dividedlight window groupings are positioned on the east and west ends of the façade. The third through fifth stories feature regularly arranged openings that hold a variety of replacement windows (fixed-sash, casement, and double-hung, all with green frames). A bull nose stringcourse runs below the windows of the sixth story. Between each of the sixth-story window openings is a carved panel embellished with ribbons, torchiers, and other ornate motifs. Above these windows, a cornice featuring a wave crest pattern and dentils caps this lowest part of the facade.

The middle tier is similar to the lower one. However, in place of the coursed limestone ashlars, its smooth limestone cladding has more subtly recessed horizontal grooves. The seventh-story window groupings are topped by limestone entablatures, some with flat tops and others with arched pediments. The facade's 12th story is very similar to its sixth.

The upper tier echoes the one below, but its smooth limestone cladding lacks horizontal grooves. Another subtle difference is that the center windows of the 13th story have triangular pediments that take the place of the rounded ones found at the seventh story. A limestone cornice and a flat parapet cap the facade. Pairs of large carved urns rise at the outer ends of the parapet. (Set back, the two-story tall penthouse is not visible from the public right-of-way.)

Views of the east and west façades are partially obscured by adjacent buildings. Clad in buff colored brick, both façades have deep, central light wells that extend from the ground level up to the roof. Individual chimneys located toward the south end of each façade rise two stories above the roofline.

The south-facing rear façade of the apartment building overlooks the grassy rooftop courtyard of the two-story garage, as well as the flat roof of the five-story annex structure just to the south. Built to house chauffeurs and now a separate condominium building known as 210 E. Walton Place, the five-story structure obscures the lower stories of 209 E. Lake Shore Drive's south façade. The brick-clad upper stories of the tower facade feature a mix of double-hung, fixed, and casement windows in pairs and trios. A limestone cornice tops the facade.

Clad in red brick and limestone, the south-facing facade of the five-story annex at 210 E. Walton Street features spare Classical details and a tiered arrangement. The ground story is clad in courses of smooth limestone with deep horizontal grooves. At the center of the first-story facade is an arched opening holding a divided-light door and fanlight. This entryway is topped by a swan's neck pediment. Flanking the central entrance are two rectangular openings filled with additional doors with sidelights. These doorways sit at the top of iron-railed stoops that run parallel to the building. The first-story facade also includes a series of paired, divided-light casement windows and, at the far west end, a rectangular opening through which a driveway leads into the garage behind it. Variegated red brick covers the next three stories, which are heavily fenestrated with large, fixed windows with divided-light casements on either side. A projecting cornice with modillions runs across the facade above the fourth story. The fifth story, which is fenestrated with both paired casements and large fixed windows flanked by casements, is

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faced with smooth limestone. A second cornice, topped with decorative urns and low metal railings, crowns the facade.

The co-operative apartment building at 209 E. Lake Shore Drive retains very good integrity overall. The replacement of original one-over-one double hung windows with green-framed windows that deviate from the originals has somewhat diminished the structure's integrity of design. Despite this, the property continues to strongly convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

## HISTORY/DEVELOPMENT

Part of an iconic group of luxury apartment towers and hotels that rose along the Oak Street curve, the co-operative building at 209 E. Lake Shore Drive was completed in 1925. Chicago architect Benjamin H. Marshall not only designed the grand Renaissance Revival style edifice but also developed the structure with several prominent businessmen including Ogden T. McClurg. With spacious well-appointed units that had ample space for servants, panoramic views of the lakefront, and state-of-the-art amenities, the 18-story apartment tower quickly attracted members of the city's upper echelons. The property has remained a highly desirable co-operative building throughout its history.

Born in Chicago, Benjamin Howard Marshall (1874-1944) began his architectural training in the office of Marble & Wilson in 1893. Oliver W. Marble soon left the practice, and by 1896, Marshall had become Horatio R. Wilson's partner. Wilson & Marshall maintained a busy office specializing in high-end residential buildings. In 1902, the two split and Marshall began practicing alone. Three years later, he went into partnership with Charles Eli Fox (1870-1926), a graduate of MIT who had come to Chicago in 1891. Fox worked for architects Holabird & Roche prior to forming the firm with Marshall.

Among Marshall & Fox's earliest projects was a luxury apartment building at 1100 N. Lake Shore Drive, which they produced for Benjamin Marshall's father (not extant). A few years later the duo designed and co-developed one of the city's first co-operative apartment structures at 49 E. Cedar Street. (Marshall and his wife, Elizabeth, would live in this building for more than a decade.) Marshall & Fox soon had many commissions to design high-class structures including apartment buildings, hotels, and private clubs. These include a low-rise at 1201-1205 N. Astor Street [NN47]; an elegant, spacious three-flat at 2355 N. Commonwealth Avenue [LP04]; and the Stewart Apartments at 1200 N. Lake Shore Drive [NN43].

Among the most influential Marshall & Fox-designed structures was a Second Empire style apartment tower at 999 N. Lake Shore Drive [NN25]. Businessman Ogden T. McClurg and attorney Stuart G. Shepard had hired Marshall & Fox to prepare plans for this building in 1911. Completed the following year, this was the first structure built along the Oak Street extension. Recognizing that this prime lakefront stretch was destined to become one of the city's premier residential locations, Benjamin H. Marshall acquired land nearby, soon developing his own luxury apartment building, the Breakers, at 199 E. Lake Shore Drive [NN29]. Marshall & Fox designed the 11-story Classical Revival style structure, which was completed in 1913.

Several years later, Benjamin Marshall and Charles Fox were among a group of investors who developed the Drake Hotel at the juncture of Michigan Avenue and E. Lake Shore Drive [NN32]. The architects prepared plans for the luxurious hotel which opened in late 1920, and soon became famous throughout

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209 E. Lake Shore Drive SURVEY ID NN28

the nation. (A few years earlier, the firm had designed another iconic Chicago hotel, the Edgewater Beach Hotel, which was later demolished.) Benjamin H. Marshall would later design and spearhead the development of the Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07] and the Drake Tower Apartments at 179 E. Lake Shore Drive [NN31].

Although Marshall had been developing some of his own buildings since the early 20<sup>th</sup> century, projects were often difficult to finance. For years Illinois state law had made it difficult for corporations to sponsor co-operative apartment projects. When that changed in the early 1920s, many luxury co-op buildings quickly sprang up, especially along the north lakefront, where tenant-owners could enjoy spectacular views of Lincoln Park and Lake Michigan and live within close proximity to shops, businesses, and good transportation.

In July of 1924, the *Chicago Tribune* published a rendering of Benjamin Marshall's proposed Italian Renaissance Revival style co-operative building at 209 E. Lake Shore Drive. Marshall had initially envisioned a red brick, limestone-trimmed structure, however when he completed the plans that December, they called for a primary façade that would be fully clad in Bedford Indiana limestone. The 18-story building would have two 14-room apartments on each floor. As was customary for Marshall, he designed the apartment tower on a grand scale, incorporating the latest in building technologies and luxuries to attract elite residents. All units would be expansive, with large north-facing public rooms offering, as Baird & Warner's *A Portfolio of Fine Apartment Homes* later put it, "an uninterrupted view of lake and shoreline miles in extent." Marshall & Fox's plans called for the private spaces (bedrooms) at the southern end, while three chambers for maids, cooks, butlers, governesses, and other servants would be located in the middle of the apartments, with windows facing the light wells.

Marshall, an upper-class Chicagoan himself, enjoyed automobiles. He understood that the occupants of 209 would be motor car owners who would need a place to store their vehicles. Therefore, the building plans included a rear garage with room for two cars per apartment. At the south end of the garage (fronting onto E. Walton Place), a five-story-tall structure provided living quarters for private chauffeurs.

Marshall formed the 209 Lake Shore Drive Building Corporation to develop the co-operative structure. The Union Trust Company provided a \$2,450,000 first mortgage for the project. The firm began advertising real estate bonds to investors in August of 1925. A detailed display ad noted that Benjamin H. Marshall was spearheading the creation of what "will be one of Chicago's finest residential buildings" with "thirty-two principal apartments containing decorations and appointments thoroughly in keeping with the excellent location and the discriminating requirements of the tenants." Along with Marshall, the directors of the 209 Lake Shore Drive Building Corporation included four of the city's most prominent businessmen, Ogden T. McClurg, Warren Wright, and brothers Arthur and Allan Clement. All five men and their families would become residents of the building.

Born into an elite Chicago family, Ogden T. McClurg (1878-1926) was the son of Alexander C. McClurg, a Civil War general and founder of the A. C. McClurg & Company publishing firm. After graduating from Yale University's Sheffield Scientific School, Ogden McClurg joined his father's company, eventually serving as its president. Under his leadership, A.C. McClurg & Co. grew to become one of the nation's largest publishing houses, responsible for such popular and influential books as Edgar Rice Burroughs' *Tarzan* series and *The Souls of Black Folk* by W.E.B. Dubois. When Ogden T. McClurg and Stuart Shepard hired Marshall & Fox to design 999 N. Lake Shore Drive [NN25] in 1911, McClurg was a widower. Five

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DOMESTIC/ Multiple Dwelling Eligible

years later, he married Gertrude Schwarz (1887-1962), and the following year, the couple moved into the 999 building's penthouse. While living there, the couple had two daughters, Eleanor and Barbara.

McClurg was a civic leader, an avid sportsman, and a commander in the U.S. Naval Reserve. In early 1926, government officials appointed him as navigator for the Mason-Spindler expedition of the Quintana Roo province in Mexico's Yucatan Peninsula. Ogden McClurg died of a cerebral hemorrhage in April of 1926. His widow Gertrude and two young daughters moved into the penthouse of 209 E. Lake Shore Drive that summer. After her husband's death, Gertrude McClurg served as president of A.C. McClurg & Co., and afterwards, she became a director on the company's board. (In 1929, Gertrude McClurg married Freeman Hinckley, an investment banker, and the family continued to live in the building.)

Along with Ogden T. McClurg, the directors of the 209 Lake Shore Drive Building Corporation included Warren G. Wright (1874-1950), son of William Monroe Wright, who founded the Calumet Baking Powder Company. By 1911, Warren Wright was the firm's secretary and treasurer, and a few years later he became president. Both William and Warren Wright were involved in breeding and racing thoroughbred horses. In 1924, the family moved its Libertyville, Illinois horse farm to Lexington, Kentucky. The expanded facility, Calumet Farm, became famous for breeding and racing Kentucky Derby winners. Warren G. Wright served as president of the Lincoln Park Board of Commissioners from 1930 to 1933. Wright lived in an upper-story co-operative apartment with his wife Lucille, and son Warren, Jr. The family's other homes included an oceanfront estate in Miami, Florida.

Building corporation directors Arthur Clement (1873-1942) and Allan Clement (1869-1953) were born in Chicago. Together the brothers founded Clement, Curtis & Co., one of the city's oldest brokerage firms. They each had their own co-operative unit in 209 E. Lake Shore Drive, Arthur on the 16<sup>th</sup> story and Allan on the third. Both resided in the building until the end of their lives. Benjamin Marshall, who had built a palatial home in the North Shore suburb of Wilmette in the early 1920s, also took a unit in the building as the city flat for himself, his wife, Elizabeth, son, Benjamin, Jr., and daughter, Dorothy.

The co-operative apartments sold quickly. The building was soon filled with some of Chicago's leading families in business, culture, philanthropy, and society. In 1926, the *Chicago Tribune* reported on the numerous "fashionables who have lately taken up residence" in 209 E. Lake Shore Drive including the Marshalls; the Wrights; Mrs. May L. Valentine, a wealthy widow; and Robert F. Carr, a recent widower who moved in with two of his three children. Carr was President of the Dearborn Chemical Company and served on the Board of Trustees for the University of Illinois. The article also mentioned two Swift family members who were executives of the famous meat packing firm–Charles Henry Swift (1881-1966), married to internationally acclaimed opera singer Claire Dux Swift (1885-1967), and Alden Bracket Swift (1886-1936), who lived with his wife Lydia and their three children. Among other high-profile residents noted by the newspaper were Charles Harrington Chadwick (1864-1937), President of the Chicago Towel Supply Company, and his wife Audrey, a social worker. The Chadwicks had made a European tour in 1925 to purchase furnishings and antiques for their apartment.

Other noteworthy early residents were Chicago Surface Lines President Henry A. Blair (1853-1932) who lived with his wife Grace and daughter Anita; Harry Lobdell, a commission broker and head of the Board of Trade, and his wife, Nell, who was active in local charity and society events; attorney Walter B. Wolf (1887-1961), his wife Marguerite Petit Watson Wolf (1889-1968) and three children from her first

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

209 E. Lake Shore Drive SURVEY ID NN28

marriage. Walter and Marguerite were both involved in Republican politics and committed to a variety of cultural institutions and philanthropies. Another attorney in the building, Silas Hardy Strawn (1867-1946), had served as Montgomery Ward chairman until 1931. He and his wife, Margaret Stewart Strawn, held luncheons, dinner parties, and other affairs in their apartment that captured the attention of local society pages.

Burt A. Massee (1889-1972) President of the Palmolive Company and his wife Kate also owned a cooperative apartment in 209 E. Lake Shore Drive. He had only a short walk to his office in the modern headquarters that his firm built on Walton Place and Michigan Avenue in 1929. At that time, Massee served on the jury for the famous St. Valentine's Day Massacre trial. The following year, he was instrumental in establishing Chicago's Scientific Crime Detection Laboratory, described by its director, Calvin Goddard, as "the first institution of its kind in the United States." Another innovative early resident, industrialist Vincent Hugo Bendix (1881-1945), invented specialized drive systems and electric push button starters for automobiles and airplane engines. He founded the Bendix Aviation Corporation, which held airplane races and later developed a line of helicopters.

During the Great Depression, some residents of 209 E. Lake Shore Drive faced severe financial difficulties. Among them was Benjamin Marshall, who had been living an extremely lavish lifestyle and had become overextended with his various real estate investments. He filed for bankruptcy in 1934 and he and his wife Elizabeth were forced to sell both their Wilmette house and their 209 E. Lake Shore Drive co-op. The couple moved into a suite in the Drake Hotel. Vincent Hugo Bendix also lost his fortune and had to sell his unit in the mid-1930s.

Unlike a number of other North Side co-operative buildings, 209 E. Lake Shore Drive remained on solid financial ground through the Depression. Many units didn't change hands and those that did were purchased by families that had maintained their wealth during this turbulent time. In 1939, Mayor Edward Joseph Kelly (1876-1950) and his wife Margaret Kirk Kelly sold their large South Side home and moved into a unit in the building with three of their four children. Kelly had served as the Chief Engineer for the Chicago Sanitary District in the 1920s and was appointed President of the South Park Board of Commissioners in 1924. He was elected as Mayor of Chicago in 1932 and held the office until 1947. Kelly also served as Chairman of the Cook County Democratic Party from 1943 until 1946. The family lived in the building for just over a decade. Kelly is remembered as a powerful machine politician and a strong leader who brought New Deal programs and oversaw ambitious building projects to improve and modernize the city.

The Kellys' neighbors in the building included Richard Walker Kritzer, founder of the Peerless Electric Company of America, a manufacturer of refrigerators, his wife, Dorothy, and their young son, Richard; and the recently divorced John T. Pirie, sales and advertising manager of his family's well-known department store Carson Pirie Scott & Company. David A. Crawford, President of the Pullman-Standard Car manufacturing Company, occupied a unit with his wife, Grace, and their two sons.

During the 1950s and 1960s, 209 E. Lake Shore Drive remained an extremely desirable address, even as new glassy apartment towers began rising along the lakefront. *Chicago Tribune* publisher Col. Robert R. McCormick (1880-1955) bought a co-op in the building in the early 1950s with his second wife, Maryland Mathison Hooper. The couple divided their time between Cantigny, their estate in Wheaton, and their city apartment. As a pioneer in the field of civil defense, Col. McCormick directed the construction of an

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air raid shelter in the reinforced concrete basement of 209 E. Lake Shore Drive. Other residents during the 1950s included Meyer and Gertrude Kestnbaum. A New Yorker who was recruited by Hart, Schaffner & Marx to help the clothing company with its labor negotiations in the early 1920s, Kestnbaum had worked his way up to serve as president of the firm.

By the early 1970s, many of the building's long term residents had passed their apartments on to their children. Two new noteworthy women residents of this era were Ruth Page and Eppie Lederer. Around the time that she purchased her co-op, internationally acclaimed ballet dancer and choreographer Ruth Page (1899-1991), founded a dance school and foundation which later became known as the Ruth Page Center for the Arts. In late December of 1973, the *Chicago Tribune* reported that the famous ballerina and her neighbor Maryland McCormick would be "joining forces to give a cocktail party in their adjoining" apartments for New Year's Eve. Ruth Page lived out the remainder of her life in her elegant co-op. Eppie Lederer (1918-2002), who was better known as the nationally syndicated advice columnist Ann Landers, had relocated from 1000 N. Lake Shore Plaza [NN34] to 209 E. Lake Shore Drive in 1971. She too lived in the building until the end of her life.

In 1990, architects Skidmore, Owings & Merrill completed renovations to 209 E. Lake Shore Drive. The work included the construction of a rooftop garden on top of the structure's rear garage. Just to the south, the five-story chauffeurs' building at 210 E. Walton Street was converted into five co-operative units at that time.

NRHP RECOMME	NDATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The co-operative apartment building at 209 E. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed by its architect Benjamin H. Marshall as a co-operative in 1924, when luxury co-op buildings were becoming extremely desirable, the building meets with Criterion A. The apartment tower was home to several Chicagoans who made important contributions to history including Edward J. Kelly, who served as Mayor of Chicago while living in the building. Thus, the property is eligible for the NRHP under Criterion B. A fine Renaissance Revival style luxury co-op building designed by the talented Chicago architect Benjamin H. Marshall, the structure meets with Criterion C. The building has very good integrity.



DOMESTIC/ Multiple Dwelling Eligible

### NRHP RECOMMENDATION

Possessing architectural significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible 209 E. Lake Shore Drive SURVEY ID NN28







209 E. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade

PROPERTY TYPE

REDEFINE THE DRIVE

n o n i h Lake + shore + drive DOMESTIC/ Multiple Dwelling

NRHP RECOMMENDATION Eligible

199 E. Lake Shore Drive/ 200-202 E. Walton Place

**SURVEY ID** 

NN29

NAME 199 E. Lake Shore Drive/ 200-202 E. Walton Place

OTHER NAME(S) The Breakers

STREET ADDRESS 199 E. Lake Shore Drive/ 200-202 E. Walton Place

# COMMUNITY AREA

TAX PARCEL NUMBER 17032080250000

YEAR BUILT SOURCE 1912-1913/ Chicago Building Permits

1912-1913/ Chicago Building Per 1915/ 1927

# DESIGNER/BUILDER

#### Marshall & Fox

STYLE LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Brick, Terra Cotta ROOF Built-up

# DESCRIPTIVE NOTES

Chicago architect Benjamin Marshall designed and developed the Classical Revival style apartment building at 199 E. Lake Shore Drive in 1912-1913, adding a narrow annex to the west in 1915. Essentially rectangular in plan, the elegant building rises 11 stories to a flat roof. The primary north façade, clad in contrasting red pressed brick and cream-tone glazed terra cotta, is distinguished by a two-story portico, a graceful bow-front bay, and elegant balconies of several sizes. To take advantage of the vast lakefront views offered by its E. Lake Shore Drive location, the façade also includes numerous large, double-hung windows, many framed in eye-catching green. Although some or all of the windows have been replaced, as evidenced by historic photographs, most of the existing windows closely follow the profiles of the originals.

Facing north onto E. Lake Shore Drive, the primary façade sits back behind a narrow bed of shrubs and flowers. The façade is arranged in two visually distinct portions – the original 1912 part on the east, and the subtly projecting 1915 annex on the west – each with a two-story terra cotta base and red brick and terra cotta cladding above.

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The 1913 portion of the façade features a gracefully rounded projecting central bay flanked by two essentially flat bays of nearly equal width. The façade is anchored by a Classically detailed, two-story, terra cotta-clad base with an elegant portico set into the curved central bay. A pair of Doric order columns mark the portico's entrance, which opens onto a recessed circular space ornamented with flat pilasters. Between these pilasters, a single, divided-light replacement door is topped by a flat arch, an ornate balconette, and a large divided-light window. (Historically, this space served as a porte cochere which featured a rotating floor that allowed cars to be turned 180-degrees.)

To the east of the central portico, engaged Doric columns demarcate a shallow recessed area, within which pairs of large, divided-light windows are found at the first and second stories. The recessed area is bordered by small divided-light windows set in individual terra cotta frames with keystones and garlands. (Historic photographs reveal that metal balconette railings originally stretched across the second-story window openings.) To the west of the portico, the base is quite similar, though a bit narrower. At ground level, the recession holds the building's main entrance. The bronze double doors and an accompanying transom stand beneath a terra cotta panel bearing the address: 199. The upper part of the base is embellished with vertical swags and capped by a terra cotta cornice with modillions.

Above this cornice, the nine upper stories of the 1912 portion of the north façade are visually arranged into three vertical columns or bays, each framed by terra cotta and set against a background of red pressed brick. The semi-circular central bay holds five double-hung windows per story. Terra cotta spandrels designed to resemble solid balustrades separate the stories. To the east is a column of balconies. Most of the balconies have recessed rear walls of divided-light doors and windows. (This fenestration varies subtly from balcony to balcony.) Edging the front of each balcony is a projecting, solid terra cotta balustrade with subtly curved ends. Most of the balconies remain open above the balustrade. Two, however, have been enclosed with picture windows and narrower sidelights.

The west bay contains trios of windows at each story. Beneath each window grouping is a terra cotta spandrel that is similar in design to the false balustrades of the central bay. Near the top of the 1913 façade, a plain terra cotta cornice runs beneath the 10th story. This is an original feature. As evidenced by historic photographs, a more prominent, pressed metal cornice above the 11<sup>th</sup>-story windows once crowned the building. This original cornice was removed during the 20th century. A plain red pressed brick parapet with stone copings now takes its place.

The north façade of the adjoining 1915 annex projects subtly northward beyond the plane of the 1913 facade. The primary façade of the annex is similar in style to that of the original. The annex's two-story base is clad in terra cotta and framed by a pair of flat pilasters. At ground level, a secondary entrance – a modern door with two rectangular lights – stands within a deep rectangular recess at the east end of the facade. Five small, individual, double-hung windows extend along the west end of the façade. Flat arches with voussoirs top all of the first-story openings. The second story is arranged with six evenly-spaced windows that share a common projecting sill supported by brackets. The projecting cornice that tops the base of the 1912 façade continues across the annex.

The nine stories above the annex base, clad largely in terra cotta with only narrow vertical strips of red brick, feature a combination of recessed balconies and large window groupings. At the third story, the open central balcony has a paneled terra cotta front topped by a short metal railing. Its recessed rear

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wall comprises divided-light doors and windows. Angled brackets and garland swags ornament the chamfered corners of the balcony openings. Small single windows with garland hoods flank the balcony. The fourth story features a horizontal course of terra cotta that echoes the third-story balcony front. Above this terra cotta band, terra cotta mullions separate six large, divided-light, double-hung windows. Originally window groupings and open balconies were found on alternate floors, reflecting the annex's collection of stacked duplex units with lower levels for entertaining and private spaces above. Today, however, the alternating pattern of windows and balconies is somewhat obscured. Although the terra cotta ornamentation remains intact, the balcony openings at the fifth and 11<sup>th</sup> stories have been filled in with windows. At the top of the building, as on the north façade of the 1913 structure, an unembellished brick parapet now takes the place of the original cornice.

The red brick east and west façades of 199 E. Lake Shore Drive stand close or immediately adjacent to the neighboring buildings. The shallow east façade of the projecting 1915 annex holds single casement windows on alternating upper stories. The west façade of the annex, partially visible from the street, is lightly fenestrated.

The south-facing rear façade of 199 E. Lake Shore Drive overlooks a small concrete service area, as well as a single-story brick garage and a five-story apartment annex (200 E. Walton Place) that Marshall completed in 1927. As a result, only the upper stories of the red brick-clad 1913 structure and its 1915 annex can be seen from Walton Place. The 1913 portion of the facade is arranged around a central projecting box bay. To the east is a column of projecting balconies, some of which have been enclosed. To the west is a semi-hexagonal bay. The south façade of the 1915 annex has a variety of window types, including several non-historic oriel bays and picture windows.

Clad in red brick and limestone, the south-facing Walton Street façade of Marshall's five-story 1927 annex features spare Classical details and a tiered arrangement. The ground story is clad in courses of smooth limestone with deep horizontal grooves. A pair of double-doored entrances stands near each end of the first-story façade, which also includes a series of six-over-one double-hung windows. Shutters flank all of these door and window openings. A final, larger opening at the east end of the façade provides automobile access to an underground garage. Variegated red brick covers the next three stories, which are heavily fenestrated with double-hung windows. A projecting cornice with modillions runs across the façade above the fourth story. The fifth story, which is fenestrated like the floors below, is faced with smooth limestone. Heavy stone lintels top the windows and a second, simpler cornice runs above the lintels.

The apartment building at 199 E. Lake Shore Drive possesses very good integrity. While some of the double-hung windows on the primary north façade are likely replacements, their design and form are consistent with historic profiles. A few of the balconies have been enclosed with windows. The second-story metal balconette railings and the pressed metal cornice have been removed. Together, these alterations have somewhat diminished the structure's integrity of design. Overall, however, most of the building's original features remain intact, and the Classical Revival style structure strongly continues to convey its historic character. The property retains integrity of location, materials, workmanship, setting, feeling, and association.

# HISTORY/DEVELOPMENT

NRHP RECOMMENDATION

PROPERTY TYPE

REDEFINE THE DRIVI

п и н т н Lake + shore + drive DOMESTIC/ Multiple Dwelling Eligible 199 E. Lake Shore Drive/ 200-202 E. Walton Place

SURVEY ID

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One of the earliest of an iconic group of luxury apartment structures built along the Oak Street bend, 199 E. Lake Shore Drive was completed in 1913. Architect Benjamin Marshall developed the building, which was sometimes called the Breakers, as a private investment. He and his partner, Charles E. Fox, designed the elegant Classical Revival style structure with spacious apartments that provided magnificent views of the lakefront. Marshall & Fox also produced plans for two additions, a 1915 annex just west of the original apartment tower, and a 1927 Walton Place annex. The 199 E. Lake Shore Drive building was converted to co-operative apartments in 1995.

In 1910, Benjamin H. Marshall began making plans to develop a luxury apartment tower overlooking the Oak Street extension (a roadway that would become known as E. Lake Shore Drive). Several years earlier, the *Inter-Ocean* described this stretch of lakefront land as "the choicest residence property in Chicago." The acreage had been created in the 1890s in conjunction with the extension of Lake Shore Drive in this area. To pay for the drive's construction, the Lincoln Park Commissioners had sold titles to submerged land between the old shoreline and the proposed roadway. In turn, the owners had agreed to pay the cost of filling in the land between the shoreline and the new roadway. Although the area had been filled in by the late 1890s, development was delayed by legal complications relating to riparian rights issues. The landowners, government agencies, and squatters all made claims on the land. (The last group included George Wellington Streeter, the notorious Chicagoan who made fraudulent claims to this and other nearby land, and for whom the Streeterville neighborhood is named.)

By the time he began the 199 E. Lake Shore Drive project, Benjamin H. Marshall had already ventured into the development of residential properties. In 1905, he had helped his father develop the Marshall Apartments at 1100 N. Lake Shore Drive, and a few years later, he produced a high-quality apartment building at 40 E. Cedar Street as his own investment. Marshall was becoming recognized as one of the city's premier designers of luxury apartment buildings, and by then, he wanted to reap the economic benefits of these projects as well.

Born in Chicago, Benjamin Howard Marshall (1874-1944) began his architectural training in the office of Marble & Wilson in 1893. Oliver W. Marble soon left the practice, and by 1896, Marshall had become Horatio R. Wilson's partner. Wilson & Marshall maintained a busy office specializing in high-end residential buildings. In 1902, the two split and Marshall began practicing alone. Three years later, he went into partnership with Charles Eli Fox (1870-1926), a graduate of MIT who had come to Chicago in 1891. Fox worked for architects Holabird & Roche prior to forming the firm with Marshall.

After designing the Marshall Apartments, Marshall & Fox received other commissions for high-class apartment towers, hotels, and private clubs. Their large body of work includes a low-rise at 1201-1205 N. Astor Street [NN47], which was completed in 1909, a sumptuous apartment tower at 1550 N. State Parkway [NN121], and an elegant, spacious three-flat at 2355 N. Commonwealth Avenue [LP03]. In 1912, while working on 199 E. Lake Shore Drive, the firm completed an opulent apartment building to the east at 999 N. Lake Shore Drive [NN25]. Their nearby work included the Stewart Apartments at 1200 N. Lake Shore Drive [NN43] of 1913; the Bernard Eckhart House at 1530 N. Lake Shore Drive [NN92], and the 1920 Drake Hotel at Michigan Avenue and E. Lake Shore Drive [NN32]. Marshall was also responsible for the co-operative apartment tower at 209 E. Lake Shore Drive [NN28], the Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07], and the Drake Tower Apartments at 179 E. Lake Shore Drive [NN31]

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Benjamin Marshall purchased the site for 199 E. Lake Shore Drive from attorney and real investor Henry N. Cooper during the summer of 1910. The following year, Marshall became treasurer of the new Lake Shore Drive Improvement Association, a group that formed to make the area along the drive north of Chicago Avenue "the highest class apartment, residence, and hotel district in the city." With the intent to develop this stretch of Streeterville as a "millionaire colony," the Association hired the Chicago Title and Trust Company to certify ownership of property within this district, including Marshall's lot at 199 E. Lake Shore Drive. In October of 1911, Marshall bought a narrow, 16-foot-wide strip of land to the east of his existing lot. The extra land widened the development site, giving it a 100-foot frontage on Lake Shore Drive and more room to build. To help cover the costs of his \$400,000 project, Marshall secured a \$125,000 loan from the Fort Dearborn Trust and Savings Bank.

Marshall & Fox produced plans for an elegant 11-story-tall Classical Revival style structure that would have nine enormous apartments with fine views, lavish appointments, and the most up-to-date amenities. While the ground level and second story were reserved for a lobby, foyer, and reception areas, the third through seventh stories would each have a palatial 10-room unit on each level. The plans called for public rooms such as a central reception hall, a living room at the north with a semi-circular bay window, a dining room, a library, and an orangerie or sunroom in a window-lined box bay. Private spaces would include bedrooms (two of which had access to a balcony overlooking the lakefront) with dressing rooms and private bathrooms. Service areas would provide several servants' quarters in every apartment. The plans for the eighth and ninth stories called for two slightly smaller duplexed units. The building would have exquisite finishes throughout, as well as a fully equipped modern kitchen and individual laundry in every unit.

The city issued a building permit in February of 1912, and construction of the reinforced concrete structure began. By the end of the year, 199 E. Lake Shore Drive was fully enveloped in brick and terra cotta and craftsmen were completing its fine interior finishes. Benjamin Marshall engaged the real estate firm of Eugene A. Bournique & Co. to manage the high-class apartment building, which was ready for occupancy in January of 1913. The structure was generally known as 199 E. Lake Shore Drive, though sometimes referred to as the Breakers, perhaps to conjure images of the famous Beaux Arts style Vanderbilt mansion in Newport, Rhode Island.

With little to no formal advertising, the apartment tower's nine suites were soon fully leased by elite Chicagoans, many of whom were business, civic, and social leaders. Residents included Edward Burgess Butler (1853-1928), founder of the wholesale dry goods firm Butler Brothers, and his wife Jane; Charles J. Canfield, President of the Canfield Salt & Lumber Company, his wife Kate, and young son Charles; and coal magnate Francis Stuyvesant Peabody, Jr. (1859-1922) who had remarried a few years earlier, after the death of his wife. Peabody lived with his second wife, Mary Gertrude Peabody, and his two adult children, Stuyvesant Peabody (1888-1946) and May Henderson Peabody (1891-1936). Many of the early tenants had second homes. For example, attorney Roy McWilliams (1875-1957) and his wife Elizabeth Belden McWilliams owned a villa in Biarritz, France, where the couple lived during summertimes. (McWilliams was later appointed as Vice Consul at Biarritz.)

Among the most famous of the building's early residents were the Pinkertons. William Allen Pinkerton (1846-1923) headed the nationally-renowned Pinkerton Detective Agency, which had been founded in 1850 by his father, Allen Pinkerton. By the time he moved into 199 E. Lake Shore Drive in 1913, William

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**PROPERTY TYPE** 

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

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**NN29** 

Pinkerton was a widower. He lived with his daughter, Isabel Joan Pinkerton Watkins (1867-1942), director of the Chicago Women's Club, her husband, Joseph Ogle Watkins, a Pinkerton agency executive, and their two children. Pinkerton's younger daughter, Margaret Allen Pinkerton Pullman (1870-1932), also leased a unit in the building. Margaret was the widow of William Charles Pullman (1867-1902), who had owned a firm that supplied mattresses to his great-uncle George Pullman's railcar company. Margaret lived in her unit with her son, William Allen Pinkerton Pullman (1901-1988), who would go on to become an investment banker, president of the Chicago Horticultural Society, and founder of the Chicago Botanic Garden.

The Breakers received positive attention from architectural journals such as *The American Architect* and other publications. Fully occupied since its completion, 199 E. Lake Shore Drive had a waiting list. The property's tremendous success prompted Benjamin Marshall to erect an addition to the building in 1915. Marshall & Fox designed a 30-foot wide annex, similar in materials, scale, and appearance to the original structure. According to *The Economist*, the steel frame for the 11-story annex was erected in only 12 days, while its masonry was completed in just five short weeks. The addition provided five duplexed units which had all been leased in only three weeks. The annex was ready for occupancy in January, 1916. The new residents included Charles Kendall Foster (1867-1945), Vice-President of the American Radiator Company, and his wife, Janet, and Charles E. Hamill (1877-1939), an attorney who headed the Harvard School Building Company.

Despite the low number of vacancies, in 1917, real estate brokers Albert J. Pardridge and Harold Bradley included the building in their *Directory to Apartments of the Better Class*. The firm prided itself on promoting units in only the city's finest buildings. Touting the structure's marvelous site, Partridge and Bradley stated "In this magnificent building, located on the outer drive at the Oak Street bend, are these apartments de luxe with windows overlooking the lake and Chicago's most exclusive lake front residential section." They also noted that 199 E. Lake Shore Drive had a "...dignified, well-balanced exterior" and a "well-arranged" interior plan reflecting "a careful study of the requirements in the highest grade apartments."

By 1920, the building's tenants included William B. Storey (1857-1933), President of the Atchison, Topeka & Santa Fe Railroad, and his wife, Laura, and Colonel Robert Wright Stewart (1866-1947), an executive who then served as chairman of the board for the Standard Oil Company of Indiana. Stewart lived in his apartment with his wife, Maud, and two of their four sons. Another executive who had moved in around this time was George Eaton Scott (1872-1939) Vice-President, and later President of the American Steel Foundries. He served on the American Red Cross War Council and as a director of the Chicago Daily News. Scott lived at 199 with his partner, George R. Skinner (1855-1946), who headed a woolen company with his two brothers. Both were active in the conservation and restoration of public lands.

As increasing numbers of Chicagoans were becoming prosperous during the mid-1920s, the market for luxury apartments continued to grow. As a result, Benjamin Marshall opted to build another addition south of the existing building in 1917. It was a five-story structure that provided additional apartments. In response to the upsurge in automobile ownership, Marshall included a single-story garage for residents' automobiles. Fronting onto Walton Place, the south annex did not have grand lake views, but instead offered a southern view along Seneca (now known as Mies Van der Rohe Way). Despite this, the

REDEFINE THE DRIVE	Historic Resources Survey			
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Eligible

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*Chicago Tribune* reported that the apartment suites in the Walton Place annex were all leased even before excavation had begun.

Several other leading businessmen had moved into the building with their families by 1930. Among them was Daniel Peterkin (1872-1941), who had recently become president of the Morton Salt Company. He lived in his unit with his wife, Jeanette, and their daughter, Jeanette. (Their son, Daniel Peterkin, Jr., who lived nearby in the Gold Coast, would later become Vice-President of Morton Salt.) Clifford D. Caldwell (1873-1940), a long-time leader in the coal industry, had served as President of the By-Products Coke Corporation, which later became the Interlaken Iron Corporation. Caldwell shared a spacious unit with his wife Charlotte. One of their neighbors was another coal executive, George F. Getz (1865-1938), President of the Globe Coal Company. A well-known sportsman and leader in the Republican party, Getz maintained a private zoo at his estate in Holland, Michigan. In 1933, he would donate all of his animals, including 141 mammals, 15 reptiles, and 201 birds from around the world, to the Chicago Zoological Society. His menagerie helped establish the Brookfield Zoological Park (Brookfield Zoo), which opened in 1934.

Over the years, Benjamin Marshall had invested in other projects. He had used the 199 E. Lake Shore Drive building as collateral against various mortgage obligations that totalled \$700,000. By the early years of the Depression, he was over extended. As a result, he filed for bankruptcy in 1934.

Despite being taken over by a new owner, the structure remained a high-class apartment building with prestigious occupants. By the late 1930s, residents of 199 E. Lake Shore Drive included Alice Otis, widow of Philo Adams Otis, a real estate investor and pioneering Chicagoan who had been instrumental in founding the Chicago Symphony Orchestra. Noted neurosurgeon Dr. Loyal Davis (1896-1982) moved into the building during this period. He lived with his wife, Edith, stepson Richard, and stepdaughter Nancy, who would become future First Lady Nancy Reagan.

By 1940, many long term renters remained in the building, such as the Watkins, the Storeys and the Caldwells. Other residents of this period included William Swift Holabird, Jr. (1892-1964), who operated the Holabird Furniture Company which had a showroom in the American Furniture Mart [NN10]. Swift lived with his wife Irene and son Charles. Another family who had moved in around this time was the Blossoms. A Yale University graduate, Francis R. Blossom, the vice-president of a fire insurance company (1892-1960), had often been noted for winning golf tournaments. He lived in his unit with his wife, Irene, and their son and daughter.

In 1948, the apartment tower received upgrades and improvements including new elevators. Residents of the mid-1940s to late 1950s included Marguerite B. Kraft, who had recently been granted a divorce from John H. Kraft, President of the Kraft Cheese Company; Joel Goldblatt, who was the President of his family's chain of Goldblatt Brothers retail stores; U.S. District Judge William J. Campbell who lived with his wife, Marie, and their large family; and Walter A. and Julia Stevens Krafft, owners of Steven Candy Kitchen. Walter Krafft also served as President of Emporium World Millinery Company, and played a significant role in several medical and charitable organizations including the University of Chicago Cancer Research Foundation.

Among the prominent tenants of the 1960s and 1970s was Dr. Francis L. Lederer, who headed the Department of Otology, Laryngology and Rhinology at the University of Illinois College of Medicine. In



1967, while living in the building, he was elected President of the American College of Surgeons. Dr. Lederer had also served as a consultant to the Surgeon General of the U.S. Air Force and advisor to the selective service system and received several Presidential commendations. During this period, Djamal Hatam, the Iranian Consul General, and his wife, Ilse, were also residents of the apartment tower.

In 1995, the building was converted from rental apartments into a co-operative structure. Today, 199 E. Lake Shore Drive remains one of the city's premier vintage luxury apartment structures.

DATE LISTED				
N/A				
NRHP CRITERIA				
⊠A ⊠B ⊠C □D □Not Applicable				
NRHP CRITERIA CONSIDERATIONS				
□A □B □C □D □E □F □G ⊠Not Applicable				

# NRHP EVALUATION/JUSTIFICATION

The building at 199 E. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. One of the first luxury apartment buildings to rise along desirable E. Lake Shore Drive, the property is eligible for listing under Criterion A. The structure was the home of many Chicagoans who made important contributions to history, including Isabel Joan Pinkerton Watkins, William Allen Pinkerton Pullman, George F. Getz, and Dr. Francis Lederer. Thus, the property meets with Criterion B for listing on the National Register. A fine Classical Revival style luxury apartment building designed by the talented firm of Marshall & Fox, the property is eligible for listing on the National Register under Criterion C. The building has very good integrity.

# NRHP RECOMMENDATION

Possessing architectural significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Photo 1 – 199 E. Lake Shore Drive



199 E. Lake Shore Drive, view looking south from N. Lake Shore Drive toward North façade



DOMESTIC/ Multiple Dwelling Eligible 189 E. Lake Shore Drive SURVEY ID NN30

NAME The Mayfair Condominiums

NRHP RECOMMENDATION

**PROPERTY TYPE** 

# OTHER NAME(S)

Lake Shore Drive Hotel/ Mayfair Regent Hotel

# STREET ADDRESS

189 E. Lake Shore Drive

COMMUNITY AREA

# TAX PARCEL NUMBER

17032080331019 through 17032080331021; 17032080331095; and 17032080341001 through 17032080341029

#### YEAR BUILT SOURCE

1923 Chicago Daily Tribune

#### DESIGNER/BUILDER

Fugard & Knapp

#### STYLE LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

# FOUNDATION

Concrete

WALLS	ROOF
Limestone, Terra Cotta,	Built-up
Brick	

# DESCRIPTIVE NOTES

Completed in 1923, the impressive, Revival style building at 189 E. Lake Shore Drive was designed by Fugard & Knapp. The structure is T-shaped in plan, except at its first story, which has a rectangular footprint. Clad in red brick, the building is trimmed with limestone and terra cotta. The bulk of the apartment building rises 18 stories to a flat roof. A much smaller two-story mass sits set back at the center of the building's roof. As evidenced by historic photographs, the 18th story of the center bay is an addition. (The upper level of the setback mass above it is also an addition.) Historic photographs also indicate that double-hung windows with divided-light upper sashes originally stretched across the primary facades. Today, one-over-one double-hung aluminum-framed replacement windows can be found across all facades.

Overlooking E. Lake Shore Drive, the primary north façade is symmetrically laid out. A monumental onestory limestone base serves as its visual anchor. At the center of this base, the structure's main entrance is framed by a tall rectangular opening. A carved limestone surround holds a pair of bronze and glass doors with sidelights and transom windows. The doors, sidelights and transom windows all feature Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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divided lights. A rams head pediment sits above the doors at the lower part of the transom. Flanking the main entrance are four arched openings on either side. Each of these arches holds a large rectangular fixed window, flanked by divided light sidelights and topped by a fanlight. A Classical balustrade caps the base, extending across the full length of the north facade.

Above the limestone base, the facade features an ornate three-story tier embellished with cream colored terra cotta. b. Because of the T-shaped plan, the center bay of the facade is most prominent. The second and third stories are entirely clad in terra cotta with paired windows separated by Corinthian pilasters. Decorative terra cotta spandrels stretch beneath the second story windows. A terra-cotta cornice with dentil molding extends along the façade above the third-story windows. The facade's fourth story features an alternating terra cotta and red brick treatment. The window groupings have ornate surrounds that include entablatures enlivened by fanciful swags.

The facade's center tier extends from the fifth through the 15<sup>th</sup>-stories. This entirely red brick tier lacks ornamentation. The uppermost tier, from the 16th through the 18th stories, again becomes more ornate. Terra cotta cornices sandwich the 16th and 17th stories. The two-level window groupings are edged in terra cotta quoins. At the 18th story, the center of the facade--an addition--features large fixed pane windows flanked by casements. The 18th story of the outer wings (an original part of the building) holds the same double-hung replacement windows as found elsewhere across the facade. Edged with quoins, these windows stand above balconettes with Classical balusters. Brick and terra cotta parapets with finials run across the top of these wings, while a more restrained brick and terra cotta parapet crowns the center of the north facade. (Set back, the 19th story is not visible from the public right-of-way.)

The east and west facades of the outer wings are not visible as they abut neighboring buildings. The center bay's east and west facades echo the north street side façade. The south façade is only partially visible from a distance. Clad in red brick, the south façade is minimally trimmed in terra cotta and punctuated by double-hung windows. Staggered balconies project from the façade at each story.

The Revival style building at 189 E. Lake Shore Drive possesses good integrity overall. Although the replacement windows and upper level additions somewhat diminish the building's integrity of design, the building retains integrity of location, materials, workmanship, setting, feeling, and association.

# HISTORY/DEVELOPMENT

The Mayfair Condominiums, a dignified structure at 189 E. Lake Shore Drive, began as the Lake Shore Drive Hotel, a fashionable apartment hotel. Designed by the prolific firm of Fugard & Knapp for developer Hugh McLennan, the building was completed in 1923. With magnificent views from nearly every room, excellent service, and high-end appointments, the building attracted prosperous guests and tenants, including well-to-do Chicagoans who also maintained large suburban homes. By the late 1970s, apartment hotels were no longer in vogue, so new owners brought in boutique hotel operator Regent International to renovate the structure into the Mayfair Regent Hotel. After it closed in the early 1990s, the hotel was converted into a luxurious condominium building with units that range from 3,800 to 6,100 square feet.

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Developer Hugh McLennan (1878-1939) was the son of a successful builder of grain elevators. Born and raised in Chicago, he studied law at Lake Forest University. He then shifted his focus to become an engineering student at the Armour Institute of Technology. From 1902 to 1905, McLennan served as general superintendent of the General Supply and Construction Company of New York. He then established his own McLennan Construction Company, soon developing, as well as erecting, large projects. Among the earliest was a luxury apartment building at 222 E. Delaware Place, designed by architects Eckland, Fugard & Knapp and completed in 1916.

John Reed Fugard, Sr. (1886-1968) and George A. Knapp (1888-1954) formed their partnership in 1912. Fugard was a University of Illinois graduate who worked for a few different Chicago firms before he was ready to go out on his own. Knapp had recently completed an architecture degree at Columbia University in New York. In 1916, Fugard & Knapp added a third partner, Henry Claus Eckland (1869-1941), a Swedish immigrant architect from Moline, Illinois. The trio soon received many commissions from the Quad cities area around Moline, as well as in Chicago. The firm became known for producing handsome luxury buildings such as the Shoreland Apartments at 229 E. Lake Shore Drive [NN26] and a semi-cooperative apartment structure at 60-70 E. Scott Street [NN58].

By 1920, Eckland had withdrawn from the practice. Fugard & Knapp continued to receive many commissions for high-end residential buildings, including another project for McLennan, the Neuville Apartments at 232 E. Walton Place. The following year, McLennan hired Fugard & Knapp to design a luxury apartment building at 219 E. Lake Shore Drive [NN27]. As that project was nearing completion, McLennan had Fugard & Knapp prepare plans for the Lake Shore Drive Hotel, a luxury apartment hotel at 189 E. Lake Shore Drive (often listed as 181 E. Lake Shore Drive early on). McLennan would later hire the firm to produce another apartment hotel, the Belmont Hotel at 3170 N. Sheridan Road [LV19].

Horace C. Ingram served as assistant architect to Fugard & Knapp on the Lake Shore Drive Hotel project. (He had also collaborated with the firm on the design of 219 E. Lake Shore Drive.) Born into a well-to-do family in Indianapolis, Horace Colby Ingram (1883-1946) graduated from Harvard University in 1904, soon relocating to Chicago, where he worked in several architectural offices. Widowed twice, by 1930 he was living at the Lake Shore Athletic Club [NN21]. He was a member of the Chicago Architectural Club, but never joined the American Institute of Architects. Ingram served as an official at the 1933 Century of Progress Exposition and went on to work for the federal housing administration in Washington, D.C.

Apartment or residential hotels first appeared in Chicago in the late 1910s, when automobile ownership and usage was on the rise. Catering to both travelers and tenants, the buildings provided rooms or suites with hotel-like amenities and flexible leasing options. While many apartment hotels were geared towards middle-class occupants, there is no doubt that Hugh McLennan sought to develop the Lake Shore Drive Hotel as a very luxurious version of the building type. In fact, in 1922, he told *Chicago Tribune* reporter Al Chase that he was aiming to make the structure "the finest hotel in Chicago ... with the most attractive furniture, fittings, and decorations that money and good taste can supply." The *Tribune* announced that architects Fugard & Knapp had designed the brick and terra cotta-clad building in the Adams style and that the project would have a \$3 million construction budget.

The Lake Shore Drive Hotel had 416 rooms for both transient guests and longer-term tenants, a dining room that would seat 400, and a large "Italian Garden" on the E. Walton Place side. (Unlike apartment

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hotels geared towards the middle class, the building did not include kitchenettes. Rather, it was expected that all of the guests would take meals in their rooms or in the elegant dining room.) Two roof gardens were planned for the area on top of the single-story lobby and restaurant. The fine E. Lake Shore Drive location offered access to nearby shopping, entertainment, and business districts as well as splendid views of the lakefront and the city skyline. McLennan was so determined to make his building a success that he hired the former manager of New York City's Ritz-Carlton to run his hotel. Early advertisements raved that the new Lake Shore Drive Hotel would provide "a standard of living not heretofore available in Chicago."

The Lake Shore Drive hotel was ready for occupancy during the early fall of 1923. As McLennan had hoped, the apartment hotel attracted wealthy guests and tenants. Among the earliest noteworthy residents of the building was John Lewis Cochran, the founder of Edgewater and a partner in the real estate firm of Cochran & McCluer. That September, John and Alice Cochran and their son Lewis V. Cochran, Jr., moved into an apartment in the Lake Shore Drive Hotel after returning from their Mackinac Island summer home. Given that Cochran had been ill for some time and was under the care of a nurse, the single-story apartment may have seemed preferable to the family's large house on Astor Street. Cochran's wife and son were in the apartment, along with his nurse, when he leaped to his death from his seventh-story hotel room on September 23, 1923.

The Lake Shore Drive Hotel's early residents included Hugh McLennan, his wife, Jane, and her son, Durant Howard. Cardboard manufacturer David J. Malloy had moved in with his wife, Luella, soon after the hotel was finished. For many years, the Malloys spent their summers in Lake Forest and their winters in a nine-room suite in the apartment hotel.

Among the many other high-profile residents of the period were Chauncey McCormick, grandson of International Harvester founder, his wife, Marion, and their three sons. Residents like the McCormicks received a great deal of attention from the society columns of local newspapers. Shorter terms guests often received media attention as well. For example, there was great excitement in 1926 when Queen Marie of Romania visited the city, taking 33 rooms in the hotel for herself and her retinue. She was hosted by meat packer and former ambassador to Sweden Ira Nelson Morris and his wife, Constance. The Queen managed to see much of the city and greet many local Romanians during her four-day stay.

As was true for many Gold Coast apartment buildings, the Lake Shore Drive Hotel became a luxurious way station for members of Chicago's elite. These transitions were captured perfectly by "Madame X," the *Chicago Tribune's* society columnist, in a lengthy October, 1929 article titled "Chicagoans Engage in Interchange of Domiciles." During the fall and early winter social season, families would gather in the city to partake of the opera, the theatre, debutante balls, charity events, and numerous other parties and lectures. After the December holidays, society members would disperse to warmer climates. In the late spring, the hotel would be busy again as families made the transition from their winter homes to summer homes or overseas travel. As the *Chicago Tribune* said of Mrs. Bryan Lathrop, she "resides at the Lake Shore Drive Hotel when she is in Chicago."

Soon after the Great Depression hit, the Lake Shore Drive Hotel's occupancy fell to 35%. Due to the decline, McLennan and his investors were unable to pay their taxes. A foreclosure suit was filed in 1931 and Harry W. Solomon, trustee for the mortgagee, took control of the building. Despite these difficulties, the large hotel continued to attract well-to-do residents and guests. Among them were

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

189 E. Lake Shore Drive SURVEY ID NN30

Arthur W. Straus, a retired investment banker with S.W. Straus & Co., the firm that had provided McLennan with his mortgage. (Straus spent his winters in Florida.) Other tenants included Lillian Farnum, the widow of Board of Trade member Albert H. Farnum, and Maurice (Morris) Rosenfield, a retired clothing manufacturer, and his wife, Tillie. The couple alternated between their apartment in the hotel and a winter residence in California.

Another resident couple of the 1930s, Harry and Sarah Zelzer, made important contributions to Chicago's cultural life. Born in Poland, Harry Zelzer (1897-1979) grew up on Long Island and moved to Chicago in 1917 to work as a banker. He entered the concert business in 1930, when he presented tenor Beniamino Gigli. As explained by his obituary, although Zelzer's first concert lost \$1,200, it launched him on "an almost half-century career as Chicago's major booker and presenter of classical music and dance attractions." Zelzer's second wife, Sarah Schectman Zelzer (1909-1998), helped him build the business. Their company, known as the Allied Arts Corp., "presented nearly every major international artist on Chicago's Concert stages." After Harry died in the late 1970s, Sarah continued his legacy as one of the music industry's most important impresarios. Today's "Symphony Center Presents" series was started by Harry Zelzer in 1930, and several important music prizes continue to be given in his name each year.

During the early 1930s, as the apartment hotel's operating director, Harry W. Solomon put the facility on solid footing. He lowered prices and managed to bring the Lake Shore Drive Hotel's occupancy rate up to 56% by mid-1932. The following year, business surged when Chicago's second World's Fair, "A Century of Progress," opened on Northerly Island, only a few miles south of the hotel. Because of the turn-around, Solomon was able to pay off the property's delinquent taxes and retain ownership for the investors. Over the next several years, the hotel benefited from Chicago's growing convention business, including events at the nearby American Furniture Mart [NN10]. As a result of the hotel's new profitability, in 1937, Henry Crown, president of the Materials Service Corporation, and real estate executive Stuart J. Colnon purchased the building. Colnon, a widower, was a resident of the hotel at the time of the sale.

Despite gas shortages and other difficulties for Americans at home during WWII, the apartment hotel continued to thrive. The facility's year-round residents included many who had lived there for many years. For example, Theodore Regensteiner, who had moved into the Lake Shore Drive Hotel around 1930, remained a resident until the end of his life more than two decades later. Born in Munich, Regensteiner had founded the Columbian Engraving Company in Chicago in 1890. He used innovative color-plate printing methods at a time when Chicago was becoming the center for commercial printing. Regensteiner took out numerous patents on the machinery needed for his printing processes and in 1907 reorganized the company as Regensteiner Colortype. When he died in 1952, the *Chicago Tribune* described Regensteiner as the "Color Printing Pioneer."

By 1952, the Lake Shore Drive Hotel had been in operation for 30 years and was in need of extensive renovations. Crown and Colnon sold it to hotel broker Morris R. DeWoskin who undertook a complete modernization. By this time residential hotels were falling out of favor, so the Lake Shore Drive Hotel's new owners did everything they could to cater to wealthy business travelers, including installing an early version of cable television. But the hotel still struggled. One indication of this was the constant turnover at the restaurant. The successful Russian restaurant of the 1940s, "Yar," had been replaced in 1951 by "Citro's." In 1961, "St. Hubert Old English Grill" opened, soon to be replaced by the "Napoleon Room" in 1963, and "Sage's East" in 1965. The *Chicago Tribune's* restaurant reporter noted that the location was



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DOMESTIC/ Multiple Dwelling Eligible

challenging, since there was neither dedicated parking nor a driveway where restaurant patrons could be dropped off and picked up.

In the late 1970s, the hotel market began to shift with the founding of large national chains. In 1979, an investment group that included Norman Perlmutter and Miles Berger acquired the Lake Shore Drive Hotel. The two men brought in a new boutique hotel operator, Regent International, and renamed the property the Mayfair Regent. They remodeled the hotel to create larger rooms and suites that would attract high-end guests. The new hotel, with just 224 rooms, opened in the fall of 1980 with a French restaurant on the top story, in addition to the large restaurant off the lobby. The *Chicago Tribune* ran several articles featuring the newly-renovated Mayfair Regent and other small, expensive hotels that had recently popped up around the city. All of these properties hoped to capitalize on the two- million convention attendees who arrived in Chicago every year.

As chair of the Chicago Plan Commission, Miles Berger, one of the hotel's owners, had become convinced of the need for greater density in the city's housing supply. In 1992, he and his partners proposed to convert the Lake Shore Drive Hotel to condominiums and build an additional Laurence Booth-designed skyscraper abutting the hotel's E. Walton Place façade. Not surprisingly, the neighbors strongly objected. This proposal was never realized.

The Mayfair Hotel closed in 1993. Bruce Abrams of LR Development soon acquired the historic structure. Abrams had a solid track record of successfully converting vintage buildings in the Gold Coast and, like the original developers, he intended to live in the building. LR Development renovated the Lake Shore Drive Hotel into a sumptuous 29-unit condominium building while also developing a seven-story condo structure called the Regent just to the south. Today, the Mayfair Condominiums remain desirable units overlooking the lake on E. Lake Shore Drive.

NRHP RECOMMEND	ATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The Mayfair Condominiums at 189 E. Lake Shore Drive, built as the Lake Shore Drive Hotel, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A high-end apartment hotel that opened on fashionable E. Lake Shore Drive in 1923, the building meets with Criterion A. Throughout much of its history, the structure was the home of many Chicagoans who made important contributions to history, including Hugh McLennon, Harry and Sarah Zelzer, and Theodore Regensteiner. Thus, it is eligible for listing under Criterion B. A fine Revival style apartment tower

designed by the noteworthy firm of Fugard & Knapp, the property is eligible for listing on the National Register under Criterion C. The building retains good integrity.

### NRHP RECOMMENDATION

Possessing architectural and historic significance and good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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N O B T H Lake + Shore + Drive

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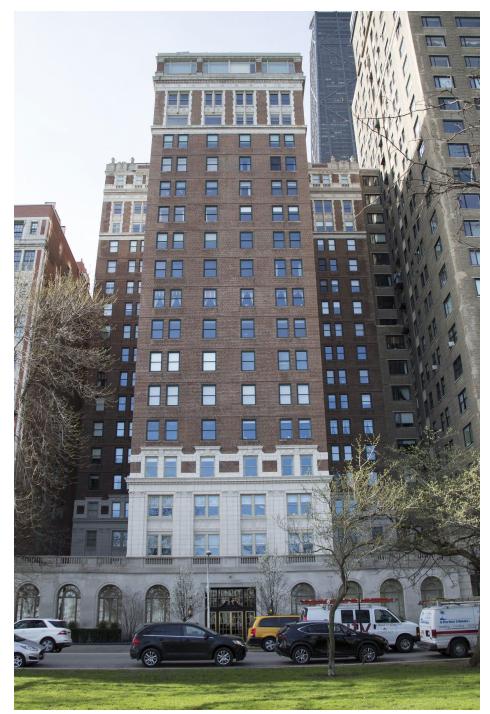


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DOMESTIC/ Multiple Dwelling Eligible 189 E. Lake Shore Drive SURVEY ID NN30





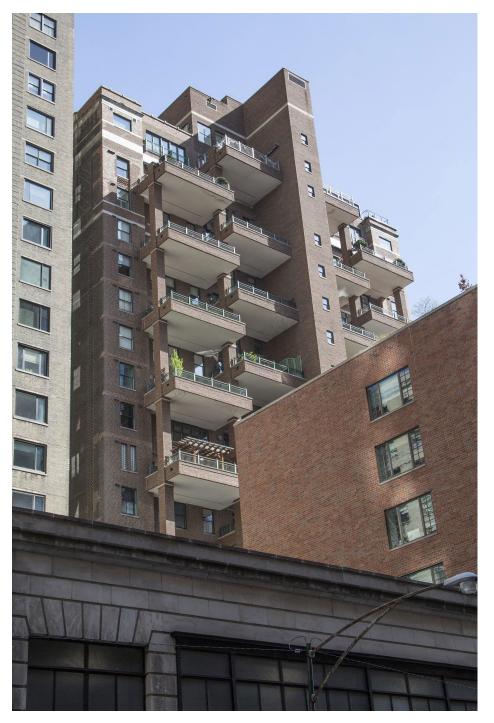
189 E. Lake Shore Drive, view looking south from E. Lake Shore Drive toward North façade



PROPERTY TYPE D NRHP RECOMMENDATION E

DOMESTIC/ Multiple Dwelling Eligible 189 E. Lake Shore Drive SURVEY ID NN30

#### Photo 2 – 189 E. Lake Shore Drive



189 E. Lake Shore Drive, view looking northeast from E. Walton Place toward South façade

PREPARED BYChristine Whims, Jean Follett, Julia S. BachrachSURVEY PREPAREDNovember 9, 2020LAST MODIFIEDNovember 30, 2020



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 179 E. Lake Shore Drive SURVEY ID NN31

NAME Drake Tower

OTHER NAME(S) Drake Tower Apartments

STREET ADDRESS 179 E. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17032080020000

YEAR BUILT SOURCE 1928-1930 Chicago Daily Tribune

# DESIGNER/BUILDER

Benjamin H. Marshall

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION	WALLS	ROOF
Concrete	Limestone, Brick,	Built-up
	Marble, Granite	

# DESCRIPTIVE NOTES

Completed in 1930, the Drake Tower Apartments at 179 E. Lake Shore Drive was designed by architect Benjamin H. Marshall in a Revival style. Clad in brown brick and trimmed in limestone, the tower is essentially rectangular in plan. The structure rises to a series of stepped-back flat roofs, ultimately culminating in a steeply pitched, hipped roof atop the 30th story. (An attached two-story parking garage with an entrance on E. Walton Place extends to the south of the tower.) Dark, aluminum-framed replacement windows of varying types can be found in clearly defined bays across all facades. As evidenced by a historic photograph published in Baird & Warner's *A Portfolio of Fine Apartment Homes*, the building's original fenestration was largely composed of double-hung windows.

The primary north façade comprises an imposing two-story limestone base, 24 middle stories clad in brown brick, and six upper stories that gradually step back to the dramatic hipped roof. Clad with long limestone courses with deep horizontal grooves, the two-story base visually anchors the towering north façade. The effect is enhanced because the limestone extends across two, slightly recessed, two-story bays, one on each end of the north façade.

Near the west end of the limestone base is the structure's main entrance, a pair of bronze and glass doors with divided lights. The double doors are flanked by sidelights and capped by a tall transom. A

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LAKE + SHORE + DRIVE

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decorative green marble spandrel stretches above the doors. Atop the spandrel, a second-story window grouping has a large, fixed pane and flanking double-hung windows. The door and accompanying windows sit within a two-story tall rectangular opening topped by an elegant flat arch with a keystone. A gray granite water table extends beyond the entrance.

East of the entrance, the water table runs beneath four tall, rectangular openings in the limestone coursing. These are filled with groupings of dark, aluminum-framed windows with divided lights in various configurations. The two center window groupings each include eight square green marble panels in the middle of the array. Like the window grouping adjacent to the entrance, the easternmost grouping (located in the subtly recessed two-story east extension of the base) holds only glass.

The recessed western end of the two-story base houses an automobile entrance with a unique turntable feature. Above the wide ground-level opening, the second story has two rectangular openings, each holding a large, fixed, center pane flanked by two double-hung windows. A limestone parapet embellished with green marble panels caps the two-story extension. To the east, the parapet becomes a substantial belt course that extends across the length of the north façade. Marking the top of the façade's limestone base, the cornice is interrupted by four projecting limestone sills topped by ornate iron railings. Together, the sills and railings form faux balconettes for the third-story windows.

Above the limestone-faced, two-story base, the north façade is clad in brown brick. Four bays rise up the façade. These bays hold dark, aluminum-framed replacement windows including double-hungs, casements, and large, fixed panes arranged in various configurations.

Above the base, much of the north facade is minimally ornamented. The third through 20<sup>th</sup> stories are accented only with limestone sills. A limestone stringcourse runs above the windows of the 21<sup>st</sup> story. At the 22<sup>nd</sup> through 24<sup>th</sup> stories, the windows of the center bays are surrounded by simple, three-story-tall limestone frames. The 25<sup>th</sup>-story window groupings have individual frames.

At the 26<sup>th</sup> story, the north façade steps in to accommodate a terrace at the east end. (This terrace originally had a twin at the opposite end of the facade, but a one-story enclosure was built there as part of a later renovation.) The visually distinct 29<sup>th</sup> and 30<sup>th</sup> stories break the rhythm of the window bays below. Here, the facade's wide central bay features a glassy two-story wall that is six windows across and three windows high. (This window grouping, too, is part of a later terrace enclosure.) Limestone-trimmed parapet walls stretch across the top of this addition and edge the various stepped-back flat roofs and terraces below. The stepped-back facade is topped by a steeply pitched, hipped roof with a chimney at its ridgeline.

Like the north façade, the west facade is clad in brown brick and minimally trimmed in limestone. It has clearly defined bays of windows. Again, the dark, aluminum-framed replacement windows vary in type across the façade. At the 29<sup>th</sup> story, a ribbon of windows that does not align with the bays below is part of another enclosed terrace.

The east façade is very similar to the west one. But unlike the west façade, the east façade has an 18story, three-sided projection located just off center to the south. This narrow projection has north- and south-facing windows, and its east façade abuts the neighboring building. Historic Resources Survey
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 Eligible

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The south façade of 179 E. Lake Shore Drive overlooks the attached parking structure, which has its own south-facing street façade at 172-176 E. Walton Place. The two-story façade of the garage features the same granite water table and deeply grooved limestone cladding found on the base of the tower's north façade. At the center of the garage façade are a pair of bronze and glass doors with a transom. To the east are several bronze-framed storefronts with green cloth awnings. To the west, are two additional openings – a wide one into the parking ramp and a much narrower one with a bronze door covered by a metal grate. A long ribbon of opaque glass windows separated by dark metal mullions stretches above these first-story features. Two final, two-story-tall openings topped by the same flat arches found on the north tower façade rise at each end of the garage façade. The opening at the east holds a step-topped gate at the first story, a pair of windows at the second, and a decorative metal spandrel between them. The west opening is similar, but there is a store front at the first story. A final bay at the west end of the garage, clad with smooth limestone, has another large opening for a driveway, and three windows above.

The south garage front obscures the lower stories of the south tower façade. The south tower façade's upper stories echo those of the north. Four bays with varied windows rise up the façade. Unlike the north façade, both of the 26<sup>th</sup>-story south terraces remain open to the air. At the 29<sup>th</sup> story, another open terrace sits at the center of the façade.

The Drake Tower Apartments at 179 E. Lake Shore Drive possesses good integrity overall. The replacement of original windows with dark aluminum-framed windows of varying types, and the enclosure of various terraces have somewhat diminished the property's integrity of design. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

# HISTORY/DEVELOPMENT

Constructed between 1928 and 1930, the Drake Tower Apartments was the last of an iconic group of luxury apartment towers and hotels built near the Oak Street curve on fashionable E. Lake Shore Drive. The building was developed by the Drake Tower Corporation, a real estate syndicate headed by architect Benjamin H. Marshall, the building's designer. Marshall was also architect and co-investor of the prominent Drake Hotel, built a decade earlier directly west of the apartment tower's site. When completed in 1930, the 30-story building offered apartments in a wide range of sizes that provided spectacular views of the lakefront. The Drake Tower Apartments gave its well-to-do tenants high-end amenities including several that were available in the adjoining hotel. The rental apartments were converted to co-operatives in the late 1940s.

Born into an affluent family on Chicago's South Side, Benjamin H. Marshall (1874-1944) began receiving his architectural training in the office of Marble & Wilson in 1893. Several years later, Oliver W. Marble left the practice and Horatio R. Wilson made Marshall his partner. Wilson & Marshall soon became one of the city's leading designers of high-end residential buildings. In 1902, Marshall began practicing alone, and three years later, he went into partnership with Charles Eli Fox (1870-1926), a graduate of MIT who possessed ingenious engineering skills. Both men belonged to private clubs and were well-connected within the upper echelons of Chicago business and society.

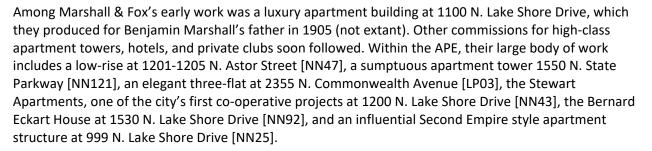
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179 E. Lake Shore Drive SURVEY ID NN31



For some of their projects, Marshall & Fox's role went beyond designer. Together, the architects had purchased land along E. Lake Shore Drive, a stretch that in 1911 was dubbed a "millionaire colony" by the *Chicago Tribune*. The following year, Benjamin Marshall developed the Breakers, a fine apartment tower at 199 E. Lake Shore Drive [NN29] that the duo had designed. This apartment tower was quite successful, and Marshall went on to add two annexes. He would also serve as a developer and designer of a co-operative structure at 209 E. Lake Shore Drive [NN28], completed in 1926; and he also developed and designed the the Edgewater Apartments at 5555 N. Sheridan Road [EG07].

The Marshall & Fox buildings along the Oak Street curve included the celebrated Drake Hotel at 140 E. Walton Place [NN32]. In 1908, the duo had designed the Blackstone Hotel at 636 S. Michigan Avenue for Tracy Corey Drake (1864-1939) and John B. Drake, Jr. (1872-1964), sons of renowned Chicago hotelier John B. Drake, Sr. (1826-1895). In 1914, the Drake brothers announced plans for another hotel at the juncture of E. Lake Shore Drive and N. Michigan Avenue. Benjamin H. Marshall, his mother, Cecelia Marshall, and Charles E. Fox owned the property on which the Drakes would build their ambitious hotel. Although the Drakes had planned on utilizing second mortgage bonds to purchase the site and move ahead on building the hotel, the project, initially called Esplanade, was delayed due to WWI.

After the war, plans for the proposed E. Lake Shore Drive hotel, then known as the Drake, began to move forward. A new entity, the Drake Tower Building Corporation, formed to sponsor the project. Along with the Drake brothers, stockholders included Benjamin Marshall and Charles Fox, as well as other prominent North Side landowners and businessmen such as Potter Palmer, Jr. The completion of the Michigan Avenue bridge in 1920 made the location for the new Drake Hotel even more desirable. With 800 guest rooms and many high-class shops and restaurants, the Marshall & Fox-designed 14-story Renaissance Revival style Drake Hotel [NN32] was ready for guests in late December, 1920. In fact, 2000 lucky Chicagoans enjoyed its festive grand opening celebration on New Year's Eve.

In December of 1927, the *Chicago Tribune* announced that architect Benjamin H. Marshall was preparing sketches for a towering annex to the Drake Hotel. Real estate reporter Al Chase wrote that this apartment building would cover "all of the vacant ground between the Lake Shore Drive hotel" (now known as the Mayfair Condominiums [NN30]) "and the Drake" [NN32]. The plans called for a 40-story structure with "connections between the annex and the main hotel at several floors."

On February 5, 1928, a follow-up story was illustrated by a rendering of a tower with a series of setbacks and a simple, largely unadorned base. The caption noted that the structure would rise to 30 stories. Despite the lower height, this article suggested that the 340-foot-tall Drake Tower would "be nearer the sky than anything along the Gold Coast." The building was expected to have approximately 100 suites that would range in size from three to 11 rooms. Public rooms would face north, with views over Lincoln Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

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Park and the lakefront, and sleeping rooms would be on the south, along E. Walton Place. The *Tribune* explained that Drake Tower Corporation had formed to develop the apartment tower. Benjamin Marshall was listed as president of this corporation with architect Lewis B. Walton as vice-president, engineer Edwin L. Brashears as secretary, and architectural engineer and contractor Warren. B. Ewer as treasurer. The project would be financed by \$3,200,000 in real estate bonds that were sold in denominations of \$1,000, \$500, and \$100 by the Union Trust Company.

On September 2, 1928, the *Chicago Tribun*e published a revised rendering of the Drake Tower Apartments. Headlined "Skyscraper Homes for Lake Shore Drive" the illustration showed a structure with fewer setbacks and a much more fanciful Classical base. Benjamin H. Marshall worked closely with architect Lewis B. Walton of his firm on this project.

Born in Ercildoun, Pennsylvania, Lewis B. Walton (1889-1973) received his architecture degree from the University of Pennsylvania in 1912. He briefly worked as an instructor in the architecture school at the University of Minnesota before joining Marshall & Fox in 1915. After working his way up to serve as Benjamin Marshall's assistant, Walton was promoted to the position of junior partner in 1926. (Marshall and Fox had dissolved their partnership a couple of years earlier, and Fox died in the fall of 1926.) Walton joined the A.I.A. the following year, just as plans for the Drake Tower had begun. Walton stayed on with the Benjamin H. Marshall Company until he and another architect with the firm, Frank T. Kegley formed a partnership in 1939. Walton eventually went into practice with his son in the early 1950s. Construction of the Drake Tower Apartments began soon after the City of Chicago issued a building permit for the project on December 4, 1928. The structure was ready for occupancy in early 1930. That year, an article entitled "An Apartment Building that Offers Service from a Famous Hotel" touted the facility's many advantages, especially those that came as a result of its coordinated management with the prestigious Drake Hotel. It explained that tenants were "afforded the complete dining facilities of The Drake, without leaving the protection of the building."

In addition to the corridor connecting residents to all the services and amenities at the Drake Hotel, the apartment tower had a dry cleaner as well as a bookstore and other shops on the E. Walton Street side. This side of the complex also featured Charles Fox's automobile turntable, which enabled residents to pull in and be turned around, so that they could safely exit. By the time plans had been finalized, the building had only 65 units. Some apartments had large public rooms, spaces for servants and en suite bedrooms. Several stories had full-floor apartments. Most of the upper stories had two, 3-bedroom apartments each. A few apartments were more modest, with just three rooms. The penthouse was a duplex, with terraces on all four sides. There was no parking in the building but residents had access to the hotel's parking lot.

The building was quick to fill with up well-to-do, socially prominent Chicagoans. Early residents included Sterling and Sophia Morton and their daughter Suzette. The son of Morton Salt Company founder Joy Morton, Sterling Morton (1885-1961) had become president of the Morkrum Co., the firm that developed the Teletype and the high-speed ticker used in the stock exchange. The couple sold their Morkrum stock for \$30 million, in 1930, the year they moved into the Drake Tower Apartments. Although the Mortons only remained in the building for a couple of years, their lavish lifestyle during the early years of the Depression often attracted newspaper coverage. For example, in 1931, Freedom, their 89-foot-long custom-built yacht, was the first large sailing boat to be launched in Chicago in 50 years.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible 179 E. Lake Shore Drive SURVEY ID NN31

The Drake Tower's early residents included David E. Stern, an executive with the A.G. Becker & Co. investment firm, and his wife Clara and two sons; and oil magnate Charles B. Shaffer, his wife Isabelle, and their daughter and son. Among the many other successful businessmen and their families who lived in the building during this period were Orville P. Powell, general manager of the Pullman Company and his wife Genevieve; Clyde H. De Acres, general manager of the Lyon and Healy Music Company of Chicago, and his wife Zola and daughter Virginia; advertising executive George E. Crandell, and his wife Maude, and daughter Betty Jane.

Fowler McCormick, an executive at International Harvester, brought his new bride, Anne "Fifi" Potter Stillman, to his 26<sup>th</sup> story apartment in the building in 1931. The two were married at the estate of McCormick's grandfather, John D. Rockefeller in Pontico Hills, NY. The newlyweds created a sensation, arriving by airplane at the Chicago airport rather than aboard a train. They were picked up at the airport by his father, Harold F. McCormick. A few years later, Fowler and his wife Fifi would move up to a larger apartment that took up an entire floor near the top of the building. (His cousin, inventor and author Leander McCormick, took over his mother's inherited unit in the Drake Tower apartment in 1938.)

Another noteworthy resident of the early 1930s was Henri Farre (1871-1934), a French painter who earned his fame as an aerial combat artist for the French during World War I. Farre accompanied pilots on combat missions, photographing and sketching the action. He first came to Chicago in 1918 to raise money for French war orphans through an exhibit of his work. Farre settled her after the war and took up residence here after marrying a French-born Chicago milliner, Marguerite. He kept a studio in Chicago and served on the French Committee for the Century of Progress exhibition. He continued to exhibit at the Paris salon, earning a medal there in 1934, just five months before his death.

Like other luxury apartment buildings along the north lakefront, the Drake Tower had major financial difficulties during the Depression. By the summer of 1932, the Drake Tower Corporation had defaulted on payments to its hefty loan. Benjamin Marshall, a major stockholder, was overextended. The building went into foreclosure by the end of 1932. (Marshall filed for bankruptcy two years later.) In 1934, the building's debt was reorganized by a committee of its bondholders.

Despite the financial turmoil, the structure remained a high-class apartment building with prestigious occupants. In 1940, its residents included Herman H. Behrens, Chairman of the Continental Casualty insurance company and his wife Grace; Dr. William H. G. Logan, a leading oral surgeon and widower; and Lester Selig, President of the General American Transportation Corporation, his wife Helen, and her mother. Selig served on a number of boards and was active in many organizations including the National Conference of Christians and Jews.

Banker George Woodruff (1882-1946) and his wife, sculptor Louise Lentz Woodruff (1891-1966) had also moved into the Drake Tower around this time. The Woodruff family bank had collapsed as a result of the Depression and the couple relocated from their sumptuous custom-built Italian villa penthouse at 1500 N. Lake Shore Drive [NN89]. Although George Woodruff had retired from banking, he remained active in Republican politics and as a civic leader. He helped found the city's opera company and both he and Louise were very devoted to what would become known as the Lyric Opera. The Woodruffs' neighbors included retired Wrigley Company executive Amriah G. Cox (1849-1941) and his wife Angie. Like other residents of the apartment tower, the Cox family also had a second home. (Theirs was in Lake Geneva,

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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Wisconsin.) The family apartment was later inherited by the Coxs' daughter Blanche Atwater, wife of another Wrigley company official, Bert L. Atwater.

By the early 1940s, the occupants of the Drake Tower Apartments included socialite Virginia Thorne, the divorced wife of banker Gordon C. Thorne, son of the former president of Montgomery Ward & Co. Mrs. Thorne raised her son, Montgomery Ward Thorne, in the building. Among the high-profile residents of this era were wholesale grocery magnate Nathan Cummings and his wife, Ruth. The couple were important philanthropists and began acquiring a significant art collection in 1943 when they had American artist Aaron Bohrod paint the lakefront view from their apartment. George and Harriet Carpenter had also moved in around this time. George A. Carpenter (1867-1944), a graduate of Harvard Law School, had been appointed to the Circuit Court in 1905, and the federal bench five years later. He served there for 23 years before going into a private law practice.

The need for middle-class housing during the Post WWII era prompted developers to purchase luxury apartment buildings in fine Chicago neighborhoods and subdivide their spacious units into many smaller apartments. To avoid this trend, tenants of some high-end structures organized to acquire their buildings. In 1947, residents Frank R. Elliott (former president of the Harris Trust and Savings Bank) and David Stern helped incorporate the Drake Tower Apartments, Inc., to convert the 179 E. Lake Shore Drive units into co-operatives. Among those to purchase their units were Mrs. Virginia Thorne, Nathan and Ruth Cummings, and meat-packing company heiress, Lolita Armour Wilder, who had recently married her second husband, investment broker Paul Wilder. The couple kept an apartment in Drake Tower, but they spent much of the year in Santa Barbara, California. They divorced after a few short years, but Lolita Armour Wilder retained the Chicago cooperative apartment.

Although Modern luxury high-rises began springing up nearby, between the mid-1950s and 1970s, many prosperous Chicagoans continued to be attracted to the elegance, prime location, and array of amenities offered by the Drake Tower Apartments. Among them were Dr. Ralph Falk, founder of pharmaceutical firm, Baxter International, and his wife, Marian Citron Falk. The couple moved into the building in 1956. When Ralph passed away in 1960, Marian Citron Falk would hold a place on the Baxter board for the next twenty-five years. Marian Baxter Falk was the only woman on a Board at Chicago's 73 largest corporations in 1974. She continued to reside in the co-operative apartment until her death in 1991.

Another couple who moved in during that era were J. Rockefeller and Abigail Prentice. A grandson of John D. Rockefeller, John Rockefeller Prentice was a lawyer and a cattle breeder. He and Abigail owned a spacious duplex penthouse with terraces at the top of the Drake Towers. A widower when he died in 1972, J.R. Prentice left the co-operative apartment to his only daughter, Abra Prentice Anderson. She and her first husband John Anderson were journalists who together wrote a column for the *Chicago Daily News*. They believed there was a need for a Chicago-focused magazine, so the couple launched *Chicago* magazine in 1970. They later divorced and she married John Wilkin. Over the years, she remodelled the penthouse several times. Architect Thomas H. Beeby of Hammond Beeby & Associates was responsible for some of the penthouse renovations. Work included creating a two-story glassy addition by enclosing original terraces. Along with her professional life and raising three children, Abra was busy overseeing numerous charities, including the new Prentice Women's Hospital.

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

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The Drake Tower Apartments is part of the much-admired grouping of early 20<sup>th</sup>-century luxury buildings on the single long block of E. Lake Shore Drive. Although its original stepped-back tower design is no longer visible, the Drake Tower continues to have a distinctive presence.

NRHP RECOMMEN	DATION DATE LISTED		
Eligible	N/A		
NRHP CRITERIA			
$\square A \square B \square C \square D \square Not Applicable$			
NRHP CRITERIA CONSIDERATIONS			
□A □B □C □D □E □F □G ⊠Not Applicable			

# NRHP EVALUATION/JUSTIFICATION

The Drake Tower Apartments at 179 E. Lake Shore Drive, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1930 as the last of the iconic luxury apartments and hotels to line East Lake Shore Drive, the property meets with Criterion A. The structure was the home of many Chicagoans who made important contributions to history, including businessman George Woodruff and his wife, artist Louise Woodruff, who were cultural leaders in Chicago, and businessman and philanthropist Nathan Cummings. Thus, the property meets with Criterion B for listing on the National Register. Produced by renowned architect Benjamin H. Marshall with Lewis B. Walton of his office, the property meets with Criterion C. Although its windows have been altered and the original stepped back tower is now concealed by modern additions, the building possesses good integrity.

#### NRHP RECOMMENDATION

Possessing historic significance, architectural significance, and good integrity, the property warrants listing either individually or as a contributing property to a proposed Near North-NLSD Historic District.

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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible 179 E. Lake Shore Drive SURVEY ID NN31





179 E. Lake Shore Drive, view looking southeast from E. Lake Shore Drive toward North façade

DOMESTIC/ Multiple Dwelling Eligible

179 E. Lake Shore Drive SURVEY ID NN31



# Photo 2 – 179 E. Lake Shore Drive



179 E. Lake Shore Drive, view looking southeast from N. Lake Shore Drive toward North and West façades

DOMESTIC/ Multiple Dwelling Eligible

179 E. Lake Shore Drive SURVEY ID NN31



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# Photo 3 – 179 E. Lake Shore Drive



179 E. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North facades

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1000 N. Lake Shore Plaza SURVEY ID NN34

NAME 1000 Lake Shore Plaza

# OTHER NAME(S)

Lake Shore Plaza

STREET ADDRESS 1000 N. Lake Shore Plaza COMMUNITY AREA

## TAX PARCEL NUMBER

17032040631073; 17032040631081; 17032040631084, 17032040631087; 17032040631089; 17032040631090; 17032040631091; 17032040631107; remaining tax parcel numbers continued on page 11

YEAR BUILT SOURCE

1964-1965 Chicago Tribune

## DESIGNER/BUILDER

Guenter Malitz, Chicago High Rise Corporation

STYLE	PROPERTY TYPE	
MODERN MOVEMENT	DOMESTIC/ Multiple Dwelling	
FOUNDATION	WALLS	ROOF
Concrete	Concrete, Brick, Glass	Built-up

# DESCRIPTIVE NOTES

Completed in 1965, the condominium high-rise at 1000 N. Lake Shore Plaza was designed by Guenter Malitz of the Chicago Highrise Corporation. The modernist tower, square in plan, sits at the northwest corner of N. Lake Shore Drive and E. Oak Street. The exposed concrete building, partially clad in white and green glazed brick, rises 55 stories to its flat roof. A set-back multi-story elevator penthouse sits atop the roof. The tower's predominantly vertical lines are interrupted at the ninth and tenth stories, where a distinctive horizontal design element includes terraces at the ninth-story corners. Most of the building's many aluminum-framed windows appear to be original. An attached, rectangular eight-story-tall garage structure extends along the west side of the property.

The primary south facade fronts onto E. Oak Street. It meets the ground in a series of granite-clad, loadbearing piers. A metal and glass railing runs between the outermost piers. At the center of the facade, a cantilevered canopy, wrapped in metal, floats over the front drop-off area. Beneath the canopy, a revolving door sits back within a glassy, recessed vestibule wall. Flanking the vestibule are expanses of rectangular, white polished granite panels, stacked three high. The open area between the recessed

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DOMESTIC/ Multiple Dwelling Eligible 1000 N. Lake Shore Plaza SURVEY ID NN34

granite walls and the piers creates a loggia. The tower's ground story was remodeled in 2016. The remodeling project included replacing the canopy and railings and adding the glassy vestibule and white granite cladding.

Above ground level, the south facade's two exposed concrete corner piers rise uninterrupted to the roofline. Between these piers, the tower is visually divided into three tiers, all perfectly symmetrical around the facade's midline. At the second through eighth stories, a vertical brick band inset with a small, louvered metal vent runs up the center of the façade. Flanking this band are two window groupings, most with a large fixed sash over two small, tilt-in sashes. (Two of the windows at the second story appear to be recent replacements.) Beyond the two central bays, another pair of slightly recessed bays hold three windows each. The entire central part of the facade is faced with white brick. Two final recessed bays, one at each end of the facade, feature a quartet of aluminum-framed rectangular windows. Each window grouping extends above a continuous, green glazed brick spandrel and a thin, cantilevered concrete sill.

The visually unique ninth and tenth stories momentarily break the rhythm of the south facade's primarily vertical thrust. Here, the facade's wide central bay features a series of five narrow, fixed rectangular windows on each story. The windows of the tenth story sit above dark gray brick spandrels. Beyond these windows, the central bay is unfenestrated, clad entirely in white brick. The two outer bays at the facade's corners each feature a two-story-high terrace edged by a metal railing. Above the tenth story, the south facade of the tower reverts to the design of the second through eighth stories, rising another 40-plus levels.

West of the tower, the south facade of the attached, garage structure extends to the property line, where it abuts a neighboring building. The south facade of the eight-story-tall garage is clad primarily in green glazed brick, with a narrow band of white brick framing the perimeter. At the recessed base of the structure, a pair of garage doors and a service door flank a truncated wall of dark granite panels at the center of the façade. At the east and west ends of the garage structure, louvered, metal vents are located on the second through seventh stories.

The tower's east façade, which faces N. Lake Shore Drive, follows the same general scheme as its south one, with the ninth and tenth stories varying from the rest. At ground level, the granite-clad piers and metal and glass railing found along the south façade continue here. Recessed behind the piers is a wall of floor-to-ceiling windows. The metal-framed windows are grouped in threes and flanked by engaged, white granite-clad piers. A glassy double door is found in the second bay. At the far north end of the facade, a revolving door sits within a wall of polished white granite panels. (Set back behind the north end of the facade are a green brick wall, elevated platform, and ornamental railing that are part of the adjacent 1000 N. Lake Shore Drive [NN36].)

As with the tower's south façade, its east façade is perfectly symmetrical above the ground level. Unlike the south façade, however, all the piers of the east façade are of exposed concrete and all the window groupings sit above green glazed brick spandrels. An even more noticeable difference is the introduction of balconies along this facade. Above the ground level, balconies run up the facade in two of the facade's bays. These balconies, which project slightly, are edged with white metal railings. As on the south façade, the outer bays at the ninth story feature a two-story-high terrace with a metal railing. The remaining bays on both the ninth and tenth stories are filled with trios of windows, creating a large,

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DOMESTIC/ Multiple Dwelling Eligible

two-story three-over-three window grouping. At the 45th story through the 54th story, balconies span the four center bays. All six bays of the 55th story are filled with window groupings.

The north façade is nearly identical to the primary south façade, except that its base is concealed by the green-glazed brick wall that extends between this tower and 1000 N. Lake Shore Drive to the north. The west façade is also very similar to the east one. The white-brick-clad facade of the unfenestrated, eight-story brick garage structure conceals the bottom of the tower. Above this eight-story mass, the west facade of the tower replicates the east.

Over the years, the condominium high-rise at 1000 N. Lake Shore Plaza has undergone some alterations, most notably the 2016 remodeling of the first story. In addition, some of the metal-framed windows above the first story have been replaced. The ground level alterations, in particular, diminish the property's integrity of design. The high-rise continues to possess integrity of location, setting, materials, workmanship, feeling, and association. Overall, the 1000 N. Lake Shore Plaza building retains good integrity.

# HISTORY/DEVELOPMENT

Designed by Guenter Malitz of the Chicago Highrise Corporation, 1000 Lake Shore Plaza was completed in 1965. Its construction represented the second phase of a development that had begun ten years earlier with the high-rise just to the north at 1000 N. Lake Shore Drive [NN36] (now known as 1010 Lake Shore Drive Condominium). Harold L. Perlman, a noteworthy Chicago attorney and philanthropist, headed up a real estate syndicate that sponsored both phases of the development. Like the adjacent apartment tower, the 1000 N. Lake Shore Plaza building has been home to a host of important business people, civic leaders, and philanthropists throughout its history. Together with its older sibling, this highrise fulfilled Perlman's vision for luxurious city living.

The youngest son of a Russian Jewish family, Harold Perlman (1908-2000) grew up in Chicago's North Lawndale neighborhood and graduated from Marshall High School in 1922. By the 1940s he was an attorney at Gottlieb & Schwartz and had married Jane Rothschild (1908-2010), the daughter of a prominent North Shore family. By 1950 Harold was a member of the Jewish Board of Education and the Michael Reese Hospital Board. With two young daughters, Harold and Jane soon began work on a modern house on the lakefront in Winnetka. For the next 50 years they were key players in numerous philanthropic efforts, ranging from the founding of Chicago's public television station, WTTW, to the construction of the Minoru Yamasaki-designed North Shore Synagogue in Glencoe.

Although Perlman practiced law throughout his adult life, it would never be his sole source of income. He was the owner of numerous manufacturing concerns, including an Indiana-based kitchen cabinet company. By the early 1950s, in addition to working on real estate transactions for clients he had begun investing in his own development projects. In 1952, he was part of a syndicate that acquired the newlyconstructed Lincoln Village Shopping Center. At the same time, he was heading a syndicate that had begun plans for a residential high-rise at 1000 N. Lake Shore Drive (now known as 1010 N. Lake Shore Drive) [NN36]. For 75 years, an impressive mansion and its grounds had filled the entire block of N. Lake Shore Drive between E. Oak Street and E. Bellevue Avenue. Its final owner, Edith Rockefeller McCormick, lived there in famously extravagant style until a year before her death in 1932. The Metropolitan Life Insurance Company then purchased the estate, looking to replace it with shops and a hotel. Their 
 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

1000 N. Lake Shore Plaza SURVEY ID NN34

proposal became problematic because the City had recently rezoned this area for residential uses. After an unsuccessful legal battle to change the zoning classification once again, Met Life sold the McCormick mansion to Perlman and his syndicate.

The syndicate demolished the McCormick mansion in 1953, and their residential high-rise at 1000 (now known as 1010) N. Lake Shore Drive [NN36] reached completion the following year. Perlman and the other sponsors had initially selected architect Sidney Morris & Associates to design the project. However, they must have been displeased by the work, because they brought Shaw, Metz & Dolio on to help Sidney Morris & Associates complete the plans. The 23-story tower rose at the north side of the now vacant block. It was one of the first Post WWII residential high-rises along the Gold Coast's lakefront. Ready for occupancy in the spring of 1954, the 1000 N. Lake Shore Drive building quickly filled with high-profile renters.

By 1961, Perlman was ready to move ahead on plans for a second high-rise just south of 1000 N. Lake Shore Drive high-rise. He wanted to erect a 55-story luxury apartment with two units per floor. However, to proceed, he would need a zoning variance from the City. A recent zoning change had limited developers to one apartment for every 115 square feet of site. This controversial restriction would have prevented Perlman the high-end structure he envisioned. Perlman told a Chicago Tribune reporter, "The only alternative would be to change the plans around to economy units which are less costly to build, but I won't do this because the site is one of the best in the world and deserves development to its best use." Perlman asked the City to reconsider the zoning restriction. In January, 1964, Perlman, with the help of Mayor Richard M. Daley, broke ground for 1000 Lake Shore Plaza. According to the *Chicago Tribune* it was going to be "Chicago's newest, tallest, spiffiest hi-rise."

The lead architect for Perlman's new project was Guenter Malitz of the Chicago Highrise Corporation. Malitz's background is difficult to determine. Born in Germany, Guenter W. Malitz (1922-2006) had emigrated from Berlin and settled in Chicago by the time he was naturalized as an American citizen in January, 1961. Although his education and background up to this point remain a mystery, a *Chicago Tribune* article of 1966 suggests that he had been specializing in the design of high-rises for 14 years. Surely he must have had some architectural training. Malitz's name first appeared in the *Tribune* in March, 1961 as the designer of Michigan Terrace at 535 N. Michigan Ave. He was soon appointed as president of the Chicago Highrise. After designing several buildings for that firm, he launched a solo practice in the mid-1960s. During that period, his work included 1300 N. Lake Shore Drive [NN64], the Highland Towers in Niles, and some designs in collaboration with architects Weinper & Balaban. Later, Malitz likely worked for C.F. Murphy & Associates, as his obituary notes that he helped design Terminal One at O'Hare Airport.

Groundbreaking for the Malitz-designed 1000 Lake Shore Plaza high-rise began in January, 1964. Perlman soon ran a full-page display advertisement in the *Chicago Tribune* listing "[a] few of our 42 or more extraordinary features." Notably, the building would include kitchen cabinets, vanities and bars by Perlman's own company, I-XL. Residents would enjoy the use of the "Sky Room" on the top story for entertaining, along with an indoor pool, a health club, saunas, massage rooms, and a lower-level deck with a 9-hole putting green. A high-end restaurant was planned for the first story. Ceilings were 9' high and room sizes were generous. Two of the planned units were duplexes and all of them, unlike the apartments at 1000 N. Lake Shore Drive [NN36], had air-conditioning and balconies. The ad also promoted the building's "spectacular views." Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1000 N. Lake Shore Plaza SURVEY ID NN34

By the fall of 1964, the contractor was completing one story a day and a New York designer had been hired to provide special fabrics, furniture, and lighting for the high-rise's public areas. Just before the December holidays, Perlman hosted a celebratory topping out ceremony. Two apartments were open for viewing and guests gathered for cocktails across the street at the Drake Hotel. As part of the ceremony, trustees of the Chicago Educational Television Association toasted the start of construction on their rooftop transmission tower. Perlman had donated the rooftop and two stories in the building for the use of the new station. His wife, Jane Perlman, was one of the biggest boosters of what would become WTTW. She would head up numerous fundraising campaigns for the station in the years to come.

The building's final luxury was not completed until February, 1967, when the Nantucket Cove restaurant opened. An offshoot of a popular St. Louis eatery run by the Mayfair-Lennox hospitality corporation, Nantucket Cove quickly became one of the city's favorite spots for fancy meals and special occasions of all sorts.

Apartments were ready for occupancy in the spring of 1965. Given its many posh features, its gleaming white modernity, and its spectacular city and lakefront views, it is not surprising that a number of tenants from 1000 N. Lake Shore Drive moved next door into the new building. Among the most famous was Eppie Lederer, an advice columnist known as Ann Landers, and her husband, Jules Lederer. Another well-known *Chicago Tribune* columnist, Herb Lyon, moved into the new building with his wife Lyle.

They were joined by numerous couples who were moving into the city from the suburbs, including patent attorney Charles J. Merriam and his wife. Nathan Gottlieb, owner of a coin machine company and founder of Gottlieb Hospital, left behind his big house in Oak Park to move to the 23<sup>rd</sup> story of 1000 Lake Shore Plaza with his wife. Architect Sidney H. Morris and his wife took one of the two duplexes and Joanne and Jules Walton, famous ballroom dancers, took the other. (The Morrises only lived there briefly. Ira Colitz, an insurance executive and politician, began renting their penthouse in 1966.) The building's sponsor, Harold Perlman and his wife Jane kept one of the apartments as a home-away-fromhome.

One of the most colorful residents was Mel Korey, the president of Ronco Teleproducts. In 1971 he was living in one of the duplexes while filming television commercials for his many inventive products, including the Veg-O-Matic. The interiors of his modern apartment were featured in a two-page spread in the *Chicago Tribune*. Korey's fame was matched by that of Leo Durocher, manager of the Chicago Cubs, also resident of 1000 Lake Shore Plaza.

The building's early tenants included a number of civic-minded and politically-active Chicagoans. Dr. Milton D. Ratner served on several educational boards, including the state Educational Facility Group and the Jewish Board of Education. Another resident, Lucy Montgomery (1911-1990), the estranged wife of a Post cereal heir, served as a delegate for Eugene McCarthy at the 1968 Democratic National Convention. She created a fund to pay the legal fees of protestors who were arrested that summer. Montgomery also supported the Student Nonviolent Coordinating Committee, the Southern Christian Leadership Council, and other important civil rights groups of the late 1960s and early 1970s. She purchased the Edgar Miller Studios on Sedgwick Street in order to preserve their unique architecture, hosting numerous meetings there. She was under constant government surveillance for her "radical"



activities: meetings held in her apartment at 1000 Lake Shore Plaza turned up in the newspapers and in court records.

Harold Perlman sold both 1000 N. Lake Shore Drive and 1000 Lake Shore Plaza at the end of 1969 to real estate investment group Parallel/Six. The new owners of the two buildings immediately started to advertise them together, recognizing that they operated as two parts of the same development.

Along with its sibling to the north, 1000 Lake Shore Plaza was converted to condominiums in 1976. Advertisements in the *Chicago Tribune* touted 1000 Lake Shore Plaza as "probably the best address in the world." At the corner of N. Michigan Avenue and N. Lake Shore Drive, the building remains a very desirable condominium high-rise.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
□ A □ B □ C □ D □ Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
□A □B □C □D □E □F □G ⊠Not Applicable	

# NRHP EVALUATION/JUSTIFICATION

The property at 1000 Lake Shore Plaza was evaluated for significance underNational Register of Historic Places Criteria A, B, and C. As a fine example of a luxury Gold Coast residential high-rise building of the 1960s the property is eligible under Criterion A. The building was home to several Chicagoans who made important contributions to history including Civil Rights activist and preservationist, Lucy Montgomery. Because of these associations, the building is eligible under Criterion B. As an especially noteworthy work of the short-lived, but important Chicago Highrise Corporation and its principal designer, Guenter Malitz, 1000 Lake Shore Plaza is eligible under Criterion C. The building has good integrity.

## NRHP RECOMMENDATION

Possessing architectural significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1000 N. Lake Shore Plaza SURVEY ID NN34

# Photo 1 – 1000 N. Lake Shore Plaza



1000 N. Lake Shore Plaza, view looking northwest from N. Michigan Avenue toward South and East façades

DOMESTIC/ Multiple Dwelling Eligible

1000 N. Lake Shore Plaza SURVEY ID NN34



# Photo 2 – 1000 N. Lake Shore Plaza



1000 N. Lake Shore Plaza, view looking northeast from E. Oak Street toward West and South façades



DOMESTIC/ Multiple Dwelling Eligible

# TAX PARCEL NUMBER continued

17032040641001 through 17032040641061; 17032040641064 through 17032040641119; and 17032040641121 through 17032040641140

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1000 N. Lake Shore Drive SURVEY ID NN36

NAME 1010 Lake Shore Drive

# OTHER NAME(S)

1000 Lake Shore Drive

STREET ADDRESS 1000 N. Lake Shore Drive COMMUNITY AREA

## TAX PARCEL NUMBER

17032040631001 through 17032040631072; 17032040631074 through 17032040631080; 17032040631082; 17032040631083; remaining tax parcel numbers continued on page 11

YEAR BUILT SOURCE

1953-1954 Chicago Daily Tribune

## DESIGNER/BUILDER

Sidney H. Morris & Associates (Shaw, Metz & Dolio, Associate Architects)

STYLE MODERN MOVEMENT	PROPERTY TYPE DOMESTIC/ Multiple Dwe	lling
FOUNDATION	WALLS	ROOF
Concrete	Brick, Glass, Granite,	Built-up

Concrete

# DESCRIPTIVE NOTES

The 1000 N. Lake Shore Drive condominium building is located at the southwest corner of N. Lake Shore Drive and E. Bellevue Place. Designed by architects Sidney Morris & Associates in collaboration with Shaw, Metz & Dolio, the high-rise was completed in 1954. The Mid-Century Modern tower rises 23 stories to a flat-roof. Rectangular in plan, its two long facades, which run east-west, feature bands of original, aluminum-framed windows and intermittent projecting balconies. Tan brick cladding frames the window bands of all facades. At ground level, green glazed brick, granite-clad piers, and a rectangular motif enliven the primary E. Bellevue Place and N. Lake Shore Drive facades.

The long north E. Bellevue Place façade, which sits back behind a driveway, meets the ground in a series of granite-clad, load-bearing piers at either end of the façade. Between two sets of piers, just east of the façade's center, a shallow stoop leads up to an elevated platform. A cantilevered canopy, wrapped in black metal, floats over the platform and driveway. Beneath the canopy, an east-facing revolving door sits back within the glassy, recessed vestibule.

Historic Resources Survey

**PROPERTY TYPE** 

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1000 N. Lake Shore Drive SURVEY ID NN36

At the east end of the north facade, the dark piers rise up from the granite-clad platform. (Originally clad in slate, this platform was re-surfaced with granite in a 2015 remodeling project.) Recessed behind the granite piers is a floor-to-ceiling wall of opaque windows set into a dark, metal framework of tall, narrow rectangles. The open area between the piers and the recessed window wall create a loggia. An ornamental iron railing executed in a similar rectangular motif runs between the piers, helping to define the space. To the west of the recessed entryway, the north façade projects forward, running flush with the main façade above. Here, the first story is clad in variegated green glazed brick laid in running bond. A band of metal-framed mirrored glass windows runs high atop the green brick wall. (The mirrored glass appears to be a later alteration to the original metal-framed windows.) Beyond the green brick, at the west end of the façade, a pair of garage doors and a service door are recessed behind the granite-clad piers.

Above ground level, the north façade is dominated by a wall of windows studded with balconies. The bands of windows at each story stretch above white aluminum spandrels, creating a horizontal emphasis. Each band comprises 43 metal-framed windows of varying widths – a combination of fixed-panes and operable sashes. (A long, louvered metal vent takes the place of some windows near the center of the second story.) The window bands can be divided up into 11 bays, with even bays featuring balconies shaded by concrete canopies. The balconies are spaced apart in a checkerboard fashion, and only exist on odd-numbered stories. Each balcony is accessed through a glazed single door and edged by a metal railing. Early photographs reveal that these balconies were originally enclosed with perforated concrete side walls and fronted with opaque panels. The fenestrated portion of the façade is framed by a narrow border of tan brick, laid in a stacked bond pattern.

The building's short east façade, which faces N. Lake Shore Drive, comprises a more equal balance of brick and glass. At ground level, the granite-clad platform and piers and ornamental railing found along the north façade continue across the east façade. Recessed behind the square piers is a wall of variegated green-glazed brick. Situated high in the brick wall are metal-framed windows that run from the north corner and extend well past the facade's midline. The green brick wall, elevated platform, and ornamental railing extend southward beyond the tower to connect with its sister building at 1000 N. Lake Shore Plaza [NN34], constructed a decade later. The brick wall rises a bit above the second story. A dark, metal railing extends along its top. An evocative bronze sculpture by Bernard Rosenthal enlivens the green brick wall. At the far south end, where the platform connects to 1000 N. Lake Shore Plaza, a set of steps leads up to the elevated platform that runs along the east facade.

Above the first story, the east façade features continuous bands of windows similar to those found on the north façade. Each band consists of 10 aluminum-framed windows – a combination of larger, fixed-pane windows and smaller ones with operable lower sashes. Here, in contrast to the north façade, the bands of windows are balanced by a substantial amount of tan brick laid in a stacked bond pattern. Bands of brick run beneath the windows of each story, and the frame east façade's perimeter.

The long south façade is similar to the primary north façade. The base of the south façade is concealed by the variegated green-glazed brick wall that extends between the 1000 N. Lake Shore Drive tower and 1000 N. Lake Shore Plaza. Above the second story, the tower's south façade features the same continuous bands of windows and distinctive alternating pattern of balconies found on its north façade. (Again, the original balconies have been altered.) Here though, a concrete canopy extends from one end



DOMESTIC/ Multiple Dwelling Eligible

of the façade to the other, beneath each story. And a thin, projecting frame of concrete surrounds the entire fenestrated portion of the façade.

The short west façade, like the opposite east façade, features a balanced combination of brick and glass. The west façade abuts the alley and thus is not fully visible from the public right-of-way. The tan brickclad façade appears perfectly symmetrical around the building's midline. Flanking the center-point are two groupings of two windows, each with operable lower sashes. The façade's outer bays feature groupings of three short, wide rectangular windows situated high in the wall of each story.

Atop the tower, a final glassy story holds penthouse units and recreation space. A thin, flat, cantilevered roof caps this story.

Over the years, the condominium high-rise at 1000 N. Lake Shore Drive has undergone some alterations, such as the replacement of slate tile with granite on the elevated entry platform along the north and east facades. In addition, the original design of the balconies has been substantially changed. While windows have been replaced at ground level, most of the building's other windows are original. Although the balcony alterations have diminished the property's integrity of design, the structure retains much of its original fabric. The high-rise continues to possess integrity of location, workmanship, setting, feeling, and association. Overall, the 1000 N. Lake Shore Drive building retains good integrity.

# HISTORY/DEVELOPMENT

Completed in 1954, 1000 N. Lake Shore Drive (now known as 1010 Lake Shore Drive Condominium) was built as part of the first wave of residential high-rise construction along the lakefront in Chicago's exclusive Gold Coast neighborhood. Harold L. Perlman, a noteworthy Chicago attorney and philanthropist, headed the development syndicate that sponsored the project. The apartment tower was collaboratively designed by two firms, Sidney H. Morris & Associates and Shaw, Metz & Dolio. Throughout its history, the high-rise has been home to a host of important business people, civic leaders, and philanthropists.

In the 19th century, this stretch of N. Lake Shore Drive was lined with the mansions of Chicago's elite. Among the most iconic was a 41-room Romanesque Revival style edifice that stood on the inner curve of N. Lake Shore Drive across from Oak Street Beach for 75 years. Occupying an entire block, its third owners, Harold and Edith Rockefeller McCormick were from two of the nation's wealthiest families. Following their 1921 divorce, Edith continued to live there in famously grand style. Unfortunately, a series of bad investments and the 1929 stock market crash dissipated the bulk of her fortune. Following Edith Rockefeller McCormick's death in 1932, her estate would take years to unravel, and both her personal and real property would be auctioned off. The Metropolitan Life Insurance Company, which had lent Edith McCormick \$500,000, with the N. Lake Shore Drive house as collateral, purchased the property at auction in 1937.

By the time Metropolitan Life had acquired the McCormick mansion, the City of Chicago had zoned this stretch of N. Lake Shore Drive as a commercial district. But five years later, City officials reconsidered this decision and changed the zoning back to residential. According to the *Chicago Tribune*, they hoped that N. Lake Shore Drive would again become "one of the finest residential districts in the world." Representatives of Metropolitan Life sued the City because they had intended replacing the McCormick

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

1000 N. Lake Shore Drive SURVEY ID NN36

mansion with a hotel and stores. While the case made its way through the courts, the insurance company rented the historic mansion out for use as a private school. The school had moved out by 1952, when Harold L. Perlman and his syndicate had purchased the property from the insurance company for approximately \$1 million. That December, the *Chicago Tribune* reported that Perlman and his development group had hired Sidney Morris & Associates architects and engineers to prepare plans for a 25-story apartment building for the site.

The youngest son of a Russian Jewish family, Harold L. Perlman (1908-2000) grew up in Chicago's North Lawndale neighborhood and graduated from Marshall High School in 1922. By the 1940s he was an attorney at Gottlieb & Schwartz and had married Jane Rothschild (1908-2010), the daughter of a prominent North Shore family. By 1950 Harold was a member of the Jewish Board of Education and the Michael Reese Hospital Board. With two young daughters, Harold and Jane soon built their own modern house on the lakefront in Winnetka. They made headlines in numerous Illinois newspapers when they invited everyone who had worked on the house to a celebratory cookout in June, 1949. It was a sign of how much the Perlmans would enjoy sharing their wealth and their success with others. For the next fifty years they were key players in numerous philanthropic efforts, ranging from the founding of Chicago's public television station, WTTW, to the construction of the Minoru Yamasakidesigned North Shore Synagogue in Glencoe.

In 1952, just as he got busy with his project on N. Lake Shore Drive, Perlman formed a new law firm: Perlman, Rubin, Schulman & Solon. Although Perlman was a successful attorney, law was never his sole source of income. Perlman was the owner of numerous manufacturing concerns, including a kitchen cabinet company in which he took a very hands-on interest when it was struggling in the 1950s. From the beginning of his law practice Perlman had worked on real estate transactions for clients, and now he was making his own major investments. For example, in early 1952, Perlman was part of a syndicate that purchased the Lincoln Village Shopping Center, a 14-acre retail mall designed by architects and engineers Sidney Morris & Associates. It may have this mall, then nearing completion at the corner of Lincoln Avenue and McCormick Boulevard, that first acquainted Perlman with Sidney Morris.

Sidney H. Morris (1912-1982) had begun working for Garrick Construction Company after graduating from Crane Technical High School in 1929. He soon opened his own architecture firm where he was joined by his older brother Solomon (Sol) Morris. From the beginning, their specialty was retail store design. After World War II, as shopping malls began to gain popularity, the firm became one of the leading designers of this new form, ultimately designing or consulting on over 400 shopping malls nationwide.

Sidney Morris & Associates's original rendering of the 1000 N. Lake Shore Drive high-rise was released in December, 1952. The real estate syndicate must have been displeased with this scheme because soon afterwards, they hired Shaw, Metz & Dolio to serve as associate architects on the project. An experienced architectural firm, Shaw, Metz & Dolio was working on several high-rise apartment projects at that time including 3180 N. Lake Shore Drive [LV18]. The firm would work closely with Sidney H. Morris on 1000 N. Lake Shore Drive, especially on revising the plans for its elevations.

The architects reduced the proposed height of 25 stories to 23 and the number of apartments from 200 to 187. Beneath the rooftop sundeck and the three penthouse units the building would include 20 threebedroom, 83 two-bedroom, and 81 one-bedroom apartments. Amenities would include a 140-car



DOMESTIC/ Multiple Dwelling Eligible

garage, a doorman at the E. Bellevue Place entrance, and maid service for an extra fee. Prospective tenants could view all their finish choices at the office of leasing agent, Browne & Storch.

Demolition of the McCormick mansion began early in 1953, with intense coverage by numerous local newspapers, especially the *Chicago Tribune*. Considerable interest from the press and public continued as construction began. For the first (and perhaps the last) time, a closed-circuit television camera was set up inside the work site to broadcast construction to "sidewalk superintendents," curious neighbors who came by to watch the building's progress.

As the high-rise rose, the architects, engineer, and developer were embroiled in a debate about air conditioning. To modern eyes this feature would seem to be essential in a 23-story building. But no one on the team wanted to insert wall units into the façade and the cost of ductwork was considered prohibitive. In addition, the technology for central air-conditioning in large buildings was still relatively new, and the architects did not have confidence that it would properly cool the building. After lengthy discussions, the team members decided to let tenants make up their own minds about adding air-conditioning to their units.

The high-rise's construction was expected to be completed in record time. A giant "now leasing" sign appeared in the building's windows. By March of 1954, tenants had already signed five-year leases for 110 of its 187 units. The building's leasing agents didn't initially need to run advertisements in the newspapers. That May, as the high-rise neared completion, Perlman welcomed 400 people to the topping out party.

The topping out party was also the unveiling of a 25'-tall bronze sculpture by Bernard Rosenthal. The striking modernistic figural group, titled "Gold Coast," was mounted on the green-glazed brick wall facing N. Lake Shore Drive. Born in Highland Park, Bernard Rosenthal (1914-2009) had studied at the University of Michigan and Cranbrook. By 1954 he was living in Malibu, California and had already won many awards and been featured in *Life* magazine. His work grew more abstract in the 1960s and, using the name "Tony Rosenthal," he became an even more famous creator of public art, with four large pieces in New York City alone. "Gold Coast," with its slender figures representing people from the African Gold Coast, was Rosenthal's sly play on the location of Perlman's building.

From the beginning 1000 N. Lake Shore Drive attracted an extraordinary group of tenants, many of whom lived in the building for decades. Most of them were wealthy business owners and professionals. For example, early tenants Harold and Dorothy Lachman ran a large mail order company. In addition to his corporate duties, Harold Lachman was active at the local and national level on the Boards of Jewish organizations like the Anti-Defamation League.

Like the Lachmans, many of the building's residents were leaders in Jewish philanthropy. Among them were Harold L. Rosenberg, Julius K. Don, Edward W. Rosenheim, Kernal Freeman, and Mrs. Louis (Jessie) Behr. These residents worked on the Jewish Appeal, and for the Anti-Defamation League, B'nai B'rith, and Weiss Hospital, to name just a few. Mrs. Behr joined seventeen other Chicagoans in 1961 on the inaugural flight of El Al from New York to Jerusalem: they went to see how Combined Jewish Appeal funds were being used.

John and Bertha Balaban moved in as soon as the building was ready in 1954. By this time, John Balaban was heading his family's renowned Balaban & Katz movie theater corporation. (After his death in 1958,

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DOMESTIC/ Multiple Dwelling Eligible

1000 N. Lake Shore Drive SURVEY ID NN36

he left \$1.5 million to his widow) The Balabans were joined in the new building by Edward Gray, president of Chicago Concrete Breaking, a demolition company, and his wife Pearl. Another early resident, George Huckins, was the vice-president of the California Wine Association.

Philip A. Shapiro, a long-term resident, was a master in chancery in the Superior Court when he moved into the new building. He served as Alderman from 1959 through 1964, before being appointed to the Circuit Court. Following his death in 1967, his widow Barbara continued to live in the building. Another high-profile tenant, Nathan Shefferman, was a labor relations consultant known for his aggressive antiunion tactics. In fact, in 1961, while living in his 1000 N. Lake Shore Drive apartment, Schefferman published *Man in the Middle*, a book on union-busting methods.

During its early history, the building's tenants included a number of accomplished women. Among them was Eppie Lederer, who is better known as Ann Landers. Lederer lived with her husband Jules at 1000 N. Lake Shore Drive when she launched her career as the nation's most popular syndicated advice columnist. Lederer wrote her first column in 1955. By 1961 she was read by 40 million Americans.

Other early women residents made important contributions to civic and charitable institutions. For example, Bessie Park served as president of the Crane Paper Company and Sue Feuer took over as president of her husband's fur business after his death in 1961. Mrs. Henry Friend was elected vice-president of the Michael Reese Hospital Medical Research Institute Council in 1958. Mrs. Arthur Crow was president of the Womens' Board at Francis Parker School, led the Heart Fund campaign in 1960, and served on the Board of the Y.W.C.A. of Metropolitan Chicago.

In 1964, Perlman built a second high-rise just south of this one, 1000 N. Lake Shore Plaza [NN34] with many more high-end amenities than had been included in 1000 N. Lake Shore Drive, including 9' ceilings, extremely spacious units, a pool, and a 9-hole putting green. The two buildings were connected by a plaza and residents of the older building had full access to all that the new building offered. An advertisement from the June, 1965 *Chicago Tribune* noted that because some of the original tenants of 1000 N. Lake Shore Drive had moved to 1000 N. Lake Shore Plaza, units in the older building "with very expensive, custom made built-ins" and other features would be "available at no extra cost." In addition, "the fabulous recreational facilities of 1000 Plaza " could be accessed by residents of both buildings.

The building at 1000 N. Lake Shore Drive continued to be discreetly advertised in the *Chicago Tribune* as "Chicago's Prestige Address," with the "Finest Service Staff." The building became known as 1010 Lake Shore Drive when it was converted to condominiums in 1976. Its sister building, 1000 N. Lake Shore Plaza [NN34], also went condo at that time. According to the *Chicago Tribune*, roughly 94% of the apartments in the two buildings were purchased in just four months. Today, 1010 Lake Shore Drive remains a distinctive high-rise and prestigious address on Chicago's Gold Coast.



DOMESTIC/ Multiple Dwelling Eligible

NRHP RECOMMENDATION	DATE LISTED	
ligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The condominium building at 1000 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a fine example of an early residential high-rise in the Gold Coast, the property is eligible under Criterion A. The home of Eppie Lederer when she started her career as Ann Landers, as well as many Chicagoans who made important contributions to civic organizations, the property is eligible under Criterion B. The property is a noteworthy Mid-Century Modern high-rise produced by architects Sidney Morris & Associates with Shaw, Metz & Dolio as associate architects. Thus, it meets with Criterion C. Despite alterations to the original balconies, the building possesses good integrity.

# NRHP RECOMMENDATION

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

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

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1000 N. Lake Shore Drive SURVEY ID NN36

## Photo 1 – 1000 N. Lake Shore Drive



1000 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade



DOMESTIC/ Multiple Dwelling Eligible

## TAX PARCEL NUMBER continued

17032040631085; 17032040631086; 17032040631088; 17032040631092 through 17032040631106; 17032040631108 through 17032040631183; and 17032050010000

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1040 N. Lake Shore Drive SURVEY ID NN37

NAME The Carlyle

OTHER NAME(S) N/A

STREET ADDRESS 1040 N. Lake Shore Drive COMMUNITY AREA

Built-up

## TAX PARCEL NUMBER

17032020611001 through 17032020611034; 17032020611037 through 17032020611080; 17032020611083 through 17032020611114; remaining tax parcel numbers continued on page 15

YEAR BUILT SOURCE

1964-1966 Chicago Tribune

#### DESIGNER/BUILDER

Hirschfield, Pawlan & Reinheimer

STYLE MODERN MOVEMENT	PROPERTY TYPE DOMESTIC/ Multiple Dwe	lling
FOUNDATION	WALLS	ROOF

Brick

# DESCRIPTIVE NOTES

Concrete

Completed in 1966, The Carlyle at 1040 N. Lake Shore Drive was designed by Hirschfeld, Pawlan & Reinheimer. Rising 38 stories to a flat roof, the high-rise is essentially rectangular in plan, with slightly canted ends that angle to the north- and south-west. Its long east façade, which runs north-south along N. Lake Shore Drive, features an elaborate two-story-tall, limestone-clad, arcaded base with an elegant, curving, double staircase at its center. Above this base, long, sweeping central balconies flanked by smaller rounded ones enliven the green- and tan-brick-clad upper stories. Ornamental balcony railings provide additional visual interest as the facade rises toward the roofline. At the top of the high-rise, the uppermost story steps back at its north and south ends. Housing a ballroom with a ribbon of windows to take advantage of the lake view, the top story is sandwiched between a tall, horizontal green-brick band and a projecting concrete cornice. The structure's dark, aluminum-framed, floor-to-ceiling windows and glass doors appear to be original.

The long, symmetrical primary east façade sites back behind a sidewalk and a landscaped area. The façade is anchored by a two-story-tall base clad in limestone and tan brick. It meets the ground in a

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series of load-bearing piers – three monumental central piers and four more at each end, linked by arches to create a pair of arcades. Behind the three rectangular central piers, a gracefully curving double staircase, edged with an ornamental metal railing climbs from the sidewalk to an elevated entry platform. At the back of this raised platform, a set of swinging glass doors stands within a tall wall of dark, aluminum-framed floor-to-ceiling windows. Two large, hanging light fixtures are centered in the openings between the three monumental piers.

On either side of this elaborate entrance, the openings between the remaining piers are spanned by elliptical arches, forming a pair of open arcades. At ground level, these arcades sit behind expanses of tan brick that act as side walls for elevated platforms that run to the back of the arcade. The brick-clad wall at the south end of the façade includes seven, dark, aluminum-framed windows with operable lower sashes. The north wall extends slightly beyond the end of the tower. Dark, ornamental metal railings run along the tops of the walls, edging the elevated platforms. Double-window groupings are found on the recessed rear walls on both arcades.

The stories above the east facade's prominent, two-story base are perfectly symmetrical and clad in green glazed brick. Running up the center of the façade is a wide bay of stacked balconies that curve and taper toward the ends. Long stretches of dark, aluminum-framed, floor-to-ceiling windows and glass doors line the backs of the balconies and ornamental metal railings run along their fronts. Flanking these balconies are a pair of essentially flat bays, each of which holds two single windows per story. (Each window comprises an upper fixed-light sash and a lower tilt-in sash.) Two narrow, slightly projecting tan brick-clad vertical bands rise between the paired windows. At each story, a black metal, rectangular light fixture is mounted on the green brick between the tan vertical elements. Beyond these two flat bays, smaller, stacked balconies with curved ends rise toward the roofline. The two corners of the facade feature continuous stacks of shallow, projecting, semi-hexagonal bay windows embellished with ornamental railings.

Near the top of the tower, a tall, horizontal band of green brick extends across the entire east façade. The wide central bay and the flanking flat bays rise above this green brick band, forming a narrower top story. This uppermost story, which holds a ballroom with a ribbon of floor-to-ceiling windows, follows the projections and recessions of the stories below. A final, projecting concrete band above the ribbon of windows serves as the building's cornice.

The south façade fronts onto E. Bellevue Place. Its two-story base continues the raised platform and arcade found along the primary east façade. Here, the façade of the platform holds eight single windows and a utilitarian entrance. The ornamental railing and concrete arches found along the platform continue across the south façade. At the west end of the façade, the platform terminates, and a pair of arches rise the full two stories. A utilitarian entrance and a set of stairs are recessed behind the easternmost double-height arch. The final stretch of the open arcade extends west beyond the tower. There, a ramped driveway passes beneath the last archway, and leads to a parking ramp at the north end of the building.

Above the two-story base, the south façade is clad in green glazed brick and features five bays of windows that rise up to the roofline. The four easternmost bays hold single windows at each story. Each dark, aluminum-framed window features an upper fixed-light sash and a lower tilt-in one. The remaining bay, which is slightly recessed, includes two-window groupings.

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The long, symmetrical west façade runs adjacent to the building's driveway, which extends from E. Bellevue Place to E. Cedar Street. On the west, the driveway abuts a stepped concrete wall that separates the driveway from a parking lot presumed to belong to The Carlyle and a neighboring building. Much of the west façade's base cannot be seen from the public right-of-way. Its northernmost end, however, repeats the formal treatment of the more public facade. It features a single limestone-clad archway. The elevated platform here extends northward beyond the tower. An opening in the platform façade holds a recessed garage door, which provides access to a covered parking area.

Above the two-story base, the west façade is again clad in green, glazed brick. Running up the center of the façade is a wide bay of stacked balconies with curved ends and metal railings. Flanking these balconies are brick-clad bays that angle slightly to the north- and south-west. The corner bays project out slightly beyond the inner bays. Each bay holds two single windows with operable lower sashes at each story. Together, these bays create a subtle, inverted curve. As on the east elevation, a tall band of green brick stretches above the uppermost residential story of the west facade, and the central bays rise above the main roofline. The projecting concrete cornice tops the ballroom's ribbon of windows.

The tower's north façade is similar to its south one, with an arcaded two-story base and green brick-clad upper stories. At the west end of the base, a two-story archway provides access to a set of stairs and a ground-level utilitarian entrance. Just to the east, the elevated platform, which camouflages the parking ramp entrance, projects north beyond the arcade toward E. Cedar Street. Above the two-story base, the north façade echoes the south.

The Carlyle possesses excellent integrity overall. Although the balcony railings were replaced in recent years, the new ones are only subtly different than the originals. The appearance of the condominium high-rise has changed little since its construction, and thus the property retains its integrity of location, setting, design, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Completed in 1966, The Carlyle was among the earliest condominiums to rise along Chicago's north lakefront. Designed by Hirschfeld, Pawlan & Reinheimer for Albert A. Robin, a prominent local developer, the elegant high-rise has always been one of the city's most exclusive and luxurious buildings. Its unusually wide footprint and its many balconies offer residents sweeping views of both the lakefront and the city skyline. Although many Chicagoans questioned the desirability of condominiums as an investment during this period, especially units as expensive as those in The Carlyle, the project's tremendous success spurred both investors and developers to continue building high-end condominium towers.

For decades, the block between E. Cedar Street and E. Bellevue Place featured several prominent historic buildings. The Borden family mansion, a spectacular 1884 limestone-fronted chateau designed by the renowned architect Richard Morris Hunt, stood on the corner of N. Lake Shore Drive and E. Cedar Street. The four large homes to its south had served as Northwestern University fraternity houses and rooming houses for many years. This stretch of N. Lake Shore Drive had first been considered for redevelopment in the 1920s. However, a proposal of that era progressed slowly, and was quelled by the economic tumult of the Great Depression. Little changed until the Post World War II period.

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In early 1964 the *Chicago Daily Tribune* announced that a condominium building was planned for the site. Chicago developer and builder Albert Robin and the New York real estate investment firm Futterman Corporation had paid \$2 million for the property. According to the *Tribune*, this was the highest price paid for any residential real estate outside of Manhattan up to that time. By the time the *Tribune* published the article about the new building, Robin had already cleared the site.

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, was running his own store in Chicago in the 1920s when he decided to sell the business to become the developer of low-rise apartments in the Albany Park neighborhood. As his construction projects were heavily mortgaged, his business was soon decimated by the Depression. Then an architecture student at the Lewis Institute, Al Robin dropped out in 1931 to help his father start another new business, an Albany Park shoe store. That business also failed, but the enterprising Al Robin soon found work managing properties for a Chicago firm that owned commercial real estate.

The younger Robin shared his father's entrepreneurial spirit. And thus, in 1935, in the midst of the Depression, Al Robin decided to launch his own construction firm. 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 was developing apartment buildings as well as constructing them. His father Max joined the 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. Along with apartment complexes, the firm developed houses, shopping centers, and nursing homes. As Miles L. Berger notes in *They Built Chicago*, Robin was quite successful as both a builder and a developer.

In the early 1960s, Robin was working with real estate investor Arthur Rubloff, mortgage broker George Dovenmuehle, and architects Louis Solomon and John Cordwell on plans for Sandburg Village, a large redevelopment project on the Near North Side. Although Robin had been a regular client of L.R. Solomon & J.D. Cordwell and Associates for some time, according to Miles Berger, the architects were too busy to work on 1040 N. Lake Shore Drive. Instead, Robin turned to the firm of Hirschfeld, Pawlan & Reinheimer for the design of his next project.

Leo S. Hirschfeld (1892-1989), partner in a succession of successful architecture firms, had made his name decades earlier as a specialist in luxury apartment buildings. A graduate of the Armour Institute (IIT), he formed a partnership with fellow graduate Maurice B. Rissman in 1919. Rissman & Hirschfeld soon began receiving commissions to design elegant hotels and apartment buildings. Their work includes 3300 N. Lake Shore Drive [LV23] and 3530 N. Lake Shore Drive [LV38]. They practiced together until Rissman died in 1942. Hirschfeld then practiced alone for several years. His solo work includes a handsome high-rise at 1335 N. Astor Street [NN75], completed in 1951.

The post-World War II building boom prompted Hirschfeld to expand his practice. As a result, in 1953 he formed a partnership with Harold S. Pawlan. The son of a Russian Jewish immigrant father, Harold Sydney Pawlan (1915-2002) grew up on the city's West Side and graduated from Crane High School. He went on to receive a degree in architecture from the University of Illinois. During the early 1940s, he lived in Springfield, Illinois and worked for the Illinois Division of Architecture and Engineering. He then had a solo firm, but often worked as an associate for architect Sidney C. Finck.

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In 1954, Hirschfeld & Pawlan hired Martin Reinheimer (1918-2009). A graduate of the Illinois Institute of Technology, the German-born Reinheimer had already worked for both an architectural firm and a national consulting engineering practice. He became Hirschfeld and Pawlan's third partner in 1961. (Pawlan retired from the firm to pursue real estate investing in 1966.) Hirshfeld, Pawlan & Reinheimer produced many important buildings including 1440 N. Lake Shore Drive [NN87] and Outer Drive East at 400 E. Randolph Street. The prominence of these projects likely captured the attention of Al Robin, who hired Hirschfeld, Pawlan & Reinheimer to design The Carlyle by early 1964.

As an amateur painter and serious art collector, Robin liked to design his projects around a decorative theme. He selected a Japanese-inspired theme for the Solomon & Cordwell-designed Imperial Towers [UP12]. As explained by the *Chicago Tribune*, he decided that The Carlyle would be "old English" in character. Although the style didn't influence the exterior, rich and elegant features and finishes of this genre would be used throughout the common spaces of the interior. New York decorator William Pahlman was hired to consult on the interior designs for the 38-story building and its model unit. The English theme, which Robin would call "Regency" in his own advertising, began at the entrance on N. Lake Shore Drive with a curving, double staircase leading up to a lobby fitted with wood-paneling, damask wall coverings, and antique furniture. Advertisements assured prospective buyers that the high-rise's exterior design would also be quite special, unlike the "stark glass and steel look" of most new construction.

The Carlyle's 132 units were customized for each buyer. With terraces on both the east and west facades, initial plans called for units ranging in size from one to five bedrooms. At least one buyer combined two units. Ceilings were 9' high and room sizes were generous. Details included his and her baths and dressing rooms, a butler's pantry, and a separate service entrance for each unit. According to an early ad in the *Chicago Tribune*, "each commands a permanent view of the sweeping lakefront horizon." Along with the luxurious appointments within each unit, the building had many high-end shared amenities such as a roof garden, an indoor swimming pool, a ballroom with an attached catering kitchen, an indoor garage with a chauffeur's lounge, and a 24-hour doorman. Robin understood that wealthy people would be buying his condominiums so he installed the latest in security features throughout the building.

As one of Chicago's earliest lakefront high-rise condominiums and with exceptionally steep purchase prices for the time, The Carlyle received extensive attention from the press. Several interviews of Robin appeared in the *Chicago Tribune*. He and his marketing team ran large display ads in local papers to persuade buyers that condominiums were a good investment. In August, 1964, before the first shovelful of dirt had been turned, Robin spent \$100,000 to build "The Little Carlyle," a fully-equipped 4-bedroom, 5-bathroom model unit inside a charming dark green cottage on the site of the proposed building. The model attracted considerable interest from buyers and the public. Robin permitted it to be used for meetings and parties in order to give his project even greater exposure.

Ground was broken for The Carlyle in November, 1964, and construction progressed over the next two years, with steady coverage from the *Chicago Tribune*. The units sold quickly but with considerable involvement from Robin himself. His high-end clients wanted to deal with him directly, not with his sales team. He told the *Tribune* that each sale took about 20 hours to complete. The 3- and 4 bedroom units were the most popular. As completion drew nearer, the Little Carlyle was dismantled in February, 1966 and a new model condominium was opened within the building itself. The topping-off ceremony,

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complete with a large English-style crown, took place that April and the first residents moved in by Thanksgiving, 1966.

Upon completion, several members of the development team, including Al Robin and Leo Hirschfeld, moved into the building. Another early buyer, Arthur Rubloff, headed the building's management team. A long-time collaborator with Robin, Rubloff, was a nationally important figure in the real estate industry. He would reside in the building for the rest of his life.

Early owners of units in The Carlyle included numerous high-profile executives, business owners, and professionals. Gaylord Freeman, Chairman of First National Bank, lived on the 31<sup>st</sup> floor and could be found swimming laps in the pool by 5:30 every morning. Norman Mesirow, who ran his own financial services company, was also a resident, as was Howard E. Wolfson, chairman of Maremont Corporation, a diversified machinery manufacturer. Philip A. Winston, founding partner of law firm Winston & Strawn, was an owner. Peter B. Bensinger, a special projects manager for Brunswick Corporation, was just 32 when he ran for the Chicago Board of Education and won in 1968. He served on Gov. Ogilvie's post-election task force and left Brunswick to work for the State of Illinois in 1969. Architect Jerrold Loebl was also owned a unit and resided in the building. (Interestingly, Loebl was the designer of Water Tower Place, a later competitor of The Carlyle.)

The high-rise housed numerous residents who were active in Jewish affairs, including Harold L. Rosenberg, one of two Carlyle residents who was presented with the Keter Shem Tov award, the Jewish National Fund's highest honor. Another early owner, Rosemary (Mrs. Milton) Krensky was named Chair of the Spertus College of Judaica in 1971. Rose and Irving Crown, major patrons of Jewish causes, moved from 3912 N. Commonwealth Avenue, where they had lived for 30 years, to one of the luxurious new units in The Carlyle in 1968. Their neighbors were the very wealthy Abram N. and Fanny L. Pritzker. Abram donated \$12 million to the University of Chicago Medical School in 1968 and was a major donor to the Combined Jewish Appeal and the Jewish Federation of Chicago.

The building had numerous 'power couples,' including Lorene and Luther Replogle. She was a bank director and President of the Presbyterian-St. Luke's Hospital Women's Board. Luther was a businessman who had served as Ambassador to Iceland. Lester Abelson, the Chair of Barton Brands, an international liquor company, and his wife Hope, an important theater writer, director, and producer in both New York and Chicago, were another two-career couple who owned a place in The Carlyle.

The list of notables who have lived in The Carlyle is extraordinarily lengthy. The building continues to have the reputation of being one of Chicago's most exclusive addresses.

NRHP RECOMMENDATION	I DATE LISTED
Eligible	N/A
NRHP CRITERIA	
□ A □ B □ C □ D □ Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
□A □B □C □D □E □F □G ⊠Not Applicable	



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1040 N. Lake Shore Drive SURVEY ID NN37

# NRHP EVALUATION/JUSTIFICATION

The condominium high-rise at 1040 N. Lake Shore Drive, The Carlyle, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. This property is a very elegant example of the first wave of luxury condominium high-rises that would soon line Chicago's north lakefront. Thus it is eligible for listing in the National Register under Criterion A. The building had numerous important Chicagoans as residents, including its developer, Al Robin, and architect, Leo Hirschfeld, as well as other noteworthy Chicagoans such as Arthur Rubloff, one of the top real estate men in the city for many decades. Rubloff's firm managed the building and he was a resident from 1966 until his death in 1986. For its association with Rubloff and others, The Carlyle is eligible for listing on the National Register under Criterion B. An elegant early luxury condominium structure designed by the talented firm of Hirschfeld, Pawlan & Reinheimer the property is eligible for listing on the National Register under Criterion C. The building retains excellent integrity overall.

# NRHP RECOMMENDATION

Possessing architectural and historic significance and excellent integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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LAKE + SHORE + DRIVF

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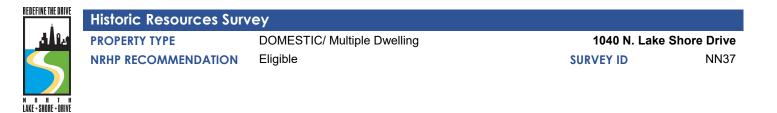
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Historic Resources Survey PROPERTY TYPE Do



 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1040 N. Lake Shore Drive SURVEY ID NN37

## Photo 1 – 1040 N. Lake Shore Drive



1040 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East façade



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DOMESTIC/ Multiple Dwelling Eligible 1040 N. Lake Shore Drive SURVEY ID NN37

# Photo 2 – 1040 N. Lake Shore Drive



1040 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward main entrance and East facade

Historic Resources Survey
PROPERTY TYPE
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 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1040 N. Lake Shore Drive SURVEY ID NN37

#### Photo 3 – 1040 N. Lake Shore Drive



1040 N. Lake Shore Drive, view looking southeast from E. Cedar Street toward West and North façades

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1040 N. Lake Shore Drive SURVEY ID NN37

# Photo 4 – 1040 N. Lake Shore Drive



1040 N. Lake Shore Drive, view looking southeast from E. Cedar Street toward North facade



Historic Resources Survey PROPERTY TYPE DO

NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1040 N. Lake Shore Drive SURVEY ID NN37

## TAX PARCEL NUMBER continued

17032020611117 through 17032020611121; 17032020611124; 17032020611125; 17032020611128 through 17032020611140; and 17032020620000

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DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1100 N. Lake Shore Drive **SURVEY ID NN38** 

NAME 1100 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1100 N. Lake Shore Drive COMMUNITY AREA 08

## TAX PARCEL NUMBER

17032010761001 through 17032010761040; 17032010761042 through 17032010761043; and 17032010761045 through 17032010761076

#### YEAR BUILT SOURCE

1977-1979 Chicago Tribune

DESIGNER/BUILDER

Harry Weese & Associates

STYLE **PROPERTY TYPE** MODERN MOVEMENT DOMESTIC/ Multiple Dwelling FOUNDATION WALLS ROOF Concrete Concrete, Glass Built-up

# **DESCRIPTIVE NOTES**

Completed in 1979, 1100 N. Lake Shore Drive was designed by Harry Weese & Associates. The 40-story, flat-roofed high-rise stands at the corner of N. Lake Shore Drive and E. Cedar Street. It is rectangular in plan. The tower has an attached, three-story garage that extends to the west. The high-rise comprises a grid-like white concrete framework filled with dark-tinted, floor-to-ceiling windows. All of these windows appear to be original.

The building's grid-like N. Lake Shore Drive façade rises in a single plane from the ground to the roofline, and its upper stories cantilever over its loggia-like first level. The east façade sits back behind a landscaped area and a driveway. At the north end of the façade, the driveway passes between two loadbearing concrete piers and under a covered drop-off area with a hidden pedestrian entrance. On either side of the vehicular entrance, recessed concrete panels fill the areas between the evenly-spaced concrete piers. At the south end of the facade, the spaces between the piers are open.

Above this entrance loggia, the piers of the east facade extend upwards, forming narrow vertical bands that rise all the way to the roofline. Horizontal concrete bands mark the floor plate of each story,

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REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible 1100 N. Lake Shore Drive SURVEY ID NN38

combining with the piers to form a grid. At the second story, the many rectangular openings are filled with dark, louvered, metal vents. From the third story on up, the openings hold original dark, aluminum-framed, floor-to-ceiling windows with large upper fixed lights and lower tilt-in sashes. A shallow rectangular indentation accents the concrete above each window. At the top of the façade, a tall, horizontal concrete band forms a spare cornice.

The tower's long south façade, which fronts onto E. Cedar Street, echoes the primary east façade. At ground level, the easternmost end of the south façade is open to the loggia. Secondary vehicular and pedestrian pass-throughs are found here. To the west of the loggia, recessed, rectangular concrete panels fill the spaces between the piers, providing visual interest. Louvered, metal vents sit within the openings at the second story. A two-story-tall garage door provides a service entrance at the far west end of the facade. Above the second story, the grid of vertical and horizontal concrete bands and floor-to-ceiling windows marches up the façade to the cornice and roofline.

The south facade of the attached, three-story-tall garage structure sits at the westernmost end of the tower's south façade, extending to the property line. Like the tower, the south garage facade is clad in concrete. Two garage doors and two service entrances are located in the garage façade, and a narrow, three-story tall, louvered, metal vent is located near its far western end.

The west façade of the garage structure abuts an adjoining building. The three-story garage extends north-south, concealing the base of the tower's west facade. Above the garage, the west facade is identical to the east.

The tower's north façade is only partially visible from the public right-of-way. At ground level, the north facade is concealed by a one-story projection. Unlike the tower's other facades, a majority of the concrete grid along the north façade holds subtly recessed rectangular concrete panels, like the ones found along the ground level of the south facade. The far east and west bays of the grid hold floor-to-ceiling windows. Smaller windows are interspersed throughout the remainder of the façade.

The condominium high-rise at 1100 N. Lake Shore Drive possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains its integrity of location, setting, design, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Completed in 1979, the slender high-rise at 1100 N. Lake Shore Drive is a good example of the ultracustom condominiums that were built to replace luxurious older apartment and co-operative buildings along the Gold Coast's lakefront. Developed by local real estate firm Sudler & Company in partnership with Turner Development Corporation, the 40-story building was designed by Harry Weese & Associates. Its difficult development history illustrates the severe ups and downs of the real estate market from the 1970s through the mid-1980s. Providing beautiful views of the lakefront, this high-rise has an unusual floor plan that includes duplexes and three-plus-bedroom units.

The northwest corner of N. Lake Shore Drive and E. Cedar Street was originally occupied by an elegant, 1907 co-operative apartment building designed by Benjamin Marshall as an investment for his father. Each of the eight residential floors comprised a single unit. All were occupied by members of Chicago's upper echelon, including Ruth Page, choreographer for the Lyric Opera, and Samuel Insull, utility tycoon.

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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1100 N. Lake Shore Drive SURVEY ID NN38

For many years this was the tallest building on N. Lake Shore Drive but, in the 1960s, high-rises began to overshadow it, including 1110 and 1040 N. Lake Shore Drive [NN39, NN37], to the north and the south. According to the *Chicago Tribune*, Carroll H. Sudler III, president of Sudler & Company, had been trying to purchase the luxury apartment building since 1969. On August 17, 1972, the owners of the exclusive building voted six to two to sell to Sudler and Turner for the princely sum of \$1.125 million. Residents were given a year to move out.

Sudler & Company was one of Chicago's most well-respected real estate firms. It was founded by brothers Carroll H. Sudler, Jr. (1896-1980) and Louis C. Sudler (1903-1992) in the late 1920s. The firm initially owned and managed apartment buildings, but it soon branched out into sales, financing, and development. By the time work on 1100 N. Lake Shore Drive started, the next generation, Carroll Sudler III and Louis Sudler, Jr., were in charge of the firm.

Like Sudler, Turner Construction had a busy Chicago office, having been an active local construction firm since 1924. Around 1972, the firm created Turner Development Company and went public. The cash generated by selling stock enabled the firm to partner with Sudler on 990 N. Lake Shore Drive [NN24]. Completed the following year, this was the first high-rise development for both firms.

When Sudler and Turner began making plans for a high-rise in the summer of 1972 it was rumored that the structure would be 29-stories-high, but no architect had yet been announced. Unfortunately for the partners, the real estate market collapsed the following year, with interest rates skyrocketing and demand for new condominiums dying. It took Sudler and Turner until late 1976 to sell the units in their project at 990 N. Lake Shore Drive. With their capital tied up, the firms were unable to finalize plans for 1100 N. Lake Shore Drive until the spring of 1977.

By that time, Sudler and Turner had commissioned Harry Weese & Associates to design a 44-story highrise for their 50-foot-wide lot. Born in Evanston, Illinois, Harry Weese (1915-1998) was educated at M.I.T., Yale, and Cranbrook. After returning from the Navy and doing a brief stint at Skidmore, Owings & Merrill, he founded his own firm in 1947. A decade later, Harry's youngest brother, Ben Weese (b. 1929), a graduate of Harvard University, joined the firm. Over the next two decades, the office received a broad array of commissions in and beyond Chicago, and became known as one of the nation's leading Modernist firms.

The late 1960s and 1970s was one of the busiest periods of Weese's career. He was heading up the restoration of Adler & Sullivan's Auditorium Building and designing a new building for the Latin School [NN124]. In 1968 he designed the Time-Life Building (541 N. Fairbanks Court) while his brother Ben was creating a new plan for the Lincoln Park Zoo. Within the APE, he designed Grace Street Towers in 1976 [LV73]. Other projects from this busy time include the Metropolitan Correctional Center, the redesign of interior spaces at the Field Museum, and one of the firm's largest projects, a new metropolitan transit system for Washington D.C.

When Sudler and Turner proposed Weese's 44-story design, the neighbors were outraged. Across E. Cedar Street was the 37-story Carlyle [NN37], whose residents included influential real estate operator, Arthur Rubloff. He and a group of neighborhood residents sued Sudler and Turner, expressing their strong objections to the size of the proposed building. Rubloff's complaint was based on his opinion that the partners had overpaid for the lot, held it too long, and now needed to maximize their profits with a

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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1100 N. Lake Shore Drive SURVEY ID NN38

very tall building. To a *Chicago Tribune* reporter he fumed, "Why stop at 44 [stories]? Why not go up to 100?"

With high-rises on every nearby block, it was a difficult argument to sustain. When the plan was approved in May, 1977, over the objections of Rubloff and 100 others, Julian Levi, Chair of the Plan Commission, noted that the proposal met the requirements of the zoning code. The *Tribune* quoted Levi's comments at the hearing: "It is not the commission's affair to persuade an architect to be an architect and not an economist." The lawsuit did, however, result in the Plan Commission asking Sudler and Turner to move the building further back from Lake Shore Drive in order to maintain the lakeshore view for more residents of The Carlyle. To address concerns about traffic congestion, the number of apartments was reduced as well, resulting in just 76 units in the 40-story structure.

By the time plans for 1100 N. Lake Shore Drive were finally approved in the Spring of 1977, Sudler & Company had been a part of the project team for five years. The firm seems to have lost patience or, perhaps, had another plan for investing its capital. Sudler sold its interest to Turner before construction was underway in August of 1977.

When construction began on the \$12 million project, James Hogan, the spokesman for Turner, was exuberant. After a multi-year construction lull, subcontractors were still bidding low in order to get work. According to Hogan, the delay had worked in their favor. When a sign was put up on the vacant lot at 1100 N. Lake Shore Drive in the summer of 1977, over 250 people called in the first two weeks to inquire about buying units. Unfortunately, the severe winter of 1977-1978 was to prove a challenge to Hogan's initial optimism. Bad weather hampered construction work on the tall, lakefront building and prevented concrete from being delivered.

By the fall of 1978, Turner Development Corporation, like Sudler & Company, was tired of having its money tied up and sold its interest in the development to the 1100 Lake Shore Drive Corporation, a partnership headed up by real estate brokers Jake Rosen and Howard Ecker. Nothing is known of Rosen, but Ecker had worked for Arthur Rubloff Company before starting his own firm in the early 1970s. He specialized in leasing office space, so his investment in 1100 N. Lake Shore Drive would be his first attempt at residential development. Rosen and Ecker changed the marketing strategy, touting Harry Weese, as the designer, at the top of their ads. The building was ready for occupancy late in 1979, just as interest rates began to skyrocket again. In a *Chicago Tribune* article about the "four perils" that the building had faced during its development, Rosen lamented, "We were dead in the water."

Although they had relinquished their ownership share in 1977, the Sudler firm was still in charge of marketing the proposed 76 units at 1100 N. Lake Shore Drive. Unlike many other high-rises, there was no on-site model. Potential buyers could make what the ads called a "presentation appointment" with the sales office on S. Water Street. Floor plans and finish materials were all available for inspection there. With only three apartments per floor, the building's relatively small footprint meant that more than half of the units had a view of the lakefront. Many units were three-bedroom duplexes and all had high-end finishes. The building had extensive security systems and 13 staff members who would see to your deliveries and take care of your home, among their other duties. Amenities included a pool, sauna, exercise room, and large social room at the top of the building.

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REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible 1100 N. Lake Shore Drive SURVEY ID NN38

Advertisements in the *Chicago Tribune* noted that 1100 N. Lake Shore Drive offered "luxury living in the heart of the Goldcoast[sic]." The ads tried to distinguish the building from its competition, especially Water Tower Place, where the condominium tower rested on a shopping mall. The high-rise at 1100 N. Lake Shore Drive, according to a 1979 article in the *Tribune* about the evolving definition of "condo," offered "a more European [i.e., purely residential] style of living."

By May, 1979, the building was 70% sold. Once occupancy was underway in 1980, Sudler put marketing for the building in the hands of two of its brokers who, according to the *Chicago Tribune*, were residents: Eileen Brennan and Vivian McArthur. Both had previously worked as sales agents at Sudler's 990 N. Lake Shore Drive. Ownership of this difficult project soon changed hands yet again. With no end to the slow market conditions in sight, Ecker sold out to Rosen in late 1980.

By this time the condominium market was changing as developers were promoting the investment potential of the best units. *Chicago Tribune* ads for resales at 1100 N. Lake Shore Drive began to appear as early as the fall of 1979, indicating that some early buyers were in fact investors. When buyers had no plan to live in the building, they presented a challenge to condominium boards who wanted to keep their buildings exclusive. Like its neighbor, The Carlyle, the condominium board at 1100 N. Lake Shore Drive attempted to keep the building primarily owner-occupied by passing a rule, early on, that prevented anyone but original owners from renting their units.

By the early 1980s, the building was filled with successful Chicagoans -- people like Marsha Becker, executive director of the Chicago Cosmetologists Association, and attorney Howard Brandstein. The two-story penthouse, with its deeded roof deck, was owned in the 1990s by entrepreneur Dr. Carma McClure, founder of a Chicago software consulting firm. McClure was a nationally-recognized expert on computer-aided software engineering. In 1999, McClure's penthouse was purchased by basketball star Michael Jordan and his wife Juanita. After remodeling the 8,000-square-foot unit, the Jordans used it as a city complement to their large estate in Highland Park. The couple divorced in 2006, but Juanita Jordan continued to live at 1100 N. Lake Shore Drive until 2014.

The tall, slender high-rise at 1100 N. Lake Shore Drive, with its grid-like walls of white concrete and dark windows, offers beautiful views. It continues to be an exclusive building with easy access to the lakefront, Michigan Avenue shopping and dining, and a short commute downtown. It is still entirely owner-occupied, with no rentals allowed.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElig

DOMESTIC/ Multiple Dwelling Eligible

# NRHP EVALUATION/JUSTIFICATION

The condominium building at 1100 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a fine example of a high-rise residential building the property is eligible under Criterion A. Although the building was the home of basketball icon Michael Jordan and his wife Juanita, their tenancy occurred long after the APE's period of significance. Therefore, 1100 N. Lake Shore Drive is not eligible under Criterion B. As a rare residential high-rise by the important Chicago architectural firm Harry Weese & Associates, 1100 N. Lake Shore Drive is eligible under Criterion C. The building has excellent integrity.

#### NRHP RECOMMENDATION

Possessing architectural significance and excellent integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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**Historic Resources Survey** 

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling Eligible NRHP RECOMMENDATION

1100 N. Lake Shore Drive NN38 **SURVEY ID** 

Photo 1 – 1100 N. Lake Shore Drive



1100 N. Lake Shore Drive (building on the left), view looking northwest from N. Lake Shore Drive toward East and South façades

**Historic Resources Survey** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1110 N. Lake Shore Drive **SURVEY ID NN39** 

NAME 1110 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1110 N. Lake Shore Drive COMMUNITY AREA 08

# TAX PARCEL NUMBER

17032010661001 through 17032010661016; 17032010661019; 17032010661020; 17032010661024 through 14332000161034; 17032010661036 through 17032010661053; 17032010661056; 17032010661057; remaining tax parcel numbers continued on page 9

YEAR BUILT SOURCE 1969-1970 Chicago Tribune

DESIGNER/BUILDER Hausner & Macsai

STYLF PROPERTY TYPE MODERN MOVEMENT DOMESTIC/ Multiple Dwelling ROOF FOUNDATION WALLS Concrete Concrete, Glass Built-up

# **DESCRIPTIVE NOTES**

Completed in 1970, 1110 N. Lake Shore Drive was designed by Hausner & Macsai. The 40-story, flatroofed high-rise is rectangular in plan. The structure's two long east and west facades each feature a grid-like, white concrete framework filled with dark, aluminum-framed tinted windows that appear to be original. On the primary east facade, the residential stories cantilever over a tall base with a lobby structure flanked by a loggia. An attached garage extends behind the tower, concealing the base of the west facade.

The tower's concrete and glass east facade sits back behind a driveway. A series of tall, evenly-spaced, load-bearing concrete piers define the tower's base. At the center of the facade, a deeply cantilevered canopy, wrapped in dark metal, extends over the driveway and a one-story lobby structure tucked just behind the three central piers. With side walls of dark masonry, the lobby entrance features a revolving door set within a wall of floor-to-ceiling windows. A horizontal concrete band stretches above the glass. On either side of the lobby structure (and above the canopy), the ground level facade is composed of

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DOMESTIC/ Multiple Dwelling Eligible 1110 N. Lake Shore Drive SURVEY ID NN39

concrete scored with rough vertical ribs. The ribbed walls sit well back behind the piers, creating an open loggia. At the north and south ends of the façade, single garage doors are recessed also behind the concrete piers. Above each door, a span of smooth concrete curves up to meet a window grouping above. Each window grouping consists of three large fixed windows over three small tilt-in windows. Above the piers, a horizontal concrete band runs across the entire east facade, separating its tall base from the stories above.

Above the three-story base of the east facade, narrow, vertical concrete bands rise to the roofline. These intersect with horizontal concrete bands that mark the floors plate at each story. The vertical and horizontal elements combine to form a grid-like framework. This concrete grid holds dark, aluminum-framed windows. A square, fixed sash sits above a shorter, rectangular tilt-in sash. Each window pair is separated by a much narrower horizontal concrete band. The operable, rectangular windows are recessed deep within the openings in the concrete framework. At the 40<sup>th</sup> story, six large windows fill the center openings between the vertical bands, while the spaces within the outer bays hold concrete panels. At the top of the façade, a horizontal concrete band forms a spare cornice.

The attached garage structure extends to the west, concealing the base of the tower's west façade. Above the garage, the west facade is nearly identical to the east, with stacks of tinted windows set within a concrete grid. At the 40<sup>th</sup> story, however, concrete panels fill all the spaces between the piers.

The tower's north and south facades are identical. At ground level, the first two stories of the north and south facades are obscured by one- and two- story projections. Above these projections, the concrete façades are detailed with narrow vertical grooves and horizontal ribs that call out the individual stories. Off center to the east, a single bay of small windows rises up eachwall.

The condominium high-rise at 1110 N. Lake Shore Drive possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains integrity of location, setting, design, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Completed in 1970, the high-rise at 1110 N. Lake Shore Drive was part of the earliest wave of condominium development along the lakefront in Chicago's exclusive Gold Coast neighborhood. The project was sponsored by J.S. James & Co., a development and contracting firm headed by Kenneth and Edward James after the death of their father Jeremiah S. James. The two brothers had commissioned modernists Hausner & Macsai to design the building in 1966 or 1967. The 40-story tower would have 74 spacious units with modern amenities, high-end appointments, and sweeping views of the lakefront and the city.

Born in Persia (now Iran), Jeremiah James (1904-1958) was naturalized as a United States citizen in 1929. By 1940, he and his wife Helen (who was also Persian born), were living in North Evanston in a large Tudor Revival style home that they owned. But that time, the couple had two young sons, Kenneth and Edward, and a live-in servant who had emigrated from Cuba. Since the mid-1930s or perhaps even earlier, Jeremiah owned the Crystal Decorating Company, a general painting and decorating contracting firm with an office in Chicago's Rogers Park neighborhood

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During the early 1950s, James had begun developing apartment buildings on the North Side of Chicago. He had hired architects Shaw, Metz and Dolio to design a 21-story high-rise at 6030 N. Sheridan Road. After the completion of that building in 1954, his firm of J. S. James & Co. produced two other nearby apartment towers... When James died in 1958, his sons, then in their twenties, immediately took up the reins of the family's development business.

Kenneth and Edward James were soon spearheading ambitious residential development projects. In 1960 they began making plans for a \$6 million co-operative apartment building at the northeast side of Wilmette that would replace a notorious private club called Vista del Lago. Two years later, the *Chicago Tribune* reported that architects Hausner & Macsai had prepared plans for this project. Located at 1630 Sheridan Road in Wilmette, the 10-story building seems to have been the first project that Hausner & Macsai produced for the James brothers.

Hausner & Macsai had entered in partnership together in 1958, combining the complementary talents of Robert Hausner (1922-2008) and John Macsai (1926-2017). Hausner had gained substantial experience in designing high-rises, in his previous position with the firm Shaw, Metz & Dolio. The Hungarian-born Macsai, who had been educated in Europe and in America, had worked for several highprofile architectural firms including Skidmore, Owings & Merrill, before joining forces with Hausner. Soon after the duo established their firm they began to specialize residential high-rises. One of Hausner & Macsai's first projects was an apartment tower at 1150 N. Lake Shore Drive [NN42] in Chicago.

In 1959, Macsai hired fellow Hungarian Alfred Hidvegi (1930-2013), who was made a partner of Hausner & Macsai in 1965. Hidvegi played an important role in the design of the 1110 N. Lake Shore Drive project. Hidvegi had attended the same school in Hungary as Macsai. According to the Art Institute's Oral History interview of Macsai, the two enjoyed speaking Hungarian to each other. Macsai admitted that they would gossip about other people in the office without fear of being understood. (Hidvegi would stay with Macsai for his entire career, moving with him to work for architects O'Donnell, Wicklund, Pigozzi & Peterson (OWP & P) when Macsai sold his business to them in 1991.)

The James brothers completed their Hausner & Macsai-designed building in Wilmette in 1965. They soon hired the architects to prepare plans for a condominium high-rise at 1110 N. Lake Shore Drive. Condominiums were still a new building type at the time. Although the Illinois Condominium Act had been approved by the state legislature in 1963, it took a few years before developers were able to obtain financing and prepare plans for such luxury condo projects.

High-rise condominiums of the mid-to-late 1960s, particularly those in high-profile neighborhoods like the Gold Coast, often received extensive attention from local newspapers. During the summer of 1967, the *Chicago Tribune* published several articles about the J.S. James condominium project that would soon rise at 1110 N. Lake Shore Drive. The newspaper reported that Hausner & Macsai had designed the project, a soaring 40-story luxury building that would offer sweeping views of the lakefront. With only 74 units, the high-rise would include a maximum of two units per story. Buyers could select a twobedroom layout or choose between two variations of three-bedroom units. Each apartment would have at least 38' of tinted, insulated windows overlooking the lakefront. In addition to high-end appointments in the units, plans called for recreational amenities such as a social room, swimming pool, sauna, and "promenade deck" on the two top stories. Parking was below-ground. Edward James told the *Chicago*  
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*Tribune* that "our concept for 1110 is to develop an exclusive apartment home where each resident will enjoy pride of ownership."

The James brothers opened a temporary model apartment built and furnished by John M. Smyth & Co. In late June, over a two-week period, the developers showed off the model unit by holding private champagne parties there before opening it to the public. The building was heavily advertised from August until December, when the ads stopped running until the James brothers secured financing in November of 1968. Once construction was underway, advertising began again in May, 1969. The temporary model unit was then demolished, and a new, professionally decorated, model apartment in the building replaced it.

From the beginning, the James brothers had stressed the investment potential of the units, urging people to buy early in order to own an "inhabitable investment." By buying early, purchasers would get the lowest price and could have their units customized. Units were initially priced from \$66,000 to \$90,000 and J. S. James & Co. arranged for financing from the Uptown Savings and Loan Association. The James brothers appear to have been correct in their prediction that prices would rise. By the time the building was topped out in June, 1970, prices had increased substantially, with units now offered at \$84,500 to \$98,900. Over 50% of the units had been sold, and buyers started moving in during the fall of 1970. The three-bedroom units were especially popular.

As other luxury condominiums had begun to spring up along the lakefront in the Gold Coast, competition for buyers was becoming fierce. Sales at 1110 N. Lake Shore Drive slowed. To drum up attention, a three-bedroom unit was featured in the real estate industry's home tours in the spring and fall of 1971 and the spring of 1972.

But units remained unsold. So, in order to better understand their market, the James brothers surveyed 20 of the original buyers at 1110 N. Lake Shore Drive. They discovered that all of them were over 40 years old, with 30% coming from North Shore communities and 20% from the South Shore. Two buyers purchased an entire floor. Only two of those surveyed had school-age children.

Dr. Eugene Rogers and Dr. Joseph T. Chung were typical of many original owners, as they were wellestablished professionals. Rogers, a rehab specialist, worked at Mt. Sinai hospital and headed up a collaboration between Mt. Sinai, Schwab Rehabilitation Center, and the University of Health Science. Chung was a senior obstetrician at nearby Northwestern Hospital.

Like many lakefront high-rises, this one had its share of retirees. Martin Henry Braun, an architect who designed and invested in several large and important subdivisions in the far western suburbs, lived in the building with his wife Marietta before his death in 1973. Helen Heggie, a lifelong Chicagoan, was one of Braun's neighbors. Heggie grew up on the North Side and graduated from Lakeview High School in 1922 before attending Northwestern University. She became a successful banker and served on the boards of the Art Institute, Fellowship House, and Hull House. Even before her retirement from the bank, Heggie spent a great deal of time traveling. She spent the last years of her life in one of the large, luxurious units at 1110 N. Lake Shore Drive.

Bernard Epton (1921-1987) and his wife Audrey also purchased a unit in 1110 N. Lake Shore Drive, after raising a large family 6941 S. Oglesby Avenue. Epton was a World War II Flying Fortress navigator and earned the Distinguished Flying Cross as well as several other air medals. He brought his English bride

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back to Chicago and they settled in the South Shore community. Epton practiced law with his brother Saul and was an active member of the Veterans of Foreign Wars, the Jewish War Veterans, and the South Shore Temple. He was appointed a member of the Hyde Park Renewal Commission by Mayor Daley in 1958.

Epton was active in the Republican party. He headed up a committee to put Dwight Eisenhower on the presidential ballot in 1948 and became a national leader of Eisenhower's 1952 presidential campaign. In the meantime, Epton himself began running for local office. He eventually won a seat in the Illinois House of Representatives in 1968 and served for 14 years. As a State Representative, he focused on consumer protection issues and sponsored a number of successful bills.

He ran for Mayor on the Republican ticket in 1983, losing by a narrow margin to Harold Washington. A colorful figure, Epton is also remembered for his unsuccessful attempt to buy the White Sox from Bill Veeck in 1961. Bernard and Audrey Epton owned an entire floor of 1110 N. Lake Shore Drive when he passed away in 1987.

The high-rise at 1110 N. Lake Shore Drive remains a luxury condominium building today. Owners continue to appreciate its large apartments, sweeping views, and host of amenities.

NRHP RECOMMEN	DATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The condominium building at 1110 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Part of the early wave of high-rise condominium buildings constructed along Chicago's north lakefront, the property is eligible under Criterion A. Although Chicagoan Bernard Epton resided here for several years, he lived and represented Chicago's South Shore neighborhood throughout most of his political career. His long-time home in that neighborhood has a closer association with him, and thus, this property does not warrant listing under Criterion B. Designed by the talented firm of Hausner & Macsai at the peak of their success, 1110 N. Lake Shore Drive is eligible under Criterion C. The building has excellent integrity.

# NRHP RECOMMENDATION

Possessing architectural significance and excellent integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

DOMESTIC/ Multiple Dwelling Eligible

## NRHP BOUNDARY

See Appendix B.

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## Photo 1 – 1110 N. Lake Shore Drive



1110 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades



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## TAX PARCEL NUMBER continued

17032010661061 through 17032010661071; 17032010661073 through 17032010661084; 17032010661086; and 17032010661087

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NAME 1120 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1120 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17032010630000

YEAR BUILT SOURCE 1925 Chicago Daily Tribune

DESIGNER/BUILDER Robert DeGolyer & Walter T. Stockton

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete WALLS Brick, Limestone ROOF Copper

# DESCRIPTIVE NOTES

Designed by architects Robert DeGolyer and Walter T. Stockton, the co-operative apartment building at 1120 N. Lake Shore Drive was completed in 1925. This handsome red brick- and limestone-clad building is L-shaped in plan, with its longer arm running east-west along E. Elm Street and the shorter arm fronting onto N. Lake Shore Drive. The structure rises 18 stories to a cross-gabled standing-seam copper roof. The apartment tower has many lively Gothic Revival style details including limestone ornamentation, arched door and window surrounds, crenellated parapets, and elaborate chimneys. Many of the building's original windows have been replaced with dark aluminum-framed double-hung windows with divided lights. As evidenced by a historic photograph the replacements appear to be similar in style to the originals.

The building's primary north façade fronts onto E. Elm Street. Clad in red brick and trimmed in limestone, the facade features a somewhat asymmetrical arrangement. It is visually divided into six primary bays, each highlighted by stacked limestone quoins that run up the height of the building.

The north façade features a two-story base. The base is enhanced by restrained smooth limestone details including some Gothic Revival style ornamentation. The apartment tower's main entrance stands at the center of the two-story base. The doorway is framed by a limestone surround that is partially

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obscured by a canopy that covers the walkway leading up to the entryway. The black iron and glass canopy features an arched copper standing seam roof, with spear-point spikes that radiate from the end closest to E. Elm Street. Beneath the canopy, a short set of stairs lead to a pair of wood and glass doors, flanked by sidelights. Flanking the doorway, the lower portion of the base is clad in courses of smooth limestone ashlars. A carved limestone coping tops the limestone ashlars. Above the coping, pairs of double-hung windows with divided lights sit within limestone framed, tudor-arched openings. At the west end of the façade, a one-story tall service entrance for vehicles has a dark wood paneled door. A Tudor-arched limestone surround frames this larger opening.

Pairs of second-story windows stand directly above those of the first story. Unlike the arched window openings of the ground-level, the second-story windows sit within rectangular openings. Ornate limestone spandrels sit beneath each pair of second story windows and top the ground-level window surrounds (This treatment makes the two-story base appear taller than it is.) These spandrels feature carved Gothic trefoil arch details. A limestone cornice enlivened by rosettes stretches across the top of the two-story base.

The north facade's third through fifth stories have a unified fenestration pattern. However, the decorative treatment of third-story windows is slightly more ornate than those of the two stories above them. The center bay, which holds three, double-hung windows at each story is a focal point. Its fourth and fifth story windows sit above smooth limestone spandrels. An arched limestone pediment with carved ornamentation including a limestone shield crowns the fifth story window grouping. Flanking the center bay are two bays with two pairs of double-hung windows separated by a smaller single double-hung windows. The far east bay holds a single double hung window at the third story. Above them, the east bay of fourth and fifth stories feature a pair of French doors. Ornamental iron railings stretch across the French doors, forming faux balconettes. A limestone string course extends above the fifth story.

The fenestration pattern and decorative treatment of the north facade's sixth through 14th stories are nearly identical to those of the fourth and fifth stories. With the exception of the center bay, the fenestration pattern of the fourth and fifth stories repeats in this tier. This center bay, which holds three single double-hung windows at each level, subtly projects in a curve. The center bay is fully clad in smooth limestone. Except for the center bay, the double-hung windows from the sixth through the 14th stories are accented only with limestone sills.

A limestone stringcourse stretches across the north facade above the 14th story. Like the first three stories of the facade, the fenestration within the tier between the 15th and 17th stories is enlivened by limestone surrounds. The most ornate treatment is at the 17th-story level. Here the windows are framed by trefoil arched surrounds, and sit atop limestone spandrels..

A limestone-trimmed crenellated parapet wall extends across the top of the north facade, above the 17th-story. A cross-gabled roof rises above and behind the crenellated parapet, capping the penthouse on the 18th-story. Two steeply pitched end gables, one towards the western edge of the facade and the other near the eastern edge, break the parapet wall. The end gables each feature a pair of windows with trefoil arched limestone surrounds. A decorative limestone panel tops each pair of windows.

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The essentially symmetrical shorter east façade stretches along N. Lake Shore Drive. It closely follows the architectural scheme of the E. Elm Street façade, with Gothic Revival style limestone details and a regular rhythm of windowed vertical bays. The east facade's center bay rises above the roofline to form a steeply pitched end gable. Like the 18th story of the north facade, the east facade's penthouse level is capped by a cross gable roof.

DOMESTIC/ Multiple Dwelling

Eligible

Given the L-shape of the building's plan, there is an outer west facade at the end of the long mass that fronts onto E. Elm Street, and an inner one at the rear of the N. Lake Shore Drive mass. The first four stories of the outer west facade are concealed by a neighboring single-family house. Above the level of the house, the outer west façade is clad in red finish brick and is unfenestrated.

The south façade is largely visually obscured by the adjacent building to the south. To the west of the adjacent building, the south facade of 1120 N. Lake Shore Drive is partially visible from the public right-of-way. Clad in red finish brick, this elevation features dark aluminum-framed double-hung windows and an attached fire escape.

The co-operative apartment building at 1120 N. Lake Shore Drive possesses excellent integrity overall. The building's integrity of design is somewhat diminished by its replacement windows. However, like the originals these are double-hung windows with divided lights in both the upper and lower sashes. Today, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

# HISTORY/DEVELOPMENT

The Baird & Warner real estate company developed the elegant co-operative apartment building at 1120 N. Lake Shore Drive in the mid-1920s. To help insure the success of their project, the firm hired architects Robert DeGolyer and Walter T. Stockton, specialists in luxury apartments, as designers of the project. DeGolyer and Stockton produced a stately 18-story Gothic Revival style structure with spacious, well-appointed units that had breathtaking views of Lincoln Park and Lake Michigan. As the developers had intended, most of the building's 58-units sold within months of its completion in late 1925.

Baird & Warner is one of Chicago's oldest real estate companies. It was founded by Lyman Baird, who relocated to Chicago from Connecticut in the 1850s to join a new real estate loan firm that had been formed by his friend, Lucius Olmsted. When Olmsted died less than a decade later, Baird entered into a partnership with another New Englander, Francis Bradley. The firm was then known as Baird and Bradely. During the early 1880s, however, the enterprise became a family business when Baird brought his wife's brother, George L. Warner, into the firm. A decade later, Lyman Baird's son, Wyllys joined the company. He and George Warner soon took over its management, and the firm became known as Baird & Warner. During the late 1890s, multi-family residences were becoming increasingly popular in Chicago, and Baird & Warner expanded its services by providing mortgages to developers and helping landlords market and manage apartments in their buildings. During the early 1920s, the tremendous popularity of luxury apartments and new state laws encouraging the development of co-operative structures prompted Baird & Warner to expand their business even more. President Wyllys Baird and vice president John T. Wheeler—already experienced in financing and managing apartments— immediately began looking for opportunities to develop co-operative apartment buildings. In fact, Baird & Warner even formed its own co-operative homes department.

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By the summer of 1924, Baird & Warner had purchased a large lot on the southwest corner of N. Lake Shore Drive and E. Elm Street to develop what the Chicago Tribune described as a "skyscraper co-op." The proposed building would stand directly south of the luxurious Howard Van Doren Shaw-designed co-operative building at 1130 N. Lake Shore Drive [NN41]. Although it had been rumored in 1922 that an office building would be erected on the southwest corner of Lake Shore Drive and Elm Street, that project didn't materialize, and Baird & Warner soon acquired the property for their ambitious cooperative building.

The *Chicago Tribune* published an article and rendering of Baird & Warner's proposed apartment tower for 1120 N. Lake Shore Drive on September 21, 1924. The rendering was headlined "Chicago's Tallest Coop." Its caption announced that Robert DeGolyer was architect for the project. Born in Evanston, Illinois, Robert S. DeGolyer (1876-1952) had an extremely impressive background. After studying at Yale University, he went on to receive a degree in architecture from MIT. He started his career in the offices of Holabird & Roche and also spent ten years as a designer for Marshall & Fox, renowned architects of luxury apartments and elegant hotels.

Although DeGolyer had established his own practice in 1915, it was not until the mid-1920s, that he began receiving important commissions for high-end apartment buildings. These included the 1120 N. Lake Shore Drive project. The size and complexity of the proposed building led him to ask a young architect and engineer, Walter T. Stockton, to join the firm in 1924. (The firm was known as Robert S. DeGolyer & Co.) Like DeGolyer, Stockton (1895-1989) grew up in Evanston. He graduated from Princeton University in 1917 and returned to Chicago, working as a draftsman at several firms, including Pond & Pond, before joining DeGolyer.

DeGolyer and Stockton would work together for two decades. In addition to 1120 N. Lake Shore Drive, the pair designed four other structures within the APE: 3500 N. Lake Shore Drive [LV33], 1430 N. Lake Shore Drive [NN86], 3750 N. Lake Shore Drive [LV72], and 1242 N. Lake Shore Drive [NN53]. DeGolyer returned to solo practice after World War II. His later work includes a fifth structure in the APE, 5630 N. Sheridan Road [EG09].

DeGolyer and Stockton produced a handsome 18-story tower for the 1120 N. Lake Shore Drive project. As historian Neil Harris explains, the red brick and limestone clad building's "pinnacled rooftop and gothic details projected a romantic" quality. Taking advantage of the structure's fine corner location, the designers sited the main entrance on E. Elm Street, leaving the prestigious N. Lake Shore Drive address in place. The interior layout and appointments were developed with wealthy owners in mind. The main level had a handsome lobby, a butler's area, a playroom, and baby carriage storage. The apartments ranged from five to seven rooms with two to three bathrooms. Eight of the units were duplexed. All of the apartments included at least one maid's room with its own bathroom. They also had modern kitchens with, according to early display ads, "individual artificial refrigeration, all enamel porcelain stoves with heat regulators, and double drain sinks." The eight-room penthouse suite had four bathrooms, a one-and-a-half-story tall living room, and three terraces.

Buyers of co-operative apartments often appreciated the exclusive nature of these buildings. A *Chicago Tribune* article entitled "First Tenants of Shore Co-op to O.K. Others," explained how the "the first five families" to buy apartments in the 1120 building would sign off on the later residents. The article stated

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DOMESTIC/ Multiple Dwelling Eligible

that these initial families would serve as "judge and jury on the cases of the other fifty-three gold coast seekers of homes in this exclusive structure."

Construction moved quickly and the first residents moved in during the fall of 1925. By the summer of 1926, more than 80% of the building's 58 units had been sold. Most, if not all, of the remaining units were sold in the next few years. The building's early residents were upper- and upper-middle-class executives, business owners, and professionals, and their families. John Wheeler of Baird & Warner, recently divorced, moved in with the first group of apartment owners. He resided in the building until his death in 1947. Among the most prominent of the early apartment owners were Mr. and Mrs. Nelson Ludington Barnes. They had a stock broker's fortune, a debutante daughter, a studious young son, and a schedule that included considerable travel. Their daughter Mary would wed future real estate tycoon Louis Sudler in 1929. Nelson L. Barnes served as the president of the building's co-op board at that time.

Early apartment owners included several book publishers, and authors. Among them were publisher L. Brent Vaughan, who would later become the manager of the University Club. One of most famous resident writers was Alice Gerstenberg (1885-1972), the only daughter of retired merchant Erich Gerstenberg, and his wife Julia. Following Alice's graduation from Bryn Mawr, she returned to Chicago and began writing plays. She and her parents, according to a March 16, 1926 article in the *Chicago Daily Tribune*, soon "abandoned their capacious old residence on Deming place [sic] for the more modern abode and more fashionable location" of 1120 N. Lake Shore Drive. Her mother passed away in 1938 and her father in 1940, but Alice stayed in the apartment. She would grow to be a widely-respected author and promoter of experimental theatre. Alice Gerstenberg was one of the first to support the Little Theatre Movement in Chicago and she founded the Junior League Theatre, starting a community theater movement which continues to this day. Her apartment was the scene of numerous readings, performances and meetings of various writing and theater groups over the many decades that Alice was in residence.

By 1930 several prominent attorneys resided in the co-operative apartment building with their families. They included Adlai Stevenson II, a lawyer who would later make an unsuccessful bid for the presidency of the United States, but would go on to become an ambassador and Illinois senator. He and his wife Ellen were residents of the building when their son Adlai Stevenson III was born. The young family lived in their Lake Shore Drive apartment for several years before building a home in Libertyville, Illinois that would become their longtime residence. Another lawyer who was an early apartment owner in the building, John G. McDonald lived there with his wife, Camille, and their two young daughters. McDonald served as president of the co-op board in 1930. Even though the Depression had begun, the building's finances were strong. Original advertising for 1120 had repeatedly stressed its "conservative financing." As a result of this careful planning, the building operated with a surplus which enabled the Board to give "rebates" to residents from 1928-1930. Even in 1933, as the Depression deepened, the building had a healthy cash surplus.

During the Depression era, residents of the building included several business owners. Among them was Nathaniel Leverone, the owner of the Automatic Canteen Company, who bought his 8-room penthouse for cash in November, 1937. Leverone originated the idea for vending machines and was founder and president of the industry trade group. After thirty years in business, he was named "Founding Chair" of his company board so that he could devote more time to philanthropy. He was a director of the Rehabilitation Institute, the Better Business Bureau, and Goodwill Industries, among others. He also Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible 1120 N. Lake Shore Drive SURVEY ID NN40

served on the Board of the Hadley School for the Blind and loved taking Hadley students to baseball games. He was a life member of the Chicago Crime Commission and co-chaired Mayor Daley's Citizen's Commission for a Cleaner Chicago. Martha Leverone was equally philanthropic and worked during the war to advise military wives on insurance, job placement, and other important matters.

Louis H. Barkhausen and his wife Charlotte were residents in the building during World War II. Charlotte taught nursing classes to girls who had graduated from Hyde Park High School. Barkhausen had made millions in his home town of Green Bay, Wisconsin as a manufacturer of excavating equipment. Although he had a successful second career in Chicago real estate his real passion was for ducks. In 1938 he founded Ducks Unlimited to help prevent the extermination of wild ducks in North America. It was Barkhausen who originated the idea for the annual sale of a special duck stamp that would help fund conservation efforts. His efforts paid off handsomely, with the duck population quadrupling in less than a decade. Ducks Unlimited is still in business today.

Many of the early residents of 1120 N. Lake Shore Drive lived in their apartments for decades. For example, Colonel George Tayloe Langhorne moved into the building in 1931 and resided there until his death in 1962. A West Point graduate, Langhorne had a distinguished military and diplomatic career. Upon his retirement he moved to Chicago and became an active participant and officer of the Army and Navy Club. His wife Mary was the daughter of important real estate developer Edward C. Waller. The Langhornes spent their summers at Lake Geneva.

Members of the Bowe family were also long term residents of the co-ooperative building. According to the 1930 US. Census records, Augustine J. Bowe (1892-1966), his brother William Bowe (1893-1966) and their widowed mother Ellen Bowe all had their units in the building. The two brothers were attorneys who practiced together until Augustine was elected Chief Justice of the Municipal Court in 1960. A.J. Bowe was also active on the Chicago Human Relations Commission, the Catholic Interracial Council, and the Committee for Equal Job Opportunities. He chaired Loyola University's citizens' board and was chair of the Commission on Chicago Landmarks in the early 1960s when the restoration of the Auditorium Theater was underway. A.J. Bowe helped found *Poetry Magazine* in Chicago, and when it was floundering in the 1940s, he and his wife Julia helped save and support the literary publication. Both of the Bowe brothers and their wives were active in the National Conference on Christians and Jews. The Bowe brothers would die just one month apart in 1966. Mrs. Julia Bowe continued living in her apartment at 1120 N. Lake Shore Drive for many years following her husband's death.

The building at 1120 N. Lake Shore Drive remains a desirable and successful co-operative building today. Recent advertisements for apartments emphasize many of the same features that were valued in the past such as high ceilings, fireplaces, and unobstructed views of Lake Michigan.



PROPERTY TYPE D NRHP RECOMMENDATION E

DOMESTIC/ Multiple Dwelling Eligible

NRHP RECOMMENDATION DATE LISTED		
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The co-operative apartment building at 1120 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in 1925 at the peak of the popularity of luxury co-operative buildings and one of the first co-ops developed by the longtime Chicago real estate firm of Baird & Warner, the property meets with Criterion A. Throughout its history, the apartment tower has been the home of many Chicagoans who made important contributions to history, including attorney and judge Augustine Bowe and playwright Alice Gerstenberg. Thus, it is eligible for listing on the National Register under Criterion B. An early and noteworthy example of a luxury apartment structure designed by Robert DeGolyer with his new partner Walter Stockton, architects who became especially well-known for this building type, the property is eligible for listing on the National Register under Criterion C. The building has excellent integrity.

# NRHP RECOMMENDATION

Possessing architectural and historic significance and excellent integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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REDEFINE THE DRIVE

LAKE + SHORE + DRIVF

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AKE + SHORE + DRIVE

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Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1120 N. Lake Shore Drive SURVEY ID NN40

# Photo 1 – 1120 N. Lake Shore Drive



1120 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1120 N. Lake Shore Drive SURVEY ID NN40

### Photo 2 – 1120 N. Lake Shore Drive



1120 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1130 N. Lake Shore Drive **SURVEY ID** NN41

NAME 1130 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1130 N. Lake Shore Drive COMMUNITY AREA 08

TAX PARCEL NUMBER 17032000580000

YEAR BUILT SOURCE 1911 Economist

# DESIGNER/BUILDER

Howard Van Doren Shaw

STYLF LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Brick, Terra Cotta ROOF Built-up

# DESCRIPTIVE NOTES

Designed by architect Howard Van Doren Shaw, the mid-rise at 1130 N. Lake Shore Drive was completed in 1911. The structure is essentially rectangular in plan. It rises nine stories to a flat roof. Although the corner building has a prestigious Lake Shore Drive address, its entrance is on Elm Street. Composed of variegated light red brick, the apartment tower's primary facades are enlivened by Tudor Revival style limestone details. One-over-one double-hung windows stretch across both facades. Each of the upper stories of the east façade also features a set of divided-light French doors. All of the fenestration appears to be original.

The apartment tower's long south façade fronts onto E. Elm Street. The façade is anchored by an elegant one-story base of random-coursed, smooth Bedford limestone ashlars. The entryway is asymmetrically located near the façade's east end. A double door of glass and wood stands within a deeply recessed opening in the form of a Tudor arch. The arch is embellished with alternating panels of carved foliage and a rectangular, carved shield ornament at its peak. A carved drip molding caps the arch. Above it, a glass and metal canopy in the form of a shallow gable is supported by a pair or ornate black metal brackets.

REDEFINE THE DRIVE

LAKE + SHORE + DRIVI

DOMESTIC/ Multiple Dwelling Eligible 1130 N. Lake Shore Drive SURVEY ID NN41

Stretching to the east of the doorway, single double-hung windows of varying widths have Tudor-arched tops. Each window is set within a rectangular recession. Similar windows extend to the west of the doorway. Beyond this, an arched recession echoes the doorway's arched surround. This slightly smaller arch frames three rectangular openings that house a pair of casement windows in the center and a single window on either side. West of this, additional double-hung windows with arched tops stretch to the end of the façade.

At the top of the base, a carved limestone cornice extends across much of this facade. The cornice is enlivened by carved Tudor style ornaments at regular intervals. The cornice provides a transition between the limestone base and the brick stories above it. The only area not capped by the cornice is the entry bay. Its flat limestone plane projects slightly and also extends one or two feet higher than the cornice line. The entry bay's height and lack of the cornice gives it prominence.

The upper portion of the south façade features two shallow, three-sided, projecting bays, one above the entryway and one above the arched recession. These projecting bays are identical to one another. They house a pair of windows in the center and an angled single window on each side. Each of the one-over-one double-hung windows fits within a simple limestone surround and has a limestone rail. Beneath the window groupings at each story, limestone frames surround brick spandrels. The outer edges of the projecting bays are enlivened by vertical tabbed limestone bands that stretch from the bottom of the bays to the top of the ninth- story. The façade's other window groupings are similarly highlighted with tabbed limestone surrounds, as are some, though not all, of the long façade's single windows.

A second limestone cornice stretches across the façade above the ninth-story windows. A flat brick parapet rises above the cornice line. It is enlivened by limestone Tudor style ornaments and capped by a limestone coping. A set-back, flat-roofed small brick mass sits on the flat roof. Providing a second level for the penthouse unit, this structure is not visible from the street.

The building's short east façade features two three-sided projecting bays that are deeper than those of its south elevation. At each story, a pair of French doors with divided lights and an upper transom occupies the flat bay between the prominent east-facing bays. Each set of French doors provides access to a balconette with a limestone platform and metal railings. All of the French doors are crowned with a carved limestone hood. At every other story, a pair of rectangular limestone panels embellished with foliate Tudor ornament flank the doors.

Many features of the building's south side are echoed on its east façade. These include the smooth limestone base, arched double-hung windows at the first story, limestone surrounds that highlight the double hung windows of the projecting bays, tabbed details that embellish the spandrels, carved limestone cornices, and a parapet with Tudor ornamentation.

The north façade is composed of light red face brick. The view of the north façade is largely obscured by the adjacent building.

Abutting an alley, the west façade is also constructed of face brick. This secondary façade includes a series of metal fire escapes and numerous double-hung windows. The building's limestone base wraps around the corner from the south elevation, but only extends as far as the west façade's fenestrated area.

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

1130 N. Lake Shore Drive SURVEY ID NN41

Today, the 1130 N. Lake Shore Drive building possesses excellent integrity overall. The windows appear to be original. Improvements in recent years include the restoration of the entry canopy by Vinci Hamp Architects. The handsome apartment structure possesses all seven aspects of integrity.

DOMESTIC/ Multiple Dwelling

Eligible

## HISTORY/DEVELOPMENT

In 1910, eight prominent Chicagoans teamed up to develop one of the city's first co-operative apartment buildings at 1130 N. Lake Shore Drive. At the time, members of Chicago's upper echelon, who had once frowned upon multi-family residences, now wanted to live in spacious, well-appointed units in desirable neighborhoods like the Gold Coast. (Many also maintained a single-family home on the North Shore or elsewhere.) The group of eight friends who sponsored the project included Howard Van Doren Shaw, a highly respected and prolific architect from an elite Chicago family. Shaw designed the stately nine-story structure, providing an enormous unit for all of the project sponsors and their families (including his own), as well as ample space for their servants.

In February, 1910, the *Economist* reported that "Lake Shore Drive will soon have a beautiful apartment house to be owned jointly by the occupants who are among the best known people in Chicago." They included Albert A. Sprague II (1874-1946), president of Sprague Warner & Co., one of the city's leading wholesale food companies; Alfred L. Baker (1859-1927), a lawyer, banker, and stock broker; Clyde M. Carr (1869-1923), president of Joseph T. Ryerson & Son, one of the nation's major steel companies; Augustus A. Carpenter, Jr. (1868-1952), the son of a wealthy lumber merchant and head of Ayer & Lord, a firm that specialized in manufacturing railroad ties; David R. Forgan (1862-1931), president of the National City Bank and an accomplished golfer; and Alfred Cowles (1865-1935), an attorney who was previously involved in the management of the *Chicago Tribune* and later served as a director for several firms including the American Radiator Company. The other two sponsors of the project were the building's architect, Howard Van Doren Shaw (1869-1926), and his brother, Theodore A. Shaw (1871-1941).

Many of the cooperative apartment owners played important roles in Chicago civic and cultural institutions. For example, David Forgan and Clyde Carr were active members of the Chicago Plan Commission, and both were past presidents of the Commercial Club of Chicago. Albert Sprague served on the executive committee of the Legislative Voters' League and was a trustee of the Field Museum of Natural History. Augustus Carpenter served as a past president of the Citizens' Association. Howard Van Doren Shaw was a member of the Chicago Architectural Club, the American Institute of Architects, the City Club, and the Art Committee of the Chicago Art Institute, and also served as a trustee of the Second Presbyterian Church.

Howard and Theodore A. Shaw were the sons of Theodore Andrew Shaw, a successful dry goods commission merchant, and Sarah Van Doren Shaw, a talented painter who came from a prominent New York family. The Shaw brothers had grown up in Grand Boulevard, a prestigious South Side neighborhood, and attended private school. Theodore spent some time abroad before following in his father's footsteps by going into the dry goods business.

Howard Van Doren Shaw studied at Yale University and the Massachusetts Institute of Technology, where he received a degree in architecture in 1891. After graduating, he worked briefly for the firm of Jenney & Mundie and then spent some time travelling in Europe. In 1893, he married Frances Wells, the

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

1130 N. Lake Shore Drive SURVEY ID NN41

daughter of a successful boot merchant. She would become a respected poet and journalist. Howard Shaw soon launched his own architectural practice, initially from the top floor of his family's South Side home. By the late 1890s, he was receiving important commissions such as the Lakeside Press Building at 731 S. Plymouth Court, for Thomas Donnelly. Shaw designed a large summer home for his own family in Lake Forest called Ragdale. He was soon preparing plans for large North Shore homes for clients, many of whom were part of his social circles. These commissions included houses in Lake Forest for Alfred L. Baker and Augustus A. Carpenter, both of whom would be part of the group that sponsored the 1130 N. Lake Shore Drive apartment building.

By the 1910s, Shaw had become especially well-known for producing stately residences. In addition to his many North Shore commissions, he was hired to design several large single-family homes for clients on Chicago's South Side. He also prepared plans for a few fine houses on the Gold Coast during this period. These include the William O. Goodman House at 1355 N. Astor Street [NN79], the Benjamin Carpenter House at 1545 N. Astor Street (demolished) and the Peter Fortune Houses at 1451 N. Astor [NN113].

While some wealthy Chicagoans were building impressive city houses, many others were following the stylish new trend of maintaining both a large single-family home in the suburbs or countryside and a luxurious city apartment. Many families that could afford to live in a spacious and lavishly appointed apartment wanted a Lake Shore Drive address. One of the earliest high-end apartment buildings on the drive was the 1905 Marshall Apartments at 1100 N. Lake Shore Drive. Architect Benjamin Marshall designed the eight-story building for his father, who lived in one of its impressive units and rented the others out to elite tenants. The handsome building stood at the southwest corner of N. Lake Shore Drive and E. Cedar Street. (That structure was demolished in the 1970s.)

One block north of the Marshall Apartments, Albert A. Sprague, the Shaw brothers, and the five other project sponsors purchased a 49'-wide vacant lot at the northwest corner of N. Lake Shore Drive and E. Elm Street in early 1910. The *Economist* reported that they bought the property for \$60,000, or \$1,225 per square-foot—an exorbitant sum for the time. Howard Van Doren Shaw soon prepared plans for the fine, nine-story, two-elevator building, which would fill the entire lot. The first story would include a reception hall with a fireplace and elegant furnishings, as well as rooms for the chauffeurs and butlers for each family. Plans called for full-story apartments of 15 or 16 rooms, except for the ninth-story penthouse, which would have a partial tenth story. (The impressive top-story apartment would be occupied by Howard Van Doren Shaw and his family.) Every one of the large apartments featured three public rooms—living, dining, and morning rooms. Servants' rooms were included in the private areas of each flat.

As the building was nearing completion in October of 1911, the *Chicago Tribune* published an article announcing that 1130 N. Lake Shore Drive was the "first cooperative apartment building in Chicago." Though cooperative apartments had been popular in New York for a couple of decades, none had yet been built here. Undertaking such a project was difficult because, in order to discourage speculative ventures, Illinois law disallowed the formation of corporations seeking to develop apartments for resale at that time. Neil Harris, author of *Chicago Apartments: A Century of Lakefront Luxury*, explains that few sponsors could finance a cooperative building "without the legal advantages of incorporation." For the 1130 project, the syndicate was not hampered by the limitation because its eight members had the necessary funds to build this structure that would become their collective home.

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

1130 N. Lake Shore Drive SURVEY ID NN41

The 1911 *Chicago Tribune* article pointed out that the cooperative apartment house would stand near other "large and sumptuous" apartment buildings that had recently begun "to invade the Lake Shore drive." The news story listed each of the "prominent families" and suggested that neighborhood policemen had dubbed the building a "Millionaires' Flat."

During the fall of 1911, the eight owners and their families moved into their city apartments, many of them after "closing" their suburban homes for the winter. Over the next several years, the building's residents received extensive attention from local newspapers. Society columns covered their comings and goings, including trips to Europe, California, and New York, as well as to Atlantic City, New Jersey, and other locations. Numerous social events hosted by these families also received attention from the papers. For example, the *Chicago Tribune* reported that Mrs. Alfred L. (Mary) Baker was hostess for an evening party in honor of her mother, Mrs. Henry (Isabella) Corwith, in 1914. The *Tribune* also provided extensive coverage of the debutante events sponsored by Howard and Frances Van Doren Shaw when each of their two daughters were presented to society—Evelyn in 1914 and Sylvia in 1915.

In 1918, Howard and Frances Shaw sold their penthouse unit and moved into an apartment at 305 W. Fullerton Parkway [LP01]. George A. and Louise Thorne purchased the Shaw's penthouse. The son of George R. Thorne, co-founder of the nationally renowned retailer Montgomery Ward & Co., George A. Thorne was then the firm's vice president. His wife, Louise Erhman Thorne, was the daughter of a wealthy Cincinnati capitalist. The couple had six children. The Thornes owned a summer home in Winnetka, and like other families in the building, they received frequent attention from the local newspapers.

By 1920, the only other family that had sold their unit was the Forgans. Their apartment was purchased by retired banker Frank H. Jones and his wife Nellie. At that time, five of the original eight sponsoring families continued to maintain their apartments as their city homes. Those five families — Theodore and Bessie Shaw, Albert and Frances Sprague, Alfred and Marie Cowles, Augustus and Alice Carpenter, and Mrs. Lillian Carr -- still resided at 1130 N. Lake Shore Drive in 1940. Mrs. Carr, who had been widowed for many years, was active in numerous civic efforts. She helped raise money for the Chicago Symphony Orchestra, Children's Memorial Hospital, and other important local cultural organizations and charitable causes.

The five original owners and Mrs. Thorne occupied the upper six stories. In 1940, they decided to divide the full-story apartments on the two lowest levels in half. They hired architects Cowles & Colean to undertake the remodeling project. The 1130 N. Lake Shore Drive structure has housed ten cooperative apartments ever since.

Between the early 1950s and 1960s, the building had another noteworthy apartment owner, Stephen A. Mitchell (1903-1974). Born in Iowa, Mitchell began practicing law in Chicago in the 1930s. After WWII, he became active in the Democratic Party in Illinois. Having helped Adlai Stevenson win election as Illinois governor, Mitchell was appointed Chairman of the Democratic National Committee. (He served in that role while living at 1130 N. Lake Shore Drive.) As chairman, he backed several unsuccessful democratic presidential candidates, including Stevenson. In 1960, Mitchell ran for governor, but was defeated by Otto Kerner, Jr. Despite this, Mitchell made an important impact on American politics. He wrote a book entitled *Elm Street Politics* calling for more citizen involvement in political processes.



Over the years, 1130 N. Lake Shore Drive has been restored and well maintained. The city's earliest luxury cooperative apartment building remains just that today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 1130 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed by some of Chicago's most prominent professional leaders as their city home, the mid-rise was one of the earliest co-operative apartment buildings erected in the city. The property thus meets with Criterion A. A number of individuals who made important contributions to history lived in the building throughout much of its history. They include Howard Van Doren Shaw (who was also the building's architect); Frances Shaw, an accomplished writer; David Forgan and Clyde Carr, who both served prominent roles on the Chicago Plan Commission; Mrs. Lillian Carr, who made important contributions to local organizations; and Stephen A. Mitchell, who headed the Democratic National Committee while living in the building. Because of these associations, the property meets with Criterion B. A stately and luxurious Lake Shore Drive apartment tower designed by the talented architect Howard Van Doren Shaw in 1910, the structure is eligible for listing under Criterion C. The building possesses excellent integrity.

#### NRHP RECOMMENDATION

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

#### NRHP BOUNDARY

See Appendix B.

## SOURCES

AKF + SHOBF + DRIVI

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**Historic Resources Survey** 

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling Eligible NRHP RECOMMENDATION

1130 N. Lake Shore Drive NN41 **SURVEY ID** 

## Photo 1 – 1130 N. Lake Shore Drive



1130 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East and South façade

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1150 N. Lake Shore Drive SURVEY ID NN42

NAME 1150 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1150 N. Lake Shore Drive COMMUNITY AREA

## TAX PARCEL NUMBER

17032000631001 through 17032000631101; 17032000631104 through 17032000631210; and 17032000631213 through 17032000631249

YEAR BUILT SOURCE 1957-1958 Chicago Daily Tribune

DESIGNER/BUILDER Hausner & Macsai

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS	ROOF
Concrete, Brick, Glass	Built-up

## DESCRIPTIVE NOTES

Designed by Hausner & Macsai, the high-rise at 1150 N. Lake Shore Drive was completed in 1958. Located at the southwest corner of N. Lake Shore Drive and E. Division Street, the flat-roofed, 24-story structure is shaped like a crescent with squared-off ends. Its curved primary façade dominates the intersection. Exposed concrete piers and window bays with painted brick spandrels alternate across the long facade. The dark, aluminum-framed windows are replacements.

The long, convex northeast façade wraps around the corner from N. Lake Shore Drive onto E. Division Street. This primary façade sits back behind a curved driveway. The facade meets the ground in a series of load-bearing exposed concrete piers. At the center of the façade, two side-by-side, cantilevered crescent-shaped canopies, wrapped in metal, float over the driveway. Beneath the canopies, a revolving door and a single glazed door sit within a recessed, glassy wall that continues beyond the canopies. The open area between the piers and the recessed wall of glass creates a loggia. An ornamental iron fence runs between the piers, helping to define the space. At the far west end of the façade a loading dock and two garage doors are recessed behind the concrete piers.

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

1150 N. Lake Shore Drive SURVEY ID NN42

Above the ground level, the piers continue upwards, forming narrow vertical bands that rise to the roofline. Alternating with these exposed concrete piers are 14 bays of dark, aluminum-framed windows. Across the curving façade, two bays four-window groupings alternate with two bays holding three windows at each story. In each, the center windows are fixed, while the outer windows have operable lower sashes. A cream-colored, painted brick spandrel extends beneath each set of windows. (In a 2003 interview, architect John Macsai explained that the spandrels were originally blue glazed brick, which was later painted over in a cream color.)

The concave southwest facade is similar to the northeast façade. The southwest façade has a singlestory base that extends to the south and west property lines. (This part of the building is not visible from the public right of way.) Above the first story, the southwest façade follows the scheme of the primary façade, with alternating concrete piers and window bays that rise to the roofline. However, this shorter façade holds only eight bays within its curve.,. Its two outermost bays feature window trios at each story, while the six inner bays include four-window groupings.

The tower's south and west end facades are nearly identical, with no fenestration. The ground level of each is exposed concrete and the stories above are clad entirely in tan brick. The western end of the south façade's first story intersects with the one-story mass at the back of the building. The west façade abuts an alley.

The condominium high-rise at 1150 N. Lake Shore Drive possesses good integrity overall. According to an interview with John Macsai in 2003, the original design for the curved facades featured blue, glazed brick. It was also mentioned during that interview that the brick was painted over. Although the replacement windows and painting of the brick diminished the property's integrity of design, the structure continues to possess integrity of location, setting, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

During the late 1950s, N. Lake Shore Drive was transforming as modern residential high-rises replaced historic mansions that once lined the famous Gold Coast boulevard. These included the striking structure at 1150 N. Lake Shore Drive that boldly curves around the corner onto E. Division Street, giving It one of the most recognizable silhouettes along the lakefront. Completed in 1958, the high-rise was the first lakefront project designed by architects Hausner & Macsai. Developers John J. Mack and Ray Sher of Lakeshore Management sponsored the building. Together the architects and developers produced a building that offered affordable luxury as well as beautiful views for every unit.

By 1955, the mansion that stood on the southwest corner of N. Lake Shore Drive and E. Division Street was being used as a rooming house. It had been occupied during the first half of the century by stock broker and art patron Frank G. Logan and his family. Soon after the death of the family's youngest son, Stuart Logan, in 1952, the mansion and its contents were put up for sale. In March, 1955 the *Chicago Tribune* reported that an unnamed developer was seeking a zoning variance in hopes of erecting a highrise that would extend to the southern end of the lot line. When residents of the adjacent cooperative apartments to the south objected to the potential loss of their views, Alderman Crowe scolded the developer for not making peace with his project's future neighbors prior to applying for a variance. The alderman was able to hold up the process for a few months, but the variance was eventually granted. By

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LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

1957 construction for the new project was underway and Lake Shore Management had been revealed to be the project's sponsor.

Developers John J. Mack (1904-1977) and Ray Sher (1904-1993), owners of Lakeshore Management, both got their start in the hotel business. They had been building residential structures on Chicago's North Side since the late 1940s. Some of their early projects took advantage of FHA-backed loans that forced them to keep construction budgets low and density high. With each subsequent project, Mack and Sher honed their approach to modern high-rise dwellings. In fact, as author Miles Berger explains in *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture,* the duo "redefined and democratized the concept, bringing lakefront living within the range of young professionals and middle-to-upper-class families." In 1955 they moved away from FHA loans and started work on two luxury high-rise buildings underwritten by standard commercial loans: one at 3180 N. Lake Shore Drive [LV18] and a second at 1150 N. Lake Shore Drive.

Up to this point Mack and Sher had generally commissioned the same architectural firm for its projects, Shaw, Metz & Dolio. In 1955, while in the midst of undertaking two high-rise projects at once, Mack and Sher hired both Shaw, Metz & Dolio and the newly-created firm of Hausner & Macsai. This new firm combined the complementary talents of the two architects John Macsai (1926-2017) and Robert Hausner (1922-2008). Hausner had extensive experience designing high-rises, having previously worked with Shaw, Metz & Dolio. Macsai, a Hungarian immigrant, had worked in construction management and at several high-profile architectural firms before entering into partnership with Hausner earlier that year. The design for 1150 N. Lake Shore Drive, according to John Macsai, was their first big commission and he noted that much of the credit for it should be given to Bob Hausner.

When interviewed by Betty Blum for the Oral History Project at the Art Institute, Macsai was asked why he and Hausner had decided on a curving façade. Macsai remembered that Mack and Sher had hoped to buy the northwestern corner of N. Lake Shore Drive and E. Division Street as well. This would have given them the opportunity to build two curving buildings, creating a gateway into Old Town. They were never able to get control of the northern corner, leaving the curved building at 1150 N. Lake Shore Drive as a unique design statement.

Originally, this building had three major features. The most obvious was its curving façade which created a statement along N. Lake Shore Drive and gave every apartment a view of the lakefront. Second was the use of blue, glazed brick cladding that answered, according to Macsai, to Mack and Sher's desire for their project to stand out. (The blue, glazed brick was later painted over according to an interview with John Macsai in 2003.) Thirdly, the building offered air conditioning, when this amenity was in its infancy. Macsai went to New York City to study air conditioning methods being used there. He recommended that every apartment should have a through-the-wall unit. In his Art Institute interview he admitted to "feeling guilty about the air-conditioning," because it made the façade look "pock marked."

During this Post WWII period, apartments were in short supply in Chicago. A 1957 *Chicago Tribune* article noted that 1150 N. Lake Shore Drive already had 413 applicants for its 250 apartments, though it would not be ready for occupancy for another twelve months. Mack and Sher opened a lavishly decorated model apartment in the building in the spring of 1958. Tenants began moving in that June. Display ads in the *Chicago Tribune* showcased the building's facade and included perspective sketches of

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DOMESTIC/ Multiple Dwelling Eligible

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apartment interiors. They also mentioned that each unit included a "perfect panoramic view of the beautiful lake shore."

The high-rise at 1150 N. Lake Shore Drive was considered a success, winning a Chicago A.I.A. Citation of Merit in 1959. Hausner & Macsai would go on to work with Mack and Sher many more times, including 1110 N. Lake Shore Drive [NN39] and 2960 N. Lake Shore Drive [LV07] within the APE. Ads in the *Chicago Tribune* claimed that the 1150 N. Lake Shore Drive was designed for "modern luxury" and provided "that 'This is Home!' feeling so few apartments give." Lake Shore Management prided itself on a high level of service for its tenants, including a doorman and a valet parking lot. By early 1960 maid service was offered on a daily, weekly, or monthly basis. A space off the lobby that was originally envisioned as a professional office, eventually housed a beauty salon.

With modestly sized studio, one- and two-bedroom apartments, 1150 N. Lake Shore Drive housed a mixture of retirees, single men and women and young married couples. The building's early tenants included Albert and Sadie Farber, owners of two downtown steak houses. They were joined by Laz and Rose Chapman, major donors to the Jewish Federation of Metropolitan Chicago. Albert W. Swayne and his wife Gertrude were residents of the buildings by the time of Albert's death in the summer of 1962. He had been a president of the Chicago Real Estate Board and, according to his *Chicago Tribune* obituary, "a pioneer in the development of cooperative apartments."

The building's early tenants included many widows. Among them were Mrs. Russel D. Hobbs, a photography enthusiast, and Mamie Austrian, whose husband Alfred had represented the owners of the Iroquois Theater after its disastrous 1903 fire. Honey Fischman, widow of long-time Alderman Fred F. Fischman, was also an early resident. Mary Kelly Crowe, widow of Alderman Dorsey R. Crowe, lived in 1150 N. Lake Shore Drive at the time of her death in 1967. Mary Crowe had worked for the City as an assistant corporate counsel and she had served as president of the Women's Bar Association of Illinois. Ironically, it was her husband who had held up the building's zoning variance in 1955.

Widowers lived in the building as well, including Frank Scholl, who ran manufacturing operations in Europe for his family's foot care company. The company was started by his brother, Dr. William Scholl, in 1904. Frank had moved to London in 1910, where he remained until returning to Chicago in the late 1950s.

The building also housed single professionals during its Early history. They included Lawrence G. O'Neill, a vice president at Kenyon & Eckhardt ad agency and Robert B. Douglass, president of an import company. Attorney Earl Freeman, the youngest of seven successful brothers, was active in B'nai B'rith. Charles C. Taskey ran an antique store on E. Oak Street for twenty-five years before retiring.

Several professional women were also living in the building. Janette Marr was the head of the exclusive Elizabeth Arden salon on N. Michigan Avenue. Mathilda Feldmann was president of Feldco Publications. Rosina Larkin taught English to immigrants for over thirty years.

Gus Alex was one of the building's most colorful early tenants. He lived on the tenth floor and, according to the *Chicago Tribune*, was a "playboy, sports car buff and horse bet czar." He was an important figure in the Chicago mafia.

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DOMESTIC/ Multiple Dwelling Eligible

The1150 N. Lake Shore Drive high-rise was converted to condominiums in August, 1977. An ad was placed in the *Chicago Tribune* touting the building's proximity to the lake and to shopping, "spectacular views of the lake and city." The ad also mentioned a rooftop sundeck as part of the building's attractive offerings. The smooth, convex silhouette of 1150 N. Lake Shore Drive continues to be a very unique presence on the lakefront.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The condominium building at 1150 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A Post WWII residential high-rise planned for middle-class tenants who wanted modern amenities and close proximity to the lakefront, , the property is eligible under Criterion A. Although the building was home to numerous executives and professionals, no one made contributions to history that would warrant listing under Criterion B. An early project, of the talented firm of Hausner & Macsai, and a building with an elegant curved facade, 1150 N. Lake Shore Drive is eligible under Criterion C. The building has good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

### NRHP BOUNDARY

See Appendix B.

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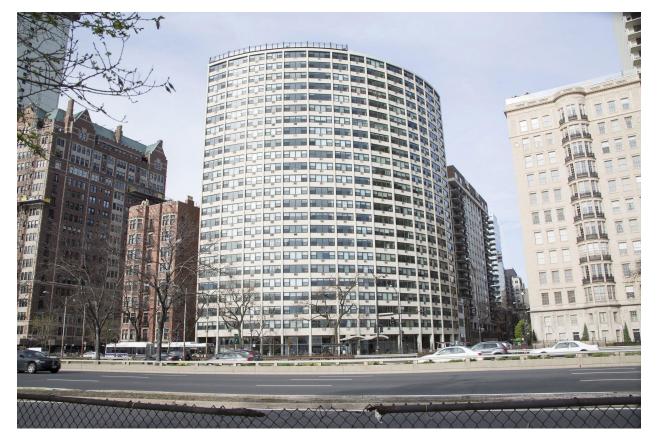
REDEFINE THE DRIVE

N U R T H Lake + shore + drive

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## Photo 1 – 1150 N. Lake Shore Drive



1150 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward Northeast façade

NN42

DOMESTIC/ Multiple Dwelling Eligible 1150 N. Lake Shore Drive SURVEY ID NN42



### Photo 2 – 1150 N. Lake Shore Drive



1150 N. Lake Shore Drive, view looking southeast from E. Division Street toward Northeast and West façades

Historic Resources Survey



PROPERTY TYPE DOM NRHP RECOMMENDATION Eligit

DOMESTIC/ Multiple Dwelling Eligible 1200 N. Lake Shore Drive SURVEY ID NN43

NAME 1200 N. Lake Shore Drive

## OTHER NAME(S)

Stewart Apartments

STREET ADDRESS 1200 N. Lake Shore Drive COMMUNITY AREA

### TAX PARCEL NUMBER

17031140041001 through 17031140041017; 17031140041021 through 17031140041047; and 17031140041050 through 17031140041057

## YEAR BUILT SOURCE

1913-1914 Chicago Daily Tribune

#### DESIGNER/BUILDER

Marshall & Fox

STYLE LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

N

WALLS Limestone, Brick ROOF Built-up

## DESCRIPTIVE NOTES

Designed in the Neo-Classical style by architects Marshall & Fox, the Stewart Apartments at 1200 N. Lake Shore Drive was completed in 1914. Essentially rectangular in plan, the building rises 12 stories to a flat roof. A much smaller one-story mass sits set back on the structure's roof. Clad in tan brick and trimmed in limestone, the building is elegantly detailed. Many of the building's original double-hung, divided light windows have been replaced. As evidenced by a historic photograph published in Baird & Warner's, *A Portfolio of Fine Apartment Homes*, the replacement windows appear to be similar in style to the original windows.

The building's long primary south façade fronts onto E. Division Street. Symmetrically arranged, it is anchored by a two-story-tall, limestone-clad base with refined Classical details. At the center of the base, the front entryway stands under a prominent black canopy. Suspended by two black chains, the long flat canopy appears to float over the sidewalk that leads to the doorway. The grand entrance is framed by a tall rectangular opening. Tall divided-light sidelights and a transom fill the opening. A pair of Corinthian columns rise in front of these windows. These columns flank a carved limestone surround

REDEFINE THE DRIVE

LAKE + SHORE + DRIVI

DOMESTIC/ Multiple Dwelling Eligible

1200 N. Lake Shore Drive SURVEY ID NN43

topped by a rams head pediment. Above the entrance canopy, a large fanlight sits within a limestone arch crowned by a scrolled keystone. Limestone festoons enliven the spandrels on either side of the arch.

The two-story-tall entrance bay is bookended by pairs of fluted Corinthian pilasters. On the east side of these pilasters, each level of the base features three, evenly spaced, deeply set double-hung windows. Beyond these, another set of tall pilasters flank a smaller double-hung window at each story. At the outer end of the facade, paired double-hung windows at each level are edged on the east by another set of widely spaced tall pilasters. The base is enlivened by festoons, a fluted architrave, and rosettes above the pilaster capitals. The west side mirrors the east side except that in place of two of the ground-level windows are single doors, one with a transom. A limestone cornice stretches across the south facade above the second story.

Above the two-story base, the south façade is clad in tan brick and trimmed with limestone details. The façade is visually divided into three primary bays. The center bay holds nine, equally spaced, double-hung windows at each story. The east and west bays each hold an inset, semi-hexagonal window bay clad in smooth limestone.

A balustrade stretches across the facade above the second-story cornice. It has Classical balusters beneath each of the third-story windows and solid stretches of limestone between them. Limestone urns carved in relief stand above the balustrade between the three central third-story windows. All nine third-story windows in the center bay have prominent limestone surrounds with ornate entablatures that include decorative friezes and projecting cornices.

The facade is uniform from the fourth through the 11th stories. The windows of the center bay have surrounds that are somewhat less prominent that those of the third story. Above the windows, the friezes feature carved festoons. The cornices are more simple than those that top the third-story windows. The semi-hexagonal bays include continuous projecting sills beneath the windows. Each face of the spandrels beneath the windows has an inset panel with a festoon in relief.

At the top of the 11th story, a pair of oeil de boeuf windows flanks the semi-hexagonal bays. Framed in limestone and decorated with carved festoons, these appear to be blind windows. A cornice stretches across the façade above the 11th story.

The south facade's uppermost level, the 12<sup>th</sup> story, is the most ornate. Paired pilasters flank the semihexagonal bays, and single pilasters stand between the windows of the center bay. An arched limestone panel sits directly above each of the center bay's windows. The panel features a carved limestone urn. The adjacent spandrels are enlivened with festoons. The spandrels above the semi-hexagonal bays are also richly ornamented. A prominent cornice extends across the top of the south façade. A limestone and brick parapet crowns the façade. The flat parapet features brick screenwork above each window.

The symmetrical, shorter east façade stretches along N. Lake Shore Drive. It closely follows the architectural scheme of the E. Division Street façade, which features a two-story-tall limestone base and tan brick-clad upper stories with limestone details. Like the south elevation, the east facade has three clearly defined bays. Unlike the south façade, however, it features a bow-fronted, curved center bay.

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At the base of the east facade, all of the windows are edged by tall fluted pilasters. Flanking the center bay, at the ground level, black-painted paneled doors with transoms provide secondary entrances. The bow-fronted bay features three single double-hung windows. Above the base, this rounded bay holds three pairs of windows at each story. The two flat, outer bays hold three, equally spaced, rectangular openings that house double-hung windows.

As on the south facade, the third story of the east facade includes a Classical balustrade. The same ornate window surrounds embellish the upper-story windows. Above the third story, the center bay features ornamental black iron railings that stretch across the lower sashes of the windows.

The west facade fronts onto N. Stone Street. It closely follows the architectural scheme of the other facades, but is somewhat less symmetrical. Unlike the south and east elevations, the west facade's base and upper stories don't exhibit the same fenestration patterns. The two-story base has three bays divided by pairs of tall pilasters. Its center bay features single, double-hung windows on each level. There are two, black-painted doors – one located just to the south of the center bay, and the other at the far north end of the facade. Just north of the center bay, the window openings at the ground level have been filled in with limestone ashlars. Flanking the center bay at the second story are small, single double-hung windows, which appear to have replaced taller original windows, as they don't fully fill the openings.

Above the base, the center bay is slightly recessed. At each story, the center bay sits within a limestone frame featuring a carved corbel in each upper corner. At each story above the third, a black iron railing stretches across the recessed center bay, forming a faux balconette. A column of small, single double-hung windows rises between the center and north bays. (These windows are not repeated to the south of center bay.)

Clad entirely in tan brick, the north façade is somewhat obscured by the adjacent building. Overall, the north façade is regularly fenestrated with double-hung windows. A metal fire escape rises up the façade to the roofline.

The building at 1200 N. Lake Shore Drive possesses excellent integrity overall. The building's integrity of design is somewhat diminished by small areas of infilled window openings on the west facade. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

## HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartment living was becoming quite fashionable on Chicago's Gold Coast. Members of the city's upper echelon, who had once frowned upon multi-family residences, were now renting spacious units in the area's fine new apartment buildings, often while maintaining another home in a North Shore suburb or elsewhere. John K. Stewart, an extremely successful inventor and manufacturer, took advantage of the growing market by developing an apartment tower at 1200 N. Lake Shore Drive. To design the project, he hired Marshall & Fox, specialists in luxury buildings. Known originally as the Stewart Apartments, the handsome Neo-Classical style structure was completed in 1914. The enormous units were subdivided into smaller apartments in the late 1930s and converted to condominiums in 1972. **Historic Resources Survey** 

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1200 N. Lake Shore Drive **SURVEY ID** NN43

John Kerwin Stewart (1870-1916) was a self-made man who achieved tremendous success in Chicago. Named Terrance O'Brien by his Irish immigrant parents, he was born in New Hampshire. After trying his hand at various jobs, O'Brien began shearing sheep at county fairs. The work was tedious, so he invented a mechanical clipping machine with a flexible shaft. The device was such a success that he patented its shaft mechanism. During the early 1890s, he moved to Chicago with his close friend and business partner Thomas J. Church. The pair launched the Chicago Flexible Shaft Company, which manufactured mechanical sheep shearers and horse clippers. By this time, O'Brien had changed his name to "Stewart" after his patent attorney and "John K." for a favorite race horse. Chicago Flexible Shaft went on to make a variety of electrical appliances, later becoming the Sunbeam Company. Stewart also founded and acquired several other manufacturing firms, including the Stewart-Warner Speedometer Corporation, an early leader in the production of automobile accessories. Altogether, Stewart held dozens of patents.

In 1897, John K. Stewart married Julia Butler (1878 -1917), the Wisconsin-born daughter of a school teacher. The couple moved to a large house on N. Sheridan Road near Lincoln Park. They had daughters, Marian and Jeanne. Stewart's meteoric rise in fortune enabled the family to spend summers at their estate on Long Island. By 1912, the family owned a yacht named Igloo that they sailed during wintertime from St. Louis to the Gulf of Mexico.

During this period, high-grade apartments were becoming fashionable places to live, especially those built near the lakefront on the city's North Side. John K. Stewart realized that developing such a structure could be quite lucrative. In August, 1912 he purchased a large old frame house lot at the northwest corner of N. Lake Shore Drive and E. Division Street, and began making plans to replace it with an apartment tower. The Chicago Tribune noted that "the property is located in a section where there are several striking illustrations of the development of the high grade apartment building." Stewart soon commissioned architects Marshall & Fox to prepare plans for a stately 12-story building.

By this time, Marshall & Fox was considered one the city's leading designers of luxury apartment buildings. Born in Chicago, Benjamin Howard Marshall (1874-1944) had begun his architectural training in 1893 in the office of Marble & Wilson. When architect Oliver W. Marble left the practice in the late 1890s, Marshall became Horatio R. Wilson's partner. Wilson & Marshall specialized in high-end residential buildings. Wilson retired in 1902, and Marshall began practicing alone. Three years later, Benjamin Marshall went into partnership with Charles Eli Fox (1870-1926), a graduate of MIT who had come to Chicago to work on the World's Columbian Exposition and afterwards spent several years in the office of Holabird & Roche.

Among Marshall & Fox's early work was a luxury apartment building at 1100 N. Lake Shore Drive, which they designed for Benjamin Marshall's father in 1905. Other commissions for high-class apartment towers, hotels, and private clubs soon followed. Their North Side projects included a low-rise at 1201-1205 N. Astor Street [NN47] and an elegant, spacious three-flat at 2355 N. Commonwealth Avenue [LP03], as well as other opulent buildings along Lake Shore Drive, including Marshall's own developments, the Breakers, at 199 E. Lake Shore Drive [NN29] and a sumptuous luxury apartment building at 1550 N. State Parkway [NN121]. After completing the Stewart Apartments, the architects went on to produce other fine structures nearby such as the Drake Hotel at Michigan Avenue and E. Lake Shore Drive [NN32]. The partnership of Marshall & Fox was dissolved in 1924, and afterwards, Benjamin Marshall continued a solo practice. His buildings of this later period included a co-operative

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apartment structure at 209 E. Lake Shore Drive [NN28], the Drake Tower Apartments at 179 E. Lake Shore Drive [NN31], and the Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07].

By March of 1913, Marshall & Fox had finalized their plans for the Stewart Apartments and the City of Chicago issued a building permit for the project. The apartment tower would be ready for occupancy by late fall of the following year. The \$700 a month rental cost for apartments in 1200 N. Lake Shore Drive would be among the highest in the city. The dignified Neo-Classical style tan brick and limestone building was somewhat reminiscent of Marshall & Fox's apartment tower at 1550 N. State Parkway [NN121].

When completed, the Stewart Apartments had ten spacious 18-room units that each occupied an entire story. The east side of each apartment had a series of large public rooms with expansive windows including a bow-fronted "orangerie" in the center, all providing spectacular views of the lakefront. Six large bedrooms and fully-tiled bathrooms occupied the south and west sides of every story. Service areas, including a separate corridor and five servant's chambers, ran along the north side. The elevator operators worked round-the-clock and multiple janitors kept the building's public areas spotless. The second and 12th stories had rooms for building staff and additional servants. There was also a children's playroom on the top floor. According to Baird & Warner's *A Portfolio of Fine Apartment Homes,* "The apartments in this building embrace nearly every conceivable appointment in the matter of comfort, convenience and beauty."

Like most of the early luxury apartment buildings on this part of N. Lake Shore Drive, the early residents of 1200 N. Lake Shore Drive were exceptionally wealthy, and they all maintained more than one home. Most lived in the city during the winter social season, typically from mid-September to early January. Summer would find them at some cooler location or in Europe. Late winter and early spring were the time for Florida or California.

James W. and Narcissa Thorne were among the prominent original residents of the building. James Ward Thorne (1873-1946) was son of a Montgomery Ward & Company founder, and he served as the firm's vice-president. His wife, Narcissa Niblack Thorne (1881-1966), an artist, was the driving creative force behind the Women's Exchange, a charitable annual event in which society women sold crafts and decorative items. The couple lived in their apartment with their two young sons, Ward and Niblack Thorne. The family split its time between Chicago and Santa Barbara.

The Keeps were another one of the original families to reside in the Stewart Apartments. In 1888, Chauncey Keep (1853-1929), who had made a fortune as the manufacturer of lead products, married Mary Blair, daughter of an old Chicago family. He went on to serve on numerous corporate boards, such as the Chicago & Northwestern Railroad Company, the Pullman Company, Bell Telephone, Elgin Watch, and several banks. He was also the executor of the Marshall Field II estate. Two of the Keeps' three children moved into the apartment with them. Their son Henry Blair Keep married Katherine Le Gendre of New Orleans in 1916. When he went off to serve in the military during WWI, Katherine and her infant son were living with Chauncey and Mary Keep. Henry Keep died in action in France, and the family later endowed the college infirmary at Yale University in Henry's name. The Keeps also had two daughters and were major donors to the library and other causes in the town of Camden, Maine where they spent their summers. Historic Resources Survey PROPERTY TYPE DC

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In the spring of 1915, multi-millionaire Marshall Field III (1893-1956) signed a lease for the fifth-story apartment. (He was the grandson of Marshall Field, the department store founder.) Marshall Field III and his new wife, Evelyn Marshall Field, lived with eight servants. By 1920 they had two young children and had hired a nurse. Evelyn Field was a native of New York and would have preferred to live there, but her husband's business interests kept them in Chicago. She got her wish in 1921, when the Fields relocated to New York. After they moved, Field became involved in the newspaper business. James Simpson, vice-president of Marshall Field & Company, was also an early resident of the building. He and his wife, Jessie, also had a home in Glencoe. They raised three sons in their city and North Shore homes.

Several members of the famous Armour Meatpacking family also lived in the Stewart Apartments. Andrew Watson Armour III (1882-1953), grandson of Armour Company founder Philip Danforth Armour, leased a unit in 1915. A. Watson Armour and his wife, Elsa, hired the well-known Elsie de Wolfe to decorate their unit. The couple and their two young children remained in their Prairie Avenue house until their 1200 N. Lake Shore Drive unit was ready. A. Watson Armour's cousin, Philip Armour III, his wife, Gwendolyn, and their two young children were also early tenants of the building. In addition, the family matriarch, Mrs. Philip D. (Belle) Armour II, left her Prairie Avenue mansion in 1921 to join her children on the Near North Side, remaining there until her death in 1927.

By 1930, many of the early occupants of the building remained. Among them were the Armours, the Simpsons, the recently widowed Mary Blair Keep, and the Thornes. In the early 1930s, Narcissa Thorne had begun building and furnishing a doll house for the annual Women's Exchange sale. It was so well received she soon began working on another doll house in her 1200 N. Lake Shore Drive Apartment. She designed the rooms and worked closely with expert craftsmen to produce them. She was soon creating miniature period rooms for the 1933 Century of Progress Exhibition. Her hobby eventually outgrew the workshop she had set up in the apartment, and she opened a studio nearby. Ultimately Mrs. Thorne created 100 miniature rooms, with an attention to detail and a level of whimsy that are still widely admired in museums including the Art Institute of Chicago.

John K. Stewart and his wife, Julia, had died within nine months of each other in 1916 and 1917 and the couple's daughter Marian Stewart Honeyman inherited the Stewart Apartments. By the mid-1930s, the Depression was taking a toll on the building. As earlier residents died or moved out, their enormous units sat vacant. By 1938, only three apartments were occupied. Marian Honeyman asked the remaining tenants to move out so that she could remodel the building. She hired Benjamin Marshall to reconfigure the structure to provide 67 three-, four-, five-, and six-room apartments. By September, 1939, 60% of the units had been leased. The Commonwealth Edison Company ran advertisements announcing that the building's modernized kitchens featured all electric appliances. According to Al Chase, the *Chicago Tribune's* real estate reporter, the success of this conversion inspired the owners of nearby luxury apartment buildings, including 3330 and 3400 N. Lake Shore Drive, to subdivide their large apartments into many smaller units.

The reconfigured Stewart Apartments still had cachet, but it now housed a broader array of Chicagoans. The 1940 Census records indicate that most of the units were occupied by singles and couples. Its residents had a variety of occupations including several executives, a stock broker, a real estate broker, an attorney, an accountant, a doctor, a couple of dentists, a nurse, a couple of writers, a radio actor, a school teacher, several sales managers, and a number of salesmen.

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Among the noteworthy residents of this period was attorney Charles T. Adams. In addition to being a special master of chancery, Adams was the bridge editor for the *Chicago Tribune* and the author of several books on contract bridge. Adams, his wife, Marian, and three teenage children took an apartment soon after the building was remodeled. Another tenant of the early 1940s, James Bistor, an official with the Oak Manufacturing Company, had previously been prominent in real estate. During the Depression he had headed the Association of Real Estate Tax Payers, which fought an unsuccessful battle in the courts to relieve property owners of their tax burden.

A high-profile resident of the early 1950s was Pierre F. Lavedan, Chairman and CEO of Liquid Carbonic. Born in Paris and raised in New Orleans, Lavedan attended M.I.T. and received a degree in chemical engineering. He took a job at Liquid Carbonic and was soon in New York, working as a salesman for them. In that position he met a man working with dry ice and became convinced that this product would have an important future. He persuaded Liquid Carbonic to become an investor in the Dry Ice Corporation of America. The two companies merged in 1932 and Lavedan was named President of Liquid Carbonic in 1941. He returned the company headquarters to Chicago in 1945. Once their children were grown, Lavedan and his wife, Catherine, moved from Highland Park to 1200 N. Lake Shore Drive.

In the early 1960s, James E. McCulloch, a vice president of Montgomery Ward & Company, had a unit in the Stewart Apartments. At that time, he was appointed to the Board of the Lawson Y.M.C.A. A.G. Cox Atwater, vice-president of the William Wrigley Jr. Company lived in the building with his fifth wife, Donna Beaumont Atwater, a former actress and dancer. The couple divorced in 1965.

The Stewart Apartments was remodeled once again in 1972 when it was converted to condominiums. At that time, the number of units was reduced to 55, with only five apartments per floor. A sundeck was added to the roof, and the elegant reception area on the first story was retained. With its dignified design and prime lakefront location, the apartment tower at 1200 N. Lake Shore Drive remains a very desirable property today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C ⊡D ⊡Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

### NRHP EVALUATION/JUSTIFICATION

The luxury apartment tower at 1200 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. An early luxury apartment building on N. Lake Shore Drive that attracted members of Chicago's upper echelons during the 1910s, the property meets with Criterion A. The structure was the home of many Chicagoans who made important contributions to history. Among the most significant of these was Narcissa Niblack Thorne, who conceived and created

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dozens of period miniature rooms while living in this building. The Thorne Rooms are now displayed in numerous museums around the country, including the Art Institute of Chicago. For its association with Narcissa Thorne, the property is eligible for listing under Criterion B. With a high-quality design produced by the talented firm of Marshall & Fox, the property meets with Criterion C. Today, the building possesses excellent integrity.

### NRHP RECOMMENDATION

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

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See Appendix B.

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## Photo 1 – 1200 N. Lake Shore Drive



1200 N. Lake Shore Drive, view looking northwest from intersection of N. Lake Shore Drive and E. Division Street toward South and East façades

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1200 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

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## Photo 3 – 1200 N. Lake Shore Drive



1200 N. Lake Shore Drive, view looking north from E. Division Street toward main entrance along South façade

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NRHP RECOMMENDATION



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NAME 1212 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1212 N. Lake Shore Drive COMMUNITY AREA

## TAX PARCEL NUMBER

17031140031001 through 17031140031061; and 17031140031064 through 17031140031181

YEAR BUILT SOURCE

1968-1969 Chicago Tribune

DESIGNER/BUILDER Barancik Conte & Associates

STYLE

MODERN MOVEMENT

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS ROOF Concrete, Brick, Granite Built-up

## DESCRIPTIVE NOTES

Completed in 1969, the 36-story high-rise at 1212 N. Lake Shore Drive was designed by Barancik Conte & Associates. The building is rectangular in plan, with its long east façade running north-south along N. Lake Shore Drive. (An attached, rectangular four-story-tall garage structure extends to the west behind the tower.) Constructed of concrete, the flat-roofed tower features long balconies on its east façade and smaller ones on its west. The dark, aluminum-framed, floor-to-ceiling windows and sliding glass doors appear to be originals. Dark metal balcony railings provide minimal ornamentation as the building rises toward the roofline. An indoor pool is sandwiched between two wide, white concrete bands that create strong horizontal emphasis at the top of the building.

The long, symmetrical east façade sits back behind a driveway that parallels N. Lake Shore Drive. The façade is anchored by a four-story base. At ground level, a wide set of shallow stairs climbs from the driveway to an elevated entry platform at the center of the facade. A deeply cantilevered canopy, wrapped in dark granite, floats over the driveway and the recessed entrance. Beneath the canopy, a revolving door is flanked by black granite panels and full-story windows. A series of tall, rectangular, gray granite panels stacked two high extends on either side of the canopy. As the areas behind these panels are open, these areas serve as a loggia. At the outer ends, additional black granite panels mark

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the corners of the east facade. (The panels at the south end hold three square windows.) Above the ground level, the base is clad in three tiers of horizontal concrete panels. The concrete panels have a rough, ribbed appearance.

Above the east facade's four-story base, smooth, ribbed, vertical concrete piers rise toward the roofline. These piers flank wide expanses of dark, aluminum-framed, floor-to-ceiling windows and sliding glass doors. A series of long balconies projects and recedes as they stretch across the facade. Dark metal railings edge the balconies. Two bays of stacked balconies on either side of the wide central bay cantilever out beyond the tower's base, while the central and end bays sit flush with the base. The projections and recessions in the horizontal bands of balconies create a feeling of movement along the façade. The building's flat roof is made more visually prominent by two wide bands of concrete with deep overhangs above and below the windows of the stepped-in 35th story.

The north facade fronts onto E. Scott Street. Like the east façade, the tower's base is clad in granite and concrete. At the far east end, a low set of steps leads up to a sidewalk that runs along the east facade. At the west end of the tower's base, the north facade of the attached, four-story-tall garage structure extends westward to N. Stone Street. The north garage facade is clad in stacked dark brown soldier brick at the ground level and ribbed concrete panels on the remaining three stories. At the east end of the garage structure, a door with a louvered, metal vent above provides a secondary building entrance. Beyond it is a single garage door. Above the tower's four-story base, the north facade is clad in ribbed concrete. Only a single window is positioned near the east end of each story.

The west façade of the attached, flat-roofed, four-story garage structure runs north-south along N. Stone Street, concealing the western base of the tower. Like the north façade of the garage structure, the west façade is clad in stacked dark brown soldier brick at ground level and ribbed concrete above. At the south end of the facade, a tall garage door stands next to a service door topped by a louvered, metal vent. Two additional louvered, metal vents can be found along the west garage façade.

The long west façade of the tower rises behind and above the garage structure. The west tower façade is composed of concrete detailed with horizontal ribs and narrow vertical grooves that call out the individual stories. Slightly recessed, vertical expanses of concrete alternate with projecting bays of individual balconies. The two outer bays each have three small balconies, while the center bay has four. Each individual balcony extends out beyond the plane of the façade. Each is accessed through a dark, aluminum-framed sliding glass door and edged by a dark metal balcony railing. At the top of the west façade, the set-back uppermost two stories feature cantilevered concrete balconies that are the same width as the center bay below.

The south façade is partially obscured by an adjacent 12-story building. The upper stories of the tower's south facade mirror the north one, replicating the small window on the east end. The south façade of the garage is clad in stacked dark brown soldier brick and ribbed concrete.

The condominium high-rise at 1212 N. Lake Shore Drive has excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains all seven aspects of integrity.

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## HISTORY/DEVELOPMENT

Built on a spectacular lakefront site, the high-rise at 1212 N. Lake Shore Drive was completed in 1969 as part of the first wave of condominium development in Chicago's Gold Coast neighborhood. Herbert Rosenthal of Dunbar Builders, one of the city's earliest condo developers, sponsored the project. To design the 36-story building, Rosenthal hired Barancik Conte & Associates, a prolific firm that had begun specializing in modern residential high-rises. With close proximity to the Michigan Avenue shopping district and Lincoln Park's Oak Street Beach and spectacular views of the lakefront, the building was soon filled with affluent owners.

Like many Near North Side high-rises of the 1960s, 1212 N. Lake Shore Drive replaced a distinguished older building. Since the early 1920s, an elegant French Chateau style building had stood at this site. Designed by Henry Ives Cobb, the three-story, limestone structure originally served as the headquarters for the Illinois Life Insurance Company. In 1938, the federal government purchased the then-vacant building and converted it for use as a courthouse.

In the early 1960s, as plans took shape for a new Federal Center on Dearborn Street in the Loop, discussions began over the fate of the much-admired Lake Shore Drive courthouse. The appraised price – over \$1 million – proved too high for any of the proposed municipal or not-for-profit users. In June, 1966, the General Services Administration invited 400 real estate developers to bid on the "prestige acreage." When the handful of bids were opened in August, Dunbar Builders was the winner, offering, according to the *Chicago Tribune*, \$1,844,720, "one of the highest square footage prices paid for land in Chicago." The *Tribune* noted that the high price and Dunbar's focus on high-rise condominiums sealed the fate of the three-story courthouse.

In November of 1966, as plans for the high-rise were taking shape, Herbert Rosenthal, the head of Dunbar Builders, told the *Tribune* that "we hope to introduce a new, exciting concept of Lake Shore drive living." Rosenthal was reaching an exciting period in his long career in residential development. Born on Chicago's North Side, Herbert Rosenthal (1923-2001) was the son of a real estate broker. After serving in the Korean War, he returned to Chicago and launched Hyland Builders, which specialized in developing co-operative two- and four-flats. Around 1956, Rosenthal resigned from Hyland Builders to launch a new firm, Dunbar Builders.

In the early 1960s, Rosenthal became aware of apartment buildings in other countries that followed an ownership structure different from co-operatives. Known as condominiums, these buildings allowed residents to have exclusive ownership of their units and joint ownership of common areas. Rosenthal advocated for changes in Illinois law to allow for condominium developments. In 1962, in anticipation of the passage of such a state law, Rosenthal made plans to build the Fountainview, a low-rise condominium project on Chicago's N. Ridge Avenue. As he later told a *Tribune* reporter, "I couldn't see any chance of condominiums not catching on, because co-ops had been successful in the Chicago area." He was right: the units at the Fountainview sold out in just two weeks. Illinois passed a condominium law in July, 1963. Four years later, Rosenthal was named Builder of the Year by the Home Builders Association of Chicagoland. The group's chair credited Rosenthal with creating "a market for housing that did not exist before 1962 and [bringing] a new buying public to the industry." Altogether, under Rosenthal's leadership, Dunbar would build thousands of condominium units. (Several years after the

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completion of 1212 N.Lake Shore Drive, Dunbar developed the 1973 Waterford, a condominium highrise at 4170 N. Marine Drive [UP06] designed by Campbell & Macsai.)

Rosenthal was innovative in other ways as well. He was one of the first builders to use a climbing crane, a European invention that is now commonplace, to speed up the construction process. He also made early and extensive use of computers to track project logistics and help buyers understand their potential monthly costs. Later, he took another step to capitalize on the condominium market, setting up a resale division within Dunbar, enabling the company to capture even more profits from their buildings.

Construction of one of Rosenthal's first condominium high-rise projects began in 1965. He hired architects Barancik Conte & Associates to design that project at 201 E. Chestnut Street. Rosenthal told a *Chicago Tribune* reporter that, through its "design, interior layout, and service," this "skyscraper condominium" would reflect a standard of excellence befitting its neighborhood. Following the success of the Chestnut Street high-rise, Rosenthal commissioned Barancik Conte & Associates once again to produce his next high-rise condominium structure at 1212 N. Lake Shore Drive.

Architects Richard M. Barancik (b. 1924) and Richard Conte (1918-1995) had been partners since 1950. Barancik served in the Army in World War II and returned to complete his architecture degree at the University of Illinois in 1948. He soon invited Richard Conte, one of his former architecture instructors at the University, to join him. In 1954 Barancik and Conte were the only Chicagoans mentioned in a feature article in *Architectural Forum* on young architects. A decade later, they had begun specializing in residential high-rises. Among their large collection of modern apartment towers are 1310 N. Ritchie Court [NN70] and 990 N. Lake Shore Drive [NN24].

In the spring and summer of 1968, the *Chicago Tribune* published a series of articles about the Barancik Conte & Associates design for 1212 N. Lake Shore Drive. The \$12 million project would result in a 36story structure with 180 units. Most of the apartments would be two- or three-bedrooms with parquet floors, two marble bathrooms, large closets, and spacious room sizes with nine-foot-ceilings. As the *Tribune* noted, "the floor plan was designed for both flexibility and privacy." The larger apartments had two entrances: one into the formal foyer and another directly into the kitchen, a feature which added to the building's functionality and privacy. The 30 residential stories were set on a four-story base that held the building's luxurious, paneled lobby and parking. The 35th story featured a large party room and recreational facilities. On the top story were locker rooms and a sauna to serve the Olympic-sized, indoor swimming pool and large sundeck.

Along with all of its other amenities, the building's spectacular views were among its most important selling points. Every unit had large expanses of glass and sliding glass doors. Apartments with eastern exposures had 26'- or 42'-long balconies overlooking the lakefront. Advertisements that ran in the newspaper in the early summer of 1969, shortly before the building's completion, emphasized that for many of its units, "a panoramic view of the lake" added to "the essence of elegant living."

The sales office for 1212 N. Lake Shore Drive opened in July, 1968, with model units decorated by seven professional interior designers. By the end of that year more than half the units had been spoken for and by October, 1969 only seven were left. Ironically, given the building it replaced, two of the first residents to move in were Judge David Canel and Judge Helen McGillicuddy, both of whom had

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DOMESTIC/ Multiple Dwelling Eligible 1212 N. Lake Shore Drive SURVEY ID NN44

participated in the high-rise's topping off in June, 1969. The building quickly became one of N. Lake Shore Drive's most prestigious addresses, with ads touting it as the "epitome of Gold Coast luxury."

The building was soon home to many business owners and professionals. Norman Nachman, a lawyer who was the president of the Chicago Bar Association, lived there in 1970 when Mayor Daley appointed him Chairman of the City's new Pollution Control Board. Robert J. Appel, the owner of a State Street jewelry store, Board member of the State Street Council, and member of the Temple Sholom Board was another early resident. Several furniture store owners bought units, including Lee Gethner and Jack Insul. Robert J. Wrath, who spent his career at International Harvester, was also an early buyer, as was Maurice Ginsburg, cited by the *Tribune* as "a pioneer" in the Chicago consumer finance industry, having founded Kimball Loan in 1929 and Madison Corporation in 1948. Nathan and Esther Gottsegen, owners of a plastic kitchenware manufacturing company, left behind their roomy Rogers Park home and became owners of a unit in the high-rise by the mid-1970s.

One of the building's most colorful and charismatic early residents was Tony (Anthony) DeSantis, a local theater owner and impresario. He started out running a restaurant in the basement of his grocery store in Evergreen Park. The Martinique became an extremely popular eatery in the southwest suburbs. He opened his first theater in a tent next to the restaurant in 1949. Desantis would eventually own five Drury Lane Theaters, including one in Water Tower Place on Michigan Avenue. DeSantis and his family owned two units on the "penthouse" floor of 1212 N. Lake Shore Drive. They lived in the larger apartment and also created a small, opulently decorated guest unit for actors who were starring in Drury Lane shows. DeSantis and his wife Lucille hosted dancer Cyd Charisse and heartthrobs Van Johnson and Robert Vaughan, among others, there. Over the years, the DeSantises held numerous parties and press conferences in their condominium, as well as board meetings for the many banks and Catholic charities with which they were involved. The couple owned the two units for about a decade, moving to another condominium, across from their new Oakbrook Terrace theatre, sometime after 1980.

J. Richard Bockelman lived at 1212 N. Lake Shore Drive and was president of its condominium board when he founded the Near North Association of Condominium Presidents in 1988. Under Bockelman's leadership, this group provided vital information to owners, building managers, and the press.

Today, real estate advertisements for condominium units at 1212 N. Lake Shore Drive still tout the building's desirability, with the largest units often advertised as "upper bracket."

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible

## NRHP EVALUATION/JUSTIFICATION

The condominium building at 1212 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Part of the early wave of high-rise condominium buildings constructed along Chicago's north lakefront, the property is eligible under Criterion A. The building was the home of important theater impresario and major supporter of Catholic charities Anthony DeSantis and his wife Lucille. As there are likely other buildings associated with the couple that better represent their contributions to local history, this structure is not eligible under Criterion B. As a noteworthy example of the modern high-rises produced by Barancik Conte & Associates, 1212 N. Lake Shore Drive is eligible under Criterion C. The building has excellent integrity.

# NRHP RECOMMENDATION

Possessing architectural significance and excellent integrity, the property warrants listing as a contributing property to a proposed Near North-NLSD Historic District.

### NRHP BOUNDARY

See Appendix B.

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**Historic Resources Survey PROPERTY TYPE** 



Eligible NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling

1212 N. Lake Shore Drive NN44 **SURVEY ID** 

#### Photo 1 – 1212 N. Lake Shore Drive



1212 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade

**Historic Resources Survey PROPERTY TYPE** 

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NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

65 E. Scott Street **SURVEY ID** NN45

NAME 65 E. Scott Street

OTHER NAME(S) N/A

STREET ADDRESS 65 E. Scott Street

COMMUNITY AREA 08

TAX PARCEL NUMBER Unknown

YEAR BUILT SOURCE 1971 Chicago Tribune

DESIGNER/BUILDER

Arpen Group

STYLE MODERN MOVEMENT **PROPERTY TYPE** DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Concrete, Glass ROOF Built-up

# **DESCRIPTIVE NOTES**

Completed in 1971, the 18-story high-rise at 65 E. Scott Street was designed by the Arpen Group. The flat-roofed high-rise and attached one-story-tall garage structure fills the entire block from E. Scott Street on the north to E. Division Street on the south. The apartment tower is rectangular in plan, with its long east primary facade fronting onto N. Stone Street. The attached, one-story garage extends to the south and wraps around the building on its west side. A sundeck and swimming pool are located on top of this garage structure. The high-rise features a grid-like exposed concrete framework filled with dark, aluminum-framed, floor-to-ceiling, tinted windows, which appear to be original.

The building's long east elevation faces N. Stone Street. A one-story base visually anchors the high-rise facade and extends beyond the tower southward to E. Division Street. At ground level, a wide set of shallow stairs rises from the sidewalk to an elevated platform at the center of the tower's façade. A deeply cantilevered green rectangular canopy floats over the entryway. Beneath the canopy, a revolving door and a single door are flanked by full-story windows. A series of concrete, load-bearing piers are equally spaced at the north end of the base. Groupings of dark, aluminum-framed windows stand between these piers. The windows are sandwiched between two rectangular aluminum panels on the top and two rectangular aluminum spandrels on the bottom. Immediately to the south of the entryway, two sets of matching window groupings are separated by the same kind of piers. Just to the south, a pair Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible

of ramps (one slanting down and the other up), pass between two concrete piers. Beyond the ramps, the remainder of the base is clad in rough, ribbed concrete. The one-story extension is topped by a sundeck and swimming pool, and the top of its facade is edged by black metal railing.

The entire one-story base is capped by a wide concrete band, providing a visual transition to the upper stories of the tower's facade. Shallow, vertical indentations accent the concrete band.

Above the base of the tower's east facade, the concrete piers extend upwards, forming narrow vertical bands that rise all the way to the roofline. Similar horizontal concrete bands mark the floor plate of each story. The square openings within the grid hold dark, aluminum-framed, floor-to-ceiling tinted windows. Each grouping is composed of two tri-partite windows. In most cases, these include two smaller rectangular fixed sashes on the top, two larger sliding sashes in the middle, and two smaller rectangular fixed sashes at the bottom. At either end of the façade, the window groupings wrap around the corners onto the north and south facades. A horizontal concrete band stretches across the top of the east façade, forming a simple cornice.

The building's short north façade, which faces E. Scott Street, features alternating vertical bands of ribbed concrete and contrasting vertical bands of dark windows that rise from the base to the roofline. Like the east façade, the tower's north façade sits atop a one-story base and elevated platform. A broad, projecting central bay, extends to the edge of the platform, rising from the façade's base to the roofline. At the center of this projecting bay, a vertical expanse of concrete is detailed with narrow grooves, forming a series of rectangular panels that run up to the roofline. Flanking this vertical concrete band are two tri-partite windows, with operable middle sashes at each story. The window groupings wrap around the corners of the projecting bay where they meet another concrete vertical band. On either side of the central bay, each of the recessed bays has two groupings of tri-partite windows separated by a vertical concrete band. The flat white roof has a deep overhang above the recessed outer bays.

The tower's south façade is similar to the north one. At the ground-level, the one-story, flat-roofed garage structure conceals the lower part of the tower. The garage extends south to E. Division Street. Like its east façade, the garage structure's south façade is clad in rough, ribbed concrete. Here too, it is unfenestrated, and has an iron railing that extends along the roofline. Above this one-story mass, the tower's south facade matches the north.

The building's west facade abuts an alley. The tower is set back from the alley. The one-story parking structure extends along the southern half of the tower's base. Just to the north, a platform runs beneath a service area and a plaza. The service area includes a ramp, loading dock, and three garage doors that lead into the one-story structure. Beyond that to the north, the plaza is edged in a metal railing. While the garage extends along the base of the south end of the west facade, at the north end the base matches the east facade. Above the one-story base and garage, the grid of vertical and horizontal concrete bands and floor-to-ceiling windows extends up the façade to the cornice and roofline.

The apartment high-rise at 65 E. Scott Street possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains all seven aspects of integrity.

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Historic Resources Survey PROPERTY TYPE DUNRHP RECOMMENDATION EI

DOMESTIC/ Multiple Dwelling Eligible 65 E. Scott Street SURVEY ID NN45

## HISTORY/DEVELOPMENT

The Astor Development Company completed the 65 E. Scott Street high-rise rental building in 1971, at a time when condominiums were becoming extremely popular in the surrounding Gold Coast neighborhood. For the design of this project, the developers hired their "go-to" architects, the Arpen Group. The two firms had previously collaborated on a number of Chicago high-rise projects. With its desirable location and such modern amenities as a swimming pool and exercise facility, the E. Scott Street high-rise quickly attracted middle-class tenants.

In 1970, Marshall Abraham, president of Astor Development Company, acquired a 30,000-square-foot site from the Latin School of Chicago. The Chicago Latin School had first used this site as a girls' school in 1913. Fifty years later the school re-organized to provide a co-educational facility here. The Latin School vacated the structure in 1969, when its new upper school was completed at 59 W. North Avenue [NN124]. At the time the school moved out, there were also a few nearby residential properties that would give way to Abraham's project.

Marshall Abraham (1933-2001) was the son of Russian Jewish immigrants. While in his early 20s, Abraham dropped out of Roosevelt University to pursue a career in real estate. In 1957, he and his brother Howard (1937-2019) launched the Astor Construction Company. A few years later, their firm would be renamed as the Astor Development Company. By 1970, the firm had developed several apartment and condominium buildings in Chicago. Some of these structures were located in the Gold Coast neighborhood. The Abraham brothers worked with various architects to produce 1330 N. Dearborn Parkway, 20 E. Scott Street, and 1340 N. Astor Street.

By the time the Astor Development Company had acquired the site for their 65 E. Scott Street project, condominiums were becoming extremely popular in the surrounding neighborhood. Despite this, Marshall and Howard Abraham believed there was still a strong market for rental buildings. Soon after completing this rental project, they would erect a condominium building at 1450 N. Astor Street. Over the course of their careers, they developed 34 residential properties throughout Chicago and the suburbs, which included both rental and condominium projects.

For the design of their 65 E. Scott Street high-rise, Astor Development Company teamed up with the Arpen Group. Though little is known about this firm, the Arpen Group was fairly prolific between the mid- 1960s and 1970s. They produced the Horizon House at 5733 N. Sheridan Road, the East Point Condominium at 6101 N. Sheridan Road , 230 E. Ontario Street , and 5100 N. Marine Drive [UP43] . Like 65 E. Scott Street, all of these projects were created by the Arpen Group for the Astor Development Company. In addition to the Arpen Group as architects, the project team for 65 E. Scott Street included William Schmidt as structural engineer.

Construction of the glass and concrete high-rise began in early 1971. Classified ads for the apartment building began appearing in the *Chicago Tribune* in June of that year. The 18-story structure had 230 apartments including studios and one-, and two-bedroom units. Each apartment offered tenants floor-to-ceiling windows, "rich shag carpeting" and GE appliances, including dishwashers. In addition to these amenities, 65 E. Scott Street offered tenants a parking garage, bicycle storage room, laundry room, and an exercise facility. There was also a sundeck with a pool on top of the parking garage.

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DOMESTIC/ Multiple Dwelling Eligible 65 E. Scott Street SURVEY ID NN45

The apartment building was ready for occupancy in October, 1971. The high-rise attracted many young executives and professionals, including Clark W. Fetridge, an executive with Continental Illinois National Bank and Trust Company. In 1972, he was living there when making a bid to become the new Republican nominee for Congress in the North Side 9<sup>th</sup> District. Then 25 years old, Fetridge was the youngest candidate running for Congress in the United States at the time. The son of the United Republican Fund of Illinois president, Fetridge had first begun working for the Republican Party as a teenager. Ultimately, he was defeated by incumbent Democrat Representative Sidney R. Yates.

Thomas Tully rented a unit at 65 E. Scott Street from 1973-1974. While serving as Cook County Tax Assessor in the mid-1970s, Tully became wealthy as a result of real estate deals with property developers like Astor Development Company (later known as Astor Investors, Inc.). Tully and Astor Investors had formed a limited partnership, whereby Tully invested in properties for an agreed upon percentage of the profits. Some of these property deals were made during his 1974-78 tenure as assessor. As a result, Thomas Tully, who, according to the *Chicago Reader*, had been known as "Mr. Clean of Chicago Politics" was investigated for giving tax breaks on properties in which he had invested. In 1975, Tully bought a condo in the Mies van der Rohe designed Commonwealth Promenade at 330 W. Diversey Parkway [LV02], a condo conversion project led by Astor Investors, Inc.

During its early history, the building also had some dynamic women tenants. Dr. Mirta L. Goffan, an intern at Northwestern Memorial Hospital, was living at 65 E. Scott Street when she graduated from Rush Medical School in 1974. She had previously earned a degree in immunology from the University of Illinois and a degree in dentistry from the University of Buenos Aires, Argentina. Another female resident, Estrella Quirol, was 38 years old when she became one of three players to beat the world record for the longest backgammon game played. She earned this title in 1976, after playing for 86 continuous hours, an undertaking that raised \$20,000 for the American Cancer Society. Quirol was a tenant of the high-rise for almost twenty years.

Today, 65 E. Scott Street remains a desirable Gold Coast rental building. The high-rise still offers studio, one- and two-bedroom apartments.

NRHP RECOMMENDATIO	ON DATE LISTED		
Eligible	N/A		
NRHP CRITERIA			
□ A □ B □ C □ D □ Not Applicable			
NRHP CRITERIA CONSIDERATIONS			
□A □B □C □D □E □F □G ⊠Not Applicable			

#### NRHP EVALUATION/JUSTIFICATION

The building at 65 E. Scott Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in the early 1970s, the high-rise provided good rental housing to middleclass tenants in the Gold Coast during a condominium boom. Thus, the property is eligible under Criterion A. Although the building was home to a few notable young executives and professionals, none Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible

made contributions to history that would warrant listing under Criterion B. As a well-designed early 1970s high-rise produced by the Arpen Group, a firm that specialized in the building type, 65 E. Scott Street is eligible under Criterion C. The building has excellent integrity.

### NRHP RECOMMENDATION

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

NRHP BOUNDARY

See Appendix B.

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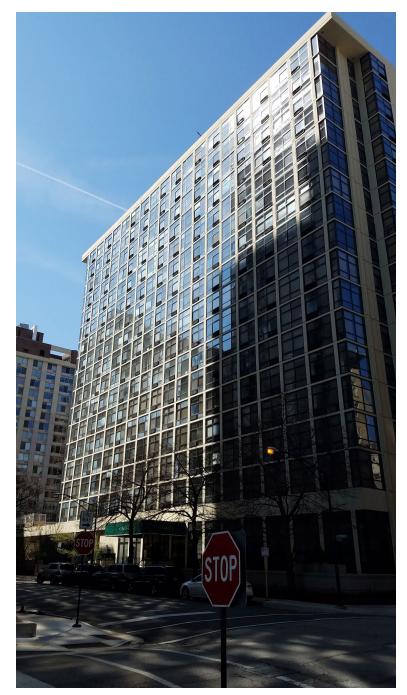
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 NRHP RECOMMENDATION
 Eligible

65 E. Scott Street SURVEY ID NN45

Photo 1 – 65 E. Scott Street



65 E. Scott Street, view looking southwest from the intersection of E. Scott Street and N. Stone Street toward East façade Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

DOMESTIC/ Multiple Dwelling Eligible



#### Photo 2 – 65 E. Scott Street



65 E. Scott Street, view looking northwest from the intersection of E. Division Street and N. Stone Street toward South façade Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION NO

DOMESTIC/ Single Dwelling Not Eligible 55 E. Scott Street SURVEY ID NN46

NAME 55 E. Scott Street

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OTHER NAME(S) Rosenberg House

STREET ADDRESS 55 E. Scott Street COMMUNITY AREA

TAX PARCEL NUMBER 1703113010170000

YEAR BUILT SOURCE 1978 Chicago Tribune

# DESIGNER/BUILDER

Harry Weese & Associates

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION

Concrete

WALLS Brick, Concrete ROOF Built-up

# DESCRIPTIVE NOTES

A Modern house that incorporated the original walls of a historic coach house, the residence at 55 E. Scott Street was designed by architects Harry Weese & Associates and completed in 1978. The two-story brick structure with a raised basement has a flat roof. It is essentially rectangular in plan, though the primary façade gradually projects from west to east. This facade features precast concrete panels, brown variegated brick cladding, and aluminum framed stacked corner windows. As a result of alterations that were completed in 2012, the building no longer reflects its 1978 design. (The late 1970s appearance of the building is evidenced by 2009 photography.)

When Weese designed the house at 55 E. Scott Street in the late 1970s he retained the original north and east walls of the 1223 N. Astor Street coach house. He added new construction to the west and south, providing a much larger footprint for the structure. While this footprint remains the same today, the building's north facade was substantially altered in 2012.

Weese's 1970s facade comprised the remnant coach house wall and two stepped-back bays clad in variegated brown brick. The middle bay was unfenestrated. The west bay featured a limestone-framed entryway atop a short stoop. Above this projecting entryway, a pair of sliding glass doors provided

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION NO

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DOMESTIC/ Single Dwelling Not Eligible 55 E. Scott Street SURVEY ID NN46

access to a second-story balcony. The 2012 alterations to the north facade included covering the original coach house wall with dark gray concrete panels and removing the cornice. A two-story stack of aluminum-framed corner windows was installed in the previously unfenestrated middle bay. Although the western bay has changed little, a simple metal coping was added across all three bays.

The house's east façade abuts an alley. In 1978, Weese extended the east coach house wall with new brick to expand the building's footprint to the south of the original structure. Beyond this, he created a new, slightly recessed garage addition. The old and new portions of the facade were painted to unify their appearance. Though largely unfenestrated, the east facade included a pair of second-story casements near the street and a long, narrow, tripartite window perched high in the first story near the south garage addition. The east facade has changed little in recent decades except that, in 2011, the Commission on Chicago Landmarks approved a second-story addition over part of the garage.

The home's south façade is visible only from the alley. The property's west façade directly abuts the adjacent building, and is obscured by it.

The appearance of the house at 55 E. Scott Street has been substantially changed by the alterations that took place in early 2012. The building possesses only the integrity of location and setting. However, due to drastic changes to its north facade, including the installation of concrete panels over the historic coach house wall, the removal of the historic cornice, and addition of tall corner windows to the previously unfenestrated middle bay, the building no longer possesses integrity of design, materials, workmanship, feeling, or association. The building's overall integrity is poor.

## HISTORY/DEVELOPMENT

The single family house at 55 E. Scott Street was completed in 1978 after a long controversy about the preservation of historic buildings on Astor Street. Marvin Rosenberg, owner of historic mansions at 1221 and 1223 N. Astor Street [NN50 and NN51] had planned to replace them with a high-rise in the late 1960s. However, a movement was underway to designate this stretch of the historic Gold Coast as a Chicago landmark district. Several years later, as the preservation movement gained steam, Rosenberg came up with a new plan to demolish the mansions and replace them with lower density townhouses designed by architect Harry Weese. The City Council designated the Astor Street District in 1975 and Rosenberg did not receive approval for his proposal. Instead, City officials allowed him to subdivide the lots on which the 1221 and 1223 mansions sat. He retained the east side of the lots and sold the historic houses to new owners who could take advantage of a preservation easement. Rosenberg then hired Weese to incorporate portions of the historic coach house at 1223 N. Astor Street into a much larger Modern house. This house, which was completed in 1978, received substantial renovations in 2012.

A third-generation Chicagoan, Marvin David Rosenberg (1917-2005) was the head of Midwest Iron Works, a business founded by his father, Leo. Rosenberg attended the University of Illinois and then enlisted in the Army. After WWII he married Adele Engle and they soon had a daughter Susan and were living on N. Marine Drive. Rosenberg soon built a factory in a new industrial area on the South Side of Chicago. By 1954, according to the *Chicago Tribune*, he was a member of the Builders Club.

In the 1960s, high-rise residential buildings were rapidly replacing historic structures in the Gold Coast. Rosenberg must have sensed an opportunity to make money and in 1969 he purchased the two large, Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONNo

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DOMESTIC/ Single Dwelling Not Eligible 55 E. Scott Street SURVEY ID NN46

historic homes at 1221 and 1223 N. Astor Street [NN50 and NN51], at the corner of E. Scott Street. Working with Herbert Lustig at Arthur Rubloff & Co., he hired the architectural firm of Hirschfeld & Reinheimer to design a 16-story building with a single, 5,000-square-foot condominium on each floor. The plan was extraordinarily ambitious and immediately ran into opposition from the neighbors. Along with facing objections from community members, Rosenberg was having difficulty financing his project because he could not pre-sell any of the proposed condo units.

During the 1960s, Gold Coast historic properties were rapidly succumbing to the wrecking ball, including several Astor Street mansions. Alarmed, community members began rallying for the designation of a landmark district. For years, Chicago's Historical and Architectural Landmarks Commission identified historic properties but had little authority to protect them. In late 1967 Mayor Richard J. Daley proposed a landmark ordinance that would provide protection and oversight to designated landmarks and historic districts. The City Council approved this ordinance two years later. A large contingent of Gold Coast residents and architectural enthusiasts suggested the designation of an Astor Street landmark district.

While Rosenberg paused to consider his options for the houses on N. Astor Street, the City's Landmarks Commission developed a proposed Astor Street District that would include Rosenberg's two properties. The first hearings for the district were held in late October, 1974, with numerous architects testifying in favor of the designation. The proposal quickly went to the Cultural & Economic Development Committee for review. After more hearings the following year, the historic district was approved by the City Council on December 20, 1975.

Harry Weese (1915-1998) was one of the many prominent architects who testified in favor of the N. Astor Street District. Having spent over 25 years living on N. Astor Street, just around the corner from the E. Scott Street site, Weese was intimately acquainted with the neighborhood. At the hearings, Weese's comments were given great weight by the press, as he had recently been appointed to the National Council on the Arts. According to the *Chicago Tribune*, on November 1, 1974, Weese testified that: "To fail to designate this street invites the destruction of an exemplary past and present lifestyle." The following year, Weese suggested that any further high-rise development would push Astor Street to the tipping point.

Marvin Rosenberg soon hired Harry Weese & Associates to develop a new proposal, this time for a group of four townhouses to replace his two N. Astor Street mansions. Having been a major supporter of the N. Astor Street district, it's hard to understand why Weese even considered agreeing to demolition of the two older houses. It was clear, however, that the City would not approve the demolition of these historic structures.

During the long contentious landmarking battle, preservationists pointed out that designation could provide economic benefits to homeowners who rehabilitated or remodeled their properties. These tax incentives ultimately spurred Rosenberg to propose a new strategy. In 1977, Rosenberg obtained preservation easements from the Landmarks Commission that allowed the remodeling of the 1221 and 1223 N. Astor Street houses, the subdivision of lots, and the development of a new house at 55 E. Scott Street that would incorporate the 1223 coach house. The Rosenbergs hired Harry Weese & Associates to design the 55 E. Scott Street project and decided to make this their own home.

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DOMESTIC/ Single Dwelling Not Eligible 55 E. Scott Street SURVEY ID NN46

The Weese-designed house at 55 E. Scott Street was only the second single family home built in the N. Astor Street neighborhood since the 1920s. In order to fit the new residence on the east end of the 1221 and 1223 N. Astor Street lots, the 1221 mansion's rear portion had to be demolished, and a substantial part of the 1223 coach house was incorporated into the project. With its crisp lines, dark brickwork and understated landscaping, the 55 E. Scott Street house was modern without being intrusive. In a nod to the historic houses nearby, Weese retained the coach house's molded cornice. The Rosenbergs lived comfortably in their house on E. Scott Street for 20 years. Marvin continued to run the family iron business, and Adele ran a successful art gallery on E. Ontario Street. By 1996 the couple had moved from their house into a new high-rise nearby.

The house went up for sale in 2010. Not long afterwards, the new owners dramatically altered the exterior, changing the appearance of the primary facade and adding a rear addition.

NRHP RECOMMENDATION	DATE LISTED	
Not Eligible	N/A	
NRHP CRITERIA		
□A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The single-family house at 55 E. Scott Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although this house was planned as part of a proposal to preserve two nearby historic mansions, it is not associated with significant events in history, and thus does not meet with Criterion A. The property is not associated with individuals who made important contributions to history, and therefore is not eligible under Criterion B. Produced by the renowned Modernist firm of Harry Weese & Associates, the house was planned to preserve adjacent historic buildings and designed to incorporate an original coach house into a new single-family home. Thus, the property is eligible under Criterion C. Despite its significance, the property has poor integrity.

#### NRHP RECOMMENDATION

Although the building at 55 E. Scott Street meets with significance Criterion C, it possesses poor integrity and therefore does not warrant listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONNo

DOMESTIC/ Single Dwelling Not Eligible 55 E. Scott Street

### Photo 1 – 55 E. Scott Street



55 E. Scott Street, view looking southwest from E. Scott Street toward North and East façades

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1201-1205 N. Astor Street SURVEY ID NN47

NAME 1201-1205 N. Astor Street

OTHER NAME(S) 56 E. Division Street

STREET ADDRESS 1201-1205 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031130211001 through 17031130211006

YEAR BUILT SOURCE 1908-1909 Chicago Daily Tribune

DESIGNER/BUILDER Marshall & Fox

STYLE LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Limestone

WALLS Brick, Limestone ROOF Built-up

# DESCRIPTIVE NOTES

Designed by architects Marshall & Fox and completed in 1909, the six-flat at 1201-1205 N. Astor Street emulates a lavish Classical Revival style single-family home. Rectangular in plan and flat roofed, the variegated red brick structure is trimmed in limestone and terra cotta. The building has many handsome architectural details such as a dentillated cornice, fan light windows, and divided light windows and doors, all of which appear to be original.

The corner building's long primary south façade fronts onto E. Division Street. It is symmetrically arranged with a Classically-designed portico in the center. On each side of the portico, two flat bays with paired windows flank an inset bay of balconies with floors that project beyond the plane of the façade. The windows are all six-over-one double-hungs. Each rises above a limestone sill and is topped by a white terra cotta lintel with a simple design based on Greek fretwork.

The one-story-tall portico stands on a low limestone stoop. A pair of white terra cotta Corinthian columns and a set of pilasters with similar capitals frame the doorway. The wood and glass front door and its sidelights are topped by an elegant, semi-circular fanlight. The columns and pilasters support an

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DOMESTIC/ Multiple Dwelling Eligible 1201-1205 N. Astor Street SURVEY ID NN47

entablature with a dentillated cornice. A Classical balustrade stretches across the top of the portico's flat roof. Behind it, the second-story window stands within an arched opening. Within this opening, a six-over-one double-hung window flanked by narrow Corinthian columns and white faux shutters is topped with a cornice and a blind fanlight. Above it, a double-hung window matches the others that stretch across this facade.

A high, smooth limestone water table anchors the red brick façade on either side of the portico. Threeover-three double-hung basement windows pierce the limestone surface, except beneath the first-story balcony. Here the smooth limestone bases are topped by Classical balustrades that serve as the railings for the first-story balconies. Limestone urns cap the corners of both balustrades. The concrete and limestone floors of the second- and third-story balconies all have a simple Classical profile that echoes the cornice above the portico. These porch floors are supported by ornamental iron brackets. The outer edges of the inset parts of the balconies are trimmed in white terra cotta. A series of four long dividedlight doors stretch across the south walls of the balcony spaces and an additional divided-light door is located at the west end of each porch. Black metal railings span the outer edges of the second- and third-story balconies. Although the railings likely date to a modern alteration, all of the other fabric and details of the balconies appear to be original.

The building's shorter west façade features many of the same architectural elements as its south façade. These include the limestone water table, limestone sills, terra cotta lintels, and Classical cornice. Two semi-hexagonal bays – one slightly wider than the other – are located towards the north end of the west façade. At each of the three upper stories, a balcony is tucked between the projecting bays. The balcony floors and railings are similar to those of the south façade. While a number of six-over-six and six-overone double hung windows are found across the west façade, there are some additional window types. A single eight-over-one double-hung window is found at each story of the west-facing side of the southernmost projecting bay. In addition, the two windows that open onto each balcony provide physical access. These are triple-hungs, each with two operable lower sashes. At the north end of this façade, a one-story entryway leads to a rear lobby. Trimmed in limestone, the entry structure has a divided-light entry door flanked by pilasters with Corinthian capitals and topped by a Classical entablature.

Above the one-story-tall entry structure, there is only a narrow opening between the north façade and the south façade of the neighboring building. Little of the three-story red face brick north façade is visible above the entryway. The east façade runs along an alley. Nearest the sidewalk, the limestone water table and variegated red face brick above wrap around from the front elevation. The remainder of the east façade is composed of red common brick, and lacks the water table. This façade holds a variety of double-hung windows. The most prominent ones are angled, triple-bay windows with four-over-ones flanking eight-over-ones. These windows stand on limestone sills, but they lack the terra cotta lintels. Various brick repairs and patches are evident on this façade.

Today, the fine Classical Revival style six-flat at 1201-1205 N. Astor Street retains very good integrity overall. Although the modern metal balcony railings have slightly diminished the integrity of design, the



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible

property retains a tremendous amount of original fabric. The building possesses integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

At the turn of the 20<sup>th-</sup> century, apartments were becoming increasingly fashionable in the well-to-do Gold Coast neighborhood. William M. Morrison, a successful Chicago photographer, took advantage of the growing market for high-end rental units by developing a luxurious six-flat at 56 E. Division Avenue. He hired the talented and socially prominent firm of Marshall & Fox to design his building, which was completed in 1909. Morrison and his family lived in one of the spacious units within their lovely Classical Revival style building. The other five apartments soon filled with wealthy tenants.

The son of Scottish immigrants, William McKenzie Morrison (1857-1921) was born in Detroit, Michigan. He moved with his family to Chicago during his childhood and began working in photographic studios at a young age. Morrison graduated from Chicago's Metropolitan Business College. He managed a couple of local photographic galleries before opening his own studio in the Haymarket Building in 1889. He specialized in photos of celebrities and theatrical events. Morrison became quite successful. Along with his photography career, he owned a cattle ranch in South Dakota and a summer home in the New Jersey Palisades. He developed his first high-grade apartment structure in Lakeview in 1904. A couple of years later, he was ready to develop another luxurious apartment building at the northeast corner of E. Division and N. Astor streets.

When Morrison hired Benjamin H. Marshall (1874-1944) and Charles Eli Fox (1870-1926) to design his corner six-flat in 1908, the two architects had only been partners for a few years, but they were already gaining prominence. Marshall had first begun practicing alone in 1902 and quickly became known for producing elegant, lavishly-detailed buildings. Fox was an MIT graduate from Pennsylvania who had first come to Chicago to participate in the development of the 1893 World's Columbian Exposition. He worked for the respected firm of Holabird & Roche before he and Marshall entered into business together in 1905.

Within their first several years, Marshall & Fox produced a number of noteworthy structures. Along with Morrison's elegant six-flat, these include the Marshall Apartments, a luxury apartment tower at 1100 N. Lake Shore Drive (not extant), the South Shore Country Club, the Blackstone Theater, and the Steger Building, a Classical Revival style commercial building at 28 E. Jackson Boulevard. Marshall & Fox would become especially well-known for designing high-end residences for Chicago's elite. Their work included the Bernard Eckhart mansion at 1530 N. Lake Shore Drive [NN92] and a low-rise with spacious apartments at 2355 N. Commonwealth Avenue [LP03]. They also designed many of the city's finest luxury apartment towers and hotels, such as 1550 N. State Parkway [NN121]; 999 N. Lake Shore Drive Apartments [NN25]; the Stewart Apartments at 1200 N. Lake Shore Drive [NN43]; the Breakers at 199 E. Lake Shore Drive [NN29]; the Edgewater Beach Hotel (not extant), and the Drake Hotel [NN32]. Benjamin Marshall later produced the co-operative apartment tower at 209 E. Lake Shore Drive [NN28]; the Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07]; and the Drake Tower Apartments at 179 E. Lake Shore Drive [NN31].

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 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1201-1205 N. Astor Street SURVEY ID NN47

On October 31, 1908, the *Chicago Tribune* reported that construction had begun on W.M. Morrison's "high-grade six flat building" following Marshall & Fox's plans. With a single front entryway distinguished by an impressive columned portico, the red-brick building resembled a grand Classical Revival style mansion. However, each of the six units had its own balcony with a view of the lake. (Today, tall neighborhood buildings obscure the view.) The seven- and eight-room apartments each had three bathrooms and a wood burning fireplace. After the building's completion, William M. Morrison moved into one of the units with his wife, Alice, and their adult niece, Miss Calm Morrison Hoke. In 1910, the Morrisons had one live-in servant, who was a Swedish immigrant. While sources indicate that Morrison soon ended his career as a photographer, he remained successful, and was even discussed as a possible candidate for alderman in Chicago.

As Morrison had intended, all of the other five apartments were soon leased by prosperous Chicagoans. His earliest tenants included toilet soap manufacturer Emmons Cobb and his wife Elizabeth; Margaret Blythe, widow of Joseph Blythe, who had served as chief counsel for the Burlington Railroad, and her stockbroker son Hugh Blythe; and real estate broker Charles Warren Leland and his wife May, who was often mentioned in the *Tribune's* society columns. German immigrant Albert C. Frost (1865-1941) and his wife Claire also lived in one of the larger units with their three daughters and a son. A financier and land speculator, Frost had built the Chicago and Milwaukee Electric Railroad Line and Ravinia, an amusement park specifically developed to promote ridership. (The property later became Ravinia Festival.) Most of the original residents had one live-in servant, but the Blythes had two — a butler and a cook.

U.S. Census records of 1920 indicate that the Morrisons continued to own and occupy their building. (Still living with their niece, they now had two domestic servants.) While some of the original tenants such as the Frosts and the Cobbs had moved out, others remained. Mrs. Margaret Blythe and her son Hugh were still tenants. Mrs. May Leland, then in the process of divorcing her husband, held onto their apartment. After William M. Morrison died in 1921, his wife Alice stayed in the building for at least four more years. Other residents of the early 1920s were banker John E. May, his wife Grace, and daughter Harriet; lumber merchant Fred E. Gary and his wife Alice; and Howard E. Deign and his wife Wilhelmine. Deign was the co-owner of a firm that manufactured quilts and other bedding materials.

In 1925, attorney and real estate investor Arthur T. Galt (1876-1968) acquired the apartment building. He had substantial land holdings and also owned other existing structures including the single-family house adjacent to the six-flat at 1207 N. Astor Street [NN48]. Because the two buildings provided Galt with a large frontage on Astor Street, *Chicago Tribune* reporter Al Chase conjectured that perhaps the real estate investor was planning to replace them with a tall apartment building. This did not turn out to be the case. In fact, the Galt family—Arthur, Ida, and their three sons—who also had a residence in Evanston, soon chose one of the six flat's spacious apartments as their city home.

Over the next few decades, the Galts had little trouble finding affluent tenants to lease the other units in their building. Occupants of the 1930s included textile manufacturer Maurice P. Geraghty and his wife Helen; Walter J. Engle, retired treasurer of the Continental National Bank and Trust Company, and his wife Weona; and attorney Sam Adams and his wife Louise. While all of these couples had impressive

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible

backgrounds, the Adamses were particularly noteworthy. Sam Adams had served as the first assistant Secretary of the Interior from 1911 to 1913. His wife, Louise Adams was the granddaughter of Gustavus Koerner, who had been minister to Spain during the Lincoln administration, served on the Illinois Supreme Court, and was a lieutenant governor of Illinois.

The Galts continued to own and reside, at least part-time, in the six-flat until Ida Galt died in 1965. Other long-term occupants included Mrs. Margaret Blythe, Mrs. Louise Adams, and Mrs. Weona Engle, who all remained in residence through the rest of their lives. (All three were widows by the time they perished, in 1944, 1956, in 1970, respectively.)

The building was converted to condominiums in 1998. As part of the project, the two third-story units were combined to create an enormous penthouse. The balconies must have been in need of repair, as it appears that they were rebuilt with new railings at that time (except at the first story of the Division Street façade, where the original balustrades still exist). Other than this, the project retained most of the building's original fabric. At the time of the condo conversion, the building became known as 1201-1205 N. Astor Street.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The 1201-1205 N. Astor Street Street building has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Completed in 1909, when luxurious apartment buildings with spacious units had just become fashionable in the Gold Coast, the structure meets with Criterion A. The property meets with Criterion B for its association with William McKenzie Morrison, one of Chicago's most successful theatrical photographers of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. An early luxury low-rise apartment structure produced by noteworthy architects Marshall & Fox, the building is eligible for listing under Criterion C. The property possesses very good integrity.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or as a contributing property to a proposed Near North Side-NLSD National Register Historic District.

#### NRHP BOUNDARY



NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

DOMESTIC/ Multiple Dwelling Eligible

1201-1205 N. Astor Street SURVEY ID NN47

# Photo 1 – 1201-1205 N. Astor Street



1201-1205 N. Astor Street, view looking northeast from intersection of N. Astor Street and E. Division Street toward South and West facades



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

DOMESTIC/ Multiple Dwelling Eligible

1201-1205 N. Astor Street SURVEY ID NN47

# Photo 2 - 1201-1205 N. Astor Street



1201-1205 N. Astor Street, view looking northeast from N. Astor Street toward West façade



Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

DOMESTIC/ Multiple Dwelling Eligible

1201-1205 N. Astor Street SURVEY ID NN47





1201-1205 N. Astor Street, view looking east from N. Astor Street toward West facade and 1205 N. Astor Street entrance on left side of the West facade



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

DOMESTIC/ Multiple Dwelling Eligible

1201-1205 N. Astor Street SURVEY ID NN47

Photo 4 - 1201-1205 N. Astor Street



1201-1205 N. Astor Street, view looking northwest from alley toward East facade

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

DOMESTIC/ Single Dwelling Eligible

1207 N. Astor Street SURVEY ID NN48

NAME 1207 N. Astor Street

REDEFINE THE DRIVE

AKE + SHORE + DRIVI

OTHER NAME(S) Horace F. Waite House

STREET ADDRESS 1207 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031130190000

YEAR BUILT SOURCE 1882 Chicago Daily Tribune

DESIGNER/BUILDER

Treat & Foltz

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Limestone WALLS Brick, Limestone ROOF Asphalt Shingles, Built-up

# DESCRIPTIVE NOTES

The Queen Anne style residence at 1207 N. Astor Street is the only remaining row house of a series of six such structures designed by architects Treat & Foltz in the early 1880s. Constructed of red brick and trimmed in limestone, the structure rises three stories over a raised basement. (A set-back fourth story is not visible from the street.) Essentially rectangular in plan, the building is topped by a faux gable roof in the front and a flat roof that stretches behind it. The house's primary façade is enlivened by limestone string courses, a pair of oversized brackets, fishscale shingles, and tall double-hung windows. It is likely that these replacement windows do not fully replicate the originals.

The house's primary west façade fronts onto N. Astor Street. The façade is distinguished by the front entryway on the north and a triangular projecting bay on the south. The projecting bay has two wide, angled sides and a flat, narrow center plane. At the north side of ground level, a high front stoop has limestone steps. Beyond it, the three-sided brick bay of the raised basement is topped by a wide limestone belt course.

At the west façade's first-story level, wooden paneled double doors are topped by a rectangular transom light. Above the transom, a segmental arched hood of soldier brick has a simple limestone keystone. The hood is flanked by a wide limestone beltcourse that stretches across the top of the

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projecting bay. Each of the two angled sides of the bay holds a tall double-hung window. The windows rise above a narrow limestone stringcourse that serves as a continuous sill. At the halfway point of the window openings, another stringcourse extends across the projecting bay.

A double stringcourse with a subtly projecting upper half stretches across the entire façade beneath the second-story windows. A single, double-hung window rises above the entryway. It has a segmental arched hood of soldier brick with a limestone keystone. In the projecting bay, a tall double-hung window is found above each of the first-story ones. As on the first story, a stringcourse extends between the windows at the halfway point. A wider beltcourse stretches across the tops of the second-story windows. In the center of the projecting bay, an additional limestone element at the top of the second story looks like the capital of a pilaster.

A wide oriel bay supported by large, ornately carved brackets is the most prominent feature of the façade's third story. Rising above the projecting bay, the oriel has a steeply pitched gable roof. A blind balustrade extends across the base of the oriel bay. Above the base, a pair of double-hung windows stand in the center of the bay. Cedar fish scale shingles flank the windows and rise above them. The gable end is embellished with simple circular ornamentation at its peak and the ends of its vergeboards. To the north of the oriel bay, a small, hipped-roof dormer houses a single double-hung window. The roofs of the dormer, the oriel bay, and the faux gable roof are all sheathed in asphalt tiles. This roofing material generally emulates the slate tiles that it likely replaced.

The row house's north façade abuts the co-operative apartment building at 1209 N. Astor Street. Its long common brick south façade runs close to the six-flat to the south.

An alley runs to the east of the row-house. The building's rear façade is largely obscured by the row house's large two-story structure that sits along the alley. Built as a garage with a second-story apartment, this handsome building has a Flemish gabled roof. Its tan common brick east and north façades are enlivened by quoined red brick trim at the corners and around its large divided-light windows at the second story. Three garage doors face the alley.

The row house at 1207 N. Astor Street possesses very good integrity overall. The replacement of the original windows with new ones that don't fully follow the historic profiles somewhat diminishes the structure's integrity of design. (As the asphalt shingles emulate the slate tiles that were likely original to the building, this change does not have an impact on integrity.) Today, the residence continues to convey its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

During the late 1870s and early 1880s, Chicago's Near North Side was becoming a fashionable residential area. Earlier buildings in the neighborhood had been destroyed by the Great Fire, and rebuilding efforts provided investment opportunities for enterprising Chicagoans. Among them was Horace F. Waite, a successful attorney and politician who owned property on N. Astor Street. Waite hired architects Treat & Foltz to design six row houses —one as his family's home and the other five as rental properties. Only Waite's own residence, a fine brick and limestone Queen Anne style structure at 1207 N. Astor Street remains today.

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DOMESTIC/ Single Dwelling Eligible 1207 N. Astor Street SURVEY ID NN48

Born into a prominent New England family in Connecticut, Horace Frederick Waite (1819-1898) moved to Ohio with his parents during his childhood. He received a degree in law from Ohio University and was admitted into the bar in 1851. After his first wife died, Waite married for a second time, in 1853, to Jane Garfield, a woman from Massachusetts. The couple moved to Chicago, and had three children. Waite became a partner in a law firm. In 1870 he was elected to serve in the Illinois House of Representatives, and two years later, he became an Illinois state senator.

H.F. Waite and his family had lived on the North Side since the early 1860s, near what is now E. Grand and N. Michigan avenues. A decade later, after the Great Chicago Fire, Waite began developing properties in the neighborhood. For example, in 1873, Waite developed a three-story, stone-fronted on Grand Avenue, near Rush Street, as a rental property. Handsome new buildings like this one, and improvements such the construction of Lake Shore Drive and the Lincoln Park expansion, had a positive impact on real estate values throughout the area.

It is unclear when Waite acquired a large stretch of N. Astor Street between E. Scott and E. Division streets, but on this site, he would erect his six row houses. Construction of the first three structures began in 1880, and the other three went up in 1882. Waite's own home at what is now 1207 N. Astor Street was part of the second group and the southernmost of the row houses. Waite hired architects Treat & Foltz to design all six of the residences.

Treat & Foltz produced an enormous collection of noteworthy buildings during Chicago's early history. Samuel Atwater Treat (1839-1910), the son of a builder, was born and raised in Connecticut. In 1856, after graduating from the Collegiate and Commercial Institute, he worked for architect Sidney M. Stone. He enlisted in the Connecticut Volunteer Infantry during the Civil War, and then returned to Stone's office, but soon moved to Chicago. He found employment with architect C.E. Randall. In 1872, Treat formed a partnership with another draftsman in Randall's firm, Frederick L. "Fritz" Foltz (1843-1916). Born in Darmstadt, Germany, Foltz practiced architecture in Frankfurt before immigrating to New York in 1865. He relocated to Chicago a few years later.

Treat and Foltz practiced together for 25 years. According to a 1910 *Bulletin of the American Institute of Architects,* "Mr. Treat's inclination was toward the practical of work and Mr. Foltz's to the artistic, and their quarter century of association shows good results in both fields." While the firm produced a variety of building types, it was especially well-known for designing fine residential buildings in romantic styles. Examples include the Isaac Maynard Row Houses at 119-123 W. Delaware Place (listed on the NRHP), the Edwin J. Gardiner House at 1345 N. Astor Street [NN76], and the Martin Ryerson House at 4851 S. Drexel Boulevard, which is listed as a Chicago Landmark.

Waite's first three houses (the northernmost), were completed in 1881, and he immediately began advertising them for rent. The second group of residences, including his own home at 7 Astor Street (now 1207 N. Astor) went up the following year. The elegant Queen Anne style 12-room row house had features then considered quite luxurious, such as two bathrooms, and a kitchen located on the main floor. By early 1883, Horace and Jane Waite had moved into their row house with their three children, Frederick G., Ella, and Horace G. Waite. As members of Chicago's social elite who participated in various clubs and organizations, the Waites often hosted events in their home. For example, in February of 1883, Miss Ella Waite gave what the *Chicago Tribune's* society column called a "young ladies lunch party," and the following year Mrs. Waite hosted an evening holiday reception.

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DOMESTIC/ Single Dwelling Eligible 1207 N. Astor Street SURVEY ID NN48

H.F. Waite hired George G. Newberry & Co. as leasing agent for his rental buildings and for his own house when the family went away for extended periods. The adjacent row houses were comparable to his own. They were described as three-story residences, 11 to 14 rooms in size. (The three northernmost had stone fronts.) Although these rental properties turned over frequently, they attracted well-to-do tenants. In fact, the residents of four of these structures were listed in the 1890 *Blue Book of Selected Names of Chicago and Suburban Towns*. (The Waites were also included in that publication.)

When Horace F. Waite died in 1898, he left an estate estimated at more than \$250,000. (The value of that sum would exceed \$7 million today.) His wife Jane continued to reside there until her own death four years later. Ella Waite (1861-1925) was listed as a resident of her parents' home in the 1900 U.S. Census. However, she was also at least a part-time resident of Chicago's Hull House, the renowned settlement house founded by Jane Addams in 1889. Waite was an important figure at the Near West Side facility. She served with other social reformers on various Hull House committees, managed its coffee house, and taught classes in embroidery, bookbinding, and other crafts there. She also served as the secretary of the Chicago Arts and Crafts Society, an organization that had been founded at Hull House.

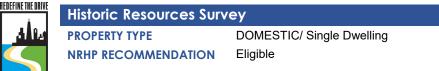
By the early 1900s, Waite's heirs were leasing out the family home along with the other five row houses. Mr. and Mrs. Charles W. and Lizzie Ware rented the Waites' row house for a number of years. A wealthy retired couple, the Wares were often mentioned in society columns. For a number of years, their niece, Miss Helen Campbell, lived in their spacious rental house with them, and during that time they often hosted debutante receptions and parties. A short time after Miss Campbell was married in Rhode Island in 1910, the Wares hosted a breakfast in her honor in their Astor Street home. A decade later, attorney William K. Otis lived in the row house with his mother, an aunt, and one servant.

By this time, a large brick structure had been built behind Queen Anne style house. It had a garage on the first level and an apartment above. It is possible that the three-car garage was built to provide parking spaces to the affluent residents of the six-flat next door at 1201-1205 N. Astor Street [NN47].

In 1923, Otto B. Von Linde, a real estate investor, acquired all six of the Waites' row houses. Within the next few days, he sold them to Otto Altschul, who made plans to raze the structures and replace them with a 16-story co-operative apartment building. Although Altschul sold the property to another developer, by the mid-1920s, an apartment tower was finally rising on the site. Apparently, the five row houses between 1209 and 1217 N. Astor provided adequate space for the project, because the Waites' own home at 1207 N. Astor Street was spared. (Completed in 1927, the apartment tower [NN49] is located at 1209 N. Astor Street .)

By 1930, the Waites' home was serving as a rooming house. According to US Census records, the building had 16 occupants who ranged in age from 19 to 54 years old. These tenants included several salesmen and teachers as well as a barber and a janitor.

The building continued to serve as a rental property for years. After decades, the home was advertised for sale in 1995. The listing indicated that it needed extensive renovations. Substantial work was undertaken in the late 1990s. The project included adding a fourth story with rooftop terraces, adding an elevator, and upgrading the rear garage. A real estate advertisement of 2000 indicates that the house



has eleven fireplaces and that the renovations included granite and marble throughout. It remains a single family home.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 1207 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. One of the few early 1880s row houses in the Gold Coast, this refined residence provided a comfortable home for its affluent owners. The property is therefore eligible for listing under Criterion A. As the home of Ella Waite, an artist and social worker who played a prominent role during the early history of Hull House, the row house meets with Criterion B. A fine example of a handsome Queen Anne style structure designed by the noteworthy firm of Treat & Foltz, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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AKF + SHOBF + DRIVI

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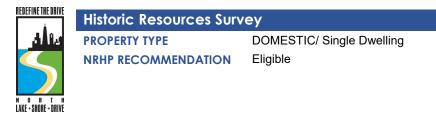
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N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Single Dwelling Eligible 1207 N. Astor Street SURVEY ID NN48

## Photo 1 – 1207 N. Astor Street



1207 N. Astor Street, view looking east from N. Astor Street toward West façade



## Photo 2 - 1207 N. Astor Street



1207 N. Astor Street, view looking southwest from alley toward North and East facades of coach house

Historic Resources Survey



PROPERTY TYPE DC NRHP RECOMMENDATION Elig

DOMESTIC/ Multiple Dwelling Eligible 1209 N. Astor Street SURVEY ID NN49

NAME 1209 N. Astor Street

OTHER NAME(S) Twelve-Nine Astor

STREET ADDRESS 1209 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031130030000

YEAR BUILT SOURCE 1926-1927 Chicago Daily Tribune

# DESIGNER/BUILDER

Alfred S. Alschuler

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

Concrete

WALLS Brick, Terra Cotta ROOF Built-up

# DESCRIPTIVE NOTES

Designed by Alfred S. Alschuler, the elegant apartment building at 1209 N. Astor Street was completed in 1927. T-shaped in plan, the structure rises to a height of 17 stories, including three top stories that step back in two tiers and a small penthouse mass that sits atop the flat roof. The apartment tower's primary façade is composed of variegated reddish-tan brick and enlivened by cream-colored terra cotta Classical Revival style details. Two-over-two double hung windows are found across several facades. Most of the windows appear to be original.

The building's long primary west façade fronts onto N. Astor Street. It is distinguished by subtly projecting bays and cream-colored terra cotta details, most of which are found across the first four stories. This façade is almost entirely symmetrical, except for the placement of the building's front entryway and a secondary doorway which are both skewed towards its south end. The first story is fully clad in terra cotta. The main entrance stands within a subtly projecting Classical surround topped by an entablature. It is flanked by terra cotta units that mimic ashlar coursing. The secondary entrance is an arched opening at the south end of the façade. This archway provides a pass-through to a landscaped area at the rear of the building. Two-over-two double hung windows in singles and pairs stretch across

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the first story. They are covered with decorative security grilles. Just above the first-story windows, a decorative terra cotta band and a simple cornice embellish the façade. At each end, the cornice runs across a projecting terra cotta pilaster crowned with a large, round finial.

At the second and third stories, the primary façade subtly projects at the center. This central area includes alternating brick- and terra cotta-clad bays. The two terra cotta-embellished bays feature twostory pilasters at each end. Highly-decorative pedimented hoods ornament the second-story windows. A terra cotta cornice runs above the third story of the entire central projection. At the fourth story, the projecting area narrows, forming the top of the base. The terra cotta-clad bays of the second and third story continue onto the fourth. Terra cotta urns in relief flank each bay's three windows, and decorative terra cotta panels serve as elaborate mullions. Each of these two fourth story bays is topped by its own decorative cornice with a fanciful cartouche as the centerpiece. A simple belt course runs across the top of the brick bay between the two fanciful bays, and stretches beyond them onto the recessed end bays of the facade. (A matching belt course runs below the fourth-story windows.)

The west façade's upper stories are quite restrained in appearance. Simple terra cotta sills and lintels are among its only embellishments. A cornice stretches across the top of the 13<sup>th</sup> story. A set-back tier includes the 14<sup>th</sup> and 15<sup>th</sup> stories, and the 16<sup>th</sup> story is set back still further. The smaller penthouse mass, which is also T-shaped in plan, rises from the apartment tower's flat roof. Although its west façade is fenestrated, the penthouse cannot be seen from the ground level.

The building's secondary facades are constructed of variegated tan common brick that is close in color to the face brick. Due to the structure's T-shaped plan, each of these facades are divided into more than one plane. The north and south facades both have a front stretch that wraps the corner from the primary west façade and a set-back rear portion that looks onto the back yard. The front part of the north façade is completely unfenestrated with the exception of two double-hung windows near the top. The rear set-back part of the façade is fenestrated at each story with single and paired double-hung windows. The front part of the south façade abuts the three-story row house at 1207 N. Astor Street [NN48]. The fourth-story belt courses found on the west façade wrap around the corner onto the south façade, just where the façade meets the mansard roof of the neighboring row house. The fenestrated rear portion of the south façade matches that of the north.

The east façade includes the projecting center area of the T, as well as its set-back outer wings. Doublehung windows stretch across all parts of the facade. The center portion of the east facade also includes two sets of metal fire escapes.

Today, the building at 1209 N. Astor Street possesses very good integrity overall. Some masonry repairs have somewhat diminished the property's integrity of materials. Although some of the existing two-over-two double-hung windows may be replacements, they closely match the other windows and do not detract from the structure's integrity. Today, the building retains integrity of location, setting, design, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

During the prosperous 1920s, many Chicago real estate investors sought to develop apartment buildings in the Gold Coast. The area had long been considered one of the city's most desirable residential

# Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1209 N. Astor Street SURVEY ID NN49

neighborhoods. By this time, its tree-line streets had many stretches of older homes and row houses that seemed prime for redevelopment. A group of 1880s row houses between 1207 and 1217 N. Astor Street captured the interest of several developers during the mid-1920s. Although a couple of investors who wanted to replace these row houses with an apartment tower had faltered, in 1925 Chicagoan Frederick T. Hoyt headed a syndicate that sponsored a successful project. The developers hired architect Alfred S. Alschuler to design a luxurious structure they called Twelve Nine Astor Street. Though planned as a co-operative building, when the structure was completed in 1927, it was a rental property. Two decades later, 1209 N. Astor Street would become a co-operative apartment structure as originally envisioned.

Sometime before 1880, Horace Frederick Waite (1819-1898), a prominent early Chicago attorney who served in both the Illinois House of Representatives and the Illinois Senate, purchased a full block of N. Astor Street between E. Scott and E. Division streets. Over the next two years, he erected six fine Queen Anne style row houses, five as rental properties, and one as his own family's home at 1207 N. Astor Street [NN48]. By the early 1900s, all six of the N. Astor Street row houses were rental properties. Waite's heirs continued leasing out the homes until 1923, when real estate investor Otto B. Von Linde acquired them for \$133,000. The *Chicago Tribune* announced that meat packer and real estate developer Otto A. Altschul would soon purchase the properties to build a co-operative apartment structure on the site, however that deal fell through. The following year, Von Linde sold the row houses to Salem E. Munyer, a wealthy lace importer, who also intended to replace them with a co-operative building. Although Munyer's project didn't move forward, in 1925 Frederick T. Hoyt represented a syndicate that purchased the row houses for \$200,000 and made plans for a building which would soon materialize.

Born in Connecticut, Frederick T. Hoyt (1877-1938) was raised on Chicago's Near West Side by his widowed mother. Hoyt launched his own real estate firm sometime before 1996, when he was only in his early 20s. Around this time, he became an officer of the Ashland Club, one of the city's oldest and most prominent social clubs. By the 1910s, he was making his own real estate investments while also serving as a broker for clients.

In 1925, Hoyt organized a syndicate to develop the 1209 N. Astor Street co-operative building project. The group included at least two other real estate professionals, Robert E. White, a long-time colleague of Hoyt, and Charles L. Schwerin, who had recently moved from New York to Chicago. As their representative, Hoyt purchased the row houses for \$200,000. The syndicate formed the Astor Building Corporation and hired a prolific and well-respected architect to design their high-rise.

The son of German Jewish immigrants, Alfred S. Alschuler (1876 – 1940) studied architecture at the Armour Institute (which later became the Illinois Institute of Technology) and the School of the Art Institute of Chicago. He began his career in Dankmar Adler's office and then went to work for architect Samuel Treat, with whom he then partnered for several years. Alschuler formed his own practice in 1907. One of the city's first architects to build structures of reinforced concrete, he was especially well known as the designer of industrial and commercial buildings. Among his most noteworthy examples are the J.L. Thompson Building, John Sexton & Co. Building, the London Guarantee Building (a designated Chicago Landmark), and several buildings in the Central Manufacturing District (which have NRHP status). Alschuler also produced synagogues and public buildings, as well as some residential structures.

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DOMESTIC/ Multiple Dwelling Eligible

In addition to the Twelve Nine Building, his residential work included the South Shore Villa at 6230 S. South Shore Drive, as well as several spacious single-family homes on Chicago's South Side.

Alschuler planned a luxurious 17-story building (including a penthouse) for Hoyt and his co-developers. The apartment tower, with its long, stately terra cotta-trimmed brick façade, and much greater height than the adjacent low-rises, provided an imposing presence on the street. Twelve Nine Astor held 32 six-and seven-room units, all with three bathrooms. The structure's T-shaped plan and its abundant windows would provide ample light and air to the spacious apartments. A 1925 *Chicago Tribune* article about the proposed building indicated that all of the kitchens would be "equipped with special ventilating devices."

By the time construction had begun in the spring of 1926, the plans included the penthouse apartment, which was earmarked for Robert White and his family. (With ten rooms and four bathrooms for the Whites and their live-in servants.) Advertisements that ran in newspapers in 1926 and early 1927 described Twelve Nine Astor as an "entirely co-operative" apartment building. These ads explained that "quality and good taste" governed "every detail" in the planning of "this most modern of co-operative dwellings."

The developers may have had difficulty selling the co-operative units. On April 9, 1927, the *Chicago Tribune* announced that the Astor Building Corporation had sold the apartment tower to an undisclosed buyer. Display ads in the *Tribune* and suburban newspapers soon announced that Twelve Nine Astor's six and seven room apartments were "now exclusively" available "on a rental basis." These advertisements touted the building's fine architectural design, its location "just around the corner from Lake Shore Drive in the city's "most aristocratic residential neighborhood," and its large apartments that offered "splendid views of the lake."

The building was ready for occupancy in the fall of 1927. Developers Frederick T. Hoyt, Charles L. Schwerin, and Robert E. White moved in with their families. The society pages in Chicago's newspapers often described the comings and goings of the apartment building's early residents. For example, the *Chicago Tribune* noted that Col. Ralph James and his wife Louisa Brega James had moved from the Ambassador Hotel to 1209 N. Astor Street for the winter in 1928. The James family spent most of their time in London. She was from a socially prominent Chicago family and he was an English military officer. During this period their son Charles James (1906-1978), then a teenager, was launching a career as a fashion designer. He went on to achieve tremendous success. In fact, the Chicago History Museum described Charles James as "one of the twentieth century's most innovative minds."

The U.S. Census records of 1930 indicate that 1209 N. Astor Street was filled with many successful Chicagoans. Tenants then included doctors, lawyers, stock brokers, bankers, and business executives including vice-presidents of a baking company, a roofing manufacturing company, an advertising firm, and a candy manufacturing company. Most were married couples with children and nearly all of the tenants had at least one live-in servant. Some families had as many as three domestic servants.

By the late 1930s, rental rates for apartments in the building had dropped considerably due to the Great Depression, but the large units remained. Although vacancies had become more common, the residents of 1940 still included business executives and professionals who lived with their families and one or two domestic servants. (One family of this period had three—a houseman, a cook, and a governess.) One of

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible

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the most noteworthy residents of this period, Dr. Maurice Rubel, was the personal physician of Governor Henry Horner. Dr. Rubel was a recipient of the Cross of the Legion of Honor from the French Government.

During the WWII era, rent controls put into effect by the federal government were causing a financial strain for owners of high-end apartment buildings in cities across the nation. Because of this, representatives of the Astor Building Corporation decided to sell the 1209 N. Astor Street. A group of tenants collectively acquired the structure and converted into a co-operative apartment building. While the conversion was underway in March of 1945, *Chicago Tribune* reporter Al Chase announced that 25 of the building's 31 families would purchase their units and the other six suites would be rentals. Three years later, Chase noted that co-op conversions were becoming a trend on N. Astor Street, a location he considered "one of Chicago's shortest high class residential thoroughfares."

The owners of 1209 N. Astor Street's co-operative apartments included many prominent Chicagoans who were active in Jewish causes and philanthropy. Among them were Morton and Jane Weinress who lived at 1209 N. Astor Street from at least the late 1940s through the late 1960s. A successful stockbroker, Morton Weinress helped raise funds for Michael Reese Hospital and played a leadership role for the Chicago Appeal for Human Relations of the Jewish Committee, a group devoted to protecting civil and religious rights for Jews throughout the world. Jane Weinress was even more active in Jewish organizations than her husband. She served as a director for the National Jewish Welfare Board and the Women's Division of the Jewish Federation. She also chaired funding raising events to benefit the Jewish United Fund and was a co-chairman for the Women's Division of the Combined Jewish Appeal.

Another resident of the building, Esther Loeb Kohn (1875-1965) made important contributions to both secular and Jewish causes. Born into a prosperous German Jewish family in Chicago, Esther Loeb married Alfred D. Kohn, a prominent physician and public health expert, when she was nineteen. After marrying, she continued her education at universities in Europe while living abroad with her husband, and at the University of Chicago. Two years after Alfred Kohn's sudden death in 1909, she began living and working at Hull House, Jane Addams's settlement house on the city's Near West Side. (She remained active in this important social institution for decades.) Kohn advocated for child labor laws and served as a delegate to the Conference on Child Welfare at the White House. Kohn served as a director, vice-president, and president of the Jewish Social Services Bureau. She was active in the Committee on Displaced Persons and the American-Jewish Joint Distribution Committee. Long-involved with the Immigrants Service League, she received an important honor in 1961, when the organization named an annual award for her.

Over the years, the 1209 N. Astor Street building has been well maintained and its apartments have been renovated and upgraded. The apartment tower remains a handsome and prestigious co-operative building today.



NRHP RECOMME	NDATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA	I	
A B C D	Not Applicable	
NRHP CRITERIA C	ONSIDERATIONS	
	E □F □G ⊠Not Applicable	

## NRHP EVALUATION/JUSTIFICATION

The building at 1209 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed by Frederick T. Hoyt and a real estate syndicate that catered to the growing market for spacious high-end apartments in the Gold Coast, the building meets with Criterion A. The longtime home of Esther Loeb Kohn (1875-1965), a prominent Jewish Chicagoan who made many important contributions to social causes and organizations in this city and nationally, the property is eligible for listing under Criterion B. A fine Classical Revival style apartment tower designed by Alfred S. Alschuler, a talented and prolific Chicago architect, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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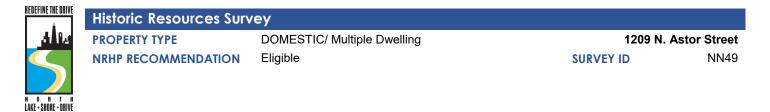
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Historic Resources Survey PROPERTY TYPE DO

PROPERTY TYPE DOMES NRHP RECOMMENDATION Eligible

DOMESTIC/ Multiple Dwelling

1209 N. Astor Street SURVEY ID NN49



Photo 1 – 1209 N. Astor Street



1209 N. Astor Street, view looking northeast from N. Astor Street toward West façade

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Single Dwelling Eligible

1221 N. Astor Street **SURVEY ID NN50** 

NAME 1221 N. Astor Street

OTHER NAME(S) **Braun House** 

STREET ADDRESS 1221 N. Astor Street

COMMUNITY AREA 08

TAX PARCEL NUMBER 17031130180000

YEAR BUILT SOURCE 1912 **Chicago Building Permit** 

## DESIGNER/BUILDER

John E. Youngberg

STYLF LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION

Brick

# WALLS

Brick, Limestone, Terra Cotta

ROOF **Asphalt Shingles** 

# DESCRIPTIVE NOTES

The Braun House is a handsome Tudor Revival style mansion designed by architect John E. Youngberg in 1912. It rises three stories and has a flat roof. The structure is essentially rectangular in plan, but also has a set-back, five-sided entry wing that extends southward. Constructed of red and brown brick and trimmed in limestone, the building's facades are enlivened by Tudor details such as limestone quoins and a whimsical gabled oriel bay. Although the entry wing is an addition dating from sometime between the late 1970s and the mid-1980s, its design is quite compatible with the original building.

The main mass's west facade is composed of brick laid in Flemish bond. In the center of this facade, a five-sided projecting bay rises nearly the full height of the building. A molded limestone stringcourse or watertable tops the base of the façade. At the façade's corners, smooth limestone quoins rise from the stringcourse to a flat belt course that extends beneath the roofline. The quoins are echoed at the four corners of the projecting bay. They extend from the base to a smooth limestone parapet at the top of the tower-like bay. This five-sided bay is variously fenestrated. At the first story, casement windows fill the three primary sides of the bay. On the upper two stories, double-hung windows flank central French 
 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

1221 N. Astor Street SURVEY ID NN50

doors. These are accented by bracketed limestone sills and decorative railings. All of the windows and doors have divided lights. This fenestration appears to be original.

The main mass's south façade shares many characteristics with its west. These include the Flemish bond brick and the molded stringcourse that stretches across the base, as well as limestone quoins, sills, and brackets. But unlike the building's west elevation, the south façade features a distinctive two-story oriel bay with a gabled roof. At ground level, a French door with a limestone sill is flanked by pairs of casement windows. Above this story, the oriel bay projects in two tiers. The base of each tier is edged by a limestone band course accented by four limestone brackets. The oriel bay's gabled roof is sheathed in slate tiles. Its deep overhanging eaves are supported by oversized brackets. A decorative vergeboard embellishes the gable.

The house's south wing runs perpendicular to the main building mass. The tower-like three-story addition was built as part of renovations made sometime between the late 1970s and the mid-1980s. A historic photograph published by the *Chicago Tribune* in 1922 shows that the original wing's west facade mirrored the elaborate Tudor detailing of the main south façade, and that a curved entrance portico once stood at the intersection of the two facades. The "new" wing is far more restrained in design. Clad in red and brown brick, the masonry is laid in a simple running bond pattern, rather than the Flemish bond of the original structure. Like the west facade's projecting bay, this five-sided tower rises to nearly the full height of the main mass. Its corner quoins may be original limestone elements reused in the renovation project. The wing is sparsely fenestrated. Its west façade holds only the main entrance, a wood and glass door that sits within a Tudor-arched limestone surround. A single, multi-story divided light window occupies much of its south façade.

The north façade of 1221 N. Astor Street abuts the house to the north. The east façade is obscured by the building at 52 E. Scott Street.

Today, the building at 1221 N. Astor Street possesses very good integrity overall. The building's integrity of design was somewhat compromised by the removal of its historic south wing. However, the new entry wing was contextually designed in a restrained Tudor Revival style. The residence retains many historic details, including original windows and doors. The property possesses integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, the lakefront blocks of the Near North community were dubbed the "Gold Coast" because so many of the city's elite chose to live in this area. Among them was George P. Braun, Jr., the son of a wealthy industrialist. In 1912, Braun hired architect John Youngberg to design an impressive Tudor Revival style mansion at 1221 N. Astor Street. George and his wife, Vesta M. Braun, lived in the residence for nearly a decade. Although the building was threatened by demolition in the late 1960s, it remains an impressive single-family home today.

Born and raised in Chicago, George P. Braun, Jr. (1885-1968) was the son of George Philip Braun, Sr., a German immigrant who made a fortune manufacturing oleomargarine. George P. Braun, Jr., attended Yale University for a few years without completing a degree. After his father died in 1905, he became president of the George P. Braun Company. The following year, Braun invested in Montana gold mines

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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DOMESTIC/ Single Dwelling Eligible

1221 N. Astor Street SURVEY ID NN50

with Dr. James B. McFatrich, a prominent physician and founder of the Northern Illinois College of Ophthalmology and Otology. Both the Braun and the McFatrich families had summer estates in Lake Geneva, Wisconsin. In January of 1908, the *Chicago Tribune* suggested that the engagement between George P. Braun, Jr., and Dr. J.B. McFatrich's daughter Vesta would soon be announced. Apparently, Dr. McFatrich wasn't pleased with the match. When questioned about his daughter's engagement he said "It does not exist and never will." Despite his denial, George P. Braun, Jr. and Vesta McFatrich were married in her parent's home at 1362 N. Astor Street in March of 1908.

Around the time of his marriage, George P. Braun, Jr., became president of his father-in-law's McFatrich Land Company, while also dealing in investment securities. The couple rented a house on E. Chestnut Street, but within a few years they were ready to build their own home. They purchased a lot on the east side of N. Astor Street, only a block away from Vesta's parents' home. By early 1912, they had commissioned architect John E. Youngberg to design a spacious three-story home on the lot.

Born in Sweden, John E. Youngberg (1865-1934) immigrated to America with his family at a young age. After initially living in Iowa, the Youngbergs moved to Illinois, and John was educated in public schools in Moline. After briefly working on a cattle ranch in Kansas, he learned the furniture-making trade. Youngsberg then spent several years working for a railroad company in Kansas. According to the *History of Swedes of Illinois* "a local architect discovered latent artistic talent in the young man and his career as an architect thus began." He found a position in Burnham & Root's Kansas City branch office, and then moved to Chicago to help the firm with plans for the World's Columbian Exposition. After the fair, Youngberg travelled abroad to study architecture. While there, he took classes at the Ecolé des Beaux Arts in Paris. Youngberg returned to Chicago and opened his own office here in 1896. He quickly developed a busy practice designing residences and commercial buildings. Along with designing structures for clients, he developed a stately single-family home at 1224 N. Astor Street as a speculative investment in 1909.

The Brauns likely admired Youngberg's spacious red brick N. Astor Street house, because in 1912 they commissioned him to create plans for their home, which would be located just to the southeast at 1221 N. Astor Street. At the time, the couple had a young son, also named George P. Braun, Jr. Youngberg designed a large three-story, twelve-room house for their growing family. Rendered in the Tudor Revival style, the limestone-trimmed brick mansion would be a fine addition to the impressive street. *The Economist* estimated that the structure would be built for approximately \$25,000.

In 1914, George and Vesta Braun had a second son whom they named James Burton Braun. At the time of the 1920 U.S. Census, the family lived in their lavish home with three domestic servants, a butler, a cook, and a governess. The Brauns were often mentioned in the local society columns. But all was not well.

In late 1921 or early 1922, George Braun wanted to file for divorce, and beforehand he tried to sell the N. Astor Street home without Vesta's consent. After she refused to sign the sale documents, he had all of the locks changed and hired a guard to prevent her from entering. Vesta's lawyer told her that as long as she was in physical possession of the house, George couldn't sell it without her consent. So, in January of 1922, she and her sister snuck back into the home and barricaded themselves in a third-story bedroom. To try to force them out, George Braun had the furnishings removed and the heat turned off.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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DOMESTIC/ Single Dwelling Eligible

1221 N. Astor Street SURVEY ID NN50

He sent Pinkerton detectives to intimidate her. Neighbors came to her aid by smuggling in food and hot water bottles.

As Vesta Braun and her sister camped out in the unheated home for several days, the *Chicago Tribune* ran a front page story entitled "Home on Gold Coast in Siege as Wife Sues: Mrs. G.P. Braun Jr. Asks Divorce." The article reported she would not leave the premises unless her husband would agree to earmark the sale proceeds for her two sons. She contended that despite her husband's substantial wealth, the family had been supported by her trust fund throughout the marriage. She sued for divorce on the basis of desertion and, according to the *Tribune* article, she asserted that throughout the 13-year marriage her husband was "constantly intoxicated and quarrelsome." When the Vesta McFatrich Braun's divorce was finally granted in 1924, the *Chicago Tribune* dubbed her "Heroine" of the "Astor St. Siege."

In June of 1924, the *Chicago Tribune* reported that Morris Vehon, president of Royal Tailors, had purchased the 1221 N. Astor Street mansion for \$65,000. Born in Chicago, Morris Vehon (1867-1950) was the son of Russian immigrants. His father, Joseph Vehon, had established a Chicago dry goods business and a retail clothing store in Iowa prior to launching Royal Tailors in Chicago in 1886. By the 1910s, Royal Tailors had large garment manufacturing plants in Chicago and New York. Morris Vehon served as manager of the firm until his father died in 1918, and he became its president. He married Nellie Applegate, a woman who was thirty years his junior, in 1922. The couple had one son, Morris Vehon, Jr., who was born around the time that they purchased the spacious Tudor Revival style house. By the time of the 1940 U.S. Census, the Vehons had three live-in servants. Morris Vehon Jr., a Harvard University student, died in 1943 while serving in the Merchant Marines.

In 1950, Lewis Hyland Erickson purchased the fine N. Astor Street home. Erickson was the President of Borg-Erickson, a manufacturer of bathroom scales. His wife, Charlotte Borg Erickson, was the daughter of George E. Borg, President and Chairman of the Borg-Warner Corporation. The couple had one son, Hyland B. Erickson. The family was active in society, spent summers in Delevan, Wisconsin, and travelled extensively. In the mid-1960s, the Ericksons moved to a new high-rise at 1300 N. Lake Shore Drive [NN64].

The N. Astor Street mansion was put up for sale in 1969 and a classified advertisement described it as a "spectacular home," with three "magnificent family bedrooms," three servant's rooms, an enormous living room with a working fireplace, a formal dining room, and a family room with a wet bar. While the market for large lavish Gold Coast homes was fairly limited in the late 1960s, modern residential high-rises had become popular in the area. In November of 1969, the *Chicago Tribune* reported that Marvin D. Rosenberg, head of Midwest Iron Works, had purchased the 1221 N. Astor Street mansion and had plans to raze the building and replace it with a 16-story condominium tower. To build the project, Rosenberg needed the adjacent lot, so he also purchased the mansion next door at 1223 N. Astor Street [NN51].

By the early 1970s, there was community opposition to Rosenberg's condominium project, and the proposed units weren't selling well. Some residents of the area rallied for the designation of a landmark district to protect the historic character of the neighborhood. After much debate, Chicago's City Council designated the 1200-1600 blocks of N. Astor Street as a Chicago Landmark District in December of 1975. The following year, Rosenberg came up with a new proposal to demolish the two mansions and replace

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

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1221 N. Astor Street SURVEY ID NN50

them with four townhouses. He hired architect Harry Weese to design the low-rise structures in the Georgian Revival style to better fit in with the surrounding historic neighborhood. (This controversial project was not approved.)

In 1977, the City granted the owner of 1221 N. Astor Street a preservation easement that provided tax benefits for renovations while allowing new construction at the back of the property. Portions of the original house were demolished to make way for a new single-family residence at 55 E. Scott Street [NN46]. Because of these alterations, the 1221 N. Astor Street building's entryway had to be reconfigured. The project included the replacement of the original south wing with a new entry addition. Its restrained Tudor Revival style design relates well to the historic structure.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The building at 1221 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built for the wealthy Braun family in the 1910s, when N. Astor Street had become one of the city's most prestigious addresses, the residence meets with Criterion A. Although a number of colorful individuals have lived here over the years, none of them made substantial contributions to history. Therefore, the property does not meet with Criterion B. A fine Tudor Revival style building designed by John E. Youngberg, a talented though largely overlooked architect, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

## NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

## NRHP BOUNDARY

See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Single Dwelling Eligible

1221 N. Astor Street SURVEY ID NN50

## Photo 1 – 1221 N. Astor Street



1221 N. Astor Street, view looking northeast from N. Astor Street toward South and West façades

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

**REDEFINE THE DRIVE** 

N U R T H Lake + Shore + Drive DOMESTIC/ Single Dwelling Eligible 1221 N. Astor Street SURVEY ID NN50

## Photo 2 – 1221 N. Astor Street



1221 N. Astor Street, view looking southeast from N. Astor Street toward West façade

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Single Dwelling Eligible

1223 N. Astor Street **SURVEY ID NN51** 

NAME 1223 N. Astor Street

OTHER NAME(S) John Hamilton Chew House

STREET ADDRESS 1223 N. Astor Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031130160000

YEAR BUILT SOURCE 1892-1893 Inland Architect

# DESIGNER/BUILDER

Treat & Foltz

#### **STYLE** LATE 19TH AND 20TH CENTURY **REVIVALS/ Classical Revival**

## PROPERTY TYPE

DOMESTIC/ Single Dwelling

FOUNDATION	WALLS	ROOF
Limestone	Brick, Limestone,	Asphalt Shingles
	Terra Cotta	

# DESCRIPTIVE NOTES

The John H. Chew House at 1223 N. Astor Street is a handsome Classical Revival style mansion designed by architects Treat & Foltz and completed in 1893. Rectangular in plan, the building stands at the southeast corner of N. Astor and E. Scott Streets. It rises three stories over a high raised basement and is topped by a hipped roof. Comprised of reddish-orange brick and trimmed in limestone and terra cotta, the structure has fine details, including curved bays, Ionic columns and pilasters, and bracketed cornices. Based on an original rendering of the building, most of its double-hung windows are replacements that deviate from the originals.

Although the building has a N. Astor Street address, the front entryway is located on its long north façade, facing E. Scott Street. A base of rusticated limestone ashlars anchors the reddish-orange brick façade. The building's entrance is symmetrically located in the center of this façade. A front stoop of smooth limestone leads to an open vestibule which is tucked beneath a curved oriel bay at the second story. On the west side of the stoop, a smooth limestone pony wall serves as a handrail. It meets with the low wall that extends to the west. Three Ionic columns frame the vestibule. Set back behind the columns, a front door stands to the east of a pair of long windows. Both the door and windows have fixed, leaded glass lights, and are topped by leaded glass transoms. West of the pony wall, a low set of stairs leads down to a secondary doorway at the basement level.

Historic Resources Survey PROPERTY TYPE DOM

NRHP RECOMMENDATION



DOMESTIC/ Single Dwelling Eligible 1223 N. Astor Street SURVEY ID NN51

Above the vestibule, the north façade features a limestone entablature surmounted by the curved oriel bay. Its base, a wide band of limestone, is richly embellished with wreaths and garlands in relief. A limestone stringcourse stretches above three double-hung windows within the curved bay. Original leaded glass transoms crown each of the three windows. Beyond the center bay, both sides of the first-and second-stories are identical. Each side features a pair of tall brick pilasters, one at either end of each of the two outer bays. The pilasters, which rise from the base to the top of the second story, are capped with highly detailed terra cotta lonic capitals. Adjacent to the capital of each inner pilaster is a single oeil de boeuf window framed in terra cotta. The remaining first- and second-story windows of each side of the north façade are one-over-one double-hung replacement windows. As evidenced by an original rendering of the building, the original windows featured a distinctive muntin pattern in their upper sashes. The curved bays of the east and west facades can be seen at either end of the north facade. A dark brown molded stringcourse and a bracketed cornice extend across the top of the second story.

Above the cornice, at the center of the façade's third story is a Palladian window with unglazed terra cotta trim. Above it, a semi-elliptical window fits within the end gable. Double pilasters flank this elaborate window. On either side of the gabled center bay, pairs of double pilasters rise above the tall single ones of the stories below. The double-hung replacement windows of the third story do not include the original divided light pattern in the upper sashes. A final dark brown, bracketed cornice enlivens the top of the facade.

The west façade has a prominent curved bay on its north side and a narrower flat bay on its south. The rusticated ashlar base extends across this façade. The curved bay rises two stories above the base to a flat roof. Above its bracketed cornice, the second-story roofline is edged by a dark metal railing. (The broad window or door that looks out onto the second-story roof is not visible from the street.)

On the west façade's south bay, the limestone base is interrupted by a wide brown garage door which is part of an alteration that dates to the late 1970s. Above the base, at the first-story level, a double-hung window and sidelights are filled with art-glass. The center window is flanked by delicate pilasters with lonic capitals. This trio of windows is topped by a fan light set within a wide surround of smooth limestone with a prominent keystone. A double-hung, second-story window rises above this fanciful window grouping. At the outer end of the façade, a tall pilaster is capped with an lonic capital. Above it, at the third-story level, a double pilaster extends to the roofline. The bracketed cornice is tucked beneath the eaves of the hipped roof. Above it, a dormer topped with a broken pediment is at the center of the façade.

The view of the east façade is partially obscured by the building to its east at 55 E. Scott Street [NN46]. At the northernmost end of this façade, a curved bay is visible. It is similar to the curved bay of the west façade. The property's south façade directly abuts the adjacent building, and is obscured by it.

The house at 1223 N. Astor Street possesses very good integrity. The replacement of distinctive original windows with one-over-one double-hungs and the installation of a garage door at the raised basement level of the west façade has somewhat diminished the property's integrity of design. Nevertheless, the structure retains many original features and strongly conveys its historic character. The impressive property retains integrity of location, setting, materials, workmanship, feeling, and association.

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATION

DOMESTIC/ Single Dwelling

1223 N. Astor Street SURVEY ID NN51

## HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> Century, Astor Street, named for New York Robber Baron John Jacob Astor, was becoming one of the city's most prestigious addresses. Running parallel to and just west of a recently completed stretch of Lake Shore Drive, this was the street where many elite Chicagoans chose to build their impressive homes. Among them was Dr. John H. Chew, a successful physician, who hired architects Treat & Foltz to design a lavish Classical Revival style residence for his family at the corner of N. Astor and E. Scott streets. The Chew family moved into their stately mansion upon its completion in 1893.

Born and raised in Calvert County, Maryland, John Hamilton Chew (1842-1924) studied medicine at the University of Maryland. Sometime before 1870, he moved to Naperville, Illinois, where he began his career as a physician. In 1880, John H. Chew married Chicagoan Alice Mary Meadowcraft (1859-1950). The couple soon moved into the city, and Dr. Chew began practicing at the Chicago Polyclinic Hospital on the city's North Side. Dr. Chew went on to have an esteemed career. Along with treating patients, he was a professor of medicine. He often published papers and participated in medical conferences. For example, at an 1889 symposium, Dr. Chew pronounced that cigarettes were dangerous to one's health. He said "I cannot say anything too strong in condemnation against cigaret [sic.] smoking." In 1907 he was appointed as president of both Chicago Polyclinic and Henrotin Memorial hospitals. Later, he was also an attending physician at St. Joseph's Hospital. Dr. Chew would remain active in medicine until he retired at the age of 80.

John and Alice Chew had one child, a daughter named Elizabeth Hamilton Chew, who was born in 1882. By the mid-1880s, the Chews were living in a fashionable residence at N. State and E. Scott streets with Alice's widowed mother, Mary Meadowcroft, and younger brother, Fred Meadowcroft. During this period wealthy North Siders had begun developing high-quality apartments in the area. Dr. Chew decided to participate in the new wave of development. In 1888, he retained the services of architects Treat & Foltz to create plans for an apartment house at Ohio Street near State Street. Three years later, he asked Treat & Foltz to design another apartment building that he erected nearby on Erie Street. Around the same time, Dr. Chew commissioned the firm to design a large house at N. Astor and E. Scott streets to serve as the residence for his own family.

Treat & Foltz was among Chicago's most prolific and highly respected early architectural firms. Samuel Atwater Treat (1839-1910), the son of a builder, began his architectural career in his home state of Connecticut. He moved to Chicago in 1869 and found employment in the office of architect C.E. Randall. There, he met another talented draftsman, Frederick L. "Fritz" Foltz (1843-1916). Born in Darmstadt, Germany, Foltz had practiced architecture in Frankfurt before immigrating to New York in 1865. He relocated to Chicago a few years later. He and Treat left C.E. Randall's office together to form their own firm in 1872. They maintained their active partnership until 1898.

While Treat & Foltz produced a variety of building types, the firm was especially well-known for designing fine residential buildings in romantic styles. They received numerous commissions for North Side residences. Among many examples are the Isaac Maynard Row Houses at 119-123 W. Delaware Place (listed on the NRHP) and the Dr. Herrick Johnson House at 42 E. Superior Street, a contributing resource to the Near North Side Multiple Property District, which has Chicago Landmark status. Treat & Foltz had also produced a large number of Astor Street structures. These included the Edwin J. Gardiner

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

1223 N. Astor Street SURVEY ID NN51

House at 1345 N. Astor Street [NN76], as well as six row houses for Horace Waite, of which only 1207 N. Astor Street [NN48] remains today.

In October of 1891, Dr. John H. Chew purchased property at the southeast corner of E. Scott and N. Astor treets from Horace F. Waite, the owner of the entire block. Dr. Chew paid the substantial sum of \$12,000 for the 30- x 122-foot lot. He likely retained the services of Treat & Foltz around that same time, as a few months later, the architects published a detailed rendering of Dr. John H. Chew's residence in *Inland Architect*. The elegant 14-room residence included many exceptional details, inside and out, including five fireplaces.

The Chews moved into their mansion soon after its completion in 1893. They lived there with their daughter, Elizabeth, and Alice's mother, Mary Meadowcroft. In March of 1893, the family ran a classified advertisement in the *Chicago Tribune* for "a girl to cook, wash, and iron." This position may have represented only part of their domestic staff. By the time of the 1900 U.S. Census, the Chews had two live-in servants, both of whom were female European immigrants.

The Chews were active members of St. Chrystosom's Episcopal Church on N. Dearborn Avenue and they were involved in Chicago's elite social circles. In 1901, Mrs. Chew hosted a debutante reception to introduce Elizabeth to Chicago society. Along with several references to Elizabeth's "coming out," the Chicago social pages often made mention of the family's travels. For example, in late summer, 1903, the *Inter Ocean* reported that the three Chews were soon expected to return from a European trip. Three years later, the local papers provided detailed coverage when Elizabeth Hamilton Chew married Theodore Weems Forbes, a Princeton University graduate from Baltimore, Maryland. According to the *Biographical Database of Militant Women Suffragists*, Elizabeth Chew Forbes went on to become a "prominent suffragist" who was active "in both her home state of Maryland and on the national stage."

Alice Chew's mother, Mary Meadowcraft, died in the Astor Street home in 1917. When John H. Chew died seven years later, Alice decided to move to Baltimore to be near Elizabeth and her family. Alice Chew put the family mansion up for rent in 1925. The advertisement mentions that the property included a three-car garage with a chauffeur's apartment. (Interestingly, a 1910 Sanborn Insurance Map indicates that the "auto garage" had been erected by that time. It also shows a 60-gallon gasoline tank between the garage and the house.)

By the early 1930s, the spacious house had been divided into what was described in an advertisement as "several choice apartments." The conversion may have provided one or two large units and several very small ones. The U.S. Census of 1940 shows that the building had five units at that time. The tenants then included a lawyer, an architect, a property manager, a stenographer, an artist and a voice teacher.

In the early 1970s, the Astor Street mansion was threatened by demolition. Businessman Marvin Rosenberg had purchased both this structure and the adjacent residence at 1221 N. Astor Street [NN50]. He initially made plans to build a condominium high-rise on the site, but when the proposed units didn't sell well, he hired architect Harry Weese to design four townhomes in place of the two mansions.

Community members rallied to save these and other nearby historic buildings. As a result, in 1975, the City of Chicago designated the 1200-1600 blocks of N. Astor Street as a Chicago Landmark District. Two years later, the City granted the owner of 1223 N. Astor Street a preservation easement. This document provided a tax benefit for renovations to the historic building and allowed the lot to be divided for a new

REDEFINE THE DRIVE **Historic Resources Survey PROPERTY TYPE** DOMESTIC/ Single Dwelling 1223 N. Astor Street NRHP RECOMMENDATION Eligible **SURVEY ID** 

residence at 55 E. Scott Street [NN46]. As the new house next door replaced the old garage, work on the Chew House included the addition of a garage at its lower level. The project was completed by 1984. Today, the building remains a well-preserved landmark home.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERA	TIONS	
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The building at 1223 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The luxurious mansion was built for the prominent Chew family in the 1890s, when N. Astor Street was becoming one of the city's most prestigious addresses. Because of this, the property is eligible for listing under Criterion A. As the home of Dr. John Hamilton Chew, who made important contributions to Chicago's medical history, the property meets with Criterion B. (There are likely other properties in Maryland with important associations with Elizabeth Chew Forbes.) An exquisite Classical Revival style residence designed by the noteworthy firm of Treat & Foltz, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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AKF + SHOBF + DRIVI

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**NN51** 

REDEFINE THE DRIVE

AKE + SHORE + DRIVE

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REDEFINE THE DRIVE

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

DOMESTIC/ Single Dwelling Eligible 1223 N. Astor Street SURVEY ID NN51

# Photo 1 – 1223 N. Astor Street



1223 N. Astor Street, view looking southwest from E. Scott Street toward North and East façades

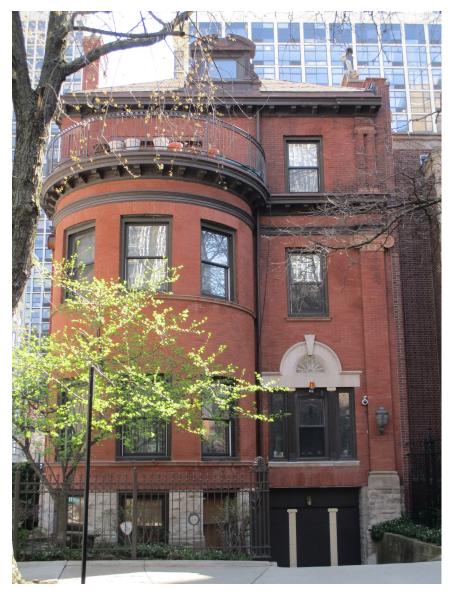
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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Single Dwelling Eligible

1223 N. Astor Street SURVEY ID NN51

# Photo 2 - 1223 N. Astor Street



1223 N. Astor Street, view looking east from N. Astor Street toward West façade

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElipsi

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Single Dwelling Eligible

1223 N. Astor Street SURVEY ID NN51

# Photo 3 – 1223 N. Astor Street



1223 N. Astor Street, view looking southeast from the intersection of N. Astor Street and E. Scott Street toward North and West facades **Historic Resources Survey** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1240 N. Lake Shore Drive **SURVEY ID NN52** 

NAME 1240 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1240 N. Lake Shore Drive COMMUNITY AREA 08

## TAX PARCEL NUMBER

17031110091001 through 17031110091016; 17031110091018 through 17031110091022; 17031110091024 through 17031110091045; remaining tax parcel numbers continued on page 9

YEAR BUILT SOURCE

1969-1971 Chicago Tribune

#### DESIGNER/BUILDER

Hausner & Macsai/ Campbell & Macsai

STYLE	PROPERTY TYPE	
MODERN MOVEMENT	DOMESTIC/ Multiple Dwelling	
FOUNDATION	WALLS	ROOF
Concrete	Concrete, Brick	Built-up

# DESCRIPTIVE NOTES

The 1240 N. Lake Shore Drive high-rise is located at the northwest corner of N. Lake Shore Drive and E. Scott Street. Constructed between 1969 and 1971, the building was designed by architects Hausner & Macsai. The exposed concrete tower rises 32 stories to a flat roof. Rectangular in plan, its two long, gridlike facades, which run north-south, feature stacks of original, dark, aluminum-framed windows. While the white framework of its long east facade is filled with windows, variegated brown brick fills the framework of its shorter facades. An attached, two-story garage structure, which extends to the west of the tower, fronts onto N. Stone Street.

The tower's primary east façade, which fronts onto N. Lake Shore Drive, sits back behind a driveway. At ground level, an elevated granite-clad platform runs the full length of the façade. A series of evenlyspaced, load-bearing white concrete piers rise along the front of the platform. (They stand at the front of an open terrace.) Just off center toward the south end of the façade, a deeply-cantilevered canopy floats over the platform and driveway, surrounding two of the piers. Beneath the black-edged canopy, a wide set of stairs climbs from the sidewalk to the platform. At the top of the stairs, a revolving door,

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible 1240 N. Lake Shore Drive SURVEY ID NN52

flanked by single doors, sits back within a recessed wall of aluminum-framed windows. The open area between these glassy, recessed walls and the cross-shaped piers creates a loggia. A wide concrete band above the piers extends across the facade, visually separating the ground level from the tower's upper stories.

Above the one-story base, the sleek white concrete piers extend upwards. Their exposed fronts form narrow vertical bands that rise to the roofline. Additional strips of concrete run up between them. These features intersect with concrete horizontals that mark the floor plates at each story. Together, the vertical and horizontal elements combine to form a grid-like framework. This concrete grid holds original dark, aluminum-framed windows. In each window opening, a larger fixed sash sits above a smaller, rectangular operable sash. At the 32nd story, four large windows fill the center openings between the piers, while the spaces within the outer bays hold concrete panels. At the top of the façade, shallow rectangular indentations above each window bay accent a horizontal concrete band, forming a minimal cornice.

The south façade fronts onto E. Scott Street. Like the east elevation, the tower's south façade sits atop a low platform. Here, too, the façade meets the platform in a series of concrete piers. While the easternmost pier is freestanding and cruciform in shape, the others are narrow, rectangular engaged piers. The piers at the center of the south façade are paired, with a recessed area between them. A single engaged pier is found at the west end of the tower façade. A recessed wall of concrete runs behind the engaged piers. At the west end of the tower's base, the south façade of the attached, two-story-tall garage structure extends westward to N. Stone Street. The south garage façade is clad in painted concrete panels. A single garage door is located at the east end of the garage structure.

Above ground level, the tower's south façade is composed of brick and concrete. The engaged concrete piers extend upwards, forming three bays. As on the east façade, horizontal concrete bands mark the floor plates at each story, combining with the piers to form a grid-like framework. Large, rectangular expanses of Roman brick fill the openings in the concrete framework. (The variegated brown and tan brick features unusual scored markings.) In addition, two bays of windows fill the narrow, recessed bands between the paired piers.

The west façade of the attached, flat-roofed, two-story garage structure runs north-south along N. Stone Street, concealing the western base of the tower. Like the south façade of the garage structure, the west façade is clad in painted concrete panels. The tower's west façade rises behind and above the garage structure. The west tower façade is nearly identical to the east. At the 32<sup>nd</sup> story, however, concrete panels fill all but one of the spaces between the piers.

The north facade of the tower and attached garage structure are partially obscured by the adjacent high-rise building. However, it appears that the north façades are identical to the south.

The high-rise at 1240 N. Lake Shore Drive possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains all seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association.

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

1240 N. Lake Shore Drive SURVEY ID NN52

## HISTORY/DEVELOPMENT

Sponsored by John J. Mack and Raymond Sher of the Lake Shore Management Company, the high-rise at 1240 N. Lake Shore Drive was completed in 1971. The developers hired architects Hausner & Macsai to design the building. But, Hausner soon resigned from the partnership, and the newly-formed firm of Campbell & Macsai took over. The simple concrete grid of their design conceals large luxurious units apartments with sweeping views of the lake to the east and the city to the west. Condominiums were becoming popular along Chicago's north lakefront at that time, and Mack and Sher considered developing this as a condo structure. Instead, they built the project as a rental structure, but would convert it into condos only five years after its completion.

John J. Mack (1904-1977) and Raymond Sher (1904-1993) developed and/or owned more than two dozen buildings under the auspices of their Lake Shore Management Company. (Ten of these structures are located within the APE along the lakefront, from Lakeview to the Near North Side.) Both men got their start in the hotel business. They first became partners in the late 1940s. While some of their early residential projects were modest buildings that took advantage of FHA-backed loans, they soon began developing luxury apartment towers. With each subsequent project, Mack and Sher honed their approach to modern high-rise dwellings. In fact, as Miles Berger, author of *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture* explained, the duo "redefined and democratized the concept, bringing lakefront living within the range of young professionals and middle-to-upper-class families."

Mack and Sher knew that Post-WWII Chicagoans were attracted to the idea of living on the north lakefront, and the savvy developers centered many of their projects there. They often hired architects Shaw, Metz, & Dolio to produce residential high-rises. Their many Shaw, Metz, & Dolio-designed projects include 3130 [LV13], 3150 [LV14], 3180 [LV18] and 3600 N. Lake Shore Drive [LV49].

During the mid-1950s, when Mack and Sher were building more than one project at the same time, they retained the services of a second architectural firm, Hausner & Macsai. Robert Hausner (1922-2008), a talented modernist who previously worked for Shaw, Metz & Dolio, went into partnership with John Macsai (1926-2017). A Hungarian immigrant and Holocaust survivor, Macsai had worked for several high-profile architectural firms in Chicago after settling here around 1950. Shortly after Hausner & Macsai launched their firm in 1955, Mack and Sher commissioned them to design a high-rise at 1150 N. Lake Shore Drive [NN42]. With its glassy curving facade and modern amenities, the building was completed in 1958 and quickly became popular with renters. (About a decade later, the pair produced Harbor House at 3200 N. Lake Shore Drive [LV20], another iconic lakefront high-rise for a different client.)

When Hausner & Macsai parted ways in 1970, John Macsai formed a new partnership with architect Wendell Campbell. One of a small number of African Americans to graduate from the Illinois Institute of Technology in the 1950s, Wendell Campbell (1927-2008) had difficulty finding a job in Chicago due to racial prejudice. He returned to his home town of East Chicago, Indiana to work for the Purdue-Calumet Development Corporation, where he honed what would become a life-long interest in affordable housing and community planning. In 1966, he established his own firm, Wendell Campbell Associates, Inc., often working in collaboration with Hausner & Macasi. Throughout his career Campbell helped further the field of architecture for other Black architects. He founded the National Organization of Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible 1240 N. Lake Shore Drive SURVEY ID NN52

Minority Architects (NOMA) in 1971, an organization that grew to include 27 branches around the country. Campbell became a Fellow of the American Institute of Architects in 1979. Wendell Campbell and John Macsai maintained their partnership from 1970 to 1975. During that time, their firm produced a number of residential high-rises, including the Waterford at 4170 N. Marine Drive [UP06] and the Brownstone at 1440 N. State Parkway.

By the time Mack and Sher commissioned Macsai's firm to design 1240 N. Lake Shore Drive, the developers had formed a new company known as the Mid-Continental Realty Corporation. When planning was underway for this business entity, the *Chicago Tribune* predicted that the company would be "the largest publicly held real estate company in the Midwest." After the Securities and Exchange Commission approved the formation of Mid-Continental Realty in 1969, Mack and Sher were able to sell stock to raise the money they needed to build 1240 N. Lake Shore Drive and two other projects that were in the planning stages. (Lake Shore Management continued on as a subsidiary of the new venture.)

When Mack and Sher acquired property for 1240 N. Lake Shore Drive in 1969, theirs was not the first attempt to redevelop the site. The block between E. Scott and E. Goethe streets was occupied by a row of mansions that had once been the homes of prominent Chicagoans such as Moses J. Wentworth, a wealthy lawyer and politician, and Robert Todd Lincoln, son of the late President. By 1931, both houses were slated to be replaced by a luxury cooperative apartment building. But due to the Great Depression, this plan never came to fruition. In the mid-1950s, a new proposal calling for a residential tower on this site was derailed after a three-year legal battle with the neighbors. The two houses were demolished in 1959, and the property sat vacant until John Mack and Raymond Sher purchased the site and began planning a 3½ million dollar, 32-story high-rise. They commissioned Hausner & Macsai to prepare plans for the building in 1969. When Hausner left the firm the following year, John Macsai continued working on the project with his new partner, Wendell Campbell.

During the early planning stage, Mack and Sher were having a difficult time deciding whether the building would be apartments or condominiums. Although condos were starting to become popular on the Gold Coast, demand for luxury rentals remained high. In the end, the development team opted for spacious three- and four-bedroom rental apartments, with only two per floor. Every unit of the glassy tower would have 37' of windows along the east facade, providing what *Chicago Tribune* advertisements characterized as "panoramic lake views." The 60 units had such modern amenities as dishwashers, garbage-disposals, and air-conditioning. The apartments also had access to a hospitality room with a kitchen, a sundeck, and a sauna and steam baths at the top of the building, as well as an attached parking garage.

By the late 1960s, high-rise projects were becoming more complex. While construction of 1240 N. Lake Shore Drive began in August, 1969, it would be two years before the building would be ready for occupancy. As construction progressed in the spring of 1971, a three-bedroom model apartment was created and opened to potential tenants. In a shrewd marketing move, Mack and Sher chose this moment to place a commemorative plaque on the building, marking this as the site of Robert Todd Lincoln's home. Tenants began to move in late in 1971. By June, 1973 the model apartment was the only unit available for rent.

Chicago underwent a wave of condominium conversions soon after the building opened. By 1975, the condo market was extremely strong. An article by *Chicago Tribune* real estate editor Gary Washburn

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

suggested that a low return on rents spurred the sudden rush to convert. After having previously considered the building's potential appeal to condominium buyers, Mack and Sher soon decided to convert 1240 N. Lake Shore Drive. By April, 1976 conversion was well underway. Many of the building's existing renters seem to have purchased their units, since ads in the *Chicago Tribune* stated that "only a few" were available.

The building's early tenants and owners included a number of successful Chicagoans who were active in civic affairs and philanthropy. For example, attorney Scott Hodes served on the Democratic State Central Committee, as co-chairman of the Illinois Attorney General's Advisory Commission, and as chairman of Chicago's Navy Pier Development Authority while living in the building. Another early resident, Virginia M. James was a philanthropist involved with The Cradle Society, Children's Memorial Hospital, Chicago Historical Society, and other organizations.

The 1240 N. Lake Shore Drive high-rise remains a desirable condominium building today. Offering very large units, excellent privacy, and access to the best of the city, the building is a testament to the shrewd real estate minds of John Mack and Raymond Sher and the fine design work of architects Hausner & Macsai and Campbell & Macsai.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The condominium building at 1240 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a Gold Coast luxury rental apartment building that soon converted to condominiums, the property is eligible under Criterion A. Although a number of successful Chicagoans have resided here over the years, some did not make sufficient contributions to warrant listing and others are still living. Therefore, the property is not eligible under Criterion B. As a fine example of the work of the talented architect John Macsai during two of his partnerships, 1240 N. Lake Shore Drive is eligible under Criterion C. The building has excellent integrity.

## NRHP RECOMMENDATION

Possessing architectural significance and excellent integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.



PROPERTY TYPE DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible 1240 N. Lake Shore Drive SURVEY ID NN52

## NRHP BOUNDARY

See Appendix B.

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Historic Resources Survey
PROPERTY TYPE
DO



 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1240 N. Lake Shore Drive SURVEY ID NN52

## Photo 1 – 1240 N. Lake Shore Drive



1240 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East and South façades



Historic Resources Survey PROPERTY TYPE DO

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1240 N. Lake Shore Drive SURVEY ID NN52

## TAX PARCEL NUMBER continued

17031110091047 through 17031110091051; and 14332000161153 through 17031110091063

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PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

NAME 1242 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1242 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17031110050000

YEAR BUILT SOURCE 1930 Chicago Daily Tribune

DESIGNER/BUILDER Robert DeGolyer & Walter T. Stockton

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Limestone, Brick ROOF Built-up

### DESCRIPTIVE NOTES

Completed in 1930, the co-operative building at 1242 N. Lake Shore Drive was designed by architects Robert S. DeGolyer and Walter T. Stockton in the Gothic Revival Style. The structure rises 28 stories to a series of stepped-back flat roofs. It is I-shaped in plan, with a primary facade that follows the angle of N. Lake Shore Drive. This handsome east facade is fully clad in smooth limestone and features elaborate English Tudor Gothic details. As evidenced by a 1986 photograph published in *Chicago Apartments: A Century of Luxury*, the building's original fenestration largely comprised double-hung windows. While original leaded glass casements along the two-story base remain intact, the rest of the building's original windows has been replaced, mostly with dark, aluminum-framed double-hungs.

The apartment tower's primary east façade is clad in random-coursed, smooth limestone ashlars. At the center of the facade, the building's front entryway stands within an elaborately detailed limestone surround with a semi-elliptically arched top. Within the surround, a pair of bronze doors features a grille ornamented with shields. Above the doors, an ornately carved tympanum is topped by an arched drip mold. A carved limestone coat of arms bas relief embellishes the area above the arch.

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DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

A light-gray granite water table flanks the doorway and runs beneath the ground-level windows. Arranged in pairs, these diamond-paned leaded glass casement windows sit within rectangular openings. At the south end of the façade a one-story tall arched opening provides an entryway into the enclosed garage. Diamond-paned leaded glass windows also stretch across the second story. Except for the ones above the garage entry, the second-story windows sit above limestone spandrels with ornate details that are similar to those of the tympanum.

The third through the fifth stories hold double-hung windows in groups of twos and threes. The thirdstory windows sit above prominent sills with carved brackets. Dark metal spandrels with lively Gothic details are located beneath the fourth and fifth story windows. At the fifth story, each window grouping is crowned by an arched, limestone, drip mold. The sixth story windows are topped by elaborate limestone hoods with Tudor tracery. Two semi-hexagonal projecting bays span from the seventh through 19<sup>th</sup> stories at the center of the facade. Each of the projecting bays is topped by an elaborate Gothic limestone crown. The outer bays on the seventh through 19<sup>th</sup> stories sit above the same metal spandrels found between the third and fifth-story windows. At the 19th story, the outer bays are topped by arched drip molds that match those of the fifth story.

The 20th and 25th stories lack embellishment. Between these stories, each story of the facade features five bays. The base of each bay is enlivened by a prominent crenelated limestone sill. Ornate metal spandrels that echo those below extend beneath the windows of each outer bay. While most of these bays hold paired double-hung windows, the 23rd story features window trios without the limestone mullions that characterize most of the building's fenestration. The 24<sup>th</sup>-story windows are crowned by arched drip molds.

A three-story penthouse level rises above the25<sup>th</sup> story . The limestone-clad center part of this mass is original to the building. It is flanked by glassy additions. Limestone tracery elements sit beneath the window openings of the original portion of the building at the 26th story. Arched drip molds top the arched openings on the 27th story. The 28th story features a parapet with original carved Gothic ornamentation as well as a modern trio of windows that interrupts the rhythm of the parapet.

The north and south façades are clad in buff-colored brick and have large light wells that give the building its I-shaped footprint. The south façade is largely obscured by the adjacent building. However, the north façade is visible above the neighboring four-story home. The north façade has bays of single double-hung windows and a metal fire escape within the light well. The projecting ends of the façade has a mix of single double-hung windows and window groupings as well as unfenestrated stories.

The west façade fronts onto N. Stone Street and closely follows the architectural scheme of the primary east façade. Clad in brown brick and trimmed in limestone, this west façade has a two-story limestone base. At the center of the base is the building's secondary entrance. A pair of doors reminiscent of those found along the east facade sit within an arched limestone surround and are topped by a rectangular drip mold. As on the east façade, pairs of original leaded glass windows sit within rectangular openings at the first and second stories. At the south end of the façade is a one-story-tall arched vehicular entrance. At the north end, a one-story arched opening provides access to a recessed service entrance. The brown brick-clad upper stories feature bays of primarily double-hung windows.

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DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

As on the Lake Shore Drive facade, the bays of this west facade are visually divided into tiers. However, the ornamentation that signifies these tiers is slightly less elaborate on this facade. The major difference between the facades, other than the difference in cladding, is that the west facade does not have any projecting bays.

The co-operative apartment building at 1242 N. Lake Shore Drive possesses very good integrity overall. The replacement of original windows, many with dark aluminum-framed double-hungs, and the introduction of penthouse additions have somewhat diminished the property's integrity of design. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

### HISTORY/DEVELOPMENT

A group of prominent businessmen, including real estate broker Aldis J. Browne, developed the elegant co-operative apartment building at 1242 N. Lake Shore Drive in the late 1920s. The structure was designed by architects Robert DeGolyer and Walter T. Stockton, specialists in luxury apartment buildings. DeGolyer and Stockton produced a stately 28-story Gothic Revival style tower with spacious, well-appointed units that had breathtaking views of Lincoln Park and Lake Michigan. The luxury building reached completion in 1930 during the early months of the Great Depression. As a large percentage of the structure's 33 co-op suites were not selling, the sponsors of 1242 N. Lake Shore Drive began offering units as rentals. When the economy improved after WWII, the building was reorganized as the 100% co-operative that had originally been intended.

Co-operative apartment structures had become extremely popular with well-to-do Chicagoans in the mid-1920s after the state began allowing limited liability corporations to sponsor such buildings.Lakefront co-operative projects could be quite lucrative investments and, by the late 1920s, many successful Chicago businessmen were joining syndicates to sponsor such projects. In 1928, a syndicate formed to develop a luxury co-op at 1242 N. Lake Shore Drive. It included Aldis J. Browne, whose real estate company, Ross & Browne, would be responsible for marketing and managing the building. Other members of the group included department store magnate George Lytton; aluminum company executive Ernest H. Noyes; utilities heir Samuel Insull, Jr.; Sterling Morton of the famous salt family; and architect Robert DeGolyer. Turner Construction, the contractors for 1242 N. Lake Shore Drive, also had a financial interest in its development.

Born in Evanston, Illinois, Robert Seeley DeGolyer (1876-1952) had an extremely impressive background. After studying at Yale University, he went on to receive a degree in architecture from MIT. He started his career in the offices of Holabird & Roche and also spent ten years as a designer for Marshall & Fox, renowned architects of luxury apartment and hotel buildings. Although DeGolyer had established his own practice in 1915, it was not until the mid-1920s that he began receiving important commissions for high-end apartment buildings. These included a large and complex co-operative building at 1120 N. Lake Shore Drive [NN40]. This project prompted him to ask a young architect and engineer, Walter T. Stockton, to join his practice in 1924. (The firm was known as Robert S. DeGolyer & Co.) Like DeGolyer, Stockton (1895-1989) grew up in Evanston. He graduated from Princeton University in 1917 and returned to Chicago, working as a draftsman at several firms, including Pond & Pond, before joining DeGolyer.

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DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

DeGolyer and Stockton would work together for two decades. In addition to 1430 N. Lake Shore Drive, the pair designed four other structures within the APE: 3500 N. Lake Shore Drive [LV33], 1120 N. Lake Shore Drive [NN40], 3750 N. Lake Shore Drive [LV72], and 1430 N. Lake Shore Drive [NN86]. DeGolyer returned to solo practice after World War II. His later work includes a fifth structure in the APE, 5630 N. Sheridan Road [EG09].

Two historic mansions occupied the spacious lot on which 1242 N. Lake Shore Drive was built. By the time the apartment project was underway, both of the homes were owned by one family. The one on the north had been the home of the Joshua and Amanda Farlin family and they had purchased the neighboring house for their daughter, Suzanne, and her husband, George H. High. By the time the real estate syndicate acquired the two mansions, Suzanne High's parents were deceased. A short article that appeared in the *Kansas City Star* in 1928 noted that the 1242 N. Lake Shore Drive project would cause "two more old Chicago mansions on the gold coast" to "disappear."

DeGolyer and Stockton's distinguished Gothic Revival style building included spacious well-appointed apartments that ranged from six to 11 rooms in size, each with three to five bathrooms. More than a dozen of them were duplexed with a foyer, living room, dining room, kitchen, pantry, and servants' rooms on the first level, and bedrooms and dressing rooms on the second level. The architects designed the structure to take full advantage of its magnificent site. Its front façade overlooked N. Lake Shore Drive, offering beautiful lakefront views from the public rooms and from the bedrooms in the duplexed units. The building's dumbbell-shaped plan provided light and air to the mid-section of each apartment. In many of the units, bedrooms were arranged across the rear of the building, down a long hall that paralleled an internal service corridor and included the kitchen and servants' quarters. The building was topped by a duplexed 22-room penthouse with multiple terraces.

The first advertisements for co-operative units in 1242 N. Lake Shore Drive began to appear in the fall of 1929. The ads boasted "No effort has been spared to make the apartments in the building the finest of their kind in Chicago. They had to be, considering the exacting taste of those well known Chicagoans who have already purchased the apartments here." Although these ads implied that a large percentage of the units had already sold, this was, in fact, untrue. The building was ready for occupancy in 1930. Due to the stock market crash and onset of the Depression, sales were so slow that by the summer of 1931, Ross & Browne had begun advertising units as rentals.

Several members of the real estate syndicate were among the building's earliest residents. Aldis J. Browne moved into a large suite with his wife Elizabeth, and their youngest child, Elizabeth, as well as a couple of servants. George and Marion Lytton were among their neighbors. George Lytton (1874-1933) was the president of the Hub, a popular department store, and son of its founder. A former amateur heavyweight champion, Lytton had served as a judge during the famous match between Jack Dempsey and Gene Tunney in 1926. When the couple moved into their new co-op in 1930, their movers had to truss their Steinway Piano, lift it up on the outside of the building, and bring it in through a window of their 20th-story unit. The Lyttons hosted the wedding of their daughter Katherine Lytton Benello to Thaddeus Zazulinski, vice counsel to Poland, in their apartment on October 28, 1931. The following year, the Lyttons began leasing their unit to attorney Lester Falk.

Samuel Insull, Jr., and his new wife, Adelaide, took up residence in one of the duplexed apartments. The Depression hit the Insulls hard. In October, 1932 the young couple sold three quarters of their unit to

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

Raymond C. Dudley. They also auctioned off many of their furnishings and artworks. Adelaide Insull died suddenly in February, 1934, following an operation. Within a month, her husband had emptied his apartment and moved with his two-year-old son and a nanny into separate suites in the Seneca Hotel.

Insull's departure created financial problems for the remaining owners. One of them, Col. Robert H. Morse, head of a prominent Chicago manufacturing firm, owned the building's largest unit. When the building corporation allowed Insull out of his original purchase agreement, Morse failed to make the last two payments on his contract. Later that year, his fellow co-op owners sued him for non-payment. During the court proceedings, Morse noted that Samuel Insull had been allowed to void his original purchase agreement. Despite this argument, the judge ruled that Morse would have to pay the \$40,000 owed to other owners. Morse would maintain an apartment at 1242 N. Lake Shore Drive and a home in Lake Forest until he died in 1964.

Ernest H. Noyes (1875-1962) was another syndicate member who would become a long-term resident of 1242 N. Lake Shore Drive. The president of an aluminum company, Noyes and his wife Ellen had two adult children, a daughter, Florence, and a son, John. Like many of those who had expensive leases in the building, Ernest and Ellen Noyes often rented their apartment to others while they were out of town for long periods of time. Ellen Noyes died in 1961 and Ernest died the following year. Mr. Noyes, resided in his apartment to almost the end of his life. His obituary notes that he was "recently of 1242 Lake Shore Drive."

Among the building's prominent early tenants were Solomon and Fredericka Smith, who, "between them," according to the *Chicago Tribune*, seemed "to be related to most of the 'founding fathers'." Solomon A. Smith (1877-1963) had followed his father and grandfather into management at the Northern Trust bank after graduating from Yale University in 1899. By 1931 Smith was president of the bank and their three children were nearly grown. The family moved into a duplexed unit on the 17th and 18th stories in 1931. The Smiths continued to spend summers at their estate on Elm Tree Road in Lake Forest. By 1940 Solomon, Frederika and their six servants had the apartment to themselves.

In the mid-1940s, residents of 1242 N. Lake Shore Drive began organizing in order to buy their apartments. By this time, the Western & Southern Life Insurance Company had become owners of the luxury apartment tower. A severe housing shortage was creating a torrid real estate market and many older buildings with large apartments were being sold for redevelopment. To retain their spacious homes, residents of 28 of the 33 units formed the 1242 Lake Shore Building Corporation in 1946 to buy the building. An article in the *Chicago Tribune* about the purchase noted that the building's new board had over 100 applicants for the remaining co-operative apartments.

Attorney Walter Jacob LaBuy (1888-1967) and his family were among the residents of this period. Born in Wisconsin, LaBuy graduated from the DePaul law school in 1912 and went to work as a city attorney in Chicago. He worked his way up the political ranks, serving three years as a county commissioner before being nominated to the Circuit Court in 1933. President Roosevelt appointed him to the federal court in 1944 and he remained there until his death in 1967. LaBuy was the presiding judge on the lengthy anti-trust trial that the government waged against General Motors and DuPont in the 1950s. Widely respected, he continued to hear cases part-time after his 1961 retirement. LaBuy's widow Helen continued to live in the building after his death. Historic Resources Survey PROPERTY TYPE D NRHP RECOMMENDATION EI

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DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

By the early 1950s, architect Charles F. Murphy (1890-1985) was an owner of a 1242 N. Lake Shore Drive co-op. Murphy was a principal at Naess & Murphy and then C. F. Murphy Associates. Both firms were part of an important group of busy and talented architects practicing in Chicago during the 1950s and 1960s. Naess & Murphy designed the Prudential Center and C. F. Murphy Associates worked on multi-year projects at the new Federal Center and O'Hare Airport. In addition to his architectural practice, Murphy, a Chicago native, was an active participant in the life of the city and the state, heading up the 1953 Red Cross fundraising campaign and serving on the Plan Commission and the state Racing Board, among other responsibilities.

Murphy's 1950s neighbors were Titus and Ethel Haffa. Haffa had made a fortune as the head of numerous industrial corporations. He served for a few years as Alderman of the 43<sup>rd</sup> Ward and owned another residence in Miami Beach. His wife owned racehorses and, according to the *Chicago Tribune*, was "known as one of Chicago's most lavish tippers." The Haffas, who both carried large amounts of cash and wore expensive jewelry, were frequent targets of robbers in both Chicago and Miami Beach.

For decades, 1242 N. Lake Shore Drive rose above adjacent buildings, the only high-rise on its block, until the 1950s. When construction activity along the lakefront resumed after World War II residents in the building tried to protect their views and sunlight by objecting to nearby building proposals. They were unsuccessful in blocking construction of a high-rise to the south, but the north side of the building remains unobstructed, thanks to preservation of the handsome and architecturally-significant houses on that end of the 1200 block of N. Lake Shore Drive—the mansions at 1250-1260 N. Lake Shore Drive [NN54, NN55, NN56, NN57].

During the late 20<sup>th</sup> century, the building continued to be favored by corporate executives, attorneys, and civic leaders like James B. McCahey, head of the Board of Education in the 1960s. The list of residents from, this era includes members of the Wrigley family; the owner of the Crush soft drink company; the chairman of the board of kitchen product manufacturer Ecko; and even, for a few years, Ray Kroc, the founder of fast-food chain McDonalds, and his wife Joan.

Still a co-operative apartment building today, 1242 N. Lake Shore Drive remains a desirable and luxurious vintage building.

NRHP RECOMMENDATION	date listed	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		



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DOMESTIC/ Multiple Dwelling Eligible 1242 N. Lake Shore Drive SURVEY ID NN53

### NRHP EVALUATION/JUSTIFICATION

The co-operative high-rise apartment building at 1242 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed in the late 1920s, when luxury co-operatives were extremely fashionable, the property is eligible for listing on the National Register under Criterion A. A number of individuals who made important contributions lived in this building. Among them was Walter J. LaBuy, a widely respected federal court judge. Because of the property's association with LaBuy and other noteworthy residents, it is eligible for listing on the National Register under Criterion B. A fine Gothic Revival style luxury apartment building designed by the talented architects Robert DeGolyer and Walter Stockton, the building is eligible for listing on the National Register under Criterion C. The building possesses very good integrity.

### NRHP RECOMMENDATION

Possessing architectural and historic significance and very good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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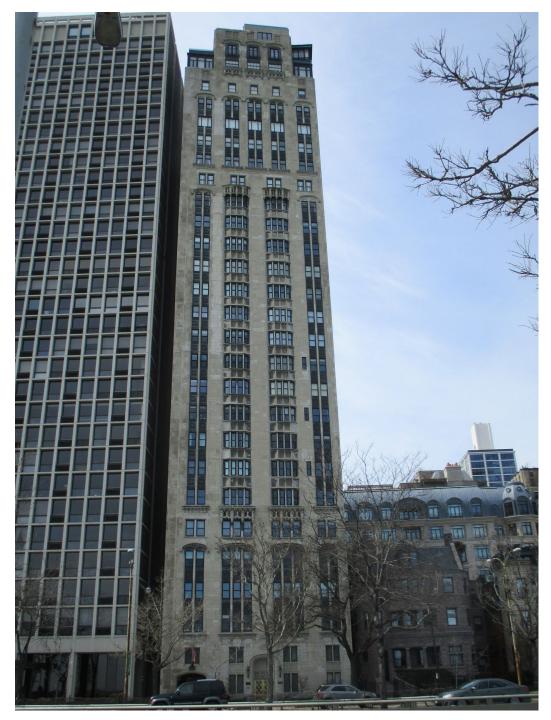


PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1242 N. Lake Shore Drive SURVEY ID NN53

## Photo 1 – 1242 N. Lake Shore Drive



1242 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

PREPARED BYChristine Whims, Jean Follett, Julia S. BachrachSURVEY PREPAREDSeptember 17, 2020LAST MODIFIEDNovember 15, 2020

**Historic Resources Survey PROPERTY TYPE** 

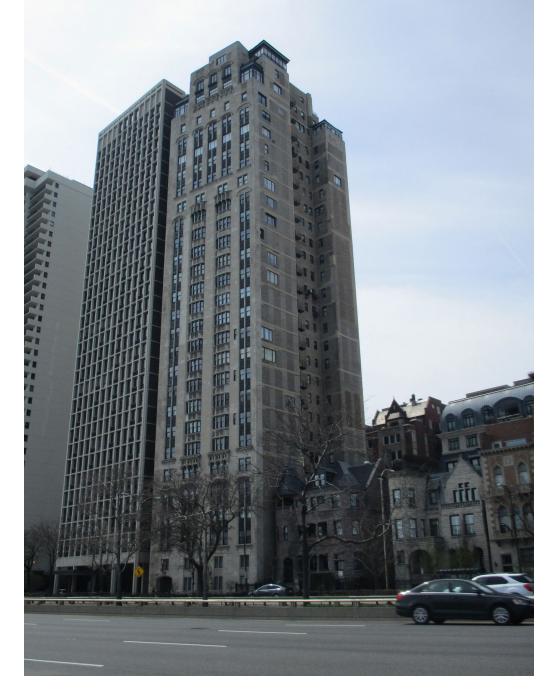


Eligible NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling

1242 N. Lake Shore Drive NN53 **SURVEY ID** 

### Photo 2 – 1242 N. Lake Shore Drive



1242 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North and East façades

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 60-70 E. Scott Street SURVEY ID NN58

NAME 60-70 E. Scott Street

**PROPERTY TYPE** 

OTHER NAME(S) N/A

STREET ADDRESS 60-70 E. Scott Street COMMUNITY AREA

TAX PARCEL NUMBER 17031100111001 through 17031100111062

YEAR BUILT SOURCE

1917-1918/ Chicago Daily Tribune 1944

### DESIGNER/BUILDER

Eckland, Fugard & Knapp/ David S. Klafter

STYLE PROPERTY TYPE LATE 19TH AND 20TH CENTURY DOMESTIC/ Multiple Dwelling REVIVALS

FOUNDATION Concrete WALLS Brick, Limestone ROOF Built-up

### DESCRIPTIVE NOTES

Designed by Eckland, Fugard & Knapp, 60-70 E. Scott Street is a complex of two buildings with a courtyard between them. A narrow mass connects the two structures at the back of the courtyard, while at the front they are joined by an elegant wall and entry gate. The courtyard has a lovely landscape with paths and plantings. The two structures are similar, though not identical. Essentially rectangular in plan, they rise nine stories to flat roofs. Each is clad in tan brick and trimmed with limestone. The structures and front wall and gate are enlivened by lavish Classical Revival style details. Both are well fenestrated with double-hung, divided-light windows. Based on historic photographs, these windows appear to be original.

The complex faces south onto E. Scott Street, with the 60 E. Scott Street mass on the west and 70 E. Scott Street on the east. Each building has its own canopied entrance. A third portal is found in the entry gate, symmetrically located between the two canopied doorways. The front of the complex is bordered by a narrow strip of lawn and shrubs, edged by low metal fencing.

Stretching between the 60 and 70 E. Scott Street buildings, the front wall and gate serve as the centerpiece of the complex's primary south façade. Composed of the same tan brick as the two

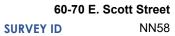
 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVI

LAKE + SHORE + DRIVI



structures, the wall features exuberant limestone details. Symmetrically placed in the center of the wall, an arched ornamental metal gate stands within an elaborate limestone surround. A keystone and voussoirs crown the archway. These elements transition to become quoins as they extend down the sides of the arched opening. These quoins form an alternating pattern that overlaps a pair of engaged lonic columns. On each side of the entry gate, a rectangular window opening is filled with a grid-like metal grille. The window openings, too, stand within richly ornamented surrounds. Each is topped by a tall keystone flanked by a pair of voussoirs. The quoins at each side of these openings echo the alternating pattern at each side of the gateway. The entry wall is topped a Classical cornice with delicate dentals. A limestone balustrade stretches across the wall above the cornice.

The south facades of the two buildings are identical. An entryway stands symmetrically in the center of each. The front sidewalk is sheltered by a long black canopy with a curved top. It leads to a wood and glass front door with a fine decorative black metal grille. The door stands within a handsome surround of carved limestone quoins. Two sets of six-over-six double-hung windows flank the front entryway. Each window is highlighted by a prominent limestone surround that includes a keystone, voussoirs, and quoins. Beneath each, a carved limestone sill is supported by a pair of consoles. A flat, wide limestone stringcourse stretches across the top of the first story. Above it, limestone panels extend beneath each of the second-story windows. The center panel, immediately above the entrance, features an engaged balustrade. The entire arrangement is topped by a carved limestone stringcourse.

Quoins run vertically up the outer corners of the south façade of each building mass, extending from the ground to the top of the eighth story. The second story features tall, six-over-nine double-hung windows with prominent Classical limestone lintels. A flat belt course extends across the façade between the lintels. A molded stringcourse stretches above the fourth story, topping a cartouche and swags at its center point. Another molded stringcourse runs above the eighth story. Nearly all of the windows on the third through ninth stories are six-over-six double-hungs. The façade is crowned by a highly-detailed white cornice with sculptural brackets.

The inner south, east, and west facades overlook the landscaped court. These elevations have limestone stringcourses, double-hung windows with divided lights, and quoins at the outer corners. The inner east facade has two curved bays and the inner west façade has one curved bay. Like the outer west façade, these elevations are topped by the building's rich white cornice.

The east elevation of 70 E. Scott Street is a fully finished façade that fronts onto N. Stone Street. Two curved bays are symmetrically located along this façade. Between them is flat central bay anchored by a tall arched doorway at ground level. A smaller, rectangular doorway stands just to the north of the northernmost curved bay. This façade features many of the limestone details found on the south façade such as the elaborate window and door surrounds, sills, consoles, quoins, string courses, and fine cornice. The fenestration on this east façade is primarily six-over-six double-hung windows.

The west façade of 60 E. Scott Street abuts an alley. The face brick and limestone details of the south façade wrap around the corner and extend approximately one-third of the way along the alley façade. The remainder of the west façade is composed of tan common brick. This elevation is well-fenestrated. The complex's north façade is adjacent to a neighboring building and thus is not visible.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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60-70 E. Scott Street SURVEY ID NN58

Today, the fine Classical Revival style complex at 60-70 E. Scott Street retains excellent integrity overall. Although some brick repairs are visible, they only minimally detract from the building's appearance. The structure possesses all seven aspects of integrity.

DOMESTIC/ Multiple Dwelling

Eligible

## HISTORY/DEVELOPMENT

During the late 1910s, real estate brokers and investors Harold Bradley and A.J. Pardridge promoted high-class apartments on the North Side and the North Shore to well-to-do buyers and renters. At the time, co-operative apartment developments were still rare in Illinois because of restrictions imposed by state law. Despite this, Bradley and Pardridge teamed up to develop one of the city's first luxury semi-cooperative buildings. The realty professionals hired architects Eckland, Fugard & Knapp to design the elegant nine-story courtyard complex at 60-70 E. Scott Street. Completed in 1918, 60-70 E. Scott was later subdivided into smaller units and converted into a rental building. It is a well-maintained condominium complex today.

Born in Ontario, Canada, Harold Bradley (b. 1886) moved to Chicago in 1910 to serve as auditor and comptroller of the *Chicago Tribune*. A few years later, he became involved in banking and real estate. Around 1916, he founded Harold Bradley & Co., a real estate brokerage firm that specialized in high-grade apartments. By then, Bradley was working closely with Albert J. Pardridge (1874-1947), a former dry goods merchant from a well-to-do Chicago family, who had been involved in real estate since 1905. Pardridge and Bradley published an illustrated pamphlet called the *Directory to Apartments of the Better Class Along the North Side of Chicago* in 1917. At the same time, Pardridge and Bradley began developing North Side apartment structures both individually and together. (The two also began a formalized partnership as real estate brokers that lasted for a couple of years.)

In August of 1917, the *Chicago Tribune* announced that Pardridge and Bradley would soon develop an "extra high-grade" 16-unit apartment building in the "exclusive residential district" near Lake Shore Drive. The *Tribune* reported that the ownership of this property would be "vested in the heads of five prominent families who will occupy apartments in the building." The article explained that the income generated from the rental units would defray the costs associated with the building. This project was believed to be the first semi -o-operative apartment project undertaken in Chicago.

Co-operative apartment buildings had long been popular in New York City. By this time, a few luxury cooperatives had also been built in Chicago, such as the 1911 Howard Van Doren Shaw-designed building at 1130 N. Lake Shore Drive [NN41]. However, as explained in *Chicago's Apartments: A Century of Lakefront Luxury*, such ventures were still fairly rare here because Illinois law "forbade the formation of corporations" solely devoted to purchasing and improving real estate. For the 60-70 E. Scott Street project, Pardridge and Bradley lined up five well-to-do families who would be tenant owners and Greenebaum Sons Bank and Trust Company to provide a mortgage, allowing the real estate team to sponsor a semi-cooperative project that met with the state's legal requirements.

The developers selected the firm of Eckland, Fugard & Knapp to design the luxury co-operative apartment complex. Architects John Reed Fugard, Sr. (1886-1968) and George A. Knapp (1888-1954) had first launched their partnership in 1912. Fugard was a University of Illinois graduate who worked for a few different Chicago firms before he was ready to go out on his own. Knapp had recently completed an architecture degree at Columbia University in New York. In 1916, Fugard & Knapp added a third partner,

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DOMESTIC/ Multiple Dwelling Eligible 60-70 E. Scott Street SURVEY ID NN58

Henry Claus Eckland (1869-1941), a Swedish immigrant architect from Moline, Illinois. The trio soon became quite busy, receiving commissions from the Quad cities area around Moline, as well as in Chicago. Among Eckland, Fugard & Knapp's prominent early work was a high-grade apartment building at 230 E. Delaware Place. Harold Bradley was part of the syndicate that sponsored that project. He must have been pleased with the results, as he hired Eckland, Fugard & Knapp to design 60-70 E. Scott Street soon after its completion.

Eckland, Fugard & Knapp produced a number of other luxury apartment buildings, including the Shoreland at 229 E. Lake Shore Drive [NN26]. Eckland withdrew from the firm in 1919, and the practice became known as Fugard & Knapp once again. By then, the architects had become quite well-known for their elegant residential structures. Among their many North Side apartments and hotels are the Hotel Belmont [LV32], 219 E. Lake Shore Drive [NN27], and the Lake Shore Drive Hotel (now the Mayfair) at 189 E. Lake Shore Drive [NN30]. After Knapp withdrew from the practice in 1925, Fugard took on a new partner, Frederick J. Thielbar (1866-1941), a highly-respected Chicago architect. Thielbar & Fugard produced a large body of work that includes the 1244 N. Stone Street apartment building [NN59].

Eckland, Fugard & Knapp had completed plans for 60-70 E. Scott Street by the late summer of 1917. The *Chicago Tribune* published an article about the project with a rendering that was headlined "\$610,000 De Luxe Flats." The *Tribune* reported that most of the rental units would have eleven rooms and five bathrooms, with one even larger duplexed apartment that was expected to be leased for as much as \$1,000 per month. (According to an on-line inflation calculator, that figure is comparable to more than \$17,000 today.) The article went on to explain that the owners' units would be even more extravagant and that some were "expected to set a new standard for Chicago apartments in the elaborateness of arrangements and of finish throughout." Every apartment had quarters for two or more servants and each unit had at least three fireplaces.

Composed of two handsome Classical Revival style structures and a center courtyard, the complex was completed in 1918. As Bradley and Pardridge had intended, it soon filled with members of the city's upper echelons. For more than a decade elite Chicagoans had been moving to the Gold Coast from the Prairie Avenue district along the lakefront south of downtown. Impressive buildings like 60-70 E. Scott Street helped further this trend. For example, Noble B. Judah, Jr., a wealthy attorney who had grown up in what the *Chicago Tribune* called "the old family homestead at 2701 Prairie" and his wife Dorothy moved into a commodious unit at 60 E. Scott Street shortly after its completion. Judah, who had previously served on the Illinois House of Representatives, was a chief of staff for the 1<sup>st</sup> Field Artillery Unit during WWI. The couple spent their summers in Lake Forest. They were renters in the Scott Street complex, and in 1922, they moved into another co-operative apartment building in the Lakeview neighborhood. (A few years later, Judah was appointed ambassador to Cuba, and the couple built a lavish estate in Lake Forest.)

Among the Scott building's many other prominent early renters were Harry Beach Clow, the president of Rand, McNally & Company, who resided in a spacious unit with his wife, Elizabeth McNally Clow, the couple's three adult children, and three domestic servants. Another renter of that period, Mrs. Annie Carson Dixon, was the widow of Arthur Dixon, founder of the Dixon Transfer Company. She lived with three of her adult children and two servants. Another one of her sons, attorney William W. Dixon, leased his own unit in the building where he resided with his wife Ethel, son Bruce, and two servants.

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

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DOMESTIC/ Multiple Dwelling Eligible 60-70 E. Scott Street SURVEY ID NN58

The five tenant-owner families included Charles H. Morse, Jr., President of the Fairbanks Morse Manufacturing Company; Arthur Jackson, a successful stock broker, and Joseph Paul Rend, who had made a fortune in his family's coal business. Rend, his wife, Agnes, and their four children received frequent attention from the society pages of local newspapers. Stories covered the family's many vacations to locations throughout America and abroad; various receptions and social events they hosted including debutante balls for their daughters: and the participation of the three young women in Junior League events. By the 1930s, Joseph P. Rend was a successful financier but he was no longer involved in the coal business. He died in his home at 70 E. Scott Street in 1935.

During the Depression, the building continued to be filled with wealthy residents. They included William C. Boyden, Jr., a leading Chicago attorney; Dr. Selim Walker McArthur, a surgeon; William Humphries, the vice-president of a clay products company; Paul Cleveland, the head of an investment company; George A. Carpenter, a retired judge; Phillip G. Cornell, an engineer who specialized in bridge building; and Dr. Robin C. Buerki, a physician and hospital administrator. According to the *Chicago Tribune*, another prominent renter of the early 1940s was Warner Baird, president of the Baird & Warner realty firm. (Baird's primary residence was in Evanston.)

In 1944, two attorneys, Morris S. Bromberg and Abner G. Rosenfeld, purchased 60-70 E. Scott Street. By that time, Mrs. Katherine Kilbourne, the widow of L. Bernard Kilbourne, was the only owner still residing in the complex. Bromberg and Rosenfeld hired architect David Saul Klafter to convert the luxury apartments into smaller rental units. (As the duplex unit had previously been divided into two, the building then had 17 apartments.) The renovation project resulted in 64 suites of two, two-and-a-half, and three rooms.

In 1974 the building was converted into condominiums by American Invs-co Realty. Many of the original interior features were retained, including the wood-burning fireplaces, mantels, wainscot walls, and hardwood floors. Additional upgrades have been made over the years.

RHP RECOMMENDATION	DATE LISTED	
igible	N/A	
NRHP CRITERIA		
A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

### NRHP EVALUATION/JUSTIFICATION

The building at 60-70 E. Scott Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed in 1917-1918 as one of the earliest semi-cooperative buildings in Chicago, the property meets with Criterion A. Although noteworthy individuals such as attorney Noble A. Judah lived in the building during its history, these figures are most closely associated with other properties. Thus, the building is not eligible under Criterion B. A fine Classical Revival style complex



 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

designed by the talented Chicago firm of Eckland, Fugard & Knapp, the structure meets with Criterion C for listing on the NRHP. The building retains excellent integrity overall.

### NRHP RECOMMENDATION

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

#### NRHP BOUNDARY

See Appendix B.

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REDEFINE THE DRIVE

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible 60-70 E. Scott Street SURVEY ID NN58

## Photo 1 – 60-70 E. Scott Street



60-70 E. Scott Street, view looking northwest from the intersection of E. Scott Street and N. Stone Street toward South and East façades

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1244 N. Stone Street **SURVEY ID NN59** 

NAME 1244 N. Stone Street

OTHER NAME(S) N/A

STREET ADDRESS 1244 N. Stone Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031100070000

YEAR BUILT SOURCE 1926 Chicago Daily Tribune

#### DESIGNER/BUILDER Thielbar & Fugard

STYLF LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Brick, Limestone

ROOF Built-up

# DESCRIPTIVE NOTES

Designed in the Gothic Revival style by architects Theilbar & Fugard, the apartment building at 1244 N. Stone Street was completed in 1926. Rectangular in plan, the structure rises 11 stories to a flat roof. It is clad in red brick and limestone and features handsome Gothic Revival style carved details. As evidenced by a historic photograph published in Baird & Warner's, A Portfolio of Fine Apartment Homes, the building's original windows were divided light casements with divided light transoms. Most of the original windows have been replaced by aluminum-framed casement windows with divided lights. (Unlike the original windows, however, the replacements do not have divided-light upper transoms.)

The primary east facade is asymmetrically divided into two parts with a narrow bay on the south and a wider one on the north. A one-story-tall base visually anchors this facade. The building's main entrance stands within the center of the south bay. An elaborate Tudor-arched awning shelters the walkway leading up to the front door. (As evidenced by a historic photograph, the awning is a later addition.) The awning has black metal and glass sides and a standing seam roof. Beneath the awning, a low stoop leads to a wood and glass door flanked by sidelights. The door and sidelights stand within an ornate limestone surround, which is partially obscured by the awning. The visible portions of the surround include

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

limestone quoins that flank the sides of the awning structure and a carved lion head in relief on each side of the arched canopy.

The north side of the base features a semi-hexagonal projecting bay clad in random-coursed smooth limestone ashlars. The projecting bay is edged with limestone quoins. Three divided-light casement windows sit deep within individual openings ornamented with limestone tracery at their tops. A limestone cornice extends across the top of the one-story base. Four bas relief shields enliven the portion above the front entryway.

The east façade's second through ninth stories follow the composition of the base, with the north side of the façade being narrower than the south. On the north side of the façade, the second through the sixth stories feature a shallow, projecting, semi-hexagonal limestone bay edged with red brick. The wide bay, embellished with stone tabs and spandrels carved in a Gothic arch motif, includes eight divided-light casement windows at each story. The flat south bay holds four single casement windows that are detailed in the same fashion as the north bay. A limestone drip mold tops the sixth-story windows of the south bay. Above the sixth story, a narrow limestone cornice stretches across the entire facade.

The east façade's arrangement of limestone and brick cladding repeats on the seventh through the ninth stories. There are, however, several differences between the elevation's middle tier and this upper one. On these upper stories, the limestone spandrels are simpler than the ones beneath the second- through sixth-story windows. On the south side of the facade, the flat, subtly projecting limestone frame around the windows of these three stories includes pilasters and quoins at its outer ends. A Tudor Gothic frieze tops the north bay's ninth-story windows. At both ends of this bay, a limestone gargoyle projects out from the corner of the façade. Finally, all of the windows on the north bay and the ninth-story windows of the south bay are single-light replacement windows.

A limestone-trimmed parapet wall extends across the top of the ninth story. Set back behind it are the east façade's tenth and 11<sup>th</sup> stories, which are not fully visible from the public right-of-way. The tenth story, which was historically called a "bungalow in the sky," had a cross gabled roof. An eleventh-story addition stretches behind the original main gable.

The north façade runs along an alley and is only partially visible from the public right-of-way. Clad in red rick, this façade features a variety of window types, and includes two garage doors and metal fire escapes. Above the first story, the east end of the north façade features two bays of windows, each with two single casement windows. Like the east façade, these windows are framed in limestone edged with quoins. The north façade of the attached, flat-roofed, one-story tall garage structure extends to the western edge of the property. A single garage door and a secondary entrance are found along the north façade of the garage structure. The south façade of the apartment tower is not visible, as it abuts the neighboring building.

The rear west façade of the attached garage structure abuts an alley. Clad in red brick, the structure houses a garage door on the north end and two windows with metal security grilles on the south end. The tower's west façade rises behind and above the garage structure. Like the east façade, the west façade of the tower is clad in red brick and is visually divided into two primary bays. The north bay is primarily fenestrated with dark, aluminum-framed, double-hung replacement windows. The recessed south bay features balconies edged with metal railings.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible 1244 N. Stone Street SURVEY ID NN59

The apartment tower at 1244 N. Stone Street possesses very good integrity overall. As evidenced by historic photographs, all of the windows are replacements. Although most of the replacement windows are somewhat similar in design to the building's original windows, they lack divided light transoms. Some of the casement windows lack divided lights altogether. Overall, the building continues to convey its historic character. The 11<sup>th</sup>-story rear addition is not easily visible from the street, and therefore it has little effect on the structure's integrity. Although the replacement windows and the addition of the canopy slightly diminishes the building's integrity of design, the apartment tower retains integrity of location, materials, workmanship, setting, feeling, and association.

## HISTORY/DEVELOPMENT

During the prosperous 1920s, Gold Coast luxury apartments had become extremely fashionable places to live. Tree-lined side streets located near the lakefront but slightly buffered from the noise of Lake Shore Drive were considered prime sites for buildings. Frank M. Stresenreuter, a prominent builder and real estate investor, acquired such a property at 1244 N. Stone Street and hired architects Theilbar & Fugard to design a high-end mid-rise with spacious well-appointed units. As Stresenreteur had intended, 1244 Stone Street filled with wealthy tenants soon after its completion in 1926. The property remains an exceptional rental building today.

The son of German immigrants, Frank Maximillian Stresenreuter (1887-1966) was born and raised in Chicago. In 1889, he and two of his younger brothers formed a carpentry and contracting firm. In 1905, Frank Stresenreuter married Laurietta Ford, the daughter of a successful roofing product manufacturer. The couple lived on the well-to-do South Side. Over the next several years Frank M. Stresenreuter began investing in land and developing buildings while also serving as president of the Stresenreuter Bros. contracting firm. In the early 1910s, many wealthy South Siders relocated to the North Side. Frank and Laurietta and their two young daughters were part of this trend, making their new home on Buena Avenue in the Uptown neighborhood. The *Chicago Tribune* noted that Mrs. Charles S. Deneen, wife of the governor, assisted Mrs. Stresenreuter in hosting a house-warming party in the family's new home.

Frank M. Stresenreuter continued to head the family's construction company while also investing in land and developing buildings including a West Side manufacturing structure. As the family's prosperity rose, they were receiving ever-greater attention from the s society pages. In 1919, the Stresenretuers purchased a large home on Astor Street from the Haines family. After they moved to prestigious Astor Street, local newspapers covered the family's involvement in various society events, as well as their many excursions, including a trip to London in which their daughter Maxine was introduced to Crown Prince Zerdechano of Egypt. In the summer of 1924, newspapers throughout the nation reported that Miss Stresenreuter had received nine proposals of marriage from titled men during her European trip, but turned them all down to "become the bride of Eugene Gordon Culver, grandson of the founder of the Indiana Military school."

During the mid-1920s, Stresenreuter Bros. received lucrative contracts to build roads and bridges such as a major paving project for the Matoon-Neoga section of Route 25. Around this same time, Frank M. Stresenreuter began making plans for a ten-story luxury apartment building at 1244 N. Stone Street. He hired the newly formed partnership of Thielbar & Fugard to design the structure. While Stresenreuter's reasons for selecting the architectural firm are unclear, it seems likely that his choice was influenced by



 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

a nine-story apartment building located nearby at 60-70 E. Scott Street [NN58]. John R. Fugard and his previous partners had designed this luxury apartment building several years earlier.

John Reed Fugard, Sr. (1886-1968), graduated from the University of Illinois in 1910 and launched a partnership with architect George A. Knapp (1888-1954) two years later. (In 1916 Fugard & Knapp had a third partner, Henry Claus Eckland (1869-1941), who withdrew from the practice three years later Between the mid-1910s and mid-1920s, Fugard's firm produced a number of fine apartment buildings. In addition to 1244 N. Stone Street, these included the Shoreland at 229 E. Lake Shore Drive [NN26], the Hotel Belmont [LV19], 219 E. Lake Shore Drive [NN27], and the Lake Shore Drive Hotel (which later became the Mayfair) at 189 E. Lake Shore Drive [NN30]. Fugard & Knapp's noteworthy buildings also include the Moody Memorial Bible Church at 1635 N. LaSalle Street.

When George Knapp retired from architecture in 1925, Fugard went into partnership with an experienced and well-respected colleague, Frederick J. Thielbar. The son of German immigrants, Frederick John Thielbar (1866-1941) was born in Peoria, Illinois. After receiving a degree in architecture from the University of Illinois in 1892, he settled in Chicago and found work in the office of Holabird & Roche. After serving as superintendent of construction for several years, Thielbar became a partner in the Holabird & Roche firm. As a member of the board of the Methodist Church in Chicago, he secured the Holabird & Roche commission for the Chicago Temple Building at 77 W. Washington Street. Thielbar served as principal designer and construction supervisor for this 23-story building, which was completed in 1924.

The 1244 N. Stone Street mid-rise was one of Thielbar & Knapp's first projects. On June 14, 1925, the *Chicago Tribune* published a rendering of the apartment structure. In the accompanying text, the *Tribune* reported that the "building will be of English Tudor Gothic design and the interior will be of English type with kitchen almost entirely separate from the rest of each apartment, connected only by a corridor." The article explained that 1244 N. Stone Street would have eight apartments of eight rooms each, as well as "an English cottage" penthouse on the roof that had been reserved for the owner.

Construction was completed by the early spring of 1926. That July, a *Chicago Tribune* classified advertisement indicated that only one unit was still available at 1244 N. Stone Street. The ad explained that the eight-room, four-bathroom units in the "attractive new building," had such luxurious features as "paneled walls throughout, dressing rooms, wood burning fireplaces, artificial refrigeration, etc." It also noted that the structure had extra maids' rooms on the first story and an enclosed garage.

As Frank Stresenreuter had intended, the building quickly filled with well-to-do Chicagoans. Among the earliest tenants were mining engineer James Shields, his wife Josephine, and their three children, and Pullman Palace Car Company executive Louis Sherman Taylor, his wife Mary, and their adult daughter Helen, who was an artist. Another early resident was public utilities heir Samuel Insull, Jr., and his new wife, Adelaide Lyman Pierce, daughter of a wealthy Gold Coast couple. Having married in the summer of 1926, the Insulls moved into their apartment in 1244 N. Stone Street after returning from their honeymoon. (They lived there for several years before moving into a co-operative at 1242 N. Lake Shore Drive [NN53].) Each of these three families had two live-in servants.

Despite the *Chicago Tribune*'s suggestion that Frank Stresenreuter had planned on living in the building's tenth-story penthouse, this was probably never the case. Soon after his Stone Street building was

Historic Resources Survey PROPERTY TYPE DC

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible

completed, Frank and Laurietta were divorced. Stresenreuter bought a luxury co-operative apartment in the Lincoln Park neighborhood and moved into it. (He remarried in 1929.) Although Frank Stresenreuter was never a resident of 1244 N. Stone Street, both of his daughters lived in the structure during the 1930s. His younger daughter, Marjorie, and her husband, Paul Butler, the vice-president of a paper manufacturing firm, occupied a unit with their three young children and two servants from around 1930 until they divorced in 1933. Marjorie's sister Maxine also divorced her husband, Eugene G. Culver. In 1929, she married investment banker and chairman of the board of the Chicago Stadium Harold C. Strotz. Harold and Maxine resided in the building for several years before they obtained a divorced in 1934.

Rental costs went down as a result of the Depression, but the apartments at 1244 N. Stone Street were still pricey for the time. Well-to-do families and their domestic servants continued to live in the building through the Depression era. Residents of the mid-1930s included investment broker Robert C. Orr and his wife Ellen and their daughters Ellen and Nancy. The Orr family received frequent attention from the society pages especially when Ellen and Nancy were presented as debutantes. Robert Orr died in 1938, leaving his wife an estate valued at \$150,000.

The U.S. Census records of 1940 show that 1244 N. Stone Street was fully occupied at that time. The building's janitor and his wife lived in a unit, presumably on the first story. The other nine apartments (including the penthouse) were home to two attorneys, a banker, a grain broker, a realtor and builder, and the manager of a manufacturing firm that made metal closures. All but one of the resident families of this period had one or two live-in servants.

In 1943, Koenig Properties acquired the ten-story building. The *Chicago Tribune* reported that the firm had plans to divide some of the apartments into smaller units after the war. As a result, renovation work that was undertaken sometime during the late 1940s or early 1950s transformed 1244 N. Stone Street into a 15-unit building.

During the 1950s, residents of the building included Raymond T. Judson, owner of a travel agency; Edward Andresen, an asphalt contractor; Jorn Ahlrers, the Danish vice-consul; and attorney Roger Faherty and his wife Eliza Kilman Faherty, who were prominent in Chicago civic affairs and the Republican Party. Eliza Faherty (1897-1989) gave many hours of volunteer service to the United Servicemen's Center during WWII. She was devoted to the Northwestern University Settlement and the Chicago Symphony Orchestra, and led fund-raising campaigns to help people afflicted with cerebral palsy. Another resident of this era, college student Maureen Regan, received extensive media coverage when her millionaire fiancé, Montgomery Ward Thorne, died suddenly under mysterious circumstances. Only nine days before his death, Thorne had written a new will naming Regan and her mother as beneficiaries. After an inquest and years of litigation, the circuit court awarded a portion of Thorne's estate to the Regans.

Between the early 1960s and late 1980s, 1244 N. Stone Street was still considered a luxury rental building. However, vacancies were much more common during this period. The structure was auctioned off at a sheriff's sale in 1990. Around 1995, a new owner built an 11<sup>th-</sup>story penthouse addition and began renovating apartments. During the 2000s, the building underwent additional improvements, and the smaller apartments were combined into larger units once again. Today, the structure is a high-end ten-unit rental building.



NRHP RECOMMENDATION

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
Image: A image: B image: B image: A image: B imag		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 1244 N. Stone Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A luxury Gold Coast apartment building developed during the prosperous 1920s, the property meets with Criterion A. Roger and Eliza Faherty lived in the building during the 1950s, when both made important contributions to the history of the city and the region as civic and political leaders. Because of these associations, the property meets with Criterion B. A fine Gothic Revival style mid-rise designed by the talented firm of Thielbar & Fugard, the structure is eligible for listing under Criterion C. The building possesses very good integrity.

### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEli

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N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible 1244 N. Stone Street SURVEY ID NN59

### Photo 1 – 1244 N. Stone Street



1244 N. Stone Street, view looking northwest from N. Stone Street toward East façade

Historic Resources Survey



PROPERTY TYPE DOMES NRHP RECOMMENDATION Eligible

DOMESTIC/ Multiple Dwelling Eligible 1235-1245 N. Astor Street SURVEY ID NN61

NAME 1235-1245 N. Astor Street

OTHER NAME(S) Ascot Apartments

STREET ADDRESS 1235-1245 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031100050000

YEAR BUILT SOURCE 1911-1912 Chicago Building Permit

### DESIGNER/BUILDER

Andrew Sandegren

#### STYLE LATE 19TH AND 20TH CENTURY REVIVALS/ Tudor Revival

## PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

FOUNDATION Brick

WALLS Brick, Limestone ROOF Clay Tile, Built-up

# DESCRIPTIVE NOTES

Known originally as the Ascot Apartments, the 1235-1245 N. Astor Street building was designed by architect Andrew Sandegren and completed in 1912. It is essentially E-shaped in plan, with two narrow rear light courts. Rising three stories over a high raised basement, the structure is built of variegated red and brown brick and trimmed in limestone. Restrained Tudor Revival style details distinguish its primary facades. The low-rise is topped by a complex combination of gabled, cross-gabled and flat roofs. The gabled portions of the roof are clad in darkened red ceramic tile. As evidenced by a photograph from a 1917 publication, most of the low-rise's double- and triple-hung windows appear to be original.

The primary west façade features a series of projecting and receding bays that are asymmetrically organized. A five-sided, tower-like bay rises near the center of the facade. It is topped by a crenellated parapet with a limestone shield ornament. At the north edge of the façade, a projecting, three-sided bay stands within a half-timbered gable end. Near the façade's southern end, a similar three-sided bay, this one with a crenelated top, rises beneath a simpler brick gable end. Two other bays have a single chamfered corner.

The west façade includes two entryways, one for each of the building's two addresses. The first is located towards the center of the façade, just south of the five-sided projection. This entryway -- at

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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DOMESTIC/ Multiple Dwelling Eligible 1235-1245 N. Astor Street SURVEY ID NN61

1235 N. Astor Street -- stands within one of the recessed bays. Its glass-and-wood door and sidelights are flanked by limestone engaged Doric columns and topped with a narrow limestone entablature. This entrance underwent a minor alteration in 1948, when the structure was converted into a co-operative apartment building. Prior to that time, the door and sidelights were somewhat recessed, and thus this entryway had a shallow vestibule.

The second entryway -- at 1245 N. Astor Street -- is the more prominent of the two. Located at the base of the three-sided projecting bay at the north end of the facade, it is tucked deeply beneath the upper stories, and thus provides a more prominent vestibule. Four limestone columns frame the opening. One pair is a set of free-standing octagonal Doric columns. The other two columns are similar, but they are engaged. Set far back in the vestibule, the door and sidelights match those of the 1235 N. Astor Street entryway.

While its asymmetrical massing gives the west façade a sense of variety, it has many features that unify its appearance. A smooth limestone watertable extends from both entryways and across the entire base of the west facade. Aside from the entry bays, each bay of the raised basement has double-hung windows with divided lights in the upper sashes. Limestone stringcourses mark the tops of the raised basement, first-story, and second-story levels. The stringcourses serve as sills for the window groupings that rise above them. These are double- and triple-hung windows, all with divided lights in their upper sashes. Above the third story, the facade has a varied roofline. The northernmost cross-gabled bay has deep overhanging eaves. Likewise, the recessed bays are tucked beneath the wide eaves of the main gable. Stretches of the gabled roof's ceramic tile, which was likely once red and has now grayed, are visible above these bays. Two tall chimney stacks rise above the roofline. The upper portions of both are enlivened by brickwork.

The south facade, which fronts onto E. Scott Street, comprises a single flat plane. Although it lacks projecting bays, this facade shares many features with the west elevation. These include a limestone watertable and stringcourses, and windows with divided lights in the upper sashes. Half-timbered gable ends rise above the third story at each end of this facade. The portion of the facade that extends between the two gable ends is tucked beneath the wide overhang of the darkened red clay tile roof.

The building's north facade abuts an alley adjacent to Goudy Square Park. Although this is a secondary facade, it is composed of face brick and includes some of the features found across the primary facades, such as limestone stringcourses and double-hung windows with divided lights. At the raised basement level, several of the window openings have been filled in with dark colored boards and the wide, wooden double doors have been painted black.

Only limited portions of the east façade are visible to the public. The north end of the façade can be seen from Goudy Square. It is composed of variegated brown common brick, and includes double-hung windows that lack divided lights. An engaged chimney stack is also constructed of brown common brick. At the opposite end of the building, another bit of the east façade can be seen from E. Scott Street. This unfenestrated south end of the façade comprises a narrow band of face brick at the sidewalk, and wider stretch of tan common brick adjacent to the neighboring building.

Today, the 1235-1245 N. Astor Street building possesses very good integrity overall. The ceramic tile roof, architectural details, and most of its double-hung windows appear to be original. As evidenced by

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

REDEFINE THE DRIVE

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1235-1245 N. Astor Street SURVEY ID NN61

the photograph published in 1917, historically, the window frames were painted a much lighter color than they are today. The alteration to the 1235 N. Astor Street entryway changed the appearance of the building only minimally. Although these changes slightly diminish the property's integrity of design, the building retains integrity of location, setting, materials, workmanship, feeling, and association.

DOMESTIC/ Multiple Dwelling

Eligible

## HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartment living was becoming quite fashionable on Chicago's Gold Coast. Members of the city's upper echelon, who had once frowned upon multi-family residences, were now renting spacious units in the area's fine new apartment buildings, often while maintaining another home in a North Shore suburb or elsewhere. Harry L. Street and George A. Ranney, two of the city's leading businessmen, took advantage of the growing market by teaming up to develop just such a high-grade structure at 1235-1245 N. Astor Street. To design their project, the duo hired Andrew Sandegren, an architect who specialized in multi-residential buildings, particularly on the North Side. Known originally as the Ascot Apartments, the handsome Tudor Revival style low-rise was completed in 1912. Street and Ranney lived in their nine-unit building with their families and quickly leased out the other apartments to elite Chicagoans.

Harry Lockman Street (1871-1931) and George Alfred Ranney (1874-1947) were both born into prominent Chicago families and grew up on the city's North Side. After graduating from Yale University, Harry L. Street had begun working for his family's successful lumber firm, Street, Chatfield & Co. By 1909, he had become vice-president of the company. George A. Ranney was the son of Henry C. Ranney, a member of the Chicago Board of Trade and partner in Ranney & Inglis, a grain commission merchant. The younger Ranney had begun his business career with the Bank of Montreal in Chicago. He secured a position with the International Harvester Company in 1902, and within the next several years, George Ranney was serving as assistant to the company's president, Harold F. McCormick.

By 1910, both Street and Ranney were married and each had a young daughter. Both families were renting units in the same elegant stone-fronted apartment building at 1222 N. State Parkway. The two up-and-coming businessmen decided to join forces to develop their own high-end apartment structure a couple of blocks away, at Astor and Scott Streets. The pair acquired a large parcel of land in two separate purchases. In August of 1911, the *Chicago Tribune* announced that Andrew Sandegren would be the architect for their "high-grade nine apartment building" at 1235-1245 N. Astor Street. The reporter made a point of noting that this structure would be built "in the heart of the exclusive north side residential district."

Andrew Sandegren (1867-1924) was a Swedish immigrant who had arrived in the United States in 1888. He worked for architects in Chicago, New York, and Boston before returning to settle in Chicago in 1892. He established his own practice here several years later. By the turn of the 20<sup>th</sup> century, Sandegren was becoming one of the city's most respected designers of multi-residential buildings. His prolific North Side work includes a 1904 Gothic Revival style greystone two-flat at 652 W. Sheridan Road [LV101]; the NRHP-listed twelve-flat annex to the Pattington apartments built at 707-709 W. Bittersweet Avenue in 1906; and a series of brick low-rises with enclosed sun-porches at 813-815 and 819 W. Buena Avenue. (These 1907-1908 apartment structures are listed in the Buena Park NRHP Historic District.) Historic Resources Survey PROPERTY TYPE DO

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1235-1245 N. Astor Street SURVEY ID NN61

During the 1910s, Street and Ranney's building was one of several Sandegren-designed low-rises that set a new standard for upper-income rentals. Located directly south of Goudy Square, a small attractive park, and one block west of the lakefront, the 1235-1245 N. Astor Street building was planned to provide tenants with ample light and air. (Indeed, each unit had its own sun-parlor, a feature some historians believe Sandegren himself introduced.) At 10- and 11-rooms in size, the structure's nine apartments were quite spacious, and each included two maids' rooms with a shared bathroom. The three-and-a-half-story-tall structure even had two electric elevators and an enclosed garage for automobiles.

Around the same time that he was working on Street and Ranney's project, Sandegren was preparing plans for two nearby high-grade apartment buildings, one at 1350-1352 N. State and the other at 1411 N. State. Both had enormous units. In fact, a couple of the apartments had as many as 17 rooms. Like the Street and Ranney building, 1411 had elevators and an enclosed garage. A few years later, Sandegren produced two other high-class North Side apartment buildings at 305 and 325 W. Fullerton Parkway [LP01, LP02].

When Street and Ranney's Ascot Apartments were ready for occupancy in May of 1912, the two developers and their families each moved into their own unit. As the project sponsors had anticipated, they had no trouble leasing the other seven units to other members of Chicago's upper echelon. Early residents included J. Wallace Wakem, partner in the Wakem & McLaughlin warehousing firm; Isaac C. Elston, Jr., a wealthy banker from Indiana; stock broker I. Newton Perry; and Albert Carl Frost, financier, land speculator, former president of the Chicago and Milwaukee Electric Railroad Line, and founder of the North Shore's Ravinia amusement park. (The Frosts had previously lived in the 1201-1205 N. Astor Street building [NN47].)

All of these early residents and their families received extensive coverage from the society pages of local newspapers. Articles described Mrs. Cornelia Ranney's numerous efforts to raise funds for charitable organizations such as the Home for Destitute Crippled Children. Others told of tea parties, supper receptions, evenings at the opera, soirees, and coming out events for debutantes like Madeline Wakem. The social columns also mentioned frequent vacations taken by all of these families, including summers in Lake Forest, Illinois, and Lake Geneva, Wisconsin, as well as trips to Europe, Canada, and the East Coast.

In 1917, real estate brokers A.J. Partridge and Harold Bradley published the *Directory to Apartments of the Better Class Along the North Side of Chicago*, and they selected 1235-1245 N. Astor Street as one of the featured rental buildings. (By then, the name Ascot Apartments had been dropped.) A few years later, when the 1920 U.S. Census was taken, the Street and Ranney families no longer resided in the low-rise. However, the property continued to attract extremely affluent tenants. Residents of that time included John S. Field, president of an ice company; John Stuart Coonley, an enamel-ware manufacturer; bank president Earle H. Reynolds; attorney Robert E. Ross; Dr. W.E. Andrews, a physician; and a surgeon, Dr. Charles Fuller. Most of these men were married and a few of the couples had children who were living with them. All of the occupants had one to three live-in servants, with the exception of Arthur Dupatis, the building's janitor, who resided in one of the units with his wife, Lillian, and their two children.

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DOMESTIC/ Multiple Dwelling Eligible

1235-1245 N. Astor Street SURVEY ID NN61

Ralph and Georgia Richardson of Wheaton, Illinois, moved into the N. Astor Street building with their three young-adult children in 1923. They were one of the many socially prominent families who lived in the city during the fall and winter, and stayed in their large suburban house in spring and summer. Ralph R. Richardson (1879-1964), who had attended Yale University with high-profile Chicagoans such as Robert R. McCormick, founded and served as chairman of the Chicago Carton Company. The family received extensive coverage from society columns, ranging from debutante events for their two daughters to Mrs. Richardson's participation in an equestrian meet in South Carolina.

The Richardson, Ross, and Coonley families were all still residents of 1235 N. Astor Street in 1930. The other apartments continued to have upper-tier renters at the time. Among them were Edmond Mansure, owner of a textiles company; retired physician Dr. Robert A. MacArthur; attorney Robert Adams; and Ezra S. Taylor, the assistant operating manager for the Pullman Company, makers of palace railroad cars along with their families. Another family of this period were the Keelers. The newly appointed rector of nearby St. Chrysostom's Episcopal Church, Reverend Stephen E. Keeler and his family decided that they would prefer living in the N. Astor Street apartment building to the parish house. In addition to these residents, Mrs. Jeanne Street began occupying one of the units during winters, sometime after her husband Harry died in 1931. (She lived in her Winnetka house during the other seasons.)

The building continued to attract well-to-do tenants during the Great Depression. Among them was Dudley S. Stark who had replaced Stephen Keeler as St. Chrysostom's rector, and he and his family took over the Keeler's former apartment in the low-rise. (In addition to paying him a relatively high salary, the church covered the cost of his rent.) In 1940, other occupants included a doctor, a radio actress, a livestock commissioner, a steamship manager, an engineer who worked for a manufacturing firm, and a real estate executive. All were married with children and most had one or two live-in servants. One tenant who faced major challenges during the Depression Era was John B. Drake, who had built Chicago's famous Drake Hotel along with his brother Tracy. The Drake brothers lost control of their hotel in the 1930s when the Metropolitan Life Insurance Company foreclosed upon their mortgage. At the time of the 1940 Census, Drake was listed as the janitor of the 1235-1245 N. Astor Street building. He soon found employment with an oil company and got back on his feet, and he and his wife continued to live in the building.

In the late 1940s, the 1235-1245 N. Astor Street property was sold and converted into a co-operative apartment building. *Chicago Tribune* reporter Al Chase suggested that co-op conversions were becoming quite popular on this street which he called "one of Chicago's shortest high class residential thoroughfares." The new 1235-1245 N. Astor Street Corporation hired architects Holabird & Root & Burgee to make some improvements to the building at that time. A number of existing tenants purchased their units. They included the Drakes, the Starks, and John H. Hurley, the president of an electric appliance manufacturing company, who had moved in with his young family in the early 1940s. Hurley headed the new 1235-1245 N. Astor Street Corporation which managed the co-operative building.

Although a serious fire swept through one of the structure's upper units in 1960, the damage was mostly confined to that apartment. The building was soon repaired. Over the years, the property was well-maintained and the apartments have had additional renovations and upgrades. The low-rise remains a handsome and prestigious co-operative building today.



Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

DOMESTIC/ Multiple Dwelling Eligible

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
A B C D Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 1235-1245 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Businessmen Harry L. Street and George A. Ranney built this "better class" apartment building to serve as their own homes and as an investment. Thus, the building meets with Criterion A. Although a number of noteworthy individuals have lived in the contributions over the years, none of them have made contributions to history worthy of its nomination under Criterion B. A fine Tudor Revival style building designed by Andrew Sandegren, talented Chicago architect, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

1235-1245 N. Astor Street SURVEY ID NN61

## Photo 1 - 1235-1245 N. Astor Street



1235-1245 N. Astor Street, view looking northeast from the intersection of N. Astor Street and E. Scott Street toward West and South façades



DOMESTIC/ Multiple Dwelling Eligible

## Photo 2 - 1235-1245 N. Astor Street



1235-1245 N. Astor Street, view looking east from N. Astor Street toward West façade



DOMESTIC/ Multiple Dwelling Eligible

1235-1245 N. Astor Street SURVEY ID NN61

# Photo 3 – 1235-1245 N. Astor Street



1235-1245 N. Astor Street, view looking northeast from E. Scott Street toward South facade

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

1235-1245 N. Astor Street SURVEY ID NN61

## Photo 4 - 1235-1245 N. Astor Street



1235-1245 N. Astor Street, view looking south from E. Goethe Street toward North façade

REDEFINE THE DRIVE								
	Historic Resources Survey							
مثلة	PROPERTY TYPE		ANDSCAPE/ Park		1249 N. Astor Street			
N D B T H IAKE + SHORE + ORIVE	NRHP RECOMN	IENDATION E	ligible		SURVEY ID	NN63		
	NAME							
	Goudy Square Park							
	OTHER NAME Union Square/ A		#105					
STREET ADDRESS 1249 N. Astor Street				COMMUNITY AREA 08				
	TAX PARCEL Unknown	NUMBER						
	YEAR BUILT c.1850/ c.1875/ 1991/ 2014	SOURCE Department of	f Public Works Annual Repor	ts				
	DESIGNER/BUILDER Chicago Park District							
	STYLE NO STYLE		PROPERTY TYPE LANDSCAPE/ Park					
	FOUNDATION N/A	4	WALLS N/A	ROOF N/A				

## DESCRIPTIVE NOTES

Goudy Square Park is .61-acres of greenspace located near the lakefront in the Near North Community Area. The park is bounded by E. Goethe Street on the north, an alley on the south, and N. Astor Street on the west. The site's eastern edge aligns with N. Ritchie Court to the north, though the roadway does not extend between E. Goethe Street and the alley. Goudy Square features an ornamental fence, a soft surface playground, a sculptural drinking fountain, lamp posts, benches, paths, trees, shrubs, and ground covers.

Historically, Goudy Square was bordered by a concrete wall on both its south and east sides and wire fencing with concrete posts along its north and west sides. The existing fence and wall structure were constructed in the early 1990s. Black metal picket fencing anchored by red brick posts line the park's north, west, and east sides. A tall ornamental brick wall extends along the south side. Buffering the alley, the red brick wall features simple decorative brickwork and a series of concave limestone copings. The fencing includes two sets of black metal gates, one at the northeast and the other at the southwest corner of the park. Flanked by brick posts with round limestone finials, the picketed gates incorporate metal lettering that spells out the name "Goudy Square."

Historic Resources Survey PROPERTY TYPE LANDSCAPE/ Park NRHP RECOMMENDATION Eligible

REDEFINE THE DRIVE

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1249 N. Astor Street SURVEY ID NN63

Colorful playground equipment stands on a large center dumbbell shaped area of orange rubberized surfacing. The park also has concrete and red brick pavement and walkways. Site furnishings include low curved limestone seating walls, circular black metal benches around trees, and reproduction wood slat and metal benches. Black metal lamp posts with acorn globes are interspersed throughout the site. The park also has beds of ground covers and shrubs and a number of shade trees, some of which are quite historic.

The *Turtle Fountain* stands near the center of the park, in the same location as an earlier drinking fountain that was shown in a plan published in the *Chicago Recreation Survey of 1937*. Created in 1992, the limestone drinking fountain features a large carved turtle leaning against a basin enlivened by incised fish, rippling water, and sea vegetation. The inside of the basin includes two playful sculptural elements, a bronze fish and a lotus flower.

Goudy Square Park possesses good integrity overall. The character of the landscape changed considerably between the early 1980s (the end of the Period of Significance) and early 2014, when major improvements were undertaken. Historically the park did not have a significant design. Care was taken to preserve historic trees and other plantings. Today, the park retains integrity of location, setting, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

Known originally as Union Square, Goudy Square Park was first set aside as parkland in the late 1840s, by H.O. Stone, a pioneering Chicagoan who made a fortune in real estate. The City of Chicago had made only minor improvements to the site before transferring its ownership to the Lincoln Park Commission in 1891. The small park came under the jurisdiction of the newly-formed Chicago Park District in 1934. By then the park had been fenced and improved with lawn, trees, shrubs, lamp posts, and benches. By the late 1960s, Goudy Square served as both a playground and a lushly planted green space for passive recreation.

During the city's early history, the fledgling local government had not yet begun a concerted program of creating parks. However, some real estate speculators set aside small parcels as parkland when they were subdividing and selling off land for development. (These clever businessmen knew that a small greenspace could boost property values in a surrounding residential neighborhood.) Among them was Horatio O. Stone, who donated a half-acre parcel in his subdivision of Astor's Addition to the City of Chicago in the late 1840s. Stone may have selected the name Union Square in reference to a fashionable small park in New York City.

Born in Monroe County, New York, Horatio Odell Stone (1811-1877) had begun supporting himself at the age of 14. He worked in a number of different jobs, ranging from peddler to farmer to laborer on canal projects. Arriving in Chicago by wagon in 1835, Stone saw great potential for profit in what was then a frontier town. Still only 24, the enterprising Stone began operating a grocery store, dealing in grain, and pursuing various other business ventures. According to his obituary, around 1848 "Mr. Stone began to take an active interest in real estate and made several subdivisions, some of which are well known." Extremely successful, he became a leading member of Chicago society. By the mid-1870s, he had built a mansion for his family on up-and-coming Prairie Avenue.

Historic Resources Survey PROPERTY TYPE LANDSCAPE/ Park NRHP RECOMMENDATION Eligible

REDEFINE THE DRIVI

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1249 N. Astor Street SURVEY ID NN63

Union Square remained unimproved for many years. In 1875, a resident of nearby Goethe Street wrote a letter to the editor of the *Chicago Tribune* when an alderman of a ward located several miles away introduced a City Council resolution proposing the sale of Union Square. The North Sider suggested that despite its unfinished condition, in time, the square would become "a valuable and enticing public park" and would provide "a green spot in a desert of sand." Several years later, the City's Department of Public Works reported that some basic work had been undertaken to improve the small park.

In 1891, the City of Chicago transferred control of Union Square to the Lincoln Park Commission. Apparently, there was some bureaucratic confusion relating to the park and its transfer. This came to light in 1901, when the Lincoln Park Commissioners received a notice from the City to pay a special assessment on Union Square, a site they believed was outside of their jurisdiction. According to the *Chicago Tribune,* one of the commissioners said, "That is a city park," and "we have nothing to do with it." But after further investigation, they determined that the park was indeed part of the Lincoln Park System, so they paid the \$400 bill. The 1901 *Tribune* article described the park as having "some grass in patches—two benches, and a few trees," and suggested that now that the matter had been cleared up, further improvements would soon be underway.

Part of the confusion came because Union Square was also known by two other names, Astor Park and Goudy Square. The Astor Park name was used by some Gold Coast residents who associated the site with its location on Astor Street. The park was much more commonly referred to as Goudy Square. The name honored William C. Goudy (1824-1893), a prominent attorney who served on the Lincoln Park Board of Commissioners, and lived at Goethe and State streets, only a block away from the small greenspace. A record drawing of the park prepared by the staff of the Lincoln Park Commission in 1912 is titled "Plan of Goudy Square," but on the plan itself, the name was crossed out and replaced by Union Square. (This plan shows that the park then featured a diagonal concrete walkway and was enclosed by fencing on the north and west as well as concrete walls on the south and east.) It wasn't until the mid-1920s that the Union Square name was dropped altogether and the park was known only as Goudy Square.

In 1934, when the Lincoln Park Commission was consolidated into the Chicago Park District, Goudy Square came under the jurisdiction of the new city-wide parks agency. The *Chicago Recreation Survey of 1937* indicates Goudy Square was still enclosed by fencing, and that it featured the diagonal walkway, concrete benches, a drinking fountain, a tool shed, and a small sand box for young children. (Although the plan in the report doesn't show trees or shrubs, the landscape likely included at least some plantings at that time.)

Photographs taken in 1954 show the fencing and walls, diagonal walkway, benches, lamp posts, the small sand box, and lawn dotted with trees. There were shrubs along the perimeter of the landscape. By this time high-rises were being developed nearby, and increasing numbers of families with young children moved into the neighborhood. A 1958 article entitled "Gold Coast Has Benefit of Playlots," stated: "Against a typical city background of tall apartment buildings, Goudy Square ... is an oasis for neighborhood children yearning for play space and for adults just wishing for a breath of fresh air." The accompanying photograph shows the park's sandbox, as well as lawn, trees, shrubs, and benches.

Over the next decade or so, the Chicago Park District installed playground equipment in Goudy Square, including baby swings, horse swings, and a free-form concrete climbing structure. The site also

 Historic Resources Survey

 PROPERTY TYPE
 LANDSCAPE/ Park

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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continued to have benches, lamp posts, trees, and shrubs. The playground equipment has been updated several times over the years. A major playground improvement project was undertaken in 1992. This project included a custom–designed fence and walls and an ornamental drinking fountain called *Turtle Fountain*. Created by sculptor and stone carver Walter Arnold, the whimsical limestone drinking fountain includes a large carved turtle and a basin featuring other sea motifs.

In 2014, Goudy Square went under extensive renovations as part of the Chicago Plays! Program. Gold Coast community members and organizations advocated for and helped fund the project. The park had many existing trees and other plantings that the neighbors wanted to preserve. The Chicago Park District retained landscape architects Jacobs/Ryan Associates, and worked closely with the community on the park renovation project. The existing vegetation, *Turtle Fountain*, and ornamental fence were retained. New playground equipment and site furnishings were installed.

RHP RECOMMENDATION	DATE LISTED				
igible	N/A				
NRHP CRITERIA					
⊠A □B □C □D □Not Applicable					
NRHP CRITERIA CONSIDERATIONS					
□A □B □C □D □E □F □G ⊠Not Applicable					

# NRHP EVALUATION/JUSTIFICATION

Goudy Square Park at 1249 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Having been set aside as parkland by an early real estate investor in the 1840s, and, serving as a public greenspace since that time, the property meets with Criterion A. Although the park memorializes renowned attorney and Lincoln Park Commissioner William C. Goudy, the site did not have strong associations with him during his lifetime. Thus the property is not eligible for listing under Criterion B. The park did not have a significant design or represent the work of a noteworthy landscape architect, architect, or artist during its period of significance. Therefore it does not meet with Criterion C. The park has good integrity.

## NRHP RECOMMENDATION

Possessing historical significance and good integrity, the property warrants listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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LANDSCAPE/ Park Eligible

1249 N. Astor Street SURVEY ID NN63

## Photo 1 – 1249 N. Astor Street



1249 N. Astor Street, view looking southeast from N. Astor Street toward Goudy Square Park

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1300 N. Lake Shore Drive SURVEY ID NN64

NAME 1300 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1300 N. Lake Shore Drive COMMUNITY AREA

### TAX PARCEL NUMBER

17031080161001 through 17031080161099; and 17031080161102 through 17031080161143

YEAR BUILT SOURCE

1963-1964 Chicago Daily Tribune

DESIGNER/BUILDER

Guenter W. Malitz

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

### WALLS Brick, Glass, Granite,

Concrete

ROOF Built-up

## **DESCRIPTIVE NOTES**

The handsome, 38-story high-rise at 1300 N. Lake Shore Drive was completed in 1964. Rectangular in plan, the building rises to its flat roof. Its well-articulated, two-tone east façade features thin, pale, vertical concrete framing that borders stacks of white, aluminum-framed windows. (These are replacement windows that likely match the originals.) White balcony railings and a combination of white and charcoal-gray brick spandrels provide minimal ornamentation as the building rises to the roofline. An attached, rectangular one-story-tall garage structure extends to the west behind the tower.

The east façade is set behind a driveway that runs from N. Lake Shore Drive to E. Goethe Street. A set of shallow stairs drops from the driveway down to the sidewalk at the center of the building. A series of rectangular, granite-clad columns anchors the base of the facade. A deeply cantilevered canopy, wrapped in charcoal gray aluminum, floats between the central pair of columns and over the entrance drive. Beneath the canopy, a revolving door is set back within a wall of floor-to-ceiling windows that mark the lobby and the first-story service areas. The entire arcade comprises columns with light-colored shafts and sparkling, dark granite dark bases and caps that meet with a dark granite entablature. Large

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DOMESTIC/ Multiple Dwelling Eligible

1300 N. Lake Shore Drive SURVEY ID NN64

circle motifs fill the spaces between the columns nearest the canopy. (This large circle element repeats elsewhere on the building.) The internal garage is accessed through two, single-garage doors at the north end of the façade. To the south, windows in the three outer bays are partially covered and tinted for privacy.

The upper stories of the east façade are perfectly symmetrical around the building's midline. At either end and in the center of the facade are two bays with aluminum-framed windows. Each window grouping comprises a large fixed pane set between two narrow windows, each with a small operable sash at the bottom. The window groupings sit above charcoal-gray brick spandrels. Beyond these two central bays, a pair of projecting balconies flank a rectangular projecting bay. Each bay has two pairs of aluminum-framed windows separated by a thin, charcoal gray strip of brick. The windows in the projecting bays sit above white brick spandrels. The balcony railings appear to be later alterations: they are metal with a white finish and opaque panels on the front for privacy. The projecting bay at the south end of the 39th story has been enclosed, somewhat undermining the facade's symmetry. A series of boxy masses, including a 1974 penthouse addition, rise above the flat roof.

The south facade fronts onto E. Goethe Street. Its base is clad in white brick. At the far east end, a low set of steps leads up to the open arcade. Just to the west, a door with a transom provides a secondary building entrance, and beyond it, a tall garage door can accommodate service vehicles. The south facade of the attached, one-story-tall garage structure extends to the western edge of the property. The facade is clad in white brick and features five large, white circular panels set into the brick wall with corresponding lights overhead. The western end of the facade features a vertical band of charcoal gray brick, almost as if to draw a line separating the garage structure from the neighboring building to the west. A flat overhang, at the garage roofline, extends along the south facade of the garage and tower. A cedar fence along the roofline of the garage structure provides privacy for a rooftop grassy common area.

Above the tower's one-story base, the south facade features a broad vertical band of white brick cladding flanked by vertical bands of windows -- tripartite windows on the east end and single windows on the west. Charcoal-gray brick spandrels accent the window groupings. On the 39th story, four large, circular windows punch through the white brick cladding, providing views to the south. Like the east facade of the two-story penthouse addition, the south facade also has large windows.

The west facade is not fully visible because its base is directly adjacent to the adjoining building. Above the base, the tower's long west façade has two vertical bands of white brick and alternating bays of window groupings. The outer bays each have three tripartite windows and the center bay has four of them. Each group of windows sits above a charcoal gray brick spandrel. Within the vertical brick bands are pairs of vents on each story. Like the east facade of the two-story penthouse addition, the top of the west facade also features large windows.

The north façade of the tower mirrors the south facade, replicating the vertical bands of windows at either corner and the series of circular windows at the top. A gangway separates the tower from the neighboring eight-story tall building to the north.

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DOMESTIC/ Multiple Dwelling Eligible

1300 N. Lake Shore Drive SURVEY ID NN64

The condominium high-rise at 1300 N. Lake Shore Drive has very good integrity overall. The enclosure of the southern balcony on the 39th story somewhat detracts from the building's symmetry and thus the property's integrity of design. In addition, the balcony railings appear to be later alterations, and thus have a minor impact on integrity of design. However, the replacement windows appear to match the originals and the 1974 penthouse addition does not affect the building's integrity. Today the 1300 N. Lake Shore Drive building retains its integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The soaring apartment tower at 1300 N. Lake Shore Drive was completed in 1964, in the midst of a residential high-rise building boom along Chicago's north lakefront. It was the successful product of the investment skills and keen real estate eye of Ralph W. Applegate and architect Guenter W. Malitz of the Chicago Highrise Corporation. With spectacular views up and down the lakefront, easy access to the Michigan Avenue shopping district, and many luxurious features and amenities, including a posh rooftop common room and indoor pool, the high-rise attracted an array of executives, wealthy retirees, and socialites from the moment the rental building opened its doors.

Ralph W. Applegate (1909-1976) was born in Kansas, the son of a mail carrier and his wife. Applegate's upward trajectory is a remarkable one. By the early 1930s he was in Chicago, managing apartment buildings and selling real estate. In 1938, just a month before his marriage to Julia Patterson, he purchased a large old limestone row house at 1433 N. State Parkway. It was to be the first of many Near North Side real estate deals that would help him build his successful real estate development, finance and management firm, Applegate, Leason & Associates. By the late 1940s he was developing a 15-story building at 1350 N. Astor Street, where he would live with his wife, and his young son. By now, the family's wealth enabled them to spend winters in Arizona, where Ralph was busy working on additional real estate deals, such as consulting on Phoenix's first multi-story apartment building.

In the early 1960s Applegate invested heavily in the construction of even more ambitious residential high-rises, starting with the Michigan Terrace at 535 N. Michigan Avenue. He developed this building between 1961 and 1963, in conjunction with the Chicago Highrise Corporation. Guenter W. Malitz was lead architect on the project. (At that time, architect Richard Raggi was a principal with the Chicago Highrise Corporation, and he may have collaborated on the design of the Michigan Terrace.)

It is unclear how Malitz first became associated with the Chicago Highrise Corporation. In fact, Malitz's background is something of a mystery. Born in Germany, Guenter W. Malitz (1922-2006) had emigrated from Berlin and settled in Chicago by the time he was naturalized as an American citizen in January, 1961. Although his education and background up to this point remain a mystery, a *Chicago Tribune* article of 1966 suggests that he had been specializing in the design of high-rises for 14 years. Surely he must have had some architectural training. Malitz's name first appeared in the *Tribune* in March, 1961 as the designer of the Michigan Terrace at 535 N. Michigan Avenue. He was listed as president of the Chicago Highrise Corporation the following year. He produced 1000 Lake Shore Plaza [NN34], a residential high-rise completed in 1965. Within the next year or so, he was no longer with the firm.

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

During that period, his work includes the Highland Towers in Niles, and some designs in collaboration with architects Weinper & Balaban. Later, Malitz likely worked for C.F. Murphy & Associates, as his obituary notes that he helped design Terminal One at O'Hare Airport.

Even prior to the completion of the Michigan Terrace building, Ralph Applegate turned to Malitz and the Chicago Highrise Corporation for his next big play. Sometime before, Applegate had bought an option on a large piece of lakefront land at Goethe Street and N. Lake Shore Drive. Although, according to the *Tribune*, he had purchased the lakefront parcel for \$1 million without "any fixed idea of what would be done with the site," plans for a high-rise soon began to take shape. The large parcel, once the site of a McCormick family mansion, had been a parking lot for a decade. With initial capital provided by a group of investors, Applegate struck a deal for a \$4.6 million mortgage with the John Hancock Insurance company. Unlike many other Chicago developers, Applegate typically structured his deals as limited liability corporations—a riskier but more profitable method and one reflective of his confidence in his own judgement.

For his prime lakefront site, Applegate planned a 38-story luxury apartment building, which would be the tallest building yet on N. Lake Shore Drive. Progress on the 1300 N. Lake Shore Drive project was initially bogged down by a zoning challenge because the high-rise's floor area ratio didn't meet the standard requirement. However, the City soon approved Applegate's plans and ground was broken for the \$7 million project in April, 1963. When the building reached completion the following year, it marked the start of a building boom on N. Lake Shore Drive that would last for the remainder of the decade.

In planning 1300 N. Lake Shore Drive, Applegate and Malitz had sought to create an extremely luxurious modern high-rise. Indeed, just as the structure reached completion, in September of 1964, it was one of several sparkling new towers dubbed by the *Chicago Tribune* as "the city's newest temples of wealth." The units in 1300 had large rooms, nine-foot ceilings, high-end finishes, and balconies off the kitchen and dining room (at a minimum). The structure's large glassy expanses provided marvelous views. In fact, advertisements that ran in 1966 suggested the high-rise offered "the most spectacular view in the city." Additional building amenities included indoor parking, an indoor pool, and an elegant common room on the top floor.

The 1300 N. Lake Shore Drive building's earliest tenants moved in during August of 1964. They included mail order magnate Alfred Sloan and his wife Clarice. According to the *Tribune*, leases in the "posh" new building had been "gobbled up," but Sloan and his wife were "a little lonesome" for the first few months. By Christmas the Sloans had been joined by numerous other members of Chicago's upper echelons, including the building's developer Ralph Applegate, and his wife, Julia. Other early residents were Howard C. Warren, president of the Scam instrument company, and Jerome Abels, executive vice-president of the Formfit Corporation, makers of foundation garments. The rooftop common room was often used to host society gatherings. These included one of the Applegates' annual anniversary parties, an "Ice Cream Social" organized by Mrs. Charles Aaaron in honor of one hundred women who were planning a fundraiser for Michael Reese Hospital, as well as a supper for 90 guests hosted by Dr. Lillian Wysocki.

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible 1300 N. Lake Shore Drive SURVEY ID NN64

In 1973 Applegate sold the 1300 N. Lake Shore Drive building to John C. Telander, a general contractor and a good friend of architects Ezra Gordon (1921-2009) and Jack Levin (b. 1926). Telander planned to convert the 138 units to condominiums. Gordon & Levin were responsible for a \$1 million upgrade of the building. Many existing renters became owners, but the rest of the units were marketed by the company of Gloria B. Miller. While working on the building's upgrade, Levin decided to design and build a three-level penthouse unit for himself. The *Chicago Tribune* published a two-page spread on this new addition in August, 1976. While noting the difficulties of constructing the unit on top of an existing building, Levin extolled the quiet and the spectacular views. With a round window overlooking the skyline to the south, the unit's large windows and two terraces echo those of the original 1963 design. Ezra Gordon was also a longtime resident of the building after it was converted to condominiums. In fact, he was living on the 37<sup>th</sup> floor and advising the building managers on maintenance work when he was interviewed for the Art Institute's oral history project in 2002.

The design of the original building has been attributed to Gordon & Levin for many years and in many sources, possibly because of their very visible association with it. But Gordon makes no mention of his authorship of the building's design in his Art Institute interview and the newspaper coverage at the time of construction makes it clear that Guenther W. Malitz was, in fact, the original designer. Today the condominium building at 1300 N. Lake Shore Drive, one of the few remaining high-rises of the little-known Guenther W. Malitz, remains a desirable Gold Coast high-rise.

NRHP RECOMMENDATION	DATE LISTED				
Eligible	N/A				
NRHP CRITERIA					
□ A □ B □ C □ D □ Not Applicable					
NRHP CRITERIA CONSIDERATIONS					
□A □B □C □D □E □F □G ⊠Not Applicable					

## NRHP EVALUATION/JUSTIFICATION

The property at 1300 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a fine example of a 1960s luxury high-rise building, the property is eligible under Criterion A. Ralph Applegate, an important player in Chicago's mid-20<sup>th</sup>-century real estate scene, developed and lived in the building. Thus, the property is eligible under Criterion B. As a noteworthy work of the little-known architect Guenther W. Malitz, 1300 N. Lake Shore Drive is eligible under Criterion C. Although the windows have been replaced and part of the east facade on the 39th story has been enclosed, the building possesses very good integrity.

DOMESTIC/ Multiple Dwelling Eligible

## NRHP RECOMMENDATION

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

# NRHP BOUNDARY

See Appendix B.

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**Historic Resources Survey PROPERTY TYPE** Eligible

NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling

1300 N. Lake Shore Drive NN64 **SURVEY ID** 



#### Photo 1 – 1300 N. Lake Shore Drive



1300 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades

DOMESTIC/ Multiple Dwelling Eligible 1300 N. Lake Shore Drive SURVEY ID NN64



Photo 2 – 1300 N. Lake Shore Drive



1300 N. Lake Shore Drive, view looking northeast from E. Goethe Street toward North and West façades

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DOMESTIC/ Multiple Dwelling Eligible

1300 N. Lake Shore Drive SURVEY ID NN64

#### Photo 3 – 1300 N. Lake Shore Drive



1300 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade

**Historic Resources Survey** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1313 N. Ritchie Court **SURVEY ID NN65** 

NAME 1313 N. Ritchie Court

**PROPERTY TYPE** 

#### OTHER NAME(S)

Lake Shore West/ Ritchie Court Condominiums

STREET ADDRESS 1313 N. Ritchie Court COMMUNITY AREA 08

#### TAX PARCEL NUMBER

17031080171001 through 17031080171003; 17031080171006; 17031080171010; 17031080171015 through 17031080171041; remaining tax parcel numbers continued on page 10

YEAR BUILT SOURCE

1974 Chicago Tribune

DESIGNER/BUILDER **Richard Raggi & Associates** 

STYLE MODERN MOVEMENT

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Concrete, Glass

ROOF Built-up

#### DESCRIPTIVE NOTES

Completed in 1974, the 27-story high-rise at 1313 N. Ritchie Court was designed by Richard Raggi & Associates. The building is rectangular in plan, with its long west facade running north-south along N. Ritchie Court. Constructed of concrete, the flat-roofed tower features a prominent hipped-roof canopy at the base of its primary facade. Vertical bands of concrete and stacks of windows and corner balconies rise to the roofline. The dark, aluminum-framed, windows and balcony doors appear to be original. An attached, L-shaped, two-story garage structure extends along the north façade and wraps around the building on the east.

The long, symmetrical west façade sits back behind a driveway that parallels N. Ritchie Court. A prominent canopy floats over the driveway and the entrances. This standing seam metal hipped roof has a sweeping contoured form. Beneath it, the two entrances – a revolving door to the north and a single door to the south -- are flanked by gold, aluminum-framed, windows. An enormous surround of polished granite panels frames the entrances. On either side of the canopy, the ground level facade is clad in white, ribbed concrete. Beyond the concrete cladding, are two groups of dark, aluminum-framed

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DOMESTIC/ Multiple Dwelling Eligible

1313 N. Ritchie Court SURVEY ID NN65

windows. At the ground level, the south grouping is composed of three large, fixed-pane windows over three smaller ones. The north bay is similar to the south bay except that a single glazed door with a louvered transom replaces one of the window groupings.

At either end of the west façade, a pair of two-story masses clad in brown brick extends beyond the tower. (The southern mass features a carved limestone relief from the Potter Palmer mansion, which originally stood just to the north of this site.) An ornamental iron railing, which appears to be a later addition, extends along the roofline of this southern projection. The northern mass, which runs to the edge of the property, houses a large garage door. Above the retractable door, two concrete-faced beams sandwich the brown brick.

The stories above the west façade's canopy are perfectly symmetrical. A narrow, vertical concrete band runs up the center of the façade to the roofline. Flanking this concrete element are two groupings of four windows, each with two fixed, center panes and two outer windows with small, operable lower sashes. These window groupings sit above dark, aluminum spandrels and louvered metal vents. Beyond these two central bays, broad, vertical concrete panels detailed with narrow grooves rise to the roofline. (Horizontal seams call out the individual stories.) The concrete panels hold two pairs of smaller, operable windows at each story. Below each window grouping is a louvered, metal vent. Beyond the concrete-clad bands are three-window groupings, each with a fixed center pane set between a pair of windows with operable lower sashes. Like the central windows, these sit above dark, aluminum spandrels and louvered vents. A final vertical band of concrete separates the window trios from the two corner bays. These feature continuous stacks of small balconies that rise from the fourth story to the roofline. Each balcony is accessed through a single aluminum-framed glass door and edged by a dark metal railing. A wide concrete band stretches across the top of the west façade, forming a simple cornice.

The south facade fronts onto E. Goethe Street. At ground level, the first two stories, clad in brown brick and concrete panels, extend to the eastern edge of the property. At the far east end of this two-story mass, a large opening accommodates service vehicles. An ornamental iron railing extends along the entire second-story roofline, edging a rooftop sundeck and swimming pool.

The south façade of the tower rises above the two-story base. Like the tower's west façade, its south façade is perfectly symmetrical. This south elevation features a broad, recessed central bay of ribbed concrete. Within this recessed bay are two small operable windows at each story. Two projecting bays flank the central one. Each is three windows wide, with a metal spandrel beneath. At the corners of the façade, continuous stacks of balconies rise to the roofline. The building's simple cornice is more visually prominent here, as it creates a deep overhang above the recessed central bay.

The east façade of the two-story garage structure abuts the adjacent garage of 1300 N. Lake Shore Drive. Only the upper stories of 1313 N. Ritchie Court's long east façade are visible. These stories are identical to those of the west facade.

The north façade is also very similar to the south one. The unfenestrated, two-story brown brick garage structure at its base conceals the bottom of the tower. Above this two-story mass, the north facade replicates the south.



DOMESTIC/ Multiple Dwelling Eligible

The condominium high-rise at 1313 N. Ritchie Court possesses excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains all seven aspects of integrity.

# HISTORY/DEVELOPMENT

Developers Applegate, Leason & Associates completed the 1313 N. Ritchie Court high-rise as a rental building in 1974, when condominiums were becoming extremely popular in the surrounding Gold Coast neighborhood. A decade earlier, Applegate had erected a nearby luxury apartment tower that was now being converted into condominiums. Despite the trend, he and Leason planned this project as a high-density high-rise that would appeal to those who couldn't afford or weren't ready to buy a condo. Architect Richard Raggi designed the 27-story building just prior to his untimely death. With its desirable location and such modern amenities as a swimming pool and an on-site convenience store, the N. Ritchie Court high-rise quickly attracted middle-class tenants.

Born in Kansas to a mail carrier and his wife, Ralph W. Applegate (1909-1976) had followed a remarkable upward trajectory. In the late 1930s, he was in Chicago managing apartment buildings and selling real estate when he decided to purchase an old Gold Coast row house just a month before his marriage to Julia Patterson. This proved to be the first of many Near North Side deals that helped him build his successful real estate development, finance, and management firm. By the late 1940s, he was developing a 15-story structure at 1350 N. Astor Street, where he would live with his wife and son.

Attorney Paul Leason (1911-1996) joined Ralph W. Applegate & Co. after serving as a naval aviator in World War II. As the firm's vice-president, Leason oversaw the conversions of older buildings into cooperative apartments in the early 1950s. A decade later, he helped Applegate begin developing an ambitious high-rise, the Michigan Terrace at 535 N. Michigan Avenue. That project was designed by Guenther W. Malitz of the Chicago Highrise Corporation. A couple of years later, Applegate and Leason began working on another prominent high-rise apartment at 1300 N. Lake Shore Drive [NN64]. (Although Malitz was lead architect on this building, by that time, Richard Raggi was a principal with the Chicago Highrise Corporation, and was likely involved in the project.)

When Applegate and Leason teamed up with the Chicago Highrise Corporation on 1300 N. Lake Shore Drive [NN64], the project was considered somewhat risky. The luxury apartment building had a \$7 million construction budget, and at 38-stories, it would be the tallest building on N. Lake Shore Drive, when it was completed in 1964. Two years later, that project's success spurred Applegate and Leason to acquire a large site just west of 1300 N. Lake Shore Drive. They hoped to develop another high-rise at 1313 N. Ritchie Court, and were even thinking about connecting this building with the 1300 N. Lake Shore Drive high-rise.

Applegate and Leason's N. Ritchie Court site was not entirely vacant. In fact, much of the block was occupied by a series of brownstone row houses and as well as a three-story corner structure. The row houses had been developed in the late 1880s or early 1890s by Chicago hoteliers Potter and Bertha Palmer, who had built their own lavish mansion nearby on N. Lake Shore Drive. Under the terms of Potter Palmer's 1902 last will and testament, uses and redevelopment of the large N. Ritchie Court parcel were tightly controlled. Despite these restrictions, aviation entrepreneur Vincent Bendix had purchased the entire block in 1927, with the intention of building a 45-story apartment hotel on the site.

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DOMESTIC/ Multiple Dwelling Eligible

In order to move forward, Bendix took on a legal battle with the City of Chicago. Despite winning his court case, he lost the entire block to foreclosure following the 1929 stock market crash. A real estate syndicate purchased the property in 1951, however its plans had stalled as well.

When Applegate, Leason & Associates acquired the N. Ritchie Court site in 1966, the firm sought to develop another rental high-rise here. However, the developers did not move forward with specific plans for several years. By the early 1970s, they were facing several challenges. Construction costs, taxes, and mortgage rates were all going up. Due to the popularity of condominiums in the Gold Coast, many investors were no longer building rental buildings in the area. But Applegate and Leason believed there was a dearth of rental apartments, particularly for middle-class tenants. To make the project profitable, they proposed to build a high-density 30-story tower. As this proposal exceeded the zoning requirements for the neighborhood, the developers sought a variance. Many Gold Coast residents were opposed to the zoning variance because they felt that buildings like this one would cause traffic problems and make the neighborhood too crowded. Despite their strenuous objections, the developers were successful and their N. Ritchie Court block was rezoned.

For the design of their high-rise, Applegate and Leason turned to Richard A. Raggi, an architect they knew from their work with the Chicago Highrise Corporation. A graduate of the University of Illinois, Richard A. Raggi (1924-1973) had begun working for the Chicago Highrise Corporation in 1962. He resigned two years later, just as Applegate and Leason's 1300 N. Lake Shore Drive project was reaching completion. Raggi then went into partnership with Roy M. Schoenbrod (1919-2002), an architect with considerable experience building affordable apartments. During their four years together, Raggi and Schoenbrod would produce several high-rises including 3470 N. Lake Shore Drive [LV31] and 1515 N. Astor Street [NN117]. Raggi launched his solo practice in 1968.

Raggi had completed plans for 1313 N. Ritchie Court shortly before his sudden death in September of 1973. Despite the approval for a 30-story tower, his structure would rise 27 stories. It had a very dense layout, with 192 apartments: 48 studios, 48 efficiencies or "maisonettes," 48 one-bedrooms, and 48 two-bedroom, two-baths. The smallest units had just 550 square feet. Only the larger, 1,190-square-foot apartments had small corner balconies. Similarly, only the apartments on the north side of the building offered lakefront views. (Nearby high-rises blocked the views from most of the other units.)

Despite having relatively modest apartments, 1313 N. Ritchie Court offered tenants a number of modern amenities. It had an underground service area with parking, a bicycle maintenance room, laundry room, sauna, and an exercise room. There was a pool with a sundeck on top of the parking garage. Perhaps most importantly, the Stop & Shop grocery chain planned to open a full-service, 5,200-square-foot grocery store on the first floor.

The income from the Stop & Shop was part of Applegate and Leason's plan to keep rents in the high-rise affordable. The store was only the third branch of its kind for Stop & Shop. It offered a high level of customer service, including catering, a personal shopper, free delivery and, what was then a new concept, the convenience of charging purchases. There was a full deli counter, a bakery and an extensive selection of wine, liquor, and beer. A major neighborhood attraction, Stop & Shop was featured in many ads for the building following its grand opening in September, 1974.

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DOMESTIC/ Multiple Dwelling Eligible

Applegate and Leason may have overestimated the public's appetite for tiny apartments in a good location. Although the larger units went quickly, the studios and efficiencies seem to have been a tougher sell. Advertisements for the smaller units ran frequently in the *Chicago Tribune* during the mid-to-late 1970s.

The 1313 N. Ritchie Court building attracted many young professionals and small business owners. Becky Bisoulis, a fashion designer, lived there while she was starting her business in the late 1970s. In a column she wrote in 1991 for the *Chicago Tribune*, she remembered having someone come in to sew for her in her one-bedroom apartment at 1313 N. Ritchie Court. She went on to become quite successful. When she died of cancer in 1994, the *Chicago Tribune* described Betsy Bisoulis as "a Chicago clothes designer renowned for her whimsical lace and suede dresses, and luxurious bridal gowns." Another professional who received attention from the *Tribune* was James R. Gilson, a mechanical engineer who pioneered hydroponic gardening from his 1980s lab at Triton College. Small business owners who were tenants of the high-rise in the 1970s and 1980s included the proprietor of R. H. Factor, a business that hired contract computer programmers, and J. Rimel, who was operating The Beauty Connection, a service that hired out manicurists and other salon employees.

The 1313 N. Ritchie Court high-rise was converted to condominiums in early 1994. Various changes and improvements were made at that time. Some apartments were combined to create larger units. In addition to fully remodeling the apartments, the building's lobby and hallways were redecorated. Over the years, buyers have continued to combine adjacent units to create larger condominiums, some more than 2,000 square feet in size. Today, the building has a total of 148 condos, ranging from studio apartments to four-bedroom units.

NRHP RECOMMENDATION	DATE LISTED				
Eligible	N/A				
NRHP CRITERIA					
□ A □ B □ C □ D □ Not Applicable					
NRHP CRITERIA CONSIDERATIONS					
□A □B □C □D □E □F □G ⊠Not Applicable					

## NRHP EVALUATION/JUSTIFICATION

The property at 1313 N. Ritchie Court was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in the early 1970s as a rental property during a condominium boom, the high-rise met the need for middle-class housing in the Gold Coast. Thus, the property is eligible under Criterion A. Although a few noteworthy individuals have lived in the contributions over the years, none of them have made contributions to history worthy of its nomination under Criterion B. As distinctive high-rise and the final work of Richard Raggi, 1313 N. Ritchie Court is eligible under Criterion C. The building has excellent integrity.

DOMESTIC/ Multiple Dwelling Eligible

### NRHP RECOMMENDATION

Possessing architectural significance and excellent integrity, the property warrants listing as a contributing property to a proposed Near North-NLSD Historic District.

### NRHP BOUNDARY

See Appendix B.

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DOMESTIC/ Multiple Dwelling Eligible 1313 N. Ritchie Court SURVEY ID NN65



Photo 1 - 1313 N. Ritchie Court



1313 N. Ritchie Court, view looking southeast from N. Ritchie Court toward West and North façades

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1313 N. Ritchie Court NN65 **SURVEY ID** 

### Photo 2 – 1313 N. Ritchie Court



1313 N. Ritchie Court, view looking southwest from E. Banks Street toward East and North façades

REDEFINE THE DRIVE

N U R T H Lake + shore + drive DOMESTIC/ Multiple Dwelling Eligible

1313 N. Ritchie Court SURVEY ID NN65

#### TAX PARCEL NUMBER continued

17031080171050 through 17031080171061; 17031080171064 through 17031080171068; 17031080171071 through 17031080171073; 17031080171082 through 17031080171084; 17031080171087 through 17031080171091; 17031080171094; 17031080171095; 17031080171099; 17031080171100; 17031080171104 through 17031080171117; 17031080171120 through 17031080171125; 17031080171128; 17031080171131 through 17031080171138; 17031080171143 through 17031080171149; 17031080171153; 17031080171154; 17031080171157; 17031080171164; 17031080171165; 17031080171168 through 17031080171180; 17031080171183 through 17031080171188; 17031080171191 through 17031080171308; 17031080171310 through 17031080171315; and 17031080171317 through 17031080171337

DOMESTIC/ Single Dwelling Eligible

1302 N. Ritchie Court SURVEY ID NN67

NAME 1302 N. Ritchie Court

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OTHER NAME(S) N/A

STREET ADDRESS 1302 N. Ritchie Court COMMUNITY AREA

TAX PARCEL NUMBER 17031070150000

YEAR BUILT SOURCE 1895 Chicago Building Permit

DESIGNER/BUILDER

Charles M. Palmer

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Sandstone

WALLS Sandstone ROOF Built-up

# DESCRIPTIVE NOTES

Designed by Charles M. Palmer, the Queen Anne style brownstone residence at 1302 N. Ritchie Court is one of a series of contiguous row houses at 1300-1306 N. Ritchie Court [NN66-NN68] constructed in 1895. Rising four stories over a raised basement, this flat-roofed structure is essentially rectangular in plan, though its northwest corner steps back to allow for a light court. The building's primary east façade, constructed of reddish-brown Lake Superior sandstone, is distinguished by an arch-topped entrance vestibule, a bow-fronted bay, and a faux-gable. Based on a 1905 photograph, the aluminum-framed replacement windows appear to follow the profiles of the originals in most respects.

The brownstone's primary east elevation stands just a few feet from the sidewalk. The base of the façade features a tall set of stone steps with ornamental metal railings. Immediately to the west, a second, shorter staircase leads down to a basement entrance tucked behind an ornate metal grille. This opening adjoins the rusticated sandstone ashlars of the raised basement. A pair of rectangular windows set into the rough-hewn facade also feature metal grilles. These windows, set partially below grade, are screened from the sidewalk by boxwood plantings and a short, metal ornamental fence.

A carved sandstone water table marks the transition between the east façade's rusticated basement level and its more refined upper stories. The latter feature smooth cut sandstone blocks laid with

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DOMESTIC/ Single Dwelling Eligible

1302 N. Ritchie Court SURVEY ID NN67

narrow, finely tooled mortar joints. On the north side of the façade, at the top of the stoop, the building's main entryway sits recessed behind a semi-elliptical arched opening. The unembellished archway, an integral part of the surrounding dressed sandstone façade, leads to a vestibule. Its floor and walls are made of the same reddish-brown sandstone as the rest of the façade. The tall wooden door is embellished with a grid of carved squares and topped by a fine leaded glass transom. Just to the south of the door, the angled wall holds a large, double-hung replacement window. South of the vestibule, the smooth brownstone façade features a single, large, fixed-pane replacement window with a semi-elliptical transom.

Between the stone arches above the window and vestibule, an ornately carved brownstone corbel or bracket enlivens the base of an elegantly curved projecting bay. This bow-fronted bay stretches across nearly the entire second story of the façade. A tall stone belt course, sandwiched between carved moldings, extends beneath the bay and beyond it. This horizontal element terminates in a pair of smaller, corbel-like foliate ornaments that mark the north and south ends of the façade. The carved molding at the top of the belt course serves as a continuous sill for a trio of windows positioned in the middle of the bay. The three aluminum-framed double-hung windows – a wide, rectangular window flanked by two narrower ones – sit recessed within subtly carved individual surrounds. Above this window grouping, a projecting stone cornice and a scalloped arch-and-pendant frieze embellished with incised sunburst details crowns the second story.

Above the bow-fronted second-story bay, the east façade becomes a flat plane. A tripartite grouping of double-hung replacement windows sits within a single opening at the center of the third story. (A 1905 photograph reveals that there were originally three separate window openings separated by stone mullions. By the 1960s, a pair of divided-light casements had been installed here, but those have been replaced with the current, more historically appropriate double-hungs.) The brownstone façade surrounding the third-story windows is quite weathered, and largely unornamented. A pair of small, carved foliate details flank the top of the window opening. The north one is so deteriorated that it has almost disappeared. A thin, hood-like sandstone projection runs one ashlar-course above the window opening. On parallel with this horizontal detail, scrolling foliate carvings at either end of the façade signify the base of the faux gable.

The carved stone eaves of the faux gable, which rises to the top of the fourth story, embrace another tripartite window grouping, this one a trio of double-hungs configured as a Palladian window. A thin, stone horizontal doubles as a window sill, while flush stone blocks serve as a hood. In contrast to this spare detailing, the highly ornamented peak of the gable end features several tiers of extravagant carved foliate ornament, some of which is quite weathered. Just behind the faux gable, the horizontal line of the weathered sandstone parapet extends to the lot lines. (The parapet's simple metal coping may be a replacement for a more ornate original stone or metal cornice.)

The south façade of the brownstone directly abuts the adjacent four-story residence [NN66]. The same is true of the north elevation, though a bit of the unfenestrated sandstone third- and fourth-story facades are visible above the stepped-back three-story row house to the north [NN68]. The brownstone's west façade backs onto an alley, and neither the west façade nor the structure's rear light court can be seen from the public way.

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DOMESTIC/ Single Dwelling Eligible

1302 N. Ritchie Court SURVEY ID NN67

Today, the row house at 1302 N. Ritchie Court possesses very good integrity overall. The windows have been replaced at least twice. The existing windows appear largely to follow the profiles of the 19<sup>th</sup>-century originals, and therefore the installation of these windows has diminished the structure's integrity of design only slightly. The deteriorated condition of the various carved sandstone details has somewhat diminished its integrity of materials. However, the property continues to strongly convey its historic character, retaining integrity of location, setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The brownstone at 1302 N. Ritchie Court is one of four contiguous Charles M. Palmer-designed row houses built for businessman Potter Palmer in 1895. The Queen Anne style residence stood within what was by then one of the city's most fashionable neighborhoods. Less than 25 years earlier, the Great Fire swept through and decimated the area. Chicagoans had undertaken rebuilding efforts with gusto. Among the resurgent community's most influential residents were hotelier and businessman Potter Palmer and his wife, Bertha Honoré Palmer, who built their palatial residence along Lake Shore Drive in the early 1880s. Palmer went on to develop investment properties across the Near North Side, including this Ritchie Court row house.

Born in Potter's Hollow, near Albany, New York, Potter Palmer (1826-1902) attended public schools before entering the mercantile business. At 21, he opened his own dry goods store in Oneida before moving on to Lockport, New York, to start another along the Erie Canal. In the early 1850s, the enterprising Palmer moved west to Chicago, where he found great success. He made a fortune selling cotton and woolen goods during the Civil War. At its close, Palmer partnered with Marshall Field and Levi Leiter in the dry goods firm of Field, Palmer, & Leiter, but sold his share after only two years. (The business would become the renowned Marshall Field & Co.) The ambitious businessman soon built his first Palmer House Hotel on State Street. Although the structure was destroyed by the Chicago Fire and the subsequent Panic of 1873 found him deeply in debt, the astute Palmer quickly recovered, opening a bigger and better Palmer House Hotel in 1875, and helping to rejuvenate the business district.

Potter Palmer also set his sights further north. In January of 1882, the *Chicago Tribune* reported that he had purchased from the Catholic Archbishop a large property along the newly-completed stretch of Lake Shore Drive south of Lincoln Park – a parcel of land that ran all the way from Schiller Street to Burton Place. The *Tribune* noted that Palmer had "long had faith in the future of" this lakefront area, believing that Lake Shore Drive was destined to become "the finest residence street in the city." Indeed, he had already purchased many other lots along the new roadway, and was just starting to build his own palatial home at Banks Street.

The presence of Palmer's extravagant "castle" helped to encourage other wealthy Chicagoans to build their homes nearby. Palmer's real estate became ever more valuable, and he began to develop investment properties for resale or rental on his many Near North Side lots. These included a number of elegant row houses built in 1887 and 1888 along N. Ritchie Court, a short north-south street just west of Lake Shore Drive. The *Chicago Tribune* noted that the residences were reputed to be "far superior than any ever before erected in Chicago for renting purposes." Between 1889 and 1892, Potter Palmer would build many groups of houses on or near the lakefront between Chicago Avenue and North Boulevard.

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

1302 N. Ritchie Court SURVEY ID NN67

After an apparent lull during the economic panic of 1893, Potter Palmer returned to Ritchie Court. Back in 1888, Palmer's plans had included three, three-story dwellings at 1302-1306 N. Ritchie Court (then 4-8 Ritchie Place), just north of Goethe Street. But, though he obtained building permits for the structures, they were not constructed at that time. Palmer resurrected his plan for these lots in 1895, adding one more residence to the development – 1300 N. Ritchie Court (2 Ritchie Place), at the northwest corner of Ritchie Court and Goethe Street. As he had for the original row houses (and all the other Near North Side investment properties mentioned above), he hired architect C. M. Palmer to prepare the plans.

A native of Michigan, Charles Malden Palmer (1845-1928) had come to Chicago at 21, and soon began working for the noted architect Charles Van Osdel. By 1870, Palmer had joined the office of Otis L. Wheelock, who was then working on the Honoré Block for H.H. Honoré, who became Potter Palmer's father-in-law that year. After the Great Chicago Fire, C.M. Palmer opened an independent practice. Potter Palmer soon hired the architect to design a four-story, cast iron-fronted building at 25-27 W. Adams Street (now part of the Berghoff Restaurant, and listed in the NRHP Loop Retail Historic District), as well as a magnificent new Palmer House Hotel to replace the one destroyed by the Fire.

Potter Palmer's high profile put C.M. Palmer's talents in high demand by the mid-1870s. The busy Palmer soon took on a partner, Frank Spinning, a young architect from Dayton, Ohio. The work of Palmer & Spinning included the "reconstruction" of the Honoré Building, designs for the Near North Side residences of an array of wealthy Chicagoans, and a plan for a four-story, two-building apartment complex near 18<sup>th</sup> and State Streets for Potter Palmer. The partnership ended in 1882, when Spinning died suddenly at the age of 33. After his partner's death, C.M. Palmer again practiced independently, and the projects of Potter Palmer occupied a great deal of his professional time through the 1880s and 1890s.

In March of 1895, Potter Palmer obtained a building permit for his four contiguous residences at 1300-1306 N. Ritchie Court. According to the *Chicago Tribune*, the developer's plans called for "three houses of blue Bedford stone and one of raindrop brown stone." The brownstone at 1302 Ritchie Court, like the three other C.M. Palmer-designed houses, would be "elaborately finished in hardwoods" and would have "every modern convenience," including steam heat and hot water. And though the building permit called for three-story homes, the brownstone (as well as the Bedford stone corner house) apparently stood four stories tall from the beginning.

As Potter Palmer had intended, the fine four-story Queen Anne style brownstone at 1302 N. Ritchie Court was soon occupied by well-to-do renters. By 1897, Joseph D. and Janet Hubbard were residing in the home with their live-in servant, the Swedish-born Annie Sagerquist. A native of New Jersey, Joseph Derwin Hubbard (1859-1919) was an attorney with degrees from Princeton. After arriving in the Midwest in the 1880s, he married Evanstonian Janet Watson, practiced law in Chicago, and became a member of the University, Chicago, Princeton Alumni, and Onwentsia Clubs, as well as the Literary Club of Chicago. The Hubbards lived on Ritchie Court through at least 1902, when they moved to the North Shore. Joseph Hubbard later became president of the Chicago Exploration Company, a developer of mines in the West.

Another affluent couple, Mr. and Mrs. Benjamin B. Felix, rented 1302 N. Ritchie Court between 1906 and 1910. Benjamin Bates Felix (1872-1956) was an incorporator of both the Dering Coal Company and the Featheredge Rubber Company, of which he would later become president. (He would also serve on

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVI

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1302 N. Ritchie Court SURVEY ID NN67

the Chicago Plan Commission in the 1920s.) His wife, Harriet Seymour Tooker Felix (1872-1948), followed a more artistic path, giving dramatic readings at the Fine Arts Building and serving as editor and writer for the *Theosophic Messenger*, the journal of the Theosophical Society in America.

By late 1913, banker and businessman Harry A. Dubia, his wife Kathryn, and their children were tenants of the brownstone. The seemingly-prosperous family's life was shaken in September of 1916, when Harry's private Industrial Savings Bank failed. Though *The Day Book* newspaper called Dubia "a man of high position in both business and social circles" when reporting the bank failure, the *Chicago Tribune* devoted more than a full page to the scandal. The *Tribune* noted that Dubia had started from nothing – at first living above his bank, then moving to a house on W. Adams Street, and finally renting the spacious row house on Ritchie Court. Though Mrs. Dubia was said to remain "confident" that all would "turn out well," Harry's problems continued when another of his financial assets, the Chicago Dry Kiln plant, caught fire a few months later, causing \$40,000 in damage. Harry was convicted of continuing to accept deposits after the bank became insolvent, and he began serving a three-year sentence at Joliet Prison in late 1919.

By that time, the Ritchie Court brownstone had more respectable tenants, Mr. Augustus H. Richardson, his wife Violet, their children, and her brother. Augustus Howard Richardson (1885-1973) was affiliated with Richardson & Boynton Company, a manufacturer of heating equipment, and the affluent family employed four live-in servants. The *Chicago Tribune* reported that the Richardsons were among a group of Chicagoans who traveled together to Wyoming, staying in cabins "or going on long trail trips through the Big Horn Mountains with guides and pack outfits." The family moved on in the early 1920s.

The Ritchie Court brownstone remained a rental property for many decades thereafter. In 1928, the four-story, 12-room home was advertised at a "sacrifice" rate of \$225. In the 1940s, the *Chicago Tribune* listed 1302 N. Ritchie Court as the home address of James Thurston, who was "flying home to New York on American Airlines" to visit his parents in Yonkers, and later of Staff Sergeant Samuel Brown, "one of five Chicagoland soldiers...studying at Oxford while awaiting redeployment home."

In 1957, the *Chicago Tribune* reported that the City's zoning board was considering a request by unnamed owners to subdivide the brownstone and the adjacent 1300 N. Ritchie Court into 12 apartments. Although the zoning board apparently rejected the proposal, by the 1960s, the 1302 row house had been divided into at least a few apartments. A 1967 rental advertisement in the *Tribune* offered a "5-room, 2 bedroom and bath duplex apartment" on the first and second stories.

By the 2010s, the real estate pages indicated that the 1302 N. Ritchie Court row house had been "gutrenovated." The result was said to be a home that "seamlessly meshes original details with modern-day conveniences and luxuries." The handsome 19<sup>th</sup>-century Gold Coast brownstone is now an owneroccupied single-family home for the first time in its existence.



Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

DOMESTIC/ Single Dwelling Eligible

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 1302 N. Ritchie Court was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed in the 1890s by hotelier and real estate investor Potter Palmer, who helped the Near North Side into one of Chicago's most desirable residential neighborhoods, the building provided a refined city residence for its affluent tenants. The property is therefore eligible for listing under Criterion A. While the property was home to a number of noteworthy Chicagoans such as the Hubbard and Felix families, none resided there for long, and there are likely other existing properties with which they had closer associations. Therefore, the property does not warrant listing under Criterion B. A fine example of the work of the talented early architect C.M. Palmer, the structure meets with Criterion C for listing on the NRHP. 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 Lake View-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElia

DOMESTIC/ Single Dwelling Eligible

1302 N. Ritchie Court SURVEY ID NN67

#### Photo 1 – 1302 N. Ritchie Court



1302 N. Ritchie Court, view looking west from N. Ritchie Court toward East façade

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1310 N. Ritchie Court SURVEY ID NN70

NAME Ritchie Tower

OTHER NAME(S) Ritchie Tower Condominiums

STREET ADDRESS 1310 N. Ritchie Court COMMUNITY AREA

TAX PARCEL NUMBER 17031070191001 through 17031070191106

YEAR BUILT SOURCE

1964

Chicago Tribune

DESIGNER/BUILDER

Barancik Conte & Associates

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Concrete, Brick, Glass ROOF Built-up

# DESCRIPTIVE NOTES

Completed in 1964, Ritchie Tower at 1310 N. Ritchie Court was designed by Barancik Conte & Associates. The 29-story high-rise is rectangular in plan, with its long east façade running north-south along N. Ritchie Court. An attached, rectangular three-story-tall garage extends along its west side. All facades of the high-rise feature alternating vertical bands of white, ribbed concrete and contrasting vertical bands of dark windows. Semi-hexagonal projecting bays are located at the corners on the east, north, and south facades. The windows units each comprise a larger upper fixed-light and a lower tilt-in sash. The windows appear to be originals.

Ritchie Tower's long east façade features the alternating vertical white and dark bands that are the building's hallmark. This treatment begins at the high-rise's three-story base and continues to the roofline. At ground level, the bands of white, ribbed concrete are separated by a series of recessed openings that are trimmed in dark granite. The main entrance, which is located off-center to the south and sits within one of the recessed openings, is a revolving door. A free-standing canopy with a copper roof covers the walkway leading to the front door. Above the recessed openings at the ground level, expanses of vertically stacked dark gray soldier brick are separated by the white ribbed concrete bands. This treatment extends for another two stories, forming the three-story base.

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REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

The three-story base stretches beyond the main tower on both the north and south ends. The base's outer bays are clad entirely in the stacked bond gray brick. The ground level of each is recessed. The south bay houses two garage door entrances and the north bay features six fixed windows and a double-door service entrance.

Above the third story, the bands of gray brick transition to bays of dark, tinted windows. Located at the north and south corners of the east façade are semi-hexagonal projecting bays that rise above the three-story base to the roofline. On the 29th story, at the top of the building, a cantilevered balcony runs the length of the east facade between the corner projecting window bays.

The north façade's base abuts a neighboring one-story garage structure. Beyond the adjacent garage, a rooftop sundeck tops the three-story base. As on the east façade, vertical bands of white, ribbed concrete and bays of dark windows rise above the three-story base. At the west corner of the north façade, a continuous, projecting semi-hexagonal bay rises from the third-story to the roofline. A cantilevered balcony on the 29th story extends across the west half of the facade.

The tower's long west façade generally follows the scheme of the east façade, with alternating stripes of white, ribbed concrete and dark window bays rising to the roofline. However, this facade lacks the semihexagonal bays and the cantilevered balcony. At the ground-level, the three-story, flat-roofed garage structure extends north-south concealing the western base of the tower. The garage extends west to N. Astor Street. The garage is topped by a second sundeck and a large swimming pool. The west façade of the garage structure is unfenestrated and clad in gray brick set in a Flemish bond. Recessed panels along the west façade of the garage structure provide visual interest. There are two large rectangular recessed panels, one on either end, and three recessed panels, with segmental-arch tops, in the middle. A louvered, metal vent is set within the center panel.

The parking garage wraps around the building on the south, abutting a three-story single family home. The south façade of the tower mirrors the north façade, replicating the vertical bands, the semihexagonal bay, and the short, cantilevered balcony on the 29th story.

Today, 1310 N. Ritchie Court possesses excellent integrity overall. As evidenced by a historic photograph, the appearance of the building has changed little since its construction. Ritchie Tower retains all seven aspects of integrity.

## HISTORY/DEVELOPMENT

First planned in 1962, Ritchie Tower rose at 1310 N. Ritchie Court at a time when sleek high-rises were setting a new standard in Chicago's desirable Gold Coast neighborhood. Architects Barancik and Conte formed an entity called the Construction Developers Company to sponsor this, as well as a couple of other residential towers. When completed two years later, Ritchie Tower displayed an emphasis on verticality that would become a hallmark of Barancik and Conte's modern style. With floor-to-ceiling bay windows at every corner, the building's design also made wonderful views in every direction a high priority. In addition, Ritchie Tower offered high-end amenities, and a variety of apartment sizes that quickly attracted upper-middle-class tenants.

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible 1310 N. Ritchie Court SURVEY ID NN70

Architects Richard M. Barancik (b. 1924) and Richard Conte (1918-1995) had first become partners in 1950. Barancik, a third generation Chicagoan, served in the Army in World War II and returned to complete his architecture degree at the University of Illinois in 1948. He soon invited Richard Conte, one of his architecture instructors at the University, to join him. The two men initially designed anything that came their way. They soon had a busy practice producing single family houses, office parks, shopping plazas, housing developments and hospitals. Before long, the architectural community began to take notice of their work. In 1954 Barancik and Conte were the only Chicago architects mentioned in a feature article in *Architectural Forum* on young architects.

By the early 1960s, Barancik and Conte wanted the opportunity to produce modern residential highrises. In order to become investors in as well as designers of such buildings, they formed the Construction Developers company. Jordon Kaiser, who had a mechanical engineering and general contracting firm, was a co-investor. In 1962, the development team proposed to erect three residential towers in the Gold Coast neighborhood. These included the L'Aiglon at 22 E. Ontario Street, Hanover House at 21 W. Goethe Avenue, and Ritchie Tower at 1310 N. Ritchie Court. While L'Aiglon was never realized, Hanover House was under construction in 1963. That same year, Construction Developers secured a \$3 million Federal Housing Authority-insured mortgage.

Ritchie Tower would be a 29-story apartment building with 106 units and a heated, three-level parking garage. The structure would be the first new building to be erected on exclusive Ritchie Court since the turn of the century. The Sudler family, who had previously lived on Ritchie Court and whose firm would serve as leasing agent for the project, hosted a block party for their former neighbors in October of 1963. At the party, which also celebrated 75 years since Ritchie Court first went through, Barancik displayed a model of the high-rise.

Barancik and Conte's high-rises were somewhat different from many others of the period. They relied on a concrete framing system that placed more emphasis on the structural capacity of the exterior walls. This change gave their buildings more exterior wall area than was typical at the time. The smaller dimension of the interior frame enabled them to modify floor plans easily. At Ritchie Tower the ads stressed this fact, noting that "architectural assistance" was available for people to choose their layout during construction: a two-, three-, or four-bedroom apartment, a dining room, a library, a maid's room and a wood-burning fireplace were all options. Two tenants combined units, giving the building a final count of 104 apartments.

The 1310 N. Ritchie Court high-rise offered tenants high-end finishes and amenities such as marble baths, parquet floors, modern kitchens, and their own thermostats. With just four apartments per floor, every apartment featured a corner floor-to-ceiling bay window, affording tenants wonderful views in every direction. In fact, early advertisements touted the building's "corner exposure" and "panoramic views of Lake and City." The developers received approval for a heated outdoor pool just as the building was nearing completion in 1964, offering a further enticement to renters. According to the ads, Ritchie Tower offered "the charm of yesteryear and the conveniences of tomorrow."

By July, 1965, the building was fully occupied, with Jane M. Benson serving as the on-site manager. Early tenants included executives, attorneys, doctors, and other professionals, some of whom had moved

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible

1310 N. Ritchie Court SURVEY ID NN70

from the suburbs to try out a new city lifestyle. Mr. and Mrs. William F. Deknatel were some of the first residents, moving into their 23<sup>rd</sup>-story apartment in the fall of 1964. William Deknatel (1907-1973) was an architect and city planner who made important contributions to Modernism. According to his obituary in the *New York Times*, he grew up in Chicago's Hull House and worked with its renowned founder, Jane Addams. Deknatel went on to become a trustee and then President of Hull House and also served as a director of the National Federation of Settlement and Neighborhood Centers.

Other early occupants of Ritchie Tower included business and civic leaders. Among them were Philip H. Erbes, a vice-president and secretary of the Wrigley corporation; and William G. Caples, the vicepresident of Inland Steel, who resided in Ritchie Tower with his wife until 1968, when he became President of Kenyon College in Ohio. School Superintendent James F. Redmond lived in the high-rise, making it an occasional target for demonstrations by angry parents. Another important resident, attorney B. Fain Tucker (1899-1970), was elected to the Circuit Court in 1953. Tucker went on to be the first woman appointed to the Criminal Court and the first female chief justice of the Criminal Court, serving until her death in 1970.

Ritchie Tower was a rental building for less than a decade. Harold E. Friedman, Melvin R. Luster and Irving J. Lewis acquired the building in January, 1972. They immediately undertook a condominium conversion, with the first showings in March of that year. By the time Barancik and Conte sold the highrise, the firm had produced numerous other modern residential towers in and beyond Chicago. These include two nearby buildings, 990 N. Lake Shore Drive [NN24] and 1212 N. Lake Shore Drive [NN44]. With its excellent location, fine views and high-end amenities, Barancik and Conte's Ritchie Tower continues to be a desirable residential property.

date listed		
N/A		
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

Ritchie Tower at 1310 N. Ritchie Court, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in the early 1960s, when modern high-rises like this one were setting a new standard for lakefront living, the property is eligible under Criterion A. Although several individuals who made important contributions to history lived in the building, none resided here for a lengthy period, and there are likely other properties more closely associated with these figures. Thus, the property does not meet with Criterion B. As an early work of the talented firm of Barancik Conte &

Associates, for which they were both designer and developer, 1310 N. Ritchie Court is eligible under Criterion C. The building has excellent integrity.

## NRHP RECOMMENDATION

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

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See Appendix B.

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DOMESTIC/ Multiple Dwelling Eligible 1310 N. Ritchie Court SURVEY ID NN70

## Photo 1 - 1310 N. Ritchie Court



1310 N. Ritchie Court, view looking northwest from N. Ritchie Court toward South and East façades



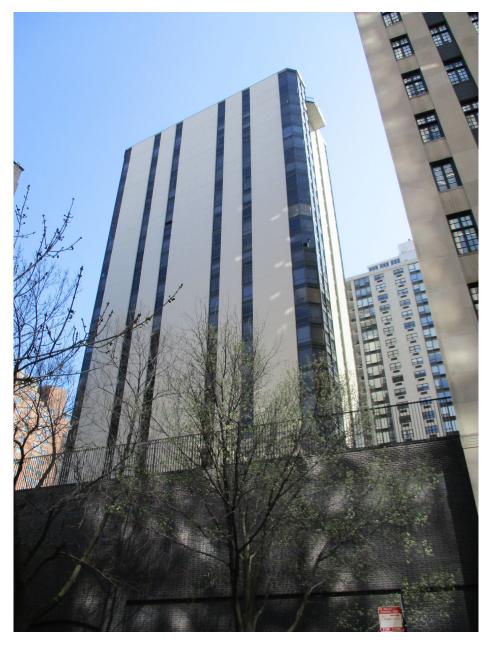
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1310 N. Ritchie Court SURVEY ID NN70

#### Photo 2 - 1310 N. Ritchie Court



1310 N. Ritchie Court, view looking northeast from N. Astor Street toward West façade



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## Photo 3 - 1310 N. Ritchie Court



1310 N. Ritchie Court, view looking south from E. Banks Street toward North façade

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NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible

NAME Astor-Banks Condominium

OTHER NAME(S) N/A

STREET ADDRESS 1325 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031070201001 through 17031070201012

YEAR BUILT SOURCE 1928-1929 Chicago Daily Tribune

#### DESIGNER/BUILDER

Rebori, Wentworth, Dewey & McCormick

STYLE PROP LATE 19TH AND 20TH CENTURY DOMES REVIVALS

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Brick, Limestone ROOF Built-up

## DESCRIPTIVE NOTES

Architects Rebori, Wentworth, Dewey & McCormick, designed the 1929 Astor-Banks Condominium at 1325 N. Astor Street in a stream-lined expression of the Classical Revival style. This handsome red brickand limestone-clad building is L-shaped in plan, with its longer arm running north-south along N. Astor Street and its shorter arm along E. Banks Street. The 12-story high-rise is topped by a fanciful two- and three-story, limestone clad penthouse structure. While the masses that make up the penthouse structure are mostly flat-roofed, the three-story mass at the south end of the building is capped by a hipped roof. Many of the building's original windows have been replaced with aluminum-framed double-hung windows. An attached, one-story-tall parking structure extending along E. Banks Street is a later addition.

The west façade comprises an imposing two-story limestone clad base, nine red brick stories trimmed in limestone, and a top story and penthouse levels faced with smooth limestone. This primary facade, enhanced with numerous restrained Classical details, is somewhat asymmetrical in arrangement, and its north end cants back subtly to the east. At the center of the elegant limestone base is the building's main entrance, which stands within a simple limestone surround. A metal and glass door with sidelights and a transom are sheltered by an ornate, semi-circular, black iron and glass canopy suspended from

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DOMESTIC/ Multiple Dwelling Eligible 1325 N. Astor Street SURVEY ID NN72

three angled rods. (Spear-point spikes that originally radiated from the canopy are no longer present.) Courses of deeply grooved, smooth limestone blocks extend beyond the doorway surround and across the length of the ground level. The limestone coursing is periodically interrupted by rectangular openings spanned by ornamental metal grilles. Deeply recessed on either side of the entrance are single, narrow, double-hung windows. Pairs and trios of double-hungs fill the other openings. All the ground level windows appear to be original.

At the second story, the limestone cladding is smooth. However, the second-story windows are framed with limestone blocks that echo the decorative treatment of the first story. Stone voussoirs ornament the second-story surrounds. All the second-story windows are double-hung replacement windows, except for the window grouping on the canted north bay. This group of windows includes four divided-light casements, which appear to be original.

Above the two-story base, the west facade is clad in red brick and trimmed with limestone details. The third through the eleventh stories are visually divided into three primary bays by stacked limestone blocks that run up the façade. The center bay holds four, equally-spaced, double-hung windows at each story. The two center windows of the third story are framed in limestone blocks and topped with a limestone pediment. These windows sit above prominent sills and limestone spandrels that rise out of the second-story window surrounds below. (This treatment makes the third-story windows appear larger than they are.) The two outer windows of the center bay have simple limestone frames. At the fourth through eleventh stories, the double-hung replacement windows are accented only with limestone sills. The south bay holds two single, double-hung windows at each story. While those of the third story have limestone surrounds capped by voussoirs, those above have only limestone sills. The third through eleventh stories of the subtly canted north bay features French doors and sidelights framed by smooth limestone surrounds and accented with prominent limestone sills. Ornamental iron railings stretch across the French doors, forming faux balconettes. The French doors appear to be original.

The twelfth story of the west facade, clad in smooth limestone and a bit of red brick, generally follows the rhythm of the windowed bays below. The exception is the window grouping in the north bay, which comprises six casement windows.

Above the limestone coping of the main parapet, at the center of the west facade, a two-story limestone penthouse rises to a flat roof. The west façade of the penthouse follows the fenestration pattern of the bays below. The windows along the lower story of the penthouse are framed in smooth limestone and topped by a limestone pediment. Like some of the windows along the third story, these windows also sit above limestone spandrels and prominent sills, that visually connect them to the story below. Flanking the main mass are two additional, recessed limestone masses. The north mass rises two stories and features a full-height rounded bay. The south mass is three stories tall with a hipped roof. A fourth limestone mass rises behind and above the main mass.

The essentially symmetrical north façade stretches along E. Banks Street. It closely follows the architectural scheme of the N. Astor Street façade, with a dignified base, middle stories that follow a regular rhythm of windowed vertical bays, and a twelfth story faced in smooth limestone. At ground level, the E. Banks Street facade includes a second pedestrian entrance at the east end of the building. This recessed entrance lacks an awning. At the top of the building, the north mass of the penthouse rises

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from the center of the north façade. This two-story limestone structure has a flat roof and follows the rhythm of the vertical window bays below. The windows along the lower story of the penthouse share the same limestone treatment as the west façade.

To the east of the tower, the north façade of the attached, one-story-tall garage structure extends eastward to N. Ritchie Court. A single garage door and service entrance are located off-center to the east. Clad in red brick, the garage facade is ornamented vertical bands of stacked limestone blocks.

Given the L-shape of the building's plan, the east façade has a more public elevation on its north end, near E. Banks Street, and a recessed one to the south. The limestone-trimmed red brick east façade of the attached, one-story garage structure runs north-south along N. Ritchie Court. The garage conceals the ground level of the northern portion of the tower's east facade. The tower façade rises behind and above the garage structure. Clad in common brick, the northern portion of the east tower façade comprises two bays of windows. The windows in the far north bay vary in size and arrangement. To the south, the second bay features a single window at each story. These windows are replacements and do not match the size and arrangement of the original windows, as evidenced by a historic photograph. Above the twelfth story, the east mass of the penthouse rises three stories to a flat roof. Its east façade is clad in common brick, unlike all the other penthouse facades which are faced in limestone.

The south end of the east façade, set back further still, is only partially visible from the public right-ofway. Clad in tan brick, this part of the east façade features three bays of double-hung windows, and an attached fire escape. This recessed, limestone-clad east façade of the penthouse rises three stories to its hipped roof. The lowest story of the penthouse features a projecting semi-hexagonal bay.

Like the tower's east facade, the south façade has a more public elevation on the west end and a recessed one on its east. Near N. Astor Street, most of the facade's two-story base is concealed by a neighboring garage structure. Above this garage structure, the west side of the tower's south facade is clad in tan brick This portion of, the south façade features a single vertical band of double-hung windows. Above the limestone-clad south facade of the penthouse rises another three stories.

The east end of the south facade is only partially visible from the public right-of-way. Clad in tan brick, it features a single fenestrated bay with a trio of double-hung windows at each story. Two individual double-hung windows are found at each level of the penthouse.

The condominium building at 1325 N. Astor Street possesses very good integrity overall. Although many of the original double-hung windows have been replaced with aluminum-framed double-hung windows, the windows along the primary west and north facades appear to match the originals. These changes have somewhat diminished the building's integrity of design. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

## HISTORY/DEVELOPMENT

Produced by architects Rebori, Wentworth, Dewey & McCormick, the elegant apartment tower at 1325 N. Astor Street has been one of Chicago's elite addresses since it was completed in 1929. Dr. Otho F. Ball, the president of a medical publishing company, and John Wenthworth, one of the project architects, developed the apartment tower as a co-operative building. The handsome structure was

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designed in a stripped-down expression of Classicism, the signature style of Wentworth's partner, architect Andrew N. Rebori. Along with its exterior appearance, the building's excellent location and uninterrupted lakefront views from most of its spacious units have lured well-to-do residents since it was first built.

For many years, the desirable corner of N. Astor and E. Banks Streets was occupied by two large homes owned by the Clarke and Rhinehart families. In July, 1927 the *Chicago Tribune* reported that Charles F. Clarke, a bank manager, heir to a prominent Chicago family, had sold the old Clarke house to an unnamed developer who planned to replace it with a co-operative apartment building. The article announced that the apartments "have already been purchased" and the "tenants-to-be occupy choice positions in Chicago's Blue Book."

The following March, *Tribune* reporter Phillip Hampson published a more detailed follow-up story about the project. He explained that the Clarke house and the neighboring Rhinehart house on E. Banks Street had been demolished to make way for the new co-op building in "the goldest part of the Gold Coast." He reported that the project was being sponsored by two of the future residents, architect John Wentworth and medical publisher Otto F. Ball. Wentworth's firm of Rebori, Wentworth, Dewey & McCormick had prepared plans for the building, with Andrew N Rebori as project architect.

John Wentworth (1892-1958) was the scion of an illustrious, pioneering Chicago family. He and his brother Hunt grew up in the family mansion at 1240 N. Lake Shore Drive and both served in the Overseas Flying Service, precursor to the Air Force, during World War I. John attended Harvard and returned to home as a wealthy, eligible bachelor. He spent time hosting and attending social events, forming new clubs, hunting, travelling and working to bring the aviation industry to Chicago. According to the *Chicago Daily Tribune* he trained under architect Howard Van Doren Shaw before becoming a partner in the firm of Rebori, Wentworth, Dewey & McCormick during the 1920s. There is no evidence that Wentworth was ever licensed, but he certainly took an interest in both design and planning. He was part of a group of N. Lake Shore Drive residents who pushed the City to extend the zoning for skyscrapers northward from Oak Street to North Avenue. Despite strong objections from property owners to the west, this change was approved in 1923, setting the stage for much of the N. Lake Shore Drive skyline that we see today.

In 1924, John Wentworth married the young Baltimore widow and niece of Honoré Palmer, Harriet Marburg. Their honeymoon was a trip around the world, including an African safari. They finally returned to Chicago in June, 1926, moving in with John's mother on N. Lake Shore Drive while renovating an apartment at 222 E. Delaware Place. The two "pet" cheetahs they brought home with them from Africa created a sensation in the neighborhood. Within the year, the Wentworths had begun efforts to develop 1325 N. Astor Street with Dr. Otho and Leonora Ball.

Born in Iowa, Dr. Otho Fisher Ball (1875-1953) received his medical training from the St. Louis College of Physicians and Surgeons. He began practicing medicine in St. Louis in 1897. Two years later, he was appointed editor of the *Interstate Medical Journal*. In 1900, Ball was appointed as the secretary and treasure of the American Association of Medical Editors. In 1913, he founded a new monthly publication entitled *Modern Hospital*. The Balls moved to Chicago when he embarked on this venture. They lived on the Gold Coast and were part of the same social circles as the Wentworths.

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The firm of Rebori, Wentworth, Dewey & McCormick had been founded in 1922. Along with John Wentworth, partners Albert J. Dewey and Leander J. McCormick had important social connections. But it was A.N. Rebori who was most experienced as a designer. The son of Italian immigrants, Andrew Nicholas Rebori (1886-1966) grew up in New York City, where he and his siblings helped support his widowed mother. While attending high school in the evenings, he started work at 15 making blueprints for a local architect. On the recommendation of one of his employers he attended M.I.T., where he met his future wife, Nannie Prendergast, daughter of a Wheaton judge and niece of Col. Robert R. McCormick. A.N. Rebori followed Nannie back to Chicago in 1909, where he became an instructor at the Armour Institute while finishing up his architecture degree.

Rebori and Nannie were married in 1913 and he went to work in Jarvis Hunt's office, where he would remain for nine years. After the sudden death of Nannie in 1917, Rebori continued to raise his two young children while building a very successful architectural practice. The family was nomadic, moving frequently within the city and spending their summers in Wheaton at the Chicago Golf Club. His ties to Nannie's family remained strong and he was one of ten architects invited by Col. McCormick to submit designs for the Tribune Tower competition in 1922. For the next decade, he was in practice under the name Rebori, Wentworth, Dewey & McCormick but often buildings are credited to him as project architect during this time.

During the lean years of the Depression Rebori did a variety of projects, including private houses for himself and others, several buildings for Loyola University, an octagonal brick house at the 1933 Century of Progress Exposition, a post office and the now-famous Fisher Studio at 1209 N. State Street. Rebori moved fluidly between traditional designs, using brick, limestone and terra cotta, and increasingly modern work that utilized newer, factory-produced materials to create smooth walls and long, beautiful curves. He often collaborated with his friend Edgar Miller on design projects that ranged from murals to maps of the newly-opened Brookfield Zoo. He worked on the Glenview Naval Air Station during World War II and then joined up with his son, who had an architecture degree from M.I.T., to build veterans housing. Unfortunately, his son died very suddenly, of polio, in 1952, leaving behind a wife and four young children. Rebori spent the last years of his career as a consulting engineer at DeLeuw, Cather & Company. Considered a bridge between the first generation of the Chicago School of Architecture and the Modernism that would be dominant by the time of his death, Rebori became one of the deans of Chicago architecture and was highly honored. He was named a Fellow of the A. I. A. in 1955. Rebori died at his home on E. Scott Street on June 2, 1966.

Rebori began working on plans for 1325 N. Astor Street in late 1927 or early 1928. That spring Wentworth and Ball took out a mortgage on the new building. It was later reported that construction cost \$850,000 with an additional \$200,000 spent by owners on customization of their individual units. The *Chicago Tribune* article of March 11, 1928 noted the building's many unique features. For example, extensive sound-deadening in the walls, concealed radiators and water purification systems would keep every unit extremely private. There was one apartment planned for each of the lower twelve stories with a very large duplexed unit at the top. The main apartments would each have eleven rooms and four bathrooms as well as a full complement of servants' quarters and a silver vault with a wine rack. The large penthouse would include 16 rooms and seven baths. Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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After its completion in 1929, the building filled with its elite owners. All of the early residents spent part of every year either travelling or at their summer residences, sometimes both. Most of the owners had two to five domestic servants. The residents generally held on to their units for long periods of time.

Thanks to the 1930 United States Census we know who was living on each floor of the new building. Aside from the great wealth of the residents, it is notable that the majority had school-age children living with them. Behind the circular, marble lobby was an apartment for the janitor and his wife. The second story housed extra servants' rooms. Stockbroker Harry Conners, lived on the third story with his wife and son. The fourth story housed Dr. Frank E. Pierce, his wife, their two sons, and Pierce's mother. Young stockbroker Karl J. Heinzleman was on the fifth story and investment banker Paul W. Cleveland was on the sixth. Salt company heir, Wirt Morton owned the seventh story.

Symphony conductor Frederick Stock and his wife, Elizabeth, lived on the eighth story, and their daughter and her husband had the unit above them. Katherine Miller Callahan, a respected amatuer soprano and the wealthy widow of Kentucky-born lawyer Americus Callahan, lived with her stockbroker son on the tenth story. The Balls had the eleventh-story unit and the Wentworths had the one on the twelfth. At the top of the building, the enormous, multi-story apartment was owned by lawyer Isaac Perry Newton, Jr., who lived there with his wife Pauline, two daughters, two sons, a governess, two maids, a cook, and a waitress.

The *Chicago Tribune* described the apartment of Dr. and Mrs. Ball as "a handsome modern one" with mirror murals in the bathroom that were "exceptionally chic and tropical." By the time the Balls were living here, *Modern Hospita*l was the publisher of several widely-read medical magazines. The Balls, like most of the residents, used their large apartment to entertain, hosting innumerable musical events, lectures, and social gatherings when they were in town. Their married daughter, Elizabeth, lived in England and their son Peter served in World War II and subsequently was honored for helping to settle 225,000 refugees within Europe. After the war, Peter went into business with Otho. The Balls owned their unit on N. Astor Street from 1929 until Otho's death in 1953.

Perhaps the building's most illustrious occupant was Frederick Stock (1872-1942), the beloved conductor of the Chicago Symphony Orchestra. He had arrived in Chicago from Germany as a viola player in 1895 and quickly rose to become conductor in 1905. He was with the orchestra for 48 seasons, helping to create a world-class symphony for his new hometown. He was living in 1325 N. Astor Street at the time of his death in 1942.

As happened in many of Chicago's luxury buildings, the Depression caused severe financial hardship for several owners at 1325 N. Astor Street. In 1944, New York Life, holder of the mortgage, foreclosed. The building was expected to be subdivided into smaller apartments under new ownership. Architect Samuel A. Marx, then a resident, purchased the structure from New York Life in order to retain his ownership interest and the building's investment potential. Marx soon realized that the current rental prices and maintenance fees were inadequate and in April, 1946 he proposed to divide the building into 22 three-and six-room apartments. The other owners were horrified at this proposal and all but one banded together to buy their units from Marx in March, 1947, forming the Astor-Banks Building Corporation. The buyers included the Balls and a new penthouse owner, James B. McCahey, president of the Chicago Board of Education. Marx and his artist wife stayed on as well and were there in 1954 when the *Chicago* 

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*Daily Tribune* reported that their apartment was "one of the city's masterpieces of modern planning as well as almost an art gallery in itself."

There is one mystery related to the penthouse and its possible design by David Adler (1882-1949). Advertisements in 1972 and in 2020 state that the unit was "originally designed by" Adler. Was he hired by Perry to do the original interiors? Or did he redesign the apartment in the 1930s or 1940s? The elegant interiors are typical of Adler's style. He often did interiors, remodeling and additions, but no documentation has yet been found of his involvement with the largest unit at 1325 N. Astor Street.

During the Post World War Period, several wealthy Jewish families moved into the building. They included Joseph L. Block, a founder of Inland Steel and Marvin N. Stone, executive vice-president of Stone Container. Harvey Kaplan, owner of an iron and steel scrap brokerage, was a Board member of Michael Reese Hospital and the Chicago Medical school. Like the pre-war residents, many of these remained for decades. The Blocks were still there in 1968 when he was named by the City to the Senior Citizen Hall of Fame. In 1966 the *Chicago Tribune* published a full-page article on the longevity of residents in both this Rebori building and his luxury cooperative on Lakeview Avenue.

Other than updates to individual apartments, the building has only had a few changes over the years. In the late 1950s, the co-operative apartment owners built a garage structure on the east side of the building. During the mid-1970s, 1325 N. Astor Street was converted into a condominium building. Although the apartment tower had long been known for its outstanding views of Lake Michigan, some units now have obstructed views due to the construction of a mid-rise building on E. Banks Street and N. Lake Shore Drive in 2018.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The 1929 condominium building at 1325 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A fine example of a late 1920s luxury cooperative apartment building that has long attracted well-to-do Chicagoans, the property is eligible for listing in the National Register under Criterion A. As the home of Frederick Stock, the celebrated conductor who built the Chicago Symphony into a world-class orchestra, the property meets with Criterion B. Designed in a restrained expression of Classicism by talented architect Andrew N. Rebori during his most creative years, the building is eligible for the National Register under Criterion C. The property possesses very good integrity.



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DOMESTIC/ Multiple Dwelling Eligible

#### NRHP RECOMMENDATION

Possessing architectural and historical significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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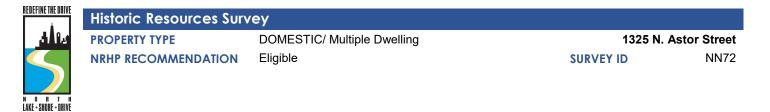
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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

DOMESTIC/ Multiple Dwelling Eligible

1325 N. Astor Street SURVEY ID NN72

## Photo 1 – 1325 N. Astor Street



1325 N. Astor Street, view looking southeast from the intersection of N. Astor Street and E. Banks Street toward North and West façades

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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

1325 N. Astor Street SURVEY ID NN72

## Photo 2 - 1325 N. Astor Street



1325 N. Astor Street, view looking northeast from N. Astor Street toward main entrance on West façade

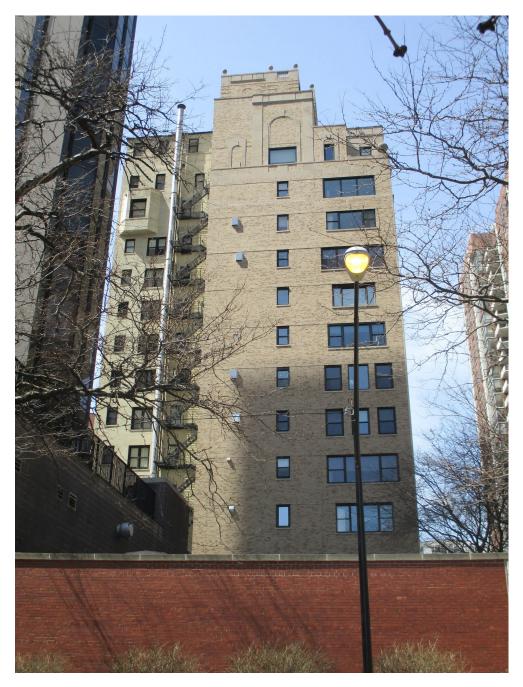
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DOMESTIC/ Multiple Dwelling Eligible

1325 N. Astor Street SURVEY ID NN72



# Photo 3 – 1325 N. Astor Street



1325 N. Astor Street, view looking west from N. Ritchie Court toward East façade

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PROPERTY TYPE D

DOMESTIC/ Multiple Dwelling Eligible

1350-1360 N. Lake Shore Drive SURVEY ID NN74

NAME 1350 Lake Shore Drive

OTHER NAME(S) Palmer Apartments/ Palmer Tower

STREET ADDRESS 1350-1360 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER Unknown

YEAR BUILT SOURCE 1950-1951 Chicago Daily Tribune

DESIGNER/BUILDER Loebl Schlossman & Bennett

STYLE	PROPERTY TYPE
MODERN MOVEMENT	DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Brick ROOF Built-up

# **DESCRIPTIVE NOTES**

Designed by architects Loebl, Schlossman & Bennett, the double-towered high-rise at 1350-1360 N. Lake Shore Drive was completed in 1951. Clad in warm red brick, the Mid Century modern complex occupies the entire block of N. Lake Shore Drive between E. Schiller Street and E. Banks Street. Each of the towers has a boomerang shaped plan. Widely spaced apart, and joined at the base by a one-story-tall garage structure, the towers are oriented away from one another. Each rises 22 stories to a flat roof. The towers are characterized by their boomerang shaped configurations, canted triangular projecting bays and large horizontal window openings. As evidenced by a historic photograph, the building originally had groupings of fixed and sliding windows. Tan aluminum-framed replacement windows match the original fenestration. However, the existing frames are slightly heavier in appearance than the originals.

The short ends of the towers front onto N. Lake Shore Drive and the longer outer north and south facades face E. Schiller and E. Banks streets. Each of these three primary facades are bordered by a lushly planted landscape edged by a low metal picket fencing. The two towers are connected by a one-story-tall garage structure. Clad in red brick and laid in a stacked bond pattern, the garage's east façade features canted triangular projections that create a zigzag pattern. A sundeck with raised beds of trees, shrubs, and lawn tops the garage structure's flat roof.

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DOMESTIC/ Multiple Dwelling Eligible 1350-1360 N. Lake Shore Drive SURVEY ID NN74

The outer north and south facades are identical to one another. In the concave space near the boomerang's elbow, a semi-circular driveway leads to a drop-off area in front of an entry vestibule. Located just west of the center of each façade, the vestibule is tucked under a cantilevered flat roof. The long horizontal roof provides shelter to the walkway that leads to the vestibule's main entrance. At the west end of each vestibule, white, metal and glass doors lead to one of the building's two lobbies. Located off-center to the east, a driveway splits off from the semi-circular drive providing access to a pair of garage doors that are recessed beneath a canted triangular projection. A brick-clad engaged pier separates the two garage doors. Fenestration is minimal and varied along the remainder of the ground levels of these outer facades.

Flanking the flat pane of the entry vestibule, the outer north and south facades feature a series of triangular projecting bays. Above the ground level, large horizontal window openings of various widths stretch across these outer facades. All of them are replacement windows with a single fixed light in the center flanked by sliding sashes. The windows located within each canted bay wrap around the outer corner at a 90 degree angle. The projecting triangular bays extend vertically through the 20th story. Above this level, the flat façade holds windows of various types and configurations. At its far west end, each facade flares out, creating a strong triangular form.

Rising above the flat-roofed garage structure, the inner north and south facades of the two towers mirror one another. These elevations are very similar to the outer facades. Each façade is a flat plane east of the elbow. On the west side of the elbow, each inner façade features a series of triangular projecting bays that match those of the outer facades. Like the outer facades, the canted bays extend vertically through the 20<sup>th</sup> story. Like the outer facades, the uppermost two stories are a flat plane. The fenestration of the inner facades is similar to that of the outer facades.

At the east end of the complex, the garage structure's zig zagged wall is set back somewhat from the tower facades. The two towers' short east facades are identical to one another. Each is symmetrically laid out. At the ground level, four evenly spaced rectangular openings are situated near the top of the first story. Three hold aluminum-framed windows and one holds a louvered, metal vent. Above the ground level, the east façade features two long bands of aluminum framed windows on each story, rising up through the 20<sup>th</sup> story. Each band comprises a combination of larger, fixed-pane windows and narrower sliding windows. A flat, shallow, overhang extends above the 20<sup>th</sup> story windows. Like the ground level, the 21<sup>st</sup>-story features four, evenly-spaced, small rectangular openings that hold aluminum-framed windows.

The west side of the complex abuts an alley. Although this is a secondary façade, it is clad in red face brick. Like the east elevations of the two towers, the west façades are identical to one another. They too are each symmetrically laid out. While the east façades top out at 21-stories, the west façades rise to 22-stories. At the ground level each has a service entrance and three large square openings. Two of these openings hold aluminum-framed windows with divided lights and the third holds a louvered, metal vent. The west façade of the one-story garage structure is not visible from the public right-of-way.

Above the ground level, each of the west tower façades feature four bays of aluminum-framed windows that rise up through the 20<sup>th</sup>-story. The two center bays hold a single sliding window and the outer bays have large fixed center panes window, flanked by a pair of narrow sliding sashes. The 21<sup>st</sup>-stories lacks

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fenestration and the 22<sup>nd</sup>-stories feature single sliding windows that align with the center bays below. Each of the outer corners of the 22<sup>nd</sup>-story features an open terrace.

The twin towered complex at 1350-1360 N. Lake Shore Drive possesses excellent integrity overall. The property's integrity of design has been somewhat diminished by the installation of replacement windows that are slightly heavier in appearance than the original ones. However, the complex continues to retain integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Completed in 1951, the much-admired twin towered high-rise at 1350-1360 N. Lake Shore Drive sits on the former site of Potter and Bertha Palmer's famous North Side mansion. Built by visionary real estate professional Ferd Kramer of the firm, Draper & Kramer, the structure was one of the first Modern apartment buildings to be erected along the north lakefront during the Post WWII period. Architects Loebl Schlossman & Bennett angled the two towers away from each other to provide magnificent views in each of the complex's 740 units. With a variety of apartment sizes, an enclosed garage, and other modern amenities, 1350-1360 N. Lake Shore Drive would set a new standard for Midcentury residential high-rises in Chicago.

Constructed in the early 1880s, Potter and Bertha Palmer's castle-like mansion occupied its prominent lakefront location for decades. When Potter Palmer died in 1902, Bertha continued to live in the 42-room home. After her 1918 death, Potter Palmer, Jr. resided in the mansion during the winters to enjoy Chicago's social season with his own family. A decade later, he sold the property to aviation pioneer Vincent Bendix for \$3 million. As part of the agreement, Palmer Jr. retained the right to rent the home for \$100,000 annually until Bendix's plans to develop a co-operative apartment tower could materialize. But, when Bendix lost his fortune during the Depression, he was forced to sell the mansion and its grounds at a financial loss.

During the 1940s, as many nearby mansions were being demolished the old Palmer estate was considered a prime location for a residential high-rise. A New York syndicate acquired the property in 1945, but its plans for a tall residential building soon fell through. Finally, on July 13, 1949, the *Chicago Tribune* announced that the "world famous Potter Palmer mansion" at 1350 N. Lake Shore Drive would soon be razed to make way for two 22 story "rental apartment buildings." The article explained that Draper & Kramer, "one of Chicago's largest apartment management firms" had made plans to build a \$7 million double towered complex on the site. Ferd Kramer was then waiting for confirmation that Draper & Kramer would receive financing from the Federal Housing Authority (FHA) to build the ambitious project.

Chicagoan Ferdinand Kramer (1901-2002) had been born into the real estate business. His father, Adolph Kramer, and Englishman Arthur W. Draper had launched a brokerage and mortgage company in 1893. By the time Ferd Kramer graduated from the University of Chicago in 1922, Draper & Kramer was thriving. Ferd Kramer and Draper's son, Arthur, Jr., were soon put in charge of the firm's South Shore office. In 1934, Kramer became chairman of the Metropolitan Housing Council, a group that sought to redevelop blighted areas of the city. A few years later, he became president of this organization. (It would later become known as the Metropolitan Housing and Planning Council. **Historic Resources Survey** 

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1350-1360 N. Lake Shore Drive **SURVEY ID NN74** 

During World War II, Ferd Kramer headed a federal program to coordinate defense housing across the country. While in Washington DC, he became friends with Philip Klutznick, an Omaha lawyer who went on to become commissioner of the Federal Public Housing Authority. After the war, Klutznick and Kramer teamed up to develop Park Forest, a new model suburb south of Chicago. By then, Kramer served as chairman of Draper & Kramer, and, in this role, he spearheaded development projects such as a new apartment building at 5550 S. Dorchester Avenue that would give preference to faculty of the University of Chicago. For both the Park Forest project, which was expected to eventually provide homes for 8,500 families, and the 124-unit South Side apartment building, Draper & Kramer had turned to architects Loebl Schlossman & Bennett.

The firm Loebl Schlossman & Bennett had formed in 1947 when Chicago architects Jerrold Loebl (1899– 1978) and Norman J. Schlossman (1901–1990) asked Richard Marsh Bennett (1907-1996) to join them in their partnership. Bennett was already quite accomplished by this time. A graduate of Harvard University, he had previously worked for such prominent Modern architects as Edward Durell Stone. Bennett had also taught architecture at Yale University from 1940 to 1946 serving as department chairman for part of this time. Loebl and Schlossman were impressed by his talents and needed his design and housing expertise for their work on Park Forest.

With their previous partner, John Demuth, Loebl & Schlossman had designed Temple Sholom at 3480 N. Lake Shore Drive [LV32], an impressive limestone-clad synagogue which was completed in 1930. After Loebl & Schlossman struggled through the Depression, their firm began receiving commissions for Post WWII housing. While working on 1350-1360 N. Lake Shore Drive they were also designing another twintowered structure, the Darien Apartments at 3100 N. Lake Shore Drive [LV12]. The firm would go on to produce many other multi-building residential projects for Draper & Kramer, such as Lake Meadows and Prairie Shores on the South Side. Loebl, Schlossman & Bennett's large body of work includes Louis Weiss Memorial Hospital at 4646 N. Marine Drive [UP28] and the Covington at 4600 N. Clarendon Avenue [UP27].

During the Post WWII period, the Federal Housing Authority (FHA) provided new financing opportunities to spur the private development of housing throughout the nation. Draper & Kramer had secured FHAbacked financing for both their Park Forest and 5550 S. Dorchester Avenue projects. The firm had also applied for an FHA loan to build 1350 N. Lake Shore Drive. According to Norman Schlossman, the terms of the financing required that the 740-unit project be designed as a two-towered complex rather than one large high-rise. Apartments would range in size from two- to five-room units. In September of 1949, Al Chase, the *Chicago Tribune's* real estate editor, reported that the FHA had approved a \$6,354,100 commitment for the Lake Shore Drive complex. By this time, the project's total budget was more than \$8,500,000. Chase explained that the two buildings would be connected by a one-story-tall 274-car garage. Plans called for covering a portion of the garage roof with an esplanade and flower garden.

Wrecking crews began to raze the Palmer mansion in early 1950. In an article entitled "Relic of Era! That's Palmer Castle Today," the Tribune explained that "old time Chicagoans, who were successful in preserving the picturesque old Water Tower," had for years opposed the demolition of the "quaint, imposing old landmark... to no avail." Though some bemoaned the loss of the Palmers' iconic lakefront home, there was also a great deal of excitement as the new residential skyscrapers began to rise. The complex was among the earliest of a rash of high-rises that would be built to address the severe housing shortage during the Post WWII era. By July of 1950, contractors were pouring concrete at the rate of

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two stories each week and Draper & Kramer began receiving a flood of requests from potential tenants. Despite a strike and materials shortages later that year, the north tower was ready for its first occupants in June, 1951, just six months behind the original schedule.

The Modern high-rise complex soon received glowing reviews. On November 11, 1951, a *Chicago Tribune* article, "City's Biggest Apartment Building Supplants Potter Palmer Castle" suggested that like its predecessor, the twin towered structure was an "architectural marvel" that "draws its quota of sightseers." It went on to explain that in contrast to the Palmer mansion, however, the high-rise was open for public inspection. Emphasizing this point, the reporter wrote "Thousands who never could have gotten past Mrs. Palmer's doorman tramped through its halls and 740 apartments and penthouses."

Each tower offered two-, two-and-a-half, three-and-a-half,- and five-room apartments plus a penthouse. Every apartment had a lakefront view. In fact, classified advertisements touted the complex's fine location and "unobstructed view of the lake." Each tower had four "automatic" elevators. The 22<sup>st</sup> stories provided storage and laundry facilities, and both rooftops had a sundeck. The towers also had separate lobbies, each with 370 doorbells and 370 mailboxes. The complex's extensive grounds were landscaped by Franz Lipp (1879 -1996), a protégée of Jens Jensen, and prolific landscape designer who became a frequent collaborator with Bennett.

With extensive apartment management experience, Draper & Kramer was able to organize a sequence of move-in days that ran like a military operation. The first 171 tenants who had leased units in the north tower's lower ten floors moved in late June and the next wave arrived one month later. By October, 1951, the 1360 tower was completely occupied and the south tower was fully rented and awaiting final move-ins.

Plans had called for a dry cleaning shop and a grocery store within the complex. The cleaners opened in the 1360 tower in 1951, however the building commissioner initially denied the grocery store's permit. (After three years of legal wrangling, the grocery store was officially approved in July, 1954.) Soon after tenants had begun moving in, it became obvious that Draper & Kramer had greatly underestimated the number of garage spaces needed for the residents of the complex. In July, 1952 the firm purchased property just south of the apartment complex. Although representatives of Draper & Kramer claimed that their motive was to protect the views in the south tower, by June, 1953, construction of a parking lot was underway. The *Chicago Tribune* reported that 20% of the spaces would be reserved for tenants in 1350-1360 N. Lake Shore Drive.

With various sized units and rental costs, the apartment complex attracted a wide range of uppermiddle and middle-class tenants, including businessmen and women, professionals, government officials, retirees, older couples, small families, students, and singles. Early tenants included wholesale grocery company head Leo M. Steele, and his wife Helen; Horace J. Mellum, the retired head of the Nash-Kelvinator automotive company, and his wife Nellie; and Bertha Leifeste, who held a PhD in Education, was on faculty at National Lewis College, and served as President of the Chicago Branch of the Association for Childhood Education.

At least two of the building's early residents were business competitors. Daniel C. Hirsch, a founder of the Serta Associates, Inc., lived in the 1360 tower with his wife Leona. By the early 1950s, Serta was

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affiliated with 39 independent factories in the mattress industry. Ira M. Pink, who rented the 1350 penthouse with his wife Libby, was president of his family's mattress firm, Englander. His company had 16 factories and 42 warehouses across the country. According to a 1953 profile in the *Chicago Tribune*, Pink's factories were spotless and he was known for greeting many of his employees by name.

Professionals who lived in the building during the 1950s included one of its architects, Jerrold Loebl. He and his wife Ruth occupied a unit until 1963 or perhaps even later. Among a number of doctors who resided in the complex during the 1950s was Dr. Stanley E. Lawton. A physician on the staff of Presbyterian Hospital of Chicago, he was a member of the Shriner's Medinah Temple band for over 40 years. His wife, Gertrude Lawton, played a prominent role in the Girl Scouts of America, including serving on its national board.

Perhaps the most noteworthy early resident of the high-rise was former Governor of Illinois Dwight H. Green. After earning a law degree at the University of Chicago, Green had become the U.S. Attorney for the Northern District of Illinois. He attracted fame when he put Al Capone and his henchmen behind bars. Green later became a candidate for mayor against Democratic incumbent Mayor Kelly. Despite being defeated, Green's strong contest led the G.O.P. to run him for Governor in 1940. He won and served for two terms. Green, his wife Mabel, and their daughter Gloria moved to 1360 from an apartment in the Edgewater Beach Hotel in 1955. He died three years later but Mabel and Gloria stayed on in their apartment. Mabel Green went on to write a *Chicago Tribune* advice column about the problems encountered by widows. Though planned to run for a short period, the column was so popular, that it continued for more than seven years.

Advertising executive Ralph L. Goodman and his wife Beatrice lived in the building from the early 1950s until his death in 1969. Goodman helped found the Boys' Brotherhood Republic, a local community organization. He later served on the Chicago Crime Council, Citizens' School Committee of Chicago, and the City Planning Association. Active in Republican politics, Goodman waged an unsuccessful campaign against Congressman Sidney Yates.

The 1350-1360 N. Lake Shore Drive complex continued to attract similar tenants during the 1970s and early 1980s. They included Virginia Callahan, a retired head clerk who had worked for the Chicago Board of Education for 30 years; Joseph C. Ryan, a retired English professor at Notre Dame University; Bernard E. Schaar, founder of the Schaar Scientific Co. and past president of the Chicago section of the American Chemical Society; and Nicholas Dispenza, an early owner of a downtown garage, who served on the boards of the Lyric Opera and DePaul University. Another occupant during this period was Edgar Bibas, vice-president and treasurer of Draper & Kramer, who lived in an apartment with his wife Helen. Bibas was a past president of the Standard Club and active with the Chicago Jewish Federation. Thomas W. Laughlin, resided at 1360 N. Lake Shore Drive prior to his death in 1983. Laughlin was an accomplished advertising copywriter who was credited with creating well-known slogans such as "Fly to Friendly Skies of United."

With its fine Mid Century design by Loebl Schlossman & Bennett, 1350-1360 N. Lake Shore Drive remains a high-end residential high-rise with spectacular views of the lakefront. Still owned and managed by Draper & Kramer, the complex continues to offer desirable apartments in a convenient and beautiful lakefront location.



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA       XA XB XC D D Not Applicable		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The twin-towers of 1350-1360 N. Lake Shore Drive have been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Built to address the severe post-war housing shortage for middle class renters, the property meets with Criterion A. The apartment tower was home to several Chicagoans who made important contributions to history including businessmen and civic leaders Ralph L. Goodman and Edgar Bibas, and educator Dr. Bertha Leifeste. Because of these associations, the property is eligible for listing under Criterion B. As a thoughtfully-planned and fine Modern apartment complex designed by the talented firm of Loebl Schlossman & Bennett, the building is eligible under Criterion C. The property possesses excellent integrity.

## NRHP RECOMMENDATION

Possessing both historic and architectural significance, and excellent integrity, the property warrants listing either individually or as a contributing property to a Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible

1350-1360 N. Lake Shore Drive SURVEY ID NN74



# Photo 1 – 1350-1360 N. Lake Shore Drive



1350-1360 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East and South façades

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible

1350-1360 N. Lake Shore Drive SURVEY ID NN74



# Photo 2 – 1350-1360 N. Lake Shore Drive



1350-1360 N. Lake Shore Drive, view looking north from E. Banks Street toward South façade of South tower

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1335 N. Astor Street SURVEY ID NN75

NAME 1335 N. Astor Street

OTHER NAME(S) N/A

STREET ADDRESS 1335 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031050110000 through 17031050130000

YEAR BUILT SOURCE 1949-1950 Chicago Tribune

DESIGNER/BUILDER

Leo S. Hirschfeld

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Limestone, Brick ROOF Built-up

# DESCRIPTIVE NOTES

Designed by Leo S. Hirshfeld and completed in 1950, the co-operative apartment building at 1335 N. Astor Street stands at the northeast corner of N. Astor Street and E. Banks Street. The International style tower rises 16 stories to a flat roof. The structure is essentially L-shaped in plan, though its south facade steps gradually outward along Banks Street. With a two-story, smooth limestone-clad base and tan brick upper stories, the structure is distinguished by asymmetrical bays and window groupings that wrap around the corners of the various facades. (The dark, aluminum-framed windows are replacements.) The 16<sup>th</sup> story penthouse level features corner terraces. At the far north end of the Astor Street facade, an attached, one-story garage entry-structure faces the street.

Fronting onto N. Astor Street, the primary west façade is anchored by a two-story base clad in smooth limestone panels. The building's main entrance stands at the south end of the facade, near the juncture of the two arms. At ground level, a wide set of shallow stairs climbs from the sidewalk to an elevated platform. At the top of those steps, the one-story entrance pavilion is recessed behind four, dark, granite-clad columns. A cantilevered canopy, wrapped in gold-toned bronze, floats over the stairs and recessed entrance. Beneath the canopy, a set of swinging doors stands within a wall of bronze-framed floor-to-ceiling windows. Just to the north of the entryway is a window composed of geometric cutouts. Beyond this distinctive feature are three bays of windows of varying widths. At the second story, the

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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Astor Street façade is divided into six unequally-sized bays. The dark, aluminum-framed double-hung windows within these bays also vary in size and arrangement. At either end of the façade, the window groupings wrap around the corners onto the north and south elevations. As evidenced by a 1976 photograph, these are all replacement windows. The originals had numerous horizontal sashes, some of which opened in an awning-like fashion.

Above the limestone-faced, two-story base, the west façade is clad in tan brick. Its six windowed bays rise up the façade to the 15<sup>th</sup> story. At the 16<sup>th</sup> story, the windows do not align with those below, and open terraces take the place of the wrap-around corner windows.

At the northernmost end of the N. Astor Street façade, an attached, one-story-tall garage entrystructure sits further back from the sidewalk than the main facade. Extending to the property line, it is clad in limestone like the base of the tower.

The south façade fronts onto E. Banks Street. Seven bays in length, this secondary facade steps out twice as it runs eastward. As on the west facade, the base is clad in limestone panels and the stories above are faced with tan brick. At the west end of the elevation, the ground level glassy entry vestibule and bronze canopy wrap around the corner. A single swinging door stands at the top of a short set of steps, providing an entry point off E. Banks Street. Windows of varying sizes and configurations punctuate the remainder of the first-story façade. Between the second and 15<sup>th</sup> stories, the façade's seven bays are filled with an assortment of aluminum-framed double-hung replacement windows. Window groupings wrap around the ends of the façade and the western corner of the easternmost projection. As on the west façade, the 16<sup>th</sup> story features various windows and open terraces at the outer corners. Just beyond the far east end of the south tower façade, a one-story-tall carport that runs along the alley is shielded from street-view by a limestone-clad wall.

The east facade abuts an alley. Given the L-shape of the building's plan, this facade has a more public elevation on its south end and a recessed one on the north. Two one-story carport structures run between the building and the alley.

The limestone-clad base wraps around the corner from E. Banks Street, extending only a short distance across the east facade. At the far south end of the facade, a single double-hung window wraps around the corner from the window groupings on E. Banks Street. Further along the alley, the east facade becomes more utilitarian in appearance with large, rectangular expanses of tan brick framed by exposed concrete piers and floor plates. Single, aluminum-framed windows punctuate the south bay of the concrete grid, while pairs of double-hungs are found at the corner of the end bay. The 16th-story features a terrace at each end.

The north end of the east facade is largely hidden from public view. It features a grid-like concrete framework that surrounds expanses of tan brick and bays of double-hung windows. The north-facing elevation of the east-west arm of the L has a similar treatment.

The apartment building's north facade is more public, as much of it can be seen from N. Astor Street. Its first story is obscured by the north façade of the garage structure, which abuts the Gardiner House at 1345 N. Astor Street [NN76]. Above the garage, the north facade features a limestone-clad base, tan brick above, and a single window at each story. Beyond this is an unfenestrated bay of tan brick. Still

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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further from the street, the concrete and brick grid comprises two bays, one with a single window at each story, and one without. A terrace marks each end of the 16<sup>th</sup> story.

Today, the co-operative high-rise at 1335 N. Astor Street possesses very good integrity overall. The double-hung replacement windows do not follow the profiles of the originals. This has somewhat diminished the building's integrity of design. However, the property continues to convey its historic character, retaining integrity of location, setting, design, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

Completed in 1950, the beautiful limestone and tan brick co-operative apartment building at 1335 N. Astor Street was produced by Leo S. Hirschfeld. Having specialized in elegant apartments and hotels during the 1920s with partner Maurice Rissman, Hirschfeld was now embracing Modernism as he practiced on his own. Investor and attorney Isidore Brown represented a syndicate that commissioned Hirschfeld to design this luxurious International style building. Built by Brown and his cohorts, this structure and its residents have much to tell us about post-War Chicago.

Born in Buffalo, New York, to a Russian Jewish junk dealer, Isidore Brown (1890-1988) was the sixth of eight children and the first in his family to be born in the United States. The Browns arrived in Chicago before 1900, settling on the Northwest Side of the city. The children went to Lincoln Park High School (then the North Division High School) and Isidore attended Northwestern University. He was admitted to the bar in 1913 and lived with his widowed mother and five of his siblings until marrying Gladys Jordan in 1920. Two decades later, he, Gladys, their two teenage sons, and a maid were living comfortably on the city's far North Side. By this time Brown had long been a Master in Chancery for the Circuit Court, a role that made him the second-in-command for a presiding judge. (By the time this position was abolished in 1965, Brown would be the longest-serving master in chancery in Illinois.) While working for the court, Brown was also a partner with the firm of Brown, Dashow & Ziedman, and served on numerous business, civic and charitable boards.

In 1942, in the midst of World War II, Brown began investing in real estate with a syndicate that purchased what the *Chicago Daily Tribune* called "one of Streeterville's oldest apartment buildings," at 190 E. Chestnut Street. Architect Leo S. Hirschfeld was one of the investors and his firm, Rissman & Hirschfeld, went to work modernizing the three-story, Schmidt, Garden & Martin-designed building. That project transformed 18 units into 45, two- and three-room apartments. (That building is not extant.)

Leo S. Hirschfeld (1892-1989) had made his name designing luxury apartment I buildings. After completing his degree at the Armour Institute (I.I.T.), he formed a partnership with fellow graduate Maurice B. Rissman. The partners had a busy practice, designing many luxury apartment buildings, including 3300 N. Lake Shore Drive [LV23] and 3530 N. Lake Shore Drive [LV38]. Following Rissman's death in 1942, Hirschfeld practiced on his own until 1953. He then entered into partnership with Harold Sydney Pawlan (1915-2002). Hirschfeld & Pawlan would later add a third partner, Martin Reinheimer (1918-2009). Hirschfeld, Pawlan & Reinheimer designed a number of Modern high-rises during the 1960s, including The Carlyle at 1040 N. Lake Shore Drive [NN37] and 1440 N. Lake Shore Drive [NN87].

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NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1335 N. Astor Street SURVEY ID NN75

After working with Hirschfeld on his first investment property only a few years earlier, Isadore Brown commissioned the architect for his Astor Street project in order to take advantage of the post-WWII building boom. Brown sought to spearhead the development of a luxurious co-operative apartment at 1335 N. Astor Street in the Gold Coast, just one block from the lakefront. The 16-story building would replace a 19th-century apartment structure on the corner of E. Banks and N. Astor Streets. Brown organized a group of wealthy investors as the East Banks Street Building Corporation to finance the project.

Although the developers had to overcome neighborhood objections to the building's minimal front setbacks and to their proposal for a driveway on its north side, variances were ultimately approved. Each unit would have a single parking place in the below-ground garage or in adjacent carports. According to the *Chicago Daily Tribune*, parking spaces were not required for new construction at that time. There were just three buildings under construction on the North Side in 1949 that included resident parking, and 1335 N. Astor Street was one of them. (The City would soon enact a new ordinance requiring that parking be included in multi-residential developments.)

Plans for the 1335 N. Astor Street building called for a total of 48 units. Most would be six- or sevenroom apartments with two or three bathrooms. On the ground floor, however, three, four-room units were to be tucked behind the lobby. The structure would have two expansive penthouse apartments (one reserved for Brown), each with an outdoor terrace. Along with generous room sizes, all the apartments would have radiant heating, parquet floors, and the latest in steel kitchen cabinets. The lobby, though compact, would be quite elegant.

By December, 1949, the footings were in place and Hogan & Farwell had been hired to market and manage the co-operative apartments. The first residents moved in during the fall of 1950. The owners represented a mix of Chicago's wealthy upper strata. Among them were Jewish business owners, Lake Forest socialites, lawyers, doctors, business consultants, and insurance brokers. These residents were engaged in a variety of civic causes and philanthropies that ran the gamut as well.

In addition to Isidore Brown, the lawyers who owned units in the building included Joseph A. Matter, president of the Union League Club, and Frank E. Shudnow, another master in chancery for the court. Otto Kerner, Jr., was a resident in 1954 when he left his job as United States attorney to become a circuit court judge, his first elected office. Married to the daughter of former Mayor Anton Cermak, Kerner moved to Northfield in 1955. He later ran for governor and served from 1961 to 1968, while chairing what became known as the Kerner Commission, a group appointed by President Johnson to investigate the causes of the 1967 race riots.

Several former Lake Foresters were early residents of 1335 N. Astor Street. They included G. Corson Ellis and his wife, Roberta, the daughter of Robert J. Thorne, one of the co-founders of Montgomery Ward & Company. G. Corson was a partner at management consulting firm A. T. Kearney & Co. Roberta was the chair of the women's division of the National Conference of Christians and Jews from 1949 to 1959, a role that kept her busy while her three sons attended Yale University, just as their father had. The Ellises were joined on N. Astor Street by Mrs. Thompson McGibeney, a widow who sold her Lake Forest house, "Chimney Cottage," after moving into 1335 N. Astor Street. Frederick W. and Ruth Spiegel also moved into the building from Lake Forest. It was a second marriage for both of them. He was the head of

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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Spiegel, a mail order company that then employed 12,000 people at its Chicago headquarters. She was a leader of the women's division of the Jewish Federation.

Ruth Spiegel was joined in her efforts at the Jewish Federation by her neighbor, Mary Lebeson, whose husband Harry owned the Allied Screw Machine Company. Harry Lebeson had founded the Allied School of Mechanical Trade in 1929 to address the shortage of skilled labor in Chicago. Advertisements in the 1942 *Chicago Tribune* encouraged workers to take a "quick, intensive course of Machine Shop training" in order to earn a better wage and have "a Lifetime Trade after the War is over." Lebeson would run the trade school until his retirement in 1965, while also sponsoring a similar course in Israel. He also helped found Roosevelt University.

Arnold Newberger, president of Royal Knitting Mills, moved to the Gold Coast after his marriage to Doris Bernstein. They lived at 1335 N. Astor Street for over 20 years. He was on the Board of the Latin School, where his children were students. The couple were patrons of the Lyric Opera, and like his father before him, Newberger served as president of the South Side Congregation Rodfei Zedek. He was also a member of other boards and was devoted to numerous philanthropies, including Mt. Sinai Hospital and the Jewish United Fund. As his son told the *Chicago Tribune*, Arnold Newberger "turned to philanthropy to build a better community." With his siblings, all graduates of the University of Chicago, Newberger built a Hillel Center on the campus in the 1990s.

The co-operative apartments at 1335 N. Astor Street were home to several interesting women, including divorceé Betty Lou McAllister, a Lyric Opera director and heiress, who the *Chicago Tribune* considered one of the city's most attractive and eligible young women. She was the victim of two major robberies while living in one of the penthouses. One of her neighbors was the elderly and recently-widowed Anne Henrici Collins, whose father Philip had founded a famous downtown eatery, Henrici's, in 1868. Her husband, William Collins, managed Henrici's from 1902 until 1929, when the restaurant was sold.

Writer Irna Phillips (1901-1973) also owned a unit in the building. She made a fortune as the author of numerous seminal soap operas, including "Days of Our Lives," "As the World Turns," and "Guiding Light." Phillips, who never married, was a pioneer in numerous ways, adopting two children and successfully defending the rights to her scripts in numerous lawsuits. She is still revered for her work, having been featured on the cover of *Time* magazine in March, 2020, as one of its "100 Women of the Year" for each year of the century.

Divorceé Sarah Wood Addington Armour (1912-2010), was among the most well-known philanthropists who resided at 1335 N. Astor Street. The daughter of the commander at Fort Sheridan, Armour's first marriage to James Addington ended in divorce. She married another North Shore socialite, A. Watson Armour, III, in 1967. The Armours split their time between her apartment on N. Astor Street and his house in Lake Forest. According to the *Chicago Tribune*, Sarah Armour was considered "matriarch of the Lyric Opera."

The preceding is a just sampling of the exceptionally long list of notable Chicagoans who lived at 1335 N. Astor Street. The building is still a co-operative, offering the same spacious units and fine location as it did in 1950.



NRHP RECOMMENDATION

Eligible

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The co-operative apartment building at 1335 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A luxury co-operative structure erected during the post-WWII building boom, the property is eligible for listing in the National Register under Criterion A. The building housed numerous important Chicagoans, including Irna Phillips, a pioneer in the development of soap operas for television. For these associations and others, 1335 N. Astor Street is eligible for the National Register under Criterion B. A handsome International style high-rise by architect Leo S. Hirschfeld during the short period when he practiced alone, this building is eligible for the National Register under Criterion C. The property possesses very good integrity.

# NRHP RECOMMENDATION

Possessing architectural and historic significance and very good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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DOMESTIC/ Multiple Dwelling Eligible 1335 N. Astor Street SURVEY ID NN75



**REDEFINE THE DRIVE** 

Photo 1 – 1335 N. Astor Street



1335 N. Astor Street, view looking northeast from N. Astor Street and E. Banks Street toward West and South façades

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible 1335 N. Astor Street SURVEY ID NN75



## Photo 2 – 1335 N. Astor Street



1335 N. Astor Street, view looking northwest from E. Banks Street and N. Ritchie Court toward East and South façades

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION Eligible

DOMESTIC/ Single Dwelling

1345 N. Astor Street **SURVEY ID NN76** 

NAME 1345 N. Astor Street

OTHER NAME(S) Dr. Edwin Gardiner House

STREET ADDRESS 1345 N. Astor Street

COMMUNITY AREA 08

TAX PARCEL NUMBER 17031050080000; and 17031050100000

SOURCE YEAR BUILT 1887 Chicago Daily Tribune

DESIGNER/BUILDER

Treat & Foltz

**STYLE** LATE VICTORIAN **PROPERTY TYPE** DOMESTIC/ Single Dwelling

FOUNDATION Stone

WALLS Sandstone, Brick ROOF Red Slate, Built-up

# DESCRIPTIVE NOTES

The Edwin J. Gardiner House, a distinctive Romanesque Revival style residence at 1345 N. Astor Street, was designed by architects Treat & Foltz and completed in 1887. Rectangular in plan, the structure fills the width of its lot and rises three stories over a raised basement. Its primary N. Astor Street façade features rusticated Dunreath sandstone in shades of red, orange, and cream. Along with this lively stone, the building is distinguished by an arched portico and arched windows. At the façade's third story, a cross gabled roof is sheathed in red slate tiles. A flat roof extends behind it.

The primary west façade stands behind a black metal fence and gate. It is faced in rusticated sandstone in blocks of varying sizes, shapes, and hues. This facade is almost entirely a flat plane. The only exception is the front stoop, which projects out from the entryway on the north side of the façade. The steep set of stairs are oriented on a sharp diagonal towards the southwest. Constructed of red brick, the stoop includes low knee walls that are capped in limestone. On both sides of its base, a planter extends along the lower portions of the stoop. As evidenced by 1973 photographs, this brick stoop replaced the original limestone steps, which had a straight trajectory from the front portico to the ground. Ornamental metal railings flanked the original steps. Today, simple black metal railings run atop the knee walls.

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Just to the south of the stoop, the base of the original façade is still intact. It is faced with the same lively rusticated sandstone as the stories above it. Two large rectangular window openings are set within the raised basement level of this facade. Several courses of sandstone run above these window openings.

The first story is characterized by two rusticated rounded stone arches. One of them stands at the north side of the façade at the top of the stoop. It leads to a recessed portico and the front door. This door, with a wide wood frame and decorative glass panel, was added sometime after 1954. The angled exterior wall on the south side of the portico holds a long rectangular window. The arch on the south side of this façade mirrors the one on the north. However, the south arch holds a large window. It comprises a central arch-topped, fixed light edged by small square divided lights. A smooth, cut-stone sill extends beneath the arched window and across the south part of the façade.

Courses of sandstone run above the two arches. They are topped by a smooth sandstone belt course. This belt course serves as a sill for a large, elliptically arched window opening in the center of the façade's second story. This opening houses three rectangular casement windows topped by an arched transom filled small square panes. This large center arch is flanked by a pair of smaller rounded arched double-hung windows. Most of these windows appear to be original. The casements, however, are replacement windows that were installed sometime after 1954.

A slightly wider, smooth sandstone belt course separates the second and third stories. It is topped by an even course of rusticated sandstone blocks. Above this, in the center of the third- story façade, three identical rectangular windows rise from a single sandstone sill. Each comprises a single fixed pane, and all are replacement windows. These three windows stand within the center of a shallow cross-gabled roof. Three tall narrow blind arches are nestled beneath the peak of the gable. (The center arch is taller than the pair that flanks it.) Small dentils accentuate the otherwise sparsely detailed bargeboard. The cross-gabled roof is sheathed in red slate tiles.

The Gardiner House's north façade directly abuts the William H. Warren House at 1347 N. Astor Street [NN77]. The building's common brick south façade is partially visible as it is adjacent to the driveway and one-story garage entrance for the high-rise at 1335 N. Astor Street [NN75]. A semi-hexagonal second-story bay projects out over the roof of the adjacent building's one-story garage entrance. The smooth limestone cladding that frames the garage door wraps to the west across a small portion of the Gardiner House's south facade.

The building's east façade is adjacent to an alley. A one-story carport that serves the 1335 N. Astor Street high-rise stretches across the lot behind the Gardiner House, fronting onto the alley.

Today, the Gardiner House possesses good integrity overall. The building's integrity of design and materials have been somewhat diminished by the replacement of the front stoop and the installation of some replacement windows that do not follow the historic profiles. However, the residence retains many original features and strongly conveys its historic character. The residence retains integrity of location, setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, Astor Street, named for New York Robber Baron John Jacob Astor, was becoming one of the city's most prestigious addresses. Running parallel to and just west of a recently

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible 1345 N. Astor Street SURVEY ID NN76

completed stretch of Lake Shore Drive, this was the street where many elite Chicagoans chose to build their impressive homes. Among them was Dr. Edwin J. Gardiner, a prominent physician who hired architects Treat & Foltz to design a spacious home for his family at 1345 N. Astor Street. Erected in 1887, the fine Romanesque Revival style house belonged to two generations of the Gardiner family for a period of roughly 50 years.

Born in Washington, D.C., Edwin James Gardiner (1856-1930) was raised in Madrid, Spain, where his father served as a U.S. diplomat. During his boyhood, Edwin played in the royal gardens with the Prince of Asturias, who grew up to become King Alfonso XII of Spain. Gardiner studied at the University of Madrid and went on to receive a medical degree from San Carlos Medical College in Madrid. He soon became an ear and eye specialist. Dr. Gardiner settled in Chicago, and in 1881, he married Marie Clements (1858-1895), the daughter of a North Side widow. The couple had two daughters and a son when they commissioned architects Treat & Foltz to design a large home on N. Astor Street for their growing family in 1887. (Several years after moving in, they had their fourth child, another son).

Treat & Foltz was among Chicago's most prolific and highly respected early architectural firms. Samuel Atwater Treat (1839-1910), son of a builder, began his architectural career in his home state of Connecticut. He moved to Chicago in 1869 and found employment in the office of architect Gurdon P. Randall. There, he met another talented draftsman, Frederick L. "Fritz" Foltz (1843-1916). Born in Darmstadt, Germany, Foltz had practiced architecture in Frankfurt before immigrating to New York in 1865. He relocated to Chicago a few years later. He and Treat left Randall's office together to form their own firm in 1872. They maintained their active partnership for 25 years.

While Treat & Foltz produced a variety of building types, the firm was especially well-known for designing fine residential buildings in romantic styles. They received numerous commissions for North Side residences. Among many examples are the Isaac Maynard Row Houses at 119-123 W. Delaware Place (listed on the NRHP) and the Dr. Herrick Johnson House at 42 E. Superior Street, a contributing resource to the Near North Side Multiple Property District, which has Chicago Landmark status. Treat & Foltz had also produced a large number of Astor Street structures. These included the Dr. John Hamilton Chew House at 1223 N. Astor Street [NN51], as well as six row houses for Horace Waite, of which only 1207 N. Astor Street [NN48] remains today.

On August 14, 1887, in a column called "Among the Architects," the *Chicago Tribune* reported that Treat & Foltz had designed for Dr. Gardiner an Astor Street residence "of Dunreath stone to cost \$8000." (This type of sandstone, which came from a quarry in Dunreath, Iowa, has a variegated range of orange and red hues.) Several days earlier the *Tribune* listed the three-story house as one of many projects that had recently received a building permit from the City of Chicago.

When the Gardiner family moved into their Treat & Foltz-designed home, architect Frederick Foltz and his family were among their new neighbors. Foltz had married into a family that was part of Chicago's high society. His wife, Mary Washington Judd, was the daughter of S. Corning Judd, a successful North Side attorney who had been appointed as postmaster of Chicago by President Cleveland in 1885. The Foltz family lived at 47 Astor (an earlier building at what is now 1303 N. Astor Street) just a few doors away from the Gardiners. The Foltz and Gardiner families were part of the same social circles. In fact, local newspapers described several gatherings in which Mrs. Mary Foltz and Mrs. Mary Gardiner served as co-hostesses for one another. For example, Mrs. Foltz helped Mrs. Gardiner receive guests at a tea

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party in her home in 1891 and Mrs. Gardiner assisted Mrs. Foltz when she hosted a luncheon for 150 guests the following year.

Dr. Gardiner was well established in his career by this time. He served as secretary of the ophthalmology section of the American Medical Association and often published and presented papers on topics related to his specialty. Like many of their Near North Side neighbors, in addition to belonging to private clubs and participating in upscale society events, the Gardiners were active members of St. James Episcopal Church. The family's good fortune, however, took a downward turn when Marie Gardiner died while away in New York in November of 1895. At that time, her children ranged in age from 13 to 4 years old.

After Marie Gardiner's death, the family remained in their Astor Street home. In 1901, Dr. Edwin J. Gardiner married a woman named Abby Russell. She moved into the house and became an involved stepmother and an accepted member of the family's social circles. Dr. and Mrs. Gardiner hosted debutante events for both of their daughters, Indiana's (often called Indie) in 1902 and Marion's in 1905.

Sometime before February of 1910, the Gardiners moved a couple of blocks away to N. State Parkway. Their Astor Street home was briefly occupied by a socialite named Mrs. E.C. Dudley. By 1914, it was purchased by another affluent family, businessman Edward Harris Brewer, his wife Amy, and their two young children. The Brewers resided at 1345 N. Astor Street for only five or six years.

Indie Gardiner married Nelson Thomasson, Jr. in 1911. He was an attorney who was then serving as Assistant Corporation Counsel for the City of Chicago. A few months after the wedding, Thomasson resigned from his position with the City to begin working for his family's prominent North Side realty firm. The couple moved into a large apartment building that they owned in Chicago's Albany Park neighborhood. Thomasson was quite successful in real estate and in 1919, he and his wife Indie purchased her childhood home at 1345 N. Astor Street from the Brewers. The following year, when the 1920 U.S. Census was recorded, the couple was residing in the Astor Street house with their two young sons, Nelson Thomasson's father, a houseman and his wife, and two live-in nurses.

Like their parents, Indie and Nelson Thomasson, Jr. often received attention from the society pages of local newspapers. Articles covered their frequent comings and goings, including vacations to their country home in Oakland, Maryland. The Thomasson family's festive parties and other social events also received frequent mentions in the *Chicago Tribune* and other papers. The family were members of Chicago's Fortnightly Club, and Mrs. Thomasson was often in charge of planning dances and other parties for the North Side club.

The Thomasson family resided at 1345 N. Astor Street for more than two decades. In the 1940 Census, Nelson and Indie were recorded as living with two of their three adult sons as well as a nephew and one servant. The following year, Indie Thomasson died, and the home was put on the market. A 1941 classified advertisement suggested that the historic house was "priced so you can remodel to suit yourself." Despite its competitive price, the property did not sell, and the following year an insurance company listed the building for sale once again. This ad included the phrase "ideal rooming house set-up." Apparently, the house was soon reconfigured to include at least one or two smaller units, because advertisements for studio apartments ran with some frequency during the late 1940s and 1950s.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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1345 N. Astor Street SURVEY ID NN76

When the building was put on the market in 1984, it was described as a triplex with an owner's unit and two smaller apartments. Since that time, the building has been renovated. When it was listed in 2014, the Gardiner House was described as having five bedrooms, five-and-a-half baths, a skyroom/deck with lake views, and nanny's quarters with a kitchen and bathroom.

DOMESTIC/ Single Dwelling

Eligible

With its distinctive primary façade, the Gardiner House is often included in architectural tours and guidebooks. In fact, the *AIA Guide to Chicago Architecture* describes the building's sandstone front as expressive of "a mélange of fruit sherbet colors."

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
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NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The Edwin J. Gardiner House at 1345 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A spacious home built in the 1880s for an affluent family on fashionable Astor Street, the property is eligible for listing under Criterion A. As the building is closely associated with Dr. Edwin J. Gardiner, a respected ophthalmologist who was prominent in professional organizations such as the American Medical Association, it meets Criterion B. A distinctive Romanesque Revival structure designed by the talented firm of Treat & Foltz, the building is eligible for listing under Criterion C for listing on the NRHP. The building retains good integrity overall.

## NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

## NRHP BOUNDARY

See Appendix B.

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photographed by Carol Rice; Images in the collection of the Chicago History Museum.

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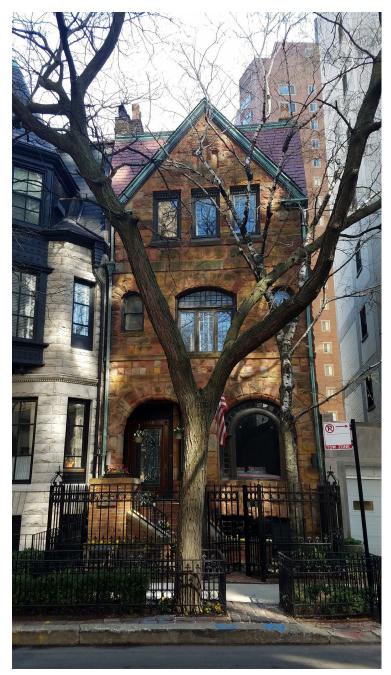
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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElit

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Single Dwelling Eligible 1345 N. Astor Street SURVEY ID NN76

# Photo 1 – 1345 N. Astor Street



1345 N. Astor Street, view looking east from N. Astor Street toward West façade

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI



DOMESTIC/ Single Dwelling
ON Eligible

1347 N. Astor Street SURVEY ID NN77

NAME 1347 N. Astor Street

OTHER NAME(S) William H. Warren House

STREET ADDRESS 1347 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031050070000; and 17031050090000

YEAR BUILT SOURCE c.1888 Chicago Daily Tribune

DESIGNER/BUILDER Cobb & Frost

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Limestone

WALLS Limestone ROOF Slate, Built-up

# DESCRIPTIVE NOTES

The William H. Warren House, a Queen Anne style residence at 1347 N. Astor Street, was designed by architects Cobb & Frost and completed in the late 1880s. Essentially rectangular in plan, the structure fills the width of its lot and rises three stories over a raised basement. Its primary N. Astor Street façade is faced with rusticated limestone. It features an angled bay on its south side. On its north, a two-story, semi-hexagonal oriel bay is topped by a steeply pitched polygonal turret roof. A steeply pitched faux gable roof angles back behind the turret, and a flat roof extends behind it. The row house's windows are replacements for the original one-over-one double-hung windows, as evidenced by photographs taken in 1954 and 1961.

The primary west façade is faced with rusticated limestone ashlars. On the north end of the facade, a stairway leads down to the residence's recessed main entrance. As evidenced by the 1954 photograph, this below-grade entryway replaced the original main entrance, which was at the first story. This alteration also included the removal of the original limestone stoop and ornamental railing. (The opening for the basement-level entrance likely dates to 1888, but was originally a service entrance tucked beneath the now-demolished stoop.)

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NRHP RECOMMENDATION



DOMESTIC/ Single Dwelling Eligible 1347 N. Astor Street SURVEY ID NN77

Just to the south of the front entryway, the base of the façade remains in its original state. Rusticated, limestone ashlars stretch across the raised basement. A window at the center of the facade is topped by a limestone jack arch and covered with an ornamental grille. At the south end of the facade, a second, narrower window sits within the canted outer bay. A carved limestone water table marks the transition between the west façade's raised basement level and its first story. Above the entryway, at the first story, is a single casement window with nine divided lights. To the south, an identical divided-light window sits directly above the central window of the raised basement. The canted south bay holds a third, narrower divided-light window. (The first-story windows had divided lights when a photograph was taken in 1961.)

A carved limestone stringcourse with dentils visually divides the first story from the second. Just above the stringcourse, at the center of the second story, a series of intricately carved wood brackets embellish the base of a semi-hexagonal oriel bay rises up through the third story. This projecting bay holds divided-light windows on each of its three angles. The outer windows at the third story of the bay are divided-light double-hung. (The second-story bay windows were divided-lights by 1961, the third-story replacements came sometime later.) The oriel bay is ornamented with dentil molding and an interlocking circular motif below the second-story windows and fleur-de-lis and dentil molding above. On either side of the projecting bay, a truncated metal cornice separates the second story from the third. The mansard roof rises above the cornice, embracing the bay's third story. The bay's steeply-pitched, turret roof, topped by a copper finial cap, extends above the mansard roofline. Both the turret roof and the mansard are sheathed in dark slate tiles.

The Warren House's north façade directly abuts the Potter Palmer House at 1349 N. Astor Street [NN78] and its south façade abuts the Gardiner House at 1345 N. Astor Street [NN76]. The building's east façade is adjacent to an alley and is not visible from the public way. A one-story carport that serves the 1335 N. Astor Street [NN75] high-rise stretches across the lot behind the Warren House, and fronts onto the alley.

Today, the Warren House at 1347 N. Astor Street possesses good integrity overall. The building's integrity of design and materials has been somewhat diminished by the alterations that took place sometime between 1954 and 1961. These alterations included the removal of the first-story entryway and it's stone stoop and ornamental railing, and the installation of replacement windows, which do not match the originals. However, the residence continues to strongly convey its historic character, and retains integrity of location, setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

During the late 1880s, many affluent Chicagoans began settling on Chicago's Near North Side. Proximity to Lincoln Park, the north lakefront, and the newly-completed stretch of Lake Shore Drive were major attractions. The area was also gaining new attention because Potter and Bertha Palmer, successful hoteliers, real estate investors, and leading socialites had recently built an enormous castle-like estate near the corner of Banks Street and Lake Shore Drive. Other wealthy Chicagoans began erecting large homes nearby for their own families. Among them was William H. Warren, a prosperous businessman who hired architects Cobb & Frost to design a residence for his family at 1347 N. Astor Street. The Warrens moved into their new home in late 1888 or early 1889.

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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DOMESTIC/ Single Dwelling Eligible

1347 N. Astor Street SURVEY ID NN77

The son of a carpenter, William Herbert Warren (1854-1912) was raised in New Salem, Illinois. He moved to Chicago and married Blanche M. Phillips, the daughter of a widow, in 1883. A couple of years later, he launched the W. H. Warren Company, a manufacturer of interior hardwood house finishes as well as furniture and fixtures for banks and offices. Located at Wells Street and Chicago Avenue on the Near North Side, Warren's firm was quite successful. In 1887, only two years after starting the business, Warren began making plans to build a residence for his growing family on Astor Street, only a half-block from the Palmers' new lakefront estate. To design his house, Warren selected Cobb & Frost, the architects of the already-famous Palmer mansion.

Architects Henry Ives Cobb and Charles Sumner Frost established their partnership in Chicago in 1882. Born and raised in Brookline, Massachusetts, Henry Ives Cobb (1859-1931) had an impressive background. He had studied at the Massachusetts Institute of Technology (MIT) and earned a degree in engineering from Harvard University. After travelling in Europe, Cobb began working for Peabody and Stearns, a well-known Boston firm. While there, he met fellow draftsman Charles Sumner Frost (1856-1931), a native of Maine and an MIT graduate. Cobb won an 1881 competition to design the Union Club in Chicago, and moved here to supervise the building's construction.

Cobb soon convinced Frost to form a partnership in the burgeoning Midwestern city. Cobb & Frost quickly became one of Chicago's most prominent firms. In addition to designing the extravagant Palmer mansion, Cobb & Frost produced other impressive Chicago residences such as the Joseph G. Coleman House at 1811 S. Prairie Avenue, the Ransom Cable House at 25 E. Erie Street, and the Perry Smith House at 1400 N. Astor Street (less than a block from this house). Cobb & Frost dissolved their partnership in late 1888. Both went on to have productive architectural careers. Cobb went on to design many noteworthy Chicago buildings including the Newberry Library, the Chicago Historical Society at 632 N. Dearborn Street, the original plan of and several buildings for the University of Chicago, and several structures for the World's Columbian Exposition of 1893. Frost went on to form a firm with his brother-in-law and fellow MIT graduate, Alfred Granger. Frost & Granger designed train stations throughout the Midwest. Frost later worked independently, producing many well-known buildings including Navy Pier.

Cobb & Frost designed a handsome limestone-fronted Queen Anne style house for the Warrens. With ten rooms and three bathrooms, it was quite luxurious for its time. When William and Blanche took possession of their new home, they had a young son, Romaine P. Warren. In 1890, a year or two after moving in, the couple had a second son, William H. Warren, Jr. The Warrens occasionally hosted elite social functions in their home. The family's manufacturing business continued to be successful and around 1896 or 1897, they moved to Evanston. (Within a couple of years, they built another large family home at 1123 Ridge Avenue.)

Robert and Lila Hotz were the second owners of the residence at 1347 N. Astor Street. A graduate of Yale University, Robert Schuttler Hotz (1870-1918) was the grandson of Peter Schuttler, an early Chicagoan who founded one of the nation's most successful wagon and carriage manufacturing firms. Lila Ross Hotz Haskell (1874-1964) was the daughter of Dr. Joseph P. Ross, a physician who served on the faculty of Rush Medical School. According to an article in the *Chicago Chronicle*, Robert Hotz's parents purchased the Astor Street home as a wedding gift to his son and new daughter-in-law. During the early years of their marriage, Robert Hotz worked for his family's wagon company. He then formed a real estate and investment firm known as Hotz & Rehm.

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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1347 N. Astor Street SURVEY ID NN77

Robert and Lila Hotz had two children, a daughter and a son. At the time of the 1900 Census, the family of four was living in their Astor Street home with four servants. Like many of their neighbors, the Hotz family owned a second home. Each summer the Hotzes moved to their Winnetka home with all of their servants. When Robert Hotz died in 1918 after a long illness, his obituary noted that he had been "prominent in North Shore Society."

In 1905, the Hotz family sold the Astor Street home to Mrs. Josephine Wollensak, the wife of a wellknown hardware dealer who had gone missing years earlier. She hosted the wedding of her daughter Rosalind to Donald E. Jerrems in the house in December of 1908. Seven years later, the ten-room residence was advertised for rent. Frederick De Long, the vice-president of the Chicago Railway Equipment Company soon moved in with his wife, Mary, and their adult son, Charles. The family had two live-in servants. The elder De Longs were still residing in the house when Frederick died in 1935. Mary De Long continued to live there with servants for at least five more years.

A subsequent owner remodeled the house sometime between 1954 and 1961. This project included removing the original front stoop and creating a new main entryway and foyer at the lower level. Today, the fine home at 1347 N. Astor Street has five bedrooms and five bathrooms and an upper rear terrace.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The William H. Warren House at 1347 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A spacious home built in the late 1880s for an affluent family on fashionable Astor Street, the property is eligible for listing under Criterion A. Although many noteworthy individuals have lived in the residence over the years, none made contributions to history that would warrant the property's listing under Criterion B. A handsome Queen Anne style residence designed by the talented firm of Cobb & Frost, the building meets Criterion C for listing on the NRHP. The property retains good integrity overall.

## NRHP RECOMMENDATION

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

## NRHP BOUNDARY

See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Single Dwelling Eligible 1347 N. Astor Street SURVEY ID NN77



Photo 1 – 1347 N. Astor Street



1347 N. Astor Street, view looking west from N. Astor Street toward West façade

**Historic Resources Survey PROPERTY TYPE** 



DOMESTIC/ Single Dwelling NRHP RECOMMENDATION Eligible

1349 N. Astor Street **SURVEY ID NN78** 

NAME 1349 N. Astor Street

OTHER NAME(S) N/A

STREET ADDRESS 1349 N. Astor Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031050170000; and 17031050180000

YEAR BUILT SOURCE 1888/1920 **Chicago Building Permit** 

#### DESIGNER/BUILDER

C. M. Palmer-attrib./ Howard Van Doren Shaw

STYLE LATE 19TH AND 20TH CENTURY REVIVALS

**PROPERTY TYPE** DOMESTIC/ Single Dwelling

### FOUNDATION Limestone

WALLS Brick

ROOF Built-up

# DESCRIPTIVE NOTES

Built as a stone-fronted townhouse in the late 1880s, the residence at 1349 N. Astor Street was remodeled by architect Howard Van Doren Shaw with a Georgian Revival style primary facade in 1920. Essentially rectangular in plan, the structure fills the width of its lot and rises three stories over a raised basement to a flat roof. It's primary red brick facade features a rounded bay that extends the full height of its north side. The row house has double-hung replacement windows. As evidenced by historic photographs the replacements are similar in style, though they don't fully replicate the originals.

Clad in red brick, the primary west façade features restrained brick and limestone details. It stands behind a black metal fence and gate. The base of the façade features a tall set of concrete steps with metal hand railings. To the north, the rounded bay rises from the raised basement to the roofline. At the raised basement, the bay holds a pair of small casement windows with divided lights. Directly to the south of the projecting bay,, a second stairway leads down to a hidden basement entrance tucked beneath the stoop.

A limestone string course marks the transition between the west façade's raised basement level and its upper stories. On the south side of the façade, at the top of the stoop, the building's main entryway

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

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LAKE + SHORE + DRIVF

DOMESTIC/ Single Dwelling Eligible

features a wood-and-glass door with divided lights. The door is topped by a fanlight. As evidenced by historic photographs, by 1954, the original door had been removed and this opening was filled in with glass blocks, and a new front entryway was installed at the lower level. The existing door and fanlight were installed in their historic locations sometime after 1973. The historic opening remained intact, including the brick arch topped by its limestone keystone.

Just to the north of the front door, two tall double-hung windows with divided lights sit within the first story of the facade's rounded bay. Below each window a limestone spandrel edged with low metal railings form a faux balconette. The windows are topped by a limestone lintel. Historic photographs indicate that the railings and lintels are original.

The second and third story windows are similar to those of the first story. However, at both upper levels, the windows are successively less tall than the ones at the first story. Directly above the entryway, a single double-hung window with divided lights sits at each story. The second and third story windows sit above limestone sills and are topped by a brick flat arch. The façade terminates in a brick parapet wall, capped by limestone coping that follows the projection of the rounded bay below.

The north and south facades of 1349 N. Astor Street abut the adjacent properties. The building's east façade is not visible from the public way. A two-story coach house sits behind the house, attached by an 1920 addition that connected the residence with the garage. Clad in brick, the coach house is square in plan and has a gabled roof. Originally part of the 1349 N. Astor Street property, it was converted into apartments in the late 1940s and deeded to 1353 N. Astor Street [NN79].

Today, the residence at 1349 N. Astor Street possesses very good integrity overall. The building's integrity of design is somewhat diminished by its replacement windows. However, like the originals these are double-hung windows with divided lights in both the upper and lower sashes. Although the historic photographs that have been identified for this building don't show the original front entryway, it is clear that the replacement of the entryway in its original location enhanced the building's integrity. Today, the residence continues to strongly convey the historic character of its significant 1920 alteration. The building retains integrity of location, materials setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The Georgian Revival residence 1349 N. Astor Street has a stately brick-fronted façade that dates to 1920, but this is actually a much older structure. Chicago's renowned hotelier Potter Palmer originally developed the building as an investment property in 1888. Only a few years earlier, he and his prominent wife, Bertha Honoré Palmer, had moved into their newly-constructed palatial home less than a block away on Lake Shore Drive. Palmer soon began building fine homes in the area, like this one, which he often rented to families who were members of the city's social elite. The Palmer estate sold the home to lumber magnate William O. Goodman, who hired architect Howard Van Doren Shaw to design his elegant Georgian Revival style mansion next door at 1355 N. Astor Street in 1914. That same year, the Goodmans purchased this neighboring residence from the Palmer estate. Six years later, they hired Shaw to remodel the house in a manner that was more sympathetic to their own mansion next door. Like Palmer, the Goodmans rented the home to a number of well-to-do families over the years.

 Historic Resources Survey

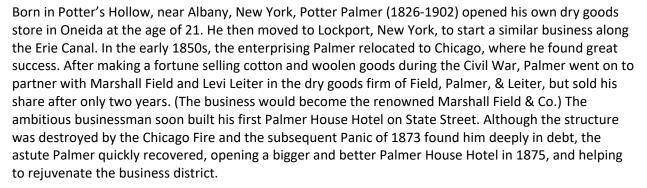
 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

1349 N. Astor Street SURVEY ID NN78



Potter Palmer also set his sights further north. In January of 1882, the *Chicago Tribune* reported that he had purchased from the Catholic Archbishop a large property along the newly-completed stretch of Lake Shore Drive south of Lincoln Park – a parcel of land that ran all the way from Schiller Street to Burton Place. Potter and Bertha Palmer soon built a palatial mansion on the spacious parcel. Before long, Palmer began acquiring other nearby lots on which he developed fine residences that he either sold or rented. His many Near North Side projects included a stone fronted residence at what is now 1349 N. Astor Street. (Prior to 1909, the building's address was 89 Astor Street.) Although building permits of that period did not record architects' names, Palmer generally commissioned architect C.M. Palmer to design his Near North Side investment properties.

A native of Michigan, Charles Malden Palmer (1845-1928) had come to Chicago at 21, and soon began working for the noted architect Charles Van Osdel. By 1870, Palmer had joined the office of Otis L. Wheelock, who was then working on the Honoré Block for H.H. Honoré, who became Potter Palmer's father-in-law that year. After the Great Chicago Fire, C.M. Palmer opened an independent practice. Potter Palmer soon hired the architect to design a four-story, cast iron-fronted building at 25-27 W. Adams Street (now part of the Berghoff Restaurant, and listed in the NRHP Loop Retail Historic District), as well as a magnificent new Palmer House Hotel to replace the one destroyed by the Fire. After a brief partnership with architect Frank Spinning, C.M. Palmer was practicing on his own once again. Between the mid- 1880s and late 1890s, he produced a number of Near North Side residences for Potter Palmer. They included row houses from 1316 to 1322 N. Astor Street and 25 E. Banks Street, as well as a brownstone at 1302 N. Ritchie Court [NN67].

Potter Palmer would lease the handsome 11-room residence at 89 Astor Street (now 1349) to a succession of wealthy Chicagoans. The earliest was attorney Samuel A. Lynde who lived there with his wife Minnie, and their three children. After a few years, the Lyndes moved out, and the De Long family began renting the house. Frederick De Long, the vice-president of the Chicago Railway Equipment Company. He, his wife Mary, and their son Charles resided in the Astor Street home for only a couple of years. (Interestingly, they later lived next door at 1347 N. Astor Street [NN77].) By 1895, Charles H. and Eliza Hodges and their two sons were occupying the town house. The family had moved from Detroit to Chicago when C.H. Hodges was named director and treasurer of the American Radiator Company. At the time of the 1900 U.S. Census, the Hodges were living in their Astor Street home with two domestic servants. The family's involvement in society events and their frequent vacations were often covered by Chicago newspapers. Around 1905, the Hodges returned to Detroit, where Charles was a leading businessman and the family was active in society and cultural organizations.

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EI

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

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Other socially prominent Chicagoans rented the home during the early 20<sup>th</sup> century. Stephen S. and Janet Gregory lived there with their three children about a decade. Born in New York, Stephen Strong Gregory (1849-1920) had begun practicing law in Chicago in 1874. He became one of the city's most prominent attorneys. In 1911, while living at 1349 N. Astor Street, he was elected president of the American Bar Association. As special counsel to the City of Chicago in the lake front case, he successfully defended the constitutionality of the law that created the Sanitary District. Gregory also represented Patrick Prendergast in his trial for the assassination of Mayor Carter Harrison in 1893. Gregory was a close friend of President Grover Cleveland.

In 1914, the Gregory family began leasing their home from a new owner, William O. Goodman. Born in Pennsylvania, Goodman moved to Chicago in 1868 to work in the lumber business here. He was soon making his own investments and in 1878, he formed the firm of Sawyer-Goodman. That same year, Goodman married Erna M. Sawyer, the daughter of one of his partners. William O. Goodman went on to achieve tremendous success as a lumber magnate. The couple had one son, Kenneth Sawyer Goodman, whom they raised in Chicago's Kenwood neighborhood. After graduating from Princeton University in 1906, Kenneth entered the family business and also received attention for his work as a playwright.

In 1913, William and Erna Goodman purchased a large parcel with an existing 14-room house located just north of 1349 N. Astor Street. The *Chicago Tribune* announced that the couple had commissioned architect Howard Van Doren Shaw to replace the building with a \$125,000 residence. (According to Officialdata.org, that construction budget is the equivalent of more than \$3 million today.) Shaw designed an impressive Georgian Revival style home that had a stately 80-foot long façade. With a sizable landscaped court on its east side, the Gooodman's estate at 1355 N. Astor Street [NN79] would become known as Astor Court.

The Goodmans moved into their Astor Court estate in 1914. That same year, they purchased the residence at 1349 N. Astor Street from Potter Palmer's estate. The *Inter Ocean* reported that this was "one of the rare instances in which the Palmer estate has consented to part with holdings" in "this locality." The article suggested that the Goodmans wanted to improve this property in connection with their new house, however, the Gregory family still had two more years on their lease.

The Goodmans continued to rent out the neighboring residence. Several years later, the couple experienced a terrible tragedy when their son Kenneth died in their Astor Street home. Serving as a Lieutenant Reserve Force in the fall of 1918, Kenneth Sawyer Goodman fell ill soon after he attended a naval football game in Annapolis, Maryland. He returned to Chicago and went to his parent's home to convalesce. He was a victim of the influenza pandemic of that period, dying of double pneumonia a short time later. After Kenneth's death, the Goodmans hired Howard Van Doren Shaw to design a family tomb at Graceland Cemetery. In tribute to their son, William and Erna Goodman would found the Goodman Theater in 1922. To provide a performance space, they would have Shaw design an addition to the Art Institute of Chicago that opened as the theater a few years later.

Howard Van Doren Shaw (1869-1926) was clearly the Goodmans' architect of choice. The son of a wealthy dry goods commission merchant, Shaw had grown up as a member of Chicago's high-society. Having attended both Yale University and the Massachusetts Institute of Technology, he had excellent credentials. By the 1910s, Howard Van Doren Shaw had become especially well-known for producing large elegant residences for prominent clients. In addition to his many North Shore and South Side

Historic Resources Survey PROPERTY TYPE DO NRHP RECOMMENDATION EII

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible 1349 N. Astor Street SURVEY ID NN78

commissions, Howard Van Doren Shaw designed a number of large Gold Coast homes during this period. These include the Benjamin Carpenter House at 1545 N. Astor Street (demolished) and the Peter Fortune Houses at 1451 N. Astor Street [NN113]. He also produced luxurious apartment structures including 1130 N. Lake Shore Drive [NN41], one of the city's earliest co-operative buildings. (He and his brother, Theodore A. Shaw, both owned units and lived in them with their families.)

In addition to their other projects, the Goodmans hired Howard Van Doren Shaw to renovate the 1349 N. Astor Street building. The City of Chicago issued a building permit for the \$20,000 project on April 2, 1920. The work included a new Georgian Revival style Astor Street façade that Shaw had most certainly designed to be compatible with Astor Court next door. The project also included alterations to the existing garage. This likely involved building an addition that connected the residence with the garage. (A 1935 classified advertisement indicated that the garage had room for three cars and a chauffeur's flat.)

The remodeling project was completed by mid-March of 1921, when Americus and Catherine Callahan moved in with children. The son of a grocer, Americus F. Callahan (1860-1923) grew up in Louisville, Kentucky. He married in 1888, and around 1900 he and his wife and three sons moved to Chicago where Americus Callahan served as vice-president of the Iron Pipe and Foundry Company. In 1902, Callahan patented a new type of envelope, a window envelope with a clear inlay on the front that would allow the printed address on the enclosure to be seen. He then formed the Outlook Window Manufacturing Company, and served as the firm's president and sole owner. The society pages often described the Callahans' involvement in parties and receptions and reported on their vacations.

When the Callahans moved out during the late 1920s, Robert D. Stevenson, a broker in an investment firm, began renting the home. He lived there with his wife, Elizabeth, their four adult children, and two domestic servants. They presented their daughter to society while residing in the home in the fall of 1929. Apparently, families in the neighborhood had a major debutante season that year, because the *Chicago Tribune* reported "Debut Parties Cause Congestion of Traffic in Astor Street."

The Goodmans seem to have had difficulty finding wealthy tenants for the home— classified ads ran frequently during the early and mid-1930s. In 1935, the Goodmans' newly-married granddaughter Marjorie Goodman Dewey (daughter of Kenneth Sawyer and Marjorie Goodman) lived in the 1349 N. Astor Street home for a few years with husband Charles S. Dewey. By 1941, the couple had moved out, the 11-room and five bathroom-home was advertised for rent once again. Jan I. Noest, Consul General of the Netherlands, and his wife Amelia rented the home for a couple of years during the early 1940s. Erna Goodman lived in her home next door until her death in 1943.

In 1946, R.W. Krizer, President of refrigerator manufacturing company purchased the Goodman's two contiguous Astor Street properties. He divided the 25-room house at 1355 N. Astor Street into two single-family homes, and remodeled the large garage and chauffeur's unit at the rear of 1349 N. Astor Street into six units. As the carriage entryway on the south side of the Goodman house provided the entrance to the apartment complex, its address is 1353 N. Astor Street. The following year, he put the single-family home at 1349 N. Astor Street on the market.

By 1954, alterations of the residence included removal of the original front entryway and installation of a new front door at the raised basement level. Sometime after the mid-1970s, this alteration was



reversed and a new stoop, door, and fanlight window were installed in their original locations. The building remains a fine single-family home today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

# NRHP EVALUATION/JUSTIFICATION

The residence at 1349 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed by Potter Palmer in the late 1880s as single-family home for rent on fashionable Astor Street, the property is eligible for listing under Criterion A. The home of prominent attorney Stephen Strong Gregory who was involved in high-profile cases and served as president of the ABA during his residency, the property warrants listing under Criterion B. An 1888 residence with a significant 1920 front addition by Howard Van Doren Shaw, a talented architect and designer of adjacent Astor Court, the building meets with Criterion C for listing on the NRHP. The property retains very good integrity overall.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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AKF + SHOBF + DRIVI

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N U R T H Lake + shore + drive

DOMESTIC/ Single Dwelling Eligible

1349 N. Astor Street SURVEY ID NN78



# Photo 1 – 1349 N. Astor Street



1349 N. Astor Street, view looking east from N. Astor Street toward West façade

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Single Dwelling Eligible

41 E. Schiller Street **SURVEY ID NN81** 

NAME 41 E. Schiller Street

OTHER NAME(S) Street House

STREET ADDRESS 41 E. Schiller Street

COMMUNITY AREA 08

TAX PARCEL NUMBER 17031050040000

YEAR BUILT SOURCE 1891 **Chicago Building Permit** 

#### DESIGNER/BUILDER John Neal Tilton, Sr.

**STYLE** LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION

Stone

WALLS Brick, Sandstone

ROOF Hipped, Built-up

## DESCRIPTIVE NOTES

Completed in 1891, the handsome brick Queen Anne style "town house" at 41 E. Schiller Street rises three stories over a raised basement. Essentially rectangular in plan, the structure is topped by a combination hipped and flat roof. Constructed of dark red pressed brick and trimmed with tapestry brick and cut red sandstone, the building is distinguished by a corner stoop, a rounded oriel bay, and projecting eaves. The structure's original double-hung windows have been replaced with a variety of aluminum-framed windows.

With its many subtly eclectic elements, the asymmetrical primary facade is guite unusual. On its east end, an imposing stoop has seven concrete steps that lead up through an open, vestibule-like space. A transom tops the tall, recessed wooden door. At the east corner of the stoop, an eclectically detailed square column comprises a base of stacked red sandstone ashlars, a pressed brick shaft with elegantly clipped corners, and a two-part carved stone capital. A stone lintel stretches from the top of the column over the steps, supporting the gracefully arcing stone base of the projecting corner bay above. The upper portions of the bay are of pressed brick, with thin mortar joints which have been unevenly repointed. The north-facing portion of the corner bay holds a single large, fixed-pane aluminum-framed

REDEFINE THE DRIVE

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DOMESTIC/ Single Dwelling Eligible 41 E. Schiller Street SURVEY ID NN81

window. (Based on observations of similar historic buildings, the original was likely a wooden doublehung window that bowed to follow the arc of the bay.) The window features a rusticated stone sill and an ornamental metal railing across the lower part of its bottom sash. An exuberant crown of soldier brick rises above the window opening. This brick ornament is topped by a pressed brick beltcourse with an egg-and-dart motif. Above this, a wide band of red and brown diaper-patterned brick separates the second and third stories of the corner bay. Another beltcourse, this one of stone, serves as a continuous sill for the third-story bay windows, a pair of smaller fixed-pane replacements.

The western part of the primary façade comprises two additional bays, with the outer one angling eastward, away from the sidewalk. A red sandstone watertable meets the stoop and anchors these bays. Its rusticated ashlars are somewhat worn, but remnants of the lovely original beaded mortar joints remain. The two ground-level window openings are covered with decorative grates. Above the watertable, red pressed brick surrounds two large, double-hung windows. Each window features a rusticated stone sill and an ornamental metal railing. Angled stone blocks fill the spaces between the soldier brick embellishments above the windows. A narrow stone beltcourse – a continuation of the top of the rounded bay's stone base – separates the first and second stories. Another, smaller but similarly detailed pair of double-hung windows marks the second story. The pressed brick egg-and-dart beltcourse of the corner bay extends above these windows, while the continuous stone sill runs beneath two double-hung windows at the third story. These windows are shorter still.

Above the third story of the north facade, the hipped roof slants upwards to a flat top. Its deep, overhanging eave features a two-tiered detail that enhances the roofline. The eave runs parallel to the sidewalk on its east end, but angles back to follow the west bay. While its uppermost portion may be the original copper, its brown metal fascia and soffit are certainly more recent additions.

The long east façade runs along the adjacent alley. The northernmost end of this façade holds the east side of the open stoop, a portion of which is screened by a tall wrought iron railing and plexiglass plates. Above the stoop, the oriel bay rounds the corner from the primary façade, as does the overhanging eave atop it. The deep eaves continue over the center portion of the façade, where the face brick meets lighter-colored red brick. This part of the elevation is lightly fenestrated, with a few irregularly spaced, aluminum-framed double-hung replacement windows found at each level. At the south end of this center area, the façade arcs backward, echoing the shape of the bay near the street. To the south of this elegant curve, the façade is set back ten feet behind the rest of the elevation. Here, three large fixed-pane windows mark the first story; two double-hungs are found at the second. The clapboard-covered third story, which features two pairs of aluminum-framed sliders, is an addition built sometime after 1950.

The south façade is not visible from the street. The long west façade directly abuts the six-story flat building to the west, and is completely obscured by it.

The townhouse at 41 E. Schiller Street possesses good integrity overall. The replacement of the original windows and eaves, as well as some inconsistent mortar repairs has somewhat diminished the structure's integrity of design. Nevertheless, the residence continues to convey its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

#### HISTORY/DEVELOPMENT

Constructed in 1891, the brick townhouse at 41 E. Schiller Street rose on a newly-developing block just west of Lake Michigan. A decade or so earlier, Potter Palmer had bought a large swath of lakefront land south of Lincoln Park from the Catholic Bishop of Chicago and built his palatial "castle" along the stillnew Lake Shore Drive. Palmer was soon joined by other wealthy Chicagoans who built their homes in what *The Graphic* labeled "one of the choicest residence districts in the city." Among them was businessman William D.C. Street, who hired architect John Neal Tilton to build this elegant Queen Anne style dwelling, which originally looked onto the lakefront.

Born in Canada, William DeLatre Cameron Street (1846-1918) had immigrated to the U.S. at the age of seven. By 1860, he was living in Bureau County, Illinois, where his British-born father was an Episcopal minister. Street moved to Chicago two years later. After serving in the quartermaster's department in the Union Army, he became an accountant and a banker. By 1877, he had formed a real estate firm, Street & Bradford, with Albert Bradford. He later joined the Chicago Clearing House, a financial institution, becoming its manager in 1884.

Six years before, Street had married Emily A. Pardee (1855-1944), the daughter of early Chicagoans Theron and Elizabeth L. Pardee. When Theron died in 1888, Elizabeth Pardee and William and Emily Street inherited part of his estate. Evidently, Elizabeth wanted to help out her daughter and son-in-law, because the *Chicago Tribune* reported on June 9, 1891 that she had bought a lot on the south side of Schiller Street, east of Astor, from H. Charnley. This would become the site of the Streets' new home. The following week, the city issued a building permit for a three-story brick dwelling in the name of the Pardee estate. That June, the *Inland Architect and News Record* reported that the residence was being built for William Street. The architect would be John N. Tilton.

Chicago architect John Neal Tilton (1860-1921) was a logical choice to design the Pardee/Street townhouse. Just a few years earlier, Tilton had produced a fine brick and stone home for Eleanor Ryerson that stood barely a block away at 32 E. Banks Street (not extant). Tilton was born in Rome, Italy to American-born artist John Rollin Tilton and his wife, Caroline. John N. Tilton graduated from Cornell University in 1880 with a Bachelor's of Architecture, and then studied at the New York office of noted architects Peabody & Stearns. When Tilton arrived in Chicago in 1881, he took a position with Samuel A. Treat. Two years later, Tilton began practicing architecture on his own. He was soon among the founding members of the Western Association of Architects. In 1886, he married Emily Wood Larrabee, with whom he had several children. They included John Neal Tilton, Jr. (1891-1970), who would also become an architect, practicing first with Marshall & Fox and later as a principal with Armstrong, Furst & Tilton. A longtime resident of LaGrange, Illinois, the elder Tilton designed the 1893 Emmanuel Episcopal Church (the building burned in the 1920s, and Tilton, Jr. designed its replacement) and the 1899 Lyons Township High School there. His other institutional commissions included a number of other Episcopal churches, as well as his 1902 St. Mary's Home for Children (now Deborah's Place), at 2822 W. Jackson Boulevard in Chicago.

The Street family moved into their distinctive, Tilton-designed townhouse in 1891. The Queen Anne style residence had eleven rooms and three bathrooms. Unfortunately, the Streets' lovely home lost

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

41 E. Schiller Street SURVEY ID NN81

most, if not all, of its lake view a few years later, when a residence was constructed immediately to the east. Despite this, they stayed on, as the 1900 Census reveals. Over the subsequent decade, the Chicago newspapers followed the civic activities and, more often, the social lives of the Street family. William served as assistant warden at the nearby St. Chrysostom's Episcopal Church. Son Douglas graduated from Yale in 1902. Emily and daughter Agnes held "at home" receptions and teas. Agnes traveled to Europe with friends. The family vacationed at Lake Geneva, Wisconsin and Cape Cod, Massachusetts, and eventually bought a second home in Winter Park, Florida.

With the Streets spending more and more time away from the city, the *Chicago Tribune* reported in late 1912 that Mrs. Fargo Andrews and her daughter, Edith, had "taken" the Schiller Street house, seemingly just for the winter. In early December, 1916, the paper noted that the Streets were leaving for Winter Park (where Agnes was to be married in January), and that a Lake Forest couple would be living in the Schiller Street townhouse for the season. The following autumn, the Streets advertised their home in the *Tribune* as a "Moderate rental…near Lake Shore-drive." But it must have again been a short-term lease, as William Street was living here at the time of his death from pneumonia in May of 1918.

By 1920, the widowed Emily had moved out of 41 E. Schiller Street, and she and her son Douglas were renting an apartment around the corner at 1305 Astor Street. She had sold the Schiller Street house within a few years, though the facts of the sale are somewhat unclear. In 1922, the *Chicago Tribune* and *The Economist* both announced that Martin J. Quigley had bought the property from Emily for \$24,000. Four years later, however, the *Tribune* reported that Luther Pardee (Emily Street's brother), "as trustee," had sold the house to James B. Waller, Jr., for \$35,000. The paper anticipated that Waller, who owned the adjacent Binderton Apartments at 39 E. Schiller Street [NN82], as well as the Charnley house at the southeast corner of Schiller and Astor Streets [NN80], would "eventually improve [the site] with a tall apartment building."

The Streets' former home remained a rental property, however. In 1930, the increasing financial challenges of the Depression presumably led tenant Harry Densmore, an electrical engineer, to defray his costs by taking in boarders. Three of the four female "lodgers" worked – as a dress designer, a mail order clerk, and a saleslady. The fourth was unemployed at the time of the 1930 Census. In 1934, businessman George H. Paget resided in the house. He may not have lived there long, as the building's tenants seem to have been fairly transient.

A longer-term (and quite high profile) tenant had moved in by September of 1938 – Miss Frieda Foltz. A Chicagoan by birth, Frieda Foltz (1886-1968) was the daughter of Mary Washington Judd and Frederick L. Foltz, a noted architect and the partner of Samuel L. Treat (with whom John Tilton had trained). A decade and a half earlier, Frieda had been helping her brother Frederick, also an architect, by doing his bookkeeping. Once the Depression hit, she went into business on her own account, as a Gold Coast realtor. As she told the *Oshkosh Northwestern* in 1932, she had to choose between "curtail[ing] her living expenses and go[ing] to work." She proved to be a good businesswoman, and became successful enough "to keep busy a staff of eight young women, all junior leaguers." In 1940, Frieda was living in the large Schiller Street house with her older sister, Louisa Foltz Fay, and a servant, a 70-year-old Louisianaborn African-American man named Octave Baptiste. Frieda often made the society pages. In 1952, the

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

*Chicago Tribune* wrote that she was "a familiar landmark on the Chicago horizon." Her "Schiller St. Salon" was where she entertained her "infinite" friends, oversaw her business from her upstairs bedroom, and departed for a second job as head of public relations for Mandel Brothers Department Stores.

Frieda Foltz moved out during the summer of 1956, and by the end of the year the spacious house at 41 E. Schiller Street had apparently been subdivided. The apartments were advertised as "Newly Remodeled 1 and 2 Room" units. The building continued to offer small rentals into the 1970s. By then, Mrs. James B. Waller had sold the house as well as the adjacent Binderton Apartments [NN82] and Charnley House [NN80] to Hawley Smith, Jr. Together with his investor brothers, Smith hoped to redevelop the entire parcel at the southeast corner of E. Schiller and N. Astor Streets as a high-rise. But after the Charnley House was added to the National Register of Historic Places in 1970 and designated as a Chicago Landmark in 1972, the Smiths dropped the redevelopment proposal.

By the early 1980s, 41 E. Schiller Street was being offered for sale as a "total rehab house." By this time, the townhome had at least partially regained its lake view, because the building to the east had been demolished and replaced with a high-rise that sits further back from the sidewalk. Real estate advertisements of this period made a point of emphasizing the fine views. Ads for the "renovated brownstone" described the structure as a "unique single family home with a view of the lake." The historic building remains a single-family residence today.

DATE LISTED				
N/A				
NRHP CRITERIA				
⊠A □B ⊠C □D □Not Applicable				
NRHP CRITERIA CONSIDERATIONS				
□A □B □C □D □E □F □G ⊠Not Applicable				

## NRHP EVALUATION/JUSTIFICATION

The building at 41 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed during a period when the Gold Coast was quickly becoming one of Chicago's most desirable residential neighborhoods, this refined townhouse provided a handsome and spacious city residence for its affluent owners. The property is therefore eligible for listing under Criterion A. Although early Chicago career woman Frieda Foltz was a longtime resident of this property, her contributions to local history are not sufficient to warrant its listing under Criterion B. A fine example of the work of the talented architect John Neal Tilton, Sr., the structure meets with Criterion C for listing on the NRHP. The building retains good integrity overall.



DOMESTIC/ Single Dwelling Eligible

#### NRHP RECOMMENDATION

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

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See Appendix B.

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DOMESTIC/ Single Dwelling Eligible 41 E. Schiller Street SURVEY ID NN81

#### Photo 1 – 41 E. Schiller Street



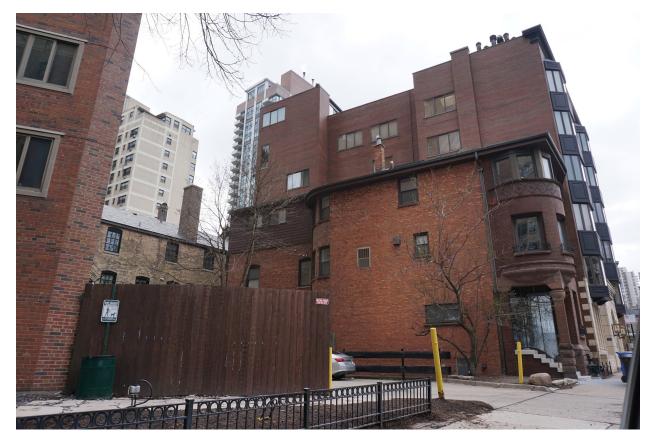
41 E. Schiller Street, view looking south from E. Schiller Street toward North façade



DOMESTIC/ Single Dwelling Eligible

41 E. Schiller Street SURVEY ID NN81

#### Photo 2 – 41 E. Schiller Street



41 E. Schiller Street, view looking southwest from E. Schiller Street toward East façade

Historic Resources Survey



 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Not Eligible

39 E. Schiller Street SURVEY ID NN82

NAME 39 E. Schiller Street

OTHER NAME(S) Binderton Flats

STREET ADDRESS 39 E. Schiller Street COMMUNITY AREA

#### TAX PARCEL NUMBER

17031050201002 through 17031050201006; and 17031050201008

#### YEAR BUILT SOURCE

1896-1897/ Lakeside Directory of Chicago c.1979/ c.2007

DESIGNER/BUILDER

Jenney & Mundie

STYLE MODERN MOVEMENT/ Post- Modern	PROPERTY TYPE DOMESTIC/ Multiple Dwel	ling
FOUNDATION	WALLS	ROOF
Stone	Brick, LImestone	Built-up

# DESCRIPTIVE NOTES

Completed in 1897 to the design of architects Jenney & Mundie, the residential building at 39 E. Schiller Street rises six stories over a low raised basement. The flat-roofed structure is essentially I-shaped in plan, with its narrow north façade (the top of the "I") facing E. Schiller Street, and its two long sides angling southeastward. Now clad in variegated red brick and limestone, the mid-rise features a prominent arched entrance, a pair of oriel bays, various aluminum-framed slider windows, and tiered metal porches. As a result of alterations that were completed in the late 1970s and mid-2000s, the building no longer reflects its original design. (The original appearance of the structure is evidenced by a historic photograph.)

The primary north façade of 39 E. Schiller Street is defined by a tall first story clad in limestone ashlars, a monumental arched entrance, and a pair of five-story oriel bays. At the center of the ground-level façade, the main doorway sits recessed within an arched limestone surround. Ornamental grilles accent the dark metal and glass double doors and the large fan light above it. The subtly projecting surround is topped by a projecting cornice and edged with stacked limestone blocks with recessed panels. The

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DOMESTIC/ Multiple Dwelling Not Eligible 39 E. Schiller Street SURVEY ID NN82

limestone base becomes a bit shorter beyond each end of the central surround. The limestone cladding at the east and west ends of the façade extends across long, ground-level planters. Above these planters, the limestone frames quartets of narrow, deeply recessed rectangular windows with small lower sashes and angled sills, as well as the bases of the two oriel bays.

The current appearance of the north façade's ground level is very different from Jenney & Mundie's historic design, which featured buff-colored pressed brick cladding and terra cotta trim. The structure's original, classically detailed rectangular entrance surround included a pair of columns that flanked the arched door. On each end of the first story were two small basement windows, with two double-hung windows above them. All of the original building fabric, however, had been removed by the time the limestone cladding was installed in the mid-2000s, as the late 1970s renovation involved replacing the original brick and terra cotta detailing with spare red brick cladding. The earlier renovation had included not only the installation of the rectangular windows, but also the reconstruction of the main entrance surround into receding brick arches.

The upper five stories of the north façade also vary substantially from their historic appearance. During the late 1970s, the original buff brick cladding was replaced by variegated red brick and the original projecting cornice was removed. That renovation also changed the fenestration pattern dramatically. Two original bays of double-hung windows at the center of the façade were completely bricked over. In addition, the original brick-clad, semi-hexagonal oriel bays with double-hung windows were replaced with dark, metal-clad bays with paneled spandrels, large fixed front windows, and narrow side casements. Today, the upper stories largely reflect the alterations that were made in the late 1970s. A new metal cornice was installed at the top of the façade in the 2000s, and ten square limestone details were inserted into the red brick cladding to coordinate with the new stone base. Together, the red brick cladding, simple cornice, and limestone detailing create a Post Modern style appearance.

The building's two long side facades have also been substantially altered. Angling southeastward from E. Schiller Street, each has a shallow center recession that was originally designed to maximize natural lighting and air circulation. Both were entirely reclad with red face brick in the late 1970s. Neither appears to retain any of its original fenestration, which comprised an assortment of double-hung windows. (By ca. 1960, the west façade also had several miniature oriel bays.)

Today, the west façade features large expanses of red brick, and relatively sparse fenestration. The existing aluminum-framed windows, some arranged in groups of three, were installed during the ca. 1979 remodeling. At the north end of the west façade, the first story is clad in limestone ashlars that match the base of the primary façade. This façade's center lightwell is spanned by long metal-railed porches or decks that can be accessed from the various. The long east façade is more uniform. Except for a sliver of its northernmost end, where a series of quoins wraps around the corner from the primary façade's limestone base, only the top three stories of the east façade are visible above the adjacent single family residence. The south façade cannot be seen from the street.

The appearance of the apartment building at 39 E. Schiller Street has been dramatically changed by alterations that were undertaken in the late 1970s and mid-2000s. Today, the building possesses only the integrity of location and setting. The drastic changes made to its facades include the removal of original materials and the elimination of original window openings. A new, Post Modern style design was introduced through the installation of limestone cladding on three facades and square limestone details

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Not Eligible

and a simple metal cornice on the primary façade. Thus, the historic structure no longer possesses integrity of design, materials, workmanship, feeling, or association. The building's overall integrity is poor.

# HISTORY/DEVELOPMENT

Completed in 1897, the mid-rise flat building at 39 E. Schiller Street rose on a newly-developing block just west of Lake Michigan. Over the previous decade, Potter Palmer and other wealthy Chicagoans had begun building elegant residences along this newly developed stretch of the lakefront. Still others began to see the opportunity to profit by erecting small apartment buildings in the increasingly desirable neighborhood. Among them was businessman James B. Waller, who hired the prominent firm of Jenney & Mundie to design a handsome flat building on Schiller Street, overlooking Palmer's mansion and the lakefront. Although this early high-class flat building remained largely unchanged for decades, the structure underwent major renovations when it was converted to condominiums in the late 1970s. Alterations at that time and again in the mid-2000s changed the building substantially, both inside and out.

Born in Lexington, Kentucky, businessman James Breckenridge Waller, Jr. (1856-1920) arrived in Chicago with his parents and siblings before the Civil War. Waller grew up in Lake View Township, where his successful father, James B. Waller, Sr. (1817-1887), had built a fine home on a large tract of land, late subdividing it into what would become the Buena Park neighborhood. By the mid-1880s, James B. Waller, Jr., was working in fire insurance with his brother, Robert A. Waller. James B. Waller, Jr., had also begun investing in real estate. His purchases included properties on the desirable Near North Side.

In 1892, Waller bought a 50'x83½' property on Schiller Street from James Charnley, who had recently purchased a larger property at the southeast corner of Schiller and Astor streets. The year before, Charnley had sold the easternmost part of his property, and William D.C. Street had immediately erected a fine new townhouse at 41 E. Schiller Street [NN81]. By the time Waller acquired his land in late 1892, the Charnley family had moved into their distinctive new Adler & Sullivan-designed residence at 1365 N. Astor Street [NN80].

Waller would hold onto the property at 39 E. Schiller Street for several years before deciding to build a fine six-story apartment building. Although wealthy and upper-middle-class Chicagoans had long been ambivalent about living in multi-family residences, by the mid-1890s high-quality flats were starting to become fashionable on the Near North Side. With prices of single-family homes along the desirable north lakefront continuing to rise, apartments provided an attractive alternative. Multi-unit buildings were also becoming potentially lucrative ventures for real estate investors like Waller.

In 1896, Waller turned to the noted architectural firm of Jenney & Mundie to design his apartment building. Widely known as an engineer, landscape designer, and architect, Chicagoan W.L.B. Jenney was among the leading architects of his time. A native of Massachusetts, William Le Baron Jenney (1832-1907) studied civil engineering at Harvard before enrolling in the École Centrale des Arts et Manufactures in Paris in 1853. After serving as chief engineer for the Union's 15<sup>th</sup> Army Corps during the Civil War, he came to Chicago. Jenney created original plans for Humboldt, Garfield, and Douglas Parks in 1871, and the push to rebuild after the Great Chicago Fire fed his practice. The influential Jenney became best known for his tall commercial buildings in Chicago's Loop. (His 1885 Home Insurance

Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONNotes that the second second

DOMESTIC/ Multiple Dwelling Not Eligible

Building is often cited as the first skyscraper.) Jenney's firm also designed a variety of residential structures, including an 1889 brick townhouse for Rensselaer W. Cox at 1427 N. Astor Street [NN106].

In 1891, Jenney went into partnership with Canadian-born architect William Bryce Mundie (1863-1939), who had been his associate for several years. The new firm of Jenney & Mundie designed notable buildings such as the terra cotta-clad Ludington Building at 1104 S. Wabash Avenue of 1891; the Horticultural Building at the 1893 World's Columbian Exposition; and skyscrapers at 19 and 39 S. LaSalle Street – the Association (Central YMCA) and New York Life buildings of the mid-1890s.

In November of 1896, the *Chicago Chronicle* reported that construction of Waller's six-story, Jenney & Mundie-designed apartment building had begun. The "fireproof" structure, faced with "buff light colored pressed brick" and trimmed with terra cotta, would take up the entire lot. Its twelve flats would average six rooms each. The front vestibule and central staircase would be lined with "light gray Tennessee marble" and its hallways and apartments would be finished with hardwood. The building would feature the latest amenities – an electric elevator, electric lighting, and steam heat. In short, 39 E. Schiller Street would be "be perfect in every detail of its appointments."

Waller named his new apartment structure the Binderton Flats. As he had hoped, his handsome flat building was soon filled with affluent tenants. Among the first residents were millionaire industrialist J. McGregor Adams, president of the Adams & Westlake Company, and his wife, Jane. A New Hampshire native, John McGregor Adams (1834-1904) came west before the Civil War to run the Chicago branch of a New York railroad supply company. With John Crerar, he bought out the local interests of the East Coast concern in 1863. Crerar, Adams & Co. – later Adams & Westlake – would become a leading manufacturer of railroad supplies. Like her husband, Jane Rockwell Adams (1830-1899) had long been active in the Presbyterian Church, as well as philanthropic and social organizations. (He was president of the Union League Club; she, a founder of the Fortnightly Club.) By the time the Adamses moved into the Binderton Flats, she had been an invalid for 15 years. Thus, the building's elevator must have been an attractive feature for the couple.

Other early tenants of the Binderton Flats included attorney Edward Hosmer, his wife, Caroline, and their adult daughter Lucretia; Franklin N. Corbin, the owner of a wholesale grocery business, his wife, Meta, and young son, Franklin, Jr.; and Dr. Emanuel Senn, son of prominent surgeon Nicholas Senn, and his wife, Aurelia. Architect Jarvis Hunt and his wife briefly rented a Binderton apartment in the spring of 1900. Other tenants include widowed women such as Lucretia Tilton and Carrie Witherspoon, who lived with their adult children or other relatives. All of these well-to-do families had at least one live-in servant.

By 1907, the Binderton Flats had become known as "The Waller," and the *Chicago Tribune* remarked that the building "had always been regarded as fashionable because of the people who made their homes there." Not only were the Hosmers and the Witherspoons still living there, but James B. Waller's daughter Ellen Borden and her husband, John were about to move in. By this time, another affluent family, the McCutcheons, had taken up residence. Like many of their fellow tenants, the social activities of Indiana widow Clara Glick McCutcheon (1841-1916), her adult son John, and their extended family were often reported in the Chicago social pages. John Tinney McCutcheon (1870-1949) was a well-known cartoonist. A graduate of Purdue University, John T. McCutcheon came to Chicago in 1889 and began working for a succession of local newspapers – the *Chicago Record*, the *Chicago Record-Herald*,

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DOMESTIC/ Multiple Dwelling Not Eligible 39 E. Schiller Street SURVEY ID NN82

and, starting in 1903, the *Chicago Tribune*. According to his obituary, he created his first political cartoons during the 1896 election campaign, when he drew William Jennings Bryan giving his "Cross of Gold" speech. McCutcheon is probably best known today for his now-controversial cartoon "Injun Summer," first published in the *Tribune* in 1907, and reprinted each year from 1912 to 1992. He won a Pulitzer Prize in 1932.

Clara McCutcheon died in 1916, and that same year John McCutcheon married the much younger Evelyn Shaw, daughter of architect Howard Van Doren Shaw. After the couple honeymooned on a Caribbean island McCutcheon had recently purchased, the newlyweds returned to their Schiller Street flat. The *Chicago Tribune* would later publish McCutcheon's reminiscences of those days: "... [We] enjoyed seven more years in the friendly old-fashioned apartment overlooking Lake Michigan and the lawns and romantic brownstone turrets of the Potter Palmer castle."

By the late-1910s James B. Waller, Jr., had purchased the adjacent mansion at 1365 Astor Street from James Charnley. At Waller's death in 1920, the house passed to his son John B. Waller, III (1888-1949), who had already been living there with his father. In 1926, James B. Waller, III, an attorney and real estate investor, bought 41 E. Schiller Street, the residence to the east of the six-story Waller apartments. In announcing Waller's purchase, the *Chicago Tribune* speculated that he would "eventually" demolish the flat building, the townhouse, and his own residence and "improve with a tall apartment building." (This was not a far-fetched notion – barely a block away, the massive, 21-story Touraine Hotel [NN83] was then going up at 1400 Lake Shore Drive, blocking a portion of the prized lake view of all three Waller-owned buildings.)

If Waller had such plans, he apparently tabled them. The financial turmoil brought on by the Market Crash of 1929 and the deepening Depression did not bode well for such undertakings. But the apartments in Waller's 39 E. Schiller Street flat building remained full of affluent families headed by corporate executives, lawyers, and the like. At the time of the 1930 Census, one of the larger units (they had apparently been of varying sizes for several decades), was occupied by Joseph Schaffner, vicepresident of the whole sale clothier Hart Schaffner & Marx, his wife, Elliott, and two live-in servants. Attorney Mitchell Follansbee, his wife, Julia, and their children, ages 25 to ten, rented another spacious flat. The Follansbees and several of their children were still there in 1940.

During WWII, Waller (who was then a Chicago alderman) seems to have had more trouble filling the building, based on the many advertisements appearing in the *Chicago Tribune*. For a number of months, ads for the flats even ran under the nostalgic Binderton name. The end of the war saw a resurgence in demand for housing, and available units in the then-50-year-old apartment building were quickly occupied by new tenants. Those renters may well have second-guessed themselves, however, when, in 1950, construction began on an enormous Modern apartment complex [NN74] directly to the east, on the site of Potter Palmer's "castle," blocking their expansive lake views.

Despite the lost views, well-to-do Chicagoans remained in residence. The tenants of the 1950s included real estate investor George Arthur Buhl, former vice-president of the Schoenhofen Brewing Company, and his wife, Mary. Advertising man Charles Morgan McKenna, Jr., his wife, Lita, and their daughter, Heather, were living at 39 E. Schiller Street at the time of his death in 1957, at the age of 33. The son of well-known surgeon Dr. Charles M. McKenna, Sr., and his accomplished wife, Hazel, Charles McKenna,

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DOMESTIC/ Multiple Dwelling Not Eligible

Jr., had grown up on the same block, in a townhouse at 46 E. Schiller Street [NN97], which his mother still owned.

By the 1960s, the aging 39 E. Schiller Street had plenty of competition from modern apartment buildings in the neighborhood, and affluent renters increasingly looked elsewhere. One of those who did rent a flat in the mid-rise was an Episcopal priest, Robert H. Owen, who moved in with his wife and seven children. Rev. Owen apparently chose the Gold Coast apartment in order to be near the Rush Street and Old Town neighborhoods where he conducted a roving night ministry.

In 1969, Mrs. James B. Waller sold 39 E. Schiller Street, the adjacent 41 E. Schiller Street, and her own home at 1365 N. Astor Street to Hawley Smith, Jr. (She had continued to live in the residence since her husband's death 20 years before.) Together with his investor brothers, Smith hoped to redevelop the entire parcel at the southeast corner of E. Schiller and N. Astor streets as a high-rise. But after the architecturally significant 1365 N. Astor Street (by then known as the Charnley House) was added to the National Register of Historic Places in 1970 and designated as a Chicago Landmark in 1972, the Smiths dropped the redevelopment proposal. (The Charnley House became a National Historic Landmark in 1998.)

By the mid-1970s, 39 E. Schiller Street was falling into true disrepair. One tenant told a *Chicago Tribune* columnist that part of the building's back wall had fallen down, and that the large apartments on the top three stories were unoccupied. The *Tribune* discovered that a court had ordered that the premises be vacated due to various building code violations. Not long thereafter, work began to renovate the building's original facades with spare red brick ones, the creation of a new arched brick entrance surround with a metal and glass door, the cladding of the oriel bays with metal, the bricking over of original window openings, and the installation of metal-framed windows on all facades. Inside, there was at least one triplex unit. By 1979, the work was complete, and the *Tribune* real estate pages included ads for the newly dubbed Astor Plaza Condominiums that touted "Elegant Gold Coast living in a low-rise setting." The following year, advertisements offered a "luxurious contemporary triplex" in the building.

In the mid-2000s, the Astor Plaza Condominium Association decided to undertake another façade remodeling which gave it a new Post Modern style appearance. The Association removed the ground-level brick cladding on the primary Schiller Street façade and a portion of the west façade, refacing it with limestone ashlars. They created a new arched entrance façade with a grand double door and transom embellished with ornate black metal grilles. They added square limestone ornaments to the plain brick upper stories of the primary façade and installed a projecting cornice at the top of the building. Today, the residential building at 39 E. Schiller Street holds six condominiums within its Post Modern walls.



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Not Eligible

NRHP RECOMMENDAT	ION DATE LISTED		
Not Eligible	N/A		
NRHP CRITERIA	I		
⊠A ⊠B ⊠C □D □Not Applicable			
NRHP CRITERIA CONSI	DERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable			

## NRHP EVALUATION/JUSTIFICATION

The residential building at 39 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed in 1896 by real estate investor James B. Waller, Jr., to provide spacious flats to affluent tenants, the building meets with Criterion A. The property was home to Pulitzer Prize-winning cartoonist John T. McCutcheon during nearly 20 highly-productive years. Thus, the building is eligible under Criterion B. Designed as a handsome mid-rise apartment building by the nationally-known firm of Jenney & Mundie, the structure meets with Criterion C for listing on the NRHP. Despite its significance, the property has poor integrity.

## NRHP RECOMMENDATION

Although the building at 39 E. Schiller Street meets with Criteria A, B, and C, it possesses poor integrity and therefore does not warrant listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Near North-NLSD Historic District.

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See Appendix B.

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# Historic Resources Survey



PROPERTY TYPE DC NRHP RECOMMENDATION No

DOMESTIC/ Multiple Dwelling Not Eligible 39 E. Schiller Street SURVEY ID NN82

# Photo 1 – 39 E. Schiller Street



39 E. Schiller Street, view looking southeast from E. Schiller Street toward North and West façades

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1420 N. Lake Shore Drive SURVEY ID NN85

NAME 1420 N. Lake Shore Drive

OTHER NAME(S) Fourteen Twenty

STREET ADDRESS 1420 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17031030250000

YEAR BUILT SOURCE

1928-1930/ Chicago Building Permits 1932

#### DESIGNER/BUILDER

Hopper & Janusch (David Saul Klafter, Associate Architect)

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Limestone, Brick ROOF Built-up

## DESCRIPTIVE NOTES

Completed in 1930, the apartment tower at 1420 N. Lake Shore Drive was designed by the firm of Hooper & Janusch with associate architect David Saul Klafter. The building is essentially I-shaped in plan, with light courts set behind its primary east facade. The structure rises 20 stories to a faux cross-gabled roofline. (A flat roof extends behind it.) Enlivened by Gothic Revival style details, the Lake Shore Drive façade features a five-story base clad in smooth limestone topped by 14 stories of red brick trimmed in limestone. Six-over-one double-hung windows are arranged across all facades. Historic photographs indicate that all windows are replacements that are similar in design to the original windows.

The apartment tower is set back from Lake Shore Drive. A landscaped area with a semi-circular concrete driveway is set between the Drive and the structure's east facade. The building has a slender profile. The primary façade is composed of two portions- A symmetrical 20-story portion includes a recessed front entry bay that is framed by twin, semi-hexagonal bays. These projecting bays extend from the ground up to the 16th-story. This portion is topped by a cross-gable roof that conceals a rooftop penthouse. The gable end rises to the 20<sup>th</sup> story above a two-story oriel bay. To the south of the symmetrical portion, a second portion consists of a deep, projecting, rectangular, three-sided bay. Extending from the ground to the 18th-story, this portion is topped by a flat terrace. All windows are non-historic metal sash



DOMESTIC/ Multiple Dwelling Eligible

replacements and are set in limestone frames with concave reveals. According to historic photographs, all of the windows were originally six-over-six double-hungs.

The east façade's five-story base is clad in random-coursed, smooth Bedford limestone ashlars. Anchoring the façade, the first two stories of the base are especially elegant. The main entrance is sheltered by a canopy with an oval-shaped roof supported by thin metal columns. (The large canopy extends across the driveway.) The double doors stand behind ornate, hand-wrought iron grilles. A metal door frame features cast foliate ornament and includes the address number "1420" set in the lintel. The doorway is set in a highly ornamented carved limestone surround with pilasters topped by Composite capitals, foliate carved spandrels, and a scroll keystone with a garland swag.

At the second story level, the pilasters extend upwards to frame a carved limestone panel featuring a coat of arms flanked by a lion and a griffin. A small limestone Juliet balcony projects from the upper portion of the panel and is crowned by a rounded wrought iron balustrade at the third-story level. On either side of the doorway are the bases of the twin semi-hexagonal bays. Each bay has single windows on the angled sides, and a trio of windows facing east. The trio has typical double-hung windows in the middle flanked by narrow double-hung windows. Ornate second-story spandrels are deeply carved with symmetrical foliate and scroll patterns. Small carved square panels are located above each second story window. The three-sided bay to the south is plainly clad in limestone ashlars. It has three single windows facing east and single windows on the sides. A limestone dripstone with rosettes caps the base.

The limestone-clad third through fifth stories of the base are less ornate than the first two stories. Centered above the doorway there are trios of double-hung windows at each story. On the third story, the window trio is capped by a limestone label with returns. A carved limestone plaque featuring a figure on a horse crowns the centermost window. A limestone cornice with a plain frieze stretches across the fifth story, defining the top of the base.

Above the five-story base, the east façade is clad in multi-hued red face brick with limestone trim. The bays have brick spandrels. All windows have limestone frames with quoining. Similarly, the sides of the twin bays and all outer corners are decorated with contrasting limestone quoining. A limestone cornice with a brick frieze caps the 15th story. A second limestone cornice with rosettes tops the 16th story. The 17th story features three triple sets of windows, in addition to the south bay's fenestration. A fine limestone stringcourse tops this story.

While the south portion terminates at the 18<sup>th</sup> story, the north portion rises to the building's full height of 20 stories. The 18<sup>th</sup> and 19<sup>th</sup> stories of the north portion feature a two-story oriel bay. It is richly enlivened by carved Gothic Revival style ornamentation and topped by a crenellated parapet. In the center of the north portion, a steeply pitched end gable rises to the full height of 20 stories. It is topped by a gable roof and flanked by the steeply-pitched faux gable. The end gable features a single lancet window. Its triangular form is highlighted with limestone coping. A tall limestone finial tops the peak of the gable. (Though difficult to see, this finial is a sculptural lion holding a shield.)

The north and south façades are almost entirely obscured by adjacent buildings. Both of these façades are clad in buff-colored brick.

The rear west façade abuts an alley and includes a small paved parking/ loading area. This façade is clad in buff colored brick. At the ground level there is an opening to a two-story-tall open service walkway at

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the south end. A second, gated service door is located at the north end. Overall, the façade is regularly fenestrated with double-hung windows. It has a stepped appearance from north to south, with three main planes that are consecutively set back from the alley. The sides formed by the stepped façade are canted to face southwest. All windows have brick and steel lintels and limestone sills. All ground-level windows are protected with metal security grilles.

The apartment tower at 1420 N. Lake Shore Drive possesses very good integrity overall. As evidenced by historic photographs, all of the windows are replacements. Although replacement windows are similar in design and form to the building's original windows, they have a heavier profile. (The lower sashes of the replacement windows have single-panes instead of the six divided lights of the originals.) Overall, the building continues to convey its historic character. Although the replacement windows slightly diminish the building's integrity of design, the apartment tower retains integrity of location, materials, workmanship, setting, feeling, and association.

## HISTORY/DEVELOPMENT

Completed in the early 1930s, the English Gothic Revival style co-operative apartment building at 1420 N. Lake Shore drive was one of the last luxury apartment towers erected along the Gold Coast lakefront after the onset of the Great Depression. Real estate broker Elmer A. Claar headed a syndicate that developed the elegant 20-story, 35-unit structure. The developers hired the firm of Hooper & Janusch and architect David Saul Klafter to design 1420 N. Lake Shore Drive. The architects produced an apartment tower evocative of Tudor England, but with all of the modern conveniences available to affluent apartment dwellers. Unit sales dwindled in the wake of the stock market crash of 1929 and the building fell into receivership in 1930, with only six units completed. Investors James D. Norris and Arthur M. Wirtz finished the building's interior in 1932 and leased the apartments through Wirtz's real estate company. The tower's 35-apartments, each with an uninterrupted lake view, were finally ready for occupancy in late 1933.

By the time Elmer A. Carr began making plans for 1420 N. Lake Shore Drive in the late 1920s, he had become a recognized expert in co-operative apartment development projects. Born in Altoona, Pennsylvania, Elmer Allen Claar (1891-1962) moved to Moline, Illinois with his parents around 1908. After attending high school in Moline, he received an undergraduate degree from the University of Illinois. Claar went on to study law at Harvard University and completed his law degree at Northwestern University. He practiced law for a few years, but then shifted his attention to real estate. Claar served as manager of the Lake View Real Estate Exchange for two years until 1924, when he became president of the co-operative apartment department for the realty firm of Baird & Warner. Claar also taught courses in real estate law at Northwestern University during this time.

While working for Baird & Warner, Claar developed innovative methods for selling co-operative apartments. He used these techniques to pre-sell units in the luxury co-operative building at 1448 N. Lake Shore Drive [NN88]. Claar wrote dozens of articles and books on the construction, financing, and selling of co-ops. He believed in the power of location and felt that co-operative buildings gave owners the greatest return on their investment. Lake Shore Drive, with its lakefront views and fashionable Gold Coast neighborhood, was Claar's ideal investment area.

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1420 N. Lake Shore Drive SURVEY ID NN85

On January 2, 1927, the *Chicago Tribune* announced that Claar had left Baird & Warner to launch, Elmer A. Claar & Associates, his own firm that would specialize in co-operative apartments. One of Claar's first projects would be an apartment tower at 1400 N. Lake Shore Drive. Advertisements for mortgage bonds that appeared in the newspapers during the summer of 1926 had described this project as a moderately priced apartment hotel that would be known as the Touraine. But by early 1927, according the *Tribune*, Elmer A. Claar & Associates had decided that "instead of being completed as a hotel," the 1400 N. Lake Shore Drive structure would "be a 100 percent cooperative project." The firm also changed the name of the future apartment building to its address. Despite this shift, the building, which had two to nine-room apartments, would include shops, restaurants, and hotel services. (Claar also opened his office in this structure.) Architects Hooper & Janusch designed the fine 21-story 1400 N. Lake Shore Drive apartment tower [NN83].

The following year, Claar had begun making plans for another co-operative building at 1420 N. Lake Shore Drive just north of his newly completed 1400 apartment tower. The desirable lakefront site had been the location of a grand stone mansion that had been owned by the Freer family until the mid-1920s. In 1927, mortgage banker Edward G. Pauling had acquired the home and its spacious lot for \$400,000. Although Pauling had hoped to erect a 24-story apartment tower here, he failed to attract investors. So instead, he sold the property to a syndicate of investors headed by Claar. For the 1420 project , he proposed a 19-story co-operative apartment tower with 35 10- to 16-room units.

Claar engaged the firm Hooper & Janusch and architect David S. Klafter to collaboratively design the 1420 N. Lake Shore Drive building. He also hired interior designer Mrs. George Draper, head of the Architectural Clearing House of New York for this project. (Her full name was Dorothy Tuckerman Draper). While Claar would follow a general layout with finishes that had been selected by Mrs. Draper, the final designs would be customized in consultation with individual buyers. (Bedrooms could be added or subtracted and finishes could be upgraded.)

The architectural firm of Hooper & Janusch was formed in 1922 by architect William T. Hooper (1884-1954) and engineer Frederick William Janusch (1887-1957). The pair had already produced a number of noteworthy Chicago buildings by the time Claar commissioned them for his two Lake Shore Drive buildings. Hooper & Janusch's early work includes the Rienzi Hotel at 556 W. Diversey Boulevard (demolished) several neighborhood movie theaters including the 1924 Manor Theater and the 1926 Alamo Theater (neither remain standing). The firm quickly became known for fashionable residential buildings. Their work included a French Manor style residence at 2828 N. Sheridan Place in Evanston. They also produced the Wellington Arms Apartments at 2970 N. Sheridan Road, a Revival style apartment structure at 23 E. Delaware Place and a double towered luxury apartment building at 3260 and 3270 N. Lake Shore Drive [LV22] in Chicago.

David Saul Klafter (1884-1965) was a well-established architect by the time he worked with Hooper & Janusch on the design of 1420 N. Lake Shore Drive. Klafter was born in Cincinnati, but moved to Chicago with his family at a young age. He studied architecture at the Art institute of Chicago and at the Lewis Institute and worked for D. H. Burnham & Co. and Jarvis Hunt before establishing his own firm around 1910. The following year, Mayor Carter Henry Harrison, Jr. appointed him to serve on a board that sought to protect the city's residential streets from commercial and industrial encroachment. He went on to receive other high-profile government posts, such as serving on Mayor William Hale Thompson's

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1927 Citizens Committee. (Klafter would go on to serve as the Cook County Architect from 1941 to 1948.)

As a private architect, Klafter produced a variety of building types from commercial towers and industrial plants to humble homes and apartment flats. His residential work includes an ornate six-flats at 3933 N. Pine Grove Avenue [LV105] and 616-618 W. Waveland Avenue [LV57], and Revival style apartment tower a at 415 W. Aldine Avenue and 1209 W. Sherwin Avenue. The 1420 N. Lake Shore Drive project which he designed in collaboration with Hooper & Janusch was among the grandest and most expensive of Klafter's apartment building projects.

Plans for the elegant 20-story apartment tower at 1420 N. Lake Shore Drive called for 17 stories with two side-by-side units and a duplex penthouse suite at the uppermost stories. All of the apartments would have well-appointed entertaining spaces oriented towards the east end of the structure. The spacious living rooms and walnut-paneled libraries would provide spectacular views of Lake Shore Drive and Lake Michigan from the building's characteristic bay windows. The more private spaces, which included bedrooms and servants quarters, were sited towards the western end of the building. All rooms, including maids' and servants' quarters, were planned to be larger than average. A broad variety of high-end conveniences were proposed for all of the apartments , including wood storage closets for the fireplaces, built-in silver vaults, and cedar closets. The service portions of the units featured dishwashers, plate warmers, General Electric refrigerators, and other contrivances that would help, in the words of *Tribune* writer Philip Hampson, "to make life more agreeable for the czars of that part of the apartment." The penthouse at the top of the building, would be a "de lux duplex," with, according to Hampson, "open terraces, helping to form a miniature country estate within sight of the loop."

Construction of the Gothic Revival style structure began soon after the Freer family residence was demolished in July of 1928.. Work on the co-operative building's foundation commenced the following month. Three months later, in late-November, the city issued a building permit for the reinforced concrete apartment tower. Floor slabs were poured throughout the winter, with the first six stories completed by the beginning of February 1929, and another seven stories poured by mid-March. As work proceeded on the tower's upper stories , bricklayers set the tower's distinctive stone base and brick walls. The tower's 20th story was fully clad in brick and limestone by December, 1929. Interior finishes on the tower's model apartment were completed by February of 1930. The journal *Buildings and Building Management* published a series of photographs of the model unit in March 1930.

To help market the co-operative apartments in his new building, Elmer A. Claar published a glossy booklet about 1420 N. Lake Shore Drive. The booklet touted the investment benefits buyers could expect when they purchased a unit in the structure. Claar's marketing materials presented a "who's who" list of residents of nearby Gold Coast co-operative buildings. Despite the savvy sales campaign, the timing of the building's completion just after the October 1929 stock market crash, proved to be quite problematic.

In May 1930, the building's corporate ownership failed to make several interest payments on its \$1.7 million construction bond, which had been underwritten by George M. Foreman & Co. As the building entered receivership in August of 1930, the co-operative plan was abandoned. Real estate attorney Lloyd Gaston Kirkland (1860-1942) was appointed as receiver of 1420. Only six of the 35 units had been completed and purchased. Among the original owners were Vojta Frank Mashek (1867-1940), President

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of the Pilsen Lumber Company, and grain broker Joseph Oswald Schreiner (1886-1978) and their families. Although the initial buyers had moved into their six apartments, the other units were essentially shells devoid of plaster, trim, or other finishes.

The 1420 N. Lake Shore Drive building remained in this unfinished state for two years. Finally, in January of 1932, investors James Norris and Arthur M. Wirtz acquired the apartment tower. Wirtz was the president of a company that had managed the building after it went into receivership. A successful Chicago businessman and sports mogul, Arthur Michael Wirtz (1901-1983) had founded a real estate brokerage firm in 1927 with two partners from New York City, W. Francis Little and Rolland E. Hubert. From an office in 3152 N. Sheridan Road (no longer standing), Wirtz, Hubert, & Little Inc. invested in the development and management of several local apartment buildings including the Hooper & Janusch-designed apartment tower at 3260-3270 N. Lake Shore Drive [LV22]. (Wirtz and his wife briefly lived in the building.) Wirtz's co-investor, James E. Norris Sr. (1879-1954) had inherited his family's fortune built on mills, grain, and ships. Along with serving as president of his father's grain and cattle companies, Norris had substantial investments in grain elevators, transportation companies, and real estate. He was the financier of the Chicago Stadium (demolished) on Chicago's West Side and in the wake of the stock market crash and the ensuing depression, Norris acquired a number of buildings that had fallen into receivership.

On January 30, 1932, the *Chicago Tribune* announced that the new owners of 1420 N. Lake Shore Drive planned to spend \$325,000 to complete the apartment tower. Although building permits were not issued until November 1932, Wirtz's firm quickly began advertising rental units at this address in the *Tribune*. Ads listed the building among several other Wirtz-managed lakefront properties as a "smart town apartment home–just being completed" with nine- and ten-room apartments and a seven-room "maisonette." Promotion of the building included the creation of a fully-furnished model apartment where prospective tenants could see "the luxurious home of simple elegance." The *Tribune* ad stressed that all units had an "unobstructed view of lake." By October 1933, the apartment tower was largely occupied. However, as late as 1947, it was reported in the *Tribune* that the top four floors of the building were still unfinished.

Wirtz and Norris had successfully prevented foreclosure by pulling 1420 N. Lake Shore Drive out of receivership. They then satisfied over 20 liens against the building, resolved back taxes, and refinanced the property with a new \$725,000 mortgage. All of these feats were accomplished at a time when little funding was available for real estate. Wirtz matched his success at 1420 with other buildings throughout the 1930s by successfully reorganizing corporations and making apartment buildings solvent. At the National Association of Building Owners and Managers conference in Chicago, in June of 1932, Wirtz gave a presentation to industry leaders on the subject of "Reorganization and Financing." He explained how he avoided defaulting on several buildings by negotiating with bond holders to accept reduced interest payments paid over longer periods.

Despite its early financial difficulties, the 1420 N. Lake Shore Drive building was soon filled with industry leaders and other successful Chicagoans and a variety of residents called the building home. John H. Hogan, vice president of the Illinois Bank and Trust Company; Paul C. Traver, president of the Traver Paper Company; and Raymond C. Dudley were some of the first to move into the building once apartments were completed in late 1932. At this same time, James Dougan Norris Jr. (1906-1966) and his wife, Elizabeth Jackson Norris, became residents of 1420 N. Lake Shore Drive. The younger Norris

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worked for his father and had played an active role in the building project. In the 1940s, Norris Jr. helped his father acquire the Chicago Blackhawks hockey team. Norris Jr. also went on to become the president of the International Boxing Club of New York in 1949.

In 1934, Jean Jacques René Weller, French consul for the Great Lakes and Upper Midwest, and his wife moved into the building. During Weller's appointment as consul, the *Chicago Tribune* repeatedly reported on the lavish parties and dinners that the couple hosted in their apartment for French dignitaries and celebrities. William F. Bode, vice-president of Reid, Murdoch & Company, resided at 1420 until his death in 1938. George Henry Kiefer (1885-1967), vice president of the Blatz Brewing Company of Milwaukee, lived at 1420 N. Lake Shore Drive from the late 1930s through the 1960s.

Another early resident was builder and contractor George W. Griffiths (1883-1947) who joined his father John W. Griffiths in his building company around 1920. One of Chicago's leading building contractors, Griffiths' company helped build many important Chicago structures including Cook County Hospital, Union Station, Soldier Field, the Civic Opera Building, Merchandise Mart, and the massive Central Post Office Building. Griffiths Jr. became president of the firm in 1937 after his father's death and held the position until his death in 1947. Griffiths Jr. had a stepson from his wife Ida, Fred Stepina Niemann (1919-1997). During the late 1930s, Niemann was a writer for Merrie Melodies cartoons with the Leon Schlesinger studio in Hollywood. He is credited in at least one cartoon, the 1938 short "Now that Summer is Gone." According to US Census records of 1940, Niemann was then living with his mother and stepfather in the 1420 building. Neimann soon opened a commercial photography studio, Fred S. Niemann productions, that produced photographs for magazines such as *Life*, and a range of industrial and educational films about urban life. Niemann was a resident of the apartment tower throughout the 1940s.

Notorious Chicago Mayor William Hale "Big Bill" Thompson (1869-1944) and his wife Mary "Maysie" Walker Wyse moved into a ten-room apartment in the building in 1932. At the time, the Mayor had just been defeated by democrat Anton Cermak. In 1936, Thompson made a bid for Governor of Illinois but lost. He ran again for mayor of Chicago in 1939, but was again defeated. Thompson was listed as residing at 1420 on a specimen ballot that was published in the *Tribune* when he ran for Governor, as well as in the 1940 census. However, due to marital problems, he often stayed in a suite in the Congress Hotel. Although Thompson only lived in his 1420 N. Lake Shore Drive apartment part time, the *Tribune* published letters from neighbors who questioned why Thompson was allowed to park his large car illegally in front of the building. Mary resided in the apartment until her death in 1958.

Among the building's most significant residents of the 1930s to early 1950s were Dr. John F. and Marguerite Pick. Born in Czechoslovakia (then part of Austria-Hungary) John Francis Pick (1900-1978) studied at Rush Medical College and at the University of Prague. By the time he married Mme. Marguerite Farre (1883-1951), a highly-respected fashion designer and clothing store owner in Chicago, Dr. Pick was considered one of the nation's leading plastic surgeons. During the late 1930s and 1940s, Dr. Pick developed an experiment at Illinois prisons around his theories on recidivism. He believed that by performing corrective surgeries on inmates with scars, keloids and physical defects, released prisoners would become more confident, exhibit improved social behaviors, and not return to prison. The results of his study on prisoners were published in medical journals and in *Time* magazine in 1947. Pick also conducted influential work that led to breakthroughs in corrective rehabilitation for patients

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disfigured by accidents and war. He published an important book on plastic surgery, *Surgery of Repair: Principals, Problems, Procedures*, in 1949.

Pioneering air service pilot Shirley Slade Teer (1921-2000) moved to 1420 with her family around 1940. In 1943, at the age of 22, Shirley Slade was one of three women in Chicago and 1900 women in the country selected by the US government to enter a seven-month training course to become the Air Force's first female pilots. Over 25,000 women had applied. At the time, the Air Force was not open to female pilots, but due to a shortage of pilots toward the end of World War II, Slade and others were recruited for stateside, non-combative functions, such as for transporting personnel and priests, and for towing target planes for ammunition practice. The group became known as WASPs, which stood for Women Air Force Service Pilots. Not allowed to fly, and classified as civilians, the women pilots were denied military honors and compensation. Following her training, Slade taught male recruits to fly large B-25 and B-26 bomber planes. She was featured on the cover of the July 1943 issue of *Life* magazine, which ran an article on women pilots. That same year, Slade was awarded the Air Force's Silver Wings, a badge of honor, at Avenger Field near Sweetwater, Texas.

Among the long term residents of the building was Ralph J. Mills (1899-1964), the vice president of the Mills Novelty Company. Ralph and Eileen Mills moved into the building in the 1930s and they raised their two children there. The Mills Novelty Company, which had a plant on Fullerton Avenue, produced automated instrument playing machines, jukeboxes, gambling devices, pinball machines, and vending machines. The company was best known for designing and building gum dispensers and for the ubiquitous automatically-cooled Coca-Cola vending machines. Mills became the chairman of the board of the company in the 1940s. Mills' son Ralph J. Mills Jr. (1931-2007) grew up to become an award-winning poet.

Between the 1950s and early 1970s, other noteworthy residents lived at 1420 N. Lake Shore Drive. Among them was attorney Walter J. Cummings Jr. (1916-1999) who was appointed to the office of Solicitor General of the United States by President Harry Truman in 1952. At the recommendation of Illinois Senator Paul Howard Douglas, Cummings was sworn in as a judge of the United States Court of Appeals in 1966. His wife, Therese M. Cummings, a prominent civic leader, was recognized for having founded the women's board of the Chicago United Servicemen's Organization (U.S.O) and playing an active role in many cultural organizations. Other accomplished residents of this era include Dr. George W. Teuscher, Dean of the Northwestern University's Dental School from 1953 to 1971 and Dr. Eugene S. Talbot (1885-1965), a physician who taught at Northwestern University's medical school while also serving on the staffs of St. Luke's and Passavant hospitals. Residents of the 1970s also included Hans Rolf Kiderlen, the German consul general.

One of the most important long term residents of the building Arthur M. Wirtz, the real estate mogul who purchased and managed the building in the 1930s. With his business partner, James E. Norris, Wirtz became owner of various sports facilities such as the Chicago Stadium and teams including the Chicago Blackhawks. Arthur and Virginia Wirtz moved into 1420 N. Lake Shore Drive at the height of his career in the mid-1940s. In 1947, Wirtz bought an expensive gold Patek Philippe wristwatch and had it engraved on the reverse side with his name and the address of the building. He remained a resident of the luxury apartment building until he died in 1983. Over the years, the 1420 N. Lake Shore Drive apartment tower has had various upgrades and renovations. According to its website, today, the building has "29 units, all with sweeping lake views." The 1420 N. Lake Shore Drive building remains a luxury rental building today.





## NRHP EVALUATION/JUSTIFICATION

The building at 1420 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Planned as a luxury apartment tower during the prosperous late 1920s, and completed in the early 1930s, despite major financial obstacles, the property meets with Criterion A. The building meets with Criterion B for its associations with several noteworthy Chicagoans. These include real estate mogul Arthur M. Wirtz, who helped finish 1420 during the Great Depression, and went on to live there from the mid-1940s until his death in 1983 and plastic surgeon Dr. John F. Pick, who resided in the building during the 1930s and 1940s when he developed pioneering research on physical rehabilitation and recidivism. Designed by the talented Chicago architects Hooper & Janusch and David Klafter, 1420 N. Lake Shore Drive is eligible for listing on the National Register under Criterion C. The building has very good integrity.

#### NRHP RECOMMENDATION

Possessing architectural significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1420 N. Lake Shore Drive SURVEY ID NN85

## Photo 1 – 1420 N. Lake Shore Drive



1420 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

PREPARED BY SURVEY PREPARED LAST MODIFIED

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

1420 N. Lake Shore Drive SURVEY ID NN85

#### Photo 2 – 1420 N. Lake Shore Drive



1420 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward main entrance on East façade

Historic Resources Survey



PROPERTY TYPE DC NRHP RECOMMENDATION Elig

DOMESTIC/ Multiple Dwelling Eligible 1430 N. Lake Shore Drive SURVEY ID NN86

NAME 1430 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1430 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17031030240000

YEAR BUILT SOURCE 1928 Chicago Daily Tribune

#### DESIGNER/BUILDER Robert DeGolyer & Walter Stockton

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Limestone, Brick ROOF Built-up

## DESCRIPTIVE NOTES

Designed in the Gothic Revival style by architects Robert S. DeGolyer and Walter T. Stockton, the cooperative apartment building at 1430 N. Lake Shore Drive was completed in 1928. Essentially I-shaped in plan, the structure rises 24 stories to a cross-gabled roof on its east side. (A flat roof stretches behind it.) The apartment tower's primary facade is fully clad in smooth limestone and features handsome Gothic Revival style carved details. As evidenced by a historic photograph published in *Chicago Apartments: A Century of Luxury*, the building's original windows were leaded glass casements. In recent years, dark, aluminum-framed casement and transom replacement windows were installed. (Unlike the multiple lights of the original windows, the replacements have single panes.)

The apartment tower's primary east façade is fully clad in random-coursed, smooth limestone ashlars. In a subtly asymmetrical arrangement, the east façade is visually divided into three primary bays. At many, though not all of the stories, the center bay projects. Along with Gothic Revival style details, these projecting bays enliven the east elevation.

The east facade features a one-story base. The building's entryway is located at the center of the base. Standing within a Gothic arch, the front doorway is highlighted by a carved limestone surround. The

REDEFINE THE DRIVE

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DOMESTIC/ Multiple Dwelling Eligible 1430 N. Lake Shore Drive SURVEY ID NN86

details of the surround are only partially visible due to a canopy that shelters the walkway leading up to the front door. The top of the black metal, flat-roofed canopy is edged with spear-point spikes. Beneath the canopy, a low stoop leads to a pair of gold-toned metal and glass doors, topped by two transom windows that sit within the top of theTudor arch. The transom windows are covered by an ornamental grille. Flanking the main entrance is a group of three rectangular casement windows, each topped by a small square fixed transom light.

At the second story level, the center bay projects in a boxy form with chamfered corners. Centered within it, two Gothic arched openings each hold a casement window topped by a transom. Elaborate carved ornamentation stretches above the windows in a stepped configuration. Each of the outer bays at this level has a grouping of three windows that echo those found along the ground level. The window trios continue up the outer bays through the fourth story. The third story is similar to the first and second stories, except that there is no projecting bay and the center bay has two casement windows topped by rectangular transoms. The fourth story features a three-sided oriel bay. All of the fourth story windows fit within Gothic arched openings. A projecting limestone cornice extends across the top of the fourth story.

The fifth through the ninth stories, 10th through 13th stories, and 14th through 19th stories are in tiers divided by limestone cornices that match the one the stretches across the facade above the fourth story. A semi-hexagonal projecting bay runs up the center of the facade at each of these levels. The projecting bay holds four single casement windows, each topped by a transom. On each level, the north bay holds four single casements each topped by a transom, and the south bay holds three windows that are otherwise identical to those on the north side.

Above the 19<sup>th</sup> story, the fenestration changes. The central projecting bay is flanked by a grouping of three windows. The 20<sup>th</sup> story windows feature divided lights and groupings on either side of the projecting bay are especially tall. The windows in the outer bays of the 21<sup>st</sup> story appear to extend out of the windows below. (This treatment makes the 20<sup>th</sup> and 21<sup>st</sup> stories appear taller than they are.) At the 21<sup>st</sup> story, the windows in the projecting bay feature arched transoms. The projecting bay terminates at the 21<sup>st</sup> story. The two outer window groupings are each topped by a three-sided parapet with Gothic detailing. The 22<sup>nd</sup> story is identical to the second-story.

The 23<sup>rd</sup> and 24<sup>th</sup> stories feature replacement windows that differ from the ones below. There are three evenly spaced groupings with a large fixed center pane, flanked by casement windows. Above the center and northern bay of windows, a steeply pitched end gable extends above the 24<sup>th</sup> story. A crenellated parapet extends from the gable to the south end of the building.

The north and south façades are largely obscured by adjacent buildings. Both façades are clad in buffcolored brick and have large light wells that give the building its I-shaped footprint. At the projecting, east end of the north façade, the brick has been coated with a smooth tan-colored stucco-like material. Here, three bays of single casement windows with transoms run up the façade. Within the light well and on projecting west end of the north facade, there are double-hung windows.

The rear west façade is clad in buff-colored brick and is set back slightly from the alley. The upper stories of this facade are stepped back. Overall, the west façade is regularly fenestrated with dark, aluminum-framed, double-hung windows. A metal fire escape rises up the façade to the roofline.

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LAKE + SHORE + DRIVE

1430 N. Lake Shore Drive SURVEY ID NN86

The co-operative apartment building at 1430 N. Lake Shore Drive possesses very good integrity overall. The replacement of the building's original leaded glass windows with dark aluminum-framed casement and transom windows has somewhat diminished the property's integrity of design. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

DOMESTIC/ Multiple Dwelling

Eligible

## HISTORY/DEVELOPMENT

Designed by architects Robert DeGolyer and Walter Stockton, the tall narrow English Gothic style cooperative apartment building at 1430 N. Lake Shore Drive was completed in 1928. William C. Bannerman, a developer who had recently erected more than a dozen other buildings in Chicago, headed a syndicate that sponsored this project. Soon after the co-operative building was first occupied, Bannerman's investors discovered that he was responsible for serious financial misdealings. Despite this controversy, the project resulted in a luxurious apartment tower that featured only one unit per story.

During the early 20<sup>th</sup> century, the narrow lot at 1430 N. Lake Shore Drive was the site of department store magnate Harry Gordon Selfridge's house. In 1910, Selfridge and his family sold their home to industrialist James Deering when they moved to London. Deering filled the house with his extraordinary art collection and entertained frequently when he was in town. But he spent the better part of the winter at his estate in Miami Beach and often traveled abroad during the summer. Following Deering's death in 1925, the house and its lot were purchased for redevelopment by William C. Bannerman.

Born in Chicago, William Campbell Bannerman (1900-1983) was the son of a chemist. In 1924, Bannerman launched W. C. Bannerman & Company, a development and general contracting firm. Within only his first few years in business, Bannerman developed more than a dozen buildings in Chicago. These included a number of high-grade apartment structures. Bannerman had commissioned architect Robert DeGolyer to design several of his early buildings. Among them were apartment hotels at 6165 N. Winthrop Avenue and 436 W. Belmont Avenue. (The firm of Quinn & Christiansen collaborated on these projects.) In 1927, Bannerman hired Robert S. DeGolyer & Co. to produce two cooperative apartment buildings, one at 7321 S. South Shore Drive and another one at 1430 N. Lake Shore Drive to replace the house Bannerman had purchased from the Deering family.

Born in Evanston, Illinois, Robert Seeley DeGolyer (1876-1952) had an extremely impressive background. After studying at Yale University, he went on to receive a degree in architecture from MIT. He started his career in the offices of Holabird & Roche and also spent ten years as a designer for Marshall & Fox, renowned architects of luxury apartments and elegant hotels. Although DeGolyer had established his own practice in 1915, it was not until the mid-1920s that he began receiving important commissions for high-end apartment buildings. These included a large and complex co-operative building at 1120 N. Lake Shore Drive. This project prompted him to ask a young architect and engineer, Walter T. Stockton, to join his practice in 1924. (The firm was known as Robert S. DeGolyer & Co.) Like DeGolyer, Stockton (1895-1989) grew up in Evanston. He graduated from Princeton University in 1917 and returned to Chicago, working as a draftsman at several firms, including Pond & Pond, before joining DeGolyer.

DeGolyer and Stockton would work together for two decades. In addition to 1430 N. Lake Shore Drive, the pair designed four other structures within the APE: 3500 N. Lake Shore Drive [LV33], 1120 N. Lake Shore Drive [NN40], 3750 N. Lake Shore Drive [LV72], and 1242 N. Lake Shore Drive [NN53]. DeGolyer

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DOMESTIC/ Multiple Dwelling Eligible

returned to solo practice after World War II. His later work includes a fifth structure in the APE, 5630 N. Sheridan Road [EG09].

On June 26, 1927, the *Chicago Tribune* announced that Robert S. DeGolyer & Co. was busy preparing plans for 1430 N. Lake Shore Drive. The article stated that the 24-story luxury building would feature "only one suite to each floor," and would "be 100 percent cooperative." The *Tribune* explained that along with spearheading the project, W.C. Bannerman & Co. would serve as the builder of the apartment tower.

About a month later, the *Tribune* published another story about the project, this time with a rendering. Noting that the "architecture will be English Gothic," the article stated that "the front elevation will be constructed entirely of Indiana limestone." It went on to say that the structure's enormous apartments "will be the last word in luxury," with features such as "…linen rooms, cedar closets, silver vaults and other little conveniences which make being a millionaire such a pleasant sort of occupation." The *Tribune* explained that "this development will take \$2,000,000 out of the owners pockets." The ownership group, known as the 1430 Lake Shore Drive Corporation included W.C. Bannerman, Frank L. Kidder, "and other wealthy Chicagoans."

During the summer of 1928, as the building neared completion, advertisements for the co-operative building began to appear in the *Chicago Tribune*. These ads for "23 residences, 8-12 rooms, 6 bathrooms," stressed that there was only one unit per story, and that each had "an unobstructed view of the lake." They also noted that the building had "large, light, airy rooms," and that the tile kitchens included "special designed ice boxes."

At this time, the first purchasers of co-ops in the building were announced. They included recently widowed Mary Hodgkins of Lake Forest and Chicago and her soon-to-be-married son, William P. Hodgkins; Biscuit company president Frank L. Bremner; H.F. Johnson, the president of Armour & Company; and Frank McNair, an executive with Harris Bank. They would be joined in the new building by some of the members of the 1430 Lake Shore Drive Corporation such as financier and Board of Trade member Frank L. Kidder and Raymond L. Redheffer, president of the newly formed Merchandise Bank and Trust. The *Chicago Tribune* indicated that the penthouse had been reserved for William C. Bannerman, however it is unclear whether he ever moved into the building.

The co-operative structure was occupied in the fall of 1928. By the following spring, 70% of the apartments had been sold and preparations were being made to turn the building over to its managing board. The seven syndicate members who had helped William C. Bannerman to develop the building were expecting to reap the rewards of their investment. But they soon discovered that they had been terribly misled.

As Miles Berger describes him in *They Built Chicago*, Bannerman was an "unrepentant swindler." Between 1925 and 1928 he built a pyramid of financing schemes and shell corporations while stealing a fortune from his investors. It was the investors at 1430 N. Lake Shore Drive that led to his ultimate downfall. When he organized the 1430 Lake Shore Drive syndicate in early 1927, the seven original investors had put up roughly \$100,000 and were led to believe that Bannerman and his attorney had purchased another \$200,000 in shares of building corporation stock. But the syndicate soon discovered that Bannerman and his lawyer had never ponied up. As Berger explains, the luxury co-operative

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DOMESTIC/ Multiple Dwelling Eligible 1430 N. Lake Shore Drive SURVEY ID NN86

structure "had been built on the backs of the minority stockholders and with blanket mortgage loans for which they as cooperative owners unexpectedly found themselves liable." In June, 1930 the investors filed suit against Bannerman, and a year later, they obtained a judgment of more than \$200,000 against him. Bannerman, true to form, left town, leaving a trail of unpaid debts behind him.

Due to Bannerman's skullduggery and the financial impact of the Depression, the building defaulted on several payments in 1931. Fortunately, the 1430 Lake Shore Drive building corporation was able to secure a new mortgage that would not mature until the late 1940s. As the lenders clearly realized, most of the residents of 1430 Lake Shore Drive were well-to-do families who would have little trouble weathering the financial turmoil of the period. The desirability of 1430 N. Lake Shore Drive kept many of the early residents in place. William A. Gilchrist, whose family made its fortune in the lumber business, was an original resident, along with his wife Emily. Although Mr. Gilchrist died late in 1930, his young widow remained in the building. Emily remarried in 1938, joining her fortune with that of New York donut magnate Roe Wells. Since Emily was still managing her interest in her first husband's lumber business, the couple divided their time between her place in Chicago and his in New York City.

Two generations of the McNair family resided at 1430 N. Lake Shore Drive. Frank McNair, his two daughters, and three servants were some of the building's original residents. McNair spent 43 years at Harris Bank, rising to executive vice-president before his retirement in 1946. He served on the Chicago Transit Authority Board and was a life trustee and former chair of the Children's Memorial Hospital board. He also was a University of Chicago life trustee. His first wife died in 1930, leaving Frank to launch his two daughters into society. After Frank's older daughter Betty married, she and her husband Frank Sims lived in the building. Frank Sims went on to become the vice-president of the Coca-Cola Company and president of the Chicago Civic Federation. He would live at 1430 N. Lake Shore Drive until his death in 1955. Betty's father, Frank McNair, who died in 1971, also remained a resident of the building until the end of his life.

David F. Bremner, Jr. was also a long-term resident. He started working in his father's cracker business when he was a teenager. He and his two brothers greatly expanded the Bremner Biscuit Company, including the introduction of what would become the firm's iconic green tin. Both David F. Bremner Jr. and his wife Imelda were products of Chicago's Catholic schools. By 1929 they were fundraising and serving as organizational leaders in numerous Catholic charities. They were regular hosts for a lecture series that was organized annually to provide entertainment during Lent and to benefit the Chapel Guild of the Cenacle, a Lincoln Park convent. Imelda helped to raise money for a new Catholic hospital that was built at 95th Street and California Avenue. David Bremner was a founder and original director of the Associated Catholic charities, an organization whose work continues today. He sat on the board at Loyola University and was president of the Madonna Center, a Catholic mission for Italians living on the West Side. In 1946 he was made a knight of St. Gregory by Pope Pius XII in recognition of his work for the church. The Bremners remained in their apartment at 1430 N. Lake Shore Drive for at least three decades.

Near the end of World War II, the city began to experience a severe housing shortage and many buildings with large apartments were purchased and subdivided. According to the *Chicago Tribune* several syndicates attempted to buy 1430 N. Lake Shore Drive for this purpose. By 1944 the building was owned by Royal Neighbors of America and the company was asking residents to pay a steep price to gain control of the property. Ultimately, 19 of the then 22 resident families bought stock in a new

Historic Resources SurveyPROPERTY TYPEDOMESNRHP RECOMMENDATIONEligible

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DOMESTIC/ Multiple Dwelling Eligible

building corporation that was formed to take possession from Royal Neighbors. McNair, Bremner, and Hodgkins all stayed in the building. They were joined by more recent arrivals, such as veneer manufacturer Joseph F. Mertes and auto accessories manufacturer Henry R. Gross.

After the war, 1430 N. Lake Shore Drive gained a new group of civically-minded residents. William Spencer was the son-in-law of an original owner, F. Edson White. Spencer headed up the North American Car Company, a tank car manufacturer. He also began serving on the Chicago Plan Commission in 1947 and was named as its chairman in 1951. Through his work on the commission he became a passionate Chicago booster. Spencer's 1950s neighbor was Errett Van Nice, a young assistant vice-president at Harris Bank. As he rose up through the ranks at Harris, Van Nice took on numerous volunteer jobs including raising money for the March of Dimes and chairing the Children's Hospital board, a responsibility that he took over from his neighbor and fellow Harris Bank executive Frank McNair.

Cyrus Hall Adams III inherited his unit from his mother in 1962. He was assistant to the president at Carson Pirie Scott & Company when Mayor Richard J. Daley nominated him to the school board in 1963. Adams had already served on numerous boards in Chicago and elsewhere.

Over the years, the co-operative apartment building continued to attract prominent residents. Today, 1430 N. Lake Shore Drive remains a desirable lakefront address.

□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
Applicable		
/		

## NRHP EVALUATION/JUSTIFICATION

The building at 1430 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed in 1928, when luxury co-operative buildings along Chicago's north lakefront were extremely fashionable, the property meets with Criterion A. The building has been the home of several individuals who have made important contributions to history. Among them were David F. Bremner, Jr., owner of legacy Chicago business, the Bremner Biscuit Company, and a founder of the Associated Catholic charities and a leader in civic and religious causes throughout the city. Thus, the building is eligible under Criterion B. As a beautiful example of the work of architects Robert S. DeGolyer and Walter T. Stockton, some of Chicago's most talented luxury apartment designers, the building is eligible under Criterion C. The building retains very good integrity overall.



DOMESTIC/ Multiple Dwelling Eligible

#### NRHP RECOMMENDATION

Possessing architectural and historical significance and good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

### NRHP BOUNDARY

See Appendix B.

### SOURCES

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N U R T H Lake + shore + drive

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1430 N. Lake Shore Drive SURVEY ID NN86

## Photo 1 – 1430 N. Lake Shore Drive



1430 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

1430 N. Lake Shore Drive SURVEY ID NN86

#### Photo 2 – 1430 N. Lake Shore Drive



1430 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward the main entrance on the East façade

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NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1440 N. Lake Shore Drive SURVEY ID NN87

NAME 1440 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1440 N. Lake Shore Drive COMMUNITY AREA

### TAX PARCEL NUMBER

17031030281001 through 17031030281174; 17031030281176; 17031030281178 through 17031030281230; and 17031030281232 through 17031030281236

#### YEAR BUILT SOURCE 1961-1962 Chicago Daily Tribune

DESIGNER/BUILDER Hirschfeld, Pawlan & Reinheimer

STYLE MODERN MOVEMENT

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS ROOF Brick, Concrete, Granite Built-up

## DESCRIPTIVE NOTES

The handsome, 35-story condominium high-rise at 1440 N. Lake Shore Drive was completed in 1962. Designed by Hirschfeld, Pawlan & Reinheimer, the building was constructed as two back-to-back towers, joined by a central firewall and common lobby. The flat-roofed structure is primarily rectangular in plan. It features three staggered bays on its long east and west facades. The primary east facade is enlivened by contrasting dark gray and white brick cladding and spandrel details that evoke piano keys. The building's dark, aluminum-framed windows are replacements. An attached, rectangular two-story-tall garage structure extends to the west behind the tower.

The east façade sits back behind a curved drop-off driveway that can be accessed from N. Lake Shore Drive. The long facade steps forward in three bays, with the southernmost projection sitting closest to the Drive. The elevation's dark-colored, two-story base holds the building's main entrance in the middle bay, and a garage entrance in the southern one. At the center of the façade, a wide, deeply cantilevered canopy edged by four pairs of non-structural supports extends out over the drop-off drive. (An ornamental iron railing runs between the four pairs of canopy supports, and a set of shallow stairs drops Historic Resources Survey

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DOMESTIC/ Multiple Dwelling Eligible 1440 N. Lake Shore Drive SURVEY ID NN87

from the driveway down to the sidewalk.) Beneath the broad, black-edged canopy, a pair of blackgranite-clad, load-bearing, rectangular piers rise on either side of a second, more modestly-scaled canopy. The main entrance stands recessed behind the piers and beneath the second canopy. The entrance --. a revolving door -- is set within a wall of dark, aluminum-framed floor-to-ceiling replacement windows. Square, black, polished granite panels flank the vestibule, extending beyond and above the canopy. Groups of windows separated by the dark gray concrete piers are positioned in the granite above the entrance. (These silver-colored aluminum-framed windows may be the only original windows left on the building.)

At the south end of the east façade, at the base of the south projection, a single garage door and several service entrances are recessed behind two dark, I-shaped, engaged concrete piers. At the opposite end of the façade, the base of the stepped-back north bay holds a series of dark, aluminum-framed floor-to-ceiling replacement windows. At the second story, both ends of the facade feature dark gray panels with projecting and receding granite blocks arranged in a checkerboard fashion.

Above the two-story base, the east façade's three staggered projections and engaged concrete piers continue to the roofline. The north bay features a series of six dark, aluminum-framed windows, with two operable sliding sashes. The other windows remain fixed. Each window grouping stretches above a white brick spandrel, which features alternating dark gray brick and white brick detailing, giving the appearance of piano keys. To the south of the six-window groupings is a vertical band of dark gray brick with a pair of operable sliding sashes and a dark gray brick spandrel at each story. This vertical element visually divides the north bay from the projecting center one. The projecting center bay features three window groupings separated by two engaged concrete piers. These groupings, each four windows wide, stretch above white brick spandrels featuring the "piano key" motif. The south end of the center bay again features a visually distinct stack of double windows with dark gray spandrels. The projecting south bay steps out still further toward N. Lake Shore Drive. This bay features a grouping of four windows and a grouping of five windows separated by an engaged concrete pier. An exposed concrete corner pier finishes off the south projection. At the north end of each projecting bay, the window groupings and white brick spandrels wrap around the corners onto the north facades.

Clad primarily in dark gray brick, the north facade is largely hidden from public view, as only a gangway separates it from the neighboring 19-story tall building to the north. At ground level, a secondary entrance with a projecting canvas canopy sits near the center of the façade. A single bay of tripartite windows, positioned off center to the east, rises up the wall from the third story. Near the east end of each story, a dark gray engaged concrete pier separates the main portion of the north façade from its slightly recessed east bay. There, a single window wraps around the corner from the east façade. As on that primary façade, the window sits above a white brick spandrel featuring the gray and white "piano key" detailing.

The long west façade is similar to the primary one that faces N. Lake Shore Drive. At the base of this secondary façade is an attached, flat-roofed garage structure that abuts an alley. The garage runs north-south, concealing the western base of the tower. The far west end of the garage, clad in concrete panels, is only one story tall. The garage structure rises to two stories on the east end, and is clad in tan brick. The long west façade of the tower rises behind and above the garage structure. The west façade echoes the east façade, with three staggered projections and groupings of windows separated by continuous engaged piers. However, the spandrels beneath the west façade windows are clad in tan



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brick and lack the "piano key" brick detailing found along the east façade. The west façade also lacks the east's dark gray brick, double windowed bays.

The south façade is only partially visible from the public right-of-way. Again, a narrow gangway separates the tower from the neighboring 23-story tall building. Above the two-story base, the south façade of 1440 N. Lake Shore Drive is similar to the north one, replicating the bay of tripartite windows that rises up the dark gray brick wall. This bay intersects with a band of irregularly-spaced windows that extends across the top story of the façade. All the window groupings include sets of operable sliding sashes.

The condominium high-rise at 1440 N. Lake Shore Drive has very good integrity overall. The substitution of dark, aluminum-framed windows for the lighter-colored original ones has somewhat diminished the building's integrity of design. The structure continues strongly to convey its historic character, however, and it retains integrity of location, setting, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

The residential high-rise at 1440 N. Lake Shore Drive was completed in 1962. Its sponsors, Howard F. Wallach and Jerrold Wexler, sought to develop a modern high-rise that would attract tenants who might otherwise move to the suburbs. They hired architects Hirschfeld, Pawlan & Reinheimer to design a 35-story tower that included well-appointed, moderately-priced units. Taking full advantage of the building's desirable location, the architects provided spacious rooms with stunning views of the lakefront. Built as an apartment building, 1440 N. Lake Shore Drive was later converted to condominiums.

In 1961, the *Chicago Tribune* announced that two prominent North Siders, Howard F. Wallach and Jerrold Wexler, had made plans to replace the old McClurg mansion at 1440 N. Lake Shore Drive with a luxury high-rise. The only child of the manager of the Belden Stratford Hotel, Howard F. Wallach (1923-2013) grew up living in the elegant Lincoln Park building. He graduated from the University of Michigan and went on to receive a degree in medicine from the University of Illinois in 1946. He soon became a respected physician as well as a leader in Jewish philanthropic and civic organizations. During the mid-1950s, Wallach had begun investing in hotels and apartment buildings while continuing to practice medicine. He had engaged in real estate deals with a number of different partners. The 1440 N. Lake Shore Drive project was the first he undertook with Jerrold Wexler. The two would later team up to develop Hollywood House [EG20] an early, privately-funded senior housing complex at 5700 N. Sheridan Road. (Wallach moved to Los Angeles in 1965.)

Jerrold Wexler (1924-1992) was the son of a successful radio manufacturer and retailer. He graduated from Francis Parker School and Northwestern University. In 1946, Wexler married Lolly Lurie and went to work for her father, real estate broker and developer George S. Lurie. Wexler was made a partner in 1952 while working with architect Leo S. Hirschfeld on plans for a condominium building at 230 E. Chestnut Street. In 1960 Wexler began to do his own deals, while also serving as partner in the Lurie firm.

Jerrold Wexler would become one of Chicago's leading real estate developers. He sponsored projects through various entities. As president of the Jupiter Corporation, an oil and gas company, he expanded

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the business to include real estate development projects throughout the nation. Wexler's obituary (which appeared in newspapers across the United States) noted that he often built "in unpopulated" urban areas, "which left other developers scrambling to catch up." Among Wexler's most prominent local projects are the massive 400 E. Randolph Street, constructed in 1962 with air rights over lakefront railroad tracks, and Lake Point Tower [NN02], an iconic high-rise built in 1968 on the site of an old lakefront shipping slip. Wexler and another partner, Edward Ross, helped make Jupiter Industries into a major real estate empire. According to the *Chicago Tribune*, the firm was "connected with a host of trophy buildings in downtown Chicago" including McClurg Court Center, 900 N. Michigan Avenue, the Executive House, and the Ambassador West Hotel.

To build 1440 N. Lake Shore Drive, Wallach and Wexler razed a fanciful 1890s chateauesque mansion, originally the home of publisher and bookseller Alexander C. McClurg. The property had had a series of owners and uses over the years. In the 1930s the Polish Consulate occupied the building and a decade later it was serving as a rooming house. In 1954, real estate developer William Allison wanted to replace the old mansion and its adjacent parking lot with a 22-story cooperative apartment building, but his plans fell through. In 1955, the mansion's owners were the physicist Dr. Walter J. Podbielniak and his wife, Wladzia G. Podbielniak. The wealthy couple restored the home to serve as a place where visiting scientists from around the world could gather to share ideas. In 1959, the Podbielniaks filed for divorce and before long they put the mansion back on the market. Wallach and Wexler purchased the building and hired architects Hirschfeld, Pawlan & Reinheimer to design an \$8 million high-rise for the site. The firm had recently completed another project for the same two developers, a 27-story high-rise at 215 E. Chicago Avenue.

Leo S. Hirschfeld (1892-1989), partner in a succession of successful architecture firms, had made his name decades earlier as a specialist in luxury apartment buildings. A graduate of the Armour Institute (IIT), he formed a partnership with fellow graduate, Maurice B. Rissman in 1919. Rissman & Hirschfeld soon began receiving commissions to design elegant hotels and apartment buildings. Their work includes 3300 N. Lake Shore Drive [LV23] and 3530 N. Lake Shore Drive [LV38]. Following Rissman's death in 1942, Hirschfeld practiced alone for several years. His solo work includes a handsome high-rise at 1335 N. Astor Street [NN75], completed in 1951.

The post-World War II building boom prompted Hirschfeld to expand his practice. As a result, in 1953 he formed a partnership with Harold S. Pawlan. The son of a Russian Jewish immigrant father, Harold Sydney Pawlan (1915-2002) grew up on the city's West Side and graduated from Crane High School. He went on to receive a degree in architecture from the University of Illinois. During the early 1940s, he lived in Springfield, Illinois and worked for the Illinois Division of Architecture and Engineering. He then had a solo firm, but often worked as an associate for architect Sidney C. Finck.

In 1954, Hirschfeld & Pawlan hired Martin Reinheimer (1918-2009). A graduate of the Illinois Institute of Technology, the German-born Reinheimer had already worked for both an architectural firm and a national consulting engineering practice. He became Hirschfeld and Pawlan's third partner in 1961. (Pawlan retired from the firm to pursue real estate investing in 1966.) Hirshfeld, Pawlan & Reinheimer produced many important buildings including The Carlyle at 1040 N. Lake Shore Drive [NN37] and Outer Drive East at 400 E. Randolph Street.

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By the early 1960s, Chicago's newly-developed highway system provided convenient connections between downtown and the nearby suburbs. Many Chicagoans and city officials were worried about the large number of residents making an exodus to the suburbs. However, ambitious developers such as Wallach and Wexler believed that well-designed modern apartment buildings would provide a desirable alternative that could entice people to remain in the city, and live downtown. When plans for 1440 N. Lake Shore Drive were underway in early 1961, Hugh C. Michels, President of the Greater North Michigan Avenue Association, hailed the project as "another important step in bringing families back to city living." Michels' organization believed that the building was part of an important development trend. In October of 1961, he told the *Chicago Tribune* that nearly \$100 million in new housing downtown was "evidence that Chicagoans may be returning to the central area from the suburbs."

The *Chicago Tribune* published a rendering of Hirschfeld, Pawlan & Reinheimer's distinctive high-rise in 1961. The 35-story luxury apartment building would have two back-to-to-back towers, joined by a central firewall and a common lobby. With an unusual dark grey coloration set off by much lighter spandrels, the high-rise would have a striking appearance. It would offer a broad range of apartment sizes from studio to four-bedroom units and one to three-and-a-half baths. Altogether there would be 248 units with only four apartments per story in each tower.

The first open house at 1440 N. Lake Shore Drive was held in September, 1962, as the building was being prepared for occupancy. Advertisements in the *Chicago Daily Tribune* noted that "spacious rooms and moderate rentals are combined to achieve luxury with economy." The architects worked hard to balance amenities and affordability. Although the building had no balconies, the units had large expanses of windows offering a "panoramic view of lake, Lincoln Park." They offered such modern features as "all-electric" kitchen appliances, air-conditioning, and "individually, thermostatically controlled radiant heating." Shared amenities included a sundeck and a "solarium" equipped with a fireplace and a kitchen. Especially convenient for the tenants was a "commissary and gourmet shop" on the first story.

The building's early residents included a range of upper-middle- and middle-class Chicagoans, many professionals and business leaders among them. Resident Edward Stackler, spent over 35 years as the attorney for Central Watch Service. Another lawyer, Lee A. Freeman, had an especially noteworthy career. Starting out as Assistant Corporate Counsel for the City of Chicago in 1935, he went on to become a successful public utility attorney, with offices downtown and in Washington, D.C. By the late 1960s, he had returned to public service as an assistant attorney general for the State of Illinois. Freeman and his wife, Brena, were major supporters of the Lyric Opera and he served as chair of the Fine Arts Music Foundation. The couple also established the Lyric's composer-in-residence program, and sponsors the Nelson Algren Awards to recognize writers of excellent short stories.

Harris Perlstein (1892-1986), the president and chair of Pabst Brewing Company, was one of the most notable businessmen to live at 1440 N. Lake Shore Drive. A graduate of the Armour Institute (now IIT), he worked on fermentation problems as a chemical engineer, developing a successful business in Milwaukee, and later, Chicago. He and his friend, Fred Pabst, Sr., merged their companies in 1932, in anticipation of the end of Prohibition. Perlstein presided over numerous important innovations while the company quickly expanded. He also made important contributions to Jewish causes as well as educational and civic institutions. He and his first wife, Anne, raised millions of dollars for Jewish relief during the 1930s, enabling hundreds to escape Europe. This work continued after the war. Perlstein served as the president of the Jewish Federation of Chicago on many other important boards. Along

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DOMESTIC/ Multiple Dwelling Eligible

with serving as an IIT Trustee and Board Chairman, he was a major donor to the university. Four years after Anne Perlstein died in 1956, Harris quietly remarried a widow, Mrs. Max Weiss. The couple moved from his Edgewater Beach Hotel apartment to a penthouse at 1440 N. Lake Shore Drive, where Perlstein resided until his death over 20 years later.

Philip H. Erbes, another early tenant, was the secretary of the Wrigley corporation, Chicago's famous chewing gum manufacturer. His wife Margaret Sweeney was an accomplished harpist. Before her untimely death in 1968, Sweeney performed live and on the radio throughout the Midwest. She also taught harp at the American Conservatory of Music. There were also other women professionals who lived in the building, including Patricia Chase, the manager of a N. Michigan Avenue clothing store. Retirees were well-represented on the tenant rolls, including William D. Dunning, the retired president of Davis Regulator, Adam Sledz, a retired executive of Greyhound Bus, and Joel Goldblatt, the relatively young former president of Goldblatt Brothers.

The 1440 N. Lake Shore Drive building was part of a wave of condominium conversions that took place starting in the late 1960s and early 1970s. Joseph Moss, whom the *Chicago Tribune* dubbed "the King of Condominium Conversions," converted over a dozen buildings, starting in Hyde Park and working his way north to the Gold Coast, arriving at 1440 N. Lake Shore Drive in 1971. Although one third of the building's renters agreed to purchase their units, the conversion was a hardship for those who could not afford the 50% down payment or who preferred to rent. With so many buildings going condo, it was sometimes difficult for tenants to find another rental nearby. The *Tribune* interviewed one couple in the 1440 high-rise who had to go "farther north" when their rental unit sold for \$60,000.

The high-rise at 1440 N. Lake Shore Drive remains a handsome presence on the lakefront. It continues to provide the "luxury with economy" that Wexler aimed for when he built it nearly 60 years ago.

date listed		
N/A		
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The high-rise at 1440 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built as part of a wave of early 1960s residential high-rises that were intended to keep renters from moving to the suburbs, the property meets with Criterion A. Harris Perlstein, the president and chairman of Pabst Brewing and an important Chicago philanthropist, lived in the building for the last two decades of his life, making the property eligible for listing on the National Register under Criterion B. A striking early 1960s lakefront high-rise designed by the noteworthy firm of



Hirschfeld, Pawlan & Reinheimer, the property is eligible for listing on the National Register under Criterion C. The property retains very good integrity overall.

## NRHP RECOMMENDATION

Possessing architectural and historical significance and very good integrity, the property warrants listing individually and as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible 1440 N. Lake Shore Drive SURVEY ID NN87

#### Photo 1 – 1440 N. Lake Shore Drive



1440 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

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Photo 2 – 1440 N. Lake Shore Drive



1440 N. Lake Shore Drive, view looking southeast from N. Astor Street toward West façade

Historic Resources Survey



PROPERTY TYPE DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible 1448 N. Lake Shore Drive SURVEY ID NN88

NAME 1448 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1448 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17031030210000

YEAR BUILT SOURCE 1926-1928 Chicago Building Permits

DESIGNER/BUILDER Childs and Smith

STYLE PROPERTY TYPE LATE 19TH AND 20TH CENTURY DOMESTIC/ Multiple Dwelling REVIVALS

FOUNDATION

Concrete

WALLS Brick, Terra Cotta ROOF Built-up

# DESCRIPTIVE NOTES

Designed by architects Childs & Smith, the apartment tower at 1448 N. Lake Shore Drive was completed in 1928. Expressive of the French Gothic Revival style, the structure is clad in variegated brown brick and enlivened by limestone details. Rectangular in plan, the building rises 19 stories to a flat roof. Most of the building's many windows are four-over-one double-hung windows. As evidenced by a historic photograph, the existing fenestration largely comprises replacement windows that closely match the historic windows.

The building's long north facade hugs the sidewalk along E. Burton Place. The shorter east elevation, which faces N. Lake Shore Drive, overlooks a lawn area that is edged by low ornamental black fencing. Both of the primary facades are subtly divided into seven tiers, each separated by a limestone stringcourse.

The north facade is anchored by an elegant two-story base of random-coursed, smooth Bedford limestone ashlars. Centered along this base, the main entrance stands within a recessed segmental-arched opening. A low stoop leads to a pair of wood and glass doors that feature asymmetrical leaded-glass panels. The doors are topped by a transom. Above the transom, an ornate curved black metal and glass canopy shelters the doorway and walkway leading up to it. As evidenced by a historic photograph,

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the canopy is an original feature. Supported by decorative metal brackets and glazed, metal-framed wind screen panels, the canopy is also anchored to the building by chains.

The doorway is embellished with engaged colonnettes and crowned by a carved drip mold with figural returns. The drip mold is topped by a blind trefoil arcade that is surmounted by an ogee arch with crockets. Engaged pinnacles frame the doorway's crown and extend past a pair of three-over-one double -hung segmental-arched windows at the second-story. These windows are set with limestone surrounds that feature carved details similar to those directly below them. An original metal lantern stands on each side of the doorway, near the base of the canopy.

Flanking the doorway, a grey granite water table extends along the lower portion of the base. Above the water table, alternating single and triple sets of double-hung windows sit within limestone framed segmental-arched openings. Along the second story, a series of single and paired double-hung windows stand directly above those of the first story. Unlike the segmental-arched window openings on the ground-level, the second-story windows sit within rectangular openings. Near each of the outer ends of the façade, a blind stone panel is flanked by foliate borders. A limestone string course stretches across the base above the second story windows. Another limestone string course serves as a continuous sill beneath the third story windows and provides a transition between the limestone base and the brick stories above it.

Above the two-story base, the facade has a unified fenestration pattern. The second tier, features tapestry brick that is set in a two-tone lattice pattern. The windows at this level have tabbed limestone frames. Above these windows, limestone spandrels are enlivened by alternating raised diamond and circle motifs. A limestone stringcourse caps the third story and forms a sill for the fourth-story windows.

The fourth through seventh stories comprise the facade's third tier. On the fourth story, the windows are all framed by raised brick. Near each outer end of the facade, decorative brickwork enlivens engaged chimney stacks. This treatment continues up the facade. Similarly, at both ends of the facade, rounded limestone corner columns with outer tabs, extend vertically to the top tier. On the fifth through seventh stories, three alternating bays of paired windows are framed by continuous limestone surrounds with outer tabs. These bays accentuate the facade's Gothic appearance. Tall limestone pilasters edge the paired windows. Extending vertically, they terminate in engaged pinnacles that flank the eighth-story paired windows. With the fanciful bays, the spandrels between the seventh and eighth stories feature limestone panels with raised trefoils. A limestone string course extends above the seventh story and forms a sill for the eighth-story windows.

The fourth tier extends from the eighth through the 11th stories. Above it, the fifth tier comprises the 12th through the 15th stories. These tiers are identical to one another. They lack the limestone ornamentation found along the lower stories.

Near the top of the facade, the 16th story serves as the sixth tier. It is wedged between two limestone string courses. Tapestry brick of raised headers set in a diamond pattern embellishes this tier. The uppermost, or seventh tier extends from the 17th through 19th stories. It is enlivened by tapestry brick set in a two-tone lattice pattern. Alternating bays of paired windows are set with limestone surrounds that are similar to those on the fifth through seventh stories. Limestone pilasters flank each surround, and raised limestone spandrels with rectangular panels separate each story. The tops of each surround

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extend up through the parapet where additional limestone panels cap the 19th story windows. Windows outside the surrounds on the 17th and 18th stories have limestone lintels, while 19th story windows feature limestone drip molds with finials.

A limestone coping caps the facade. According to historic images, the building was originally topped by an ornate limestone parapet that featured tracery with pinnacles. Historically, twin chimney stacks rose above the roofline. (The parapet and twin chimney stacks no longer exist.) Two brick-clad elevator shafts and a central brick chimney stack are set back on the building's flat roof. These features are not visible from the ground.

The building's short east façade features a semi-hexagonal bay at its far south end. Other than this projecting bay, which gives this elevation an asymmetrical layout, the east facade closely follows the architectural scheme of that of the north. It features seven tiers including a smooth limestone two-story base. The three-sided bay is clad in a manner that follows the rest of the facade. Historically, it had a wide six-over-one double-hung window in the center with four-over-one double-hungs on each side. Today, some levels of the projecting bay follow this scheme, while others have replacement windows that don't match the original ones. The remainder of the east facade features four-over-one double hung windows.

Like the north facade, the east facade's third and top tiers include windows set within limestone surrounds with Gothic details. The third tier features a single three-story surround, while the top tier has two: one above that of the third tier, and another that stretches across the top three stories of the semi-hexagonal bay.

Clad in variegated brown face brick, the south facade is only partially visible due to an adjacent high-rise. The two-story limestone base wraps from the east facade, however it only stretches along the eastern end of this elevation. Centered on the façade is a recessed light well with a metal fire escape. Limestone string courses extend across the façade above several stories.

The west façade abuts an alley. Though this is a secondary façade, it is constructed of face brick. This elevation includes a series of stepped terraces along the south end at the seventh, 12th, and 16th stories. Like the other facades, a series of limestone string courses stretch across the west facade.

Today, 1448 N. Lake Shore Drive possesses very good integrity overall. As evidenced by historic photographs many of the existing windows closely match the originals. The removal of the building's ornamented parapet balustrade and tall chimneys has somewhat diminished the structure's integrity of design. Despite this, the property continues to convey its historic character, retaining integrity of location, setting, workmanship, materials, feeling, and association.

## HISTORY/DEVELOPMENT

The 1448 N. Lake Shore Drive building was planned in the mid-1920s when an expanding row of luxury co-operative buildings rose along the Gold Coast lakefront. Designed in the French Gothic style by Chicago architects Childs & Smith, the structure would offer spacious apartments with opulent finishes, modern conveniences, and spectacular views of Lincoln Park and Lake Michigan. John T. Wheeler, vice president of the Baird & Warner realty firm, headed the syndicate that sponsored the co-operative building. As the developers had intended, by the time the apartment tower was completed in January of



Historic Resources SurveyPROPERTY TYPEDOMESNRHP RECOMMENDATIONEligible

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1928, most of its units had been purchased by some of the city's wealthiest and most prominent residents. Sales of the remaining apartments soon followed.

Born in Minneapolis and raised in Chicago, John Tunis Wheeler (1887-1947) joined the Baird & Warner realty company around 1907. Successor to a longstanding Chicago firm that provided mortgage loans to real estate investors, Baird & Warner expanded its services in the 1890s to help landlords develop, market, and manage apartment buildings. By the early 1920s, Wheeler was vice president of Baird & Warner. At this time, Illinois laws that had long made it difficult for developers to sponsor co-operative apartment projects were amended. As luxury co-ops quickly became popular, Baird & Warner formed its own co-operative homes division. The firm also developed a co-op at 1120 N. Lake Shore Drive [NN40], which was completed in 1925. At the same time, Wheeler formed a syndicate to build an elegant co-op at 1448 N. Lake Shore Drive. Baird & Warner would be the exclusive agents for the project.

In April of 1925, the *Chicago Tribune* reported that John T. Wheeler bought the Peterson residence at the southwest corner of Lake Shore Drive and Burton Place. The mansion had changed hands several times since it was built in the 1890s by steel magnate Orrin W. Potter (1837-1907). Charles S. Peterson (1873-1943), a Cook County Commissioner and the owner of a printing and linotyping company had purchased the home in 1921. However, in 1924 he lost all of his assets in bankruptcy. Wheeler acquired the prominent site specifically to replace the house with a tall apartment building. He formed a syndicate to sponsor the project and became president of the 1448 Building Corporation.

Wheeler turned to the well-respected firm of Childs & Smith to design the 1448 N. Lake Shore Drive cooperative apartment tower. By the time they took on this commission, Frank Aiken Childs (1875-1965) and William Jones Smith (1881-1958) had been working in partnership together for over a decade. Both of the architects had impressive backgrounds. Raised in Evanston, Illinois, Frank A. Childs had received his architectural training at the Armour Institute (now the Illinois Institute of Technology, or IIT) and, after working with several firms, at the Atelier Umbedenstock in Paris. The Philadelphia-born William Smith had received a degree in architecture from the University of Pennsylvania, and went on to study at the École des Beaux-Arts in Paris. The two met while working in the office of Holabird & Roche.

Childs & Smith practiced together for decades, producing a large body of work that includes residences, banks, schools, and other buildings across the Midwest. Among their many noteworthy designs are: a Tudor Revival style house in Appleton, Wisconsin; the Employers' Mutual Insurance Building built (now City Hall) in Wausau, Wisconsin; the Marathon County Courthouse, also in Wausau; Jackson High School built in Jackson, Michigan; Nichols and Haven schools in Evanston; Cossitt School in La Grange, Illinois; and the Compana factory in Batavia, Illinois. In Chicago, their numerous buildings include the Valentine Chicago Boy's Club (now the Boy's and Girl's Club of Chicago) at 3400 S. Emerald Avenue and the several fine Gothic Revival style buildings on the McKinlock Campus of Northwestern University, at 303 E. Chicago [NN15], 357 E. Chicago [NN13], and 340 E. Superior [NN14].

On May 9, 1926, the *Chicago Tribune* published a rendering of Childs & Smith's vision for 1448 N. Lake Shore Drive. The drawing's caption announced that "work has started on one of the most imposing cooperative buildings in the city." An accompanying article asserted that the architects had taken inspiration from the famous chateau at Blois, France. The newspaper noted that the apartment tower's style would be familiar to American soldiers who had fought in the region during World War I. Like its French precedent, the apartment tower would be a brick structure embellished by pinnacles and other

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Gothic details. The co-op's grand lobby would have a marble and tile floor, oak paneled walls, and a stenciled timber ceiling, all meant to emulate Louis XII's main sleeping chamber in the Blois château.

The 1448 N. Lake Shore Drive structure would have 53 units in sizes ranging from six rooms and three bathrooms to 12-rooms and five bathrooms. All apartments would have nine- to ten-foot-tall ceilings, lavish appointments, modern amenities, and ample space for servants. The *Tribune* noted that, "if there is a convenience left out of the building it will only be because it hasn't been invented." A mailroom, manager's office, and a waiting room for chauffeurs were all planned for the first floor, and the 19<sup>th</sup> story would have a large laundry room with the latest washing and drying machines.

Among the building's most special features were the provisions made to afford every unit with abundant light, fresh air, and magnificent views of Lincoln Park and Lake Michigan. A ten-foot easement along the structure's south side and a 16-foot alley on the west meant that no future structures could be built directly next to this one. Similarly, there was no developable land to the east to block views of the lakefront. Indeed, when Baird & Warner began running advertisements for the building, they touted the "permanent view of park and lake" that would be enjoyed in every apartment.

The 1448 Building Corporation contracted with the Avery Brundage Company to build the co-operative tower. Brundage was considered the firm of choice, especially because it had developed rapid construction techniques for large steel framed structures like this one. The project began April 1926 with excavation and driving of hundreds of pine piles into the soft soil. By August, the steel structure had begun to rise. Before long, masons laid the ornate brick and stone curtain walls over the steel frame. Cut stone contractor Ernest Heldmaier utilized more than 14,000 cubic feet of variegated and rustic buff finished limestone on the project. Tradesmen soon installed hundreds of wood, double-hung sash windows. By the spring of 1927, workers were laying wood floors, plastering walls and ceilings, and installing miles of elaborate wood trim. Construction would continue throughout that year.

Baird & Warner had begun advertising the sale of co-op units in 1926. Elmer A. Claar, manager of the firm's co-operative department, had developed a new approach to help bolster sales. Instead of hosting potential buyers at the firm's North Side offices, Claar developed a temporary sales office next to the 1448 construction site. By visiting the cottage-like sales office, potential buyers could fully appreciate the future building's prime lakefront location. The temporary sales office would remain in place until after the completion of the building.

Many of the well-to-do purchasers of co-ops bought their units prior to construction. In 1926, some of the earliest buyers included wholesale food merchant James R. Baker who, with his wife Edith chose a 15<sup>th</sup> story unit; lumberman James Miksak and his wife Edith, who purchased an 11<sup>th</sup> story apartment where they would live with their two children; and Mrs. Helen W. Scott, a wealthy widow, who would reside on the sixth floor with two servants.

In the spring of 1927, the *Chicago Tribune* announced that five physicians had bought seven- and eightroom co-ops in the building. They included Dr. J. Wendell Clark, an eye, ear, nose, and throat specialist and novelist, who would live on the second floor with his wife Theresa; internationally renowned eye surgeon Dr. Frank Brawley and his wife Mary, who would occupy an apartment on the ninth story with their two daughters; Dr. Thomas Dagg, a high-respected anesthetist, who would live on the 17<sup>th</sup> floor with his wife Harriett; surgeon and longtime director of the Angel Guardian Orphanage Dr. Martin

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Luken, and his wife Amanda, who would reside on the eighth story with their son and Amanda's mother; and Dr. Thomsen Von Colditz, a general practitioner who would live on the 13<sup>th</sup> story with his daughter Elizabeth.

According to Baird & Warner, over 75 percent of the building's units had been sold by January of 1928. A few months later, residents began moving into the building. Most, if not all, had at least one live-in servant. (Some co-op owners had as many as three domestic servants.) In addition to James R. Baker and James Miskak, the early occupants included many business owners and executives. Among them was Edgar J. Uihlein (1877-1956), the vice president of the Schlitz Brewing Company of Milwaukee and a director of the Diamond T Motor Car Company. Uihlein owned an enormous 18<sup>th</sup> story unit which he shared with his daughter Paul and son Edgar, Jr. Residing on the same level as the Uihleins, were Joseph and Mary Belden and their son Joseph, Jr. Joseph C. Belden (1877-1939) founded a company that made electrical wire and cables and was a former director of the Illinois Manufacturers' association.

Residents of the late 1920s and 1930s including a number of other heads of manufacturing companies and other businesses. Among them was Louis L. Valentine (1866-1940), who had founded the Valentine-Seaver Company, makers of upholstered furniture. Having recently retired, Valentine devoted his energy to serving as president of the Boys' Club of America. He had established the local Valentine Boys' Club and built a clubhouse for the members. Valentine lived in a seventh story unit with his wife Anna. William H. Rehm (1867-1931), resident of the 14<sup>th</sup> story, was president of the Winslow Boiler and Engineering Company. He was on the board of directors of the Continental Illinois Bank and a past president of the Cosmopolitan State Bank. William Rehm shared his unit with his wife, Clara.

Chicago builder and civic leader Gerhardt F. Mayne (1881-1966) shared a spacious fourth floor unit with his wife Hilda and her mother. Having founded a contracting firm in 1912, Mayne went on to become vice president of the Association of Commerce and chairman of the group's construction division. Mayne served on the Chicago Crime Commission, the Chicago Plan Commission and was a trustee for the Field Museum and the Union League Foundation for Boys Clubs. The apartment adjacent to the Maynes was owned by brewer Joseph Stenson and his wife Mary.

One of the most noteworthy early residents of 1448 N. Lake Shore Drive was Frances Glessner Lee (1878-1962). The daughter of an elite Chicago family, she did what was expected of her by marrying a successful attorney. But the marriage was an unhappy one, so after raising three children, Frances Glessner Lee divorced her husband. She had lived on the East Coast for a number of years, and then returned to Chicago, purchasing a twelve-room 12<sup>th</sup> story unit in the building in 1928. Lee would soon become one of the nation's leading criminologists. In 1932, she made an enormous donation to Harvard University to establish the nation's first forensic studies program. She sponsored and participated in professional seminars. During the late 1930s or early 1940s, she began creating dioramas to help study crime scenes. Called the Nutshell Studies of Unexplained Death, the dioramas were used to help train detectives and other crime scene investigators. Around 1942, Frances Glessner Lee sold her apartment and moved to New Hampshire.

By the late 1930s and early 1940s, several original owners continued to reside in the co-operative building. They included Gerhardt and Hilda Mayne; Joseph and Mary Stenson; Dr. Frank and Mary Brawley; the Luken family; and Edgar J. Uihlein, who also maintained a second home in Lake Bluff, Illinois. But, like Frances Glessner Lee, many of the building's early occupants had moved away. Others

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had died by this time. Sales were slow due to the financial difficulties of the Depression. In response, in 1939, Wheeler placed advertisements in the *Tribune* offering units for rent. His ads stated "If you are tired of terrific expense and responsibility, leave your suburban home and live in luxury at 1448 N. Lake Shore Dr. Rentals start at \$200."

New occupants included a range of businessmen, executives, and professionals, many of whom had servants. According to the 1940 Census, a number of professional women then lived in the building such as May Tempe, a telephone company executive, and Jacqueline Cardelli, a department store executive.

By the mid-1940s, some of the building's women residents were involved in efforts to support the war effort at home. For example, in November of 1944, Mrs. Barbara Whiting Hammond hosted a tea party in her apartment on behalf of JANGOs, the Junior Army Navy Guild Organization. Her husband, Brigadier General Thomas Stevens Hammond (1883-1950), an artillery officer in France during WWI, later became the head of the Whiting Foundry Equipment Company in Harvey, Illinois. While residing at 1448 N. Lake Shore Drive during World War II, Hammond was instrumental in mobilizing local industries in wartime production. (He had previously served as executive director of the reemployment division, a Newl Deal program under President Roosevelt.)

By this time, John T. Wheeler had been managing the co-operative building for two decades. After Wheeler's death in 1947, Pearl La Thomus, his office manager for twenty years, bought out his company. Under her direction and the name La Thomus & Co., the real estate firm continued to manage several lakefront apartment buildings, including 1448.

During the 1950s and 1960s, 1448 N. Lake Shore Drive remained an extremely desirable address, even as several Modern apartment towers rose nearby along the lakefront. Residents of the early 1950s included William Jarmleh Kelly (1880-1955) and his wife, Grace Moir Kelly. Like Brigadier General Hamilton, Kelly was an industrialist who played an important role in the war effort. He served as president of the Machine and Allied Products Institute, chairman of the Council for Technological Advancement, and senior partner of William Kelley & Co. a management consulting firm. He was a trustee of the Illinois Institute of Technology and the Chicago Latin School, as well as a governing member of the Art Institute of Chicago, and a director of the National Foundation for Infantile Paralysis. He was also devoted to other charitable organizations such as the Chicago Maternity Center, and the North Side Boys Club.

Also active in the Boys Club was Jane Dabney Kittle (1887-1964), who lived at 1448 N. Lake Shore Drive from the early 1950s until her death in the mid-1960s. Kittle was the founder and executive chairman of the women's board for the Chicago Boys Club. She was the widow of Charles M. Kittle, who had served as president of Sears Roebuck & Company for several years prior to his death in 1928. Another noteworthy woman resident of the era was Irene Hill Sidley (1877-1963) an accomplished interior decorator and owner of an antiques and furnishing business. Sidley was a founding member of the American Institute of Interior Decorators. She was also active in the American Red Cross.

A high-profile resident of the 1960s to the 1980s was attorney William E. Cahill (1910-1986). A friend of Mayor Richard J. Daley, Cahill served as President of the Chicago Civil Service Commission and Chairman of the city's Personnel Board for many years. He was active in the Catholic Charities of Chicago, serving as its president while he was a resident of the building.

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Over the years, 1448 N. Lake Shore Drive has remained a very desirable address. A Chicago Tribune article of 1994 noted that the building has one of the loveliest lobbies on the Gold Coast. It stated that this apartment tower and its neighbor to the north at 1500 N. Lake Shore Drive "evoke a kind of elegance and sophistication that few modern buildings can match."

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
$\square A \square B \square C \square D \square Not Applicable$		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 1448 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Real estate professional John T. Wheeler headed a syndicate that developed the apartment tower between 1926-1928, when luxury co-operatives had been extremely fashionable along Chicago's north lakefront. Thus, the property meets with Criterion A. The building was home to several Chicagoans who made important contributions to history including physician and orphanage director Dr. Martin Luken; builder and civic leader Gerhardt F. Mayne; criminologist and philanthropist Frances Glessner Lee; and public-spirited industrialists Brigadier General Thomas Stevens Hammond and William Jarmleh Kelly who both played important roles in the WWII effort. Thus it is eligible for listing on the National Register under Criterion B. An elegant French Gothic style apartment tower designed by the noteworthy firm of Childs & Smith, the building is eligible for listing on the National Register under Criterion C. The structure possesses very good integrity.

## NRHP RECOMMENDATION

Possessing architectural significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible 1448 N. Lake Shore Drive SURVEY ID NN88

Photo 1 – 1448 N. Lake Shore Drive



1448 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades

**PROPERTY TYPE** 



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1448 N. Lake Shore Drive NN88 **SURVEY ID** 

#### Photo 2 – 1448 N. Lake Shore Drive



1448 N. Lake Shore Drive, view looking southeast from E. Burton Place toward West and North façades

PREPARED BY SURVEY PREPARED LAST MODIFIED

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1500 N. Lake Shore Drive SURVEY ID NN89

NAME 1500 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1500 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17031010220000

YEAR BUILT SOURCE 1928 Chicago Daily Tribune

#### DESIGNER/BUILDER

McNally & Quinn (Rosario Candela, Associate Architect)

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION	
Concrete	

WALLS Limestone, Brick ROOF Built-up

# DESCRIPTIVE NOTES

Designed in a restrained expression of the French Renaissance style and completed in 1928, the 1500 N. Lake Shore Drive co-operative structure was produced by the Chicago firm of McNally & Quinn with Rosario Candela of New York as associate architect. This handsome limestone-clad building is U-shaped in plan. The 23-story high-rise is topped by a multi-story penthouse. With a varied roofline, the building features hipped, mansard, and flat roofs. An attached, three-story-tall parking structure extends off the west façade, abutting the alley. Six-over-six double-hung windows are arranged across all of the apartment tower's facades. As evidenced by historic photographs, these are replacement windows that closely match the original ones. Fronting onto N. Lake Shore Drive, the building's east façade features a subtly asymmetrical arrangement. It has three, three-sided projecting bays of the same width, and three recessed bays of varying widths. Divided into six tiers including the rooftop penthouse, the limestone-clad elevation is enhanced by numerous restrained Classical details.

The facade's first tier, a one-story-tall base, features deeply-grooved ashlar courses. These main entrance stands within the center projecting bay. A highly ornate limestone arched surround frames the main entryway. A short set of stairs leads to a pair of metal and glass doors with black metal grilles and topped by an arched transom. An elaborate scrolled keystone tops the surround. Ornate pilasters and black metal lanterns flank the doorway. On either side, a light-gray granite water table extends across

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 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

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the length of the base. Above the water table, the deeply grooved limestone coursing is periodically interrupted by rectangular openings within the recessed and projecting bays. The recessed bays that flank the center bay, each hold four, dark windows. Each is topped by a flat arch. On both bays, beyond these windows, a single black painted door sits within a carved limestone surround with chamfered corners. Three windows stretch across each of the three projecting bays and the outer recessed bay at the north end of the facade has two windows. A limestone cornice stretches across the east façade above the one-story base.

Comprised of the second through the fourth stories, the second tier features smooth limestone cladding along the recessed bays and deeply grooved courses at the corners of the projecting bays. This tier also includes some of the facade's most fanciful carved details. A wide limestone belt course extends across the façade below the second story windows. It features carved panels beneath each window, each with a stylized human face as its centerpiece. The windows within the projecting bays are separated by pilasters with Corinthian capitals. These windows are topped with carved limestone panels that feature shields. In the recessed bays, the spandrels between the second and third story windows are enlivened by rich foliate motifs. Across the facade, each of the third story windows is crowned by a recessed blind arch. Those of the recessed bays each feature a carved quatrefoil. A limestone belt course with circular indentations and projecting cornice extends across the façade above the fourth story windows.

The fifth-story makes up the third tier. It follows the second tier's pattern of smooth limestone and grooved courses. Other than this, the only ornamentation on this story of the facade is found inthe center projecting bay. It included pilasters between the three windows and an ornate arched panel above the center window. A wide limestone belt course stretches across the façade above the fifth-story windows.

The fourth tier, which comprises the sixth through the 20<sup>th</sup> stories, lacks embellishment, except for the alternating smooth limestone and grooved courses. A wide limestone belt course stretches across the facade topping the 20<sup>th</sup> story. Above it, the fifth tier has an irregular roofline. The center three bays rise only to a height of 22 stories and are crowned by a limestone parapet with a Classical balustrade. The outer projecting bays, which rise to 23 stories, are part of the penthouse unit. (This represents the sixth, or uppermost tier.) Topped by a hipped roof, each of these upper masses features a large tall grouping of windows. Beneath each of these window groupings, a faux limestone balconette is supported by brackets. Each balconette is flanked by a wide belt course. Another belt course stretches across the top of each of these outer projecting bays beneath its hipped roof. Set back between these masses, the center mass of the penthouse emulates an Italian villa. (It is fronted by the flat roof over the center bays, on which the rooftop garden sits.) The outermost north bay rises to a flat-roofed area that provides another terrace for the penthouse.

The limestone-clad south façade stretches along E. Burton Place. It closely follows the architectural scheme of the N. Lake Shore Drive façade, except without the projecting bays. The south façade is visually divided into three primary bays-- a wide center bay, and two outer bays. The base's center bay includes an elliptical arched opening that provides an entryway into the enclosed garage. The arch is topped by voussoirs and a scrolled keystone. On the east side of the garage entrance, the center bay includes a secondary pedestrian entryway. Although less ornate than the main entrance on the east facade, this secondary entrance stands within an ornate surround, composed of a recessed limestone arch within a rectangular frame. The deeply grooved limestone coursing along the ground level is

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1500 N. Lake Shore Drive **SURVEY ID NN89** 

periodically interrupted by rectangular openings that hold single double-hung windows. Most of them are covered with elaborate metal grilles. Above the base, the south facade follows the same schemes of tiers as the east facade. At each story of the second through sixth tier, the center bay holds eight, equally spaced, double-hung windows. The outer east and west bays hold a single double-hung window near each corner. Unlike the east façade, the south façade has large expanses of deeply grooved courses along the outer bays that rise up the façade. Between the windows of the center bay features smooth limestone. Like the east facade, the second tier of the south facade is especially ornate. It includes the same lavish ornamentation below the second story windows and at the spandrels between the second and third story windows as found across the east facade. The window directly above the E. Burton Street entryway has a very lavish limestone surround that adds prominence to the secondary entrance. At each level of the second tier, the outer bay windows have surrounds that echo those of the windows in the east facade's projecting bays. Each tier of the south facade is topped by limestone band courses that wrap from the east facade.

At the far west end of the south facade, the attached, three-story tall garage structure is set back from a landscaped area that is edge by a Classical limestone balustrade. Clad in limestone, the south facade of the garage features a one-story base with deeply grooved limestone courses above it. All three stories are fenestrated with single double-hung windows with divided lights. The third story windows along the eastern end are topped by recessed arched panels.

The limestone clad west facade of the attached, three-story garage structure runs north-south along the alley. This elevation is similar to the garage structure's south facade; however, the west facade lacks fenestration. The garage conceals the first three stories of the northern portion of the tower's west façade. Except for the south end of the west facade, the garage structure conceals the view of the lower portion of the apartment tower. Rising behind and above the garage structure, the tower's west facade is clad in tan-colored brick. Limestone quoins dress the corners of the projecting arms of the U. Overall, the west facade is regularly fenestrated with double-hung windows that match the other facades. At the 10<sup>th</sup> story of the southern arm of the U, a black metal balcony extends across the three center windows. A metal fire escape rises up the façade, within the opening of the U. Although clad in brick, the upper tier of the west façade features many of the same limestone details found along the south façade.

The north facade of the tower is adjacent to a driveway that belongs to the neighboring four-story building. Like the west elevation, the north facade is clad in tan brick and fenestrated with bays of single double-hung windows. The rear portion of this facade recedes, providing ventilation and sunlight and space for a metal fire escape that rises up the façade to the roofline. To the west of the tower, the attached, three-story tall garage structure extends west to the alley. The north facade of the garage is clad in limestone and lacks fenestration.

The co-operative apartment building at 1500 N. Lake Shore Drive possesses excellent integrity overall. The replacement of the building's original windows with high-quality double-hung windows that match the originals has not impacted its integrity. Today the property retains all seven aspects of integrity: location, setting, design, workmanship, materials, feeling, and association.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI



DOMESTIC/ Multiple Dwelling Eligible 1500 N. Lake Shore Drive SURVEY ID NN89

## HISTORY/DEVELOPMENT

Completed in 1928, 1500 N. Lake Shore Drive was one of the most impressive and exclusive structures to rise along the north lakefront at the height of luxury apartment development in Chicago. Real estate broker Peter F. Reynolds formed a syndicate of leading businessmen to sponsor the project. To design the elegant 23-story co-operative building, he hired the Chicago firm of McNally & Quinn with Rosario Candela of New York as associate architect. The apartment tower's enormous units—which had custom-designed interiors, lavish finishes, modern conveniences, and spectacular views of Lincoln Park and Lake Michigan— were soon purchased by some of the city's most prominent residents. Apartments in the desirable building often stayed in families for decades, passing down from one generation to the next.

The son of Irish immigrants, Peter F. Reynolds (1870-1941) was born and raised in Chicago. In 1900, he was working as a coal dealer. Six years later, he took out a \$60,000 loan to build his first flat building. Reynolds soon became a full-time real estate dealer. By the early 1920s, he was specializing in the development of apartment towers on the North Side. He was then working on three simultaneous projects to build high-end apartment towers at 415 W. Fullerton Parkway, 2000 N. Lincoln Park West, and 1500 N. Lake Shore Drive. As each of these projects involved replacing a well-liked older building with new construction, the *Chicago Tribune* dubbed Reynolds the city's "greatest effacer of landmarks."

To design each of his three ambitious luxury apartment projects, Reynolds hired architects McNally & Quinn. Architect James Edwin Quinn (1895-1986) and engineer Frank Angus McNally (1884-1951) worked in partnership for over a decade. Born in Minnesota and raised in Ohio, McNally had completed an engineering degree at Purdue University and worked for a couple of firms in Ohio before arriving in Chicago in 1913. The son of an Irish immigrant tradesman, Quinn had worked in the office of Charles J. Bremer and architecture in the evenings at the School of the Art Institute. He then found a position in the office of Eric Edwin Hall, where McNally was also working. McNally & Quinn formed their practice in 1921.

By 1923, McNally & Quinn had their first major commission, the Devonshire Apartments at 6334 N. Sheridan Road. While the firm produced a variety of building types it became especially well-known as the designer of luxury apartment structures, co-operatives, and fine apartment hotels. In addition to Reynolds' three buildings, McNally & Quinn's work includes the Shorewind at 7000 S. South Shore Drive, 399 N. Fullerton Parkway (listed on the NRHP) and 3240 N. Lake Shore Drive [LV21]. Suffering from the impact of the Depression, the two men dissolved their firm in 1937. Both went on to practice independently. McNally was appointed as Cook County Architect in 1947, and his private work of that period included 4880 N. Marine Drive [UP36], 4900 N. Marine Drive [UP37], and 4920 N. Marine Drive [UP38].

To facilitate the 1500 N. Lake Shore Drive project, Peter J. Reynolds formed a large syndicate of bankers, executives and attorneys. He headed the group and five bankers served as its directors—George W. Woodruff, president of the National Bank of the Republic; and Lucius Teter, Dayton Keith, John W. O'Leary, and R.F. Wingard, who were all executives at the Chicago Trust. More than ten other high-profile businessmen were members of the syndicate. They included John W. Fowler, a director of the U.S. Gypsum Company; Charles G. Stevens, president of the eponymous department store chain; auto manufacturer brothers George M. and Clement Studebaker, Jr.; Allan Jackson, vice president of Standard Oil of Indiana; and investment banker J. Russell Forgan.

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In early 1927, Reynolds and his high-powered real estate syndicate purchased the Lawson mansion on the northwest corner of N. Lake Shore Drive and E. Burton Place for \$1 million. Victor Lawson, editor and publisher of the Chicago Daily News and his Vassar-educated wife, Jesse Bradley Lawson had built the stately lakefront home around the turn-of-the-century. Jesse Lawson died in 1914, and when her husband passed away twelve years later, there was much conjecture about what would happen to the mansion. Although the Chicago Women's Club, Casino Club, and Cardinal Mundelein had all considered buying it, the high cost of the prime lakefront property must have been prohibitive. In December of 1927, AI Chase, the Chicago Tribune's real estate editor announced that wrecking crews had begun clearing the site to make way for a "sky-scraping co-op." Noting that the project represented a \$5 million investment, he explained that the 23-story building would have eight-, ten-, and eleven-room apartments, as well as two-level "maisonettes," and a "roof bungalow penthouse," that would be the home of George Woodruff (and his wife, Louise Lentz Woodruff). Chase also reported that the "architects of '1500' are Quinn & McNally of Chicago, and Rosario Candela of New York, associate."

Born in Sicily, Rosario Candela (1890-1953) had received a degree in architecture from Columbia University in 1915 and established his own practice five years later. As explained by Architectural Digest, by the end of the 1920s, he had produced a large collection of Manhattan co-operative buildings that "set the gold standard" for luxury apartment towers. The degree to which he assisted McNally & Quinn on designing 1500 N. Lake Shore Drive is unclear. However, it is known that George and Louise Woodruff hired Candela to prepare plans for their 18-room penthouse. Complete with a two-story vaulted living room with a pipe organ, a baronial dining room, a sculpture studio for Louise (who was an artist), an outdoor tennis court, and a tree-shaded garden with a bubbling fountain, the Woodruff's extraordinary penthouse was meant to emulate a 13<sup>th</sup>-century Italian villa. Affectionately known as "the Mountain," the spectacular rooftop home would become the scene of innumerable social gatherings that were well covered by the society pages in local newspapers.

The Woodruffs were an impressive couple. The oldest son of a pioneering Joliet family, George Woodruff (1882-1946) earned a law degree from Yale University. He had served as president of a bank in Joliet before moving to Chicago to head the National Bank of the Republic. An active civic leader, he was appointed to the Lincoln Park Board of Commissioners by Governor Emerson in 1930, serving as treasurer when plans for the completion of the Outer Drive were under consideration. Woodruff served as a director of numerous important organizations including the Illinois Chamber of Commerce, the Illinois Bankers' Association, and the Economic Club. He was also a co-founder and the first president of the Chicago Grand Opera Company. His wife, Louise Lentz Woodruff (1891-1966), an orphan, was working as a stenographer at the Joliet bank that George Woodruff headed when she first met him. He helped her obtain an education which included receiving training under French sculptor Antoine Bourdelle. Among Louise Woodruff's works were sculptures for the Hall of Science at A Century of Progress, Chicago's second world's fair.

Although the Woodruff's penthouse was exceptionally large, there were no small apartments among the more than 50 units at 1500 N. Lake Shore Drive. As originally designed, the typical story had an 11-room apartment on the south, a 10-room apartment on the north and an 8-room apartment in the middle. Each tier of apartments had its own elevator that ascended from a richly-decorated foyer with a 24-hour doorman. Elevator doors opened directly into the spacious private foyer of each apartment. Expansive public rooms were arranged across the east front of the building, providing breathtaking views of the

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lake. The duplexes each had a beautiful staircase with elaborate wrought iron railings. The larger apartments included servants' quarters with three bedrooms and a dining room. The service areas had separate elevators that were tucked away at the rear of the apartments. Every unit had its own silver vault and at least one wood-burning fireplace.

Most, though not all, of the syndicate members would become residents of the building. Dayton Keith, Lucius Teter and John O'Leary were all purchasers of duplex apartments, where they would live with their families and one or two servants. Charles and Carrie Stevens bought an 18<sup>th</sup> story unit that they would share with their three adult children and two servants. J. Russell Forgan and his wife Ada would have an enormous 21<sup>st</sup> story apartment where they lived with two young daughters as well as a nurse, a cook, a maid, a butler, and a chauffeur. Peter Reynolds, his wife Charlotte, and their two adult daughters would become the Forgan's neighbors on the 21<sup>st</sup> floor.

Information in the McNally & Quinn files at the Art Institute of Chicago indicates that some owners retained their own architects to help with the layout and detailing of their units. For example, architect David Adler had some involvement with Unit 21A for Mr. and Mrs. J. Russell Forgan. Other wealthy co-op owners selected the architects of their choice to provide finishes and other interior design services. The archives include correspondence and records from architects Edwin Hill Clark and Meyer J. Sturm.

By July, 1928 two-thirds of the apartments in 1500 N. Lake Shore Drive had been sold. That May, some of the original owners had begun moving in. That same month, a *Chicago Tribune* classified advertisement announced that only three units were still available in the building. The ad stated "An impressive list of well known Chicagoans have chosen this fine building as their home because of its superb location, its spacious interior arrangements, its advantageous financings, which permits unusually low upkeep charges."

In addition to the syndicate members, the list of "well known," original owners included board chairs, business owners, doctors, lawyers, stock brokers, public officials, and public utilities executives. Among them were Warren C. and Helen Ethel Fairbanks and their daughters Edith and Cornelia. The son of Charles Warren Fairbanks, Vice President of the United States under the Taft Administration, Warren Charles Fairbanks (1878-1938) was born and raised in Indianapolis, Indiana. He had graduated from Ohio Wesleyan University and was living in Chicago when he and Helen Cassidy of Pittsburgh were married in 1904. By the early 1910s, the family had a home on the North Side and another one in Indianapolis. When Fairbanks became the president and publisher of the Indianapolis News Publishing Company in 1922, the family used their Indiana home as its primary residence. But, by purchasing their co-op in the 1500 building six years later, the Fairbanks daughters could remain active in Chicago's high society. The Fairbanks family's social life often received newspaper attention. This was even more so in 1931, when Edith Fairbanks married the Italian Count Ruggero Visconti de Modrone at a wedding ceremony held in their Lake Shore Drive apartment.

Many other original owners were prominent Chicago businessmen. For example, Charles Arthur Tilt (1877-1956), founder of the Diamond T. Motor Car Company, shared a first story unit with his wife Agnes, a daughter, Mary, as well as two maids and a cook. Mary moved out in 1931, when she married artist Frederick Clay Bartlett, Jr., whom she later divorced. Franklin M. Miller (1879-1947), owner of a successful Buick dealership, and his wife Francesca Falk Miller, a talented writer, owned 5C, which had

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its own garden on the roof of the parking structure. The couple lived with an aunt and entertained frequently.

Robert and Edith Dunham lived in a 23<sup>rd</sup> story apartment with four servants. After completing his studies at Harvard University, Dunham had become secretary of his family's towing and wrecking company. He went on to serve as an executive to other firms including serving as a vice-president to Armour & Company. While living at 1500 N. Lake Shore Drive in 1933, Dunham was appointed as Chairman of the Illinois Emergency Relief Committee. The following year, he became the first President of the Chicago Park District Board of Commissioners. He remained in that role for many years.

Chewing gum magnate and owner of the Chicago Cubs, William Wrigley Jr., was also an original owner. He and his wife Ada lived in a duplex, 14-15A, with a butler, four maids, a laundress and two housemen. Sometime after William Wrigley's 1932 death, his son Philip inherited the spacious unit and moved in with his wife, Helen, two daughters, a son, a nanny, a butler, two maids, a housegirl, and a chauffeur. The location soon became even more of a family affair for the Wrigleys when Helen's sister, Olive Atwater Getz and her new husband George F. Getz, Jr. moved into their own co-op in 1500 N. Lake Shore Drive.

Some early residents of the building died or sold their units during the 1930s. New owners included meat-packing magnate Joseph Michael Cudahy and his wife Jean Morton Cudahy, daughter of Morton Salt Company founder, Joy Morton. Both husband and wife were important civic leaders. Joseph Cudahy had served as president of the Chicago Historical Society, president of the Lake Forest hospital association, and was also deeply committed to the Visiting Nurses Association. Jean M. Cudahy inherited the Morton family's passion for trees, and nature, and she served as the president of the Morton Arboretum (which her family had founded) for over 40 years. Like many other co-op owners, the couple also maintained a large estate on the North Shore.

By the mid- 1930s, Daniel Peterkin was the president of Morton Salt. He and his wife, Jeanette Peterkin had a spacious unit in 1500 N. Lake Shore Drive as well as a second home in Lake Geneva. Jeanette and Daniel Peterkin had both died only several years after moving in.

While many of the families who owned units in the building had weathered the turmoil of the Depression without too much difficulty, others did not. George Woodruff's bank failed and around 1940, he and Louise had to sell their penthouse unit. The couple moved to the Drake Towers at 179 E. Lake Shore Drive [NN31].

Among the new residents of 1500 N. Lake Shore Drive of the early 1940s was Merrill C. Meigs (1883 - 1968). After a successful football career at the University of Chicago, Merrill Meigs became a newspaper executive and national leader in aviation. Having earned his pilot's license in 1928, he went on leave from the Hearst Corporation in 1940 to head up the aviation division of the federal War Production Board. The following year Meigs divorced his first wife, and soon moved into 1500 N. Lake Shore Drive. He advised Congress on aviation policy and chaired the Chicago Aeronautics commission. Having long advocated for a lakefront airport, his proposal became a reality in 1948 when Northerly Island opened. It was named Meigs Field in his honor the following year. (Meigs Field was closed in 2003.) He remarried and lived with his new wife, Blanche Noe Meigs, in his co-op. Known for her charitable works, Blanch Meigs played a leadership role in a number of organizations devoted to health and wellness such as the

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Illinois Chapter of the Arthritis and Rheumatism Foundation and the Chicago Medical Center's citizens committee. (When Blanche Meigs died in 1956, Merrill Meigs continued to live in the apartment, later remarrying.)

By the late-1940s, Daniel Peterkin, Jr., who had succeeded his father as president of the Morton Salt Company, and his wife, Bessie Shaw Peterkin, lived 1500 N. Lake Shore Drive. (They may have inherited his parents' unit.) When Bessie Peterkin died in 1959, Daniel continued to reside in the building. In fact, a 1967 article in the *Chicago Tribune* noted that Daniel J. Peterkin owned the penthouse unit which had originally belonged to the Woodruffs.

Many early residents of the building lived there for the remainder of their lives. For example after Charles Tilt died, his wife Agnes lived in her home until her own death in 1967. Similarly, Francesca Falk Miller continued to reside in her home after becoming a widow, and then marrying for a second time to Axel Edwin Nielsen. She stayed on after his death in 1951, and continued to receive recognition as an author, poet, and playwright and for her leadership as president of the Friends of the Chicago Public Library. When Francesca Falk Miller died in 1969, she had been living for part of the year at 1500 N. Lake Shore Drive and the other part in Palm Beach Florida. Similarly, Helen Wrigley, who also maintained more than one home, continued to reside part of each year in her co-operative apartment until her death in 1977. Mrs. Wrigley was recognized for her devotion to civic and cultural organizations in Chicago and elsewhere such as the Art Institute of Chicago, the Field Museum of Natural History and the Pacific Tropical Botanic Garden Foundation of Honolulu.

Another noteworthy resident of the 1960s and 1970s was Dr. Paul Holinger, an internationally renowned cancer specialist, and expert otolaryngologist and bronchoscopist. Dr. Holinger was widely recognized as the designer of the tracheotomy tube. He taught at the University of Illinois and received recognition from the American Cancer Society.

Today, 1500 N. Lake Shore Drive remains as one of Chicago's most fashionable addresses. The luxurious apartment building is a well-maintained co-operative that is still valued for its elegant design, excellent location, and spacious apartments that have magnificent lakefront views.

	ATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
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NRHP CRITERIA CON	SIDERATIONS	
	□G ⊠Not Applicable	

## NRHP EVALUATION/JUSTIFICATION

The 1928 co-operative apartment building at 1500 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Real estate professional Peter F. Reynolds

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headed a syndicate that developed the apartment tower in the late 1928s, when luxury co-operatives had been extremely fashionable along Chicago's north lakefront. Thus, the property meets with Criterion A. The building was the home of many individuals who made important contributions to history including George and Louise Woodruff, Merrill C. Meigs, Francesca Falk Miller, and Dr. Paul Holinger. For these associations and others, 1500 N. Lake Shore Drive is eligible for the National Register under Criterion B. As a beautiful example of the work of apartment specialists McNally & Quinn, with Rosario Candela of New York as associate architect, the building is eligible for the National Register under Criterion C. The building possesses excellent integrity.

#### NRHP RECOMMENDATION

Possessing architectural and historical significance and excellent integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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DOMESTIC/ Multiple Dwelling Eligible

1500 N. Lake Shore Drive SURVEY ID NN89

# Photo 1 – 1500 N. Lake Shore Drive



1500 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South and East façades

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#### Photo 2 – 1500 N. Lake Shore Drive



1500 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South and East façades

NRHP RECOMMENDATION

**PROPERTY TYPE** 



DOMESTIC/ Multiple Dwelling Eligible 1500 N. Lake Shore Drive SURVEY ID NN89

## Photo 3 – 1500 N. Lake Shore Drive



1500 N. Lake Shore Drive, view looking northeast from E. Burton Place toward West and South facades



PROPERTY TYPE DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1540 N. Lake Shore Drive SURVEY ID NN93

NAME 1540 N. Lake Shore Drive

OTHER NAME(S) N/A

STREET ADDRESS 1540 N. Lake Shore Drive COMMUNITY AREA

TAX PARCEL NUMBER 17031010180000

YEAR BUILT SOURCE 1925-1926 Chicago Building Permits

# DESIGNER/BUILDER

Huszagh & Hill

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION

Concrete

WALLS Brick, Stone ROOF Built-up, Slate

# DESCRIPTIVE NOTES

Designed by architects Huszagh & Hill, the Chateauesque style apartment tower at 1540 N. Lake Shore Drive was completed in 1926. The building is T-shaped in plan. It rises 16 stories to a slate-shingled steeply pitched intersecting hipped roof with a flat roof behind it. Clad in red brick, the building's primary façade is ornately trimmed with limestone details including turret-like elements that characterize its Chateau-like appearance. Pairs of single-pane casement windows with upper transoms form neat columns across the east façade. As evidenced by historic photographs, these windows replaced divided-light casement windows.

The structure is set well back from the sidewalk that edges inner Lake Shore Drive. A semicircular brickpaved driveway forms an arc to the main entrance. Landscaped planting beds neatly frame the driveway and form a verdant base for the baronial tower. A long canopy with a shallow gabled roof stretches across the driveway to the apartment tower's main entryway.

The east façade is symmetrically arranged. It features a wide middle portion of two bays that projects slightly from narrow flanking outer bays. Each of the four bays is edged by limestone blocks. Extending from the first story to the parapet, these blocks form vertical stripes. On every story of the façade, the two middle bays each feature three windows and the outer wings are each punctuated by two windows.

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All of these are single-pane casement windows with upper transoms. These replacement windows were installed in 1984. The building originally had divided-light casement windows with lead cames.

The primary east façade features an elegant three-story base. The first story is fully clad in smooth-faced limestone, with a Classical style water table and plain limestone cap. Centered on the façade, the main entrance stands at the end of the canopy. A low semi-circular stoop sits below a pair of wooden doors with glazed middle panels and raised wooden lower panels. The doors are recessed within an ornate pedimented Classical limestone surround. Carved bellflowers enliven the sides of the surround, while an upper panel features foliate carving with a figural bust as its centerpiece. Directly above this, an ornate scroll and wreath is centered in the base of the pediment. A series of windows extend from either side of the doorway to the corners of the building. The windows are framed by limestone blocks and topped by segmental flat arches.

The second and third stories are clad in red face brick, however, they are lavishly embellished with limestone trim. In addition to the blocks that edge the corners of each bay, all of the window openings at these levels have limestone surrounds that are topped by segmental flat arches. Within the two middle bays, a limestone panel crowns each of the centermost second story windows. Each panel features a carved face above a large garland swag. At the same location above each center third story window, a scroll and wreath element serves as a keystone. Limestone string courses cap both the second and third stories.

On the fourth story, the centermost windows of the middle bays are also embellished with limestone surrounds. Though similar to the treatment of those on the second and third stories, at this level, the windows are crowned by limestone pediments. The fifth through the 11th stories are fully clad in face brick. The only limestone elements at these levels are the blocks that edge each bay. The two 11th story center windows are enlivened by additional projecting limestone elements. These include a pair of boxy stone balconies supported by twin stepped limestone brackets. Above each balcony, the window openings are framed by rusticated surrounds with limestone pediments. The sides of the surrounds extend vertically up the facade, past the pediments to the top of the 14<sup>th</sup> story windows. Between the 12th through 14th stories, the width of the blocks alternate to form limestone quoining.

The east façade's 15th and 16th stories are richly embellished with limestone ornamentation. Among the building's most visually striking features are smooth rounded turret-like elements that edge the two center bays. (There are a total of three.) At the 15th story, a projecting limestone balcony extends between the turrets and is supported by pairs of stepped limestone brackets. Windows on this story have segmental arches. The 16th story has extra tall windows with tabbed surrounds. Windows on the outer wings of the 15th and 16th stories feature tabbed surrounds of smooth limestone.

The whole façade is topped by a bracketed limestone cornice. A steeply-pitched hipped roof crowns the two center bays. This dramatic, slate-shingled roof features two engaged brick gabled dormers. In the middle of the roof, near the center ridge, a wide chimney is clad in a checkerboard pattern of red face brick and smooth limestone blocks. The flat roofs of the outer wings form terraces. Set behind the terraces and flanking the center hipped roof, are a pair of lower intersecting hipped roofs. Each features an engaged dormer with a porthole window.

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The north and south façades are quite similar. The eastern ends (or top of the T) are clad in red face brick. Unfenestrated, these eastern ends feature bands of buff colored brick that emphasize the building's verticality. The longer rear portions of the north and south façades are clad in common brick. These portions of the facade are regularly punctuated by double-hung windows. (These are likely replacement windows.) Several metal fire escape balconies extend along the facade to the west façade.

The west façade is set back slightly from the alley. Like the rear stretches of the north and south elevations, the west façade features double-hung windows. Pairs of metal fire doors are centered on each story. They provide access to a fire escape that is also centered on the facade. A modern metal chimney is attached to the facade's southwest corner.

The apartment tower at 1540 N. Lake Shore Drive has very good integrity. The primary façade features replacement windows that fit within the original openings. As these replacement windows do not emulate the appearance of the original divided-light casement windows, the building's integrity of design is somewhat diminished. Other work, such as the reconstruction of the front steps and lintel repairs, has been sensitive to the original construction. Today the apartment tower conveys its historic character and possesses integrity of location, materials, workmanship, setting, feeling, and association.

## HISTORY/DEVELOPMENT

The impressive 17-story Chateauesque style building at 1540 N. Lake Shore Drive was completed in 1926, at the height of luxury apartment development on Chicago's north lakefront. Designed by the firm of Huszagh & Hill with consulting architect Joe W. McCarthy, the structure had 30 spacious and lavishly appointed units, all with magnificent views of Lake Michigan. Although real estate investors Plotke & Grosby had at first intended to sponsor this project as a co-operative building, they decided instead to develop it as a high-end rental property. During the Depression, owner Milton S. Poltke faced financial difficulties, and the building's debt was reorganized under a new owner. Soon after WWII, however, a group of residents purchased 1540 N. Lake Shore Drive and converted its units into co-ops. The building has remained a highly-desirable co-operative structure ever since.

Chicagoan Milton S. Plotke (1887-1950) was from a German Jewish family that had operated a hat and cap manufacturing company since the 1880s. The New York-born Jacob Grosby (1885-1955) was the son of Russian Jewish immigrants. Although it is unclear how the two first met, by early 1911, Plotke and Grosby had opened a real estate office on W. Division Street. Initially focusing on buying and selling North Side land and buildings, the partners soon expanded their scope to include property development. Around 1917, the business relocated to 2519 N. Clark Street in Lakeview. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Their projects included a complex of nine apartment structures on Addison Street [LV46, LV47], Brompton Avenue [LV40, LV41, LV42], and Cornelia Avenue [LV35, LV36, LV37] in Lakeview. Along with the 1540 N. Lake Shore Drive apartment tower, Plotke & Grosby's most prominent projects were the Aragon Ballroom at 1106 W. Lawrence Avenue and the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue.

The 1500 block of Lake Shore Drive had been a prime residential area for many years. Fronting directly onto Lake Michigan, the block had remained underdeveloped when it was re-subdivided into 18 lots in 1904. The owners of that period wanted to protect the high-class residential character of the area, so

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they placed a clause in the deeds to prohibit the construction of flats, apartment buildings, or businesses on these lots for a period of 20 years. By the mid-1910s, several impressive mansions had been constructed on the block. They included the Edward Blair House at 1516 N. Lake Shore Drive [NN90], the Eleanor Countiss House at 1524 N. Lake Shore Drive [NN91], and the Bernard Eckhart House at 1530 N. Lake Shore Drive [NN92]. Just to the south were three contiguous vacant lots, and south of them, sat the Crane House, a mansion at 1550 N. Lake Shore Drive that was later razed and replaced by a Modern high-rise [NN94].

By the mid-1920s, the three contiguous Lake Shore Drive lots were owned by Chauncey Keep, a wealthy Chicago businessman and executor of Marshall Field II's estate. As the restriction on development had recently expired, the property was quite valuable. On March 10, 1925, the *Chicago Tribune* announced that Milton S. Plotke of Plotke & Grosby was negotiating the purchase of this site. The article reported that within "the next six months a seventeen story cooperative apartment building will be soaring on its steel skeleton on the seventy-five foot lot."

Plotke & Grosby often worked with the mortgage banking firm of Huszagh, Musson & Co. Attorney Rudolph D. Huszagh had begun specializing in real estate law in the 1880s. He later expanded his business to provide real estate bonds and mortgages. By the early 1920s, he had gone into partnership with his son R. LeRoy Huszagh and investment banker J.H. Musson. By this time, Huszagh, Musson & Co. was involved with several projects that were designed by the architectural firm of one of Rudolph's other sons, Ralph Huszagh.

The youngest of Rudolph and Henrietta Huszagh's five children, Ralph Donald Huszagh (1898-1977) attended the Evanston Academy, a private prep school, and went on to study architecture at Cornell University. As a member of the Chicago Athletic Club, he participated in swimming meets during high school and college. (Ralph's brother, Kenneth Huszagh, was a member of the US swimming team for the 1912 Olympics, the same year that Avery Brundage—who would head the contracting firm that later built 1540 N. Lake Shore Drive—competed in pentathlon and decathlon.) While at Cornell, Ralph met fellow architecture student Boyd Tinsley Hill (1897-1964), who was from Freeport, Illinois. The two became close friends. Both Huszagh and Hill interrupted their studies to serve in the military during WWI. Despite this, they both graduated in 1920. Each worked as a draftsman in a Chicago architectural office before forming their own firm in 1923. Huszagh and Hill practiced together until 1931.

On August 13, 1925, Al Chase, real estate reporter for the *Chicago Tribune* announced that Huszagh & Hill had completed plans for a 17- story apartment tower at 1540 N. Lake Shore Drive, and that construction would soon begin. About two weeks later, the *Tribune* published a rendering of the proposed building. Its accompanying text suggested that Joe W. McCarthy would serve as consulting architect on the project. Born in New Jersey, Joe William McCarthy (1885-1965), came to Chicago with his family as a young man. He worked for D. H. Burnham & Co. and for architect J. E. O. Pridmore, before opening his own firm. McCarthy is best known for many churches that he produced in the Chicago area during the 1920s and 1930s. His role in designing 1540 N. Lake Shore Drive may have been somewhat limited, as there seem to be few, if any other references to his involvement in the project.

Both of the *Chicago Tribune* articles of August, 1925 noted that 1540 N. Lake Shore Drive would be a cooperative apartment building. However, the project soon shifted to provide luxury rental units instead. By that September Huszagh, Muzzon & Co. had underwritten a \$1,200,000 mortgage on the project. The Historic Resources SurveyPROPERTY TYPENRHP RECOMMENDATIONEI

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firm soon began advertising the sale of real estate bonds, no longer describing the project as a cooperative building. Perhaps the developers had decided that there was too much competition from nearby luxury co-ops and that a high-end rental building would be a more lucrative prospect.

Huszagh & Hill designed the elegant and distinguished-looking apartment tower. With its steeply pitched, intersecting hipped roof and ornate primary façade that includes round turret-like details, the building is often described as an example of the Chateauesque style. Baird & Warner's 1928 book, *A Portfolio of Fine Apartment Homes* suggests "the building is typical of the French chateau," adding that it possesses a beauty and dignity of appearance which will always constitute a source of just pride."

The 17 story structure had a total of 31 units including the penthouse. In addition to a grand lobby, the first level included a storage room for baby carriages, seven butlers' rooms, and a resident engineer's apartment. Each level between the second through 16<sup>th</sup> stories included two spacious units of eight rooms and four bathrooms. At the top, was a duplexed penthouse apartment. The units all featured imported French hardware and light fixtures, modern bathrooms and kitchens, and a wood-burning fireplace with its own individual flue. The whole building had water purified by a central filtering system. *A Portfolio of Fine Apartment Homes* pointed out that every apartment had living and dining rooms with an eastern exposure, proving "a permanent view of the lake and Lincoln Park."

The Avery Brundage firm served as general contractor on the 1540 N. Lake Shore Drive project. Brundage's company was known for its rapid construction techniques that allowed owners to begin earning profits faster than the methods used by other firms. Construction began in August of 1925 and completion of the project was announced on May 1, 1926. Classified advertisements ran frequently in between that spring and fall. By mid-November, a *Chicago Tribune* ad announced that only one unit was left and touted the "large and light rooms" as well as the structure's desirable location overlooking the lake.

Although the building had been developed by Plotke & Grosby, by March of 1927 Milton and Irene Plotke had become its sole owners. The couple lived in one of the 16<sup>th</sup> floor units with their son and several servants. Among their noteworthy early tenants were Townsend Netcher, vice-president of the Boston Store, who had moved into the building in 1927 when he separated from his movie actress wife Gertrude Selby Netcher; and movie theater chain executive, Max Balaban. (He was the younger brother of Abraham J. Balaban co-founder of Balaban & Katz, a firm that had begun operating an influential chain of movie palaces in 1916.) Max and his wife Dena Balaban only lived at 1540 N. Lake Shore Drive for a brief period. Another early resident from a well-known Chicago family was Louis Florsheim (1874-1955). He was the son of Siegmund Florsehim, a German Jewish immigrant who had begun selling shoes and boots in Chicago in the 1860s and manufacturing them about twenty years later. By 1892, Louis and his two brothers had taken over and expanded the firm. By the time he, his wife Lillian, and their daughter Lillian were living in a 10<sup>th</sup> story unit in 1540 N. Lake Shore Drive, the company had several factories and more than 2,500 employees.

The U.S. census of 1930 shows that despite the onset of the Great Depression, the building continued to be filled with wealthy executives, business owners, and professionals with their families and numerous servants. They included bank president Walter Heller, his wife Florence and their three sons and two servants. Another successful financier then residing in the building was Melville N. Rothschild, President and Treasurer of the Investment National Bond Company. Like many of the early tenants, he and his

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wife Beatrice maintained more than one home. The couple owned an estate on Glencoe's lakefront while also renting the entire 11<sup>th</sup> story of 1540 N. Lake Shore Drive. The couple lived in the two units with their four children and seven servants. Another high-profile family was the Hofnauers. President of the Chicago Waste Company, William A. Hofnauer lived on the 14<sup>th</sup> story with his wife, Lillian, and daughter, Doris. The family owned a 185-foot yacht called the "Doris." A few years earlier, while out on Lake Michigan with a crew of three, Hofnauer had witnessed the capsizing of a larger excursion boat, the "Favorite," during a windstorm. Hofnauer and his men rescued 40 people from the disaster. He received a citation of merit from the City Council and a gold police star. Hofnauer may have begun to face financial difficulties as he sold his beloved boat to Mayor William Hale Thompson in the fall of 1930, for \$100,000—about half of what the yacht had cost when it was built in the early 1900s.

One resident clearly impacted by the effects of the stock market crash of 1929 was Milton S. Plotke. On October 13, 1931, the Chicago Title & Trust company filed a foreclosure suit against the building because Plotke had defaulted on back taxes and had also not paid on bonds that had come due in 1931. Unlike most foreclosure cases at the time, Plotke was allowed to retain possession of the premises without the assignment of a receiver. Officials of Chicago Title & Trust concluded that the real estate market had sufficiently diminished so that the value of the building would not recoup Plotke's debt or court costs. The judge ordered Plotke not to make new leases or cancel existing ones until the debt was paid.

In 1932, Plotke signed an agreement with Kenneth G. Anderson, secretary of the Bondholders' Protective committee for Huszagh, Musson & Co. This agreement allowed Plotke and his family to remain in the building rent-free for five years in exchange for ownership of the building. Although Anderson had nearly lost the control of the property at public auction, he worked out a plan to reorganize its debt, placing ownership of the building in a trust with the Straus National Bank. (Anderson and the trust would be required to sell the apartment structure within a 15-year period.)

As was common during the later years of the Depression, by 1940, monthly rental costs had gone down substantially. However, the building continued to be filled with successful tenants. Residents of this period included meat packer Monroe Eli Pfaelzer (1892-1960) and his wife, Myrtle, and their two daughters, and two servants; President of the American Rug & Carpet Company Jacob Herman Wallovick (1875-1955) and his wife Mabel, and one servant; attorney Frank D. Mayer and his wife Katherine; and Harry and Becky Blum, owners of women's clothing stores in Chicago and Evanston, who lived within their unit with a housekeeper and her husband. Another prominent resident of this period was Philip D. Block Jr. (1907-1981), grandson of the founder of Inland Steel and Grand-nephew of Michael Reese, (namesake and donor of the South Side hospital). Philip, his wife Margaret Seltz Block, and their two sons lived in the building with four servants. In the early 1940s, the Florsheims, Rothschilds, and Hellers continued to occupy their units in 1540 N. Lake Shore Drive.

Rental costs in the apartment tower remained low during the WWII era due to wartime rent controls. In early 1945, residents were worried that costs would soon begin to surge. They were also aware that the trust agreement under which the building had long operated would soon expire. Tenants Harry Blum and Walter Heller soon made a plan to convert 1540 N. Lake Shore Drive into a co-operative apartment building. The two had begun buying certificates of interest in the 1540 N. Lake Shore Drive Liquidation Trust in January of 1945. Over the next year-and-a-half, other tenants agreed to join their endeavor to buy the building. In February, 1947, when the *Chicago Tribune* announced that the building would

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become a co-op, the article noted that 90% of the 30 families who lived in the structure had agreed to purchase their units.

Between the 1940s and 1970s, residents of 1540 N. Lake Shore Drive made important contributions to Chicago cultural, educational, and philanthropic organizations, including many that supported Jewish causes. Philip Block, Jr. chaired the executive committee of the Chicago Community Trust, served as a life trustee to the University of Chicago, and as president of the United Charities of Chicago. He was also a director of the Jewish Federation of Chicago. His wife Maggie served on the women's boards of Northwestern University and the Field Museum. She received an award for 20 years of service to the United Charities and she also headed the Margaret S. and Philip D. Block Jr. Family Foundation.

Frank and Katherine "Kay" Mayer were also civic and philanthropic leaders. Frank D. Mayer served on the board of managers for the Chicago Bar Association. He was active in the Jewish Federation of Chicago and the National Conference of Christians and Jews. In fact, the latter organization honored him for his outstanding service for the cause of brotherhood in 1962. Kay Mayer drove ambulances for the Red Cross during WWII. She served as president of the Visiting Nurse Association of Chicago. She was also deeply committed to many of the city's leading cultural organizations including the Chicago History Museum, Chicago Symphony Orchestra, Art Institute of Chicago, and the Field Museum.

A candy manufacturer who branched into the production of disposable food containers, Henry Shapiro and his wife, Soretta, owned a co-op in the building from the late 1950s through the late 1960s. Henry served on the boards of many organizations including the Goodman Theater and the Chicago Symphony Orchestra. Both he and Soretta were also devoted to Jewish organizations such as the Combined Jewish Appeal, which raised money to help survivors of the Holocaust in Europe and Israel, as well as the Jewish Federation and Michael Reese Hospital.

Over the years, the 1540 N. Lake Shore Drive apartment tower has been updated and rehabilitated. The entrance canopy, designed by architect Seymour Goldstein, was constructed sometime in the late 1970s and mid-1980s. Because the original wooden and leaded casement windows were leaking and making apartments drafty, they were replaced with new casement windows in 1984. More recent improvements, such as the reconstruction of the original front steps, and careful repairs to window lintels were undertaken in the 2000s. The structure remains a desirable co-operative apartment tower today.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
$\square A \square B \square C \square D \square Not Applicable$	
NRHP CRITERIA CONSIDER	ATIONS
	lot Applicable



Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI

DOMESTIC/ Multiple Dwelling Eligible

## NRHP EVALUATION/JUSTIFICATION

The building at 1540 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed in 1925-1926 at the height of luxury apartment development, the structure is eligible for listing on the National Register under Criterion A. The building was the home of many Chicagoans who made important contributions to Chicago business and philanthropy, including Philip and Margaret Block, Frank and Kay Mayer, and Henry and Soretta Shapiro. Thus, the property meets with Criterion B for listing on the National Register. Designed in the Chateauesque style by the talented local firm of Huszagh & Hill, the building is eligible for listing on the National Register under Criterion C. The building has very good integrity.

# NRHP RECOMMENDATION

Possessing architectural significance and very good integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

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See Appendix B.

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Historic Resources Survey
PROPERTY TYPE
Do

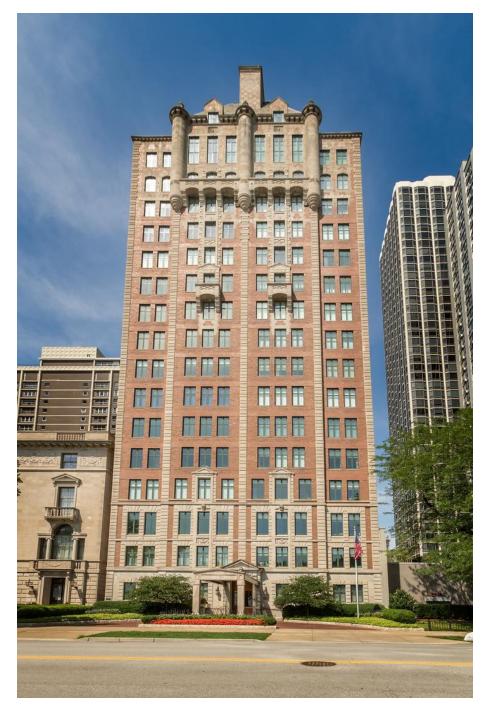


 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1540 N. Lake Shore Drive SURVEY ID NN93

## Photo 1 – 1540 N. Lake Shore Drive



1540 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEliteration

DOMESTIC/ Multiple Dwelling Eligible 1540 N. Lake Shore Drive SURVEY ID NN93







1540 N. Lake Shore Drive, view looking northeast from N. Astor Street toward West and South façades



DOMESTIC/ Multiple Dwelling NRHP RECOMMENDATION Eligible

1550 N. Lake Shore Drive **SURVEY ID NN94** 

NAME 1550 N. Lake Shore Drive

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1550 N. Lake Shore Drive COMMUNITY AREA 08

#### TAX PARCEL NUMBER

17031010291001 through 17031010291003; 17031010291005 through 17031010291122; 17031010291124; 17031010271126 through 17031010271197; and 17031010271200 through 17031010271203

SOURCE YEAR BUILT 1960 Chicago Daily Tribune

DESIGNER/BUILDER Shaw, Metz & Associates

STYLE MODERN MOVEMENT PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Brick, Granite ROOF Built-up

# DESCRIPTIVE NOTES

Completed in 1960, the high-rise at 1550 N. Lake Shore Drive was designed by Shaw, Matz & Dolio. The 338-foot-tall tower is rectangular in plan, with its short primary facade fronting onto N. Lake Shore Drive. Its long elevation runs east-west, parallel to E. North Boulevard, which terminates in a cul-de-sac adjacent to the tower. An attached, rectangular one-story-tall garage structure extends along the south side of the property. All of the tower's facades feature alternating vertical bands of light gray brick and bays of windows with darker gray brick spandrels. Each window grouping comprises a central fixed light flanked by two double-hung windows. (As evidenced by historic photographs, these are replacement windows that match the original fenestration.) Above the tower's main roofline, a flat plate roof caps a boxy mechanical structure, providing a focal point at the top of the building.

The 1550 N. Lake Shore Drive tower's primary east façade fronts onto a semi-circular driveway. Five square granite-clad engaged columns are equally spaced at the base of the building. Between these

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1550 N. Lake Shore Drive SURVEY ID NN94

columns are aluminum-framed expanses of glass. The two center openings house sliding glass doors. The building's main entrance is tucked beneath a broad flat white canopy that tilts upward. Set back south of the tower, the east facade of the one-story-tall garage is clad in stacked, light gray brick. The tower's ground story was remodeled in 2017, when original marble panels at the center of the facade were deteriorating. (At the outer corners, stacked brick originally ran all the way to the ground.) The remodeling project included the enlargement of the lobby, which changed the configuration of setbacks and glass areas. The existing aluminum-framed glass and granite cladding were added as part of this project.

Rising above the columns of the east facade's base, five piers extend upwards to become a series of vertical stripes, running up to the roofline. These piers are clad in the same light gray stacked bond brick as the garage. Alternating with these brick-clad piers are glassy window bays with a single fixed-light flanked by two double-hungs on each story. Each group of gray metal-framed windows sits above a darker gray brick spandrel, also laid in a stacked bond pattern.

The base of the north facade echoes the appearance of that of the east facade. At the north facade's east end, three bays are filled with recessed expanses of glass. These are flanked by engaged graniteclad piers. Beyond the glassy expanses, the openings between the columns are filled with granite panels. An entrance to the garage is slightly off center, near the west end of the north façade. Above ground level, the north facade emulates the east. However, the two outer bays of windows on both ends of the north façade rise 34 stories, while the center bays rise only to the 33rd story.

Above the base, the long south façade follows the scheme of the north façade, with alternating light gray brick stripes and window bays that rise to a stepped roofline. At ground level, however, the one-story-tall, flat-roofed garage structure extends all the way to the western end of the property, hiding the base of the tower's south façade. The garage's south façade abuts the neighboring building.

The tower's west façade is nearly identical to the more public east elevation, with the attached onestory-tall garage extending south to the edge of the property. The west façade abuts the alley and features a secondary utilitarian entrance at the north end of the tower and a garage door at its south end. There is a gated garage opening along the west façade of the garage. The ground level is clad in dark gray brick, laid in a stacked bond pattern and features several metal-louvered vents.

Above the tower's main roofline, a smaller rectangular mechanical systems structure provides a prominent top to the building. This upper mass is defined by metal cladding in a basket weave pattern. A flat plate roof caps this secondary structure, providing additional visual interest. With a deep overhang, this slab roof extends across the entire east-west length of the building.

Over the years, the 1550 N. Lake Shore Drive high-rise has undergone some alterations, including the installation of Thermopane replacement window units in the early 1990s and the 2017 remodelling of the first story. While the replacement windows in the stories above the base match the originals, the ground level alterations diminished the property's integrity of design. Today, the high-rise retains its integrity of location, workmanship, setting, feeling, and association. Overall, the 1550 N. Lake Shore Drive building retains good integrity.

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONEI



DOMESTIC/ Multiple Dwelling Eligible 1550 N. Lake Shore Drive SURVEY ID NN94

## HISTORY/DEVELOPMENT

Developers John J. Mack (1904-1977) and Raymond Sher (1904-1993) completed the modern high-rise at 1550 N. Lake Shore Drive in 1960, at the height of their real estate careers. The two had already erected more than a dozen buildings in Chicago. They would become known for setting a new standard of residential high-rise-living during this period. For the 1550 N. Lake Shore Drive project, they hired their "go-to" firms: Shaw, Metz & Associates (previously Shaw, Metz & Dolio) for design and engineering services, and Crane Construction as the general contractor. Together, the team produced a sleek 34story tower. The high-rise provided the most up-to-date amenities and a variety of apartment sizes, all with spectacular views of Lincoln Park, the lakefront, and the skyline.

Mack and Sher were both Russian Jewish immigrants from modest backgrounds who achieved individual success as hotel owners and real estate speculators in Chicago before they began teaming up in the late 1940s. Spurred by the need for housing on the North Side during the Post WWII period, Mack and Sher utilized Federal Housing Authority (FHA) loans to build several residential high-rises in Lakeview. They hired architects Shaw, Metz & Dolio to design these structures. The firm's principal, Alfred Phillips Shaw (1895-1970), had been practicing for more than two-decades and was highly respected in Chicago. By teaming up with a skilled civil engineer, Carl Metz, and a mechanical engineer, John Dolio, Shaw was prepared to create a new era of high-rises that would be comfortable and liveable for modern apartment dwellers. The FHA financing, however, came with major constraints. FHA-backed buildings such as Mack and Sher's 21-story tower at 3130 N. Lake Shore Drive [LV13] thus had small apartments and a modest construction budget.

Mack and Sher soon decided to go in a different direction. As they believed that there was a potentially lucrative market for modern luxury high-rise apartments in 1953, they had Shaw, Metz, & Dolio design 3180 N. Lake Shore Drive [LV18], an apartment tower that would have spacious, well-appointed units and spectacular views of the lakefront. Completed two years later, was soon filled with affluent tenants. In order to make their projects even more profitable, Mack and Sher sought to create high-rises that would maximize density while minimizing development costs. They accomplished this goal by having Shaw, Metz & Dolio design an enormous three-towered complex at 3950 N. Lake Shore Drive [LV110] that provided 664 housing units when it was completed in 1956.

By the late 1950s, when Shaw, Metz & Dolio were preparing plans for the new tower at 1550 N. Lake Shore Drive, Mack and Sher had become well-versed at developing modern high-rises that would appeal to a broad array of middle-class Chicagoans. The new building would rise on the site of the old Crane mansion. That home had belonged to the Crane family that had made a fortune in plumbing fixtures, not the Crane construction firm family. (Interestingly, Morton J. Crane, President of Crane Construction, was Ray Sher's son-in-law.)

When it was completed in 1960, Shaw, Metz & Associates (previously Shaw, Metz & Dolio) 1550 N. Lake Shore Drive added a new element to Chicago's skyline. Their soaring 34-story tower was topped with a unique, eye-catching roof that appears to float above the building. A photograph of the high-rise appeared in a 1961 *Chicago Tribune* article entitled "The New Look in Chicago." Mack & Sher believed 
 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC

 NRHP RECOMMENDATION
 Eligible

DOMESTIC/ Multiple Dwelling Eligible 1550 N. Lake Shore Drive SURVEY ID NN94

that the design of the 1550 building was so successful that they went on to have Shaw, Metz & Associates produce a very similar high-rise at 3150 N. Lake Shore Drive [LV14] in 1963.

The 1550 N. Lake Shore Drive high-rise offered tenants state-of-the-art amenities such as individuallycontrolled air conditioning, concealed radiation, a roof terrace sun deck, and an enclosed garage with attendants, as well as a doorman and 24-hour desk clerks. Most of the apartments had spectacular views. In fact, advertisements that ran in 1960 touted the building's "panoramic views of Chicago's lake shore and skyline." The following year, Mack and Sher's Lake Shore Management Company ran ads that emphasized the uniqueness of the high-rise. Using the catch-phrase "in all the world…only one…," these classified ads emphasized the spacious size of the rooms as well as the building's "private home atmosphere" and "quiet residential surroundings."

The 1550 N. Lake Shore Drive high-rise was first occupied in the spring of 1960. The fashionable new rental building quickly filled with professionals and businessmen (many retirees among them), and their families. Early tenants included Dr. Siegfried F. Strauss, a surgeon and President of the Board of Weiss Memorial Hospital [UP28]; attorney Ferre C. Watkins, who had served as Commander of the Illinois Department of the American Legion; and Reuben E. Hedlund, editor and publisher of the trade publication *This Week In Tires* and General Manager of the Chicago Tires Dealers Association. Among the businessmen who resided in the high-rise were Henry D. Maggio, owner of Rex Auto Parts; Charles H. Penikoff, a former liquor distributor; and Henry S. Moser, retired Senior Vice President of Allstate Insurance Company.

Many occupants of the high-rise during the 1960s and 1970s were devoted to Jewish causes and philanthropy. One example was Bertram I. Kaplan, Chairman of the Board for both the United States Railway Equipment company and the M.S. Kaplan company, scrap metal brokers. A May 1960 *Chicago Tribune* article explains that Kaplan made a donation to Michael Reese Hospital so substantial that new additions were named the Max S. Kaplan Pavilion and the Jennie M. Kaplan Surgical Wing, in honor of his parents. Other residents who were active in the Jewish community were Maurice Cramer, who served on the board of directors at Temple Sholom; and Louis I. Ascher, President of the Chicago Sinai Congregation and President of the Richard Dudstadt Lodge of B'nai B'rith.

During the same time, several women residents of the high-rise played prominent roles in various charities and clubs. For example, Mrs. Emily N. Trees was a board member of the Home for Destitute Crippled Children, a University of Chicago agency. Other women who made important contributions to local hospitals were Mrs. Katherine McNulty, who served on the Children's Memorial Hospital board, and Margaret A. Flynn, a member of the Cenacle and Women's Board of Mercy Hospital. Mrs. Lillian Briesenick, an officer of the Executive Women's Club, was a business professional. She served as assistant treasurer of Fashion Plate, a retail women's clothing store chain.

The 1550 N. Lake Shore Drive high-rise was converted to condominiums in the summer of 1977. Joseph Moss, a pioneer in the condominium conversion movement, purchased the building and successfully sold all 201 units in less than two months. Over the years, the condominium association made various improvements to the building, including the extensive first story renovation in 2017. Today, residents continue to value 1550 N. Lake Shore Drive's fine views and spacious apartments.



NRHP RECOMME	DATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA	I	
A B C D	Not Applicable	
NRHP CRITERIA C	<b>NSIDERATIONS</b>	
□A □B □C □D	E □F □G ⊠Not Applicable	

#### NRHP EVALUATION/JUSTIFICATION

The high-rise at 1550 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A luxury apartment high-rise that helped define the new standard for apartment towers along N. Lake Shore Drive during the early 1960s, the property meets with Criterion A. Although many interesting individuals lived in the building over the years, none made contributions to history that would warrant listing under Criterion B. With a high-quality design produced by the talented firm of Shaw, Metz & Associates, the property meets with Criterion C. Today, the building possesses good integrity.

#### NRHP RECOMMENDATION

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

#### NRHP BOUNDARY

See Appendix B.

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I AKE + SHORE + DRIVE

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REDEFINE THE DRIVE

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**PROPERTY TYPE** NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible

1550 N. Lake Shore Drive NN94 **SURVEY ID** 

#### Photo 1 – 1550 N. Lake Shore Drive



1550 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

DOMESTIC/ Multiple Dwelling Eligible

1550 N. Lake Shore Drive SURVEY ID NN94



## Photo 2 – 1550 N. Lake Shore Drive



1550 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South and West façades

DOMESTIC/ Multiple Dwelling Eligible 1550 N. Lake Shore Drive SURVEY ID NN94



## Photo 3 – 1550 N. Lake Shore Drive



1550 N. Lake Shore Drive, view looking south from Lincoln Park toward North façade

DOMESTIC/ Single Dwelling Eligible

46 E. Schiller Street SURVEY ID NN97

NAME 46 E. Schiller Street

REDEFINE THE DRIVE

AKF + SHOBF + DRIVI

OTHER NAME(S) N/A

STREET ADDRESS 46 E. Schiller Street COMMUNITY AREA

TAX PARCEL NUMBER 17031030180000

YEAR BUILT SOURCE 1885 Chicago Building Permit/ Chicago Designslinger Blog

DESIGNER/BUILDER

Harald Hansen

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Limestone

WALLS Sandstone ROOF Red Slate, Built-up

# **DESCRIPTIVE NOTES**

The brownstone row house at 46 E. Schiller Street was constructed in 1885 as part of a continuous block of eight residences extending from 36 to 50 E. Schiller Street [NN95-NN102]. Rectangular in plan, the structure rises three stories over a raised basement. Its E. Schiller Street façade, faced with both rusticated and dressed brown sandstone, features lively Queen Anne and Eastlake style details. These include carved embellishments, a pair of balconettes, and a fanciful gabled dormer. At the façade's third story, red slate enlivens the mansard, dormer, and cross-gable roofs. A flat roof extends behind the mansard. Several of the structure's original windows have been replaced by a single modern plate of glass. Many of the double-hung windows also appear to be replacements.

The brownstone's primary south façade stands behind a black metal fence and gate. The base of the façade features a shallow set of stone steps that leads down to a short walk and a paneled wood door. A simple dressed sandstone hood tops the door. Based on the evidence of the other seven row houses on the block, this entryway once held a service door that was tucked beneath a tall stone stoop. To the east of the below-grade entrance, the raised basement projects out in a three-sided bay. Its rusticated, buff limestone ashlars surround a pair of small windows.

A carved sandstone water table marks the transition between the south façade's basement level and its rusticated brownstone first and second stories. On the east side of the façade, immediately above the

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

46 E. Schiller Street SURVEY ID NN97

residence's basement-level main entrance, the original fenestration (a door at the first story and a double-hung window above it) has been replaced with a tall, narrow, rectangular window. This nearly frameless, fixed-pane window rises from the basement door hood to the top of the second story.

On the west side of the south façade, a projecting, three-sided bay dominates the first and second stories. The two angled sides of the bay hold tall, nine-over-one divided-light double-hung windows at each story. The first-story windows are accented with stone sills and hoods. An intricately carved, semicircular foliate ornament rises above the hood of the western first-story window. The second-story windows have two different types of sills. The sill of the west window is unornamented like the ones below. The deeper east sill, however, is supported by stone brackets and edged with a decorative metal railing, giving the effect of a balconette.

The projecting bay's unfenestrated, rusticated stone front is embellished with two dressed sandstone beltcourses – a wide one that meets the first-story window hoods and a narrower one that extends to (and beyond) the second-story window sills. Between these horizontal elements, a recessed panel with a checkerboard-like motif features both rusticated and smooth stone. The three-sided bay is topped by a metal cornice and a decorative metal railing like the one on the second-story balconette. (These may be original wrought iron railings, as they match several others found on the Schiller Street row houses.) On either side of the projecting bay, a truncated metal cornice with a scalloped top further separates the second story from the mansard roof and dormers.

A wide, gabled dormer, faced with both dressed and rusticated sandstone, rises from the top of the projecting bay. The large dormer features a trio of windows that sit within a segmental stone arch that curves more than 180 degrees. These double-hung windows, possibly original, are separated by carved wood mullions. While the center window is a fairly standard rectangular nine-over-one, the upper sashes of the flanking windows arc in at one side, so that their nine lights are of unequal sizes. An ornately carved foliate panel fills the space between the window-tops and the curve of the arch. A metal ornament enlivens the peak of the gable end. Just to the east of the gabled dormer, a small, stone-fronted shed dormer projects from the mansard roof. Embellished with incised and carved detailing as well as rusticated stone, the dormer holds a single double-hung window. Red slate sheathes the roofs of both dormers and the mansard, providing a colorful cap to the south façade.

The structure's east and west facades abut the adjacent row houses. The north elevation is largely obscured from view, though a bit of its common brick elevation can be glimpsed from the alley.

Today, the row house at 46 E. Schiller Street possesses good integrity overall. The structure lost some original fabric when the front stoop, the first-story entrance, and a second-story window were removed from its primary façade and replaced with a below-grade entryway and a single two-story window. At least some of the other windows are also replacements. Together these changes have somewhat diminished the property's integrity of design and materials. However, the structure still includes many original features. It continues to convey its historic character, especially given its place amidst a row of largely intact residences by the same architect. The row house retains integrity of location, setting, workmanship, feeling, and association.

HISTOR

I AKE + SHORE + DRIVE

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

46 E. Schiller Street SURVEY ID NN97

#### HISTORY/DEVELOPMENT

The brownstone residence at 46 E. Schiller Street was one of eight contiguous row houses built as a speculative venture in 1885. Renowned businessman Potter Palmer had recently completed his palatial lakefront "castle" just south of E. Schiller Street, and the area was on its way to becoming one of Chicago's most exclusive residential districts. Palmer's investment attracted other developers, including Olof O. Ostrom, who hired architect Harold Hansen to design the series of row houses that included this residence at 46 E. Schiller Street. With its desirable location and whimsical stone front, the three-story structure was meant to attract upper-middle-class buyers.

Chicago's Near North area was largely undeveloped in the 1840s, when the Catholic Church set aside land here to serve as a private cemetery. But concerns about disease led to the gradual disinterment of the graveyard. By the early 1880s, the Catholic Bishop of Chicago had built an enormous residence on the north side of the former cemetery grounds. He soon began selling off large swathes of the remaining property. The most prominent purchaser was hotelier and businessman Potter Palmer, who not only built his own impressive home at this lakefront location, but also invested in additional property and promoted the area's development. Other enterprising investors soon followed. Olof Ostrom was among them.

Born in Sweden, Olof Oskar Ostrom (1841-1902) married and emigrated to Norway before arriving in the United States in 1872. He settled in Chicago within a few years. By 1877, he had begun developing buildings, including five West Side structures with apartments above and storefronts below. Ostrom became a naturalized citizen, and continued to deal in real estate, often buying property and building structures north of the Chicago River. In 1880, for example, the *Chicago Tribune* reported that Ostrom had obtained a permit to build 13 stone-fronted, two-story dwellings "on Clark and LaSalle Streets, near Eugenie...for \$65,000."

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Born and raised in Christiania (now Olso), Norway, Harald M. Hansen (1847-1921) had apprenticed and studied architecture in his home town before relocating to Berlin to further his education. He moved from Germany to Chicago in 1870, where he worked as a draftsman in the office of William Le Baron Jenney. The following year, the Illinois Industrial University (now the University of Illinois) hired Hansen to run its new architecture department. At the close of the school year, Hansen returned to Chicago and worked briefly with architect Otto Matz before striking out on his own.

Hansen quickly developed a successful practice. By the 1880s, the *Inter-Ocean* was regularly covering the architect's varied designs, often in great detail. In the fall of 1882, the newspaper reported that real estate developer and realtor E.S. Dryer & Co. had hired Hansen to design many of the 30 moderately priced houses in a planned development. Olaf Ostrom would produce the others. Two years later, the paper noted that Ostrom himself had hired Hansen to design a two-family home on Illinois Street, near

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DOMESTIC/ Single Dwelling Eligible

Dearborn Street. Thus, it is not surprising that Ostrom would turn to Hansen to design his E. Schiller Street residences.

Ostrom offered his eight Hansen-designed row houses for sale in the fall of 1885. In late November, E.S. Dreyer & Co. began advertising the "stone residences in the beautiful new block…within 150 feet of Potter Palmer's new residence." The ads continued to run into the spring of 1886, when potential buyers were urged to "see the finest block in Chicago for the money." Notwithstanding their desirable location and elegant features, however, the E. Schiller Street row houses were not quick to sell. So Olof Ostrom made the best of the situation by renting them out to upper-middle-class Chicagoans.

The brownstone residence at 46 E. Schiller Street was no exception. The 1887 *Lakeside Annual Directory of the City of Chicago* identified P. Hardcastle as the occupant of the row house. Hardcastle was the manager of Mills & Gibb, a downtown dry goods business. As *The Inter Ocean* noted, in 1889, the affluent Hardcastle was able to escape the city's summer heat with his family at the posh Lake Villa Hotel, a trip that, included "a grand ball at the pavilion." Although it's unclear how long the Hardcastles resided at 46 E. Schiller Street, the brownstone was again advertised as a rental property in 1894.

Before long, the row house was occupied by another well-to-do family, Russell and Helen Ulrich, who had married only a few years before. Native Chicagoan Russell Ulrich (1868-1938) was a real estate investor who had joined his father in the family firm of B.A. Ulrich & Son, immediately after graduation from Cornell University. Helen Studebaker Ulrich (1868-1917) was the daughter of the late Jacob Franklin Studebaker, a wealthy carriagemaker from South Bend, Indiana. By 1895 the young couple were residing at 46 E. Schiller Street. Any happiness they had did not last. The following summer, the *Chicago Tribune* reported that their baby son had died. Barely a year later, Russell, representing a mining syndicate, left to seek adventure in the Klondike gold field. Helen Ulrich sought a divorce in 1899, claiming "non-support and neglect," according to the *Tribune*. Helen had moved back to Indiana by the time the suit was settled the following year. (Russell Ulrich never returned from the West Coast.)

Not surprisingly, the 46 E. Schiller Street brownstone was again advertised for rent in the fall of 1900, and another well-off family almost immediately moved in, staying for several years. They were Mrs. Albert H. Dainty, a widow; her young adult son, James E. Coursen; and her daughter and son-in-law, Kate and Harry Cyrus Bellamy. Harry Bellamy was manager at the Heath & Milligan paint manufacturing company.

In late 1903, the row house was offered for sale, as a "snap bargain," along with the adjacent residence at 44 E. Schiller Street [NN98]. Businessman Franklin E. Nellis (1848 -1915) purchased the 46 E. Schiller Street brownstone. A produce commission merchant, Nellis soon moved in with his wife, Alma, and son, Franklin E., Jr. The society pages followed the family's activities. In 1907, the *Chicago Tribune* reported that Frank, Jr., a partner in the family business of F.E. Nellis & Co., had married Gertrude Post, a noted yachtswoman who was the daughter of Lyon & Healey president Charles N. Post. The papers reported that Alma (1857-1955) not only hosted social events, but also served on the executive board of the Chicago Woman's Outdoor Art League and the board of managers of the Glenwood School for Boys. (The younger Mrs. Nellis was also on the latter board.) After Frank, Sr., died in 1915, Alma put the house on the rental market. But by the middle of the following year, as the *Chicago Tribune* noted, she had sold the Schiller Street row house and "taken a house at Williams Bay, Wis., for the summer."



DOMESTIC/ Single Dwelling Eligible 46 E. Schiller Street SURVEY ID NN97

The new owner again offered the brownstone for rent during the WWI years. By the fall of 1919, businessman Harold Wakem was living there with his wife, Ethel, and their teenagers, Dixon and Magie. (The 1920 U.S. Census recorded that the Wakems had two live-in servants, Frank Stanley and Stella Wilkins, both African Americans.) Harold Wakem (1876-1949), a wealthy fruit packer, had earlier served a one-day jail sentence for having received under-the-table payments from freight haulers. He had a different type of interaction with the law in the early 1920s. According to the *Chicago Tribune*, after Wakem offered a bounty for the killing of "notorious gunman" Tommy O'Connor, he was in turn threatened with death, necessitating police protection at the family's Schiller Street home. While residing in the row house, Wakem also began pursuing a second line of business. His namesake Harold R. Wakem & Co. patented and manufactured early radios, sold under the brand names Sensitone and Zanaford.

In the late 1920s, Charles and Hazel McKenna purchased the 46 E. Schiller Street brownstone. The McKennas would remain there for decades, raising four children in the row house. Both husband and wife would make important contributions to Chicago and in their respective fields of endeavor. Born in Wisconsin, Dr. Charles Morgan McKenna (1879-1945) had already been a Chicago urologist for 20 years by the time the family moved in. A professor of surgery at the University of Illinois college of medicine, he headed the urology department at St. Joseph's Hospital and practiced at a number of other Chicago hospitals. He lectured widely.

Mrs. Hazel McKenna (1892-1985), was accomplished in her own right, having obtained a degree in music education from the American Conservatory of Music. While living on Schiller Street, she served as chairman of the music committee of the Chicago Federation of Settlements and on the national board of the Music Extension Council of the Carnegie Foundation. After her husband's death in 1945, she was asked to organize and chair a service branch of the Chicago Diabetes Association. She was serving as president of the Illinois Arthritis and Rheumatism Foundation's Women's Board when a consortium of 23 Chicago charitable organizations named her the city's Outstanding Volunteer for 1963. That same year, the *Chicago Tribune* reported that Hazel and her daughter Ruth Ann, a former Chicago public school music teacher, had signed a lease in the still-under-construction residential tower at 1300 N. Lake Shore Drive [NN64]. Unfortunately, Ruth died at the end of 1964, before the pair could relocate from their long-time home at 46 E. Schiller Street.

In the late 1960s, after Hazel McKenna had moved on to Lake Shore Drive, new owners modified the structure, removing the original stoop, creating a below-grade entryway, and installing a modern twostory window. In 1973, when the rowhouse and its neighbors became part of the city's Astor Street District, the Commission on Chicago Historical and Architectural Landmarks noted that architects Booth & Nagel had "extensively and sympathetically remodeled" the residence. The following decade, the row house was advertised as a "dramtic[ally] renov[ated] brownstone." With its distinctive modern window and many historic features, the building at 46 E. Schiller Street remains a desirable single-family home in a block of 19<sup>th</sup>-century residences.



DOMESTIC/ Single Dwelling

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A ⊠B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 46 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed in the 1880s, when the Gold Coast was developing into one of Chicago's most desirable residential neighborhoods, this spacious row house provided a refined city residence for its affluent tenants. The property is therefore eligible for listing under Criterion A. The property meets with Criterion B for its association with Dr. Charles M. McKenna and Mrs. Hazel McKenna, who both made important contributions to Chicago history. A fine example of the work of the talented early architect Harald M. Hansen, the structure meets with Criterion C for listing on the NRHP. 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 Lake View-NLSD Historic District.

## NRHP BOUNDARY

See Appendix B.

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DOMESTIC/ Single Dwelling Eligible

46 E. Schiller Street SURVEY ID NN97

## Photo 1 – 46 E. Schiller Street



46 E. Schiller Street, view looking north from E. Schiller Street toward South façade

DOMESTIC/ Single Dwelling Eligible

44 E. Schiller Street SURVEY ID NN98

NAME 44 E. Schiller Street

REDEFINE THE DRIVI

AKF + SHOBF + DRIVI

OTHER NAME(S) N/A

STREET ADDRESS 44 E. Schiller Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031030170000

YEAR BUILT SOURCE 1885 Chicago Building Permit/ Chicago Designslinger Blog

DESIGNER/BUILDER

Harald Hansen

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Limestone

WALLS Sandstone, Limestone

ROOF Red Slate, Built-up

# **DESCRIPTIVE NOTES**

The brownstone row house at 44 E. Schiller Street was constructed in 1885 as part of a continuous block of eight residences extending from 36 to 50 E. Schiller Street [NN95-NN102]. Featuring lively Romanesque Revival, Queen Anne, and Eastlake style details, this row house shares much in common with its sister to the west, 42 E. Schiller Street [NN99]. Rectangular in plan, the 44 E. Schiller Street building rises three stories over a raised basement. Its primary façade is faced with rusticated, reddishbrown Lake Superior sandstone and trimmed with smooth sandstone and limestone. It is distinguished by fanlight windows, an oriel bay, and a gabled peak at the roofline. At the third story, red slate enlivens the dormer, cross-gable, and mansard roofs. (A flat roof extends northward behind the mansard.) The facade's aluminum-framed windows are replacements, most of which follow the profiles of the originals.

The primary south elevation stands behind a low, black metal fence and gate. The base of the façade features a tall set of stone steps with ornamental railings. To the west, the raised basement projects out in a three-sided bay, where its rusticated, limestone ashlars surround a small window with an ornamental grille. Between these ground-level elements, a second stairway leads down to a hidden basement entrance tucked beneath the stoop.

A carved red sandstone water table marks the transition between the south façade's basement level and its rusticated brownstone first and second stories. On the east side of the façade, at the top of the



DOMESTIC/ Single Dwelling Eligible 44 E. Schiller Street SURVEY ID NN98

stoop, stands the residence's entrance. With unusual curving muntins, the handsome divided-light door is topped by a semi-circular fanlight. The door and fanlight are set within a painted wood surround with bullseye details at the upper corners. A limestone hood supported by carved redstone brackets completes the ensemble. Narrow stretches of rusticated brownstone flank the door. To the west of the entrance, the rectangular oriel bay sits atop a projecting limestone base or sill. Constructed of wood, the single-story bay is embellished with lonic pilasters and topped by a denticulated cornice. The bay's wide front holds a set of French doors topped by a large fanlight. Tall, narrow divided-light casement windows flank the French doors. Two more casements fill the ends of the bay. Small, opalescent glass fanlights cap all four casements. Recently repainted, the window sashes (and the door) are black, and the remaining wood trim is dark green.

The south façade's rusticated sandstone second story is similarly unusual. A single aluminum-framed, double-hung window with a simple, dressed redstone sill and hood sits above the entrance. To the west of this window, the façade projects outward, mirroring the lines of the angled bay of the adjacent 42 E. Schiller Street row house [NN99]. The angled easternmost side of the projecting bay holds another double-hung window. Topped by a redstone hood, the window is also accented by a tiny balconette with a projecting limestone sill, redstone brackets, and an ornate wrought iron railing. The rusticated hood of the adjacent south-facing window is segmentally arched. (The aluminum-framed window here lacks the arched top which the wood original would surely have possessed.) The weathered redstone sill beneath the window has lost the carved rosettes that were recently restored on neighboring 42 E. Schiller Street. The second-story bay has no third side, and no window. Rather, the rusticated stone facade extends straight westward, embellished only with a tall, narrow dressed stone panel carved with squares and balls.

At the west side of the third story, the rusticated brownstone façade rises up from the projecting bay into a gable end. This western part of the top story is flanked by a set of corbel-like embellishments executed in dressed and rusticated stone. (The eastern one, which is quite deteriorated, is crowned with an eye-catching finial.) Between these decorative elements, two replacement windows feature three sashes each. A carved redstone mullion between the two windows takes the form of a partially engaged column or urn. A weathered, dressed redstone sill runs beneath the windows, while a single hood caps them. The gable end is embellished by a final redstone band and a wrought iron ornament. The mansard roof rises behind the gable.

To the east of the gable, a truncated, but ornately detailed metal cornice visually separates the second story from the third. Above this cornice, a small stone-fronted shed dormer projects from the mansard roof. Embellished with incised and carved detailing, the dormer holds a single double-hung window. Red slate sheathes the roofs of the dormer, the gable, and the mansard behind them, providing a colorful cap to the south façade.

The east and west facades of 44 E. Schiller Street abut the adjacent row houses. The north elevation is not visible from the public way.

Today, the row house at 44 E. Schiller Street possesses good integrity overall. The replacement windows, which do not fully match the originals, have diminished the structure's integrity of design to a limited degree. The deteriorated condition of the various carved redstone details has somewhat

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 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

diminished its integrity of materials. However, the property continues to strongly convey its historic character, retaining integrity of location, setting, workmanship, feeling, and association.

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Though Ostrom's row houses were slow to sell, he made the best of the situation by offering them as high-end rental properties. As the *Inter-Ocean* observed, the row houses made attractive rentals -- "commodious and elegant interior as they are stylish in exterior." The newspaper noted that only one of the row houses remained unoccupied in mid-1888. This appears to have been 44 E. Schiller Street.

By 1890, however, the brownstone was home to upper-middle-class renters – William Mason, his wife Frances, and their son Sheridan. Ohioan William A. Mason (1847-1910) was the treasurer of James H. Walker Co., a men's clothing wholesaler and retailer. When the company failed in the financial crisis of 1893, Mason was named as its receiver by the court. The following year, Mason formed the private banking firm of Mason, Lewis & Co. Frances Mason, also born in Ohio, appeared in the society pages when she hosted lunches and the like. The Chicago papers also followed the Masons' travels and noted Sheridan's death by suicide in 1897. William and Frances continued to live at 44 E. Schiller Street until 1903, when they moved to nearby Banks Street.

Late that year, the brownstone was again offered for sale, this time as a "snap bargain," along with the adjacent residence at 46 E. Schiller Street [NN97]. Though it is unclear who bought the properties, by the summer of 1904, 44 E. Schiller Street had become home to another well-to-do family of renters, that of Henry J. Smith. Henry Jennings Smith (1954-1922), an 1877 graduate of the University of Wisconsin, was the president of the Inter-Ocean Mining Co., as well as a broker and a publisher. His 24-year-old son, Richard Roy Smith, was a "commercial salesman," according to the 1910 Census. Henry's wife, Emma, was a member of Fourth Presbyterian Church, the Chicago Woman's Club, the Woman's City Club, and the School of Domestic Arts and Science. She was also active in the American Red Cross. The Chicago newspapers regularly reported on Emma's social life and travels and those of their daughter, Madelaine. Madelaine's betrothal and marriage to Dr. Frederick Christopher, and the subsequent birth of their baby were also deemed newsworthy. The elder Smiths remained in residence until 1918, when Emma died.

A few years later, Frederic and Philena Lloyd purchased the brownstone at 44 E. Schiller Street. Both widowed, the unusual and somewhat colorful Chicagoans had married in 1917. They were in residence on E. Schiller Street by 1923, when the *Chicago Tribune* reported their departure for a five-month tour of Europe and Asia. A native of Wales, Frederic Ebenezer John Lloyd (1859-1933) was ordained there as an Anglican priest, and then served for seven years as a missionary in Canada. After immigrating to the U.S. in 1892, he became an Episcopal pastor, and was even considered (and then rejected) for a position as bishop. In 1907, Lloyd briefly became a Roman Catholic. He returned to the Episcopal Church, and in

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DOMESTIC/ Single Dwelling Eligible 44 E. Schiller Street SURVEY ID NN98

1912, was elected to a single term in the Illinois State Assembly. Three years later, he was consecrated Bishop of the American Catholic Church, an independent Protestant denomination based in Chicago. Around the time the Lloyds moved onto E. Schiller Street, he became Archbishop and Primate of the Synod. A writer and editor of religious publications, he also composed church music and was a member of various service organizations.

The Archbishop's third wife, Philena Ricker Maxwell Peabody-Lloyd (1862-1953), was also a person of note. The author of several books, Philena was the daughter of early Chicagoan Joseph P. Maxwell and the widow of wealthy real estate developer Hiram B. Peabody, who died in 1907. In the mid-1920s, she challenged Hiram's will, which had left her a monthly annuity payment that was halved when she remarried. Philena filed suit against her son, Howard Peabody, claiming that he had unfairly withheld an additional portion of the inheritance left to his elder brother, Warren, who had committed suicide in 1915. The *Chicago Tribune* and several other newspapers around the country reported on the sensational story. Philena ultimately recovered only a small portion of what she believed she was owed. Nevertheless, she was able to stay in the 44 E. Schiller Street row house even after her husband the Archbishop died in 1933. She still resided there at the time of the 1940 Census, and may well have stayed on until her own death in 1953.

The brownstone has remained a single-family home in the decades since. The property received a "meticulous restoration" in the mid-1990s, according to a *Chicago Tribune* real estate advertisement. In 2006, another ad described the row house as "architecturally stunning" with "every luxury amenity." It sold the following year, and is still owned by that purchaser. The brownstone remains an engaging historic residence with a desirable Gold Coast location today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
⊠A     ⊠B     ⊠C     □D     □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 44 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed in the 1880s, when the Gold Coast was developing into one of Chicago's most desirable residential neighborhoods, this spacious row house provided a refined city residence for its affluent tenants. The property is therefore eligible for listing under Criterion A. The property meets with Criterion B for its association with Frederic Ebenezer John Lloyd, who made contributions to history as a political and religious leader. A fine example of the work of the talented early architect Harald M. Hansen, the structure meets with Criterion C for listing on the NRHP. The building retains good integrity overall.



DOMESTIC/ Single Dwelling Eligible

#### NRHP RECOMMENDATION

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

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See Appendix B.

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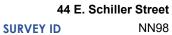
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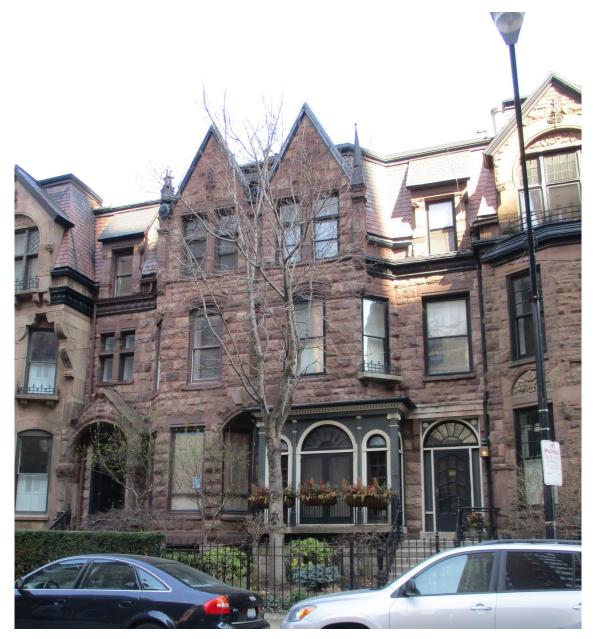
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44 E. Schiller Street, view looking northwest from E. Schiller Street toward South façade

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Single Dwelling Eligible

42 E. Schiller Street **SURVEY ID NN99** 

NAME 42 E. Schiller Street

OTHER NAME(S) N/A

STREET ADDRESS 42 E. Schiller Street

COMMUNITY AREA 08

TAX PARCEL NUMBER 17031030160000

YEAR BUILT SOURCE Chicago Building Permit/ Chicago Designslinger Blog 1885

DESIGNER/BUILDER

Harald Hansen

**STYLE** LATE VICTORIAN **PROPERTY TYPE** DOMESTIC/ Single Dwelling

FOUNDATION Limestone

WALLS Sandstone ROOF Red Slate, Built-up

# DESCRIPTIVE NOTES

The brownstone row house at 42 E. Schiller Street was constructed in 1885 as part of a continuous block of eight residences extending from 36 to 50 E. Schiller Street [NN95-NN102]. Featuring lively Romanesque Revival, Queen Anne, and Eastlake style details, this row house shares much in common with its sister to the east, 44 E. Schiller Street [NN98]. Rectangular in plan, the 42 E. Schiller Street building rises three stories over a raised basement. Its primary façade is faced with rusticated, reddishbrown Lake Superior sandstone and trimmed with dressed sandstone. It is distinguished by an arched and gabled entrance portico and a shed dormer on the west, and a projecting bay with a canted corner and a gabled peak on the east. At the third story, red slate enlivens the dormer, cross-gable, and mansard roofs. (A flat roof extends northward behind the mansard.) The facade's aluminum-framed windows are replacements that generally follow the profiles of the originals.

The primary south elevation stands behind a low, black metal fence and gate. The base of the façade features a tall set of stone steps with ornamental railings. To the east, the raised basement projects out in a three-sided bay, where its rusticated, limestone ashlars surround a pair of small windows. Between these ground-level elements, a second stairway leads down to a hidden basement entrance tucked beneath the stoop.

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A carved red sandstone water table marks the transition between the south façade's basement level and its rusticated brownstone first and second stories. On the west side of the façade, at the top of the stoop, the residence's main entrance sits within a shallow, round-arched portico with a gabled top. A rusticated pilaster on one side and a carved stone column on the other – both with intricately carved foliate capitals – support the arch and gable. At the peak of the gable, a carved, shrouded face with long, flowing tresses gazes down onto the stoop. (The red and brown sandstone of the portico, which had weathered significantly over time, was meticulously restored and repointed with red, beaded mortar joints in 2018.) The paneled wooden door at the back of the portico is topped by a transom.

To the east of the entrance, the rusticated, reddish-brown stone façade of the first story projects outward into an angled, three-sided bay. Each of the bay's three sides holds an aluminum-framed double-hung window. Dressed red sandstone sills and hood moldings accent these windows. The window on the east side of the bay angles back beneath a second rounded stone arch.

The south façade's second story is similarly unusual. A quartet of windows rises above the portico gable. Set within the rusticated stone façade, these single-light windows form a rectangular array, with two tall windows beneath two smaller windows. Dressed red sandstone sets off the entire grouping: a hood and sills partner with an ornately carved mullion. To the east of the window quartet, the façade projects outward in echo of the three-sided first-story bay. The angled westernmost double-hung window has a simple redstone sill and hood. The sill of the adjacent south-facing window features carved rosettes at either end, and its rusticated hood is segmentally arched. (The aluminum-framed window here lacks the arched top which the wood original would surely have possessed.) There is no third side to the secondstory bay, nor a third window. Rather, the rusticated stone facade extends straight eastward, embellished only with a tall, narrow dressed stone panel carved with squares and balls.

At the east side of the third story, the rusticated brownstone façade rises up from the projecting bay into a gable end. This eastern part of the top story is flanked by a set of corbel-like embellishments executed in dressed and rusticated stone. (The western one is crowned with an eye-catching finial.) Between these decorative elements, two tri-partite replacement windows feature ornamental divided lights in their upper sashes. A carved redstone mullion between the two windows takes the form of a partially engaged column or urn. A continuous dressed redstone sill runs beneath the windows, while a single hood caps them. The gable end is embellished by a final redstone band and a wrought iron ornament. The mansard roof rises behind the gable.

To the west of the gable, a truncated metal cornice visually separates the second story from the third. Above this cornice, a small stone-fronted shed dormer projects from the mansard roof. Embellished with incised and carved detailing, the dormer holds a single double-hung window. Red slate sheathes the roofs of the dormer, the gable, and the mansard behind them, providing a colorful cap to the south façade.

The east and west facades of 42 E. Schiller Street abut the adjacent row houses. The north elevation is not visible from the public way.

Today, the row house at 42 E. Schiller Street possesses very good integrity overall. The replacement windows, some of which do not appear to match the originals, have diminished the structure's integrity of design to a limited degree. However, the structure's masonry features were carefully restored in



recent years, and the residence continues to strongly convey its historic character. It retains integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The brownstone residence at 42 E. Schiller Street was one of eight contiguous row houses built as a speculative venture in 1885. Renowned businessman Potter Palmer had recently completed his palatial lakefront "castle" just south of E. Schiller Street, and the area was on its way to becoming one of Chicago's most exclusive residential districts. Palmer's investment attracted other developers, including Olof O. Ostrom, who hired architect Harold Hansen to design the series of row houses that included this refined residence at 42 E. Schiller Street. With its desirable location and whimsical stone front, the three-story structure was meant to attract upper-middle-class buyers.

Chicago's Near North area was largely undeveloped in the 1840s, when the Catholic Church set aside land here to serve as a private cemetery. But concerns about disease led to the gradual disinterment of the graveyard. By the early 1880s, the Catholic Bishop of Chicago had built an enormous residence on the north side of the former cemetery grounds. He soon began selling off large swathes of the remaining property. The most prominent purchaser was hotelier and businessman Potter Palmer, who not only built his own impressive home at this lakefront location, but also invested in additional property and promoted the area's development. Other enterprising investors soon followed. Olof Ostrom was among them.

Born in Sweden, Olof Oskar Ostrom (1841-1902) married and emigrated to Norway before arriving in the United States in 1872. He settled in Chicago within a few years. By 1877, he had begun developing buildings, including five West Side structures with apartments above and storefronts below. Ostrom became a naturalized citizen, and continued to deal in real estate, often buying property and building structures north of the Chicago River. In 1880, for example, the *Chicago Tribune* reported that Ostrom had obtained a permit to build 13 stone-fronted, two-story dwellings "on Clark and LaSalle Streets, near Eugenie...for \$65,000."

In May of 1885, the Catholic Bishop sold Ostrom a large parcel of land at the northeast corner of Astor and Schiller Streets. About two weeks later, the *Chicago Tribune* reported that Ostrom had taken out a permit for "a block of…dwelling-houses on Schiller Street,…the cost to be \$50,000." The plans called for "eight houses, thirty-nine feet in depth, and with a frontage of 170 feet." According to the chicago.designslinger blog, Ostrom commissioned architect Harald M. Hansen to design his row houses.

Born and raised in Christiania (now Olso), Norway, Harald M. Hansen (1847-1921) had apprenticed and studied architecture in his home town before relocating to Berlin to further his education. He moved from Germany to Chicago in 1870, where he worked as a draftsman in the office of William Le Baron Jenney. The following year, the Illinois Industrial University (now the University of Illinois) hired Hansen to run its new architecture department. At the close of the school year, Hansen returned to Chicago and worked briefly with architect Otto Matz before striking out on his own.

Hansen quickly developed a successful practice. By the 1880s, the *Inter-Ocean* was regularly covering the architect's varied designs, often in great detail. In the fall of 1882, the newspaper reported that real estate developer and realtor E.S. Dryer & Co. had hired Hansen to design many of the 30 moderately

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priced houses in a planned development. Olaf Ostrom would produce the others. Two years later, the paper noted that Ostrom himself had hired Hansen to design a two-family home on Illinois Street, near Dearborn Street. Thus, it is not surprising that Ostrom would turn to Hansen to design his E. Schiller Street residences.

Ostrom offered his eight Hansen-designed row houses for sale in the fall of 1885. In late November, E.S. Dreyer & Co. began advertising the "green stone or brown stone residences in the beautiful new block...within 150 feet of Potter Palmer's new residence." The ads continued to run into the spring of 1886, when potential buyers were urged to "see the finest block in Chicago for the money." Notwithstanding their desirable location and elegant features, however, the E. Schiller Street row houses were not quick to sell. So Olof Ostrom made the best of the situation by renting them out to upper-middle-class Chicagoans.

The brownstone residence at 42 E. Schiller Street was no exception. In 1887, the *Lakeside Annual Directory of the City of Chicago* listed businessman C. Valette Kasson and his family as the residents of the row house. Having recently arrived from Buffalo, New York, by way of Detroit, Charles Valette Kasson (1845-1922) was among the incorporators of the Spur Wire Fence Company in 1890. Not long thereafter, the Kassons would purchase a house around the corner at 1442 N. Astor Street, and move out of the row house.

Other early tenants of 42 E. Schiller Street included Frank Armstrong and his teenage son, Horace. A native of Ohio, Frank H. Armstrong (1853-1920) had begun working for wholesale grocer Reid, Murdoch & Fischer after his arrival in Chicago after the Great Fire. By the time of the 1900 U.S. Census, the Armstrongs had moved into the E. Schiller Street brownstone, where they lived two servants. The family stayed only a few years. Frank Armstrong would go on to become vice president and then president of Reid, Murdoch & Co. Horace W. Armstrong (1882-1947) would succeed his father upon his death, serving for 27 more years.

By 1906, another notable Chicago family, the Dyrenforths, were renting the brownstone row house. Philip C. Dyrenforth, his wife, Elizabeth, and their adult children, Arthur and Marjorie, shared the house with Philip's brother, Henry, and mother, Caroline. Caroline was the widow of Julius W. Dyrenforth, a well-known lawyer, and sons Philip and Henry and grandson Arthur were all part of the family law firm. The Chicago newspapers followed the family's comings and goings. When daughter Marjorie "came out" as a debutante, the *Inter Ocean* noted that she was "a skilled linguist" who had spent much of her youth abroad. The *Chicago Tribune* reported that Arthur, a graduate of Harvard University and Chicago Kent Law School, had been hit by a car when he stepped off a streetcar on the way home from the office. (No serious damage was done.) Philip and his wife and children remained at 42 E. Schiller Street through at least mid-1913.

Within a few years, Francis William Dewson (1859-1926), officer and manager of the Consumer Cotton Oil Company, his wife Sallie, their son John Reynolds Dewson, a metallurgist, and daughter-in-law Nelyon were residing in the house. The Dewsons remained there through at least the spring of 1926, when Francis died.

During the 1920s and 1930s, the row house at 42 E. Schiller Street changed hands several times. In 1924, attorney and investor Vail R. Bucklin of 3720 Sheridan Road [LV69] bought the row house, along with 48

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DOMESTIC/ Single Dwelling Eligible 42 E. Schiller Street SURVEY ID NN99

E. Schiller Street [NN96] and the five-story apartment building behind them at 1415 N. Astor Street [NN103]. The *Tribune* reported that Bucklin purchased the row houses in order to eliminate the possibility that a large apartment building would be built at the northeast corner of Schiller and Astor Streets, adjacent to his newly-acquired apartment building.

Though Bucklin succeeded in preventing the demolition of the Ostrom row houses, he apparently did not keep the 42 E. Schiller Street brownstone for long. In 1929, the *Tribune* reported that Lester C. Anderson was selling the residence to Maude Fairbairn. Maude Fairbairn (1891-1959), a stenographer, and later a writer for the Chicago Medical Society, moved into the row house with her brother, engineer John K. Fairbairn, and her parents, Headly and Anne, all of whom had immigrated from Canada at the turn of the century. The Fairbairns lived on E. Schiller Street for only a few years, however, and the house was again offered for rent in 1933. Within a few years, the property had seemingly been subdivided. Classified advertisements in the late 1930s touted a three-room apartment with a fireplace and a "Front Rm.; Desirable; overlooking lake."

About the same time, architect William L. Pereira bought the row house. Whether he restored the residence to its original status as a single-family home is unclear, but 42 E. Schiller Street continued to draw well-to-do tenants for the next several decades. The 1940 Census recorded that Robert G. Jennings, a radio director for an advertising agency, and his wife Betty, an actress with a broadcasting company, were living in the row house with their Swedish-born maid. In the late 1940s, the *Tribune* reported that the Giovanni Cardellis were renting the house for the winter after residing in Lake Forest for the summer. Giovanni Cardelli was the manager of the city's Opera Theater, and the son of Count Giovanni Cardelli of France and Chicagoan Ruth Lamson.

During the 1960s, successful Chicagoans continued residing in the row house. Harry D. Stoll, president of Olson Rug Company and former head of Mandel Brothers department stores, was living there with his wife, Carol, at the time of his death in 1962. A few years later, Allen Wardwell, curator of primitive art at the Art Institute, was in residence when the *Chicago Tribune* reported that a wooden statue had been stolen from the home during a party.

Several decades later, a real estate advertisement explained that 42 E. Schiller Street had recently been given an "open, contemporary" redesign by architects Quinn & Searle. It was, said the 1990 ad, "perfect for the serious art collector and the connoisseur of award winning architecture." The property's primary façade received attention much more recently, when its masonry underwent a thorough restoration. The newly-rejuvenated brownstone at 42 E. Schiller Street is again a fine, yet quirky single-family residence with a desirable location not far from the lakefront.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
Image: A image:		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		



DOMESTIC/ Single Dwelling Eligible

42 E. Schiller Street SURVEY ID NN99

## NRHP EVALUATION/JUSTIFICATION

The building at 42 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed in the 1880s, when the Gold Coast was developing into one of Chicago's most desirable residential neighborhoods, this spacious row house provided a refined city home for its affluent occupants. The property is therefore eligible for listing under Criterion A. While the property was home to a number of interesting and successful people, such as the Armstrong and Dyrenforth families, none resided there for long. Therefore the property does not warrant listing under Criterion B. A fine example of the work of the talented early architect Harald M. Hansen, the structure meets with Criterion C for listing on the NRHP. 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 Lake View-NLSD Historic District.

## NRHP BOUNDARY

See Appendix B.

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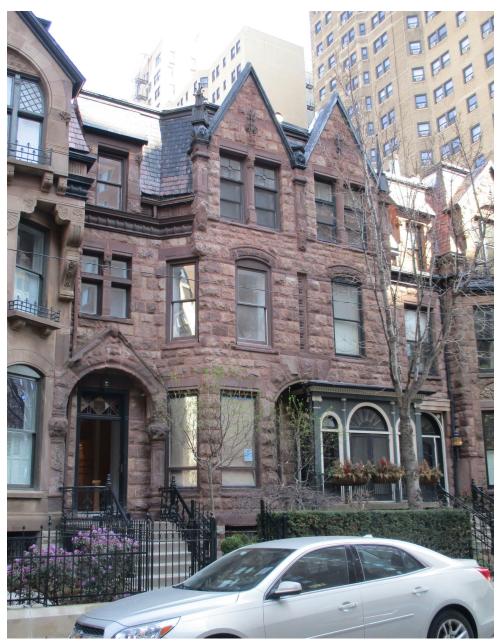
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N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Single Dwelling Eligible

42 E. Schiller Street SURVEY ID NN99





42 E. Schiller Street, view looking northeast from E. Schiller Street toward South façade

DOMESTIC/ Single Dwelling Eligible

40 E. Schiller Street SURVEY ID NN100

NAME 40 E. Schiller Street

REDEFINE THE DRIVE

AKF + SHOBF + DRIVI

OTHER NAME(S) N/A

STREET ADDRESS 40 E. Schiller Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031030150000

YEAR BUILT SOURCE 1885 Chicago Building Permit/ Chicago Designslinger Blog

DESIGNER/BUILDER

Harald Hansen

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Limestone

WALLS Sandstone ROOF Red slate, Built-up

# **DESCRIPTIVE NOTES**

The handsome, brownstone row house at 40 E. Schiller Street was constructed in 1885 as part of a continuous block of eight residences extending from 36 to 50 E. Schiller Street [NN95-NN102]. Rectangular in plan, the structure rises three stories over a raised basement. Its E. Schiller Street façade, faced with smooth, brown sandstone, features lively Queen Anne and Eastlake style details. This south-facing elevation is distinguished by carved and incised embellishments, oversized brackets, and a fanciful gabled oriel bay. At the façade's third story, red slate enlivens the mansard, dormer, and cross-gable roofs. A flat roof extends behind the mansard. Many of the structure's double-hung windows are original.

The primary south façade stands behind a low, black metal fence and gate. The base of the façade features a tall set of stone steps with ornamental railings. To the east, the raised basement projects out in a three-sided bay, where its rusticated, limestone ashlars surround a pair of small windows. Between these ground-level elements, a second stairway leads down to a hidden basement entrance tucked beneath the stoop.

A carved water table marks the transition between the south façade's basement level and its dressedsandstone first and second stories. On the west side of the façade, the residence's main entrance sits at the top of the stoop. The paneled wooden door is flanked by narrow sidelights and topped by a transom

REDEFINE THE DRIVI

LAKE + SHORE + DRIVI

DOMESTIC/ Single Dwelling Eligible 40 E. Schiller Street SURVEY ID NN100

embellished with diamond-shaped divided lights. A simple stone surround frames the ensemble. Directly above the entryway, at the second story, is a single double-hung window with a sandstone sill and a spandrel carved with diamonds and disks. The wood-framed window appears to be original. An incised hood runs above it.

On the east side of the façade, the projecting, three-sided bay dominates the first and second stories. Its unfenestrated stone front rises essentially uninterrupted from the water table to the base of the thirdstory oriel bay. This wide, pilaster-like panel is sparsely detailed with a few incised, horizontal grooves. At its top, two courses of stone – carved with fan-shaped and foliate ornament – create a capital of sorts. This decorative element exhibits an Egyptian influence. The two angled sides of the bay hold tall double-hung windows at each story. The first-story windows are accented with stone sills and flush, round-arched hoods. (The windows appear to be replacements. Their upper sashes do not follow the curve of the hoods, as the originals likely would have.) The second-story windows – seemingly original – have two different types of sills. The sill of the west window is unornamented like the ones below. The deeper east sill is supported by stone brackets and edged with a decorative metal railing, giving the effect of a balconette. The railing may be wrought iron. Two enormous, elaborately carved stone brackets flank the top of the projecting bay.

A truncated metal cornice visually separates the second story from the third. Between these short stretches of cornice, a projecting sandstone sill supported by a series of small brackets serves as a base for the wide, gable-roofed, oriel bay. The central part of the long sill projects still further forward, creating a sort of balconette. It is edged with an ornate black metal railing that matches the one at the second-story window. The sill runs beneath a trio of windows that sit within a segmental stone arch that curves more than 180 degrees. The original double-hung windows, separated by carved wood mullions, are quite unusual. While the center window is a rectangular one-over-one, the upper sashes of the flanking windows arc in at one side. Their diamond-shaped divided lights run at an eccentric angle. A carved stone panel with a diamond-and-disk motif fills the space between the window tops and the curve of the arch. A metal ornament enlivens the peak of the sandstone-clad gable. Just to the east of the oriel bay, a small stone-fronted shed dormer projects from the mansard roof. Embellished with incised and carved detailing, the dormer holds a single double-hung window. Red slate sheathes the roofs of the dormer, mansard, and gable, providing a colorful cap to the south façade.

The east and west facades of 40 E. Schiller Street abut the adjacent row houses. The north elevation is largely obscured from view, though a bit of its common brick elevation can be glimpsed from the alley.

Today, the row house at 40 E. Schiller Street possesses excellent integrity overall. Most of the original windows on its public south façade remain in place. The row house retains all seven aspects of integrity: location, setting, design, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

The fine residence at 40 E. Schiller Street was one of eight contiguous row houses built as a speculative venture in 1885. Renowned businessman Potter Palmer had recently completed his palatial lakefront "castle" just south of E. Schiller Street, and the area was on its way to becoming one of Chicago's most exclusive residential districts. Palmer's investment attracted other developers such as Swedish immigrant Olof O. Ostrom, who hired architect Harold Hansen to design the series of row houses that

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DOMESTIC/ Single Dwelling Eligible

included this refined residence at 40 E. Schiller Street. With its desirable location and whimsical stone front, the three-story structure was meant to attract upper-middle-class buyers.

Chicago's Near North area was largely undeveloped in the 1840s, when the Catholic Church set aside land here to serve as a private cemetery. But concerns about disease led to the gradual disinterment of the graveyard. By the early 1880s, the Catholic Bishop of Chicago had built an enormous residence on the north side of the former cemetery grounds. He soon began selling off large swathes of the remaining property. The most prominent purchaser was hotelier and businessman Potter Palmer, who not only built his own impressive home at this lakefront location, but also invested in additional property and promoted the area's development. Other enterprising investors soon followed. Olof O. Ostrom was among them.

Born in Sweden, Olof Oskar Ostrom (1841-1902) married and emigrated to Norway before arriving in the United States in 1872. He settled in Chicago within a few years. By 1877, he had begun developing buildings, including five West Side structures with apartments above and storefronts below. Ostrom became a naturalized citizen, and continued to deal in real estate, often buying property and building structures north of the Chicago River. In 1880, for example, the *Chicago Tribune* reported that Ostrom had obtained a permit to build 13 stone-fronted, two-story dwellings "on Clark and LaSalle Streets, near Eugenie...for \$65,000."

In May of 1885, the Catholic Bishop sold Ostrom a large parcel of land at the northeast corner of Astor and Schiller Streets. About two weeks later, the *Chicago Tribune* reported that Ostrom had taken out a permit for "a block of...dwelling-houses on Schiller Street,...the cost to be \$50,000." The plans called for "eight houses, thirty-nine feet in depth, and with a frontage of 170 feet." According to the chicago.designslinger blog, Ostrom commissioned architect Harald M. Hansen to design his row houses.

Born and raised in Christiania (now Olso), Norway, Harald M. Hansen (1847-1921) had apprenticed and studied architecture in his home town before relocating to Berlin to further his education. He moved from Germany to Chicago in 1870, where he worked as a draftsman in the office of William Le Baron Jenney. The following year, the Illinois Industrial University (now the University of Illinois) hired Hansen to run its new architecture department. At the close of the school year, Hansen returned to Chicago and worked briefly with architect Otto Matz before striking out on his own.

Hansen quickly developed a successful practice. By the 1880s, the *Inter-Ocean* was regularly covering the architect's varied designs, often in great detail. In the fall of 1882, the newspaper reported that real estate developer and realtor E.S. Dryer & Co. had hired Hansen to design many of the 30 moderately priced houses in a planned development. Olaf Ostrom would produce the others. Two years later, the paper noted that Ostrom himself had hired Hansen to design a two-family home on Illinois Street, near Dearborn Street. Thus, it is not surprising that Ostrom would turn to Hansen to design his E. Schiller Street residences.

Ostrom offered his eight Hansen-designed row houses for sale in the fall of 1885. In late November, E.S. Dreyer & Co. began advertising the "green stone or brown stone residences in the beautiful new block...within 150 feet of Potter Palmer's new residence." The ads continued to run into the spring of 1886, when potential buyers were urged to "see the finest block in Chicago for the money." The

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DOMESTIC/ Single Dwelling Eligible

40 E. Schiller Street SURVEY ID NN100

brownstone row house at what is now 40 E. Schiller Street, however, remained for sale in March of 1888, when Dreyer & Co. ran a classified for the "3-story cellar rock-face front" for \$15,850.

Although the E. Schiller Street brownstone was not quick to sell, Olof Ostrom made the best of the situation by renting the house to upper-middle-class Chicagoans. In February of 1888, the *Inter-Ocean* noted that a Dr. and Mrs. Hutchinson were residing at 40 E. Schiller Street (then known as 299 Schiller). By the following spring Albert C. Bodman, a department manager for a dry goods retailer, had moved in with his wife Nellie and their young son Harold. The local newspapers followed the Bodmans' comings and goings. The *Chicago Tribune* made note of their summer trips to Nantucket and New Hampshire, as well as card parties they hosted at the brownstone. The *Inter-Ocean* even made note when Albert had broken his leg when he was thrown from his bike. The Bodmans resided in the row house for almost two decades.

The brownstone at 40 E. Schiller Street remained a rental property at the time of the 1920 Census, but by the mid-1920s, the Slavik family had purchased and moved into the row house. Though the matriarch, Frances Slavik, died in the home on January 3, 1925, two of her adult children, daughter Victoria and son man Henry G., a real estate professional, were still living there at the time of the 1930 Census. Four years later, the row house was again available for rent.

By the late 1930s, the house had somehow come into the hands of Berea College of Berea, Kentucky, which soon sold it to M. Lee Alberts. A pharmacist turned successful insurance man, Wisconsin-born Melvin Lee Alberts (1891-1979) lived with his wife, Ruth, son, L. Winfield, and their "houseman," Lorenzo Ortega, who was from the Philippines. In the late 1940s and early 1950s, Lee Winfield Alberts (1920-1988), a Harvard Law graduate and budding attorney, became active in the Young Republicans, serving as Chicago chapter president, and hosting functions at the family row house.

The Albertses had moved out by November of 1954, and the rowhouse stood vacant. Apparently it was somewhat difficult to sell an older home in the neighborhood during this Post WWII period. A *Chicago Tribune* advertisement urged buyers to "try \$40,000" for the "Modernized Town House just off the Drive," with five bedrooms, three baths, "plus servants' quarters." By the end of the year, it appears that the residence may have been further remodeled, as a second ad touted "5 bedrooms, 4 baths, modern kitchen, and a backyard patio," at a price "in the mid-40s."

Although it is unclear who purchased 40 E. Schiller Street and whether the new owner moved in or rented it out, the row house became home to several civic-minded Chicagoans in subsequent years. Resident Clyde E. Shorey, Jr., an attorney, served on the executive committee of the Cook County Chapter of the National Foundation for Infantile Paralysis in the late 1950s. In the 1960s, Bernard F. Rogers III (1931-2010) and his wife, Elizabeth Elting Rogers, moved in. Bernard Rogers became a trustee, and later chairman, of Hull House, at a time when the future of the renowned organization founded by Jane Addams more than seventy years before was quite uncertain. Faced with the prospect of the new University of Illinois Circle Campus (now U.I.C.) replacing the deteriorated neighborhood Hull House had long served, Rogers and the board of trustees sold the original settlement house (now preserved as a museum) and adopted a plan for providing social services from various offices across the city. Rogers also served as a trustee of the Art Institute and the president of the Lincoln Park Zoological Society. He was a supporter of the private Francis W. Parker School and even hosted a fund-raising open house to

 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

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benefit the school. In promoting the event, the *Chicago Tribune*, billed 40 E. Schiller Street as a "blend of Victorian and contemporary" featuring a "spectacular circular staircase."

The residence may have undergone further updates by 2003, when a *Chicago Tribune* classified advertisement described it as "a stately rowhouse" and "an exquisite home" with "handsome living & dining rooms, with fpl and French doors to a lovely garden. 3br./3 ba. & artist studio, den & family room." The ad also noted that the property had a "lower level 1 br rental." Today, 40 E. Schiller Street remains a multi-family dwelling with two condominium apartments.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

## NRHP EVALUATION/JUSTIFICATION

The building at 40 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed in the 1880s, when the Gold Coast was developing into one of Chicago's most desirable residential neighborhoods, this spacious row house provided a refined city residence for its affluent tenants. The property is therefore eligible for listing under Criterion A. The property meets with Criterion B for its association with Bernard F. Rogers III, who played an important role in Chicago cultural institutions. A fine example of the work of the talented early architect Harald M. Hansen, the structure meets with Criterion C for listing on the NRHP. The building retains excellent integrity overall.

#### NRHP RECOMMENDATION

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

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See Appendix B.

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DOMESTIC/ Single Dwelling Eligible 40 E. Schiller Street SURVEY ID NN100

#### Photo 1 – 40 E. Schiller Street



40 E. Schiller Street, view looking north from E. Schiller Street toward South façade

DOMESTIC/ Single Dwelling Eligible

38 E. Schiller Street SURVEY ID NN101

NAME 38 E. Schiller Street

REDEFINE THE DRIVI

AKF + SHOBF + DRIVI

OTHER NAME(S) N/A

STREET ADDRESS 38 E. Schiller Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031030330000

YEAR BUILT SOURCE 1885 Chicago Building Permit/ Chicago Designslinger Blog

DESIGNER/BUILDER

Harold Hansen

STYLE LATE VICTORIAN PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION Limestone

WALLS Stone, Brick ROOF Clay Tile, Built-up

# DESCRIPTIVE NOTES

The distinctive, stone-fronted row house at 38 E. Schiller Street was constructed in 1885 as part of a continuous block of eight residences extending from 36 to 50 E. Schiller Street [NN95-NN102]. The structure rises three stories over a raised basement. Essentially rectangular in plan, it is flat-roofed. Its exuberant E. Schiller Street façade, faced with rusticated Pennsylvania green serpentine stone and red sandstone, features lively Queen Anne and Romanesque Revival style details. This south-facing façade is distinguished by an arched entry vestibule on the west, a canted corner on the east, and a highly ornamented, gabled oriel bay at the center of the third story. Red clay tiles enliven the façade's mansard and cross-gable roofs. Some of the row house's double-hung windows are replacements that generally follow the profiles of the originals.

The primary south façade stands behind an intricate black metal fence and gate. The base of the façade features a tall set of stone steps with ornamental railings. To the east, rusticated, buff-colored limestone ashlars stretch across the raised basement. Between these two ground-level elements, a second stairway leads down to a hidden basement entrance tucked beneath the stoop.

Just above the limestone foundation, a substantial redstone water table marks the transition between the south façade's basement level and its greenstone-clad upper stories. The stunning random course greenstone ashlars are laid with elegant beaded mortar joints. On the west side of the façade, at the top

REDEFINE THE DRIVE

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DOMESTIC/ Single Dwelling Eligible 38 E. Schiller Street SURVEY ID NN101

of the stoop, the building's main entryway sits recessed beneath a rusticated, redstone arch. The arch, which rises from square, greenstone pilasters with carved redstone capitals, is embellished with a tripartite keystone. Behind the arch is a greenstone-clad vestibule. The tall wood-and-glass door is topped by a transom and covered with an ornate metal grille. Just to the east of the door, the greenstone wall and the large, curved double-hung window it holds angle out toward the street. Like the adjacent door, this window is capped by a thick redstone hood.

Just east of the redstone arch, a wide double-hung window is accented by a redstone sill supported by brackets, edged with rusticated greenstone blocks, and crowned by another redstone hood. This hood steps up and out as it extends eastward, becoming a corbel ornamented with a foliate motif. At the east end of the façade, it meets a larger corbel that runs perpendicular to it. Together, the two corbels support a horizontal redstone band that cantilevers out to mark the end of the façade. Beneath this overhang, a short stretch of the greenstone façade cants backward, circumscribing a narrow, curved, double-hung window.

The second story of the greenstone façade is nearly as ornate as the first. Here, though, the elegantly pointed, rusticated greenstone ashlars predominate. On the west side of the second story, a large double-hung window has a trio of colorful art glass panels in its upper sash. The window is enhanced by a redstone sill with foliate carvings at either end. A decorative redstone panel beneath the sill comprises alternating smooth and rusticated squares. A segmentally arched redstone hood tops the window. (Given the vintage of the row house, the top of the original window likely followed the curve of the arched hood.) Just to the east, a vertically oriented checkerboard panel separates the west window from a taller one to the east. This second window has another arched hood, as well as a redstone sill. The sill extends eastward beyond the window to support a small, rounded redstone column with a carved base and a foliated capital. Behind the column, the greenstone façade and another narrow, double-hung window angle backward.

At either end of the south façade, a truncated metal cornice separates the second and third stories. Between these short stretches of cornice, a projecting redstone sill supported by a series of small brackets serves as a base for the wide oriel bay. The central part of the sill projects still further forward, creating a sort of balconette that is edged with a black metal railing. The sill runs beneath a trio of round-topped, double-hung windows with decorative divided lights in the upper sashes. (These appear to be replacements, but may follow the design of the originals.) Carved redstone mullions separate the three windows, which sit beneath rounded greenstone arches with thin, concentric redstone hoods. Intricately carved panels embellish either side of the window grouping. Above the windows, a redstone beltcourse and a metal ornament further enliven the peak of the greenstone-clad gable. On either side of the oriel bay, a short band of greenstone ashlars extends beneath the gutter at the base of the mansard roof. Red clay tiles cover the mansard, affording the south façade a final measure of fancy.

The east and west facades of 38 E. Schiller abut the adjacent row houses. The north façade is largely obscured from view, though a bit of the common brick elevation can be seen from the alley. This portion of the façade has double-hung windows at the third story and a fenestrated, boxy projection at the second.

Today, the row house at 38 E. Schiller Street possesses very good integrity overall. The replacement of the original windows with new ones that may not completely follow the historic profiles has diminished

REDEFINE THE DRIVE

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38 E. Schiller Street SURVEY ID NN101

the structure's integrity of design to a limited degree. However, the residence continues to strongly convey its historic character, and retains integrity of location, setting, materials, workmanship, feeling, and association.

DOMESTIC/ Single Dwelling

Eligible

### HISTORY/DEVELOPMENT

The stunning greenstone residence at 38 E. Schiller Street was one of eight contiguous row houses built as a speculative venture in 1885. Renowned businessman Potter Palmer had recently completed his palatial lakefront "castle" just south of E. Schiller Street, and the area was on its way to becoming one of Chicago's most exclusive residential districts. Palmer's investment attracted other developers such as Swedish immigrant Olof O. Ostrom, who hired architect Harold Hansen to design the series of row houses including the colorful residence at 38 E. Schiller Street. With its desirable location and whimsical stone front, the three-story structure was meant to attract upper-middle-class buyers.

Chicago's Near North area was largely undeveloped in the 1840s, when the Catholic Church set aside land here to serve as a private cemetery. But concerns about disease led to the gradual disinterment of the graveyard. By the early 1880s, the Catholic Bishop of Chicago had built an enormous residence on the north side of the former cemetery grounds. He soon began selling off large swathes of the remaining property. The most prominent purchaser was hotelier and businessman Potter Palmer, who not only built his own impressive home at this lakefront location, but also invested in additional property and promoted the area's development. Other enterprising investors soon followed. Olof O. Ostrom was among them.

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 Historic Resources Survey

 PROPERTY TYPE
 DOMESTIC/ Single Dwelling

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVI

LAKE + SHORE + DRIVE

SURV

38 E. Schiller Street SURVEY ID NN101

estate developer and realtor E.S. Dryer & Co. had hired Hansen to design many of the 30 moderately priced houses in a planned development. Olaf Ostrom would produce the others. Two years later, the paper noted that Ostrom himself had hired Hansen to design a two-family home on Illinois Street, near Dearborn Street. Thus, it is not surprising that Ostrom would turn to Hansen to design his E. Schiller Street residences.

Ostrom offered his eight Hansen-designed row houses for sale in the fall of 1885. In late November, E.S. Dreyer & Co. began advertising the "green stone or brown stone residences in the beautiful new block...within 150 feet of Potter Palmer's new residence." The ads continued to run into the spring of 1886, when potential buyers were urged to "see the finest block in Chicago for the money." The greenstone row house at 38 E. Schiller Street(then 297 Schiller), however, remained for sale in late 1888, when the "choice," "11-room," residence was touted as having "every convenience."

Although the E. Schiller Street greenstone was not quick to sell, Olof Ostrom made the best of the situation by renting the house to well-to-do Chicagoans. In 1887, inventor A.T.H. Brower, the manager of the Campbell Printing Press and Manufacturing Company, was living in the recently-completed residence. (Brower would later become the publisher of *The International* magazine.) By 1890, C.C. Heisen, developer of a number of early high-rise commercial buildings in and around the Loop, had moved in. After the wealthy Heisen and his family moved on to a grand new residence that architect Henry lves Cobb designed for them at 1250 N. Lake Shore Drive [NN54], real estate man Jay H. Smith moved into the greenstone. (Smith apparently sublet the row house to others during the summer of 1893.)

Olof Ostrom finally sold the 38 E. Schiller Street residence in 1899, along with the row house to the west and another in the series to the east, to Emil R. Haase. By that time, Wilson S. Chapman and his family were leasing the greenstone. Wilson Shannon Chapman was Secretary and Treasurer of the Union Telegraph Company, and the Chicago newspapers followed Mrs. Chapman's parties at the residence and the family's seaside vacations. The Chapmans resided in the fashionable E. Schiller Street home with a live-in cook and servant. They were tenants for more than a decade. The Chapmans were succeeded by Dr. and Mrs. Harry Spenser Brown, whose daughter, the *Inter-Ocean* noted when she visited in 1909, was the Comtesse Edouard de Gramedo of France. Seven years later, the *Chicago Tribune* reported that tenant Charles R. Crane, head of the Gordon Strong & Co. real estate firm, was being considered for the position of Assistant Secretary of War.

The greenstone row house finally became an owner-occupied home in the early 1920s, when sisters Ida E. Strawn Randall and Julia Clark Strawn purchased it and moved in. Born in Ottawa, Illinois, both were longtime Chicagoans, and quite accomplished. Ida (1861-1939), widow of real estate man Milo B. Randall was active in community causes. She served on the boards of the Illinois League of Women Voters, the Chicago Woman's Club, the City Woman's Club, and the Lincoln Center. Julia (1868-1942) had taken a less typical path. She was one of the city's small minority of female physicians and surgeons. She was also a professor of gynecology at Hahnemann College of Medicine and Hospital in Chicago and a member of many medical societies.

Julia Strawn became a bit of a celebrity in middle age, when she saved her elderly parents from a fire in the family's fifth-story apartment, by lowering her invalid father into the arms of firemen waiting below before helping her mother down the fire escape. While living on E. Schiller Street, Dr. Strawn served on

 Historic Resources Survey

 PROPERTY TYPE
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 NRHP RECOMMENDATION
 Eligible

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the board of trustees of the new Chicago Memorial Hospital. She lectured to women's groups and entertained colleagues, including the Medical, Dental, and Allied Science Women's Association" of A Century of Progress, whom she hosted at the greenstone, according to the *Chicago Tribune*.

In 1938, the Strawns sold their row house to William A. Hirsch of the Bowers Printing Ink company. Although the *Tribune* reported that Hirsch and his family intended to move in, it is unclear whether they ever did so. The building appears to have been a rental property during WWII. By 1956, the large house clearly had been subdivided, as a *Chicago Tribune* advertisement that September offered a three-andone-half-room second-story apartment and a two-room basement unit.

Twenty years later, the row house was again on the market. A *Tribune* ad noted that it held three onebedroom apartments "plus bsmt," but also offered the opportunity to "renovate your own home." That renovation soon followed. In fact, the Chrysalis Corporation of Milwaukee won a 1981 American Institute of Architects award for its "ingenious interior remodeling" of 38 E. Schiller Street. A *Tribune* advertisement a few years later labeled the home "dazzling" and "exceptionally well finished."

In the 1990s, the building was the subject of a neighborhood legal fight because the owner, Bruce Tizes, who had also bought the corner row house at 1401 N. Astor [NN102], made plans to combine the two structures and build a large addition. Tizes did not follow through with his proposal, and the two row houses were apparently never joined. Today, 38 E. Schiller Street remains a separate single-family home with a modern interior and a well-maintained historic stone facade.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
Image: A image: B image: B image: A image:		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The building at 38 E. Schiller Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed in the 1880s, when the Gold Coast was developing into one of Chicago's most desirable residential neighborhoods, this spacious row house provided a refined city residence for its affluent tenants. The property is therefore eligible for listing under Criterion A. Julia C. Strawn, an accomplished and well-known early woman physician in Chicago, was a longtime resident of this row house, and the property is eligible under Criterion B for her association with it. A fine example of the work of the talented early architect Harald M. Hansen, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

DOMESTIC/ Single Dwelling Eligible

#### NRHP RECOMMENDATION

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

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See Appendix B.

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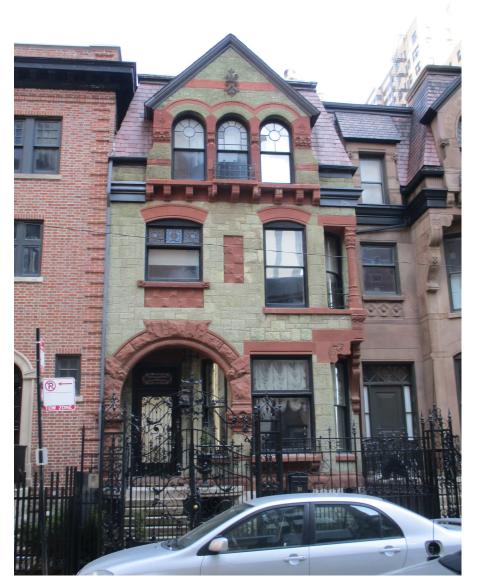
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#### Photo 1 – 38 E. Schiller Street



38 E. Schiller Street, view looking north from E. Schiller Street toward South façade

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38 E. Schiller Street SURVEY ID NN101

# Photo 2 – 38 E. Schiller Street



38 E. Schiller Street, view looking northwest from E. Schiller Street toward East and South façades

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1415 N. Astor Street SURVEY ID NN103

NAME 1415 N. Astor Street

OTHER NAME(S) Barrett Apartment House

STREET ADDRESS 1415 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031030120000

YEAR BUILT SOURCE 1913-1914 Chicago Daily Tribune

#### DESIGNER/BUILDER Schmidt, Garden & Martin

STYLE LATE 19TH AND 20TH CENTURY REVIVALS PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Brick, Limestone ROOF Built-up

# DESCRIPTIVE NOTES

Located at 1415 N. Astor Street, the Barrett Apartment House was completed in 1914. Architects Schmidt, Garden & Martin designed the structure in a restrained expression of the Colonial Revival style. Essentially rectangular in plan, the large mass nearly fills the lot. The building rises six stories to a flat roof. A partial seventh story, also with a flat roof, extends across the entire east end of the building's footprint and much of its north side. (This set-back upper story is not visible from the street.) The midrise is constructed of reddish-brown brick laid in a Flemish bond pattern. It is trimmed in limestone with simple Classical details. An Architectural Record article of 1916 reveals that, although the building's historic shutters no longer remain, the structure retains much original fabric.

The building's primary west façade is mostly a continuous flat plane, though the north bay is deeply recessed. The main entryway is asymmetrically located towards the south side of the façade. A secondary doorway, with a simple limestone surround, stands at the far north side of the façade, within the recessed bay. At the façade's far south side, a brick wall extends westerly to screen out the view of the adjacent alley.

The main part of the primary façade is anchored by a two-story base. It is visually divided into four areas that alternate between the reddish-brown face brick and smooth limestone. At its south side, the front

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NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1415 N. Astor Street SURVEY ID NN103

door stands within a handsome, Classically-rendered surround with scrolled brackets on either side of a pedimented entablature. Above the door, there is a large opening with a quartet of one-over-one casement windows, which all appear to be original. The grouping features a central pair of windows flanked by Classically-detailed mullions and a single casement on either side. The mullions, which were originally light in color, are now painted in a darker color. The brickwork at the center of the two-story base features an ornate limestone cartouche. The limestone expanse to the north has three long, rectangular windows at the first story. The second-story windows above them match those on the south side of the facade. A Classical limestone cornice stretches above the second story.

Above the two-story base, a simple limestone belt course extends across the façade, creating a continuous sill beneath the third-story windows. Except for this belt course, the third through fifth stories are identical. Four window openings stretch symmetrically across the main part of the façade at each story. Each houses a pair of deeply set, one-over-one casement windows. The recessed bay on the north features a single two-over-two double-hung window at each story. Another limestone stringcourse extends beneath the sixth-story windows. These casements are slightly taller than those of the third through fifth stories, but otherwise match them. Each pair of the sixth-story windows has its own balconette. Historically, a single, shallow balcony spanned all of these windows. Another major change is that all of the windows above the second story once had shutters; none remain today.

A Classical limestone cornice with dentils stretches above the sixth story of the primary façade. It is topped by a flat brick parapet with a limestone panel above each window pair. The parapet above the recessed bay lacks a limestone panel.

The south façade is constructed of the same reddish-brown face brick as the west elevation. The cornice that stretches above the primary façade's second story wraps around the corner and runs across the westernmost portion of the south facade. The upper cornice and parapet extend across the entire façade. The south elevation's fenestration includes casements that match those of the main part of the west façade, as well as single and triple double-hung windows. In addition, a bay of tall, divided-light casements with balconettes illuminate four stair-landings located at the half-stories. All of this fenestration appears to be original. However, the windows of the south façade, except for those at the half-stories with balconettes, originally had shutters.

The north façade is constructed of red common brick. The westernmost part of this façade is windowless. Beyond it, the fenestrated center portion of the façade recedes. The eastern part of this façade is not visible from the street.

An alley abuts the building on its east side. A one-and-a-half story, flat-roofed common brick garage extends from the building's east façade. Behind it, the brick façade rises to seven stories. Numerous windows punctuate this elevation.

The Barrett Apartment House possesses very good integrity overall. Most, if not all, of its windows are original. The dark-colored window frames, removal of original shutters, and replacement of the front balcony with four smaller ones have somewhat diminished the building's integrity of design. However, the structure retains a great deal of original fabric and strongly conveys its historic character. Today, the apartment building retains its integrity of location, setting, materials, workmanship, feeling, and association.

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DOMESTIC/ Multiple Dwelling Eligible

1415 N. Astor Street SURVEY ID NN103

#### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartment living was becoming quite fashionable on Chicago's Gold Coast. Members of the city's upper echelon, who had once frowned upon multi-family residences, were now renting spacious units in the area's fine new apartment buildings, often while maintaining another home in a North Shore suburb or elsewhere. Samuel E. and Alice Barrett, a wealthy couple who lived in a Lake Shore Drive mansion, decided to capitalize on this growing market by developing a luxury apartment tower at 1415 N. Astor Street. In 1912, they hired architects Schmidt Garden & Martin to design an elegant six-story building that would stand directly west of their stately home. After Samuel Barrett died later that year, his widow Alice Brush Barrett moved forward with the project. With enormous, extremely well-appointed units, the six-story building quickly filled with upper-class Chicagoans.

Born in New York and raised in Cleveland Ohio, Alice Brush (1843-1924) married Samuel Eddy Barrett in 1868. He was a Bostonian who had settled in Chicago more than a decade earlier and formed Barrett, Powell & Arnold, a manufacturing company that made roofing products. After serving in the Civil War he re-organized his firm as the S.E. Barrett Company. Later, he would become head of the American Coal Products Company. Around 1890, the Barretts erected an impressive home at 1412 N. Lake Shore Drive, just a half-block north of Potter and Bertha Palmer's famous mansion. Samuel and Alice had six children, and the family often received attention from Chicago's society pages.

On December 13, 1912, the Chicago Tribune reported that S.E. Barrett had received a permit to build what was estimated as an \$80,000 apartment-construction project at 1411-1415 N. Astor Street. The news item indicated that architects Schmidt, Garden & Martin had prepared plans for the building, and that E.S. Scheidenhelm would serve as mason. Samuel E. Barrett died less than a week later. Afterwards, Alice continued on with the construction of their Schmidt, Garden & Martin-designed investment project.

Schmidt, Garden & Martin was a respected architectural firm, especially well-known for commercial buildings, hospitals, and park structures. Richard Ernst Schmidt (1865-1958), a German born Chicagoan from a prosperous and well-connected family, had studied architecture and engineering at M.I.T. After working for a number of local firms, he began practicing on his own in 1887. Eight years later, Hugh Mackie Gordon Garden (1873-1961) joined him as his chief of design. Born in Canada, Garden began his career in architecture as a draftsman in his native country. After moving to Chicago with his family in the late 1880s, he worked for several prominent firms, including Henry Ives Cobb and Shepley Rutan & Coolidge. According to the Chicago Commission on Landmarks, he also did some freelancing as a renderer for significant architects such as Louis Sullivan.

At the turn of the 20<sup>th</sup> century, Schmidt and Garden produced many important projects together, including the Montgomery Ward Tower Building; Chapin & Gore Warehouse; Schoenhofen Brewing Company Powerhouse and Warehouse; and the Madlener House (now the Graham Foundation). As they became increasingly busy, they added a third partner in 1906, Edgar D. Martin, an Iowa native who had studied engineering, mathematics, and art in Paris. Schmidt, Garden & Martin soon received commissions to design high-profile projects in Chicago and throughout the Midwest. The firm was primarily known for its industrial work, such as the 1908 Montgomery Ward & Co. warehouse, one of the first reinforced concrete buildings in Chicago. Although multi-family buildings were not part of their typical work, Schmidt, Garden & Martin did produce a few luxury apartment structures in the early

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1910s. These included the Chandler Building at 33 E. Bellevue Avenue and the Chase Apartments at 3200 N. Lake Shore Drive. (Also known as Lochby Court Apartments, this structure is no longer extant.) In 1916, two years after the Barrett Apartment House was completed, Hugh Garden went on to develop his own apartment tower 3330 N. Lake Shore Drive [LV26], a project designed by his firm.

When Mrs. Barrett's building went under construction in June of 1913, the Chicago Tribune described the project as an "extra high grade apartment." The newspaper explained that the six-story structure would hold a total of only five apartments with estimated rental costs as high as \$5,500 per month each. (According to the U.S. Inflation Calculator, this would be the equivalent of over \$140,000 today.) Completed the following year, the elegant building had two elevators. Its ground level included a reception room and lobby, butlers' rooms, and janitor's quarters. Each of the units on the second through fifth stories had 15 rooms with five bathrooms and an enormous sun parlor. The sixth-story penthouse apartment was even larger. It held 18 rooms with seven bathrooms on two levels, including a partial seventh floor. In 1916, Architectural Record published an article about the Barrett Apartment House. It reported that when the apartment tower was being planned its future tenants had input on the design. It suggested that adding "special features" requested by individual tenants "immediately removes the stigma of 'apartment' and makes a home."

The building's original tenants were some of Chicago's most socially-prominent residents. They included Joseph M. Cudahy (1878-1912), president of his family's famous Cudahy-Armour Meat Packing Company, who also headed the Sinclair Oil Refining Company. While maintaining their N. Astor Street apartment as their city home, he and his wife, Jean Morton Cudahy, daughter of the family that founded Morton Salt, built an impressive second home in Lake Forest. John Lewis Cochran, a successful real estate investor, promoter of the Northwestern Elevated Railroad, and founder of Edgewater, lived in the Barrett Apartment House with his wife Alice. The Cochrans had a summer home on Mackinac Island in Michigan. Their neighbors in the building included two widows, Harriet Lyons, whose husband, Thomas R. Lyons, had owned timber lands in several states, and Jane Cable, wife of Ransom Reed Cable, former president of the Rock Island and Pacific Railway Company. The fifth apartment was occupied by Mrs. Barrett's daughter Alice, her husband, a successful bond dealer, John Arnold Scudder, and their three children. Each of the five tenant families had three or four live-in servants. Many of these maids, cooks, and butlers had emigrated from England, Sweden, or Denmark.

After a couple of years, the Scudders divorced and moved elsewhere. When the Scudders left, William R. Linn moved into the building with his wife Nellie and daughter Mabel, the oldest of their four children. William Linn was a member of Chicago's Board of Trade. The Linn's second daughter, Dorothy, had recently married Cyrus Hall McCormick III, grandson of the famous inventor and manufacturer of mechanical reapers. The younger McCormick was then working for his family's business, International Harvester, as a branch manager in Witchita, Kansas. The Chicago Tribune society pages often covered receptions and other events hosted by the Linns, especially when Dorothy and her husband were in town. The newspaper also reported on frequent trips and vacations taken by the Linn family, including weekends at their country home in St. Charles, Illinois.

By the early 1920s, in addition to 1415 N. Astor Street, Mrs. Alice Barrett owned other properties, including two row houses around the corner at 42 and 48 E. Schiller Street [NN99, NN96]. In April of 1924, a couple of months after Mrs. Barrett died, her children sold the N. Astor Street apartment building and the two row houses to Vail R. Bucklin, an attorney and vice-president of the Stewart-

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

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Warner Corporation. Bucklin moved into the N. Astor Street building's penthouse apartment with his wife, Imogene, and their two children. The Chicago Tribune reported that Bucklin had specifically purchased the two Schiller Street houses to prevent the construction of a tall building that would block the views from the rooms on the east side of the family's new apartment.

Over the next couple of decades, the Bucklins had many other wealthy tenants. Among them were George Cooke, president of a cold storage company; James Otis, president of the Central Trust Bank (and later the Chairman of the Chicago National Bank); Kimball Salisbury, president of the Kimball Piano Company; and Robert Van Deusen, vice-president of an investment company, and their wives and children. The Chicago Tribune often mentioned these families and details about their social lives. The Bucklins also received attention from the society pages. For example, in 1931 the Tribune described the debutante tea that the Bucklins hosted in their home for their daughter Imogene. The newspaper also covered Imogene's wedding in 1934, divorce in 1936, and second marriage in 1938.

Vail Bucklin died in 1944. The following year, Robert H. Reid, owner of a real estate firm, purchased the building. He remodeled the five-unit apartment building to provide a total of 25 suites. They included 20 units that had from two-and-a-half to five rooms, four 13-room suites, and the 18-room penthouse apartment.

After its remodeling, the building continued to attract high-profile tenants. In the early 1950s, Andrew McNally III, President of Rand, McNally & Co. and great-grandson of the founder of the famous map company, lived at 1415 N. Astor Street. A few years later, Jean Beliard, the French consul general, was a resident. He and his wife and children lived there until 1964, when Beliard was named director of Radio Monte Carlo.

Over the years, the 1415 N. Astor Street building has been well-maintained. It remains a high-end rental building with apartments of various sizes today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The building at 1415 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Developed in 1914 by Gold Coast resident Mrs. Alice Barrett to provide extremely luxurious apartments to wealthy tenants, the building meets with Criterion A. Although the structure was home to many successful Chicagoans, those who made substantial contributions to history, such as John Lewis Cochran, were more closely associated with other historic sites. Therefore,

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the property is not eligible for listing under Criterion B. A handsome earlier luxury apartment building designed by the talented firm of Schmidt, Garden & Martin, the structure meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.

#### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or a contributing property to a proposed Near North-NLSD Historic District.

NRHP BOUNDARY

See Appendix B.

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DOMESTIC/ Multiple Dwelling Eligible

1415 N. Astor Street SURVEY ID NN103







1415 N. Astor Street, view looking east from N. Astor Street toward West façade

**REDEFINE THE DRIVE** 

N O R T H Lake + shore + drive DOMESTIC/ Multiple Dwelling Eligible

#### Photo 2 – 1415 N. Astor Street



1415 N. Astor Street, view looking northeast from N. Astor Street toward South and West façades

DOMESTIC/ Multiple Dwelling Eligible

1415 N. Astor Street SURVEY ID NN103



#### Photo 3 – 1415 N. Astor Street



1415 N. Astor Street, view looking southeast from N. Astor Street toward North and West facades

**Historic Resources Survey PROPERTY TYPE** 



NRHP RECOMMENDATION

DOMESTIC/ Single Dwelling Eligible

1427 N. Astor Street **SURVEY ID** NN106

NAME 1427 N. Astor Street

OTHER NAME(S) **Rensselaer Cox Residence** 

STREET ADDRESS 1427 N. Astor Street

COMMUNITY AREA 08

TAX PARCEL NUMBER 17031030090000

YEAR BUILT SOURCE 1889/1898 **Chicago Building Permit** 

#### DESIGNER/BUILDER

William Le Baron Jenney/ Jenney & Mundie

STYLE LATE VICTORIAN **PROPERTY TYPE** DOMESTIC/ Single Dwelling

FOUNDATION Stone

WALLS Brick, Stone ROOF Built-up, Asphalt Shingles

# DESCRIPTIVE NOTES

Designed by architect William Le Baron Jenney, the brick town house at 1427 N. Astor Street was erected in two phases during the late 19<sup>th</sup> century. When first completed in 1889, the structure stood three stories tall over a raised basement. In 1898, Jenney was commissioned once again (with his partner William Bryce Mundie) to add a fourth story with a mansard roof and dormers that face Astor Street. The flat-roofed structure is essentially L-shaped in plan, with the short arm fronting onto the street and a long, narrow arm stretching toward the back of the lot, creating a light court on its south side. Clad in unusual rock-faced red brick and trimmed with rusticated stone, the home's primary facade is quite distinctive. Although the building doesn't represent a particular style, it features a modest amount of restrained Richardsonian Romanesque detailing. Based on historic photographs, the primary facade's wood-framed, divided-light windows are replacements that vary in form and style from the originals. These replacement windows appear to have been in place for at least 60 years.

Filling the full width of its lot, the primary west facade stands a few feet from the sidewalk, behind a tall wrought iron fence with an arch-topped gate at its north end. Just inside the gate, the north side of the façade's base features four stone steps with ornamental metal railings. Immediately to the south, a second, narrower staircase leads down to a basement entrance tucked beneath the stoop. South of the

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

1427 N. Astor Street SURVEY ID NN106

below-grade steps, the red brick façade of the raised basement holds a pair of rectangular windows with stone sills and painted metal grilles. (While these windows are replacements, the grilles may be original, or at least historically accurate reproductions.) Directly above the basement windows, at the first story, two large, rectangular window openings are accented with stone sills. Each opening is filled with a pair of divided-light wood casements. (These windows appear to have been in place since at least 1960. An 1891 photograph reveals that the original first-story windows were double-hungs with small upper sashes.)

The front entrance stands at the top of the stoop. The paneled wood door features a tall, divided-light transom. These are both replacement features. The existing door and transom vary from the 19<sup>th</sup>-century originals in both style and configuration. As evidenced by the 1891 photograph, the original door was of paneled wood, but it featured a large window in its upper half. A stone lintel separated the original door from the transom. The original transom comprised six individual lights separated by rusticated stone mullions. Today, the entryway is embellished with several simple stone blocks on either side of the opening. These are the remnants of the original, more complex, stone ornamentation around the entrance.

Immediately above the transom and casement windows, a tall band of rusticated limestone stretches across the full width of the east façade. This band is topped by a much thinner belt course, which incorporates the stone sill of the second-story window opening. (The stone now has small pock marks that may have been caused by sandblasting. This condition existed by the time of a 1960 photograph.) The four second-story windows, positioned in the center of the façade, sit within a single opening with an elliptically arched top. The windows are six-over-twelve double-hung wood windows with curving upper sashes. The lower sashes are now covered with combination storms. (As evidenced by the 1890 photograph, the original windows lacked divided lights.) The elliptical arch above the opening is composed of several courses of soldier brick. On either side of the window opening, the soldier-brick courses continue in a horizontal band to the ends of the façade.

At the third story, three individual six-over-nine double-hung windows with limestone sills sit directly above the arched second-story window opening. (These, too, were originally one-over-one double-hung windows.) A decorative brickwork band with a repeated square motif and a stone stringcourse stretch above the third story. Though these embellishments delineated the top of the façade in the building's first years, a copper cornice or gutter has run above it since the upper story was first added in 1898. The fourth-story mansard roof, originally clad with clay tiles, is now sheathed with asphalt shingles. It features three hipped-roofed dormers. constructed of wood and enhanced with carved panels. Each dormer holds a single, double-hung window.

Both the north and south facades of 1427 N. Astor Street directly abut the adjacent town houses at 1429 [NN107] and 1425 [NN105] N. Astor Street. Because 1429 N. Astor Street is only three stories tall, the upper portion of 1427's north façade is partially visible from Astor Street. A red brick wall with stone copings steps up along the end of the fourth-story mansard. To the east is a projecting chimney stack and an unfenestrated stretch of tan common brick. At the back of the 1427 N. Astor Street property, a brick garage structure topped by a wooden privacy fence faces the alley. The garage hides the east façade of the town house from public view.

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

1427 N. Astor Street SURVEY ID NN106

Today, the building possesses good integrity overall. The dormered fourth story, designed by the original architect, was added to the structure during its first decade. The replacement of the original windows and door, alteration of the original transom configuration, and re-sheathing of the mansard roof have diminished the property's integrity of design and materials to some extent. However, the town house retains many original features continues to strongly convey its historic character. The property retains integrity of location, setting, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, Astor Street was becoming one of the city's most prestigious addresses. Running parallel to and just west of a newly completed stretch of Lake Shore Drive, this was the street where many elite Chicagoans chose to build their impressive homes. Among them was R. W. Cox, a successful businessman, who hired architect William Le Baron Jenney to design his stylish brick residence at 1427 N. Astor Street. Nine years after the home's completion in 1889, Cox retained Jenney's firm to produce a fourth story addition for the already spacious home.

Born in Cincinnati, Rensselaer William Cox (1855-1922) arrived in Chicago as a young child and attended high school here. At the age of 20, he began working in the financial department of the Pullman Company. He then tried the grain business before forming a barrel manufacturing firm in 1882. Six years later, Cox and his partners incorporated their firm as the Seaman, Cox & Brown Cooperage Company. By 1889, Cox was wealthy enough to erect a substantial home for himself on Astor Street, which was becoming one of Chicago's most sought-after residential locations.

To design his new town house, Cox turned to W.L.B. Jenney, already a highly respected engineer, landscape designer, and architect. A native of Massachusetts, William Le Baron Jenney (1832-1907) studied civil engineering at Harvard before enrolling in the École Centrale des Arts et Manufactures in Paris. He served as chief engineer for the Union's 15<sup>th</sup> Army Corps during the Civil War. In 1868, he came to Chicago and soon had his own practice. He created original plans for Humboldt, Garfield, and Douglas Parks in 1871, and soon the push to rebuild after the Great Chicago Fire fed his practice. As his business grew, he hired talented architects and engineers including Louis Sullivan, Martin Roche, and William Holabird. Jenney also became the first architecture professor at the University of Michigan in 1876.

Jenney was especially known for his tall commercial buildings. By the mid-1880s, he had refined his innovative engineering techniques to produce the nine-and-one-half-story Home Insurance Building in Chicago's Loop (no longer extant). With its cast iron columns and wrought iron and steel beams, and granite and brick exterior, this is often cited as the first skyscraper. Other tall commercial structures followed, including the Second Leiter Building (later the Sears Building and now the Robert Morris Center) at State an Van Buren, a National Historic Landmark, and the Manhattan Building at 431 S. Dearborn Street, both begun in 1889.

By this time, Jenney's firm had also designed a variety of residential structures, including a number on the Near North Side. For example, Jenney produced a three-story, stone-fronted house for Jacob Walford at State and Burton Place in 1885 (not extant). A brief, but prolific, partnership with William A. Otis resulted in several fine residences, such as the white granite Eddy House on Lake Shore Drive. Another, built for Dr. R.N. Tooker at 863 N. Dearborn Street, is now part of the Washington Square NRHP Historic District. By 1889, Jenney was practicing solo once again. For R. W. Cox, the *Chicago* 

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

*Tribune* reported, he produced a three-story town house fronted with "pressed brick in soft tints, the interior in hardwood, and heated by steam."

Cox soon moved into his fine Astor Street home with his mother, Electra Robinson Stanford Cox; his sister, Jane Cox; and a boarder, William A. Angell. (Angell's relationship to the Coxes is unclear, but he was a generation older than Rensselaer Cox, and the two were close enough that Cox would later serve as executor of Angell's estate.) As soon as the family settled into their spacious new residence, the local newspapers began covering the family's activities – hosting parties, taking various trips – in the society pages. *The Inter-Ocean,* for example, reported in mid-July of 1892 that the ladies of the house were departing for Europe, and made note when Mr. Cox and Mr. Angell followed them two weeks later. (All returned in October.)

As the years passed, Rensselaer's success grew. He joined influential organizations such as the Merchants, Chicago, Union League, and Onwentsia clubs. In 1895, his thriving cooperage business hired architects Jenney & Mundie to produce a new West Side warehouse of pressed brick and Portland stone. Jenney had entered into the partnership with William Bryce Mundie (1863-1939), one of his talented associates, shortly after the completion of 1427 N. Astor Street. Among many significant buildings produced by Jenney & Mundie was a six-story apartment building nearby, at 39 E. Schiller Street [NN82], completed in 1896.

In 1898, Cox asked Jenney & Mundie to design an entirely new fourth story for his already spacious town house. The top-story addition included three dormers along Astor Street to draw in light and ventilation. By the time the work was undertaken, Rensselaer W. Cox had become president of the cooperage business, by then known as Pioneer, which had 12 plants in Chicago, St. Louis, and the southern timber states.

Rensselaer Cox finally married in 1904. His bride, Louise Deshler of Columbus, Ohio, was a woman 20 years his junior. At the end of the year, the *Chicago Tribune* noted that the newlyweds had moved out of the red brick town house and taken a six-month lease on a nearby home on Lake Shore Drive. And in May of 1906, the Coxes moved into a brand new residence at 1539 N. Astor Street (no longer extant).

That same month, the *Tribune* reported that wealthy banker Robert D. Forgan had purchased the Coxes' former home at 1427 N. Astor Street. Robert and Elizabeth M.C. Forgan, also recently married, moved into the 14-room house soon after. Born in Nova Scotia into a family of bankers and educated in Chicago, Robert Donald Forgan (1876-1968) had been affiliated with several financial institutions before becoming treasurer of the First Trust and Savings Bank in Chicago. Robert was a member of social organizations such as the Exmoor and Edgewater clubs. Elizabeth volunteered and entertained. In 1911, for example, *The Inter-Ocean* reported that she would be hosting a "musical tea" for the Woman's Guild of the nearby Fourth Presbyterian Church. The newspapers also followed the Forgans' travels to Europe and elsewhere. In September of 1913, they decided to stay in Highland Park for the winter, and the couple rented 1427 N. Astor Street to another family. The following fall, they sold their Astor Street town house.

On November 19, 1914, the *Chicago Tribune* announced that real estate man Paul Steinbrecher had purchased the Forgans' "high class residence." Steinbrecher in turn sold it to John P. Wilson, who was said to be taking it for the "real purchaser." That buyer was Lowell Chapin, another prominent Chicago

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businessman. Lowell Mead Chapin (1885-1960), a graduate of Andover Academy and Yale University, was the scion of a wealthy Chicago family. He had married Elizabeth Chalifoux in 1911, and two years later, inherited \$50,000 from his father, a real estate investor and founder of the Indiana and Michigan Electric Company. Lowell Chapin would later become that organization's treasurer. He was also president of Zouri Drawn Metals Company. The 1920 U.S. Census reveals that, the Chapins employed four live-in servants to help them maintain their large home. As the society pages noted, however, the Chapins and their two children were often away. They traveled extensively – to New York, Palm Springs, and Europe. The Chapin children, Elizabeth and Coolidge, spent some of their free time riding horses with other wealthy youngsters. The Chapins moved on from 1427 N. Astor Street in 1926.

The fine red brick residence changed hands several more times in the late 1920s. O.J. Caron bought it from the Chapins in 1926 for \$70,000, and resold it two years later for \$85,000. The purchaser was Bruce Borland, who owned the house to the south [1425, NN105], giving him 75 feet of frontage along Astor Street, as the *Chicago Tribune* noted. Though Borland may have considered building an apartment structure on his property, as was happening elsewhere in the neighborhood, ultimately, the houses remained standing.

The 1427 N. Astor Street residence may have been rented, or even subdivided into apartments during the 1930s. The town house appears to have been home to only fairly short-term residents through the Depression and the WWII years. Ben E. Bogeous was living there in 1939 when he married Mimi Armstrong. The couple returned to the residence after their honeymoon in Cuba. George H. O'Neil, Jr. was commissioned as a second lieutenant while residing there in 1943. That same year, another resident, Mrs. Nancy Gene Lynch, was one of three women to complete a war training class in engineering drafting at the Illinois Institute of Technology. In the fall of 1945, a classified advertisement announced that the 1427 N. Astor Street "Girls' Club" was "selling out" a large assortment of miscellaneous furniture, presumably in preparation for the property's sale.

Dr. Frederic Gibbs had purchased the building by the following spring, when he obtained a permit for unspecified alterations to the residence. Dr. Frederic A. Gibbs (1903-1992), a noted psychiatrist and neurologist, and his German-born wife, Erna Leonhardt Gibbs (1904-1987), a fellow scientist, arrived in Chicago with their two children after the War. The family had relocated from the Boston area, where Frederick and Erna had worked together on brain research. There, with their colleague Albert Grass, they improved and established the effectiveness of the electroencephalograph (EEG or brain wave test) as a diagnostic tool. As the *Chicago Tribune* explained at the time of Frederic's death, the pair "played a key role...in explaining the causes, diagnoses and treatments of epilepsy." They founded the American EEG Society, the Epilepsy Clinic at the University of Illinois School of Medicine, the American Medical EEG Association, and the Brain Research Foundation Institute. Dr. and Mrs. Gibbs received numerous prestigious awards for their work over the years, including the Mead Johnson Award (1939), the Distinguished Service Award from the Illinois Professional Council (1956), and the Golden Brain Award (1984).

Dr. and Mrs. Gibbs remained in their large Astor Street residence for decades. The home was apparently a hub of activity. In the mid-1950s, the *Tribune* reported that Erna Gibbs was overseeing a group of volunteers readying 70,000 boxes of Halloween candy to be sold to raise funds for a new Brain Research Foundation hospital. The Gibbs family also appear to have opened their home to students, as 1427 N. Astor Street is listed as the address of several medical and dental school graduates over the years. The

REDEFINE THE DRIVE **Historic Resources Survey PROPERTY TYPE** DOMESTIC/ Single Dwelling 1427 N. Astor Street NRHP RECOMMENDATION Eligible **SURVEY ID** 

Gibbses' sons, Frederic, Jr., and Erich, both followed in their father's footsteps. Dr. Erich Gibbs and his wife, Trudy, were still living at 1427 N. Astor Street in 1983, and the house may have remained in the family until after Frederic Gibbs' death in 1992.

The building at 1427 N. Astor Street was advertised for sale beginning in November of 1992, and remained on the market for several years. An advertisement in 2003 described it as a "mag[nificently] rest[ored] & renov[ated]" 17-room residence by William Le Baron Jenney. Today, the historic town house by the well-known architect remains a spacious single-family home on one of Chicago's most desirable residential blocks.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The building at 1427 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The spacious town house was built for successful businessman Rensselaer W. Cox in the 1889, when N. Astor Street was becoming one of the city's most prestigious addresses. Therefore, the property is eligible for listing on the NRHP under Criterion A. As the home of noted brain researchers Dr. Frederic A. Gibbs and Erna L. Gibbs, who together made important contributions to the diagnosis and treatment of epilepsy, the property meets Criterion B. A handsome brick town house designed by influential architect William Le Baron Jenney with an early addition by the firm of Jenney & Mundie, the structure is eligible for listing under 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 Near North-NLSD Historic District.

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See Appendix B.

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DOMESTIC/ Single Dwelling Eligible

1427 N. Astor Street SURVEY ID NN106

#### Photo 1 – 1427 N. Astor Street



1427 N. Astor Street, view looking southwest from N. Astor Street toward West façade



DOMESTIC/ Single Dwelling Eligible

1431 N. Astor Street **SURVEY ID** NN108

NAME 1431 N. Astor Street

OTHER NAME(S) George W. Meeker Residence

STREET ADDRESS 1431 N. Astor Street COMMUNITY AREA 08

TAX PARCEL NUMBER 17031030070000

YEAR BUILT SOURCE 1894 Chicago Daily Tribune

# DESIGNER/BUILDER

Holabird & Roche

STYLF LATE 19TH AND 20TH CENTURY REVIVALS

PROPERTY TYPE DOMESTIC/ Single Dwelling

FOUNDATION

Limestone

WALLS Brick, Terra Cotta

ROOF Built-up

# DESCRIPTIVE NOTES

The George W. Meeker House, a Georgian Revival style residence at 1431 N. Astor Street, was designed by architects Holabird & Roche and completed in 1894. Essentially rectangular in plan, the structure fills the width of its lot and rises three stories over a raised basement to a flat roof. Its elegant primary facade is clad with red brick and trimmed with white terra cotta. The primary facade is distinguished by a full-height rounded bay, a pedimented portico and an elaborate cornice. Most of the town house's double-hung windows are original.

The primary west facade is composed of brick laid in a Flemish bond pattern with alternating red brick stretchers and darker headers. On its north side, the gracefully rounded bay stretches from the raised basement to the roofline. A narrower flat bay rises to the south. At the base of the flat bay, a tall set of steps edged with metal hand railings leads up to the main entrance. Just to the south, behind a short metal fence and a boxwood hedge, a second, below-grade stairway runs perpendicular to the facade. This set of steps leads down to a basement entrance tucked beneath the stoop. Behind the hidden stairwell, the raised basement of the rounded bay features a terra cotta string course that stretches beneath a pair of small casement windows with divided lights. Each window is topped by a terra cotta flat arch with a prominent keystone and covered with an ornamental grille.

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DOMESTIC/ Single Dwelling Eligible

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A terra cotta string course marks the transition between the west façade's raised basement and its upper stories. On the south side of the façade, at the top of the stoop, the building's main entryway features a single wood door topped by a fanlight. Pilasters flanking the door. The main entrance sits within a pedimented portico with dentil molding and lonic columns. Just to the north of the front door, the rounded bay's first story holds two tall double-hung windows with six-over-nine divided lights. (Historic photographs reveal that these two windows were originally six-over-one double-hungs.) As on the raised basement, these windows rest on a terra cotta string course that serves as a continuous sill and are crowned by terra cotta flat arches. The windows' lower sashes are ornamented with metal railings that form faux balconettes. Neither these railings nor the ground-level window grilles are original.

The windows of the second and third stories are similar to those below. The upper-story windows of the rounded bay are slightly smaller than those of the first story. These windows retain their original single-light lower sashes. The windows of the flat bay, positioned directly above the entry portico, are single double-hung windows with divided lights. While the small third-story window is original, the one on the second story. is a replacement. At some point prior to 1960, the small second-story window opening was elongated and the original window was replaced with a four-over-six, double-hung window. This window alteration also included the installation of a wider window surround and the enlargement of the terra cotta flat arch.

An elaborate projecting cornice rise above the third-story windows. Painted white, this cornice comprises brackets, egg and dart trim, dentil molding, and decorative swags. Above the cornice, the façade terminates in a brick parapet wall that follows the projection of the rounded bay below.

The north and south facades of 1431 N. Astor Street abut the adjacent properties. The building's north façade is partially visible, as the southern part of the residence to the north sits well back from the sidewalk.. Like the west façade, the north façade is clad in red brick laid in a Flemish bond. A terra cotta-trimmed window at each story peeks out from behind the neighboring home. The building's south façade is less visible. The brick in the partially exposed third story has been painted black. (This painted brick wall is reflective of the former appearance of the primary west facade, which had also been painted by 1960. The primary facade has since been restored to its original appearance.)

The building's east façade is not visible from the public way. A two-story coach house sits behind the house, adjacent to the alley. Clad in common brick, the coach house is square in plan and has a flat roof. At its ground level, a single garage door and utilitarian metal door provide access. The second story includes three single windows with divided lights that sit above limestone sills.

Today, the residence at 1431 N. Astor Street possesses excellent integrity overall. The building's integrity of design is somewhat diminished by the alteration of the window over the main entry, the replacement of the original single-light lower sashes and addition of metal railings on the first-story windows, and the installation of metal grilles on the raised basement windows. Today, the residence continues to strongly convey its historic character., retaining integrity of location, materials setting, workmanship, feeling, and association.

REDEFINE THE DRIVE

LAKE + SHORE + DRIVE

DOMESTIC/ Single Dwelling Eligible

1431 N. Astor Street SURVEY ID NN108

#### HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, Astor Street, named for New York Robber Baron John Jacob Astor, was becoming one of Chicago's most prestigious addresses. George W. Meeker was among the prominent businessmen who chose to build a fine homes on this street. Meeker commissioned architects Holabird & Roche to design a handsome Georgian Revival style residence for his family at 1431 N. Astor Street. Although Meeker died only five years after the completion of the town house in 1894, his wife Louis Atkinson Meeker raised her two children in the home. Many years later, Mrs. Meeker sold the residence to another leading businessman, Edward L. Ryerson, Jr. and his wife Nora, who lived there with his family for over four decades.

George Walker Meeker (1857-1899) was the eldest son of Arthur Burr Meeker, a New Yorker who had settled in Chicago in 1857 and founded one of the nation's leading coal and iron firms. According to A.T. Andreas, author of *History of Chicago: From 1857 until the Fire of 1871*, the senior Meeker was "the first to comprehend that Chicago would be the manufacturing center of the Northwest, and therefore a natural center for both coal and iron." After graduating from Yale University, George W. Meeker entered his family's firm, E.L. Hedstrom & Co. In 1882, he married Louise Ackerman, the daughter of William Ackerman, an early president of the Illinois Central Railroad Company. The couple had two children, Lawrence and Margaret, born in 1890 and 1892. Two years after their daughter's birth, the Meekers hired architects Holabird & Roche to design a stately Georgian Revival style town house for their family on fashionable Astor Street.

Architects William Holabird and Martin Roche first became partners in 1881. Born in New York, and raised in St. Paul, Minnesota, William Holabird (1854-1923) attended West Point Military Academy where he received training in engineering. In 1875, he relocated to Chicago where he found work in the office of William Le Baron Jenney, a highly respected early architect, engineer, and landscape architect. Martin Roche (1853-1927), who was born in Cleveland, Ohio and raised in Chicago, had become an apprentice to Jenney in 1872 at the age of 17. Holabird and another talented member of Jenney's firm, Ossian Cole Simonds (1855-1932), established their own firm in 1880. The following year, Roche became the third partner, but Simonds soon resigned in order to devote his career to landscape architecture.

Holabird & Roche became a leading firm, producing some of the city's most iconic structures such as the Marquette Building, City Hall & County Building, and Soldier Field. In addition to the Meeker House, the firm's impressive North Side residences include the Arthur T. Aldis House at 1258 N. Lake Shore Drive [NN56], and the Warren Rockwell House at 1260 N. Lake Shore Drive [NN57]. After the death of the principals in the 1920s, Holabird's son, John Augur Holabird (1886-1945) and John Welborn Root, Jr. (1887-1963) took the helm, renaming the firm Holabird & Root. In the 1940s, the practice extended into a third generation when John A. Holabird, Jr. (1920-2009) joined the office. The work of this long-standing architectural firm work includes several buildings on Northwestern University's downtown campus [NN13 and NN15].

When Holabird & Roche completed the plans for George Meeker's brick town house in August of 1894, the *Chicago Tribune* reported that the \$18,000 building would "be finished in hard woods, have steam heat, electric light, and modern conveniences." The following spring, the Meeker family was living in their new home when the couple ran an advertisement in the *Chicago Tribune* looking for a "competent nurse to take care of their two children." They soon began hosting receptions and other high society

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DOMESTIC/ Single Dwelling Eligible

events from their elegant Astor Street residence, often along with the Ackermans, Louise's parents. The social pages also reported on the Meekers vacations, including summers that they spent away in Canada or on Chicago's North Shore.

George Meeker died in his Astor Street home in 1899 after a brief illness. Louise Meeker was left to raise her son and daughter who were both under the age of 10. Her parents frequently stayed with her, and the family continued spending summers away. Like many of other elite Chicagoans, Louise sent her children to boarding schools. Local papers reported on her many and lengthy trips to Europe, sometimes for a year or more. During these periods, she often rented out her Astor Street home to other members of her social circles.

In the 1910s, Louise's children, Margaret and Lawrence Meeker were young adults, and the society columns often reported on their activities. Lawrence attended Yale University, and Margaret went to a New York finishing school called Oakmere. In 1912, Louise Meeker hosted a debutante tea and dinner-dance to introduce Margaret to society. Two years later, Margaret married James Forgan, who the *Chicago Tribune* noted was the "youngest bank president of his day." Lawrence Meeker became a purchasing agent for Armour & Company. In 1915, he married Lois Field, a member of prominent Philadelphia family.

With her children grown and married, Louise Meeker spent long stretches of time away on the North Shore, Canada, and other locations. When she was in town, her son Lawrence and his young family lived with her in the Astor Street house. Louise Meeker remained active in society, occasionally attending events with her sister-in-law, Mrs. Arthur Meeker, Jr. In 1919, after Lawrence and Lois Meeker moved to Philadelphia with their daughter, Marcia, Mrs. Meeker sold her spacious residence to the Edward L. Ryerson, Jr. and his family for an estimate sum of \$50,000.

Edward Larned Ryerson, Jr. (1887-1971) was the vice-president of his family's steel manufacturing firm, Joseph Ryerson & Son Company. (In 1919, he was vice-president of the firm, and later he became president.) A graduate of the Massachusetts Institute of Technology (MIT), he had married Nora Butler of Evanston, the daughter of a well-known lumberman, in 1914. The couple had three children, Nora, Edward, (who went by Ned), and Morton Ryerson. The prominent Chicago family often received attention from newspapers. In 1945, papers across the country covered the death of Morton Butler Ryerson who died in action during WWII. Two years later, when the Ryersons donated \$100,000 for nuclear research to the University of Chicago in honor of Morton, the *Tribune* covered the story on its front page.

The Ryerson's steel company had merged with Inland Steel in 1935, and five years later Edward L. Ryerson was named the firm's chairman of the board. Over the years, he received many honors for his accomplishments as a business leader. He headed a 1958 delegation of American executives who toured the Soviet Union. When he returned he was convinced that the U.S. should become more involved to enhance steel production. Ryerson also played a leadership role in educational, cultural, and civic institutions. He was a fellow of the Yale Corporation and served as a trustee to the University of Chicago. He headed the Chicago Orchestral Association, the Chicago Educational Television Association, and Illinois Public Aid Commission and he served on the executive community for the Chicago Community Trust.

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DOMESTIC/ Single Dwelling Eligible

1431 N. Astor Street SURVEY ID NN108

Over the many decades in which the Ryersons owned the Meeker town house, they made a few changes to the building. These included extending the house to the east, elongating a second story window opening, and painting the brick of the primary façade. (By the 2000s, the façade was gray.) In 1965, Edward and Nora Ryerson sold the home to Burton and Elaine Gordon. A graduate of the University of Chicago, Burton Gordon served as board chairman for several different local banks. The Gordons resided in the home for 40 years. By the time they sold the town house, its front façade had been painted gray. Improvements made by the most recent owners include removing the gray paint and restoring the brick façade.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The building at 1431 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The spacious town house was built for successful businessman George W. Meeker in mid-1890s, when N. Astor Street was becoming one of the city's most prestigious addresses. Therefore, the property is eligible for listing on the NRHP under Criterion A. As the home of businessman and civic leader Edward L. Ryerson, the property meets Criterion B. A handsome brick town house designed by the talented firm, Holabird & Root, the structure is eligible for listing under Criterion C. The building retains excellent integrity overall.

### NRHP RECOMMENDATION

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

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See Appendix B.

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DOMESTIC/ Single Dwelling Eligible

1431 N. Astor Street SURVEY ID NN108

#### Photo 1 – 1431 N. Astor Street



1431 N. Astor Street, view looking northeast from N. Astor Street toward West façade

DOMESTIC/ Single Dwelling Eligible

1431 N. Astor Street SURVEY ID NN108



Photo 2 – 1431 N. Astor Street



1431 N. Astor Street, view looking southeast from N. Astor Street toward North and West façades

 Historic Resources Survey

 PROPERTY TYPE
 SOCIAL/ Civic

 NRHP RECOMMENDATION
 Eligible

1447 N. Astor Street SURVEY ID NN111

NAME Junior League of Chicago Headquarters

OTHER NAME(S) Wallace C. Winter Residence

STREET ADDRESS 1447 N. Astor Street COMMUNITY AREA

TAX PARCEL NUMBER 17031030040000

YEAR BUILT SOURCE 1908 Chicago Daily Tribune

# DESIGNER/BUILDER

Pond & Pond

STYLE<br/>LATE 19TH AND EARLY 20TH<br/>CENTURY AMERICAN<br/>MOVEMENTSPROPERTY TYPE<br/>SOCIAL/ CivicFOUNDATION<br/>LImestoneWALLS<br/>BrickROOF<br/>Built-up

### **DESCRIPTIVE NOTES**

Located at 1447 N. Astor Street, the Wallace C. Winter House was designed by architects Pond & Pond and completed in 1908. Essentially rectangular in plan, the structure fills the width of its lot and rises four stories to a flat roof. Its primary N. Astor Street façade is faced with red brick and enlivened by a Classical entry surround and distinctive brick ornamentation. While the front doorway treatment is expressive of the Georgian Revival style, the geometric brickwork is characteristic of the Prairie style. The row house's windows are historic, and likely even original.

The primary red brick west façade has a nearly symmetrical layout. The exception is at the first story, where the wide front entryway, at the north end of the facade, stands within a limestone surround. The restrained Classical surround features an entablature supported by corbels at each end. The deeply set entryway forms a shallow vestibule that leads to a pair of black painted doors. (Based on a 1938 photograph, the existing doors and surround took the place of an even simpler Prairie style entrance with a divided-light door and a brick surround topped by an arched limestone overhang. It seems likely that the Classical surround was installed in the 1950s, when the building became the property of the Junior League of Chicago.) A much less prominent entryway is located on the south end of the facade. This single, black-painted door lacks a surround or any other ornamentation. Four windows are

 Historic Resources Survey

 PROPERTY TYPE
 SOCIAL/ Civic

 NRHP RECOMMENDATION
 Eligible

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1447 N. Astor Street SURVEY ID NN111

positioned between the two entrances. The two outer ones are rectangular, two-over-four divided-light windows. They flank a pair of small, square casement windows. All four ground level windows are covered with ornamental grilles that are likely original. A painted limestone string course stretches between the two doors and runs beneath the rectangular windows. Another limestone stringcourse extends across the facade above the windows, marking the transition between the ground level and upper stories.

At its upper stories, the west facade is completely symmetrical. At the center of the second story, a large rectangular opening holds five tall, four-over-six divided-light windows. Flanking the window grouping are two slightly projecting brick squares laid in a double basket weave pattern. A smaller rectangular opening centered on the third story holds a pair of double-hung windows with divided lights. A single double-hung sits to each side. All of these windows are smaller four-over-fours. Each is edged with an iron railing, likely original, that forms a faux balconette. A cornice of geometric brickwork topped by a limestone coping separates the third and fourth stories. (Some of these brick details serve as decorative brackets.) Four equally-spaced double-hung windows stretch across the fourth story. Each window features an inset, arch-topped wooden window hood with a slightly projecting decorative brick arch above it. Pendant-like projecting brick ornamentation flank the windows, connecting the brick arches above them. The façade terminates in a simple, subtly-stepped brick parapet wall.

The north and south facades of 1447 N. Astor Street abut the adjacent properties. The building's east façade faces an alley and is not visible from the public way.

Today, the Wallace C. Winter House at 1447 N. Astor Street possesses excellent integrity overall. Although the Classical entry surround is not original to the building, this is a significant alteration that was likely undertaken when the building was first converted to be used as the headquarters for the Junior League. The structure strongly conveys its historic character, retaining integrity of location, setting, design, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

By the early part of the 20<sup>th</sup> century, Astor Street had become one of the city's most prestigious residential areas . More than two decades earlier, the street's close proximity to Lincoln Park, the north lakefront, and Lake Shore Drive had begun luring wealthy Chicagoans who built spacious homes here. The trend continued in 1908, when Wallace C. Winter, a professional in the railroad industry, constructed an elegant residence for his family at 1447 N. Astor Street. Designed by architects Pond & Pond, the brick town house included elements that are expressive of the Prairie style. Over the years, improvements to the house have included a Classically rendered doorway surround that gives the historic building a Georgian Revival style appearance.

Born in Marinette, Wisconsin, Wallace C. Winter (1872-1947) was raised in St. Paul, Minnesota. He attended the Bernard School for boys, where his father, Edwin W. Winter was President. After graduating in 1890, Wallace went on to attend Yale University where he became known as an All-American football player. After graduating from Yale in 1893, he moved back to Minnesota and served as head football coach for the University of Minnesota for two years. During this time, Wallace Winter also played golf competitively. In 1895, he married Florence L. Robbins (1872-1951) in Minnesota. Then working as a travelling auditor for Omaha Railroad, he soon moved up the ranks of the firm, and became

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 Historic Resources Survey

 PROPERTY TYPE
 SOCIAL/ Civic

 NRHP RECOMMENDATION
 Eligible

its general superintendent. In 1904, he accepted a position with a railway supply house in Chicago. The couple and their three sons moved to Chicago. In 1908 Wallace commissioned architects Pond & Pond to design a four-story brick home for his family at 1447 N. Astor Street.

Brothers Irving Kane Pond (1857-1939) and Allen Bartlit Pond (1858-1929) had established their Chicago architecture firm in 1886. Born and raised in Ann Arbor, Michigan, both brothers attended the University of Michigan. Irving received a degree in civil engineering in 1879. After graduating he moved to Chicago and worked as a draftsman for his former instructor William Le Baron Jenney. He then became head draftsman for Solon Spencer Beman's firm. Pond helped prepare plans for George Pullman's community south of Chicago. While in Beman's office, Irving Pond also gained valuable experience in brick detailing and craftsmanship. After Irving's brother Allen graduated from the University of Michigan, he was immediately hired as an instructor at the University. He eventually moved to Chicago, where he taught at Chicago's Armour Mission School. While working there, he became acquainted with Jane Addams, Chicago's renowned social reformer. This introduction would prove beneficial to both Allen and Irving. The two brothers formed a partnership under the name of Pond & Pond in 1886 and went to work designing numerous additions to the Hull House complex. Pond & Pond gained acclaim from their work on Hull House and the experience set the tone for the future of their practice.

The Pond brothers went on to study urban settlement house building, and designed other social service buildings such as Chicago Commons (1901) and Northwestern University Settlement House (1901). The firm was also instrumental in developing a new building type --the university student union. Pond & Pond built student unions for Purdue University, the University of Michigan, Michigan State, and the University of Kansas. The brothers also designed numerous homes for families in Chicago and the suburbs, including the Eugene R. Hutchins residence at 1429 N. Astor Street (c. 1890) [NN107] and the Kasson Residence at 1442 N. Astor Street (1890), both less than a block from the Wallace C. Winter house. The handsome town house designed for the Winters family would showcase the kind of brick detailing for which Pond & Pond become known.

Along with designing buildings that could be considered part of Chicago's Arts & Crafts Movement, both brothers were also leaders in the city's arts community. They were founding members of the Cliff Dwellers Club in Chicago and of the Eagle's Nest Art Colony in Ogle County, Illinois. Irving Pond wrote and published fiction, poetry, and essays on art and architecture, and was a member of the Chicago Literary Club from 1888 to 1939. Irving served as president of the American Institute of Architects from 1910 to 1911. His brother Allen was one of the first trustees of Hull House and remained on the board for life.

At the time of the 1910 Census, Wallace and Florence Winter were living in their Pond & Pond-designed home with their three sons, as well as four servants. Their oldest son, Wallace C. Winter Jr., followed in his father's footsteps--attending Yale and playing on the university's football team. He left school in 1916 to serve as an aviator in France during World War I. The following year, their middle son Daniel was serving in the reserve officers' corps at Yale and their youngest son, Edwin, who was 18, wanted to enlist in the army. Florence Winter, however, wrote numerous letters to Illinois representatives in Washington pleading for selective conscription, as she feared all three of her sons would be drafted into the war. In 1918, Wallace Winter Jr. was honored with the Croix De Guerre (war cross for bravery). Tragically, only a few months later he was killed in a plane crash behind enemy lines.

 Historic Resources Survey

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 SOCIAL/ Civic

 NRHP RECOMMENDATION
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During the late 1910s, Wallace Winter, Sr. made a career change. When Charles G. King retired as the head of the King, Farnum & Co. brokerage and baking frim, Winter took his position (Charles King was one of the Winters' neighbors on the 1400 block of Astor Street.) By 1922, Wallace Winter was also serving on the governing committee of the Chicago Stock Exchange.

The following year, the Winters sold their Astor Street home to the Wheeler family. The Winters moved to Lake Forest, where they often spent their summers. (By 1932, however, they were back in Chicago, living only a few blocks away at 1260 N. Astor Street.)

Born in Chicago, Robert C. Wheeler (1884-1928) was a successful attorney and stock broker. In 1908, he married Lydia Thatcher (1886-1958), daughter of Mahlan D. Thatcher, a banker and one of Colorado's wealthiest men. Prior to purchasing the Astor Street house in 1923, the couple lived at 6 Scott Street with their two children, Robert and Winifred.

The Wheeler family received frequent attention from the society pages of local newspapers. Articles covered their comings and goings, including vacations to their cottage in Harbor Point, Michigan. They often hosted social events, like bridge parties in their home. The family were members of the Chicago Club, University Club, Saddle and Cycle, and the Racquet Club. Robert Wheeler owned at least two horses, "Sunny Brook" and "Miss Middleburg," which both competed in horse shows.

Lydia Wheeler continued to live in her Astor Street home with her two children after the death of her husband in 1928. By 1940, Robert Jr. and Winifred ahad moved out, and Lydia was still living in the house, by now with four servants. In the early 1950s, she moved out, and decided to donate her house to the Junior League of Chicago. She had been an early member of the organization. She gifted the house in 1953 in memory of her late husband.

The Junior League was founded in 1901 as a women's volunteer organization. The club's mission was "to interest young women in the industrial and social issues of the city, research ways to effectively address those issues and to bring about positive change and to set an example for others about the importance of civic welfare." In 1912, the Junior League of Chicago was founded by Lucy McCormick Blair Linn, a woman who had an entrepreneurial spirit and was known in Chicago's social circles.

When the Junior League acquired the 1447 N. Astor Street home, it had been vacant for a couple years and it needed work. The *Chicago Tribune* announced that the remodeling project would provide space for offices and meetings, a workshop space for the league's children's theater, a dinner room for league members, and two complimentary guest bedrooms. A new Classically-designed front entryway gave the primary facade a stately appearance. The club officially moved into the building in June of 1954, but according to a *Chicago Tribune* article it took "two and a half years to put the residence in apple pie order." As part of the redecorating project, furnishings were donated by various members, including Winifred Wheeler, who provided antique furnishings for the library.

Today, the Junior League remains one of the oldest and largest women's volunteer organizations in the world. Although needs have changed over time, the focus on improving the community through volunteering and education has remained constant. Throughout the Chicago League's history, the club has fundraised to support various projects in arts and education, civic and urban affairs, health and

Historic Resources Survey PROPERTY TYPE SOCIAL/ Civic NRHP RECOMMENDATION Eligible

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welfare, and leadership training. Some of the projects that the Chicago League has been recognized for is the first children's theater in the country, first pediatric psychiatry center in the country, and first pediatric AIDS home in the Midwest. The handsome Astor Street home remains as headquarters for the Junior League of Chicago.

NRHP RECOMMENDATION	date listed	
Eligible	N/A	
NRHP CRITERIA		
⊠A □B ⊠C □D □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

### NRHP EVALUATION/JUSTIFICATION

The Wallace C. Winter House at 1447 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A spacious home built in 1908 for an affluent family on fashionable Astor Street, which has served as headquarters for the Junior League of Chicago since the early 1950s, the property is eligible for listing under Criterion A. As the property is not affiliated with individuals who made important contributions to history it does not qualify for listing under Criterion B. A handsome brick residence designed by the talented firm of Pond & Pond, the building meets Criterion C for listing on the NRHP. The property retains excellent integrity overall.

#### NRHP RECOMMENDATION

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

#### NRHP BOUNDARY

See Appendix B.

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 Historic Resources Survey

 PROPERTY TYPE
 SOCIAL/ Civic

 NRHP RECOMMENDATION
 Eligible

**REDEFINE THE DRIVE** 

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Photo 1 – 1447 N. Astor Street



1447 N. Astor Street, view looking southeast from N. Astor Street toward West façade

Historic Resources Survey

NRHP RECOMMENDATION



DOMESTIC/ Multiple Dwelling Eligible 1515 N. Astor Street SURVEY ID NN117

NAME Park Astor Condominiums

OTHER NAME(S) N/A

**PROPERTY TYPE** 

STREET ADDRESS 1515 N. Astor Street COMMUNITY AREA

#### TAX PARCEL NUMBER

17031010271001; 17031010271004 through 17031010271012; 17031010271015 through 17031010271019; remaining tax parcel numbers continued on page 10

YEAR BUILT SOURCE 1966-1968 Chicago Tribune

DESIGNER/BUILDER

Raggi & Schoenbrod

STYLE MODERN MOVEMENT

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Concrete, Brick ROOF Built-up

### **DESCRIPTIVE NOTES**

The Park Astor Condominiums, a 26-story residential building at 1515 N. Astor Street, stands on a fine Gold Coast block that includes historic mansions and modern high-rises. The Park Astor sits behind a semi-circular driveway with landscaping that is edged by low, iron fencing. Completed in 1968, the concrete-framed, brown-brick-clad structure is rectangular in plan and flat-roofed. On the east and west facades, light-colored vertical elements stretch from the base to the flat roofline. From the third to the upper stories, projecting bay windows and balconies provide additional visual interest. Architects Raggi & Schoenbrod produced the building.

The high-rise's primary west façade has a two-story base with a simple design that provides a pleasant visual contrast between the brown brick, light concrete, and tinted glass. The main entrance is in the center, with a black, cantilevered, segmentally-arched overhang set high off the ground. Heavy wood and glass double doors have tall transoms above them. Tall sidelights flank the doors and the transoms. The arch of the entrance overhang is matched by large, segmentally-arched openings in the first, third,

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fifth, and seventh bays. These openings have tinted glass windows that partially conceal the public spaces behind them. (The dark-tinted windows may have been added later.) The second bay from the north has a garage door that leads to enclosed parking.

Above the third story, the west façade follows the seven bays defined at the base. Pale concrete vertical elements flank the four outer bays. The centermost bay is defined by its three-sided projecting form. Tall windows enclose much of the space within each projecting form. Along the front of each, a narrow balcony area is edged by a metal railing. These three-sided balconies are echoed at the second and sixth bays. But here, sliding glass doors provide access to full balcony spaces. Adjacent to the balconies, the alternating bays feature aluminum-framed, triple windows with fixed upper sashes and operable lower ones. At the uppermost story, the balconies remain but the fenestration is not repeated. (Only the centermost balcony is accessible through a sliding glass door.) The flat roof is accented by a pale concrete frame along the west façade.

The north facade is partially obscured by an adjacent low-rise building. Each story of the visible portion of the north facade comprises brown brick set within a frame of pale-color concrete. At the east end of this façade, a rooftop common room rises an additional story. Windows stretch across its north facade. The building's south façade is identical to the north. Like the north, this facade is partially obscured by a neighboring building.

The east facade fronts onto an alley that stretches from E. Burton Place to E. North Boulevard. As with the north and south elevations, the view of this facade is partially obscured by adjacent buildings. The east façade is characterized by its brown brick cladding and visible concrete frame. This frame is defined by five bays, with a pair of smaller bays on each end and a wide bay in the center. Triple windows stretch across each of the end bays and small, single windows are found at either end of the central bay. The top story is unfenestrated. A large mass rises above the top of the building. This rooftop structure includes a one-story common room on the north, and a taller mass in the center of the roofline that houses the building's mechanical system. A swimming pool and sundeck are located on the south side of the roof.

Today, the Park Astor Condominiums at 1515 N. Astor Street retains very good integrity. The fenestration at the base likely did not originally feature tinted glass. While this change somewhat diminishes the property's integrity of design, it retains integrity of location, setting, materials, workmanship, feeling, and association.

# HISTORY/DEVELOPMENT

Completed in 1968, the high-rise at 1515 N. Astor Street was part of the earliest wave of condominium development along Chicago's north lakefront. Developer Jordon H. Kaiser and businessman Arnold Meyer sponsored the project. They hired architects Raggi & Schoenbrod, who had already designed and developed a condominium high-rise in the nearby Lakeview neighborhood. The 26-story Park Astor Condominiums would have 63 luxurious units with modern amenities, high-end appointments, and spectacular views of Lake Michigan and Lake Shore Drive.

Historic Resources Survey
PROPERTY TYPE
DOM

NRHP RECOMMENDATION



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Chicagoan Jordon H. Kaiser (1922-2012) had earned a degree in mechanical engineering at the University of Illinois before serving in the military during WWII. After the war, he joined his family's mechanical contracting business, H.S Kaiser. Working with his brother Walter, Jordon helped expand the business into a major national firm, also branching into general contracting and real estate development. By the early 1960s, the Kaisers had begun developing their first residential high-rise, the Hanover House at 21 E. Goethe Street. Soon after that building was sold in 1964, Jordon Kaiser spearheaded the development of the Park Astor Condominiums. Kaiser went on to develop some of Chicago's earliest fitness centers such as the Lakeshore Racquet Club (now Lakeshore Athletic Club). In the early 1970s, he was an investor in the fledgling World Hockey Association team, the Cougars. Much later, Kaiser and his brother helped develop the Reebok Sport Club in London's Canary Wharf.

Arnold R. Meyer (1917-1997), a successful businessman, was an investor in the Park Astor Condominium project. Born in Rock Island, Illinois, he moved to Chicago with his wife and family before World War II. In 1950 Meyer founded the Universal Screw Company, selling it a decade later. He soon became the millionaire head of MSL Industries, a conglomerate that controlled a substantial percentage of the industrial fastener industry. Meyer's name does not appear in association with any other real estate developments, but he continued to be active in the Chicago business community into the 1970s.

Kaiser and Meyer's project began in earnest in 1966 when they purchased a Gold Coast property as the site for their condominium building. They soon demolished the historic structure that sat there. This Howard van Doren Shaw-designed mansion at 1515 N. Astor Street had once been the home of Robert R. McCormick, editor and owner of the *Chicago Tribune*. To design the \$3.5 million Park Astor Condominiums, they selected architects Raggi & Schoenbrod. Although condominium high-rises were quite novel in Chicago, the architectural duo already had experience with the building type. In fact, they were the designers and developers of a condominium high-rise then under construction at 3470 N. Lake Shore Drive [LV31].

Richard A. Raggi (1924-1973) and Roy M. Schoenbrod (1919-2002) had opened their architectural partnership in 1964. A graduate of the University of Illinois, Raggi had founded the Chicago Highrise Corporation two years earlier. After Schoenbrod received his degree from the University of Pennsylvania and served in World War II, he became co-owner of Hyland Builders, a design-build firm that specialized in affordable housing, focusing primarily on co-operative apartments. Raggi and Schoenbrod teamed up shortly after the State adopted the Illinois Condominium Property Act of 1963. In addition to 3470 N. Lake Shore Drive [LV31], they produced another early condominium building, Kenilworth-on-the-Lake at 6171 N. Sheridan Road. After their partnership was dissolved in 1968, and Raggi formed a solo practice. Among the small collection of structures designed by Raggi & Associates was Ritchie Court Condominium at 1313 N. Ritchie Court [NN65].

Raggi & Schoenbrod had completed plans for the Park Astor Condominiums by early spring of 1966. On March 27 of that year, the *Chicago Tribune* announced that construction of the 26-story building would soon begin. The high-rise would have 21 one-bedroom and 42 two-bedroom condominiums, as well as several custom three- and four-bedroom units with apartments ranging from 1,150- to 2,500-square-feet in size. High-end amenities included air-conditioning, in-unit laundry facilities, kitchens with state-of-the-art appliances such as dishwashers and garbage disposals, and large closets with separate

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dressing areas. In keeping with the building's planned luxury, it's two-story lobby was to be decorated with marble fireplaces from the McCormick mansion and a bronze sculpture Abbott Pattison, an up-and-coming Chicago sculptor. The high-rise would also have enclosed parking and a roof terrace and pool.

Given the expensive, single-family houses on the block, it is not surprising that the developers of the Park Astor immediately ran into opposition from neighbors and civic organizations. As the height of the building's garage exceeded the limits specified by the city's zoning ordinance, the developers would need a zoning variance to proceed. On June 12, 1966, the *Chicago Tribune* reported that opponents of the project asked the Zoning Board to deny the variance. Norton V. Smith, President of the North-State-Astor-Lake Shore Drive Association, explained "his main objection" was that the building was "too big for the lot." Neighbors like Smith worried about the impact on traffic, the character of the area, and the potential impact of the high-rise on property values. When the Zoning Board issued the variance for the building, the civic groups requested an appeal. Although they initially won the appeal, the decision was later overturned.

While the lawyers were busy, the construction crews were as well. A major marketing campaign was soon launched. Along with his role as one of the condominium building's architects, Roy Schoenbrod served as sales agent for the project. The first advertisements for condominium units appeared in May, 1968, and the grand opening occurred one month later. A sales office opened in the penthouse, and promotional efforts became even more vigorous when the building was ready for occupancy by the end of September. Over the next couple of months, advertisements in the *Tribune* made a point of highlighting the high-rise's fine views by using the subtitle "Overlooking Lake and Park."

As a wave of condominiums began rising along the lakefront, competition was becoming fierce. Units were still available by the end of 1970, and the sponsors of the Park Astor likely suspected that the small size of the one-bedroom condominiums had become an issue. The developers made modifications, and in January, 1971 they began offering duplexes of 3,450 square feet. A couple of years later, one of the top floor units was converted to a billiard room and exercise room.

The early buyers of units in the Park Astor Condominiums included many upper-middle-class Chicagoans. Among them was Samuel Stern, President and Chief Operating Officer of Seeberg Corporation, a manufacturer of vending machines and music equipment. He lived in the building with his wife Eleanor, until her death in late 1972. Daniel D. Sugarman, the Chairman of Reliable Galvanizing Company, was an owner in 1976. His neighbor was Jo Hopkins Deutsch, a former fashion promotion director for Lord & Taylor who was running a communications agency out of his condo. Lawyer Aaron Jacobs, and his wife, Lhea, were condo residents in 1978, at the time of Aaron's death. Eugene Simon, an account executive at an investment firm, was there until his death in 1980. The tenant who made the news most often was Joan Wrigley, wife of William Wrigley, Jr., heir to the Wrigley family fortune. She and her two young sons from a previous marriage were living in one of the building's four-bedroom condominiums in 1977 when both Joan and William filed for divorce. William Wrigley, Jr., was then living in his mansion on Lake Geneva, Wisconsin, and hoped to have the case tried in Walworth County, where he felt the judgment would be more favorable to him. He won, and the former Mrs. Wrigley was evicted from the Park Astor Condominiums by court order in October, 1980.



Today, the building remains a desirable condominium structure along the Gold Coast lakefront.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The Park Astor Condominiums, 1515 N. Astor Street, was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built as part of the first wave of condominium development along Chicago's north lakefront, the Park Astor is eligible under Criterion A. The building's developer Jordon H. Kaiser made substantial contributions to history. However, as there are likely other properties more closely associated with him, this structure does not meet with Criterion B. As a welldesigned early residential high-rise produced by the short-lived partnership of Raggi & Schoenbrod, the Park Astor Condominiums is eligible under Criterion C. The structure retains very good integrity.

#### NRHP RECOMMENDATION

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

#### NRHP BOUNDARY

See Appendix B.

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**REDEFINE THE DRIVE** 

Photo 1 – 1515 N. Astor Street



1515 N. Astor Street, view looking northeast from N. Astor Street toward West façade

REDEFINE THE DRIVE

Historic Resources SurveyPROPERTY TYPEDONRHP RECOMMENDATIONElia

DOMESTIC/ Multiple Dwelling Eligible

1515 N. Astor Street SURVEY ID NN117

#### Photo 2 – 1515 N. Astor Street



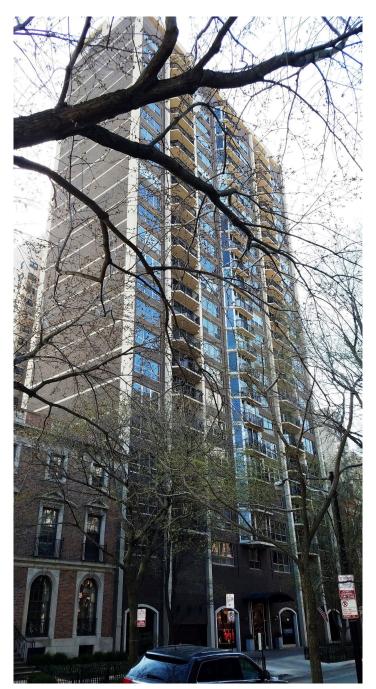
1515 N. Astor Street, view looking northeast from N. Astor Street toward South and West façades



DOMESTIC/ Multiple Dwelling Eligible

1515 N. Astor Street SURVEY ID NN117

#### Photo 3 - 1515 N. Astor Street



1515 N. Astor Street, view looking southeast from N. Astor Street toward North and West facades



DOMESTIC/ Multiple Dwelling Eligible

#### TAX PARCEL NUMBER continued

17031010271022 through 17031010271033; 17031010271036 through 17031010271042; 17031010271050 through 17031010271052; 17031010271054 through 17031010271058; 17031010271061; and 17031010271063 through 17031010271074

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1555 N. Astor Street SURVEY ID NN119

NAME 1555 N. Astor Street

OTHER NAME(S) N/A

STREET ADDRESS 1555 N. Astor Street COMMUNITY AREA

#### TAX PARCEL NUMBER

17031010281001 through 17031010281066; 17031010281068 through 17031010281111; and 17031010281113 through 17031010281115

YEAR BUILT SOURCE

1974-1975 Chicago Tribune

#### DESIGNER/BUILDER

Solomon Cordwell Buenz & Associates, Inc.

STYLE	PROPERTY TYPE		
MODERN MOVEMENT	DOMESTIC/ Multiple Dwelling		
FOUNDATION	WALLS	ROOF	
Concrete	Concrete, Brick, Glass	Built-up	

#### **DESCRIPTIVE NOTES**

Designed by architects Solomon, Cordwell, Buenz & Associates, the 1555 N. Astor Street high-rise was completed in 1975. The condominium tower is square in plan and rises 47 stories to a flat roof. It has a grid-like exposed concrete framework that is filled with dark, semi-hexagonal bay windows. These tinted windows appear to be original. The dark, projecting bays, which are repeated across all four tower facades, create a honeycomb effect. An attached two-story-tall garage structure extends to the south of the tower. A sundeck, indoor swimming pool, and tennis courts are located on top of the garage.

The tower's primary west façade fronts onto N. Astor Street and sits back behind a driveway. The facade's tall first story is defined by a series of seven, evenly spaced, hexagonal concrete piers set atop a subtly elevated platform. A cantilevered canopy, wrapped in black metal, floats over the platform and driveway. Beneath the canopy, a revolving door, flanked by single, aluminum-framed doors, sits within a glassy, full-height, semi-hexagonal bay. A second glassy, three-sided bay stands immediately to the north. These two bays are flanked by recessed, red brick walls with chamfered corners. The open area between the recessed brick base and the piers creates a loggia space that wraps around onto the adjacent facades.

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 PROPERTY TYPE
 DOMESTIC/ Multiple Dwelling

 NRHP RECOMMENDATION
 Eligible

1555 N. Astor Street SURVEY ID NN119

Above the west façade's open loggia, the semi-hexagonal motif is repeated. Just beneath the secondstory windows, a substantial concrete belt course follows the projections and recessions of the semihexagonal bays that rise to above it. Vertical concrete bands rise to the roofline between the bays. Thin concrete horizontals mark the projecting and receding floor plates at each story. The vertical and horizontal elements combine to form a grid-like framework. The openings in the concrete grid are filled with projecting, semi-hexagonal window bays with dark, aluminum-framed windows with tinted glass. Each window grouping comprises a large, fixed, center pane flanked by a pair of upper fixed-light sashes and small, lower tilt-in ones. The windows sit above dark, aluminum spandrels and louvered vents. A final horizontal concrete element stretches across the top of the façade. Following the projections and recessions of the stories below, it creates an abstract, modern cornice.

At the south end of the tower's west facade, a glassy, single-story hyphen connects the first story of the high-rise to the attached, two-story-tall garage structure, which extends southward to the property line. The garage's west façade is clad in red brick and features two garage doors near its north end. At the base of the garage, a low, brick border edges a raised bed of trees, shrubs, and flowers. The garage is topped by a sundeck, indoor swimming pool, and tennis courts. The rooftop is edged by a black metal railing.

The tower's north façade, which fronts onto E. North Boulevard, is very similar to its primary Astor Street one. The elevated platform, hexagonal piers, and loggia of the west façade wrap around the corner to the base of the north facade. Here, however, the red brick wall at the back of the loggia projects outward at the center into a single, semi-hexagonal bay. Fixed windows occupy its two angled sides. Two more fixed windows flank the projecting bay. Above the open loggia, the north façade is identical to the west façade, featuring the same honeycomb-like effect of dark, projecting bay windows set within a concrete grid.

The tower's east façade, which abuts an alley, is nearly identical to the more public north façade. At the center of the east façade's first story, a five-sided, brick-clad projecting bay holds service doors in its angled sides. Fixed windows sit high in the angled walls, directly above the service doors. The upper portions of the east tower façade are identical to the north façade. Further along the alley, the east façade of the attached garage, extends southward to the edge of the property line. The east façade of the garage structure is clad in red brick and features a single garage door near the north end of the structure.

The south façade of the garage structure abuts an adjoining building. The garage and the glassy hyphen that connects it to the high-rise conceal the western portion of the tower's base. (Only the two loggia bays nearest Astor Street are visible.) The honeycomb-like upper stories of the tower's south façade rise above the garage structure and hyphen.

The condominium high-rise at 1555 N. Astor Street has excellent integrity overall. The appearance of the building has changed little since its construction, and thus the property retains all seven aspects of integrity.

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DOMESTIC/ Multiple Dwelling Eligible 1555 N. Astor Street SURVEY ID NN119

### HISTORY/DEVELOPMENT

In 1972, a time when condominiums had become quite popular in Chicago's Gold Coast neighborhood, builder and developer Charles G. Matthies began making plans for a high-rise condominium at 1555 N. Astor Street. To design the project, he hired architects Solomon Cordwell Buenz & Associates, a firm especially well-known for its modern residential towers. Completed in 1975, the 47-story structure offered spectacular views of the lakefront. Along with its desirable location at the south end of Lincoln Park, 1555 N. Astor Street had high-end condos with such modern amenities as a swimming pool and tennis courts. The glassy high-rise quickly attracted upper-middle-class owners.

The oldest son of an insurance broker, Charles G. Matthies (1924-1999) grew up in Chicago's Albany Park neighborhood. He enlisted in the army in 1942, and served as a private in WWII. By the late 1950s, he had launched Charles G. Matthies, Inc., a building and development firm. Initially specializing in lowrise apartment structures on the city's North Side, Matthies soon began developing some of the earliest condominium projects in Chicago and several nearby suburbs. By 1981, the firm had developed over 30 residential and commercial projects in Chicago and the suburbs. In 1972, Charles G. Matthies made two significant land purchases in Chicago's fashionable Gold Coast neighborhood to build his high-rise development. From the estate of Roger McCormick, Matthies acquired three lots between 1541 and 1555 N. Astor, on which a trio of mansions had stood until the late 1950s. He also bought the adjacent stretch of property from 1529 to 1539 N. Astor from another seller, William D. Cox. The *Chicago Tribune* announced that the expansive site was being cleared for a 47-story condominium structure.

Matthies hired architects Solomon Cordwell Buenz & Associates (SCB) to design his lakefront high-rise. By the early 1970s, the architectural firm was among Chicago's premier designers of modern residential high-rises. A graduate of the University of Illinois, architect Louis R. Solomon (1906-1971) had begun designing lakefront high-rises soon after WWII. His early projects include 3410-3420 N. Lake Shore Drive [LV28] (designed by Solomon with J. Marion Gutnayer, associate architect) and the adjacent 3430-3440 Lake Shore Drive [LV29] in 1955. (His firm of L.R. Solomon & Associates developed these buildings as well as designing them.)

In 1956, Solomon hired Englishman John D. Cordwell (1920-1999), who had served as Chicago's Director of Planning for the previous four years. L.R. Solomon–J.D. Cordwell & Associates formalized their partnership in 1958, receiving such prominent commissions as Sandburg Village and Imperial Towers at 4250 N. Marine Drive [UP12]. The two partners were also the designers and developers of Hollywood Towers at 5701 N. Sheridan Road [EG19] and the Hawthorne House at 3450 N. Lake Shore Drive [LV30]. In 1963, Solomon and Cordwell hired a talented young designer, John B. Buenz (b. ca. 1933), who had previously worked for several renowned modern architects such as Eero Saarinen, Harry Weese, and Keck and Keck. Four years later, Buenz was made partner and the firm became Solomon Cordwell Buenz & Associates (SCB). In addition to 1555 N. Astor Street, their work within the APE includes 2800 N. Lake Shore Drive, completed in 1969 [LV01]; the 1966-71 Edgewater Plaza [EG06]; and the 1973 Park Tower Condominiums [EG05].

In 1974, the *Chicago Tribune* announced that construction had begun on the 1555 N. Astor Street project. The newspaper explained that the high-rise was being developed by Charles G. Matthies as agent for CADRAL Corp., a subsidiary of Chicago Federal Savings & Loan Association. Charles G. Matthies, Inc. served as builder and sales agent. The *Tribune* reported that the "ultraluxury" condominium

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DOMESTIC/ Multiple Dwelling Eligible

building would be marketed to "high-income buyers." Thomas K. Maley, president of Chicago Federal Savings suggested that the building's location "dictates luxury development," and that despite a number of nearby luxury buildings, "demand for posh condos appears to be strong."

The 47-story high-rise had 113 condominiums that ranged in size from 1,460- to 3,170-square feet in two-, three-, four-, and five-bedroom units. The views from these glassy spaces were an important selling point. In fact, *Chicago Tribune* articles mentioned the building's "unobstructed view of Lincoln Park, the Lake, and lights of the city." Amenities included a 200-car parking garage, a 24-doorman, and a sauna. There was also a sundeck with an indoor-outdoor swimming pool and tennis courts on top of the parking garage. Each unit had modern appliances, such as a double self-cleaning oven and rotisserie, garbage disposal, and dishwasher. Plumbing was also roughed in for individual washers and dryers. In addition to choosing between several different floor plans, buyers had a choice of cabinet finishes and flooring.

By May 1975, the building was ready for occupancy. According to a *Chicago Tribune* article, "the luxury price" did not deter young people from buying units in the building. In fact, "one couple in their thirties has bought two apartments...to accommodate them, their young child, and live-in maid." The high-rise attracted many executives, business owners and professionals, including doctors and lawyers. During the mid-1980s, residents included William McIlvaine, a retired International Harvester executive, and his wife Nancy, an interior designer. Both were avid art collectors, and in 1987 they fulfilled a lifelong dream by opening Portals, a River North art gallery. A *Tribune* article suggested that the McIlvaines' condominium contained "much the same things as the gallery."

Over the years, the 1555 N. Astor Street high-rise has remained a desirable Gold Coast condominium building. Today, residents continue to value the building's desirable location, spacious units and beautiful views overlooking Lincoln Park and the lakefront.

NRHP RECOMMENE	ATION DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
□ A □ B □ C □ D □ Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

### NRHP EVALUATION/JUSTIFICATION

The condominium building at 1555 N. Astor Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in 1975, at a time when condominiums were becoming extremely popular in the fashionable Gold Coast neighborhood, the property is eligible under Criterion A. Although the building was home to numerous executives and professionals, none made contributions to history that would warrant listing under Criterion B. As a noteworthy work of high-rise



specialists Cordwell Buenz & Associates, 1555 N. Astor Street is eligible under Criterion C. The building possesses excellent integrity.

#### NRHP RECOMMENDATION

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

#### NRHP BOUNDARY

See Appendix B.

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**REDEFINE THE DRIVE** 

N O R T H LAKE + SHORE + DRIVE DOMESTIC/ Multiple Dwelling Eligible

1555 N. Astor Street SURVEY ID NN119

Photo 1 – 1555 N. Astor Street



1555 N. Astor Street, view looking south from Lincoln Park toward North façade

Historic Resources Survey



PROPERTY TYPE NRHP RECOMMENDATION

DOMESTIC/ Multiple Dwelling Eligible 1555 N. Dearborn Parkway SURVEY ID NN122

NAME The Constellation

OTHER NAME(S) N/A

STREET ADDRESS 1555 N. Dearborn Parkway COMMUNITY AREA

# TAX PARCEL NUMBER

17042100311001 through 17042100311009; and 17042100311012 through 17042100311109

YEAR BUILT SOURCE

Chicago Daily Tribune

DESIGNER/BUILDER

Milton M. Schwartz

1962

STYLE MODERN MOVEMENT

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

FOUNDATION Concrete

WALLS Concrete, Glass ROOF Built-up

### **DESCRIPTIVE NOTES**

A sleek Modern high-rise designed by architect Milton M. Schwartz, the Constellation at 1555 N. Dearborn Parkway was completed in 1962. The 25-story, flat-roofed structure is rectangular in plan, with its long north façade running east-west along W. North Boulevard. All of the high-rise's facades feature alternating vertical white concrete bands and grid-like expanses of dark-tinted, aluminum-framed windows. The windows appear to be original.

The high-rise's long W. North Boulevard façade, which sits back behind a curved driveway, fills nearly the entire length of the lot. The north façade is distinguished by four wide, equally spaced, rectangular concrete columns that extend vertically towards the roofline. Coated in white vinyl, these columns have horizontal striations. A one-story-tall garage entry structure is attached at the east end of the north façade. A flat, cantilevered canopy, edged in aluminum, extends the full length of the façade, capping its base and serving as the garage entry structure's roof. The columns front a loggia-like space with a terrazzo floor. Set back from the columns, the front entryway is located off center toward the façade's west end. The curved drop off area leads to the recessed entrance. Beneath the floating canopy, east-and west-facing glass and metal doors sit back within a glassy, recessed vestibule. Limestone–clad expanses flank the vestibule. To the east of the vestibule, the wall holds rectangular, metal-framed

REDEFINE THE DRIVE

I AKE + SHORE + DRIVE

DOMESTIC/ Multiple Dwelling Eligible

sliding windows and a glass and metal service door. Fixed clerestory windows sit back above the cantilevered canopy.

Above the base, the concrete columns become engaged vertical bands that rise the full height of the façade, terminating just above the roofline. These white, grooved bands are flanked by aluminum-framed grids of dark-tinted windows. At the tall second story, the center window bays hold trios of windows, each with a rectangular, aluminum-framed sliding sash sandwiched between a pair of square, fixed sashes. The two outer window bays are wider, allowing for a fourth window in each. The outer window groupings wrap around the corners onto the east and west facades. On the shorter third through 24<sup>th</sup> stories, the windows lack square upper sashes. The 25<sup>th</sup> story repeats the three-sash fenestration pattern found at the second level. At each story, the floor plate is called out by a horizontal aluminum element. A similar feature, found at the roofline, is topped by a metal railing that runs between the white concrete bands.

East of the tower, the north façade of the flat-roofed, one-story-tall garage entry-structure extends to the property line, where it abuts an alley. Beneath the cantilevered canopy, the recessed north façade of the garage entry structure is clad in brown, glazed brick laid in a stacked bond. A pair of garage doors provide access to the parking area.

The building's short west façade, which faces N. Dearborn Parkway, echoes the north façade. A single, wide, white concrete column flanked by a pair of window bays extends upwards to the roofline. At ground level, the cantilevered canopy extends across this shorter façade. Beneath this canopy and recessed behind the column are a limestone-clad wall and a stretch of aluminum-framed, floor-to-ceiling windows. A glass and metal service door stands within the wall of windows.

The base of the south façade is not entirely visible from the public right-of-way, as a sidewalk and concrete wall run adjacent to the building. As on the north façade, the cantilevered canopy extends beyond the south tower façade and across the top of the façade of the garage entry structure. (The brown glazed brick garage façade holds two pairs of metal-framed sliding windows.) Above its base, the south tower façade is nearly identical to the primary north façade, with vertical bands of white concrete and an aluminum grid of tinted windows. Here, however, the center window bay and flanking concrete bays rise a story above the main roofline to form the south façade of a small, flat-roofed structure that houses mechanical systems.

The east façade of the one-story garage entry-structure abuts an alley and extends north-south, concealing the eastern base of the tower. The east façade of the garage entry-structure is clad in brown glazed brick laid in a stacked bond. At its far north end, this elevation features a large metal-framed window grouping. The window unit comprises three rows of four fixed reeded-glass panes. Above the base, the tower's east façade is identical to the more public west façade.

The Constellation at 1555 N. Dearborn Parkway possesses excellent integrity overall. The appearance of the building has changed little since its construction, and the high-rise retains all seven aspects of integrity.



DOMESTIC/ Multiple Dwelling Eligible

### HISTORY/DEVELOPMENT

During the Post WWII era, a dire need for new housing throughout Chicago spurred the development of high-rises along the north lakefront. Although some of the area's existing residents objected to tall new buildings being erected nearby, the sleek and well-appointed apartment structures represented the city's next generation of high-quality residential architecture. Among the noteworthy Mid-Century Modern high-rises built on the Gold Coast is the Constellation at 1555 N. Dearborn Parkway. Developed by drug store company owners Saul Fellars and Henry Drechsler, the building was produced by Milton M. Schwartz, a talented architect whose work had largely been overlooked until recent years. The Constellation's studios and one- and two-bedroom apartments, all with unobstructed views of Lincoln Park and Lake Michigan, filled with well-to-do tenants soon after the building's completion in 1962.

For decades, the Kranz family mansion had stood across the street from Lincoln Park at 1555 N. Dearborn Parkway. John Kranz, a pioneering Chicago confectioner built the home in the early 20<sup>th</sup> century and by 1930, its only occupants were his oldest daughter, Florence, and her housekeeper, Juliette Altmann. When Florence Kranz died in 1952, she left the home and all of its furnishings to Miss Altmann. At that time, the *Chicago Tribune* noted that the property was "considered very valuable."

Chicagoans Saul R. Fellars (1908-1973) and Henry Christian Drechsler (1908-1972) teamed up to develop a high-rise at 1555 N. Dearborn Parkway. Both of them were owners of local pharmacies. Fellars was the proprietor of the Sun Drugs chain of stores. Drechsler founded and owned of Dressler Pharmacies, which had a store in Fox Lake and another on Chicago's Near North Side at N. Clark Street and W. Division Avenue. The two took an option to purchase the Kranz mansion in late 1955. The sale was contingent on a zoning change that would allow them to build a 25-story apartment structure. The City of Chicago changed the area's zoning classification in 1956 and adopted an amendatory ordinance the following year that permitted the project to move forward. Fellars and Drechsler formed a bank trust to develop the 1555 N. Dearborn Parkway high-rise. The pair hired a wrecking company to demolish the Kranz mansion and commissioned architect Milton M. Schwartz to design the building.

Born in Chicago, Milton M. Schwartz (1925-2007) was the son of a contractor. After studying architecture at the University of Illinois, he opened his own firm in 1951. Three years later, he designed and developed a luxury apartment building at 320 W. Oakdale Avenue. This NRHP-listed International style high-rise has a strong emphasis on horizontality and flat planes, which can particularly be seen in its stacked, cantilevered floor plates. (Milton and Audrey Schwartz raised their family in a penthouse unit at 320 W. Oakdale Avenue, and continued to live there for over 50 years.)

By the mid-1950s, Schwartz was receiving a variety of commissions ranging from small industrial plants and office buildings to the Chicago Airways Hotel, a three-story glass and aluminum building near Midway Airport (demolished). He began preparing plans for the Constellation around 1957, and at that same time, he designed the Executive House Hotel at 71 E. Wacker Drive (now known as Royal Sonesta Chicago Riverfront.) The 36-story hotel was one of the tallest reinforced concrete structures in the nation when it was constructed a couple years later.

Schwartz went on to produce the 1963 Statesman at 5601 N. Sheridan Road [EG08]. Among his most iconic projects were a tower and restaurants for the Dunes Hotel in Las Vegas in the mid-1960s (not extant). Although Schwartz had high-profile projects and won architectural awards, his contributions to

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DOMESTIC/ Multiple Dwelling Eligible

1555 N. Dearborn Parkway SURVEY ID NN122

Modernism were long overlooked. In recent years, however, his work has begun garnering popular and critical attention. This included a 2015 exhibition at the Art Institute of Chicago entitled *The Mid-Century Mood: Milton Schwartz in America*, 1953-1965.

In the late 1950s, planning for the Constellation was well underway when residents of nearby buildings took legal action to prevent its construction. Owners of co-operative apartments in 1550 N. State Parkway [NN121] just to the east, feared that the new high-rise would overshadow their 12-story building and depreciate its value. The 1550 N. State Parkway Building Corporation filed a lawsuit charging that the zoning change allowing the development of the high-rise was unconstitutional. A similar suit was brought forth by Mrs. Mabel Landfield, owner of the Graeme Stewart mansion at 1551 N. Dearborn Parkway, just south of the proposed new structure. Although the Circuit Court ruled in favor of 1550 N. State Parkway Building Corporation's complaint, the decision was reversed by the State Supreme Court, and the project received approval to move forward in 1959.

Milton M. Schwartz created a strikingly Modern design for the Constellation. In a 2007 interview, he explained that creating a 25-story structure "with sufficient parking to meet building code requirements" on a "very narrow" 50' x 138' lot was challenging, but he found the process to be very enjoyable. He produced a soaring building with alternating vertical bands of concrete and expanses of windows. He said that he learned a great deal from the project's general contractor, Sumner Sollitt, who was quite knowledgeable about concrete construction. According to Schwartz, Sollitt "proposed a method for forming concrete slabs." These enormous slabs helped tie "the concrete sheer walls and sides together so that the building had stability in both directions against the wind." Schwartz wanted the exterior concrete expanses to have a stark clean appearance, so he "chose a white vinyl coating for the concrete … that would allow it to breathe from the inside out but would prevent the water from going from the outside in."

Advertisements for the Constellation's studios and one- and two- bedroom apartments began running in the *Chicago Tribune* in summer of 1962. They touted the building's prestigious location and the "unsurpassed view of the shoreline of Lake Michigan and Lincoln Park" from every unit in the building, stressing that even the "kitchens have large windows." The ads listed the building's state-of-the-art amenities, including tenant-controlled air-conditioning, an attended garage, laundry, a roof terrace, a central burglar alarm system, built-in vanities, a master TV antenna, telephone jacks in every room, and modern kitchens with "gas cooking and Micro-ray ovens." Display ads that began appearing in the *Tribune* in September of 1962 noted that the basement levels could easily be "converted into a government-approved fallout shelter."

Soon after the Constellation was ready for occupancy in the fall of 1962, it filled with upper-middle and middle-class tenants. Among its early residents were retired investment broker Gordon P. Kelley; Donald Miller, a professor of psychology at Chicago State University; and Harold Sager, alias Col. Harold S. McClintock, who was arrested for "bilking the Disabled American Veterans of more than 2 million dollars." During the early 1970s, tenants included Glenn Wellman, president of the Welco Chemical Co.; Ray D. Gaumond, the retired vice-president of the Dean Machinery Company; and James T. and Nora Balog. A federal judge in Chicago who served a role known as United States Commissioner, James T. Balog, was appointed by Congress as U.S. Magistrate, a similar high-level position in the federal courts, while living in the Constellation. He had a long and distinguished career and he and his wife were longtime residents of the building.

The Constellation was converted into a condominium building in the early 1980s. It remains a desirable, well-maintained condo structure today.

NRHP RECOMMENDATION	DATE LISTED	
Eligible	N/A	
NRHP CRITERIA		
Image: A Image: B Image: B Image: A Imag		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

### NRHP EVALUATION/JUSTIFICATION

The Constellation at 1555 N. Dearborn Parkway was evaluated for significance under National Register of Historic Places Criteria A, B, and C. An early 1960s high-rise apartment building that helped fill the dire need for Post WWII housing on Chicago's North Side, the property meets with Criterion A. Although the building was the longtime home of federal judge James T. Balog, the property is not eligible for listing for the National Register under Criterion B because this criterion only applies only to individuals who are deceased. As strikingly Modern high-rise designed by talented Chicago architect Milton M. Schwartz the building is eligible for the National Register under Criterion C. The property possesses excellent integrity.

#### NRHP RECOMMENDATION

Possessing architectural and historical significance and excellent integrity, the property warrants individual listing or listing as a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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LAKE + SHORE + DRIVI

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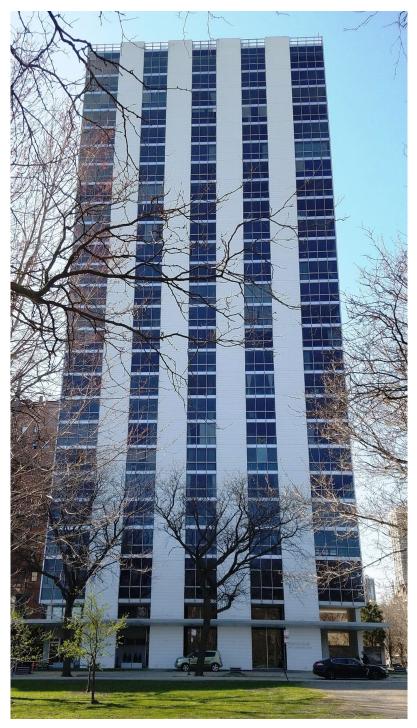
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DOMESTIC/ Multiple Dwelling Eligible 1555 N. Dearborn Parkway SURVEY ID NN122



### Photo 1 – 1555 N. Dearborn Parkway



1555 N. Dearborn Parkway, view looking south from Lincoln Park toward North façade

PREPARED BY SURVEY PREPARED LAST MODIFIED

DOMESTIC/ Multiple Dwelling Eligible

1555 N. Dearborn Parkway SURVEY ID NN122



#### Photo 2 – 1555 N. Dearborn Parkway



1555 N. Dearborn Parkway, view looking southwest from W. North Boulevard toward East and North façades

PREPARED BY SURVEY PREPARED LAST MODIFIED **Historic Resources Survey PROPERTY TYPE** EDUCATION/ School Eligible



NRHP RECOMMENDATION

59 W. North Boulevard **SURVEY ID** NN124

NAME Latin School Upper School

OTHER NAME(S) N/A

STREET ADDRESS 59 W. North Boulevard COMMUNITY AREA 08

TAX PARCEL NUMBER N/A

#### YEAR BUILT SOURCE

1969/1993-Chicago Tribune 1996/2007

# DESIGNER/BUILDER

Harry Weese & Associates/ Nagle, Hartray & Associates

STYLE	PROPERTY TYPE
MODERN MOVEMENT	EDUCATION/ School

FOUNDATION	
Concrete	

WALLS Brick, Glass ROOF Built-up

# DESCRIPTIVE NOTES

An important work of architecture by Modernist Harry Weese, the Latin School at 59 W. North Boulevard was built in phases beginning in 1969. Essentially rectangular in plan, the school building fills nearly its entire site. The structure rises five stories to a flat roof. Square and rectangular window openings punctuate the spare, orange-red, iron-spot brick walls of the first four stories, while ribbons of windows at the fifth story stretch across its primary north and west facades. The black-aluminumframed windows of the lower stories are replacements for the fixed-pane, frameless originals. Alterations dating between the 1970s and 2000s, including replacement windows and a fifth-story addition, were made in a manner that was sensitive to the original building. A 2007 expansion project led to a stand-alone structure at the east side of the complex [NN123].

The brick-clad primary north facade of 59 W. North Boulevard faces the Chicago History Museum in Lincoln Park. The school's main entrance stands at the west end of this facade, at the top of a wide flight of shallow steps. A ramp extends from the top of this stoop down to the east. The entrance comprises two openings - one much wider than the other - filled with large, glassy, black-framed windows and doors. A white, cantilevered overhang, inscribed with the school name, founding date, and motto, shelters the entrance. (This canopy dates to a 2014 project. Previously, this end of the façade was part

 Historic Resources Survey

 PROPERTY TYPE
 EDUCATION/ School

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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59 W. North Boulevard SURVEY ID NN124

of an open loggia where students could gather before and after school.) Above the overhang, a sheer brick wall rises uninterrupted to the glassy fifth story, creating the effect of an entrance tower. Large, stainless steel letters on the wall above the entrance spell out "Latin School of Chicago." Just to the east of this sign, three-window groupings on the second, third, and fourth stories define the edge of the "tower."

East of this point, the north façade projects slightly forward. The wide, projecting central portion of the façade possesses great character due to a clear differentiation between the various stories. At the first story, square brick piers create a series of four bays. Within each, a recessed, tri-partite window grouping sits high off the ground, atop a tall brick spandrel. A ground-level metal double service door and another low stoop are situated below the easternmost window grouping. (As at the main entrance, this area of the facade was originally part of the open loggia.) The second story features a band of tall, narrow windows separated by brick mullions and arranged in groups of seven. Some of these windows have small operable sashes. The brick walls of the third story hold four tri-partite window groupings. Identical to the windows above the entrance, these groupings are arranged in pairs, butting up against the brick piers that separate the bays. The fourth story cantilevers out across all four bays. Angled inward at each end, the brick-faced projection has a white soffit and a sloping glass roof. Above this balcony-like mass, the wall of windows continues across the fifth story.

At the eastern end of the primary north façade, a four-and-one-half-story vertical expanse of brick echoes the tower effect at the entrance. A small, projecting single-story service room or walled area extends from the eastern end of the façade.

The school's other public façade, the west, repeats the motifs of the primary elevation. Again, the façade is visually divided into several parts. The north end of the long façade, nearest the corner of N. Clark Street and W. North Boulevard, is three bays wide. The first story here has been glassed in to create an entrance lobby. Above this glassy area, a broad expanse of brick rises from the first to the fourth stories. Just to the south, the second-story brickwork is punctuated by two sets of tall, narrow windows. A pair of tri-partite window groupings mark the third and fourth stories. Still further along the west façade, the fenestration patterns follow those on the north façade, including the glass-roofed projection at the fourth story and the ribbon of windows at the fifth. A secondary entrance, this one to the school's auditorium, is located near the south end of the façade. A final tower-like expanse of brick sits back from the sidewalk at the end of the elevation.

The south façade is separated from the low, commercial development to the south by a narrow gangway. As on the other facades, there is a different window configuration on each story. The first story is hidden by the adjacent building. Two corner "towers" of sheer brick rise uninterrupted to the fifth-story roofline. At the center of the façade, a series of small, square windows runs across the second story. The recessed central portions of the third and fourth stories are set well back between the two corner towers, with large windows at either end. The fifth story projects out over this setback.

The east façade, largely obscured from public view, abuts an alley. Two glass-enclosed bridges are positioned near the north end of the east façade. Spanning the alley, they connect this building to the adjacent 2007 Middle School. The south end of the east façade is punctuated by varying sizes and forms of fenestration.

Historic Resources Survey PROPERTY TYPE EDUCATION/ School NRHP RECOMMENDATION Eligible

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59 W. North Boulevard SURVEY ID NN124

The original 1969 Latin School Upper School building has undergone various modifications over time, most of them since the 1979 cutoff date for the HPI. Most notably, the original frameless, fixed-pane windows were replaced with aluminum-framed ones with some operable sashes; the original loggia was filled in; and a fifth story was added. These changes were executed in a way that is quite respectful to Harry Weese & Associates' vision, although the original building's integrity of design was diminished to some degree. The structure's overall massing has changed little, and the building strongly continues to convey its historic character. The Latin School Upper School retains integrity of setting, materials, workmanship, feeling, and association. Its overall integrity is very good. (The 2007 Middle School building at 45 W. North Boulevard [NN123] is a completely free-standing building that replaced another structure of similar massing. It thus has no bearing on the integrity of the Upper School building.)

# HISTORY/DEVELOPMENT

The work of renowned architect Harry Weese, the Latin School Upper School Building is a noteworthy example of architectural modernism that has stood the test of time since its completion in 1969. The exclusive private school was first founded in the neighborhood in the 1880s. Nearly a century later, it was outgrowing its aging facilities. Deciding to construct a large new Upper School at 59 W. North Boulevard, its Board of Trustees turned to innovative architects Harry Weese & Associates to produce a thoroughly modern school building. The firm's creative design for the Upper School has proved highly adaptable. Over the decades, the structure's spare brick facades and wonderfully varied fenestration have been seamlessly reimagined to meet the school's changing needs.

The Latin School had its beginnings in 1888, when a group of North Side parents founded the institution to provide a progressive education that would prepare boys for college. About a decade later, the parent-owned school incorporated and moved into a building on Division Street. Though a few girls were students by that time, in 1913 the Latin School organized a separate girls' school housed in its own building at 59 E. Scott Street. Eleven years later, the boys' school moved into a new building at 1531 N. Dearborn Street. (Architect Edwin H. Clark designed this structure.) The boys' and girls' schools merged in 1953, with the new Lower School occupying the building on N. Dearborn Street and the new Upper School housed in the E. Scott Street building.

By 1960, the Latin School was at a crossroads: the Scott Street building was bursting at the seams and in poor condition. The Board of Trustees recognized that in order to remain competitive, the Upper School would require bigger and better facilities. In addition, the Trustees gradually realized they needed to draw in a larger and more economically diverse student body.

In the mid-1960s, the Board decided to demolish the old building and erect a new one. The Trustees proposed holding classes at Navy Pier for two years during the construction project. But Mayor Daley had other plans for Navy Pier. Fortunately, a solution to the Latin School's space problems stood just around the corner from the N. Dearborn building, at W. North Boulevard and N. Clark Street. The structure on that site, the old Plaza Hotel, had already been condemned by the City under its Urban Renewal program. Although the Latin School Trustees were a bit concerned because the neighborhood had lost some of its caché, they felt that the expansive lot was too good to pass up. Developer Arthur Rubloff, on behalf of the Trustees, approached the Mayor with Latin School's proposal to buy the site. He supported the project and the City sold the property to the school for \$286,000.

 Historic Resources Survey

 PROPERTY TYPE
 EDUCATION/ School

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

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59 W. North Boulevard SURVEY ID NN124

Before construction could begin, the school needed to have the Plaza Hotel site rezoned for institutional use. All of the necessary zoning changes sailed through the approval process in the summer of 1967, while the Plaza was being demolished. Fundraising, which had begun as early as 1965, continued. By August 1967, the school had raised two-thirds of its \$2.3 million goal through numerous benefits and fundraising efforts. The building fund was also bolstered by the 1970 sale of the Scott Street building for \$1.2 million.

For its ambitious project, the Board of Trustees selected Harry Weese & Associates, a firm which was attracting substantial attention from the public and in architectural circles. Born in Evanston, Illinois, Harry Weese (1915-1998) was educated at M.I.T., Yale, and Cranbrook. After returning from the Navy and doing a brief stint at Skidmore, Owings & Merrill, Weese founded his own firm in 1947. A decade later, Harry's youngest brother, Ben Weese (b. 1929), a graduate of Harvard University, joined Harry Weese & Associates. Over the next two decades, the office received a broad array of commissions in and beyond Chicago.

When Latin School hired Harry Weese & Associates, the firm had recently won a citation for architectural excellence from the Chicago Chapter of the A.I.A. for its 1963 design of the Jens Jensen School at 3030 W. Harrison Street. (The firm's John F. Hartray had served as project manager for the four-story brick school with hexagonal classrooms.) Weese strongly believed that a school should serve as the center of its community. He recognized that designing a new school in an urban neighborhood could be challenging. Weese told a *Chicago Tribune* reporter that "the urban school building...must be concentrated in layers rather than spread out...." He carried out this approach through his design for Latin's Upper School.

This period proved to be one of the busiest of Weese's career. He was heading up the restoration of Adler & Sullivan's Auditorium Building and working on his first high-rise residential tower at the corner of N. Dearborn and W. Chestnut Streets. In 1968 he designed the Time-Life Building (541 N. Fairbanks Court) while his brother Ben, who worked for the firm, was creating a new plan for the Lincoln Park Zoo. Other projects of that time included a sports complex at the University of Illinois-Circle Campus, the redesign of interior spaces in the Field Museum, and a new metropolitan transit system for Washington D.C.

In late May, 1966, Weese's plans for the new Latin School were unveiled. The proposed building would have 22 classrooms, a 500-seat auditorium, a library with a sunken reading room, art rooms, an art gallery, music rooms, and a rooftop tennis/basketball court. The Trustees also hoped to build a swimming pool in the basement and an air-dome to cover the recreational areas on the roof. The building would be engineered so that additional floors could be added in the future.

Ground breaking occurred in November, 1967, with Mayor Daley in attendance. With the school building well underway, Headmaster John Graham resigned as of June, 1969. His replacement, 34-year-old Edwin S. Van Gorder III, would push to expand Latin's course offerings and its interactions with the local community. It was Van Gorder who presided over the opening of the new Upper School on September 9, 1969, with its larger student body.

The formal dedication of the new \$3.6 million Latin Upper School building would come the following month. As with nearly everything Harry Weese did at this point in his career, the dedication was covered

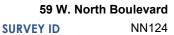
 Historic Resources Survey

 PROPERTY TYPE
 EDUCATION/ School

 NRHP RECOMMENDATION
 Eligible

REDEFINE THE DRIVE

LAKE + SHORE + DRIVI



in the press, with a great deal of interest and some praise shown for the building's innovative design. The *Chicago Tribune* followed the story, of course, but so did architectural journals such as *Inland Architect. Architectural Forum* published a five-page spread on the completed building in May of 1970.

Over the following decade, Harry Weese & Associates remained quite busy. The firm's work nearby would include three other buildings within the APE – 345 W. Fullerton Parkway [LP04] (1972), Grace Street Towers at 635 W. Grace Street [LV73] (1976), and 1100 N. Lake Shore Drive [NN38] (1979).

Weese's design for Latin School Upper School's proved to be adaptable for future needs. By 1980, Headmaster Harold Witmer had raised enough additional funding to enclose the rooftop recreation areas. (Though this was part of Weese & Associates' vision, it was later removed to make way for the fifth-story addition.) In the mid-1990s, under the leadership of yet another headmaster, Frank Hogan, the building underwent additional upgrades and expansions. A portion of the open loggia along W. North Boulevard was filled in according to plans by architects Nagle, Hartray & Associates. (One of the firm's partners, John Hartray (b. 1930), had worked at Harry Weese & Associates at the time of the school's initial construction.) The firm also designed a new fifth story to be used by Middle School students. It seems likely that many original fixed-pane windows were also replaced at this time, as the windows closely resemble the windows of the fifth-story addition.

In the mid-2000s, the structure immediately east of the Latin Upper School, the Eleanor Club for Women, was demolished. The Latin School constructed a new Nagle Hartray-designed Middle School Building on the Eleanor Club site, connecting it with the Upper School by means of a bridge. By late summer of 2015, the Upper School had undergone additional modifications, including the completion of a second bridge over the alley, the enclosure of the last remaining part of the open loggia at the building's northwest corner, and the construction of a new canopy there. Around the same time, additional windows were replaced at the third-story level.

Today, the Latin School Upper School remains a handsome modern building at the corner of W. North Boulevard and N. Clark Street. It also continues to function as a successful urban learning environment, well-suited to its diverse student body, which follows in the steps of the generations who have studied in and graduated from its innovative spaces.

NRHP RECOMMENDATION DATE LISTED		
Eligible	N/A	
NRHP CRITERIA		
□A     □B     □C     □D     □Not Applicable		
NRHP CRITERIA CONSIDERATIONS		
□A □B □C □D □E □F □G ⊠Not Applicable		

#### NRHP EVALUATION/JUSTIFICATION

The Latin School Upper School at 59 W. North Boulevard was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Latin School, a longtime North Side private school, created the structure to modernize its approach to learning and to adapt to other aspects of change during the

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1960s. Thus, the property meets with Criterion A. Although many illustrious individuals have graduated from the Latin School, none are known to have been closely associated with this building. Thus, the structure does not meet with Criterion B. As a noteworthy work of the talented firm of Harry Weese & Associates at the peak of its long and varied architectural career, the Latin School Upper School is eligible under Criterion C. The structure retains very good integrity.

# NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and very good integrity, the property warrants listing either individually or as a contributing property to a proposed Near North-NLSD Historic District.

#### NRHP BOUNDARY

See Appendix B.

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AKE + SHORE + DRIVE

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#### Photo 1 – 59 W. North Boulevard



59 W. North Boulevard, view looking southeast from W. North Boulevard toward North façade



EDUCATION/ School Eligible

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#### Photo 2 – 59 W. North Boulevard



59 W. North Boulevard, view looking southwest from W. North Boulevard toward East and North façades



EDUCATION/ School Eligible

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#### Photo 3 – 59 W. North Boulevard



59 W. North Boulevard, view looking northeast from N. Clark Street toward West facade



EDUCATION/ School Eligible

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### Photo 4 – 59 W. North Boulevard



59 W. North Boulevard, view looking east from N. Clark Street toward West facade entrance