

## **Appendix G – Survey Forms: Lakeview Community Area**



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**2800 N. Lake Shore Drive**  
SURVEY ID                              LV01

### NAME

2800 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

2800 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282070041001 through 14282070041380

### YEAR BUILT      SOURCE

1967-1969      *Chicago Tribune*

### DESIGNER/BUILDER

Solomon Cordwell Buenz & Associates

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Steel, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 44-story residential high-rise at 2800 N. Lake Shore Drive is a condominium building located on the northwest corner of W. Diversey Parkway and N. Lake Shore Drive. Designed by Solomon Cordwell Buenz & Associates and completed in 1969, the concrete-framed structure has large areas of windows affording expansive views up and down the lakefront. The flat-roofed structure is long and rectangular in plan. Despite the all-important Lake Shore Drive address, the building's entryway is located on W. Diversey Parkway, along its south façade. Both primary façades sit well back, with landscaped areas filling the space between the sidewalk and street.

The overall form of 2800 N. Lake Shore Drive is a rectangular slab, with an abutting multi-level parking garage to its north. All four of the tower's façades feature a light-colored concrete grid with spandrels beneath the windows and piers that extend directly to the ground from the building's roofline. The piers vary in width, reflecting their structural role. Heavier piers can be found at the corners of projecting banks of windows, while thinner piers support the interiors of the bays. Bronze-colored metal-framed windows are found across all façades.

The broad W. Diversey Parkway façade is divided into numerous bays of varying widths, depths, and window configurations. These break up the uniformity of the slab and give it variety and articulation. The load-bearing concrete piers that extend from the roofline to the ground define the façade's tall first



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story. The building's entryway is asymmetrically located towards the west side of the façade. A wide, cantilevered thin-slab entrance canopy extends to the sidewalk. With reeded glass side walls, the canopied space is bisected by one of the structural piers. A spare, cantilevered bench extends from this pier.

On either side of the entryway, the main walls of the façade are recessed behind the piers. To the east of the canopy, some of the openings feature tall fixed windows beneath ribbed metal panels while others are filled entirely by similar vertical metal panels. West of the entryway, the piers frame openings for two driveways and a center loggia-like walkway backed by a deeply recessed wall of metal paneling. The driveways lead to set back garage doors providing access to underground parking.

Above the piers, a broad concrete spandrel separates the south façade's tall first story from the residential stories above. Between the piers, windows are grouped in twos, threes, or fives. Windows with operable lower sashes are found at regular intervals. A broad band of concrete spans the top of the south façade, following the projections and recessions of the bays beneath it. A concrete and glass penthouse common-room perches over the four-part, entrance bay. There are also additional structures housing mechanicals east and west of the penthouse.

The narrow, soaring east façade of 2800 N. Lake Shore Drive faces the park and the lake. It has the same, tall first-story piers and openings as the south façade. Here, a narrow loggia-like space sits between the piers and the recessed ribbed metal wall. The upper stories feature a regular grid of pale concrete piers and spandrels, with four triple-window groupings per story. This arrangement is heavier-looking than the grid on the long south facades. As on the south façade, the windows are set at the wall surface, with very narrow ledges cast into the concrete spandrels, serving as the sills for the window units.

The north façade is virtually identical to the south façade except at the first story, where the attached parking structure masks all but the first three bays. The brown brick parking structure, which sits atop a concrete sill, rises to the height of the adjacent tower's tall first story.

The narrow west façade is similar to the east façade, with a regular concrete grid and matching window groupings. At the first story the loading dock is recessed well behind the piers. The west façade abuts a raised brick-walled deck with an outdoor swimming pool. The brick enclosed parking structure adjoins the deck at its north facade.

Today, the building possesses excellent integrity. As evidenced by historic photographs, the existing windows are either original or closely-matching replacements. The structure retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. The concrete, in particular, appears to be in remarkably good condition throughout.

### HISTORY/DEVELOPMENT

The construction boom that began in the early 1950s, addressing Chicago's post-World War II housing shortage, grew to be a juggernaut the following decade. A number of successful developers and architects took advantage of the market conditions by building modern residential high-rises along the city's desirable north lakefront. Among them were developers Edward Ross and Jerrold Wexler of Metropolitan Structures, Inc. and Jupiter Industries, and architects Solomon Cordwell Buenz & Associates. Individually and together these prolific builders produced tens of thousands of new housing



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units in Chicago. Working together, they completed the visually striking apartment tower at 2800 N. Lake Shore Drive in 1969. Their story, and the story of this building, reflects the story of Chicago during these years.

Metropolitan Structures was the legacy of Herbert S. Greenwald (1915-1959), a visionary and very active young developer who hired Mies van der Rohe to create Chicago's iconic early modern apartments. These included the Promontory Apartments at 5530 S. Lake Shore Drive, 860 and 880 N. Lake Shore Drive) [NN22], the Esplanade Apartments at 900-910 N. Lake Shore Drive [NN23], and Commonwealth Plaza at 330-340 W. Diversey Parkway [LV02]. Following Greenwald's tragic death in a plane crash, his attorney, Bernard Weissbourd continued developing buildings through Metropolitan Structures.

Bernard Weissbourd (1922-2000) was an accomplished scientist, lawyer, and developer. The Valedictorian of his class at Chicago's Senn High School, he went on to receive degrees in chemistry and law at the University of Chicago. After working on the Manhattan Project during WWII, he became a successful lawyer and real estate developer and founded Metropolitan Structures with Greenwald. He became particularly interested in the urban planning aspects of their work, and continued on with these efforts after Greenwald's death.

Weissbourd's ideas were a good match for those of developers Jerrold Wexler (1924-1992) and Edward Ross (1921-2017). Wexler and Ross had recently completed a massive high-rise project known as Outer Drive East at 400 E. Randolph Street. Wexler and Ross's firm, Jupiter Industries soon absorbed Metropolitan Structures, creating a powerful development team. Along with several other developers, the team was involved in creating Carl Sandburg Village, a huge, multi-block urban renewal effort begun in the 1960 on the western edge of the Gold Coast. Architects Lou Solomon and John Cordwell designed the development.

In 1967, Lou Solomon (1906-1971) and John Cordwell (1920-1999) added a third partner to their practice, John Buenz (b. 1933). By this time, their firm had already become specialists in the design of modern high-rises and their work included 4100 N. Marine Drive [UP04], Hollywood Towers [EG19], and Imperial Towers [UP12]. In June of 1967 (just before Buenz became a partner) the *Chicago Tribune* reported that Solomon-Cordwell would be designing a \$10 million, 44-story apartment building for Jupiter Industries at 2800 N. Lake Shore Drive. With 666 apartments, the building would offer 99 studios, 399 one-bedroom, 159 two-bedroom, and seven three-bedroom units. This apartment mix offered a good indication of their intended audience—primarily singles and couples. Plans called for 440 indoor parking spaces, a swimming pool, four high-speed elevators, and a rentable penthouse common room—just the kinds of amenities that city residents were then seeking.

Ground was broken in November of 1967, and by April 1969, units were ready for occupancy. Monthly rents ranged from \$160 for a studio to \$458 for an upper-story, three-bedroom. Display ads in the *Chicago Tribune* touted the views, the amenities, the "abundant closets," and the "elegant" hospitality rooms. Thanks in part to the efforts of head rental agent Betty Kalahar, a woman who would soon become one of Chicago's most successful rental agents, the apartments at 2800 N. Lake Shore Drive quickly filled up with middle- and upper-middle-class tenants many of whom were professionals including doctors and lawyers.



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The shifting values of society in the early 1970s were represented by the cross-section of occupants. For example, a 1971 newspaper article reported, “the older residents would look aghast when the hippy residents wanted to use the mail room as their bulletin board for things like where to get local abortions.” One dissatisfied tenant, Ronald Shayne, tried to start a tenants’ union. He was unhappy with many problems, including security lapses, during the building’s early days. Jerrold Wexler brushed off his concerns, as did the building superintendent who noted that “there are problems in any new building. It takes about two years to iron out the bugs in a new high rise, especially one this size.” Despite sending out a survey, the 28-year-old Shayne was unable to muster enough support to form his tenants’ union.

In 1979, investor Richard Stein purchased 2800 N. Lake Shore Drive for conversion to condominiums, during a wave of such conversions in the area. A point of pride then (and now) is the building’s excellent management. The condominium board is known for keeping solid reserves, alleviating the need for special assessments. With its walls of windows facing north and south along the lake, 2800 N. Lake Shore Drive is still considered a desirable address, with its convenient location, good amenities, and its gorgeous views.

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

### NRHP EVALUATION/JUSTIFICATION

The 2800 N. Lake Shore Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a residential high-rise in a desirable lakefront location with the kinds of amenities that were desired by upscale renters of the late 1960s, the building is eligible under Criterion A. The building is not associated with any significant person, therefore it is not eligible under Criterion B. A product of prominent Chicago developers Weissbourd, Wexler, and Ross and architects Solomon Cordwell Buenz & Associates, the distinctive and well-designed Modern high-rise meets with 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.



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NRHP RECOMMENDATION Eligible

2800 N. Lake Shore Drive  
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### NRHP BOUNDARY

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

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PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

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SURVEY ID                              LV01

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Photo 1 – 2800 N. Lake Shore Drive



2800 N. Lake Shore Drive, view looking northeast from W. Diversey Parkway toward South façade



Photo 2 – 2800 N. Lake Shore Drive



2800 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade

Photo 3 – 2800 N. Lake Shore Drive



2800 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades



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NRHP RECOMMENDATION Eligible

2800 N. Lake Shore Drive  
SURVEY ID LV01

Photo 4 – 2800 N. Lake Shore Drive



2800 N. Lake Shore Drive, view looking east from W. Diversey Parkway toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

330-340 W. Diversey Parkway  
SURVEY ID LV02

### NAME

Commonwealth Plaza

### OTHER NAME(S)

N/A

### STREET ADDRESS

330-340 W. Diversey Parkway

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282060051001 through 14282060051020;  
14282060051022; 14282060051024; 14282060051026  
through 14282060051184; 14282060051187 through  
14282060051339; 14282060051341; and 14282060051343  
through 14282060051377

### YEAR BUILT SOURCE

1953-1956 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Ludwig Mies Van Der Rohe/ Friedman, Alschuler & Sincere

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Steel, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1956 and now known as Commonwealth Promenade Condominiums, the apartment complex at 330-340 W. Diversey Parkway comprises two striking Modernist high-rises connected by a covered walkway; a low parking structure; and an outdoor swimming pool set into a raised, brick-walled plaza. The complex occupies the full block of W. Diversey Parkway between N. Sheridan Road and N. Commonwealth Avenue. The two flat-roofed, 27-story towers, each rectangular in plan, are quite similar, though they differ in size. They sit parallel to, though slightly offset from, one another, each with its long facades running east-west. The longer south tower fronts onto W. Diversey Parkway, while the north tower stands close to N. Sheridan Road. The covered walkway runs north-south between the west end of the south tower and the east end of the north tower. The glass-walled parking ramp is tucked north and west of the two towers, facing N. Commonwealth Avenue, while the swimming pool sits at the intersection of W. Diversey Parkway and N. Sheridan Road. The two apartment towers retain most of their original windows, and plate glass replacement windows at ground level are very similar to the originals.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

330-340 W. Diversey Parkway  
SURVEY ID LV02

The two sleek, aluminum- and glass-sheathed towers soar to a height of 250 feet. Each sits atop a series of tall, rectangular, ground-level structural piers. Glass-walled public spaces are recessed well behind these aluminum-clad piers, creating the sense that the upper stories almost float above them. This effect is enhanced because the upper 26 stories project slightly beyond the outer faces of the ground level piers, except at each tower's four corners. There, the facades step inward to follow the planes of the piers. Essentially continuous vertical aluminum mullions rise between the many window bays above the tall first story drawing the eye uninterrupted towards the towers' flat tops. Each bay is filled with slightly recessed stacks of floor-to-ceiling windows with large, fixed upper sashes and smaller lower ones that open in from the bottom. (These windows are original.) 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 tower feature the same aluminum and glass grid that is the hallmark of the soaring complex. The long, primary south façade extends along W. Diversey Avenue. As on the other elevations, this façade's high first story is distinguished by its tall, evenly-spaced, aluminum-clad structural piers. 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, opaque glass fills the areas beyond them. The top and bottom panels of opaque glass have a greenish hue, and the two are separated horizontally by a panel of grayish glass. On the opposite side of the south tower, the long north facade abuts an alley. Partially obscured by the raised parking structure north of the alley, the north façade's first story appears to comprise a wall of opaque glass recessed behind its row of structural piers.

The south tower's shorter west façade sits well back from the intersection of W. Diversey Avenue and N. Sheridan Road, and the view of its first story is somewhat obscured by the raised, brick-walled plaza and outdoor swimming pool that borders the sidewalk. A ground-level wall of opaque glass is recessed behind the west façade's structural piers. A double, glass and aluminum door stands at the center of this glassy expanse. This entryway is flanked by a pair of aluminum-clad structural piers that lie in the same plane as the recessed glass wall. The first story of the east façade is identical to that of the west façade, except that here the glazing is entirely opaque.

The aluminum and glass facades of the smaller north tower echo those of the south, with the same distinctive grid soaring above a high first story. The narrow west façade of the north tower faces N. Sheridan Road, and its first story abuts a semi-circular driveway that connects with the street. Structural piers line its outer edge, and the façade's glassy wall sits well back, intersecting with an inner row of structural piers. The ground level of the east façade is virtually identical, except that, here, the glass is opaque. The glass walls of the north façade – opaque to the west and transparent to the east – are recessed less dramatically. An enclosed playground and picnic area sits just to the north. At the first story of the more public south façade, the opaque glass extends across most of the recessed wall. The three westernmost bays, however, feature transparent glass, with the center one holding a revolving glass door that opens onto this tower's elevator lobby.

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 it by means of a down-ramp paralleling N. Commonwealth Avenue. The lower portions of the garage's facades are clad with large, greenish opaque



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

330-340 W. Diversey Parkway  
SURVEY ID LV02

glass panels. The garage roof is edged with smaller, whitish glass panels. A metal staircase along the structure's south façade leads from the sidewalk up to the rooftop.

Today, the Commonwealth Promenade Condominiums complex retains excellent integrity. Although the apartment towers' ground level plate glass windows may have been replaced, historic photos demonstrate that the existing windows are very similar to the originals. The facades of the parking structure have also been replaced, and these changes have diminished that structure's integrity of design somewhat. Overall, the apartment complex continues to convey strongly its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Designed by the world-renowned architect Ludwig Mies van der Rohe and completed in 1956, the striking aluminum and glass towers of the Commonwealth Promenade apartment complex stand in a choice location along W. Diversey Parkway, with wide open views of Lincoln Park to the south. This site – an entire block bordered by W. Diversey Parkway, N. Sheridan Road, W. Surf Street, and N. Commonwealth Avenue – was one of only a few large, vacant lots remaining along this stretch of lakefront parkland in the early 1950s. Successful developers Herbert Greenwald and Samuel Katzin purchased the desirable property from the estate of Ernst J. Lehmann. The property had been part of a much larger lakefront holding which Lehmann, founder of Chicago's Fair department store, bought in the late 19th century.

By the time Greenwald and Katzin purchased the lot in mid-1954, they had already achieved substantial success in real estate development. Herbert S. Greenwald (1906-1959), the younger of the two, was born in St. Louis to immigrant Russian Orthodox Jewish parents. As a teenager, Greenwald 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, Greenwald 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.

A Chicagoan born to Lithuanian immigrant parents, Samuel N. Katzin (1899-1976) began buying real estate in his early 20s. While pursuing a career as a real estate investor, he also became a successful Chevrolet dealer. Katzin became deeply involved in Jewish philanthropic organizations, eventually serving 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 has noted, "committed to building a better society by building a better urban environment." With Katzin's financial support, Greenwald founded Herbert Construction Company to erect buildings that furthered this goal. The successful pair also formed the firm known as the Metropolitan Corporation of America to develop their projects.

For their first residential tower, the South Side Promontory Apartments, Greenwald and Katzin had hired the well-known Mies van der Rohe (1886-1969). The German-born architect had been director of the



## Historic Resources Survey

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330-340 W. Diversey Parkway  
SURVEY ID LV02

Bauhaus school in Dessau and Berlin before WWII, but by the end of the war, was serving as head of the architecture department at Chicago's Illinois Institute of Technology. Mies and Greenwald became fast friends as they collaborated on the Promontory Apartments, also the architect's first large-scale residential structure. Completed in 1949, the well-received high-rise led to another, more high-profile, project, the iconic 860-880 N. Lake Shore Drive [NN22] of 1951, now listed on the National Register of Historic Places.

Buoyed by the success of the Promontory and 860-880 N. Lake Shore Drive, Greenwald and Katzin debuted plans for six more Mies-designed apartment towers at an Arts Club luncheon in March of 1955. These were to include two dark-aluminum-and-glass-clad high-rises adjacent to the 860-880 N. Lake Shore Drive buildings at 900-910 N. Lake Shore Drive. The two new lakefront buildings would be known as the Esplanade Apartments [NN23].

For their recently-acquired W. Diversey Parkway property, the developers envisioned a second complex, the Commonwealth Promenade Apartments. Their plan was for four parallel, 27-story apartment towers, each running east-west (perpendicular to the lake). All would sit around a one-story garage on the east side of the lot. (According to Mies biographers Franz Schulze and Edward Windhorst, the architect even prepared "studies for an identical complex to be mirrored to the east," on the adjacent block.) The Commonwealth Promenade towers would be quite similar to those of the Esplanade complex, except in dimension and finish.

With Friedman, Alschuler & Sincere acting as associate architects, the southern two of the four Commonwealth Promenade towers were underway by late 1955. The apartments were available to rent the following May. Early that month, a large *Chicago Tribune* display ad described the two high-rises, with their anodized aluminum cladding and tinted glass windows, as "a completely new concept in apartments." The Modern units featured spacious 20'x22' living rooms, two or three bedrooms, two bathrooms, and "oversize walk-in and wardrobe type closets." The complex included 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, and on-site parking.

The stunning Commonwealth Promenade Apartments complex immediately made its mark, becoming a point of pride and interest 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 there (and at its sister, the Esplanade). Another article highlighted the Modern interior design of Mrs. Sal Bernhardt's Commonwealth Promenade apartment (black and white with pops of color). Reynolds Aluminum used the complex to promote its products, featuring the towers' sparkling facades in its advertisements and promotional magazine, *International Review of Aluminum in Modern Architecture*. Developer Herbert Greenwald himself moved his family from 860-880 N. Lake Shore Drive to a penthouse apartment atop 330 W. Diversey Parkway.

Unfortunately, Mies' design for the Commonwealth Promenade complex was never fully realized. Site preparation and construction planning for the two north towers had begun by mid-1958. However, the work stopped early the following year, after Herbert Greenwald's plane crashed in February of 1959. Although Samuel Katzin pledged to complete the projects on the Metropolitan Corporation's board at



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

330-340 W. Diversey Parkway  
SURVEY ID LV02

the time of Greenwald's untimely death, the last two towers at Commonwealth Promenade never materialized.

In the decade following Greenwald's death, his widow, Lillian, continued to live in their penthouse apartment with their sons, Bennett and Michael. The *Chicago Tribune* reported that Mrs. Greenwald, a social worker and sex therapist who supported Jewish causes and the arts, entertained ballet benefactors at the residence. Impressed, the visitors "exclaimed over the spectacular view from her glass-walled eyrie."

The Greenwalds' neighbors also appreciated the complex. In 1966, Monticello Realty Company, managing agents for Commonwealth Promenade Apartments, commissioned a survey in which 82% of residents reported that they preferred the complex to their former homes. These were mostly well-to-do single people and couples who could afford to make other choices, but moved in for the fashionable modern design, state-of-the-art amenities, convenient location, and exceptional views. As the *Chicago Tribune* reported, the survey found that 63% of tenants were "managers, officials, or business proprietors," while 19% were "professional or technical workers."

The residents included Arthur M. Holland (1907-1977), president of the Malcom-Howard Advertising Agency and a member of the City of Hope, the Executive Club, and B'nai B'rith, among many other organizations, and attorney Frank G. Marshall (1894-1993), who served as president of both the Board of Jewish Education and Anshe Emet Synagogue and was a founder of Spertus College, from whom he received an honorary degree in 1963. Noted architectural photographer James W. Hedrich (b. 1938) and his wife Joan also lived in the complex for a time. (Jim and his brother and fellow photographer, Bill Hedrich, photographed the apartment in the mid-1970s, and the images can be found in the Hedrich-Blessing collection of the Chicago History Museum.)

The Commonwealth Promenade remained a popular rental complex until 1975, when it was converted to condominiums. Advertisements that year urged buyers to "invest in a masterpiece." While the virtues of the nine-year-old complex remained obvious, promotional materials also touted recent improvements by "noted architect Richard Barancick." A November 1975 *Chicago Tribune* display ad explained that Barancick had created a "walled and landscaped" outdoor swimming pool, tennis courts, and playground "to complement the original...Mies design." As one newspaper advertisement put it several years later, "for those who want a combination of architecture, amenities, and location," this "Classic Mies van der Rohe building" is "hard to beat."

Today, 330-340 W. Diversey Parkway remains a well-maintained condominium complex. With its enduring Modern architecture, stylish units, and stunning views, the iconic, Mies-designed complex continues to be a favorite of Chicagoans.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

330-340 W. Diversey Parkway  
 SURVEY ID LV02

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

### NRHP EVALUATION/JUSTIFICATION

The apartment complex at 330-340 W. Diversey Parkway 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 overlooking Lincoln Park, the property meets with Criterion A. Many accomplished Chicagoans, including developer Greenwald and architectural photographer Bill Hedrich, have lived at 330-340 W. Diversey Parkway over the decades, and the property is eligible under Criterion B for its association with them. 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

330-340 W. Diversey Parkway  
SURVEY ID LV02

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**330-340 W. Diversey Parkway**  
SURVEY ID                              LV02

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**330-340 W. Diversey Parkway**  
SURVEY ID                              LV02

Photo 1 – 330-340 W. Diversey Parkway



330-340 W. Diversey Parkway, view looking northwest from W. Diversey Parkway toward South and East façades of South Tower (330)

Photo 2 – 330-340 W. Diversey Parkway



330-340 W. Diversey Parkway, view looking southeast from N. Sheridan Road toward North and West façades of North Tower (340)

Photo 3 – 330-340 W. Diversey Parkway



330-340 W. Diversey Parkway, view looking north from W. Diversey Parkway toward South façade of South Tower (330)

Photo 4 – 330-340 W. Diversey Parkway



330-340 W. Diversey Parkway, view looking east from N. Sheridan Road toward West façade of South Tower (330); North Tower (440) visible on the left



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

### NAME

Presence Health Ida and Norman Stone Medical Office Building

### OTHER NAME(S)

Amalgamated Meatcutters and Butcher Workers Headquarters/ Butcher Workmen Educational and Benevolent Association/ Stone Medical Center of St. Joseph Hospital

### STREET ADDRESS

2800 N. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

1951/ 1953/ Chicago Building Permit  
1956/ 1961/  
1984

### DESIGNER/BUILDER

Everett F. Quinn/ Quinn & Christiansen/ Loebel, Schlossman & Hackl

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

HEALTH CARE/ Medical Business/ Office

### FOUNDATION

Concrete

### WALLS

Limestone, Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Clad in smooth limestone, the striking Modernist building at 2800 N. Sheridan Road stands at the prominent northwest corner of N. Sheridan Road and W. Diversey Parkway, across from Lincoln Park and the Elks National Memorial. Known today as the Presence Health Ida and Norman Stone Medical Office Building, the structure was built in phases between 1951 and 1984. The flat-roofed building is L-shaped in plan, with a curved corner at the intersection of its two primary facades. Its N. Sheridan Road wing rises three stories over a raised basement. Part of its longer W. Diversey Parkway wing is also three stories tall, while its western portion is six stories tall. A rounded rooftop tower near the intersection of the two wings echoes the curving street level facade. The bands of aluminum-framed windows that stretch across the primary facades date to the construction of the building and its early additions.

The focal point of the structure is the three-story rounded corner at the intersection of its two primary facades. At the base of the curve, a fan-shaped, slope-roofed entry pavilion holds the building's main entryway. This glassy entrance dates to the 1985 addition. (Originally, the building had a monumental





## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

semi-circular staircase and a massive doorway.) The entry pavilion comprises a grid of smoked glass set into a dark metal framework that projects out across the sidewalk. Revolving doors are located at the center of the pavilion. Within the enclosure, a set of stairs leads pedestrians down into the basement-level lobby. Flanking the pavilion are a pair of bronze sculptural groups on plinths that were added soon after the building was completed. The work of artist Egon Weiner, each figural group depicts two males and two females with arms linked in a circle. Above the entrance pavilion, the curved façade presents a solid face of tall, narrow rectangular limestone panels. A sign for the medical office building has been affixed to the upper portion of the façade, and an electronic temperature sign centered beneath replaces a large electronic message board and time and temperature sign that once sat on the building's roof.

The L-shaped building's two primary facades extend north and west from the rounded corner entrance. The primary east façade fronts onto N. Sheridan Road. Its lower stories date to the original 1951 construction, while its third story was added in 1953. This east facade is anchored by a shallow, limestone podium or planter. This low podium stretches northward along the base of the façade from the sculptural group at the south to another plinth at the north. A flagpole atop the north plinth rises from an inverted cone-shaped support. Above and behind the projecting podium are the three main stories of the east façade. Sheathed in large, smooth, rectangular blocks of Bedford limestone, the façade features long, continuous bands of gray, aluminum, double-hung windows on every story. These original windows have two short, wide divided lights in each sash. Gray aluminum mullions separate the windows at intervals. The long bands of windows on the first and second stories are framed by a single, slightly raised and subtly molded band of limestone. A wide, flat limestone spandrel separates the first and second story windows. The third-story windows have a similarly molded and raised frame along the bottom and the sides. Above the third-story window band, the smooth limestone blocks rise to the top of the flat parapet.

The primary south facade faces W. Diversey Parkway. This includes the original 1951 south facade which is two bays wide. Beyond this runs the west addition with its first three-stories that date to 1956 and its three upper stories which were added in 1961. Like the east facade, this south facade has a projecting limestone podium and flagpole-topped plinth which extend along the base of the east end of the south façade. On the west end, the podium is replaced by a narrow, landscaped area that sits behind a low wall with an aluminum railing. The west end of the wall is detailed with a rounded corner that mirrors the curve of the main entrance. Behind this planted area, the raised basement has a continuous band of windows that are half the height of those found elsewhere on the building. West of the basement windows and the wall's curved endpoint, a ramped walk leads to a below-grade, double aluminum door that provides secondary access to the structure. Still further west, a wide opening for a driveway is cut through the base of the building. The driveway leads down and under the structure to a rear parking lot.

The first through third stories of the south façade echo the fenestration pattern and streamlined architectural details of the east façade. The three upper stories rise only above the western two-thirds of the facade (the 1956 addition). These three stories feature smooth limestone sheathing and continuous bands of windows that match those below. However, unlike the window bands of the lower stories, these lack limestone frames. At their eastern end, the upper-story window bands wrap around the corner onto the adjacent east façade.



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

Just north of these wrapped windows, a large, round-cornered tower – the top of an elevator shaft – sits atop the roof of the three-story portion of the south façade and abuts stories four through six of the western portion. Built as part of the 1984 renovation, the tower’s form follows the curve of the original entrance below. The tower is sheathed in smooth limestone blocks similar to those of the primary facades. Instead of window bands, however, one large, three-story-tall window curves across this façade. This expansive tinted window is divided into lights that reflect the dimensions of the original double-hung windows. The tower’s tall limestone parapet rises an additional story above the sixth-story roofline, providing the visual weight needed to anchor this element to the rest of the building.

The secondary facades of 2800 N. Sheridan Road are largely out of public view. The building’s west wing abuts the structure to the west. An alley runs along the north side of the property. A small outdoor service area lies between the alley and the north end of the north wing. The limestone sheathing of the N. Sheridan Road facade turns the corner onto the north alley façade. The remainder of this part of the façade is clad in tan brick with single, aluminum, double-hung windows at each story. Most of the first-story window openings have been bricked in.

Further west along the alley is a low service building. This structure is sheathed in vertical, metal siding and likely houses HVAC equipment. The north façade of the west wing rises behind the service building. (The parking area is tucked between the two.) Clad in tan brick, this part of the north façade features bands of double-hung, aluminum windows with simple stone sills at each story.

The property had its last addition in 1984, which is several years after this HPI survey’s 1978 cut-off date for significance. The major exterior changes of 1984 consist of the additions of the upper tower and curved glass entry pavilion. The tower echoes the form of the historic building’s curved corner, and it is sheathed in matching limestone. Therefore, it does not detract from the property’s integrity. The glassy entry pavilion does somewhat diminish the structure’s integrity of design. (This analysis could be re-evaluated in the future, when the 1984 addition is older.) Today, the 2800 N. Sheridan Road building retains integrity of setting, materials, workmanship, feeling, and association. Its overall integrity is very good.

### HISTORY/DEVELOPMENT

The Presence Health Ida and Norman Stone Medical Office Building is a fine, limestone-clad Modern edifice with a curved entryway at the corner of W. Diversey Parkway and N. Sheridan Road. Designed by architect Everett F. Quinn as a two-story building, the structure opened in 1951 as the headquarters for the Amalgamated Meatcutters and Butcher Workers (AMC) union. In the 1950s and early 1960s, Quinn designed three major additions to the 2800 N. Sheridan Road building. After the union’s membership waned in the 1970s, the AMC sold their headquarters to nearby St. Joseph’s Hospital in 1980. The hospital soon hired architects Loebel, Schlossman, & Hackl to remodel the structure, a project that included the building’s final addition.

The AMC was founded in Cincinnati, Ohio in 1897 through the consolidation of several local meatpacking unions from various cities across the country. The organization was chartered under the American Federation of Labor and would grow to become one of its largest affiliates. The union leadership was deeply committed to the idea that their union represented a specific craft and they fought hard for the rights of their workers. During the early 20<sup>th</sup> century, the international union



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

operated out of Syracuse, NY, and by 1917, the union had moved its headquarters to Chicago. By the 1940s, the union, which represented more than 100,000 workers ranging from packing house employees to fish cutters, was being led by Patrick E. Gorman and Earl W. Jimerson.

Known as a “labor giant,” Patrick E. Gorman (1892-1980) grew up in Louisville, Kentucky. He was the son of Irish parents who had arrived in the United States following the Civil War. The youngest of four sons, Gorman started working for Cudahy, a Chicago meatpacking company, at the age of 17. Within a year of joining the union in 1911, he was serving as one of its business agents. With the help of the union, Gorman earned his law degree in 1917. He worked as a special organizer for the AMC from 1917 to 1920, and became its president in 1923. According to his obituary, that made him “the youngest president of any international organization in the American labor movement.” In 1942, when secretary-treasurer Dennis Lane passed away, Gorman was elected to fill that position, which was the AMC’s highest office.

Earl Jimerson (1888-1957) lived his entire life in East St. Louis, Illinois. He was raised by a single mother who earned her living as a high school janitor. By 1918, Earl was working as a business agent for the East Saint Louis Branch of the AMC, and within the next few years, he was elected as the international union’s vice-president. Two decades later, when Gorman was elected as secretary-treasurer, Jimerson became the president of the AMC. Gorman and Jimerson were quite a formidable team. They brought even greater strength to their cause by coordinating with another union, the Packinghouse Workers Organizing Committee, to negotiate work stoppages and terms for the employees of the major meat packing firms. This competing union later became known as the United Packinghouse Workers of America (UPW).

During the late 1940s, Gorman and Jimerson decided that the AMC, which was experiencing substantial growth, should build its own headquarters. At the time, the union had about 60 employees who worked out of their rented offices at 160 N. LaSalle Street. In late 1948 or early 1949, the AMC bought a dilapidated mansion at the corner of N. Sheridan Road and W. Diversey Parkway as the site for its new building. The 1884 brownstone structure had been built as the family home of banker Rudolph Schloesser. It later became a Russian-themed restaurant, which once hosted a member of the Russian royal family. In the early 1940s, the old house served as headquarters for the Republican party during the congressional campaign of Charles S. Dewey. The ramshackle structure had been cut up into apartments after World War II, and its prime location was ripe for redevelopment. In July of 1949, the *Chicago Tribune* reported that the AMC had hired architect E.F. Quinn to design its new Lakeview headquarters.

Born in Chicago, architect Everett F. Quinn (1896-1963) graduated from the Illinois Institute of Technology in 1917. He and fellow Armour Institute student Roy T. Christiansen (1896-1968) worked for architects Monaco & Wright before launching their own firm in 1924. They soon became prolific, designing residential hotels, factories, warehouses, and single-family houses in a variety of revival styles. Their noteworthy buildings include the Renaissance at 5510 N. Sheridan Road, which is individually listed in the NRHP. Quinn & Christiansen were among several local architects that survived the Depression by designing public housing projects for the federal Public Works Administration. Quinn continued his own practice when Christiansen left the firm in 1942 to join the Army as an engineer.



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

Completed in 1951, E.F. Quinn & Associate's \$500,000 AMC headquarters began as a two-story structure that would provide 22,000 square feet of space to its employees and members. With smooth limestone cladding, bands of aluminum windows, and a curved corner with a monumental staircase, the building expressed a streamlined design. The building had exactly the kind of dignified presence that the union leaders had been hoping for. According to the *Chicago Tribune*, when officers of the union first moved into their new building, they said, "It's a dream of a place in a dream of a location."

The building had meeting rooms, a clubroom, a library, and "modern executive offices." It also had dining and recreation rooms with televisions and radios. The carpeted lobby had indirect lighting and rose-colored, burlap-covered walls. The *Tribune* reported that the most appealing feature for Gorman, "a music composer in his spare time," was the "classical and semi-classical music... piped to each room at half-hour intervals."

In 1953, the AMC hired Quinn to design a third story for the building. At the same time, the union leaders commissioned artist Egon Weiner (1906-1987) to create a pair of bronze figurative groups to flank the entryway of their headquarters. Born in Vienna, Weiner fled from German-occupied Austria in 1938. He taught at the School of the Art Institute of Chicago from 1945 to 1971. For the AMC building, he created *Brotherhood*, two identical bronze sculptures, each with two male and two female figures, all four linked arm-in-arm and arranged in a circle to represent the unity of human beings across the globe. When the artworks were unveiled in the fall of 1954, the *Tribune* reported that Weiner was inspired by Friedrich Schiller's famous poem "Ode to Joy," which celebrates the brotherhood of all people. In addition to these sculptures, Weiner produced several other important Chicago monuments, including *Pillar of Fire* at the Chicago Fire Academy and *Ecce Homo* at the University of Chicago's Rockefeller Chapel.

As the AMC's membership rose during the 1950s, its staff expanded as well. In 1955, the union acquired two low-rise buildings directly west of its headquarters to make way for its next addition. The organization retained the services of the newly reunited firm of Quinn & Christiansen to design a three-story W. Diversey Parkway extension. After serving as an engineer during WWII, architect Roy T. Christiansen was appointed as Chicago's Building Commissioner in 1947. During the period in which he held this high-profile position, Quinn often received lucrative City contracts. After the two architects were accused of engaging in a "profit sharing" scheme, Christiansen resigned from his City post in 1954. The two soon resumed their partnership under its old name. Completed in 1956, Quinn & Christiansen's three-story addition for the AMC seamlessly related to the existing structure.

During the late 1950s, the AMC continued to grow. The union reported that workers from Alaska, Hawaii, Canada, and the Panama Canal Zone had joined the organization. Despite the recent addition, the headquarters was soon overcrowded once again. The union therefore hired Quinn & Christiansen for what would be its final expansion project. With a \$460,000 budget, the architects designed three more stories to top their newest W. Diversey Parkway wing. As had been true of all of the earlier additions, this one closely related to the existing structure with its simple geometric massing, smooth limestone cladding, and horizontal ribbons of windows. The project was completed by early 1962.

Although the international union's political power began slowly waning in the early 1960s, its headquarters remained a busy hub. During this period, AMC employees were handling everything from



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

scholarships to life insurance being managed out of the office on N. Sheridan Road. The AMC formed a Civil Rights Department that was an important supporter of mural art in the African-American and Latino neighborhoods of Chicago. The union leaders flew the Israeli flag annually on that nation's Independence Day. They also worked with Reverend Ralph Abernathy to support programs that would help the poor. The building's visibility led them to erect a large billboard on the roof, which flashed out a different message to passersby every two weeks. As Gorman said, "...if we had something good to say, why keep it in this building?"

During the late 1960s and early 1970s, technological innovations changed the way in which meat was produced, packaged, and frozen. And with the advent of the new interstate highway system, distribution began to rely almost entirely on trucking. As meatpacking jobs dwindled, membership of both the AMC and UPW declined. In 1968, the UPW was absorbed by the AMC. Chicago's stockyards closed a few years later.

The AMC's membership and political clout continued to wane. In response to this trend, in 1979, the AMC merged with the Retail Clerks International Association to become the United Food & Commercial Workers (AFC). As the enormous new union (still an affiliate of the AFL-CIO) would operate out of Washington, D.C., the Chicago building was no longer needed. Early in 1980 the union put the 2800 N. Sheridan Road building and its entire contents up for sale.

St. Joseph Hospital soon acquired the previous union headquarters for use as a medical office building. The 84,000-square-foot structure was conveniently located just one block from the main hospital at 2900 N. Lake Shore Drive [LV04]. The hospital purchased the property for \$3.7 million and allocated another \$5.5 million to renovate the building. The hospital retained Loeb, Schlossman & Hackl architects to conduct the work. When the project was completed in 1984, Calvin Jay Tobin of Loeb, Schlossman & Hackl told the *Chicago Tribune* that "demolition of the meat cutters' building" was "out of the question because it was a community landmark." Tobin and his firm set out to prove that "inner-city hospitals can save substantial sums by rehabilitating existing structures...rather than constructing new ones." Tobin removed the monumental entry stairs and created a new glass atrium with an internal stairway that leads to the lower level. He also added a tower for new elevators that would access all seven levels.

As Chicago industrialist Norman H. Stone had provided a generous donation for the renovation project, St. Joseph Hospital named their new medical office building in his honor in 1982. (The name was later modified to include Norman's wife, Ida Stone.) Since the renovation's completion, the building has housed numerous outpatient services, including counseling, rehabilitation services, laboratories, a pharmacy, and doctors' offices. Although the facility is now known as Presence Health Ida and Norman Stone Medical Office Building, its fine limestone-clad exterior has changed little since 1984.



## Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Medical Business/ Office **2800 N. Sheridan Road**  
 NRHP RECOMMENDATION Eligible SURVEY ID LV03

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

### NRHP EVALUATION/JUSTIFICATION

The building at 2800 N. Sheridan Road has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Built as the headquarters of one of the nation’s largest and most important unions, the property meets with Criterion A. Union leaders Earl W. Jimerson and Patrick E. Gorman developed this building as the AMC headquarters and guided the growth of the union from this facility. Their importance in American’s labor history makes the building eligible under Criterion B. An iconic Modern structure produced by architect Everett F. Quinn, with sensitively-designed additions by Quinn & Christiansen and Loebel, Schlossman & Hackl, the property 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2800 N. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

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NRHP RECOMMENDATION	Eligible	SURVEY ID LV03

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Photo 1 – 2800 N. Sheridan Road



2800 N. Sheridan Road, view looking northwest from intersection of W. Diversey Parkway and N. Sheridan Road toward South and East façades

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Photo 2 – 2800 N. Sheridan Road



2800 N. Sheridan Road, view looking southwest from N. Sheridan Road toward North and East façades



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### NAME

Presence Saint Joseph Hospital Harborview

### OTHER NAME(S)

St. Joseph Hospital

### STREET ADDRESS

2900 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282070010000

### YEAR BUILT SOURCE

1959-1964 *Chicago Tribune*

### DESIGNER/BUILDER

Belli & Belli

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

HEALTH CARE/ Hospital

### FOUNDATION

Concrete

### WALLS

Indiana Limestone,  
Concrete, Copper,  
Enameled Metal,  
Architectural Glass,  
Granite

### ROOF

Built-up

## DESCRIPTIVE NOTES

Presence St. Joseph Hospital Harborview is a distinctive Mid-Century Modern building overlooking Lincoln Park and occupying nearly an entire block of N. Lake Shore Drive between W. Diversey Parkway and W. Oakdale Avenue. With its sparkling black and blue diamond-patterned end walls, and long heavily fenestrated facades of clean, grid-like concrete, the hospital is a stunning example of the work of prolific architects Belli & Belli. The 13-story structure is also unusual in plan, with three Y-like arms and shorter polygonal masses tucked along its west and south sides. With a host of unusual and lively design features, St. Joseph sits squarely within the style known as "Populuxe," a mid-century combination of popular architectural motifs and luxury.

The building's plan comprises three long 13-story-tall masses—a northern wing, a southeastern wing, and a southwestern wing. Along the east side of both the north and southeast wings, the building's primary façade features a projecting three-story entry pavilion. A much deeper mass of five and four stories extends west of the north and southwest wings. And finally, a much smaller three-story mass fits within the crotch at the juncture between the southeast and southwest wings.



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The primary eastern façade is a tour de force of Mid-Century design set behind a long, curving driveway. The driveway surrounds a grassy area with a 12' statue of St. Joseph and the Christ child. The central entrance to the hospital is recessed behind a curved, double-cantilevered canopy made of beautifully detailed steel and glass, with stainless steel tie rods supporting the short, rear cantilever. This canopy is free-standing, and a later addition to the hospital. Behind the entrance canopy, a glassy, three-story entry pavilion projects from the main bulk of the building. The original entrance, at the juncture of the north and southeast wings, sits behind and underneath the canopy. It features five stainless steel hoods that mimic the shape of the starched white head coverings ("coronets") worn by the Daughters of Charity. These hoods shelter a series of front doors.

Modernistic, cross-shaped limestone support-like elements stretch across the entire east façade of the entry pavilion. Projecting from the pavilion's dark, gridded-glass walls, they provide a dominant sculptural motif. Each cross-shaped element is built of panels, with a secondary central cross that comes to a soft point, suggesting the body of Christ. (The widest parts of these secondary crosses are situated at the top of the "first story" level, creating a human scale for pedestrians.) The limestone crucifix elements are among the most prominent features of the hospital's east facade. The tall cross-shaped elements appear to float above the ground and stop short of the pavilion's roof-line.

The glassy entry pavilion is capped with a wavy thin-shell concrete roof. The edges of the roofline are seriously deteriorated, with aggregate and rebar clearly visible in many areas. Just north of the pavilion, an enclosed, windowless concrete stair tower and elevator shaft rises above the wavy roofline.

The main bulk of the east façade rises behind the glassy entry pavilion. The V-shaped smooth limestone façade (comprising the east walls of the north and southeast wings) features a simple grid of square, aluminum-framed windows that project slightly beyond its exterior plane. With large single upper fixed sashes and small operable lower awning sashes, the windows appear to be original. On the southeast wing, the wall grid is broken on the 11<sup>th</sup> and 12<sup>th</sup> stories by the three large, square, stained glass windows of the chapel. Created using the *dalle de verre* technique, with thick pieces of glass set in cement or epoxy, the monumental images can be read from the outside. The stained-glass windows have a supporting frame that creates a grid, reflecting the grid of the surrounding walls. The chapel windows are balanced on the north wing by a 12<sup>th</sup>-story balcony that projects slightly from the building. The balcony fronts a covered outdoor terrace that creates a dark void on the northern half of the 12<sup>th</sup> story. The 13<sup>th</sup> story level on both the southeast and the north wings has square ventilation grilles that retain the rhythm of the windows on the stories below.

At the apex of the V-shaped east facade a curvaceous, glassy tube seems to rise out of the wavy-roofed entry pavilion below. The tubular structure has four projecting, curved balconies – two facing southeast and two facing north. The balconies are steel-framed and coated with pale concrete to match the hospital's limestone walls. The contrasting dark glass and pale grid of the tubular mass keeps to Belli & Belli's overall theme of "squares." The flat-roofed projecting tubular mass is lower than the roofline of the V-shaped façade. Above the apex mass, a cornice of aqua blue metal diamond shapes running horizontally across the entire façade is quite eye-catching. This motif is echoed at the short end facades of all three wings.

The short end of the southeast wing is a beautiful, shimmering, vertical wall of faceted, aqua blue metal diamonds on a black background. Scattered across this façade are groups of diamond-shaped windows,



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whose aluminum frames make them stand out from the black diamonds they replace. The soaring, decorative façade of the southeast wing is framed by the thin, limestone ends of the adjacent walls. The aqua blue diamonds extend past the roofline, continuing the cornice of the V-shaped east façade. The diamond pattern also wraps under the second story to create a patterned ceiling in the loggia-like space beneath the end of the southeast wing. The walls of this open area are finished with large squares of polished black granite. The outer edge of the loggia terminates in four white cylindrical, concrete columns.

The north façade of the north wing has the same aqua blue and black diamond pattern as the southeast façade, but here the first story piers are painted aqua blue and there is no open space beneath the end of the wing. The wall immediately behind the painted piers is finished with black architectural glass that acts like a mirror for everything nearby.

The 13-story V-shaped northwest-facing facade of the north and southwest wings features simple, plain limestone walls and square windows set in a grid. Likely original, these windows echo those of the east façade. A sharply pointed projecting triangular glass tower rises at the juncture of the two wings. This tower serves as a counterpoint to the glass tube on the opposite façade.

The area between the north wing and the west wing is filled with a large, five-story mass whose design relates closely to the contemporaneous nursing school that sits across the driveway (2913 N. Commonwealth Avenue, [LV06]). The five-story mass is rectangular on the outward-facing walls. A circular projection at the west end of the north façade's fifth (top) story appears to function as part of the ventilation system. The grid of this façade is more vertical than that of the main building: large, rectangular aqua blue panels inserted between window groupings of various sizes alternate with vertical panels of limestone. The windows on this facade, as on the three main wings, are likely the original aluminum-framed units. A shallow planter box extends along the base of the north facade, between the emergency room entrance on its eastern end and a service door on its western end.

To the west of this five-story structure a rectangular addition (built ca. 1980) abuts N. Commonwealth Avenue and supports a sky bridge to the parking ramp on the west side of the street, completed in 2015. The ca. 1980 addition is entirely sheathed in squares of dark reflective glass. It stands approximately one story lower than the adjacent earlier five-story structure.

The V-shaped south façade of the 13-story main hospital building is only partially visible, but continues the smooth limestone walls and square windows found on the rest of the building. A large, three-sided, limestone-walled projection fills the juncture between the southwest wing and the southeast wing. This projection, which rises the full 13-story height, has a utilitarian character quite unlike the decorative tubular and triangular masses of the other two facades. Filling the space at the crotch of the base between the southeast and southwest wings is a three-story flat-walled limestone mass that abuts the south service drive. It has ribbons of aluminum-framed windows that are slightly recessed into the façade.

A striking Mid-Century Modern "Populuxe" building, St. Joseph Hospital retains excellent integrity overall. Recent additions, which include a front canopy, have made only a minimal impact, and the building continues to strongly convey its historic character. In fact, the property possesses all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Despite



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some limited deterioration, the original building remains remarkably intact. In fact, although Chicago once had four exceptional Mid-Century Modern hospitals, today, St. Joseph is one of only two remaining. It is a splendid example of the many Modern designs of Belli & Belli, with all the verve, pops of color, confidence and, yes, Catholicism, that are the hallmarks of their best work.

### HISTORY/DEVELOPMENT

St. Joseph Hospital is an outstanding example of the quirky but accomplished Mid-Century Modern designs that the family firm of Belli & Belli created for Catholic Church clients from the 1950s throughout the latter half of the twentieth century. It blends clean and rational Modernism with a dash of color and a series of circular, wavy and triangular features that tie together the three angled wings. This Y-shaped plan and the structure's glassy exterior provided the interior spaces with abundant natural light and views of the surrounding lakefront area. Award-winning in its time, it remains a visual landmark on N. Lake Shore Drive and one of Chicago's most notable Mid-Century Modern buildings.

The Sisters of Charity arrived in Chicago in 1868, called upon by the local Bishop to help alleviate a cholera epidemic. They established their little hospital in a cottage on the North Side. By 1870 they were able to buy a piece of land at Burling and Dickens Streets to build their own building. Under construction when the Chicago Fire of 1871 left thousands homeless, the hospital became a temporary shelter. The following year, when the Sisters moved in, they named the new institution St. Joseph Hospital. They would remain at Burling and Dickens for the next 85 years, opening a nursing school and establishing the city's first tuberculosis ward and its first mental health treatment center. By 1958, the hospital was bursting at the seams and hemmed in by its residential neighbors. The order, now known as the Daughters of Charity of St. Vincent de Paul, purchased four-and-a-half acres on N. Lake Shore Drive, north of W. Diversey Parkway, and began planning for their new building. During this Post WWII era, the city was in dire need of greater and improved hospital facilities. The St. Joseph Hospital project would be part of a multimillion-dollar 1960s expansion of hospitals throughout the Chicago area—an initiative that added nearly 8,000 beds.

Belli & Belli, the firm run by brothers Edo (1918-2003) and Anthony (1924-2007) Belli, was the logical choice to design the new St. Joseph's. Raised in a devoutly Catholic Italian family on the far West Side, the brothers had taken different paths to arrive at the field of architecture. Edo graduated from Lane Technical High School in 1936, at the height of the Depression, and was instructed by his father to get a job. He went to work for architects Holsman & Holsman. The Holsmans not only "lent" Edo to other firms when they were not busy (exposing him to a wide range of experiences early in his career), but they also covered his tuition for nighttime engineering classes at Armour Institute. By 1940, Edo was a licensed architect. After serving in the Seabees during World War II, he returned to Chicago and started his own firm in 1945, determined to be master of his own destiny.

Anthony, six years younger, was able to attend a year of college at the University of Illinois before enlisting to serve in World War II. After the war he came home and went to work with Edo. With Anthony running the construction side of the practice, Edo was able to concentrate all his efforts on bringing in jobs and designing. Based on the interview he did late in his career, Edo was a force to be reckoned with, tightly controlling all of the firm's design work, even as it expanded to dozens of employees in five different offices across the country.



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Early in the 1950s, the Belli brothers became favorites of Cardinal Stritch. They would remain one of the preferred architectural firms for the church through the tenure of the next two Cardinals. The Cardinals admired Edo for being an honest businessman and for his deep religious devotion. When designing churches, Edo enjoyed the process of analyzing and responding to the requirements of the clergy, the style of worship, and the character of the neighborhood. By 1958, Belli & Belli had already built numerous Catholic schools and additions to existing schools in the Chicago area and an Abbey in North Dakota. They had also built Marmion Abbey, a boys' school in Aurora, where they would become the architects of record for the next 30 years. Cardinal Stritch soon introduced Edo Belli to Frank Cuneo, a billionaire Chicago businessman who himself was a devout Catholic. In 1956, Cuneo hired the brothers to design and build a new children's hospital that he was endowing. Belli & Belli created a sweeping Modern composition at the corner of W. Montrose and N. Clarendon Avenues in Uptown that won an A.I.A. award in 1957.

Sister Bernice, the Sister Superior for The Daughters of Charity, already experienced in the design and construction of new hospitals from a previous assignment in San Jose, California, did not have to look far when she began searching for an architect to design the new St. Joseph's early in 1958. She simply asked Cardinal Stritch. His recommendation would prove to be a wise one. Edo Belli played a key role in the Sisters' effort to obtain permission to build the hospital on the right-of-way that W. Surf Street occupied. (The Daughters of Charity already owned the site.) The neighbors came out in droves to object to the loss of the little street that connected N. Sheridan Road to N. Lake Shore Drive. But Belli cleverly assured them that the hospital was going to be built, no matter what, and without the W. Surf Street land, it would need to be 20 stories high instead of eight. His convincing argument prevailed and hospital construction was underway by October of 1959.

Initially, Belli & Belli had proposed two round towers, but this plan was scrapped for what became the final, three-winged plan. The Y-shaped plan enabled Belli & Belli to create exceptionally bright rooms for most of the patients. In fact, according to a 1964 *Chicago Tribune* article, the plan provided 500 windows to "give patients maximum view without too much glare." The air-conditioned hospital included 492 beds, a residence for the nuns, and a six-story nursing school in a separate building on N. Commonwealth Avenue. In the main building there were 11 operating rooms, a 300-seat cafeteria, an auditorium, and specialized units with all the latest equipment and therapeutic devices. With accommodations for residents and interns and facilities for a staff of 800, the hospital was expected to treat twice as many patients as the old building could handle.

The Sisters and the Bellis especially valued the new hospital's large chapel. With a beautifully decorated altar and simple pews, the worship space was bathed in light from dramatic, two-story-high stained-glass windows designed and executed by Studio Torelli of Italy. These windows would become a premier feature of the chapel—a space now considered to be one of Chicago's "must see" Mid-Century Modern interiors.

The nuns needed to raise \$1.75 million in order to complete the hospital. With \$9.2 million from their order, \$4 million from the sale of the old building, and several government loans, the ambitious \$22 million budget still had a gap. John Sexton, a businessman and philanthropist from River Forest, was tapped to head the fundraising drive. His biggest success was a \$342,000 gift from Virginia Galvin, widow of Motorola Inc. founder Paul Galvin. The money funded a geriatric department at the hospital, an area that would continue to be a specialty at St. Joseph's in the years to come.



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After a three-year construction process, the large impressive hospital complex was completed in 1964. Cardinal Albert Meyer, archbishop of Chicago, presided over the building's May 1 dedication, which coincided with the Feast of St. Joseph. More than 2,000 people attended this event. Soon after the dedication, a 12-foot-high marble statue of St. Joseph and the Christ child was installed in front of the hospital.

St. Joseph's Hospital would become a mainstay for health care in Chicago, despite a crowded field of competitors, each geared, initially, towards a specific religious or ethnic group. From the moment the hospital opened, advances in the healthcare field pushed ahead with dizzying speed. As early as 1966, the hospital would receive a grant to expand its speech and audiology department. That same year, the hospital began installing computers to improve patient care. Three years later, St. Joseph's instituted a special cardiac program, requiring the remodeling of much of the complex's north wing. Also in 1969, St. Joseph's partnered with Hull House to provide comprehensive, community-based mental health care. This was the same year that the hospital began to have public presentations about the dangers of smoking.

In 1972, the hospital was one of the first to allow new fathers to see their infants immediately after birth. There were other signs of modernization at the time. Along with updated systems and standards of hospital care, the nuns had begun to shed their winged headgear for simpler caps while lay nurses were also replacing starched white uniforms with more modern apparel.

The 1980s brought challenging times to hospitals everywhere, with rising costs and greater technological demands in all areas of health care, and pressure from both insurers and the government to manage these costs. The AIDS epidemic was an especially difficult and costly challenge at this time. The hospital was fighting to keep its government funding, even going to court against the State of Illinois at one point. Not only was St. Joseph's cost of care being challenged, but the Catholic Church's stand on birth control and abortion was also under attack. Through it all, St. Joseph's continued to focus on serving its neighborhood, with numerous outreach programs.

By the 1990s, it was clear that the city had an oversupply of hospitals and a wave of mergers began which continues to this day. St. Joseph's underwent its first merger in 1995, when it became part of Catholic Health Partners. In the fall of 2017, after several more mergers, the hospital became part of Amita Health, the largest Catholic hospital system in the country. Although several other of Chicago's Mid-Century Modern hospital buildings have been demolished in recent years, including Belli & Belli's nearby Cuneo Hospital, St. Joseph's continues to thrive in its stunning and remarkably intact historic building.

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





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### NRHP EVALUATION/JUSTIFICATION

St. Joseph Hospital was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The hospital represents the contributions made by the Daughters of Charity of St. Vincent de Paul to the city's North Side and is also significant in the history of Chicago health care. It thus meets with Criterion A. As the building is not associated with any individuals who have made particularly noteworthy contributions to history, the property is not eligible under Criterion B. The hospital is eligible under Criterion C both as one of the most significant examples of the work of Belli & Belli and as an extraordinarily intact example of Mid-Century Modern architecture. Despite the addition of a free-standing entrance canopy in recent years and additions along N. Commonwealth Avenue, the hospital's overall integrity is excellent.

### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and excellent integrity, the property warrants listing either individually, as a complex with the Presence St. Joseph Hospital Medical Office Building, or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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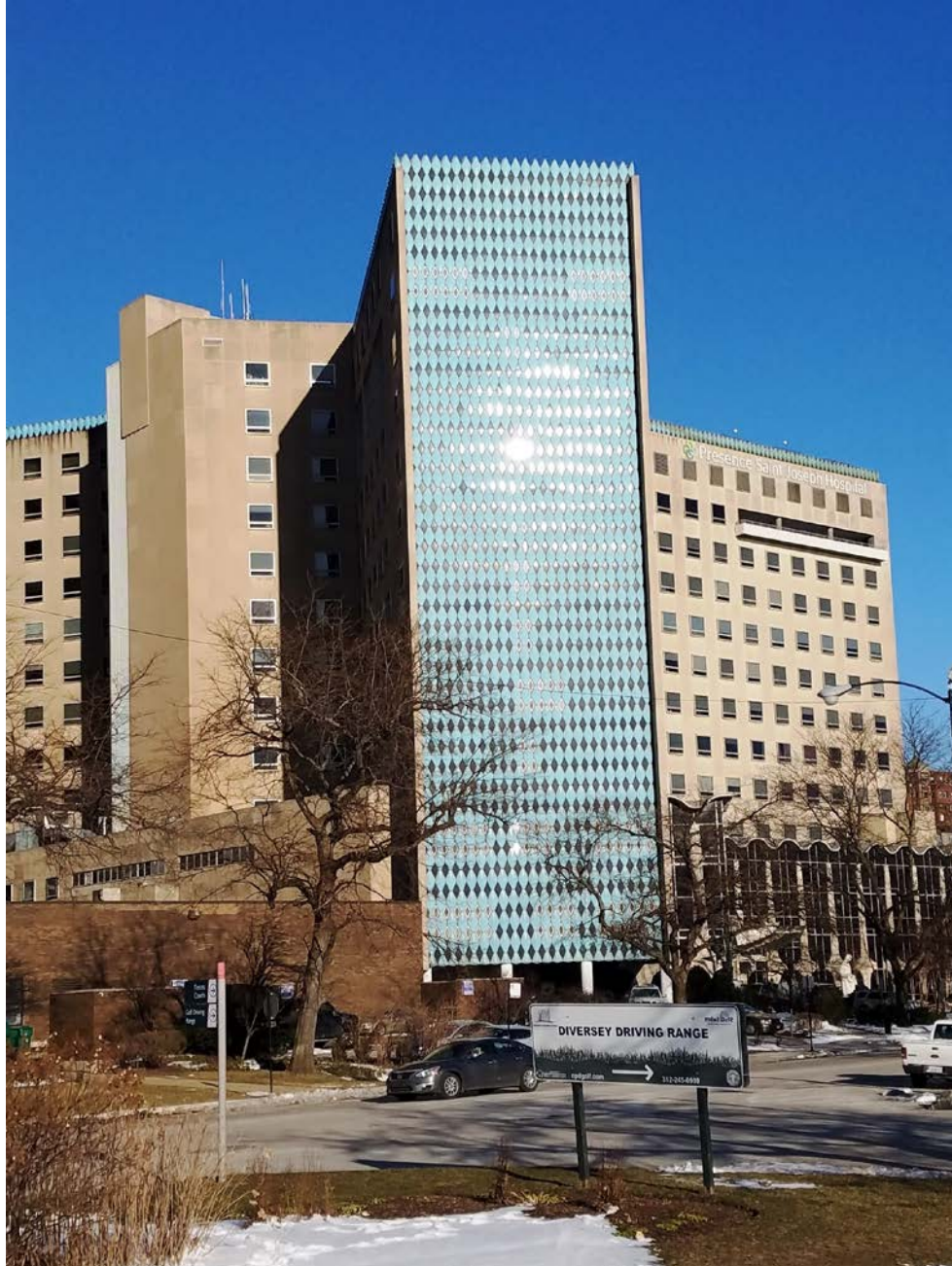
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Photo 1 – 2900 N. Lake Shore Drive



2900 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade (front entrance)

Photo 2 – 2900 N. Lake Shore Drive



2900 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward Southeast façade of Southeast wing

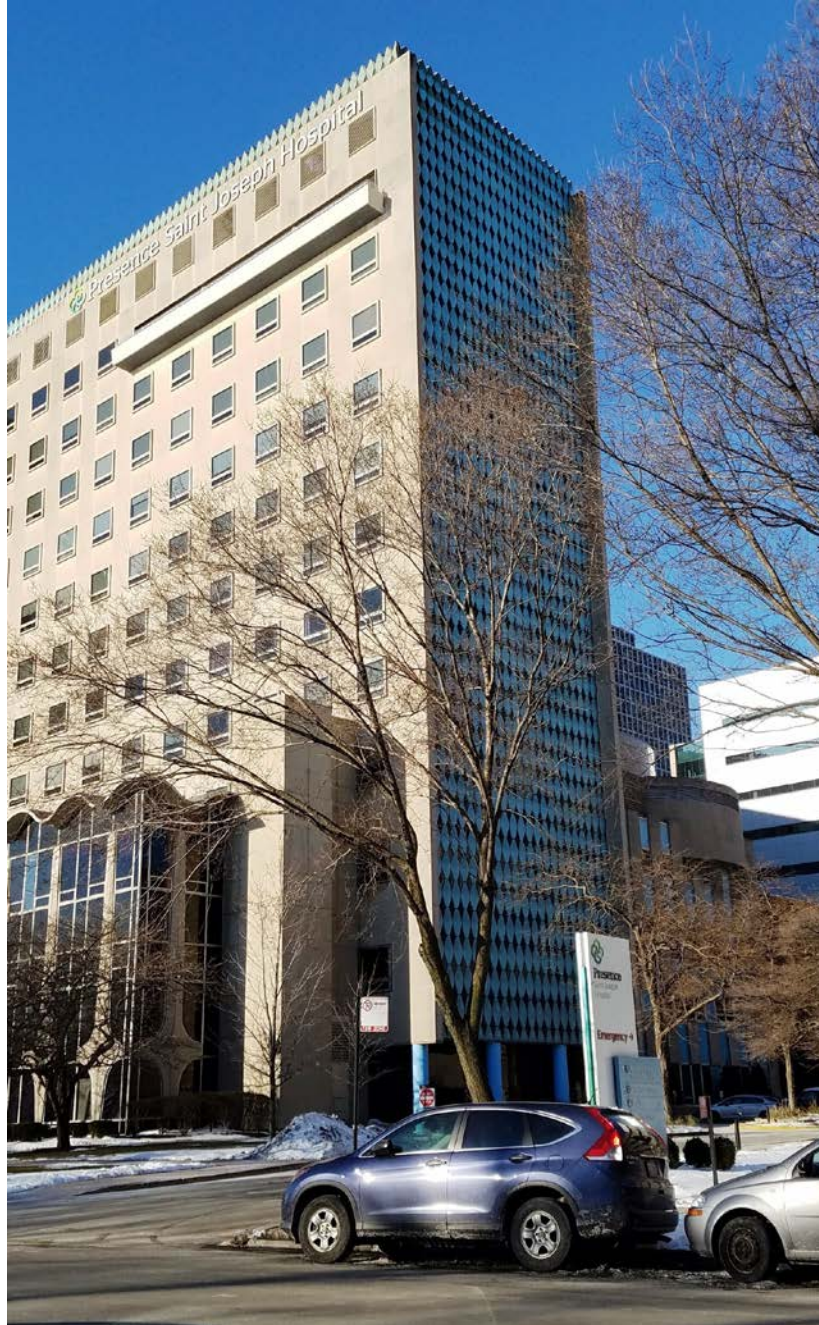


## Historic Resources Survey

PROPERTY TYPE HEALTH CARE/ Hospital  
NRHP RECOMMENDATION Eligible

2900 N. Lake Shore Drive  
SURVEY ID LV04

Photo 3 – 2900 N. Lake Shore Drive



2900 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades of North wing



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

### NAME

Presence Saint Joseph Hospital Medical Office Building

### OTHER NAME(S)

N/A

### STREET ADDRESS

2913 N. Commonwealth Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT

1961-1962

### SOURCE

*Chicago Daily Tribune*

### DESIGNER/BUILDER

Belli & Belli

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

HEALTH CARE/ Medical Business/ Office

### FOUNDATION

Concrete

### WALLS

Limestone, Enameled  
Metal, Granite

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by architects Belli & Belli as a nursing school, the Presence St. Joseph Medical Office Building was built in conjunction with Mid-Century Modern St. Joseph Hospital [LV04]. The flat-roofed, five-story-tall building is rectangular in plan. In form, the structure comprises a long, slender, box set atop a recessed podium. A wall of randomly laid, irregularly shaped limestone wraps around almost the entire base of the structure. Above this base, beautifully detailed upper walls, composed of limestone blocks and bands of aluminum-framed windows, are accented with aqua blue-enameled metal panels. The windows, though varied, appear to be original.

Located at 2913 N. Commonwealth Avenue, the building sits just northwest of St. Joseph Hospital, with its long primary façade facing west. At street level, a wall of limestone randomly laid in a mosaic pattern extends along the west side of the building and wraps onto its north and south facades. At the north end of the west façade, the wall is tall and sits well out from the main building, and it surrounds an above-grade terrace. About one third of the way from the west façade's south end, a break in the wall accommodates a wide set of steps that lead to the terrace and to the building's west entrance. South of these steps, the limestone wall becomes shorter. There is a planted area on the terrace between this lower wall and the building's west façade.



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

The building's west façade extends above the terrace. The façade's first story is a recessed podium with walls of aluminum-framed windows. Asymmetrically placed in line with the terrace steps, the main entrance – a glass and aluminum door – stands within this expanse of glass. An area of square, black granite panels extends to the south of the door. Beyond the black granite, the lower portions of the first story are faced with the same mosaic limestone found on the west wall. Aluminum-framed windows run above the stonework.

The upper stories of the west façade project outward. At the second story, a continuous band of aluminum-framed windows extends across much of the façade. A series of smooth limestone bays (each two squares wide) is repeated vertically across the length of the building. Between these limestone verticals, narrow, subtly recessed window bays feature aqua blue metal spandrels and lintels of the same dimensions as the windows. (These panels are similar in character to those found on the contemporaneous St. Joseph Hospital nearby.) The limestone bays rise slightly higher than the window bays, creating a crenelated effect across the top of the façade.

About one third of the way from the north end of the building, a wide, prominent limestone tower-like bay interrupts the alternating rhythm of this façade. Rising above the main roofline of the façade, this bay, made of smooth limestone squares, is embellished with five slender, randomly placed crosses. The crosses are of varying size and are recessed into the wall. The lower two crosses are black and the upper three are gold. Interspersed among the crosses are other small decorative motifs, including lime green squares and horizontal lines of small rectangles that look like dashes.

The long east façade is similar in overall character to the west façade. The lot subtly slopes down in this area, leaving the basement portion of this facade exposed. Short stretches of mosaic limestone wrap around the outer ends of the base of the façade. Between this stone and across the recessed first story, the glassy expanses of the west façade are repeated.

At the upper stories, too, the east façade generally follows the decorative scheme of the west, with alternating vertical bays of limestone and aluminum-framed windows. The overall pattern is broken in two places, however. Directly behind the wide limestone bay of the west façade is an area of similar width on the east façade. Here, alternating horizontal bands of aluminum-framed windows and aqua blue metal panels stretch across the upper four stories of the east facade.

Further south along the façade, a limestone bay of the same width as the one on the west rises above the rest of the roofline. This tower-like bay is more utilitarian in character than the one on the west facade. Projecting from the base of the east tower-like bay is a smaller three-story-tall stair tower faced with square limestone panels. Two doors are located at the base of the stair tower's south façade, with little square ornamental windows running vertically above them. Just north of the stair tower, a second-story pedestrian bridge leads to the adjacent free-standing parking structure. Above the top of the stair tower, the vertical limestone bay is ornamented with a matrix of small, square windows placed asymmetrically along its southern half. This decorative motif stretches to the roofline. A vertical band of larger windows accents the northern half of the bay, but only extends to the fourth story.

As the east façade originally fronted onto a surface parking lot, this elevation overlooked Lincoln Park and Lake Michigan. The setting changed substantially, however, when the six-level parking structure was built sometime around 1985. Today, a narrow paved service area runs between the two structures.





## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

The building's short south façade varies from both of the longer facades. This south façade's base is set back from the upper stories at both its east and west ends. However, the entire south façade is in a single plane. The south façade's base has two levels. The lowest portion is clad in the same mosaic limestone found along the west façade's outer walls. The level just above, comprises a band of square polished black granite blocks. Extending above the base to the top of the building is an expanse of smooth limestone squares, with two staggered ranks of small square windows running vertically up the center. Another set of stairs and a ramp sit just south of the south facade.

At the opposite end of the building, the tall random limestone wall forms the high base of the north façade. (This wall continues westward beyond the west façade, edging the raised terrace.) Above the limestone base, a one-story glassed-in mass projects northward from the main facade. The east and west ends of this glassy box align with the recessed first story facades of the main building. The large, rectangular lower windows of the boxy mass have square black transoms above them. (An exit door on the mass's east façade leads to an emergency stairway of more recent date.) Above the glassy box, the smooth facade of the main building features a field of square limestone blocks. The limestone plane is bisected by a recessed vertical band of windows. Aqua blue metal panels serve as spandrels and lintels, as on the east and west facades.

A tall, slender, free-standing cylindrical smoke stack rises just east of the north façade. The smoke stack stands at the entrance to a service drive leading to the basement level of the building.

The Presence St. Joseph Medical Office building at 2913 N. Commonwealth Avenue possesses excellent integrity overall. The construction of the free-standing parking structure has somewhat diminished this property's integrity of setting. Nevertheless, this 1962 nursing school (now office building) strongly conveys its historic character, and remains an integral visual and functional component of the Belli & Belli-designed St. Joseph Hospital complex. The property retains excellent integrity of location, design, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Designed by Belli & Belli, the same firm that produced the adjacent St. Joseph Hospital, the Presence St. Joseph Medical Office Building at 2913 N. Commonwealth Avenue was originally built as a nursing school affiliated with the hospital. Though somewhat less lively in appearance than the large Y-shaped hospital, which features diverse geometric elements, the two buildings share several design characteristics. These include smooth Indiana limestone facades, aqua blue accents, and details that convey the structures' religious affiliation. The two buildings are part of a rare and very fine surviving example of a Mid-Century Modern medical complex.

The history of St. Joseph Hospital began in 1868 when the local bishop asked the Sisters of Charity to help treat the sick during a cholera epidemic. By 1872, the Sisters had built their first hospital at Burling and Dickens Streets, gradually expanding it over subsequent decades.

Dr. Nicholas Senn (1844-1908), who was appointed the hospital's surgeon-in-chief in 1891, was a driving force behind the establishment of its nursing school. Senn, born in Switzerland, worked at hospitals throughout Chicago, pioneering many surgical procedures and writing 25 books and numerous articles on medical subjects. There had been an informal nurses' training program at St. Joseph since about



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

1886. But the field of medicine was becoming increasingly professionalized, and Senn and his colleagues needed a larger number of well-trained and compassionate nurses to assist in their hospital. Under Senn's leadership, the St. Joseph's Training School for Nurses opened in 1893. Physicians from the hospital and the Sisters who served as its administrators taught in the nursing school. As was common in other local nursing schools, as soon as students completed their training, they would begin work at the hospital.

St. Joseph Hospital and its Nursing School remained in their original location at Burling and Dickens Streets for the next 85 years. However, by the late 1950s, the hospital was bursting at the seams and hemmed in by its residential neighbors. The Order, now known as the Daughters of Charity of St. Vincent de Paul, purchased four-and-a-half acres on N. Lake Shore Drive north of W. Diversey Parkway, and began planning for a new hospital on the site. Before long, plans were also underway for a separate nursing school structure that would be part of the expanded complex.

Sister Bernice, the Sister Superior for The Daughters of Charity, asked Cardinal Samuel Stritch (1887-1958) to recommend an architect for their new medical facilities, and he suggested the firm of Belli & Belli for the project. Brothers Edo (1918-2003) and Anthony (1924-2007) Belli had grown up in a devoutly Catholic Italian family on Chicago's far West Side. After graduation from Lane Technical High School during the Depression, Edo Belli had begun working for architects Holsman & Holsman. He attended night classes at the Armour Institute (now IIT) and served in the Seabees during World War II.

In 1945, soon after Edo had established his own firm, Cardinal Stritch interviewed him for a small job to convert an apartment building into a parish school. When Belli told the Cardinal that he didn't think the remodeling project was a good idea, the architect assumed he'd lost the commission. But instead Cardinal Stritch hired him to design an entirely new school. Anthony Belli, who had completed a degree at the University of Illinois and served in the war, soon joined the firm. Before long, the Cardinal helped the brothers land many ecclesiastic commissions including Frank Cuneo Hospital, built for The Missionary Sisters of the Sacred Heart and completed in 1957. (Located at 750 W. Montrose Avenue, Cuneo Hospital was demolished in 2017.)

The Daughters of Charity hired Belli & Belli to develop plans for their new hospital in 1958. Their ambitious scheme would soon include a nursing school to coincide with the proposed St. Joseph Hospital (a project that would eventually have a construction budget totaling \$22 million). They decided to build a nursing school structure at a cost of \$3 million. The nursing school's initial financial package included a \$1 million loan from the Community Facilities Administration of the City for "the residential portion of the school of nursing." In its pitch to the City, St. Joseph's projected that the new school would serve 176 students. Considering that the St. Joseph Nursing School had a graduating class of only 35 in 1957, the estimate would represent a tremendous expansion of its existing student body.

During the 1950s, Chicago suffered from a shortage of nurses. Nearly every local hospital had its own small nursing school with classrooms and living quarters, however, most of them were facing significant challenges. As four-year degrees were becoming a necessity for nurses, it was increasingly challenging, expensive, and time-consuming for each school to become accredited. The per-pupil costs of hospital-based nursing schools kept rising, but even the city's largest schools graduated fewer than 50 nurses per year.



## Historic Resources Survey

<b>PROPERTY TYPE</b>  <b>NRHP RECOMMENDATION</b>	HEALTH CARE/ Medical Business/ Office  Eligible	<b>2913 N. Commonwealth Avenue</b>  <b>SURVEY ID</b>	<b>LV06</b>
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In 1961, as construction of the new Belli & Belli-designed St. Joseph Nursing School was underway, the institution graduated a class of just five nurses. The Daughters of Charity had already made arrangements to end its program and have Loyola University take over their new facility for its bachelor of science degree-program in nursing. Sister Juliana, the director of St. Joseph's school, noted that this new four-year program was in line with the demand for more skilled nurses. Cardinal Albert G. Meyer dedicated the new nursing school building in August, 1962. The facility provided a dormitory for 176 students, three conference rooms, four classrooms, twenty faculty offices, a library, and common areas, including a large outdoor terrace.

The building at 2913 N. Commonwealth Avenue functioned as a nursing school for only about a decade. By 1974, St. Joseph Hospital transformed the facility into an educational center geared especially to programs for senior citizens. Known at that time as the Manor, the facility offered classes and lectures on topics such as dental care and kidney disease for the elderly. Today, the old nursing school serves a medical office building for the hospital.

Like the nearby hospital, the distinctive Mid-Century Modern Belli & Belli-designed building has held up beautifully over the years. The sleek box-like structure, set on a podium and faced in fine-grained Indiana limestone set with aluminum windows, aqua-blue metal panels, and polished black granite, remains a beautiful complement to the neighboring Presence St. Joseph Hospital.

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

### NRHP EVALUATION/JUSTIFICATION

The Presence St. Joseph Medical Office Building at 2913 N. Commonwealth Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed as a nursing school by the Daughters of Charity of St. Vincent de Paul to provide well-trained professional nurses for their adjacent St. Joseph Hospital, the building meets with Criterion A. Although Sister Bernice, the Sister Superior for The Daughters of Charity, devoted her life to the Church and hospital, St. Joseph Hospital was unable to operate its own nursing school. Therefore, the Sister's association with the building does not merit listing under Criterion B. As a very fine and very intact example of the work of Belli & Belli, and part of one of Chicago's few remaining Mid Century Modern hospital complexes, the building is eligible under Criterion C. The integrity of the building is excellent, with all of its original materials and design features in place.



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

### NRHP RECOMMENDATION

Possessing significance to the community, architectural significance, and excellent integrity, the property warrants listing either individually, as a complex with Presence St. Joseph Hospital, or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	<b>2913 N. Commonwealth Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

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PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

Photo 1 – 2913 N. Commonwealth Avenue



2913 N. Commonwealth Avenue, view looking southeast from W. Oakdale Avenue toward North façade

## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue	
NRHP RECOMMENDATION	Eligible	SURVEY ID	LV06

### Photo 2 – 2913 N. Commonwealth Avenue



2913 N. Commonwealth Avenue, view looking southeast from W. Oakdale Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

Photo 3 – 2913 N. Commonwealth Avenue



2913 N. Commonwealth Avenue, view looking east from N. Commonwealth Avenue toward West façade detailing



## Historic Resources Survey

PROPERTY TYPE	HEALTH CARE/ Medical Business/ Office	2913 N. Commonwealth Avenue
NRHP RECOMMENDATION	Eligible	SURVEY ID LV06

Photo 4 – 2913 N. Commonwealth Avenue



2913 N. Commonwealth Avenue, view looking northeast from N. Commonwealth Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

2970 N. Lake Shore Drive  
SURVEY ID LV08

### NAME

2970 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

2970 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282030271001 through 14282030271107

### YEAR BUILT SOURCE

1953-1955 Chicago Building Permit

### DESIGNER/BUILDER

Loewenberg & Loewenberg

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Granite, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by architects Loewenberg & Loewenberg and completed in 1955, 2970 N. Lake Shore Drive is a handsome Mid Century Modern high-rise. Constructed of reinforced concrete, the flat-roofed 19-story-tall building is clad in tan brick of two tones, with polished red granite at its base. Above the base, many of the structure's façades feature alternating horizontal stretches of windows over tan brick spandrels. The high-rise is essentially T-shaped in plan, with the long top of the T running parallel with W. Wellington Avenue and its short stem to the south.

The 198-foot-tall structure stands at the southwest corner of W. Wellington Avenue and N. Lake Shore Drive. An L-shaped driveway that extends between the two perpendicular streets, leads to an underground garage at near the south end of the property and provides a drop-off space in front of the building. A lushly planted green space and seating area lies just north and west of the driveway.

The building's primary east façade fronts onto N. Lake Shore Drive. The main building mass lies to the north, with the smaller secondary mass (stem of the T) recessed at the south. At the base of both masses, the structure is supported by piers that are set at wide intervals. As the piers beneath the south mass are either at the far south side or set way back to the west, the entire recessed secondary mass



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

2970 N. Lake Shore Drive  
SURVEY ID                              LV08

appears to be floating above the ground. The south side of the driveway leads to this setback mass. The space beneath the seemingly cantilevered recessed mass includes a ramp down to the underground garage and a paved passthrough to a surface parking lot on the southwest side of the property.

Just north and east of the recessed mass, the base of the main building also features a series of vertical piers, but these are somewhat more visible. Clad in polished red granite, these piers stand at wide intervals, creating a sheltered loggia-like space at the front entryway. Tucked beneath the first story, this outer entryway space is paved with red, blue, and gray slate in a pattern of interlinking rectangles. (Historic photographs indicate that this was an original treatment.) On the south side of the front entryway, a glass curtain wall leads to the building's glass and aluminum front door. The glass partition seems nearly invisible, especially since the outdoor slate paving continues into the interior lobby. The glass curtain wall and doors stretch across about two-thirds of the east face. Extending north of the door, the final one-third of the façade is fully clad in polished red granite.

Above the base of the east façade, each story of the building's main mass features a light tan brick spandrel topped by a thin limestone sill. Groups of tall metal framed windows alternate between single pane fixed windows and double-hungs. Of equal widths, the windows form broad horizontal stretches of glass above the sills. Narrow panels of brick stand between the window groupings. (These are of slightly darker tan than the brick spandrels.) The corner window groupings wrap around to the north and south façades.

The recessed mass's east façade is similar, though not identical to that of the main mass. Above the base, a group of windows stretches across the façade at each story. While these also alternate between single fixed panes and double-hungs, the fixed panes windows are wider than the double-hungs. Each story of the recessed mass's east façade features a single rectangular opening, fully framed by brick.

The west façade of the main mass matches that of the east except at its first story. Here the darker tan brick is found beneath the windows and there is a solid void with a metal duct instead of corner windows on the north side. The west façade of the recessed mass is a bit different than anywhere else on the building. Small double-hungs situated in the center are flanked by groups of triple windows. These groups comprise two double-hungs beside a single fixed pane window, all of the same width.

The main mass's long north façade hugs the lot, meeting with the sidewalk that runs parallel to W. Wellington Avenue. The upper stories of this façade echo that of the east façade. But the base has some subtle differences. A tan colored metal double door is located about two-thirds of the way along the west side of this façade. The first story base itself is composed of the same darker tan brick found between the window groupings of the upper stories. Beneath the tan brick is a band of red polished granite that gets deeper as the building lot slopes down to the east. Just below the second story, the north façade also has a few horizontal openings for windows and vents. At the far west end of the façade, a knee wall extends between the building and a back driveway into the parking lot. This knee wall features the same brick and red granite as the north façade.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

**2970 N. Lake Shore Drive**  
SURVEY ID                              LV08

The building's south façade features the recessed mass in the center (which projects to the south) flanked by the east and west ends of the main mass's south elevation. The eastern portion of the south façade mimics the appearance of the main building's east façade. This includes two piers at the base clad in polished red granite. West of these piers, the base comprises a wall of the darker tan brick. Above the base, the façade repeats the alternating rhythm of ribbons of windows and horizontal brick spandrels as found at the east and north facades. The south façade of the recessed mass varies a bit from the other elevations, as each story has a pair windows centered within a light tan frame. The western portion of the main mass's south façade is visible from the rear surface parking lot. It, too, expresses a slight variation. The horizontal groups of windows of the west façade wrap around the corner and extend about one third of the way towards the recessed mass. There is a light tan brick expanse between these windows and a grouping of triple windows (two double-hungs and a center fixed-pane window). These triple windows meet in the corners with windows at the west façade of the recessed mass.

Today, the high-rise possesses excellent integrity. As evidenced by historic photographs, the existing windows match the historic appearance, and may in fact be originals. All of the other important exterior details are well intact. Today, the building at 2970 N. Lake Shore Drive continues to convey its historic character, retaining integrity of design, location, materials, workmanship, setting, feeling, and association.

### 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. Some of these sleek new apartment towers were designed by architects who had specialized in luxury apartments and hotels thirty years earlier. Among them was the well-established firm of Loewenberg & Loewenberg which had produced such well-detailed and eclectic 1920s buildings as Hotel Lincoln at 1816 N. Clark Street and 1260 N. Dearborn Parkway. Completed in 1955, the sleek 19-story building at 2970 N. Lake Shore Drive proved to be the first of many Modern high-rises that Loewenberg & Loewenberg would design. Chicago businessman I. Richard Cobrin sponsored the project with A. Paul and Marshall Holleb of the law firm Holleb & Yates.

Born in Russia, Isadore Richard Cobrin (1893-1987) immigrated to New York with his parents as a child. Within a short time, the family moved to Chicago, settling in a Jewish enclave on the city's Near West Side. In 1916, I. Richard Cobrin married a Russian immigrant neighbor, Eva Leibowitz, the daughter of a tailor. The couple moved to the Austin community and had three children. Cobrin became successful, first as the president of a lumber company, and then the proprietor of Marvin's Apparel, a downtown women's clothing store.

As was the case with many upwardly-mobile West Side Jewish families of the mid-1940s, the Cobrins moved to Lakeview, settling in an apartment on N. Lake Shore Drive. The couple continued to own and operate their clothing store while also participating in Jewish organizations. They likely met the Hollebs



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

2970 N. Lake Shore Drive  
SURVEY ID                              LV08

through the North Side Jewish community. Aaron Paul Holleb (1890-1963) shared a similar background with Cobrin. Born in New York to Russian Jewish immigrant parents, A. Paul Holleb had moved to Chicago's West Side during his childhood. He graduated from the Kent College of Law and began his legal career in 1912.

By the early 1930s, Holleb had become successful and settled on the North Side with his wife Sarah and their two children. Both Holleb children attended Lakeview High School. Adeline Holleb (1914-2002) went on to earn an undergraduate degree from the University of Chicago, and Marshall Holleb (1916-2008) received a master's degree in business and a law degree from Harvard University. In 1935, Adeline "Addie" Holleb married fellow Lakeview High School and University of Chicago graduate, Sidney R. Yates (1909-2000).

A. Paul Holleb, his son Marshall Holleb, and son-in-law Sidney Yates, formed their law firm sometime in the 1930s. Marshall Holleb would become an important Chicago civic and cultural leader and preservationist. Sidney Yates had an esteemed career as an attorney and long-term United States Congressman. Along with supporting the arts and many local civic cultural institutions, Sidney and Addie Yates were devoted to Jewish causes, including the founding of the U.S. Holocaust Memorial in Washington D.C.

In the early 1950s, Cobrin and the Hollebs formed a syndicate to build 2970 N. Lake Shore Drive and commissioned architects Loewenberg & Loewenberg to design the high-rise. Choosing the firm as project architect was not an unlikely one. Brothers Max L. Loewenberg (1889-1984) and Israel S. Loewenberg (1892-1978) shared much in common with the developers. After having emigrated from Russia around 1900, the Loewenberg family (including Max and Israel's parents and three other siblings) had moved to Chicago's Near West Side, less than a block away from Cobrin's home at that time. The two brothers worked their way through school, and launched their architectural firm in 1919. Loewenberg & Loewenberg was soon designing residential and commercial buildings throughout the city. They each became active in Jewish organizations and charities. Both of the brothers moved to the North Side in the late 1920s—settling with their families into separate apartments at the Park Lane Hotel, a building they designed and co-owned at 2842 N. Sheridan Road.

Many local architects could not survive the Depression, however, Loewenberg & Loewenberg managed to remain fairly busy. The firm received many commissions to design small and medium-sized shops and restaurants and additions to existing commercial structures such as a Goldblatt's Department Store on W. 26<sup>th</sup> Street near S. Spaulding Avenue. During this era, they designed several projects in the Art Moderne style. Loewenberg & Loewenberg's early forays into Modernism also included work they produced as part of a large pool of architects selected to design public housing such as the Julia Lathrop Homes in the mid-1930s.

There is no doubt that the 1952 commission for 2970 N. Lake Shore Drive presented an exciting opportunity to the brothers. Although Loewenberg & Loewenberg had already produced several Post-



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

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WWII apartment structures by this time, those projects had modest construction budgets and most had received Federal Housing Authority (FHA) financing, meaning that the architects had to fulfill strict government guidelines and rules. In contrast, Cobrin's 2970 N. Lake Shore Drive Building had private financing, and it was expected that the upscale modern high-rise would bring in monthly rents as high as \$390 (more than \$3600 today).

In July of 1953, the *Chicago Tribune* announced that construction of 2970 N. Lake Shore Drive was underway. Reporter Al Chase explained that Loewenberg & Loewenberg had designed the building with a series of vertical setbacks to provide a "broad vista" offering two to three "views over Lake Michigan and the north side" from "each suite." Apparently, however, some modifications were made to the proposed massing. Instead of the "two jogs in the building line on the east and two on the west" shown in a rendering and described by the article, the architects redesigned the project to have only a single setback to the west of the rectangular tower, at its south side. The design revision likely took place in the fall of 1953. The City of Chicago had issued a second building permit for the project in September of that year, and a "Renewal of Permit" notation was made on October 25, 1953.

Despite the design modifications, when the building was completed in May, 1955, classified ads touted that "every room has a view of the park and lake." Maurice Sternberg, a highly-regarded Gold Coast interior decorator, designed the model apartments. With two-bedrooms, two-bathrooms, and numerous closets, the five-room units were considered "unusually large." Along with emphasizing its convenient location, advertisements often mentioned the building's rooftop sundeck and solarium.

As the developers had intended, the high-rise was soon filled with upper-middle and middle-class-tenants. Among the early residents were William K. Altman, a wealthy builder; Miss Ada Huncke, director of community relations for the Illinois Public Aid Commission; and Miss Olga Huncke, a retired teacher who had taught for 35 years in a public school in Chinatown.

The fashionable new building attracted a large number of residents whom, like its developers and architects, had come from upwardly-mobile Jewish immigrant families. They included the son of an Austrian-born butcher, Sam Manaster, who had worked as a shoe salesman in the 1930s and went on to become president of a Chicago poultry company. One of the most prominent examples was attorney Sidney Korshak (1907-1996) who was raised by Lithuanian immigrant parents in Chicago's Lawndale neighborhood. He graduated from DePaul University law school in 1930, and within a decade his clients included high-ranking members of Chicago organized crime syndicates. He gained a national reputation and defended such notorious mobsters as Jimmy Hoffa. According to the *New York Times*, by the 1970s, law enforcement officials would consider him "... a behind-the-scenes 'fixer'," who was "instrumental in helping criminal elements" of the highest levels, "gain power in union affairs and infiltrate the leisure and entertainment industries." Sidney and his wife, Bernice Korshak only moved into an apartment at 2970 N. Lake Shore Drive soon after it was built. But they only remained for a few years before relocating to California where Korshak's practice increasingly catered to Hollywood's elite.



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Between the mid-1950s—when 2970 N. Lake Shore Drive was first occupied—and the late 1960s, many of its residents made important contributions to Jewish organizations and philanthropy. They included Julius Ginsburg (1895-1982) and his wife Rose Ginsburg (1898- 1987). Both were Russian immigrants who helped organize the International Ladies Garment Workers of America labor union in Chicago in the early 1920s. By the time the couple moved into 2970 N. Lake Shore Drive, they had become deeply committed to Jewish organizations, particularly those devoted to the new state of Israel such as the local Labor Zionist movement and the Chicago Histadrut campaign.

Another couple who were among the building’s early residents, the Cohens, were active in Jewish philanthropy. Max M. Cohen (1889-1970), founder of Chicago’s Mogen David Wine Company, served as an honorary trustee of the Jewish National Fund. His wife, Rose Cohen (1897-1985) became active in the Associated Talmud Torahs. They were benefactors of several Jewish educational institutions such as the Hebrew Theological College which named a campus in their honor.

Over the years, the building had several other prominent residents. In the early 1970s, William M. Barth, a Cook County Circuit Court judge was among them. Having served as an assistant corporation counsel in Chicago’s traffic court in the 1950s, Barth became a full judge in 1971.

The 2970 N. Lake Shore Drive building was converted to condominiums in 1973. An early advertisement touting the high-rise’s fine views, spacious units, and comfortable amenities suggested “One purchase brings access to the world of nature, the best in urban pleasures, and a comfort of a true home.” The well-maintained condominium building is still valued for these features today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 2970 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B and C. Built to fill the need for high-end apartment rental housing along the north lakefront in Lakeview during the Post WWII period, the property meets with Criterion A. The home of several individuals who made substantial contributions to Jewish causes and philanthropy such as Julius and Rose Ginsburg and Max and Rose Cohen, the property meets with Criterion B. The first



## Historic Resources Survey

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NRHP RECOMMENDATION        Eligible

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Modern high-rise designed by the talented Chicago architectural firm, Loewenberg & Loewenberg, the structure is eligible for listing under Criterion C. The property 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

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

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NRHP RECOMMENDATION        Eligible

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NRHP RECOMMENDATION        Eligible

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Photo 1 – 2970 N. Lake Shore Drive



2970 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South and East façades

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Photo 2 – 2970 N. Lake Shore Drive



2970 N. Lake Shore Drive, view looking southwest from W. Wellington Avenue toward East and North façades



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**3100 N. Lake Shore Drive/  
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### NAME

The Darien Apartments

### OTHER NAME(S)

Lake Shore-Barry Apartments

### STREET ADDRESS

3100 N. Lake Shore Drive/ 316 W. Barry Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282010151001 through 14282010151110;  
14282010151112 through 14282010151128;  
14282010151130 through 14282010151137;  
14282010151139 through 14282010151143; and  
14282010151145 through 14282010151228

### YEAR BUILT SOURCE

1949-1952 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Loebl, Schlossman & Bennett

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by architects Loebl, Schlossman & Bennett and completed in 1952, the Darien Apartments is a handsome Mid Century Modern high-rise. It is situated at the northwest corner of N. Lake Shore Drive and W. Barry Avenue. Constructed of reinforced concrete, the flat-roofed, 21-story-tall building is clad in warm red brick. The structure is a modified rectangle in plan. Its short east façade follows the angle of N. Lake Shore Drive and its long south facade features an eye-catching chamfered corner. A one-story, red-brick-covered garage extends along the north side of the building.

All four facades of the tower are clad in face brick. A large number of windows stretch across the east, north, and south facades. Casement and single fixed-light windows stretch across all three facades. These are all replacement windows. A historic photograph indicates some differences between the original and current fenestration. Firstly, the replacement windows do not fully maintain the original groupings of window types. (Most of the existing sets with a smaller fixed-light flanked by a pair of



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casements originally featured two sets of casements.) In addition, each window opening was originally crowned by a narrow limestone lintel. Today, the lintels are either missing or covered by flashing.

The building's entryway is located towards the west end of the long south façade, which fronts onto W. Barry Avenue. Streamlined in design, the subtly projecting vestibule structure comprises a low limestone wall, large windows, and a flat roof with a brown metal fascia. At its far west end, a canopy extends from the vestibule, providing a covered walkway to the sidewalk. This shelter structure is edged with glass sides and topped by a matching flat roof. The covered walkway leads to a short set of steps and the glass doors that provide entry to the building's lobby.

Driveways with openings for garage access are located at the far west and east ends of the south façade. The opening at the west end slopes down to allow passage to the north side of the building. The driveway at the east end of the façade ramps up to garage doors. A series of white concrete square columns on either side of the east ramp support the upper levels of the building. Low brick pony walls extend between the columns on each side of the driveway. Between this eastern driveway and the vestibule structure, a series of rectangular openings stretch across the top of the base of this façade. Most are filled with ventilation grilles.

Narrow limestone string courses extend from either side of the vestibule structure, providing visual separation between the base of the façade and the stories above. From the second to the 19th stories, the façade is well-fenestrated. Each story features a long stretch of large windows of varying widths. All of them are replacement windows with a single fixed light in the center flanked by a pair of casements. The fenestration is more varied on the façade's top two stories. The 21<sup>st</sup> story is the penthouse level, which rises above roughly half of the western part of the building. A slightly projecting, boxy air conditioning vent is located beneath the outer edge of nearly every set of windows.

The east façade, which is set well back from N. Lake Shore Drive, includes the structure's distinctive chamfered corner at its south end. At the base of this facade, three evenly-spaced white concrete square columns support the upper stories. Tall stretches of red brick wall stretch between them, screening the view of the garage ramp. Openings above the wall segments create a sense that the building is floating above the square columns. A narrow limestone stringcourse extends above the column tops, at the base of the second story.

The north end of the east façade is not chamfered like the south. However, each end features a group of windows that wrap around the corner and onto the adjacent facade. There are no air conditioning vents on this façade. The one-story-tall garage structure extends from the north end of the apartment tower. It has small fixed-pane windows at the upper part of its east façade. The structure is slightly taller at its northeast corner.

The tower's long north façade rises above the projecting one-story garage structure. The north façade of the garage largely mimics its east one. Similarly, the north façade of the high-rise largely echoes the



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south. Windows here are similar to those of the north façade in size, type, and configuration. The same kind of air conditioning vents are found in the same locations. However, towards this façade's west end, triangular with triple windows cant out. At its far west end, the facade flares out to a diagonal, creating a strong triangular form at this prominent corner.

The short west elevation is the building's only secondary façade. A centered pair of small casement windows punctuates the façade from the second to the top story.

Today, the high-rise possesses good integrity. The structure's integrity of design and materials has been somewhat diminished by the changes in window groupings and loss of the original limestone lintels that created a strong horizontal emphasis on each of its primary facades. The introduction of projecting air conditioning vents on the long north and south façades has also somewhat lessened the building's integrity of design. Despite this, the property continues to possess integrity of location, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the Post WWII era, a dire need for new housing in major American cities spurred the Federal Housing Authority (FHA) to provide federally-backed loans for the construction of middle-class apartment buildings. Through Section 608 of the Federal Housing Act, developers were encouraged to erect elevator buildings with many small units that could be rented for between \$70 and \$172.50 per month. Some architects felt hindered by the strict government guidelines and relatively low construction budgets associated with these projects. However, Loeb, Schlossman & Bennett produced the superbly-designed Darien Apartments at 3100 N. Lake Shore Drive/ 316 W. Barry Avenue as a Section 608 project. The high-rise was sponsored by a syndicate that included businessman Harris Perlstein and high-profile developers Herbert Greenwald and Samuel Katzin.

On September 10, 1949, Al Chase of the *Chicago Tribune* announced that Harris Perlstein, president of the Pabst Brewing Company, was heading a real estate syndicate to develop a 21-story high-rise at the northwest corner of N. Lake Shore Drive and W. Barry Avenue. Illustrated by a rendering of the handsome Modern structure, the article reported that its architects, Loeb, Schlossman & Bennett, expected to have working drawings completed by the end of the year. The \$3 million project had received a federally-insured mortgage through the Greenebaum Investment Company. Chase explained that the FHA had approved the syndicate's proposal for two-, three-, and three-and-a-half-room units that would have rents ranging from \$83 to \$155 per month. E.J. Kelly, FHA director for the Chicago area, described the location for the project as "an A-double-plus site with magnificent views over the lake, park, and boulevards."

There is no doubt that the project's extraordinary site inspired its principal architect, Richard Bennett. The firm Loeb, Schlossman & Bennett had formed in 1947 when Chicago architects Jerrold Loeb (1899–1978) and Norman J. Schlossman (1901–1990) asked Richard Marsh Bennett (1907–1996) to join them in



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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. Loeb and Schlossman were impressed by his talents and also needed help during this increasingly busy construction period.

With their previous partner, John Demuth, Loeb & Schlossman had designed Temple Shalom at 3480 N. Lake Shore Drive [LV32], completed in 1930. After Loeb & Schlossman struggled through the Depression, their firm began receiving commissions for Post WWII housing. Along with the Darien Apartments, Loeb, Schlossman & Bennett designed 1350-1360 N. Lake Shore Drive [NN74], a residential high-rise which replaced the old Palmer mansion that had also received financing through Section 608. The firm would go on to produce many other residential projects such as Prairie Shores on the South Side and the Covington at 4600 N. Clarendon Avenue [UP27]. Loeb, Schlossman & Bennett would also receive prominent hospital commissions. These included the Louis Weiss Memorial Hospital at 4646 N. Marine Drive [UP28] and several of that structure's later additions.

During the fall of 1949, plans were underway for both 1350-1360 N. Lake Shore Drive and 3100 N. Lake Shore Drive/ 316 W. Barry Avenue. Loeb, Schlossman & Bennett prepared plans for a double-towered high-rise at 1350-1360 N. Lake Shore Drive and by the next February, ground had been broken for the project. At that time, however, little progress had been made on 3100 N. Lake Shore Drive, known then as the Lake Shore-Barry Apartments. In 1951, *Realty and Building* announced that after 16 months of "intense speculation" about the project, "actual construction" of the Lake Shore-Barry Apartments was finally assured.

It is unclear whether Herbert Greenwald and Samuel Katzin had been part of the building's original real estate syndicate. However, when construction was finally underway in 1951, the two were leading the project. Both the sons of Russian Jewish immigrants, Herbert S. Greenwald (1906-1959) and Samuel N. Katzin (1899-1976) had begun working together in the mid-1940s. Greenwald had moonlighted for a real estate development company while studying philosophy at the University of Chicago. After graduation, Greenwald began teaching in local Hebrew schools, and also worked for various charitable Jewish organizations. Samuel N. Katzin (1899-1976), a real estate investor who also ran a successful Chevrolet dealership, was deeply involved in Jewish philanthropic organizations. According to author Miles L. Berger, Greenwald and Katzin met through their mutual involvement in the Jewish Federation, and became close friends. With backing from Katzin, Greenwald founded the Herbert Construction Company in 1945. Before long, he hired Ludwig Mies van der Rohe to design Promontory Apartments, an iconic Modernist high-rise that he developed at 5530 S. South Shore Drive. Greenwald and Katzin began to collaborate on several projects, including the Lake Shore-Barry Apartments.

Greenwald was known for encouraging his architects to follow their creative instincts. In some ways, the Lake Shore-Barry's design was quite traditional. Like earlier apartment towers, this building would comprise a concrete frame tower with a brick veneer. But in somewhat subtle, but quite meaningful



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ways, Bennett's design for the Lake Shore-Barry Apartments was extremely Modern. As architectural critic Paul Gapp later explained, "Bennett always tried to break away from the boredom of unrelieved linearity, and in everything from his single-family houses to his tallest buildings are found canted walls and wings that add liveliness to interiors as well as facades." The 3100 N. Lake Shore Drive building would feature canted walls, horizontal window groupings that wrap around corners, and triangular window bays. According to Miles Berger, these triangular bays reminded Greenwald of a literary reference—the 'peak in Darien' in a sonnet by John Keats, thus inspiring the name, Darien Apartments.

Classified advertisements for rental units in the Darien Apartments began to run in *the Chicago Tribune* between September of 1951 and February of 1952. Emphasizing the high-rise's fine location "overlooking Lincoln Park and Belmont Harbor," the ads mentioned that every unit had a "magnificent view." These advertisements also touted the "spacious rooms, ample closet space," and "all electric kitchens," in the "ultra modern" elevator building. Although 92 of the building's 258 apartments were two-room efficiencies, the larger units included two penthouse suites with outdoor terraces.

The building was ready for occupancy in the summer of 1952. Early residents ranged from young professionals to retired senior citizens. Tenants of the 1950s included Jeanette Whitmer, a divorcée who had recently moved to Chicago from Bloomington, Illinois; Herbert W. Landt, a longtime staff member of the Chicago Plan Commission, and his wife Etta; and Dr. Eric Oppenheimer, a physician.

Over the years, the Darien has had some noteworthy residents. For example, Franklin W. Adams (1921-2006) had been a child star of national radio programs that were produced in Chicago during the 1930s. He was particularly well-known for portraying a character called "Skippy." Adams later graduated from Northwestern University School of Speech and, in 1949, he became assistant director of the Jack & Jill Players, a well-established local children's theater group. Within a year or two, Adams became owner and producer of the theater. He lived in the Darien from at least 1958 to 1972. During that period, the Jack & Jill Players were performing in what was known as the Franklin W. Adams Theater at 218 S. Wabash Avenue.

Architect Myron Goldsmith (1918-1996) was a rising star in his profession when he lived at the Darien in the early 1960s. Born and raised in Chicago, Goldsmith studied architecture at the Armour Institute (IIT) under Mies van der Rohe. After receiving a Fulbright scholarship to study in Rome in 1953, he returned to the US, and found work in the San Francisco office of Skidmore, Owings, & Merrill (SOM). He transferred to SOM's Chicago office in 1958. He soon gained attention for designing such Modernistic structures as the 1962 McMath-Pierce Telescope building in 1962. In his 1991 introduction to an oral history of architect Richard M. Bennett, Goldsmith said that he believed the Darien Apartments was one of the buildings that "most clearly exemplify" Bennett's "high standards and humanistic philosophy."

The Darien Apartments remained a rental building until 1979. At that time, the Town Management Corp. received a \$15.5 million loan to purchase the structure and convert it to condominiums.





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

### NRHP EVALUATION/JUSTIFICATION

The Darien Apartments at 3100 N. Lake Shore Drive/ 316 W. Barry Avenue has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Built to fill the need for middle-class rental apartment housing along the north lakefront in Lakeview during the Post WWII period, the property meets with Criterion A. The building meets with Criterion B for its association with Franklin W. Adams, a 1930s radio celebrity who made important contributions to children’s theater in Chicago. An early and fine Modern high-rise designed by the talented Chicago architectural firm of Loeb, Schlossman & Bennett, the structure is eligible for listing under Criterion C. The property 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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NRHP RECOMMENDATION            Eligible

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SURVEY ID                              LV12

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3100 N. Lake Shore Drive/  
316 W. Barry Avenue  
SURVEY ID                              LV12

Photo 1 – 3100 N. Lake Shore Drive/ 316 W. Barry Avenue



3100 N. Lake Shore Drive/ 316 W. Barry Avenue, view looking west from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3100 N. Lake Shore Drive/  
316 W. Barry Avenue  
SURVEY ID                              LV12

### Photo 2 – 3100 N. Lake Shore Drive/ 316 W. Barry Avenue



3100 N. Lake Shore Drive/ 316 W. Barry Avenue, view looking southwest from N. Lake Shore Drive toward North façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3100 N. Lake Shore Drive/  
316 W. Barry Avenue  
SURVEY ID                              LV12

### Photo 3 – 3100 N. Lake Shore Drive/ 316 W. Barry Avenue



3100 N. Lake Shore Drive/ 316 W. Barry Avenue, view looking northwest from the intersection of N. Lake Shore Drive and W. Barry Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

3100 N. Lake Shore Drive/  
316 W. Barry Avenue  
SURVEY ID                              LV12

### Photo 4 – 3100 N. Lake Shore Drive/ 316 W. Barry Avenue



3100 N. Lake Shore Drive/ 316 W. Barry Avenue, view looking northeast from W. Barry Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3130 N. Lake Shore Drive  
SURVEY ID LV13

### NAME

3130 N. Lake Shore Drive

### OTHER NAME(S)

Lake Shore-Briar Building

### STREET ADDRESS

3130 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282010170000; and 14282010180000

### YEAR BUILT SOURCE

1952 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Shaw, Metz & Dolio

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 3130 N. Lake Shore Drive apartment building [LV13] is located at the southwest corner of N. Lake Shore Drive and W. Briar Place. Completed in 1952 by Shaw, Metz & Dolio, the flat-roofed building is 21 stories tall. The apartment tower is rectangular in plan, with its long side running east-west, parallel to W. Briar Place. An attached one-story garage extends south of the tower. The building is clad in buff-colored brick and brown brick. Ribbons of metal-framed windows distinguish the building, however the individual window units are replacements, as evidenced by a historic photo.

The tower's long primary façade faces north onto W. Briar Place. The ground-level lobby and commercial spaces comprise nine segments of fixed-pane glass set into metal frames atop an exposed concrete foundation. At the center of the north façade is the building's primary entrance, featuring a swinging door of metal and glass. The door is set between two fixed-pane, metal-framed windows, with a transom window over the door. The other eight storefront segments consist of three fixed-pane windows separated by piers clad with buff-colored brick in a stacked bond pattern. Above the first story, a thin concrete string course projects beyond the plane of the north façade. A portion of this horizontal element is obscured by a flat-roofed rectangular canopy that extends across the entrance and just beyond.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3130 N. Lake Shore Drive  
SURVEY ID LV13

The upper stories of the north façade feature continuous ribbons of windows, which alternate with bands of brown-colored brick, creating a horizontal emphasis. The windows begin at the second story and rise to the top story. Each ribbon consists of 45 metal-framed windows – a combination of fixed-panes and double-hungs – in a repeating five-window pattern. The window bands start on the east end and terminate well before the west end, where a wide bay of buff-colored brick extends from the ground level to the roof, creating a vertical emphasis.

The north and south facades are very similar, with the upper stories of the south façade being basically the inverse of the north. (The south façade's ground level is hidden by the attached one-story garage.) The south façade's window bands begin on its west end and terminate well before its east end, where another wide bay of buff-colored brick rises to the top of the facade.

The narrow east façade fronts onto N. Lake Shore Drive. This façade's first story has one section of three fixed-pane windows located near its north end. At its south end, a ramp leads down into an enclosed parking structure. This structure begins halfway along the tower's east façade and wraps around to the south façade. The parking structure's buff-colored brick east façade, decorated at intervals with projecting bricks, angles southeastward to follow the diagonal of the Drive.

Above the first story, the southern half of the buff-colored-brick-clad east façade is punctuated by a short band of windows at each level. Each window grouping features two pairs of metal-framed windows flanking a panel of brown brick. A frame of slightly protruding buff colored-brick accentuates each window grouping. In between the framed window groupings, the wall is clad in buff-colored brick. A few additional windows are scattered across the east façade. At the second story, a pair of windows and a single window are positioned on the south side of the façade. On floors 14 and 21, small, single windows are located (seemingly randomly) within the large expanse of buff-colored brick. Based on a historic photo, neither the second-story windows nor the small 14<sup>th</sup>- and 21<sup>st</sup>-story windows are original.

The west façade is quite similar to the more public east façade. A secondary, utilitarian entrance is found at ground level of the west facade, and the neighboring building adjoins it. The north end of the facade features a grouping of three metal-sashed windows on each upper story. The remainder of the façade is clad entirely in buff-colored brick.

Today, the 3130 N. Lake Shore Drive building possesses very good integrity overall. Although the windows are replacements, they have not modified the appearance of the building at all. Today, the complex continues to strongly convey its historic character, retaining integrity of location, design, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Completed in 1952, the apartment building at 3130 N. Lake Shore Drive was among the earliest projects sponsored by John J. Mack and Ray Sher of the Lake Shore Management Company. The developers hired architects Shaw, Metz & Dolio to design the building and Crane Construction as its general contractor. Between the late 1940s and early 1960s the Lake Shore Management Company, Shaw, Metz & Dolio, and Crane Construction would collaborate on more than a dozen high-rise building projects in Lakeview, Lincoln Park, and the Gold Coast.





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3130 N. Lake Shore Drive  
SURVEY ID                              LV13

Mack and Sher were both Russian immigrants from modest backgrounds who had achieved substantial success in Chicago real estate even before they began teaming up in the late 1940s. Born in Sevastopol, Russia, John J. Mack (1904-1977) was orphaned at the age of thirteen. He joined the Russian army only two years later, and after WWI, he immigrated to New York. Although he spoke very little English, Mack found work painting apartments. A few years later, he moved to Chicago, and worked doing odd jobs before becoming involved in real estate. During the Depression Mack was able to acquire properties through foreclosures, and he soon owned a large number of buildings, especially residential hotels. In fact, according to author Miles L. Berger, by the “mid-1940s Mack had bought and sold interests in twenty-six hotels including some of Chicago’s favorites.”

Raymond Sher (1904-1993) emigrated from Russia with his family during childhood. He attended Chicago’s Crane High School, briefly went to college, and then left school to join his family’s furniture business. His father, David Sher, purchased a 100-room hotel in 1927, and died suddenly the following year. As the oldest of six siblings, Ray Sher felt responsible for the entire family. He ran the businesses, and within a year, he built a second hotel.

Sher and Mack first became acquainted at the Chicagoan, one of Mack’s downtown hotels, where they were both part of the Lamplighters, a group of men who played poker together several times a week. The two had played cards together for several years by the time they purchased an apartment building on Oak Street together in 1948.

The following year, Mack and Sher received federally-backed loans from the Federal Housing Authority (FHA) to build four apartment buildings in Lakeview — this 21-story tower at 3130 N. Lake Shore Drive; a high-rise at 3101-3121 N. Sheridan Road; a structure of similar design located a few blocks to the south at 350 W. Oakdale Avenue; and a proposed 24-story building at 3180 N. Lake Shore Drive [LV18]. (The 3180 building project was delayed for a few years and resulted in a 23-story building [LV18] that did not utilize an FHA-backed loan.) To meet the intense demand for new housing in cities throughout the nation, the FHA had recently adopted new provisions allowing for the construction of “efficiency apartments.” With apartments ranging from two-room (kitchen and living room) “efficiencies” to four-and-a-half-room suites, the four “multiple story rental projects” would provide a total of more than 1,000 new housing units to individuals and families that wanted to live in Lakeview.

Architects Shaw, Metz & Dolio designed this 21-story high-rise at 3130 N. Lake Shore Drive as well as the three other nearby structures. The firm had only recently formed when it received this significant commission, but selecting these partners was not a risky proposition for Mack and Sher. In fact, by this time, Alfred Phillips Shaw (1895-1970) already had a two-decade career as an architect in Chicago, and was well-known as the designer of such buildings such as the Merchandise Mart and the Civic Opera House.

When Shaw, Metz & Dolio designed the high-rise at 3130 N. Lake Shore Drive in the early 1950s, the surrounding neighborhood was only sparsely populated. Some earlier high-rises stood on the west side of N. Sheridan Road, but the area directly east, north, and south of the building site was quite open, with Lincoln Park and a few spacious mansions located there. So even though the architects sited the rectangular building with its short end facing east, most of the apartments would have fine views of the park, Lake Shore Drive, and Lake Michigan. (Views from many of the units would soon be blocked, however, by the Darien at 3100 N. Lake Shore Drive [LV12] and 3150 N. Lake Shore Drive [LV14].)



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3130 N. Lake Shore Drive  
SURVEY ID LV13

The Shaw Metz & Dolio-designed structure at 3130 N. Lake Shore Drive, was known early on as the Lake Shore-Briar Building. With 286 units, the tower had apartments of three sizes — two-room efficiencies, and one- and two-bedroom suites. Apartments were described as having “higher-than-usual ceilings,” ceramic-tile baths, “modern work-saving kitchens” with electric appliances, and reasonable rents. Monthly rental fees included utilities and window cleaning services. Tenants could pay extra for indoor parking and maid services.

The building was ready for occupancy in 1953. At the time, space on the first story had been reserved for a grocery store, but commercial uses were not permissible under the area’s existing zoning requirements. The building managers, the Lake Shore-Briar Corporation, filed an appeal to allow plans for the store to move forward. Ray Sher testified that the more than 600 “working people” who lived in the new building needed this convenience because the “closest food store was 1-3 miles away.” Residents of several nearby buildings protested because they believed that “the food shop would be derogatory to the neighborhood, and it would be the opening wedge for sandwich shops and liquor stores.” Despite these objections, the city’s zoning board granted the appeal in July of 1954.

From the beginning, many successful businessmen and professionals have lived in the 3130 N. Lake Shore Drive building. During the 1950s, residents included a commercial artist, a president of a carnival and circus supply company, a fur salesman, a president of a women’s clothing manufacturing company, and an electrical engineer. Among the early tenants were a number of women who had professional positions or were active in civic efforts. These included a WGN auditor, an advertising manager for the Baldwin Piano Company, and an officer on the National Council of Jewish women. Although most tenants occupied a single unit, Carl and Adeline Metz, made their home out of three contiguous apartments on the 12<sup>th</sup> floor. A partner in the architectural firm that designed the building, Metz was allowed to remove some of the partition walls that divided the original apartments. However, he and his wife did have all three kitchens in their unit, which they described as “a ranch home in an apartment.”

Ownership of the high-rise has changed several times over the years. The Lake Shore Management Company sold 3130 N. Lake Shore Drive, along with three of its other buildings to the Du Pont family of New York in 1956. Another New York City firm purchased it three years later. By the 1980s, the 3130 building, the adjacent high-rise at 3101 N. Sheridan Road and another building to the west at 3124 N. Sheridan Road were owned together and called the Harbor Village complex.

By the 2010s, the building was one of dozens of Chicago rental structures owned by Planned Property Management. In 2012, a fire broke out on the building’s 12<sup>th</sup> floor, killing one tenant. Although a 2004 city ordinance required older buildings such as this one to upgrade their fire safety measures, a later amendment extended the deadline for compliance until 2015. A 2016 *Chicago Tribune* article warned that more than 300 older buildings throughout the city had still not made all of the safety hazard upgrades required by the deadline. The article, citing the tragic fire at 3130 N. Lake Shore Drive, reported that the building now had all of the necessary fire safety improvements.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3130 N. Lake Shore Drive  
 SURVEY ID LV13

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

### NRHP EVALUATION/JUSTIFICATION

The high-rise at 3130 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Having utilized an FHA-backed loan and built in response to the intense need for Post WWII housing in Chicago, the property meets with Criterion A. Although it is interesting the engineer Carl A. Metz and his wife lived in the building in the 1950s, by 1962, the couple had moved into 1550 N. Lake Shore Drive, another Shaw, Metz & Dolio-designed building. As this property is not the building most closely associated with him, it is not eligible under Criterion B. Produced by architects Shaw, Metz & Dolio and providing the most up-to-date modern amenities to middle class Chicagoans, the property meets with Criterion C. Today, the 1952 building possesses very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3130 N. Lake Shore Drive  
SURVEY ID LV13

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3130 N. Lake Shore Drive**  
SURVEY ID                              LV13

Photo 1 – 3130 N. Lake Shore Drive



3130 N. Lake Shore Drive, view looking southwest from W. Briar Place toward North façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3130 N. Lake Shore Drive**  
SURVEY ID                              LV13

Photo 2 – 3130 N. Lake Shore Drive



3130 N. Lake Shore Drive, view looking east from W. Briar Place toward West façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3130 N. Lake Shore Drive**  
SURVEY ID                              LV13

Photo 3 – 3130 N. Lake Shore Drive



3130 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Lake Shore Drive  
SURVEY ID LV14

### NAME

3150 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3150 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282000041001 through 14282000041203

### YEAR BUILT SOURCE

1963 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Shaw, Metz & Associates

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Metal, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located at the northwest corner of N. Lake Shore Drive and W. Briar Place, the 3150 N. Lake Shore Drive high-rise was designed by Shaw, Metz & Associates and completed in 1963. The sleek 339-foot-tall tower is rectangular in plan, with its long side running east-west, parallel to W. Briar Place. An attached, L-shaped two-story garage and sun deck structure extends along its north and west sides. The structure's long north and south facades are enlivened by alternating vertical bands of glazed white brick and contrasting bays of dark windows. The double-hung and single-fixed-light replacement windows found across all of the facades appear to match the original fenestration. Above the tower's flat roof, a whimsical folded-plate roof that caps a boxy mechanical systems structure adds additional visual interest.

The high-rise stands between two other Shaw, Metz & Associates-designed apartment towers, 3130 N. Lake Shore Drive [LV13] and 3180 N. Lake Shore Drive [LV18]. This property at 3150 N. Lake Shore Drive is set back somewhat from inner N. Lake Shore Drive. A driveway extends from the front of the 3180 building and past the east facade of 3150 N. Lake Shore Drive. This drive first skirts the unfenestrated white glazed brick east elevation of the two-story garage structure. The drive then becomes a drop-off area in front of the high-rise and leads out to W. Briar Place.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Lake Shore Drive  
SURVEY ID LV14

The 3150 N. Lake Shore Drive building's short east façade houses its front entryway. A series of four wide piers are tucked beneath a broad, flat canopy that shelters the front entrance and drop off area. The piers are clad in white glazed brick laid in a stacked bond pattern. Recessed glass curtain walls extend between the piers. The two center piers flank the entryway, which comprises a glass and metal revolving door and standard glass doors on either side. The 36 stories above the canopy each feature a ribbon of black metal-framed windows above a continuous black metal spandrel. Most of the windows on each story are single, rectangular fixed-lights. However, three metal-framed double-hungs per story are spaced at regular intervals in the center of the façade. Above the east façade's top-story windows, a black metal band is capped by a thin white slab at the high-rise's roofline. High above the tower's main roof-line, the east end of the white slab mechanicals structure's roof has a deep overhang.

The building's long north façade extends along the south edge of a driveway that stretches between inner N. Lake Shore Drive and N. Sheridan Road. Not only is this driveway shared with the 3180 building, but towards its west end, it is spanned by a narrow walkway or bridge between the garage roofs of the two high-rises. The two-story-tall 3150 garage structure begins several bays west of the high-rise's east façade, and extends all the way to the western end of the property. It is clad in the same stacked bond white glazed brick found elsewhere on the building. There is a garage door opening towards the north façade's eastern end, and another one set back at its western end. A long, horizontal metal-louvered vent extends across much of this façade beneath its flat roofline.

At the easternmost end of the high-rise's north façade, two white glazed brick-clad piers rise upward from ground level to become part of a series of eye-catching vertical stripes. Beyond these first two piers, the base of the tower façade hides behind the garage structure. At either end of the tower's north facade, a narrow bay comprises a single, fixed-light window with black metal spandrel at each story. Across the remainder of the façade, the white vertical stripes alternate with dark glassy bays, each featuring a trio of windows – a single fixed-light flanked by two double-hungs – on every story. These bold, alternating stripes of white and black rise to the top of the building.

Above the main roofline, the north façade of the rectangular mechanical systems structure is defined by narrow, alternating white and black vertical lines. A flat, white folded-plate roof forms a zig-zag shape over this secondary structure.

The long south façade generally follows the scheme of the north façade, with alternating stripes of white brick and dark window bays that rise to the roofline. Here, however, the white-brick-clad garage structure extends west of the high-rise. A brown metal garage door is located at the westernmost end of the two-story appendage. East of the garage, the bases of the engaged white-brick-clad piers flank recessed expanses of glass. At the west end of the tower's south facade, a metal-framed glass door with a tall glass transom stands between the last engaged pier and the garage structure. A shallow set of steps leads up to the building's entryway at the façade's easternmost end.

On 3150 N. Lake Shore Drive's west façade, the unfenestrated white-brick-clad garage structure stretches along the sidewalk of N. Sheridan Road. Its thin slab roof provides a deep overhang. As the outdoor swimming pool and sun-deck are located on this side of the complex, the high-rise's west façade is set well back from N. Sheridan Road. The high-rise facade features a wide, projecting white-brick-clad bay as its centerpiece. At each story, three evenly spaced double-hung windows punctuate



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Lake Shore Drive  
SURVEY ID LV14

this wide bay. At the outer ends of the façade, triple single-light windows with dark metal frames and black metal spandrels, provide a bold contrast to the white center bay.

Over the years, the 3150 N. Lake Shore Drive high-rise has undergone some repairs, including the installation of operable Thermopane replacement window units. Based on a historic photograph, these replacement windows appear to match the originals. Additional exterior work includes masonry re-pointing in 2003. Today, 3150 N. Lake Shore Drive possesses excellent integrity overall. It strongly conveys its historic character and retains all seven aspects of integrity.

### HISTORY/DEVELOPMENT

Developers John J. Mack (1904-1977) and Raymond Sher (1904-1993) completed the striking Modern high-rise at 3150 N. Lake Shore Drive in 1963, at the height of their real estate careers. Having formed their partnership some fifteen years earlier, by this time the two had erected well over a dozen apartment buildings, hotels, and other commercial structures in Chicago—often retaining ownership through their Lake Shore Management Company. The pair became known for setting a new standard for residential high-rises during the Post WWII era. In fact, the 38-story 3150 building was the tallest and most recent of three contiguous Mack-and-Sher-built apartment towers overlooking Belmont Harbor. The trio, which includes 3130 N. Lake Shore Drive [LV13] to the north and 3180 N. Lake Shore Drive [LV18] to the south, were all designed by architects Shaw, Metz & Dolio. These structures demonstrate how Mack and Sher honed their approach to modern high-rise projects between the early 1950s and 1960s.

Mack and Sher's initial forays into high-rise development—such as their 1952 building at 3130 N. Lake Shore Drive [LV13]—took advantage of Federal Housing Administration (FHA) financing opportunities spurred by the Post WWII era housing crisis. The FHA sought to produce high-density, affordable rental structures with modest construction budgets. As a result, Mack and Sher's 3130 N. Lake Shore Drive [LV13] building included 286 units, ranging from two-room efficiencies to compact two-bedroom suites, and offered only basic modern amenities. But the partners envisioned a new direction for high-rise development. As author Miles Berger explains in *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture*, Mack and Sher thought that Modern luxury apartments could “lure middle-class professionals back into the city,” and provide “an alternative to suburban flight to others.” So in 1953, they had Shaw, Metz & Dolio design a high-end apartment tower at 3180 N. Lake Shore Drive [LV18] overlooking Belmont Harbor. Completed three years later, the 176-unit building provided enormous apartments with spectacular views and modern conveniences and amenities.

Over the next several years, Mack and Sher continued to specialize in residential high-rises. Although they would work with a few different architectural firms, Shaw, Metz & Dolio designed many of their lakefront projects. These include the 1956 three-tower complex at 3950 N. Lake Shore Drive [LV110], the twin-towered 3600 N. Lake Shore Drive [LV49] of 1960, and a sleek single high-rise with a distinctive top at 1550 N. Lake Shore Drive [NN94], also completed in 1960. The developers had razed the historic Crane estate to erect their 338-foot-tall tower at 1550. In late 1959, they purchased another grand house, the Tudor-style Frank Deming Stout mansion at 3150 N. Lake Shore Drive, to replace it with another new high-rise. They envisioned an apartment tower for the site that would be comparable in height and design to the 1550 structure, which was then under construction.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3150 N. Lake Shore Drive**  
SURVEY ID                              LV14

In early 1962, the *Chicago Tribune* reported that Mack and Sher had just announced plans for their tall luxury apartment building at 3150 N. Lake Shore Drive. The article explained that “a large demand exists for luxury apartments, especially in good locations.” It also suggested that the “rectangular building” would have “steel curtain wall on the Lake Shore Drive side to permit a large use of window glass.” In addition to its extensive use of glass, the high-rise’s alternating vertical dark and light bands along the two long facades and zig-zag-shaped, folded-plate roof at the very top give the structure a commanding appearance. In fact, the year after its completion, in an article entitled “Lake Shore Drive Reflects a Changing City,” *Tribune* reporter Louise Hutchinson described 3150 as a “new landmark with a scalloped top.”

Mack and Sher’s Lake Shore Management Company began running classified ads for 3150 N. Lake Shore Drive in early 1963. They referred to the high-rise as the “Crown Jewel of Chicago’s Lake Front,” as well as “The Colossus of Belmont Harbor.” In addition to touting the building’s “Super-Size” five- and six-room units with two and three bathrooms, some of the ads emphasized the sense of privacy afforded by having only two units per elevator foyer. Advertisements listed such amenities as central air conditioning; internal garage; commissary and valet shop; doorman and 24-hour desk service; swimming pool and sundeck. (A bridge on the roof of the neighboring 3180 building’s garage allowed its tenants to share the pool and sundeck.)

The 3150 N. Lake Shore Drive high-rise was first occupied in the fall of 1963. The fashionable new building quickly filled with wealthy professionals and businessmen (with many retirees among them). Early tenants included Seymour Berman, Assistant Vice President to the Chairman of the Board and Director of the Exchange National Bank of Chicago; Neil Russell, Executive Vice President of the Chicago Motor Club; Joseph H. Plotkin, retired President of Oshkosh Trunk and Luggage Company; Esther and Nathan Usiskin, husband and wife co-founders of the Enco Manufacturing Company; and Jack H. Daskal, owner of the Daskal and Shapiro Florists in Merchandise Mart, who served as Chairman of the Florist Division of the Jewish United Fund.

Along with Daskal, many residents of the 1960s through the 1980s were devoted to Jewish causes and philanthropy. For example, Dorothy Harris had served as secretary of the Congregation Anshe Sholom B’Nai Israel; Mrs. Lawrence Hollander was president of the B.M.Z. Women’s clubs; Jacob M. Fishman, a past president of the Zionists Organization of Chicago, was a member of the board of directors of Israel Bonds; and Joseph M. Levine was past president of the United Synagogues of America, honorary vice-president of the World Council of Synagogues, a board member of the Jewish Theological Seminary of America, and a co-founder of Camp Ramah in Wisconsin and Solomon Schechter Day School in Northbrook and Skokie.

Throughout its history, the building’s occupants included a number of prominent Chicagoans. Attorney Thomas Rosenberg (1909-1999) had served as alderman of the 44th Ward for several years when he moved into the high-rise around 1967. He was elected as a circuit court judge the following year. (His son Tom Rosenberg, who grew up in Lakeview, is an Academy Award winning filmmaker and founder of the Lakeshore Entertainment Company.) Two noteworthy residents of the late 1970s and early 1980s were Frank C. Goldie (1920-2016) and Fazlur R. Khan (1929-1982). Goldie was an African American WWII veteran who served as Postmaster General of Chicago from 1977 to 1987. One of America’s most famous engineers, Fazlur Rahman Khan was born in British-ruled India, now Bangladesh. A Fulbright Scholar, he studied in the United States, earning a PhD in structural engineering from the University of



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3150 N. Lake Shore Drive  
 SURVEY ID LV14

Illinois. He became a partner in the firm of Skidmore, Owings, & Merrill, made contributions to the development of skyscrapers, and is credited with the design of several iconic buildings including the John Hancock and Sears (now Willis) Towers.

The 3150 N. Lake Shore Drive high-rise was converted to condominiums in 1974. By this time, the Mid-Continental Realty Corporation owned both this structure and the adjacent 3180 N. Lake Shore Drive [LV18]. The two apartment towers underwent condo conversions at the same time. According to Paul G. Reynolds, chairman of the board for Mid-Continental, existing tenants purchased nearly 80% of the two buildings' 376 apartments.

Today, residents continue to value 3150 N. Lake Shore Drive's fine views and spacious apartments. Some owners have combined units into homes as large as 3,300 square feet. The condominium association has undertaken many recent improvements including, masonry re-pointing and elevator modernization.

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

### NRHP EVALUATION/JUSTIFICATION

The high-rise at 3150 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 there are other buildings more closely associated with renowned engineer Fazlur Khan, the property meets with Criterion B due its association with many noteworthy residents such as Judge Thomas Rosenberg, Frank C. Goldie, and others. Produced by the talented firm of Shaw, Metz & Associates, the mid-century modern high-rise with its crimped roof stands out along Chicago's north skyline. Thus, the property meets with Criterion C. Today, 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

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Lake Shore Drive  
SURVEY ID LV14

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Lake Shore Drive  
SURVEY ID LV14

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**Photo 1 – 3150 N. Lake Shore Drive**



3150 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade

Photo 2 – 3150 N. Lake Shore Drive



3150 N. Lake Shore Drive, view looking northeast from N. Sheridan Road toward West façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3150 N. Lake Shore Drive**  
SURVEY ID                              LV14

Photo 3 – 3150 N. Lake Shore Drive



3150 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3140-3144 N. Sheridan Road/  
400-410 W. Briar Place  
SURVEY ID LV15

### NAME

3140-3144 N. Sheridan Road/ 400-410 W. Briar Place

### OTHER NAME(S)

N/A

### STREET ADDRESS

3140-3144 N. Sheridan Road/ 400-410 W. Briar Place

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14281030571001 through 14281030571006;  
14281030571008 through 14281030571009;  
14281030571011 through 14281030571013; and  
14281030571015 through 14281030571017

### YEAR BUILT

1912

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Bishop & Co.

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located at the northwest corner of N. Sheridan Road and W. Briar Place the apartment building at 3140-3144 N. Sheridan Road/ 400-410 W. Briar Place stands three stories over a high raised basement. Composed of variegated red brick with limestone trim, the structure has a flat roof. It is essentially rectangular in plan with some narrow cut-outs to provide light and ventilation to the central mass. The shorter east façade features projecting sun porch bays, while the long W. Briar Place façade is almost entirely flat. Double-hung replacement windows punctuate both façades.

The seven-bay-wide primary east façade includes the three projecting sun porch bays. The N. Sheridan Road entryway is nestled into the fifth bay from the south. This is the widest of the four recessed bays. The front door is glazed with divided lights and framed by a handsome geometric limestone surround. This surround extends horizontally beyond the front door, framing a pair of narrow French doors. A square keystone marks the center of the entablature above the front door. The address numbers "3140" and "3144" are found on the limestone entablature above each pair of French doors. An ornate limestone cartouche crowns the entablature above the front door.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

3140-3144 N. Sheridan Road/  
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A limestone water table extends along the perimeter of the east façade. Above the water table, the bases of the projecting bays feature subtly recessed brick panels ornamented with modest limestone details. Each of the outer ends of the sun porch bays has a simple brick pilaster enhanced by limestone ornamentation with square motifs set as diamonds. A carved limestone belt course separates the base of the building from the upper stories. Above this belt course, brick pilasters rise from the first story to the parapet. These pilasters stand on unadorned stone bases just above the belt course. They are topped by small capitals with volutes beneath the third story windows and heavier cornice-like capitals with scrolled brackets above the third story windows. A segmental-arched parapet capped with limestone rises above each of the projecting bays. Black metal railings rise above the flat roof. Behind the railings, small boxy structures likely house stairwells that provide access to the rooftop decks.

Across the east facade, simple, but handsome architectural details embellish all of the window openings. Every window rests upon a limestone sill. At the third story level, the top of each sun porch window opening features a segmental arch. Brickwork interspersed with simple limestone voussoirs highlights these openings. A similar treatment is found in the flat arches that crown the first and second story windows on the recessed bays. Above them, the third story window openings are topped with plain limestone lintels.

Across the east façade, windows are grouped in twos and threes. Most of these metal-clad double-hung replacement windows have divided lights. The garden-level windows are covered with black metal security grates.

Fronting onto W. Briar Place, the south façade is the longer of the two primary elevations. It is also somewhat simpler in its composition. This facade has two entrances, an east entrance, near the corner with N. Sheridan Road, and another at the far west end.. The western entrance is a more modest version of the front entryway on N. Sheridan Road. The door is glazed with divided lights and set between sidelights with a limestone surround. This includes an entablature accented by an ornate cartouche at its center. Below this, the address numbers “408” and “410” are attached to the limestone string course that extends across the entire façade above the entrances, separating the garden level from the upper stories.

At the upper stories above the westernmost W. Briar Place entrance, two sets of pilasters resemble those found at the corners of the east facade’s projecting bays. These pilasters extend from brackets at the base of the second story windows. They rise past the top of the third story windows and terminate in simple limestone capitals that rest on scrolled brackets. Each pair of capitals supports a limestone segmental pediment that stands above the triple windows at the third story.

Near the southeast corner of the building, the easternmost entrance is the smallest of the three entryways. It has a slightly recessed glazed door set within a limestone surround. A cartouche ornaments the surround. It is identical to the cartouche that crowns the south façade’s western entrance. The stringcourse below it, features the numerals “400” above the door.

The window openings on the south facade feature brick and limestone details that echo those of the east facade. The first and second story window openings have limestone sills. Most of these windows are topped with brick flat arches with limestone voussoirs. A limestone stringcourse above the second



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3140-3144 N. Sheridan Road/  
400-410 W. Briar Place  
SURVEY ID                              LV15

story serves as the sills for most of the third story window openings.. Across the south façade double-hung replacement windows match those of the east facade.

On the west facade, face brick and limestone trim wrap around the corner from the south façade. The remainder of this façade is composed of common brick and punctuated by double-hung windows. The west facade faces onto an alley.

The building's north façade faces the neighboring structure at 3150 N. Sheridan Road [LV17]. Red face brick and limestone wrap around the very edge of this façade. The blank wall of the north façade is composed of lighter colored red brick. Beyond this, the back porches provide access to the rear entrances of the residences.

Today, the building at 3140-3144 N. Sheridan Road/ 400-410 W. Briar Place retains very good integrity overall. Although the dark metal framed replacement windows have somewhat diminished the building's integrity of design, all original openings appear to have been maintained. The property continues to possess integrity of location, materials, workmanship, feeling, and association. The building's integrity of setting was somewhat diminished as a result of the construction of the 3150 N. Lake Shore Drive high-rise in the early 1960s (during its Period of Significance).

### HISTORY/DEVELOPMENT

During the early 20th century, apartments became an increasingly fashionable housing option for upper-middle- and middle-class Chicagoans who wanted to live in desirable lakefront neighborhoods such as Lakeview. In response, real estate developers erected fine walk-up rental buildings, often with large, well-appointed units. Among them was the Rinns, the family that served as developer and contractor for this apartment structure at 3140-3144 N. Sheridan Road / 400-410 W. Briar Place.

Barbara Rinn (1847-1919) had been widowed by the time she and her sons, Walter and George Rinn, began developing this building in 1912. The daughter of German immigrants, Barbara Kober Rinn was born and raised in Chicago. Her husband, Phillip Rinn (c.1840-1903) had emigrated from Darnstadt, Germany with his parents when he was a young child. Working first as a cooper, in 1864, he established his own planning mill, known as Philip Rinn & Co. Located on Division Street near the Chicago River, Rinn's firm specialized in window sashes and doors. Following Phillip's death in 1903, Philip Rinn & Co. continued operating with Barbara as president, Walter J. Rinn as vice-president, and George Rinn as secretary and treasurer.

Barbara Rinn had become involved in real estate sometime before 1908 when she and a partner, George Morrison, sold a six-flat in the Uptown community. Her sons soon also became involved in real estate and it is clear that the three family members collaborated on projects including this one. The July, 1912 building permit for this structure on the corner of N. Sheridan Road and W. Briar Place lists Barbara Rinn as owner and Philip Rinn & Co. as the contractor. However, Construction News reported that Walter J. Rinn was owner and carpenter for the property. (The Rinn brothers continued investing in real estate after their mother's death. Among their most high-profile deals was the sale of a Streeterville lot to architect Jarvis Hunt for what the *Chicago Tribune* called a "record price" in 1926.)

To design this Lakeview building, the Rinns hired Thomas Bishop, a prolific local architect. The son of Chicago builder William Bishop (1838-1901), Thomas Bishop (1869-1956) worked for various firms



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3140-3144 N. Sheridan Road/  
400-410 W. Briar Place  
SURVEY ID LV15

before forming a partnership with his father in 1898. Although the two collaborated on projects for only a few years before William Bishop died, the younger Bishop continued practicing under the name Bishop & Company. The firm remained active well into the 20th century. Along with this building, Bishop & Co. designed four other properties in the NLSA APE: two adjacent six-flats at 3731-3733 and 3737-3739 N. Pine Grove Avenue [LV66, LV67] a three-flat at 650 W. Grace Street [LV82]; and an apartment building at 647-653 W. Buena Avenue in Uptown [UP08].

With a generous construction budget of \$60,000, Thomas Bishop produced a handsome 14-unit walk-up building for the Rinn family. The property offered well-appointed and spacious five- and six room-apartments, some with sun porches. At the time of its construction, many of the units provided unobstructed views of the lakefront. (In 1919, a two-and-a-half story mansion was erected at 3150 North Lake Shore Drive, just east of the apartment structure. There were nearby open spaces that continued providing visual linkages between the 3140-3144 N. Sheridan Road / 400-410 W. Briar Place building and the lakefront until the construction of a high-rise at 3150 North Lake Shore Drive in the early 1960s.)

As had surely been the Rinn family's intention, many affluent Chicagoans moved into the 3140-44 N. Sheridan Road/400-410 W. Briar Place apartment building soon after its completion. Several early residents— namely Mr. and Mrs. William N. Marshall; Mr. Morgan Edmund; Mr. and Mrs. Myron Spades— were listed in Chicago's prestigious 1915 Blue Book. Although upper-class women rarely held jobs during the early 20th century, several female residents of that period were active in high-profile civic clubs and organizations. For example, Katherine Brower, the wife of attorney Jule F. Brower, served as an officer of the Chicago Woman's Club while living in an apartment at 400 W. Briar Place between 1916 and 1918. Another woman resident of the era, Mrs. Horace Jackson, was involved in the Woman's National Farm and Garden Association.

Data from the US Census of 1920 provide more details about the upper-middle-class families that resided in the building at that time. Among them were successful businessmen such as Henry Cooper, the proprietor of Fitzsimmons & Connell, Co. public works contractors; Phillip W. Lennan, an executive of a cleaning company; and Percy Weibrenner, the assistant vice-president of a bank. Tenants who were medical professionals included Dr. Edward James Buchan, a surgeon; Dr. Albert Martin, a physician; and a dentist, Dr. Robert Bosworth. A number of these families had live-in servants and most of these domestic employees were Swedish, Norwegian, and Irish immigrants.

The *Chicago Tribune's* society columns of the 1920s often covered events in the lives of residents of the building. For example, a 1923 story reported that Mrs. Potter L. Smith of 410 W. Briar Place was hosting a luncheon "...for about twenty "subdebs" and college boys." Two years later, the newspaper announced Judge Theodore Brentano and his wife had been travelling abroad for an extended period and would soon move into the apartment of their daughter at 410 W. Briar Place.

During the Depression era, many Lakeview rental buildings were subdivided into smaller units; however, this structure maintained its spacious apartments and continued to attract well-to-do tenants. In 1930, occupants included an architect, a consulting engineer for a streetcar company, a doctor, a securities broker, and a real estate investor. Several had live-in servants. Although rental costs had been substantially reduced a decade later, the building continued to be filled with professionals and



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

3140-3144 N. Sheridan Road/  
 400-410 W. Briar Place  
 SURVEY ID                              LV15

businessmen. A doctor, a mechanical engineer, and an advertising representative for a newspaper were among the renters in 1940.

By the mid-1970s, some of the building's units had been enlarged to become two-level duplexes with three bedrooms and three bathrooms. The 3140-44 N. Sheridan Road/ 400-410 W. Briar Place was converted into condominiums in 1979. Retaining its original number of 14 units, it remains a desirable and well-maintained building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3731-3733 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The high-grade early 1910s multi-residential building was built to attract well-to-do residents during a period of when apartments living was becoming increasingly popular in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. Designed by Chicago architect Thomas Bishop, the handsome and well-constructed 14-unit walk-up building meets with Criterion C. The building retains very good integrity.

### NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Lakeview NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

3140-3144 N. Sheridan Road/  
400-410 W. Briar Place  
SURVEY ID                              LV15

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3140-3144 N. Sheridan Road/  
400-410 W. Briar Place**  
SURVEY ID                              LV15

Photo 1 – 3140-3144 N. Sheridan Road/ 400-410 W. Briar Place



3140-3144 N. Sheridan Road/ 400-410 W. Briar Place, view looking west from N. Sheridan Road toward East façade

Photo 2 – 3140-3144 N. Sheridan Road/ 400-410 W. Briar Place



3140-3144 N. Sheridan Road/ 400-410 W. Briar Place, view looking northwest from N. Sheridan Road toward South façade



Photo 3 – 3140-3144 N. Sheridan Road/ 400-410 W. Briar Place



3140-3144 N. Sheridan Road/ 400-410 W. Briar Place, view looking northeast from W. Briar Place toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

416 W. Briar Place  
SURVEY ID LV16

### NAME

416 W. Briar Place

### OTHER NAME(S)

N/A

### STREET ADDRESS

416 W. Briar Place

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14281030601001 through 14281030601010

### YEAR BUILT SOURCE

1913 *Chicago Daily Tribune*

### DESIGNER/BUILDER

William L. Klewer

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Masonry

### WALLS

Brick, Limestone

### ROOF

Built-up, Shingle

## DESCRIPTIVE NOTES

Completed in 1913, the apartment building at 416 W. Briar Place rises three stories over a raised basement. Clad in variegated reddish brown brick, the structure is trimmed in limestone and has a green glazed brick decorative treatment near the roofline. Rectangular in plan, most of the structure is flat-roofed. However, a projecting bay on the primary façade is topped by a gable roof. Double-hung windows, which appear to be original, are found across all facades.

The building's primary south façade features a prominent three-story projecting open porch structure. Behind it, the south façade has a centrally located semi-hexagonal bay. Flanking the bay, flat recessed outer bays are perpendicular to the sides of the porch structure. Along both the semi-hexagonal bay and the outer bays, the double-hung windows feature upper sashes with Arts and Crafts style divided lights. A similar motif is found on the doors of the semi-hexagonal bays that lead to the open porches.

At the south façade's raised basement level, there are glass block windows on the east and west sides of the projecting porch and double hung windows on the outer bays. A limestone string course accented with carved ornament and gutti extends between the raised basement and first story. The porch's upper two stories are supported by square piers and edged with brick pony walls. Limestone copings cap the pony walls and metal picket fences sit atop the limestone copings. (These railings may have been a later



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

416 W. Briar Place

NRHP RECOMMENDATION Eligible

SURVEY ID

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addition.) The second story pony wall is embellished with patterned brickwork, a motif that repeats beneath the second- and third-story windows of the outer bays. Across the front and sides of the third-story pony wall, recessed rectangular brick panels are trimmed with square limestone details. The porch's gable end is decorated with a distinctive Arts and Crafts style detailing that provides a focal point. Narrow vertical bands of brown brick alternate with stacked-bond green variegated glazed brick. Prominent wood brackets support the gabled roof, creating a deep overhang. Angled exposed rafter tails at the outer edges finish the effect. Behind the gabled porch, a parapet stretches across the top of the entire south façade. Though somewhat obscured by the gable, the brick parapet has handsome limestone details.

The structure's west side can be considered its second public façade. Its southern reaches are faced in reddish brown face brick accordingly. The main entrance to the building is located here, set back from the primary south façade. A south-facing stoop leads to this entryway, which is sheltered by a small raised porch with a gabled roof. The porch roof is sheathed in green ceramic tiles and its overhanging eaves have exposed rafter tails. A projecting semi-hexagonal bay punctuated with single double-hung windows rises behind the entry porch.

The remainder of the west façade is clad in common brick. The less public east façade is also composed of common brick. Single double-hung windows are found across these facades. The east façade has an exterior wooden staircase. It appears that the north façade has an enclosed rear staircase or porch system. However, the north façade is largely obscured from public view.

Today, the apartment building at 416 W. Briar Place possesses very good integrity overall. The windows appear to be original or, if replacements, they most certainly match the originals. Although the structure has some small areas that appear to have been poorly repointed, it continues to strongly convey its historic character. The property retains all seven aspects of integrity: location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

In the early 1910s, as growing numbers of Chicagoans wanted to settle in Lakeview, the development of low-rise flats became a practical way for upper-middle- and middle-class families to enter the ranks of home ownership. Among them were attorney Albert Goetz, his wife Cora, who built a handsome three-flat at 416 W. Briar Place. To design their building, the Goetzes hired William L. Klewer, a prominent and prolific Chicago architect who produced many residential structures in the Lakeview neighborhood.

Born in Fostern, Prussia, William L. Klewer (1857-1918) immigrated to the United States as a child with his parents. He began his architectural training as an apprentice in the office of Cudell & Blumenthal before attending the Massachusetts Institute of Technology. After completing the school's two-year architectural course, Klewer returned to Chicago and worked for several firms prior to establishing himself in private practice. Klewer became quite busy designing a wide range of projects including houses, churches, and commercial and industrial buildings. In addition to his many designs for real estate investors, Klewer produced speculative investment properties for himself in the neighborhood. He also designed the 1875 Lakeview Pumping Station at N. Clarendon and W. Montrose Avenues (no longer extant). He was named City Architect by Mayor Hempstead Washburne in 1891.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

416 W. Briar Place

SURVEY ID LV16

Shortly after completing the 416 W. Briar Place project, Klewer took his son George into the practice, renaming the office Klewer & Son. Klewer and his wife Clara lived and raised their children in the Lakeview neighborhood. In a commemorative event sponsored by the local historical association in 1940, Klewer’s granddaughter Donna was invited to speak about Klewer as a “pioneer Lakeview architect.”

The City of Chicago issued a building permit to Albert Goetz for his three-flat in October of 1912. Under the *Chicago Tribune* building permit listings, William A. Schaefer was identified as the mason for the project. At an estimated cost of \$12,000, construction of the Klewer-designed building was completed in 1913.

Born in Wisconsin to German immigrant parents, Albert Goetz (1867-1935) established himself in Chicago as an attorney. Although it is uncertain how he and Schaefer knew each other, in 1917—a few years after they collaborated on the three-flat—the two formed a brick manufacturing company. William A. Schaefer served as president, with Albert Goetz as secretary of the Plibrico Jointless Firebrick Company, which still exists today.

Following the completion of their low-rise, Albert and Cora Goetz moved into the building with their two sons. In 1920, the Goetzes sold the building to newspaperman William S. Brons, for \$38,000. The Goetz family remained as tenants in the building for some time after the sale. Brons, his wife Rickie, and their children occupied one of the three-flat’s apartments. They rented the third unit to a dentist.

Over the next two decades, the Brons family had several different tenants. In 1922, H.O. Lange, the president of Ferguson & Lange Foundry Co., rented an apartment in the building. In the mid-1930s a medical doctor lived in the building for several years. Architect Raymond Gregori and his family were tenants in the 1930s as well. Gregori was in the midst of one of the busiest decades of his architectural practice, including two buildings within the APE: 512 ½ - 534 ½ W. Addison St. (LV50) and 661 W. Sheridan Rd.(LV93). Charles Berryhill, a clerical worker for a coal mining company, was also living in the building with his family during the 1930s. William & Rickie Brons still resided at 416 W. Briar Place at the time of Rickie’s death in 1941.

The building long remained a three-flat. A classified ad from 1957 described an available “5 room apartment, large living room, 2 bedrooms.” A similar ad from 1965 listed an apartment with “5 ½ rooms, 2 bedrooms.” In 1979, the building was redeveloped into condominiums. Today, 416 W. Briar Place has five dwelling units.

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

416 W. Briar Place

NRHP RECOMMENDATION Eligible

SURVEY ID

LV16

### NRHP EVALUATION/JUSTIFICATION

The building at 416 W. Briar Place was evaluated for significance under National Register Criteria A, B, and C. The property is a fine example of a 1910s Lakeview three-flat that attracted upper-middle- and middle-class tenants, and thus meets with Criterion A. The building is not associated with individuals who made substantial contributions to history. Therefore, it does not meet with Criterion B. As a fine example of a type and period of construction, and as the work of noteworthy Chicago architect William L. Klewler, the property is eligible under Criterion C. The building retains very good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well significance to the history of the Lakeview neighborhood and very good integrity, the property is an appropriate candidate for listing as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**416 W. Briar Place**

SURVEY ID

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

416 W. Briar Place  
SURVEY ID LV16

Photo 1 – 416 W. Briar Place



416 W. Briar Place, view looking north from W. Briar Place toward South façade

Photo 2 – 416 W. Briar Place



416 W. Briar Place, view looking northwest from W. Briar Place toward East façade





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Sheridan Road  
SURVEY ID LV17

### NAME

3150 N. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

3150 N. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14281030551001 through 14281030551013;  
14281030551015 through 14281030551075;  
14281030551077 through 14281030551091;  
14281030551093 through 14281030551101; and  
14281030551103 through 14281030551108

### YEAR BUILT SOURCE

1975-1976 *Chicago Tribune*

### DESIGNER/BUILDER

Schiff & Freides

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1976, the Modernist apartment building at 3150 N. Sheridan Road rises 28 stories to its flat roof. The structure is essentially rectangular in plan. A low parking garage extends to the west of the tower. Constructed of pale reinforced concrete, the high-rise sits back from the west side of the street, behind a driveway that runs in front of the tower. The structure's aluminum-framed windows may be replacements.

At ground level, the tower's primary east facade is very open in character. At either end of the first story, the end walls of the perpendicular north and south facades project toward the street. Four narrow, rectangular, structural columns divide the space between them. At the center of the first story, a heavy concrete overhang or canopy protects the glassy entrance lobby. This lobby and its aluminum-framed door sit slightly off-center behind the two middle structural columns. (Bronze canister lights hang down from the lower surface of the canopy.) A pair of broad openings flanks the lobby. The south opening holds a driveway that leads through the building to the rear parking garage. On the north, a



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Sheridan Road  
SURVEY ID LV17

gated service ramp descends into the building. A heavy, concrete structural support beam tops the first story of the east facade.

Projecting balconies and floor-to-ceiling windows and doors enliven the upper 27 stories of the east façade. The exposed structural piers found at the base of the façade continue their vertical run to the roofline. The wide balconies at the center of the facade extend across the middle pair of piers. Narrower balconies are located at either end of the facade. The balconies are all thin-frame concrete with simple upright ends and open metal railings on the front. Behind the short balconies and the centers of the long balconies stretch aluminum-framed sliding glass doors. Between these doors are tripartite windows, with tall, fixed upper panes; short, operable middle panes; and short, fixed bottom panes. A heavy concrete band caps the top story. The central portion of this cornice-like band projects eastward over the stack of long balconies, echoing the forward thrust of the concrete canopy at ground level.

The north façade is composed almost completely of concrete. The concrete of the tall first story is uninterrupted but for a metal service door. Horizontal indentations in the concrete of the upper stories clearly reveal the location of the underlying floor plates. The western portion of the facade projects out very slightly, making room for a stack of windows that angle northeast to catch additional light and views. The south façade is virtually identical, with the same horizontal concrete details, and windows that angle to the southeast.

The west façade of the high-rise is not visible from the street and, even from the alley, its base is obscured by the L-shaped concrete-block parking structure to the west. A wide central bay projects from the upper stories of the tower's west facade. This bay features a stack of recessed balconies that span its southern side. The west elevation, like the east, is entirely covered in windows.

A large common room and spa sit on the western half of the tower's flat roof. The common room is flanked by mechanical equipment on the north and south. A pool surrounded by sundecks occupies the east half of the roof.

Today, the building possesses excellent integrity overall. Although the dark, aluminum-framed windows and black iron railings may be replacements, these changes are entirely reversible, and the property continues to convey its historic character. The 3150 N. Sheridan Road high-rise possesses integrity of location, setting, design, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

The high-rise at 3150 N. Sheridan Road was completed in 1976, at a time when condominiums had become a new fixture along the lakefront on Chicago's North Side. The building rose at a prime location near Belmont Harbor. Many nearby apartment structures had recently been converted to condos. But Amdur Realty, a local firm with deep pockets and decades of experience, developed this project as purpose-built condos. For its design, Amdur turned to Schiff & Freides, architects with whom the developers had previously collaborated on nearby apartment towers.

Amdur Realty was headed by Steven Amdur (1931-2004), a descendent of Provus Brothers, Russian Jewish immigrants who made a fortune in the furniture business and real estate investments during Chicago's early history. Amdur was working in the family real estate business in the 1950s before he left for the University of Miami on a ROTC scholarship. He served in the Air Force and married Barbara



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Sheridan Road  
SURVEY ID LV17

Edison in 1955, a Northwestern University graduate. The young couple returned to Chicago, soon taking up residence in Highland Park. He soon became deeply involved with his family's real estate business. Within a short time, his parents retired to Florida, leaving the business in Steven's capable hands.

Initially Steven Amdur was managing the family's rental properties, many of which were in the thriving Old Town area. But he soon branched out into new construction, extending his reach into Lakeview, Lincoln Park and the newly-established suburb of Oakbrook., These projects included the development of two high-rises near Belmont Harbor. Erected in the mid-1960s, the buildings include the Bel-Harbour at 420 Belmont Avenue and a 10-story tower at 500 W. Belmont. Ambur retained architects Schiff & Freides to design both of these high-rises.

Architect David Schiff was born in Chicago in 1925 and raised on the city's West Side. He was the son of Russian Jewish immigrants. After attending Marshall High School, Schiff went on to receive a bachelor's degree from the University of Illinois. In 1948, he married Ruth Clayton whose father was also a Russian Jewish immigrant. The couple eventually moved to Highland Park. It is unclear where Schiff worked after graduating from college in the late 1940s, however, by 1964, he had a solo architectural practice. Two years later, Schiff entered into partnership with Freides.

Marcel Freides was born in Paris, France in 1936 to Polish parents. His father, Henri Freides had become a French citizen by serving in the army. After WWII, the family immigrated to America, settling in Chicago in the Rogers Park neighborhood. In 1959, he married Milda Brencius, another European refugee. At that time, Freides was studying architecture at the University of Illinois. The following year, he won second prize in a U of I architecture contest. There is no doubt that Freides was quite talented, as he entered into partnership with Freides several years after graduating from college. After Freides practiced with Schiff for approximately 15 years, he entered into a new partnership with architect, planner, and developer Enrico Plati. By 1990, Freides had a solo firm. His houses and townhomes, which often feature central atriums, are considered highly desirable today. Freides retired in 2002.

The firm of Schiff & Freides was quite active from the mid-1960s through the 1970s. Although their work included a number of suburban projects, such as a multi-million dollar development in Oakbrook, Illinois, the firm specialized in moderate-priced high-rises on Chicago's North Side. In addition to the two Belmont Avenue buildings that they produced for Ambur, Schiff & Freides designed a 21-story residential tower at 3639 N. Pine Grove [LV54] completed in 1968.

Sometime after 1972, Ambur Realty purchased a sixty-year-old three-flat that stood at 3150 N. Sheridan Road. Within the next couple of years, the company razed the older structure to make way for the condominium project. Schiff & Freides designed a 28-story high-rise that would include 106 units, with just four units to a floor. They provided a variety of floor plans, with one- and two-bedroom units, as well as a three-bedroom penthouse. Some of the apartments were oriented to extend from the east to the west side of the building. At just 1000 square feet for the one-bedroom units, the developers were aiming for young, single professionals, empty nesters and single retirees.

Built in 1975, and completed the following year, the 3150 N. Sheridan Road condominium building was amenity-rich. The complex included a large rooftop pool and spa, a party room, 24-hour doorman, a closed-circuit television security system, and an attached garage. Classified advertisements boasted that the telephone jacks were already wired in and the building had a central antenna feed to each unit.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3150 N. Sheridan Road  
 SURVEY ID LV17

Some units were offered fully furnished. Prices started at \$41,700, but the City’s tax incentive for condominium buyers provided a \$2000 price break. Condel Realty, a Morton Grove firm that specialized in marketing, was in charge of selling the units. A model 2-bedroom apartment was part of the Chicago real estate industry’s Festival of Homes in both 1976 and 1977. By March, 1977 all but 20 units had been sold.

While Steven Amdur’s condominiums were being planned, built, and sold, he was involved in one of the most ambitious projects of his career-- the massive redevelopment of Highland Park’s downtown. Known as Port Clinton, the project was first proposed in 1971. As a Highland Park resident and the Chair of the local Chamber of Commerce, Amdur knew firsthand that the suburb’s downtown was falling deeply into decline. He helped assemble an investment group to raise the capital needed for this major undertaking. After the project was constructed in 1984, Amdur ran the large and successful Port Clinton Art Festival, an event that boosted the fortunes of both Highland Park and Port Clinton.

The condominium building at 3150 N. Sheridan Road was another Amdur success story. Early residents mostly included singles and couples, many of whom were professionals. Charles Linster, an award-winning advocate for disable people, lived in the building in the late 1970s. One owner who resided in the building for a long period was Norman Sandfield, a Netsuke expert who was President of the Chicago Netsuke Society. Sandfieldas there from at least the mid-1980s through the late 1990s.

The building at 3150 N. Sheridan Road continues to serve the purpose it was built for: condominium living in an amenity-rich and secure building with an excellent location.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3150 N. Sheridan Road has been evaluated for significance under the National Register of Historic Places Criteria A, B and C. Built and marketed by real estate developer Steven Amdur in to fill the need for “starter” condominiums in Lakeview during the 1970s, the property meets with Criterion A. Although some interesting individuals have been associated with this structure throughout its history, none of them made sufficient contributions to warrant listing under Criterion B. An elegant condominium high-rise structure designed by prolific but relatively unknown local firm, Schiff & Freides, the structure is eligible for listing under Criterion C. The property possesses excellent integrity.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

**3150 N. Sheridan Road**  
SURVEY ID                              LV17

### 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

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

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PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3150 N. Sheridan Road  
SURVEY ID LV17

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Photo 1 – 3150 N. Sheridan Road



3150 N. Sheridan Road, view looking northwest from N. Sheridan Road toward South and East façades

Photo 2 – 3150 N. Sheridan Road



3150 N. Sheridan Road, view looking west from N. Sheridan Road toward East façade, front entry



Photo 3 – 3150 N. Sheridan Road



3150 N. Sheridan Road, view looking southwest from N. Sheridan Road toward East and North façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3180 N. Lake Shore Drive  
SURVEY ID LV18

### NAME

3180 N. Lake Shore Drive

### OTHER NAME(S)

The Lake Shore-Belmont

### STREET ADDRESS

3180 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14282000031001 through 14282000031175

### YEAR BUILT SOURCE

1953-1955 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Shaw, Metz & Dolio

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Rising to a height of 23 stories, the 3180 N. Lake Shore Drive building is located on the south side of W. Belmont Avenue between N. Lake Shore Drive and N. Sheridan Road. The structure is composed of reinforced concrete and clad in brick. Completed in 1955, the flat-roofed high-rise is rectangular in plan, with its long facades facing east and west. The building is enlivened by an alternating color scheme of tan and turquoise and eye-catching geometric details including green and white checkered glass panels.

The building's primary façade fronts onto N. Lake Shore Drive. As the rectangular mass runs parallel with N. Sheridan Road, and N. Lake Shore Drive extends diagonally to the southeast, the building is set back on a wedge-shaped lot. The glassy first story of the east façade is recessed behind a series of rectangular limestone piers. Atop these piers, a thin, flat concrete canopy stretches horizontally across the entire façade. The piers and canopy form a long narrow loggia. The building's glassy entranceway is symmetrically placed in the center of the loggia.

The east façade features alternating bays of tan and blue-green that stretch from the second story to the top of the building. The four tan brick bays subtly project from the façade at regular intervals. Each of the tan brick bays houses two sets of paired rectangular windows. Horizontal rails extend across these windows at about two-thirds of the way down from their tops. The sashes and casings are painted tan, creating a monochromatic effect.



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Each of the tan bays is flanked by a turquoise colored bay. These blue-green bays are made up of triple windows that rise above bands of turquoise glazed brick. At the outermost ends of the façade, the recessed bays each hold one triple window with sashes and casings painted the same turquoise color as the bands of brick below them. Each trio is composed of a rectangular fixed window flanked by a pair of narrower rectangular windows with operable lower sashes. The operable windows each have two horizontal rails. The three recessed center bays each hold two sets of triple windows, each double the width of the outer bays. All of the windows in the turquoise bays are larger and longer than the ones in the tan bays, providing the fenestration an interesting sense of rhythm.

Along the west side of the building, the rectangular tower is set back, rising from an extensive base along the first story. This base is essentially the upper level of the building's enclosed garage. The one-story west façade of this parking structure is clad in tan brick in a stacked bond pattern. It hugs the sidewalk along N. Sheridan Road. Several nicely-designed details enhance the street level façade. These include faux windows within recessed openings that have heavy concrete sills and narrow concrete lintels extending horizontally beyond the openings. Along the south side of each window opening, three narrow vertical concrete elements extend from the sill to the lintel. At the north and south ends of this one-story façade, the concrete sills are repeated in a trio of three bands, each progressively longer from the lower to the upper. A long, trellis-like detail projects from the top of the ground-level facade. Extending to the north of the parking structure is a low, tan-brick retaining wall. This retaining wall edges the sidewalk and borders a raised rectangular area of lawn and understory plantings.

The upper stories of the tower's west facade convey a simplified expression of the east façade's alternating color scheme. At either end of the west façade are two projecting turquoise-colored bays edged with tan brick. The windows within these outer bays are quite similar to those of the east façade, but each bay here holds a continuous band of seven rectangular windows. Between the two turquoise bays, a broad, recessed expanse of tan brick features twelve window pairs per story. The windows match those within the east façade's tan brick bays.

The building's north façade includes the one-story parking structure at the base of its west side. Along this area, and extending across most of the first story, the north façade is enhanced by rectangular glass panels of green and white arranged in a checkerboard pattern. At its easternmost side, the checkerboard-style wall meets the open loggia that extends along the east side of the building. A stairway leads down from the loggia to the sidewalk that extends along W. Belmont Avenue. There is a lawn area edged by the retaining wall just north of the checkerboard-patterned façade. The concrete retaining wall has incised circular patterns. The retaining wall extends from the stairway to the corner of W. Belmont Avenue and N. Sheridan Road.

Rising from the second story to the roofline, the tower's north façade is tan brick with two sets of paired windows matching those of the east façade's tan brick bays. The four windows are asymmetrically located towards the east side of the facade. The tower's south façade is nearly identical to that of the north. The south façade abuts a driveway, and the one-story garage structure extends along its west side. This ground-level façade is composed of a solid brick wall with two garage door openings.

Today, the high-rise possesses excellent integrity. As evidenced by a historic photograph, the existing windows match the historic appearance, and may in fact be originals. All of the other important exterior



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NRHP RECOMMENDATION        Eligible

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details are well intact. Today, the 3180 N. Lake Shore Drive continues to convey its historic character, retaining integrity of design, location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

This Mid-century Modern high-rise at 3180 N. Lake Shore Drive is one of several prominent apartment buildings in the Belmont Harbor area designed by architects Shaw, Metz & Dolio. The project was developed by John J. Mack and Ray Sher of the Lake Shore Management Company and built by the Crane Construction Company. Soon after it was completed in 1955, the luxury high-rise became home to hundreds of well-to-do families, who were attracted to the structure's fine site overlooking the lakefront, and spacious units with the latest modern amenities.

John J. Mack (1904-1977) and Raymond Sher (1904-1993) were Russian Jewish immigrants who achieved individual success as hotel owners and real estate speculators in Chicago before they began teaming up in the late 1940s. One of their first major development proposals called for four apartment buildings in Lakeview. In 1950, Mack and Sher received approvals for federally-backed loans from the Federal Housing Authority (FHA) for this ambitious project. At that time, there was a push to fill the intense need for Post-WWII housing. New National Housing Act provisions allowed builders to borrow funds based on the number of units in a building. As explained by a 1954 article in the *Harvard Crimson*, "a rash of small one-bedroom 'efficiency' apartments" resulted. In Mack and Sher's original proposal, all four of the buildings were to include apartments ranging from "efficiencies" to modest four-and-a-half-room suites.

Three of the four projects soon moved forward. All three were designed by Shaw, Metz & Dolio, built by Crane Construction Company, and completed by 1952. They included a 21-story tower at 3130 N. Lake Shore Drive [LV13]; a 14-story high-rise at 3101-3121 N. Sheridan Road; and a similar 14-story structure at 350 W. Oakdale Avenue. Apparently, Mack and Sher believed that a large and potentially lucrative market was being ignored in the new surge of modestly-built structures with small units. So, rather than building the previously-proposed fourth structure, which was to be filled with small apartments, they decided to produce a luxury high-rise. Mack and Sher had their "go-to" architects, Shaw, Metz & Dolio, design a larger, high-end apartment building that would be marketed to affluent families. In 1953, the *Chicago Tribune* published a rendering of the revised 3180 N. Lake Shore Drive building. Its caption, quoted Mack, who stated that this project would "lead a trend away from the current small unit construction to larger multiroom apartments."

The final plans called for a total of 176 apartments with 126 two-bedroom/two-bathroom units, 42 three-bedroom/two-bathroom suites, and eight one-bedroom apartments. Each story would have only eight units, all with unobstructed views of Belmont Harbor and Lincoln Park. Indeed, on March 21, 1953 *Chicago Tribune* reporter Al Chase explained that each of the eight units "will extend thru from east to west, so every window will have distant views." Among the building's many modern features would be eight automatic elevators grouped in twos and located at intervals instead of the crowded single elevator banks that had previously been the norm. Construction costs were estimated at \$5,350,000, and the developers financed the building with a \$3,500,000 mortgage rather than a federally-insured loan.



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The Crane Construction company broke ground for the project in June of 1953. That fall, display ads referred to the structure as the Lake Shore-Belmont, describing it as “in a class by itself,” and suggesting that the new building would offer “almost unbelievable luxury and comfort amid surroundings that can’t be duplicated for beauty and convenience.” The structure was completed by early 1955. A couple of years later, rents ranged from \$180 per month for one of the smaller units to \$350 for a more spacious suite (a cost equivalent to over \$3,000 today). (The name Lake Shore-Belmont didn’t seem to last long. The high-rise is generally referred to as 3180 N. Lake Shore Drive.)

Mack and Sher’s belief that many affluent families would choose to move from their single family homes into a spacious, well-appointed luxury apartment in Chicago’s Lakeview neighborhood proved well-founded. In the spring of 1955, the *Chicago Tribune* reported that Mrs. Rosa Rimini, the widow of the famous opera singer Giacomo Rimini, gave up her villa in Verona, Italy and settled into an apartment in 3180 N. Lake Shore Drive. The article explained that her son-in-law, a doctor, would be taking his internship at Chicago’s Columbus Hospital, and that he, her daughter, and their two children would live with Mrs. Rimini in the apartment. Mrs. Rimini’s “beautiful Italian furnishings” were shipped from Verona to her new Lake Shore Drive address. Another newspaper article noted that Mrs. William Katz, who had moved from a house in Glencoe, was able to fit all of the major pieces of her French Provincial style furniture into the large five-and-a-half-room apartment in the 3180 N. Lake Shore Drive building.

The building’s early tenants included many doctors and attorneys; a vice president of a sales promotion firm; the owners of Chicago’s renowned Gold’s Restaurant; the president of a furniture company; a production manager for an advertising firm; the National Coin Machine Distributor Association’s managing director; the assistant to the president of the Superior Tea and Coffee Company; and a successful accountant who owned his own firm. Judge James R. Bryant, an Illinois Appellate Judge lived in the high-rise for several years before he died in 1968. Among the most prominent of the building’s residents was its developer, John J. Mack. Though Mack owned well over a dozen buildings in Chicago, this was the one in which he and his wife, Celia, chose to live. They still resided here in 1977, when he passed away.

Many of the high-rise’s early residents played prominent roles in nearby synagogues or local and national Jewish organizations. These included Rabbi Simon Kramer, a past-president of the Synagogue League of America; Mrs. Meyer Gold, who served as chairman of an eight-state region of the Hillel Foundation and had an important post in the Bonds of Israel Committee; and Mrs. Joseph Brown, President of the North Shore Chapter of the Association of Jewish Blind. Tenants were also active in many other causes and organizations. For instance, Mrs. Ruth Culberg, the widow of a successful businessman, was an important local art collector who opened her apartment as part of a private art tour to benefit the Radcliffe Club of Chicago. She allowed hundreds into her apartment to see paintings and sculptures by such modernists as Jean Dubuffet, Piet Mondrian, and Jean Arp, some of which she later donated to the Art Institute of Chicago.

In the 1960s and 1970s, as newer nearby luxury high-rises began offering modern amenities that hadn’t originally been included at 3180 N. Lake Shore Drive, the building’s owners did their best to keep up. For instance, sometime in the mid-1960s, they installed window air conditioning units in each of 3180’s apartments. In 1963, Mack and Sher built a 38-story high-rise [LV14] just south of the 3180 building. (Located at 3150 N. Lake Shore Drive, this structure was also designed by Shaw, Metz & Dolio.) In order to provide a sun-deck and swimming pool to their tenants at 3180, Mack and Sher erected a bridge



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between the two structures sometime in the 1960s or early 1970s. By the early 1970s, monthly rents for larger units at 3180 N. Lake Shore Drive had risen to more than \$500 per month.

In 1974, the high-rise was converted to condominiums. By this time, the Mid-Continental Realty Corporation owned both this structure and the neighboring building, 3150 N. Lake Shore Drive [LV14]. The two apartment towers underwent condo conversions at the same time. According to Paul G. Reynolds, chairman of the board for Mid-Continental, existing tenants purchased nearly 80% of the two buildings' 376 apartments.

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

### NRHP EVALUATION/JUSTIFICATION

The high-rise at 3180 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As one of the first luxury apartment structures along NLSD during the Post WWII period the property meets with Criterion A. John J. Mack an influential developer and hotel owner made this building his home from the time of its completion until his death in 1977. Therefore, the building meets with Criterion B. With a high-quality design produced by the talented firm of Shaw, Metz & Dolio, the property meets with Criterion C. Today, the 1952 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

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

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Photo 1 – 3180 N. Lake Shore Drive



3180 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade





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Photo 2 – 3180 N. Lake Shore Drive



3180 N. Lake Shore Drive, view looking south from W. Belmont Avenue toward North façade



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Photo 3 – 3180 N. Lake Shore Drive



3180 N. Lake Shore Drive, view looking northeast from N. Sheridan Road toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3170 N. Sheridan Road  
SURVEY ID LV19

### NAME

The Belmont

### OTHER NAME(S)

The Belmont Hotel

### STREET ADDRESS

3170 N. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

1923-1924 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Fugard & Knapp (Warren & Westmore, Associate Architects)

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1924, the impressive, 13-story Revival style building at 3170 N. Sheridan Road was originally known as the Belmont Hotel. Clad in red brick and trimmed with limestone, it stands at the southwest corner of N. Sheridan Road and W. Belmont Avenue. The structure is essentially U-shaped in plan, with the bottom of the U to the west, an open court facing east onto N. Sheridan Road and the north and south arms of the U running parallel to W. Belmont Avenue. The bulk of the apartment building rises 12 stories to a flat roof, with a 13<sup>th</sup>-floor running along the west side of the building, at the back of the courtyard. Double-hung replacement windows with simulated divided lights can be found in clearly defined bays across all facades.

The primary east (N. Sheridan Road) façade is essentially symmetrical. Its two-story brick base, finely dressed with limestone, serves as its visual anchor. Four monumental arches punctuate the center of the base, which extends across the opening of the U. The northernmost arch holds the building's primary entrances – a centrally located wood revolving door flanked by a pair of wood swinging doors. These doors are set well back within the arched opening, creating an outdoor vestibule. Metal ornamentation embellishes the tops of the doors, and transom windows lie above them. A large light



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fixture and a flag pole are mounted on either side of this arched opening. The three other arches, which rise above a limestone water table, hold large, arched, divided-light windows and sidelights set within elaborately carved limestone surrounds. Brick pilasters with limestone Corinthian capitals separate the four grand arches. Above them, this central portion of the two-story base terminates in a tall limestone cornice and a Classical balustrade.

Strong limestone elements also embellish the outer portions of the east façade's base. The limestone water table and the tall cornice found above the central arches carry over across the east and west ends of the base. On the first story, tall divided-light storefront windows alternate with limestone-trimmed brick pilasters. Several of the storefronts near the south end of the façade have been replaced with glassy, retractable garage doors that allow cars to enter the parking ramp within. Above the storefronts, carved limestone spandrels stretch beneath paired double-hungs. Stone mullions divide the window pairs.

Above the two-story limestone and brick base, the east façade is clad primarily in red brick. At the third story, limestone surrounds with projecting hoods frame the single, double-hung windows of the street side elevations (the ends of the projecting arms of the U). Vertical brick elements -- in particular, brick quoins at the bay corners -- lead your eye up to the tops of the arms. At the 11th and 12th stories, the façade again becomes more ornate. A limestone belt course runs beneath and above the 11<sup>th</sup>- and 12<sup>th</sup>-story windows, which are framed in limestone. The center four windows on the 11<sup>th</sup> floor are edged with limestone quoins. Balconettes with Classical balusters embellish the 12th-story windows. They are also surrounded by substantial limestone frames and topped by broken pediments. Limestone parapets ornamented with swags run across the tops of the east streetside facades.

The center portion of the east façade – at the west end of the courtyard U – features much the same detailing as the outer portions. Brick quoins run up the center part of the façade at intervals, and the middle four windows of the 11<sup>th</sup> and 12<sup>th</sup> stories feature elaborate limestone frames. Here, however, the first and second stories hide behind an enclosed volume within the courtyard. In addition, the brick- and limestone-clad penthouse adds a final story to the central massing. (The flat penthouse roof is topped by several mechanical structures, adding further to the building's overall height.) The fenestration varies somewhat at the penthouse level, where four arched windows mirror the four arched openings at the base of the building. The remaining 13<sup>th</sup>-story windows are single double-hungs. All the windows here are framed in limestone and metal balconettes stretch across them. Carved swags run beneath the arched windows, and keystones top them. Brick detailing embellishes the areas surrounding the windows. (The north, south, and west facades of the penthouse are clad in red brick, but are unadorned and unfenestrated.)

The north and south interior facades of the courtyard each rise to a height of twelve stories. Each features bays of double-hung windows arrayed in ones and twos. Trimmed with limestone at the upper



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two stories, these facades have slightly less elaborate limestone detailing than that found on the east façade.

The W. Belmont Avenue north also serves as a primary façade. The base of this façade follows much the same pattern of limestone and brick ornamentation found at the base of the N. Sheridan Road façade. Large glass storefronts run along the W. Belmont Avenue sidewalk. These are interspersed with five entrances – four for the local street-side businesses, and one which provides access to the apartment building’s lobby. Located near the west end of the façade, this entrance, with double glass and metal doors, is sheltered by a marquee-like metal awning. As on the primary east façade, concrete planter beds edge the storefronts here.

The remainder of this north façade also echoes the detailing of the east façade. The double-hung windows of the second story sit within limestone surrounds. Brick quoins run up the façade at intervals. The double-hung windows of the upper stories are arranged in bays of singles or pairs. Limestone embellishment highlights the windows of the 11<sup>th</sup> and 12<sup>th</sup> stories, where the quoins, balconettes, and broken pediments of the east façade repeat.

The less public, red-brick-clad south façade, though quite similar to the north façade on the upper stories, has comparatively little ornamentation from the first through the third stories. The limestone trim at the base of the east facade wraps around onto the south façade, stopping just two bays in. The fenestration here includes double-hung windows, as well as utility doors that open onto a parking area. Ground level windows have either been bricked up or filled with glass block. A brick-clad 13<sup>th</sup>-story penthouse addition is found at the west end of this south façade.

The west façade runs adjacent to a narrow alley, though most of this rear façade can be seen from W. Belmont Avenue. Clad in red brick, minimally trimmed with limestone, and punctuated by double-hung windows at each story, the west facade features a less elaborate version of the formal treatment (limestone base, red brick upper stories, limestone bands) found on the primary facades. The center portion of the west façade steps in slightly, creating a shallow (one window deep) court. At ground level, a covered loading dock extends across the center of the court, and the window openings have been bricked up or filled with glass block. At either end of the west façade, an exterior fire escape extends from the second story to the 12th. At the top of this fairly utilitarian façade, the 13th story or penthouse level is adorned with limestone details and arched windows similar to those found at the top of the primary east facade. A limestone balustrade extends across the 13<sup>th</sup>-story parapet.

Today, the apartment building at 3170 N. Sheridan Road possesses very good integrity overall. It has been well-maintained and underwent a renovation in 2008 when it was acquired by Reside Living. The windows and storefronts are metal-framed replacements. The one-over-one double-hung replacement windows have simulated divided-light upper sashes, most likely similar in form to the original double-hungs. Still, the replacement of windows and storefronts has diminished the property’s integrity of



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design to some degree. Despite the replacement of many windows, the property continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

The Belmont Hotel opened in 1924, at a time when apartment hotels appealed to both renters who wanted to live in fashionable lakefront neighborhoods and shorter-term visitors who preferred them over traditional hotels. Hugh McLennan, owner of the McLennan Construction Company, sponsored and erected the ambitious \$6-million project. He retained the prestigious Chicago architects Fugard & Knapp to design the elegant brick and limestone Revival style building. Warren & Wetmore, a New York firm which specialized in luxury apartments and hotels, served as associate architects for the project. Located on the prominent southwest corner of W. Belmont Avenue and N. Sheridan Road, this building afforded spectacular views of Belmont Harbor and Lincoln Park from most of its rooms.

Apartment or residential hotels first appeared in Chicago in the late 1910s, when automobile ownership and usage was on the rise. Catering to both tenants and travelers, the buildings provided rooms or suites with hotel-like amenities and flexible leasing options. They generally included kitchenettes (or at least some units with kitchenettes), but they also had a café or restaurant and shops on the premises. Amenities such as beautiful lobbies, billiard rooms, in-unit phones, maid service, and a concierge made these buildings desirable to local residents and visitors alike. Many of the earlier apartment hotels were geared towards middle-class occupants, however, by the mid-1920s, more luxurious versions of the building type were being developed. The Belmont Hotel would fit into this category.

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 the McLennan Construction Company and soon began developing as well as erecting his own large projects.

By the late 1910s, McLennan was building many luxury apartments and hotels throughout Chicago. In 1916, he hired the firm of Eckland, Fugard & Knapp to design a handsome seven-story apartment building at 222 E. Delaware Place. He soon had the same firm design several other projects. By 1920, Fugard & Knapp had completed plans for McLennan's Neuville Apartments at 232 E. Walton Place, a luxurious 11-story structure that is now listed on the NRHP. (By that time, Fugard & Knapp were no longer in partnership with Eckland.) McLennan continued to team up with Fugard & Knapp as he pursued his quest to become the developer, builder, and operator of high-class hotels. McLennan worked with the architects to produce the Lake Shore Drive Hotel at 181 E. Lake Shore Drive ([NN30], now The Mayfair Condominiums), which was underway in 1922. According to an early display advertisement for that



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facility, McLennan sought to create a residential hotel that would offer “a standard of living not heretofore available in Chicago.” He wanted his facility to be on par with the finest establishments in New York, so he hired a manager from that city’s Ritz Carlton Hotel to run his Lake Shore Drive Hotel.

In 1923, as the Lake Shore Drive Hotel opened to much fanfare, McLennan and Fugard & Knapp were working on the Belmont Hotel. Located on the prominent southwest corner of W. Belmont Avenue and N. Sheridan Road, the structure would rise to 12 stories with a ballroom, playroom for children, and an open-air garden on its top floor. Altogether, the building would have 693 rooms, including 250 apartment suites. The building’s massing, with an expansive open court on its eastern side, afforded ample light and spectacular views of Belmont Harbor and Lincoln Park to most of the rooms.

According to an early advertisement, each of the apartments was designed to have a kitchenette with a sink, ice box, gas range, china closet, dishwasher, linen, silver, and dishes, with “maid service furnished as desired.” (There were 32 maid’s rooms in the apartment hotel.) The residential hotel also had a cafe, lounge, and a formal dining room with seating for 500, roughly half the number of the building’s average occupancy.

A short nine months after construction began, the Belmont Hotel reached completion in January of 1924. In honor of meeting the tight construction schedule, McLennan hosted a banquet and dance for the large group of men who built the structure and their wives in the hotel’s Empire Salon on February 2, 1924. The following week, Mayor Dever served as the principal speaker at a grand opening and dedication event.

With its high-profile lakefront location and fine street presence, the Belmont Hotel offered desirable retail spaces in addition to its restaurant and cafe. Early in the structure’s history, the corner storefront became home to a 3,000-square-foot Wurlitzer showroom that sold radios and phonographs in addition to musical instruments. In 1927, the music store moved out, and the Packard Motor Company began leasing the expansive first-story retail space. On June 19th of that year, the *Chicago Tribune* reported that Packard would install a “distinctive salon for the display of their cars.” Along with the large storefront, the building included some other commercial spaces. For several years during its early history, the Coral Gables Corporation had its north side office in the building. Without a doubt, the Belmont Hotel’s clientele were just the class of people the Florida developers were targeting as potential investors.

Early residents and guests of the Belmont Hotel included a broad range of upper-middle- and middle-class people. Among the occupants of the 1920s and early 1930s were numerous businessmen and professionals as well as salesmen, secretaries, and other office workers. The society columns of local newspapers often covered the comings and goings of those staying and living there.

In addition to tenants and guests, the building was a special place for many North Siders, as a wide variety of individuals and organizations hosted and attended special events there. For example, Beta



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3170 N. Sheridan Road  
SURVEY ID LV19

Gamma Upsilon sorority held a luncheon there in June of 1924. That same year, the Chicago Teachers' College celebrated its 30th Anniversary at the hotel. Two years later, a Masonic organization hosted a dancing party for young people of Ravenswood and Edgewater, with a queen, who led a grand march through the Belmont Hotel's ballroom. In addition, North Siders frequently rented the ballroom and other spaces in the building for wedding receptions, anniversary parties, and organizational meetings. Among the hundreds of special events held in the Belmont Hotel's ballroom was the 1939 wedding of Esther Joan Solomon and Irv Kupcinec. (The groom would soon become one of Chicago's most beloved newspaper columnists.)

By the early 1940s, Lakeview's Jewish population had grown substantially and this trend was reflected by the organizations that rented spaces in the Belmont Hotel, as well as by the type of events held there. For example, in 1940, the North Side District of Hadassah held its 10th annual luncheon there. In 1941, the Lakeview Lodge of B'nai B'rith held a program of songs as part of its regular monthly meeting. Three years later, Temple Shalom Men's Club held a new members night in the ballroom.

The Belmont Hotel continued to be well-utilized by numerous organizations, particularly Jewish groups, after WWII. In 1950, the Lincoln Park Zionists presented "A Night of Stars" at the hotel, with proceeds going to the Food for Israel fund. The North Shore Chapter of the Association of the Jewish Blind held the installation of its new president there in 1955. The following year, the Lakeview Division of the Council on Jewish Women met at the hotel for a program on mental health. During this period, secular organizations used the hotel just as frequently. For example, a dramatist and a vocalist presented a program for the Women's League for Crippled Children in 1951. Three years later, the Lakeview Women's Club met at the hotel to hear advice on financial planning.

With a constant flow of tenants, visitors, and community members, by the mid-1950s the Belmont Hotel needed to be spruced up. At the time, a new taller residential building under construction at 3180 N. Lake Shore Drive would soon obstruct many of the Belmont Hotel's fine lakefront views. To continue attracting occupants, in 1954, the Sheridan-Belmont Hotel Company invested \$300,000 to remodel and redecorate the facility. The effort included installing air conditioning in the dining room, meeting rooms, and stores, as well as systems upgrades such as converting the elevators to automatic operation. Eighteen years later, in 1972, the building underwent an even more substantial renovation. The \$3-million project was led by Irmco Inc., a company which formed investment syndicates to purchase and rehabilitate aging hotels. According to the *Chicago Tribune*, Irmco's president, Leonard Richman, was "a sort of 'hotel doctor'." The firm modernized in-unit kitchens, and redecorated apartments as well as public rooms. As the *Tribune* noted, by this time, the facility, which had only a small number of transient guests, included a commissary, French restaurant, beauty and barber shops, and a gourmet grocery.

A new owner, the Hillman Partners, Inc., acquired the Belmont Hotel for approximately \$21 million in 1989. The *Chicago Tribune* reported that the company renovated this "gem of a building overlooking Lincoln Park" into a high-end retirement complex. The work included restoration of the building's





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3170 N. Sheridan Road  
 SURVEY ID LV19

deteriorated exterior and roof-top garden. The developers converted the 5,000-square-foot ballroom into a dining room and repurposed other public spaces.

The building remained a rental complex for retired people until the mid-1990s. At that point, it underwent another major project. Wexenthaller Realty Management, a Chicago-based firm, invested \$18.5 million in renovating the historic structure. The new owners renamed the building the Belmont House and converted it back to an upscale rental property.

In recent years, the historic apartment hotel was sold and refurbished once again. The building is now known as The Belmont by Reside.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3470 N. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a noteworthy example of a large apartment hotel that offered luxurious rental units to tenants and short-term guests, as well as elegant public spaces for Lakeview residents and community groups, the property meets with Criterion A. The building is not associated with important historical figures, and therefore does not warrant listing under Criterion B. A fine example of the work of Fugard & Knapp, a talented local architectural firm known for its large residential buildings, this property is eligible for listing under Criterion C. The building possesses 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3170 N. Sheridan Road  
SURVEY ID LV19

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3170 N. Sheridan Road  
SURVEY ID LV19

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Photo 1 – 3170 N. Sheridan Road



3170 N. Sheridan Road, view looking southwest from W. Belmont Avenue toward East and North façades

Photo 2 – 3170 N. Sheridan Road



3170 N. Sheridan Road, view looking northwest from N. Sheridan Road toward East façade and South façade of courtyard

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3170 N. Sheridan Road  
SURVEY ID LV19

Photo 3 – 3170 N. Sheridan Road



3170 N. Sheridan Road, view looking southwest from W. Belmont Avenue toward North façade

Photo 4 – 3170 N. Sheridan Road



3170 N. Sheridan Road, view looking northwest from N. Sheridan Road toward South and East façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3200 N. Lake Shore Drive  
SURVEY ID LV20

### NAME

Harbor House

### OTHER NAME(S)

N/A

### STREET ADDRESS

3200 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213140481001 through 14213140481082; and  
14213140481085 through 14213140481281

### YEAR BUILT SOURCE

1965-1967 *Chicago Tribune*

### DESIGNER/BUILDER

Hausner & Macsai

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Steel, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

A high-rise residential building at 3200 N. Lake Shore Drive, Harbor House is a concrete-framed building with extensive areas of window on the east and west facades. The building spans an entire block between Belmont and Melrose Avenues and is 28-stories tall with 278 units. The strong pattern created by its three interconnected towers, projecting floor slabs and columns, and the varied window sizes and floor heights makes it a dominating presence on the lakefront across from Belmont Harbor.

The key to 3200 N. Lake Shore Drive is understanding its overall layout. The site is very large, with 331' of frontage on N. Lake Shore Drive, giving the building substantial room for service areas and amenities on the west, while keeping both the east and west facades of the residential floors completely free of visual obstructions.

The entire site is underlain by a large parking structure that is accessed from the adjacent east-west streets. The first floor has a 120' lobby for the three residential towers above, giving access to the three separate elevator lobbies. A large "mezzanine" (second story) provides retail and services for both tenants and neighborhood residents. The mezzanine also includes an indoor pool, hospitality room and other tenant amenities. The residential floors begin above the mezzanine.





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3200 N. Lake Shore Drive  
SURVEY ID                              LV20

Pedestrian access to Harbor House is on the east, at ground level. There is a small, drive-through drop-off on this side that is accessed from the middle of the block. Small, fenced planting areas liven up the building's corners. At either end of the east facade, charcoal gray granite slabs are set into the concrete frame. The color of these slabs matches that of the deeply-shadowed windows of the main lobby. The first story is overhung by deep, projecting concrete boxes that surround and accentuate the mezzanine windows. These boxes have beautifully formed rounded corners.

The upper floors on the east are divided into three identical towers with windows across the entire façade. Although the building can be read as a single mass, the three towers within it are clearly visible: the main living areas for the residential units are centered in each tower. These living areas project from the building's main mass and their sunken living rooms are clearly indicated by a lower floor plate under the large, central window. Every window is held within a deep concrete frame. Each unit has a small balcony off the dining room. The balconies give the facades verticality, meeting in a clear line at the inner edges of the towers and creating a dark void along the corners of the building. The concrete is clean and bright, which contrasts with the shadows created by the framing and the balconies.

The north and south facades are mirror images of each other. They read vertically, giving the building a soaring presence when approached from an angle. The main slabs are vertically striated, with a thin reveal between each floor and a smooth outer edge. A thin, dark, vertical strip near the eastern façade is the side of the open balcony for the end unit. A wider vertical strip behind this holds the side windows. These boxy windows have deep Cor-Ten spandrels. Like all the other windows in the building, these have operable sections, giving residents access to fresh air from the nearby lake.

The western façade is more regular than the east and does not have balconies. The entire western façade has windows held within the same deep concrete frames as are found on the eastern façade. The central section of each tower projects slightly from the main slab of the building. The parking lot covers the western side of the first story and extends to within 10' of the western property line. The mass of the indoor swimming pool enclosure projects from the center of the western façade on the mezzanine level.

All of the rooftop utilities for the building are concealed behind a tall concrete penthouse that integrates well with the overall design. This feature, an unusually expensive one, was suggested by the architects and agreed to by the owner.

The building at 3200 N. Lake Shore Drive, has excellent integrity of location, design, setting, materials, workmanship, feeling and association. Given the building's age, it is likely that the windows have been replaced, but everything else on the exterior appears to be original.

### HISTORY/DEVELOPMENT

The Harbor House, named for its spectacular location overlooking Lincoln Park's Belmont Harbor, is a beautifully-designed residential high-rise of the 1960s. It was produced by Hausner & Macsai, a partnership of two talented local architects who both had extensive experience with modern high-rises. They were able to persuade their young client to push the envelope in terms of both the design and the building's features and amenities. This building, which was immediately successful, was converted to condominiums in 1976. It continues to be a striking lakefront icon.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3200 N. Lake Shore Drive  
SURVEY ID LV20

By the time it was purchased by the Romanek-Golub development company in 1963, the one-acre site that [LV20] sits on had been a prime piece of real estate for over 50 years. The massive new development proposed for the site would replace Lochby Court, an award-winning, 3-story luxury apartment building designed in 1912 by Schmidt, Garden & Martin. Marvin Romanek and Eugene Golub, both just 34 years old, saw the potential for Lochby's unusually large lakefront site and assembled a development consortium that would raise \$9 million to construct what was to be the partnership's break-through success. The "sponsoring group" included Melvin R. Luster, another developer, and Thomas H. and Robert L. Litvin, owners of a plumbing company. The local gas company provided financial incentives to ensure that the building would be using gas for its heat. Norman Perlmutter, from Greenebaum Mortgage, handled the financing. Romanek-Golub hired the experienced firm of Hausner & Macsai to do the design work. By February of 1964 the team was ready to make a splash, holding a full-blown press conference to announce plans for the new building. As it rose from the ground and set a whole host of new standards, Harbor House would be covered extensively in the press for the next three years.

Romanek and Golub had grown up on Chicago's West Side and had been friends since grade school. After graduating from Marshall High School, Romanek briefly attended the University of Illinois. Ambitious and restless, he soon left school and became an analyst at L-P Gas trade association. By the late 1950s he was restless again and an acquaintance suggested he try real estate. He developed his first project, a 96-unit apartment building, while still working at the trade association. Although the building was not a financial success, Romanek was hooked and soon asked Golub, whose skills were a good fit, to join him. Romanek-Golub was formed in 1963 and started developing and investing in office buildings and high-rise apartments. The firm would have phenomenal success throughout its seventeen years, with Harbor House providing an early high point.

Both Marvin Romanek and John Macsai, the lead designer for 3200 N. Lake Shore Drive, had visions for a new kind of apartment building—one that would provide its residents with a host of amenities in addition to practical and luxurious apartment layouts. The "triple towered" building, named for its outstanding views of Belmont Harbor, would have 278 apartments. The apartments were a mix of 1-, 2- and 3-bedroom units, with a customized penthouse on top of each tower. All but fifty-three of the glassy apartments had a view of the lakefront. Each apartment had tall ceilings, a sunken living room (which Macsai later noted was one of the more innovative features) and a small terrace off the dining room. In the 2- and 3-bedroom units the bedrooms were split to either side of the living area, enabling unmarried tenants to rent together and still have privacy. Each of the three apartment towers had its own elevator bank, so the building had no long hallways. As noted in the *Tribune's* coverage of the building, "A stranger on any residential level could be noted instantly." A 24-hour doorman gave residents additional privacy. The units were all air-conditioned and the building had a master television antenna. There was space in the garage for 230 cars, a feature that by 1964 was considered essential. On the mezzanine level there was a 10,000 square foot recreation area, including an indoor pool and a hospitality room. This level also included an arcade of shops and services, a feature that would prove to be very successful. A grocery store, pharmacy and beauty salon all made the building more attractive to tenants as well as to the developers' bottom line. Construction began in the fall of 1965 and by January, leases had been signed for one quarter of the units.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3200 N. Lake Shore Drive  
SURVEY ID LV20

Hausner & Macsai combined the talents of John Macsai (1926-2017) and Robert Hausner (1922-2008). By the early 1950s they were working together, bringing complementary talents to the firm. Hausner had long 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. It was natural that Marvin Romanek would ask them to design his dream project at 3200 N. Lake Shore Drive. It became Hausner & Macsai's dream project too. At the end of his life, Macsai did not hesitate to say that Harbor House was "truly my favorite building," adding that Romanek was "the best apartment client I had...who not only didn't dictate, but was listening." Macsai remembered that this project had a lot of innovations that most clients would have rejected, but Romanek was "courageous." His courage, combined with Hausner & Macsai's talent, led to the triple towers, the sunken living rooms, the split bedrooms and the open interior spaces created by the columns and slabs being pulled to the exterior. Throughout his life, Macsai remained frustrated by the lack of recognition for this design, despite winning awards for many other buildings.

Even while under construction Harbor House was scrutinized and its features publicly discussed. A group of Japanese engineers came to look at its electrical plan. The press discussed the design of the model apartments. The charms of its three female leasing agents were noted. This high level of public interest continued, in part because of the building's public amenities. A fancy French restaurant, La Coquille, opened on the mezzanine soon after the building was completed. This space remained a desirable and much-reviewed restaurant location for decades. The Stop 'n' Shop grocery store was one of the only full-service grocery stores in the neighborhood, providing basics as well as luxury gift items. A local Hadassah met in the hospitality room. In 1976, the building was converted to condominiums by American Invsco, leaving Romanek-Golub in charge of the building's management.

High-rise buildings of this period were "country clubs in themselves." They were designed to attract couples "before and after" children, young singles and corporate executives needing in-town entertainment space. A wide range of unit sizes and rents meant that "A secretary and an executive both can live in the same building." Besides all of its features and its spectacular location, Harbor House had an additional summer amenity: it was one of the few city stops for the bus going to Ravinia. At the upper end of its tenant list was a range of executives, lobbyists, lawyers, high-ranking city employees and owners of various companies. This group included Pearl M. Hart, a lawyer and civil-rights activist who at one time was the only female lawyer in the city. Hyman and Beatrice Horwitz also lived in the building: they ran a diamond brokerage and jewelry store. When their store was still in the Loop Mrs. Horwitz became known for foiling an attempted armed robbery. Later, their store was one of the first in the upscale Water Tower Place shopping mall. But 3200 N. Lake Shore Drive was not just for successful older couples--it also housed assistant professors, nurses and insurance brokers. With 278 units and an ideal location, the building always had a wide range of tenants.

Harbor House, 3200 N. Lake Shore Drive, is not only a superb example of a mid-1960s high-rise, it is also the favorite design of its architect, the first big success of the important Chicago development firm of Romanek-Golub and still one of the most iconic buildings along the north lakefront.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3200 N. Lake Shore Drive  
 SURVEY ID LV20

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

### NRHP EVALUATION/JUSTIFICATION

3200 N. Lake Shore Drive, has been evaluated for significance under National Register of Historic Places Criteria A, B and C. Because of its prominence, its many innovative features and the importance of its development team to Chicago’s building history, the property meets with Criterion A. The building is not associated with individuals who made important contributions to history, and thus, does not meet Criterion B. As a fine example of mid-century residential high rises and concrete construction, the building is eligible under Criterion C. The building possesses 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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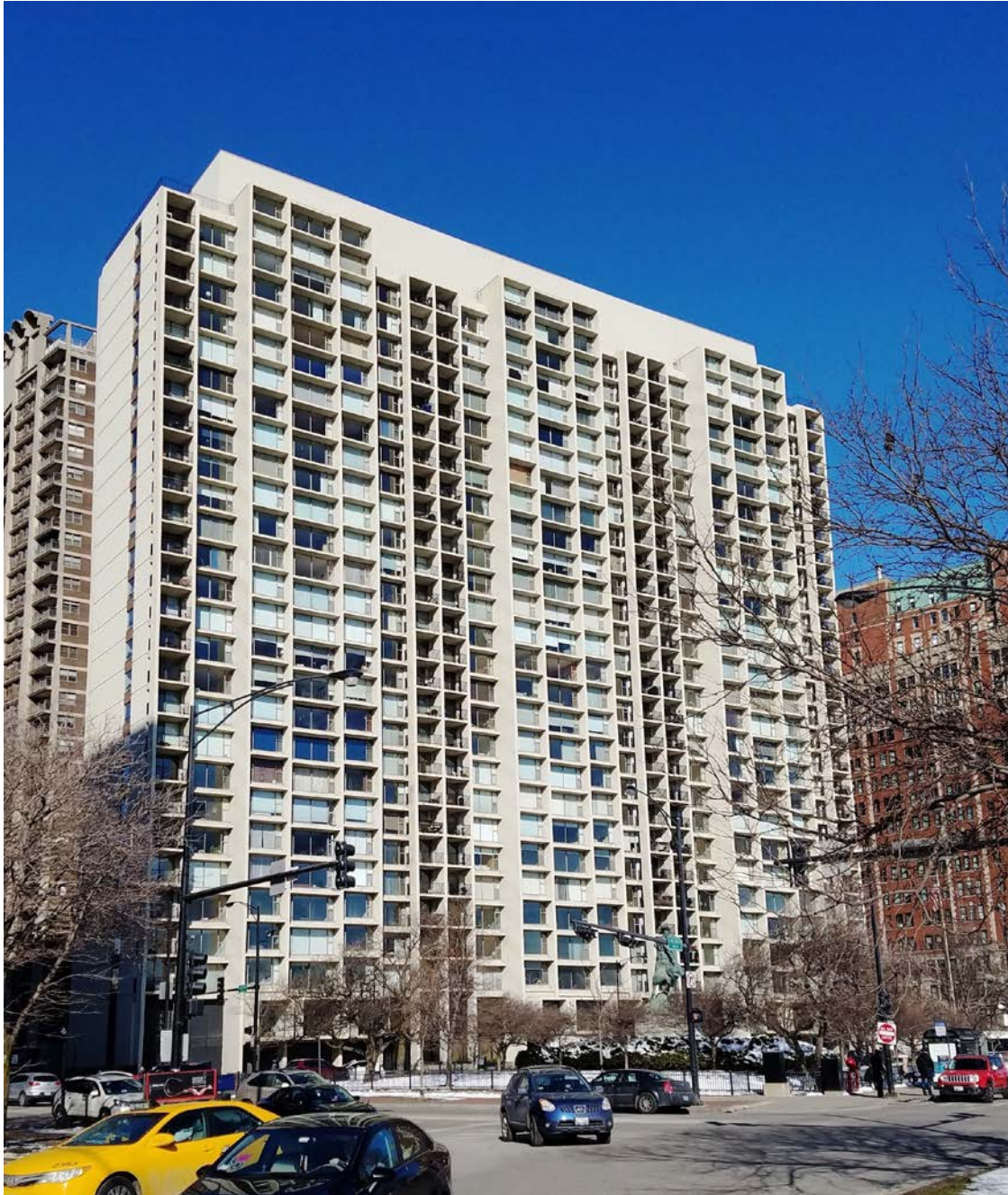
## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3200 N. Lake Shore Drive**  
SURVEY ID                              LV20

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Photo 1 – 3200 N. Lake Shore Drive



3200 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3200 N. Lake Shore Drive**  
SURVEY ID                              LV20

Photo 2 – 3200 N. Lake Shore Drive



3200 N. Lake Shore Drive, view looking north from W. Belmont Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3200 N. Lake Shore Drive  
SURVEY ID LV20

Photo 3 – 3200 N. Lake Shore Drive



3200 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North façade





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3240 N. Lake Shore Drive  
SURVEY ID LV21

### NAME

3240 N. Lake Shore Drive

### OTHER NAME(S)

Sheridan-Melrose Apartments

### STREET ADDRESS

3240 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213120410000

### YEAR BUILT

1927-1929

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

McNally & Quinn

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up, Copper

## DESCRIPTIVE NOTES

Completed in 1929, the Sheridan-Melrose Apartments at 3240 N. Lake Shore Drive is an impressive 20-story Renaissance Revival style building. The bulk of the limestone and red brick apartment tower rises 16 stories to a flat roof. A large, set-back mass at the center of the building extends upward an additional four stories. A copper mansard roof tops this tall penthouse structure, giving the building a distinctive crown. The luxury high-rise stands immediately south of 3260-3270 N. Lake Shore Drive, an apartment complex of similar vintage, style, materials, and stature.

The mass of both the Sheridan-Melrose Apartments' main structure and the four-story penthouse are essentially U-shaped in plan. The U of the lower mass is somewhat askew, as its two primary facades (south and east) do not meet at a right angle. (While its N. Lake Shore Drive façade follows the northwesterly diagonal of the roadway, its W. Melrose Street façade runs east-west.) The upper part of the building forms a more regular U, as its north and south facades run perpendicular to its N. Lake Shore Drive façade.

The long N. Lake Shore Drive (east) façade is essentially symmetrical, though its south bay is a bit wider than its north bay to compensate for the angle of the street. The east façade's finely dressed, four-story limestone base, with stretches that have horizontal grooves, serves as its visual anchor. Seven arched



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openings punctuate the central portion of the first story. Each is crowned by an ornate corbel with a finely carved face. A metal and glass door – the building’s primary entrance – sits within the centermost opening. Metal-sashed multi-light casement windows with half-round fan lights fill the other six.

Rectangular openings with one-over-one double-hung windows stretch north and south to the ends of the façade. These windows, which appear to be metal-framed replacements, are grouped in trios and pairs. Each window is topped by a large, non-figurative bracket. The fenestration of the next three stories follows that of the first, except that the windows at the center of the façade are rectangular double-hungs rather than arched casements.

Strong horizontal and vertical elements embellish the limestone-clad base of the east façade. At the first story, the smooth ashlar is defined by a deep horizontal groove between each course. A stone belt course between the first and second stories includes elaborately carved panels below each of the second-story windows. Rectangular spandrels ornamented with carved medallions sit beneath the third-story windows. Two additional limestone belt courses extend below and above the fourth-story windows. (The latter stone band also includes stretches of red brick at its north and south ends.) Flat pilasters with Corinthian capitals run vertically between the windows of the second and third stories. The vertical ornamentation between the fourth-story windows is somewhat different, mimicking the appearance of stacked limestone blocks and simple shields near the center of the façade, and including some vertical brick panels in the two outer bays.

Above the limestone base, the east façade rises twelve more stories. This portion of the façade is largely clad in red brick. Its fenestration follows the same pattern of double-hung windows grouped in twos and threes, but here there are clearly defined bays. Tabbed limestone bands mark the north and south ends of the façade as well as the corners of two subtly projecting, three-window bays nearer the center of the façade. These strong vertical elements lead the eye up to the top of the main building mass (and to the central penthouse mass above it). At the 15<sup>th</sup> and 16<sup>th</sup> stories, the façade again becomes more ornate. Balconettes with classical balusters embellish the 15<sup>th</sup>-story windows of the two projecting bays. Above the balconettes are large limestone frames that surround the bays’ 15<sup>th</sup>- and 16<sup>th</sup>-story windows. These frames are topped by heavy limestone cornices with round openings. Brick spandrels beneath the 16<sup>th</sup>-story windows bear incised limestone panels. The remainder of the 15<sup>th</sup>- and 16<sup>th</sup>-stories are embellished with a combination of stone and brick panels, denticulated limestone, and porthole window openings. A classical balustrade with brick and limestone piers extends across the full width of the 16<sup>th</sup>-story parapet.

At the center of the east façade, the enormous brick- and limestone-clad penthouse mass reaches another four stories skyward. Two projecting bays on either end of the penthouse extend above those of the lower stories. Limestone quoins mark the corners at the 17<sup>th</sup> through 19<sup>th</sup> stories. The windows here are set in elaborate brick and limestone surrounds. Spandrels with carved swags run beneath the 18<sup>th</sup>- and 19<sup>th</sup>-story windows. Between the two projecting bays, the east penthouse façade recedes the width of a single double-hung window, so that the center portion of the façade is set back sufficiently to create a small rooftop balcony for the 17<sup>th</sup>-story apartments. This recessed portion of the façade is somewhat more simply ornamented than the projecting bays, its 17<sup>th</sup>- and 18<sup>th</sup>-story windows set in molded limestone surrounds and its 19<sup>th</sup>-story windows edged with tabbed limestone and brick. A narrow limestone stringcourse with keystones above each 19<sup>th</sup>-story window extends across the entire



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east penthouse façade. A band of brick runs above this stringcourse, as does a projecting limestone cornice. The penthouse façade's uppermost story, the 20<sup>th</sup>, sits within a patinated copper mansard roof that provides a distinctive cap for the apartment tower. While the windows of the center bay are recessed within the mansard, the east windows of each projecting bay are set into arch-topped limestone dormers.

As is the case for the lower stories, most, if not all of the penthouse windows are metal-framed replacements. They are of several types – double-hungs (both one-over-ones and eight-over-eights), arch-top fixed, and large Chicago-style windows with operable casements on either side – but all sit within the original rectangular window openings.

The W. Melrose Street (south) façade follows largely the same decorative scheme as the long N. Lake Shore Drive façade, though it is somewhat less symmetrical. The south façade's elaborate limestone base holds two entrances, one for pedestrians and one for automobiles. Both entrances are located in the eastern half of the façade. The metal and glass pedestrian entrance sits within a substantial limestone surround embellished with an intricately carved face that serves as a keystone. A segmental pediment supported by brackets tops the doorway. The automobile entryway is a large rectangular opening. A keystone carved with a sneering face stands watch over the entrance. Above ground level, the south façade's four-story base features the same fenestration and striking combination of horizontal and vertical elements as does the east facade.

The W. Melrose Street façade's red brick- and limestone-clad fifth through 16<sup>th</sup> stories follow much the same pattern of fenestration and ornament as do those of the east façade. The ends of the south façade are demarcated by tabbed limestone ornament, as are the corners of two subtly projecting bays nearer the center of the façade. At the 15<sup>th</sup> and 16<sup>th</sup> stories, the double-hung replacement windows sit within elaborate surrounds, some of which include balconettes and projecting cornices. A classical balustrade extends across the top of the 16<sup>th</sup> story.

The four-story penthouse mass sits well back from the W. Melrose Street façade, allowing for large rooftop green spaces. The south façade of the penthouse structure is complex. The east end of the façade and a long central bay follow the pattern of the east penthouse façade, with the 17<sup>th</sup> through 19<sup>th</sup> stories clad in red brick and trimmed with carved and dressed limestone. These stretches of the façade are topped by a copper mansard roof at the 20<sup>th</sup> story. The fenestration here includes double-hung replacement windows, as well as several doors that open onto the patios. On either side of the central bay are brick-clad bays that rise slightly above the top of the mansard roof. The easternmost of these bays has quoined limestone corners and an arched, limestone-trimmed blind arch at its base. This bay appears to house the building's chimneys, which serve the apartments below. The westernmost bay is a bit wider and a bit taller than the easternmost. Accented with quoined corners, it is interrupted by a few double-hung windows and a limestone-trimmed doorway leading onto the rooftop of the lower building mass.

The much less public west façade of 3240 N. Lake Shore Drive forms a deeply recessed light well that comprises the inside of the building's U-shaped plan. The walls here are clad primarily in red face brick. Their various corners are embellished with limestone quoins, and limestone stringcourses extend above the fourth story and beneath the 15<sup>th</sup> story. Utility doors open onto a parking area at ground level. (A three-story parking structure stands at the far west side of the property.) Double-hung windows



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punctuate the upper stories, though the stretch of the west façade nearest W. Melrose Street has no fenestration at all. At most points along the west façade, the four-story penthouse structure rises directly upward from the main building mass. The base of the penthouse is defined by another limestone belt course, and the copper mansard caps it.

The north façade, clad in red brick, trimmed with limestone, and penetrated by double-hung windows at each story, is largely hidden from public view. (In fact, a portion of the north façade directly abuts the adjacent apartment building at 3260-3270 N. Lake Shore Drive [LV22].) The four-story penthouse structure, however, sits well back from the edge of the north façade, and is partially visible from Lincoln Park. The north façade of the penthouse is similar to its south façade. Much of the façade is clad in red brick and trimmed with limestone. The copper mansard roof stretches across most of the 20<sup>th</sup> story. Double-hung windows pierce the walls at intervals, and a doorway opens onto the rooftop of the lower building mass. As on the south penthouse façade, one brick-clad projecting bay houses a row of chimney stacks. Un-fenestrated, and with a limestone-trimmed blind arch at its base, this bay extends just above the top of the adjacent mansard roof.

Today, the large apartment building at 3240 N. Lake Shore Drive possesses very good integrity overall. It has been well-maintained, and a masonry restoration program began in the fall of 2018. A few eight-over-eight double-hung wood window sashes remain in place. These appear to be original to the building, and it is likely that historically that such windows were found across all facades. Most of the existing windows are metal-framed one-over-one double-hung replacements. Though the replacements lack divided lights, they are reasonably similar in form to the original double-hungs. Certain windows at the penthouse level are fixed-pane or other miscellaneous types, and bear little resemblance to the original double-hungs. The replacement of windows has diminished the property's integrity of design to some degree. Despite the replacement of many windows, the property continues to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1920s, the area just north of W. Belmont Avenue and west of N. Lake Shore Drive (then known as Sheridan Road) experienced an upscale building boom. On March 9, 1927, the *Chicago Tribune* referred to this stretch as "Sheridan Road's imposing skyscraper row." The article announced that this fashionable residential area overlooking Lincoln Park, would soon "have an important addition at the northwest corner of Melrose Street." It went on to explain that a real estate syndicate "organized by Eisenstein & Isenstein" had purchased the vacant property there for approximately \$450,000. Later that year, the developers revealed their plans for this monumental Revival style high-rise, known early on as the Sheridan-Melrose Apartments. Completed in 1929, the building offered spacious apartments with luxurious finishes and exceptional views of Lincoln Park and the lakefront.

The substantial 16-story tower with a four-story penthouse structure would be a so-called "100% co-operative." Recently legalized in Illinois, this was a form of ownership in which each resident purchased an interest in an entire residential high-rise, and then leased a particular apartment from the building corporation. The resident/owners were collectively responsible for the underlying mortgage on the structure. The co-operative model was meant to attract an affluent clientele who could afford to buy into such a luxurious building and would recognize the arrangement as a solid investment. According to historian Neil Harris, such co-operatives were said to be "absolutely secure financially."



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In hopes of making its new project a success, the real estate syndicate hired residential high-rise specialists McNally & Quinn to design the luxury building. Frank Angus McNally (1884-1951) and James Edwin Quinn (1895-1986) had been partners since 1921. McNally had studied civil engineering at Purdue University and worked for Chicago architects Eric Edwin Hall and Schmidt, Garden & Martin before practicing on his own for two years and then teaming up with Quinn. Born and raised in Chicago, Quinn trained in the office of Charles J. Bremer and briefly studied architecture at the School of the Art Institute before joining Eric E. Hall's office, where he met McNally. After the architects joined forces, McNally & Quinn Architects and Engineers quickly became known as one of Chicago's leading designers of luxury apartment buildings, cooperatives, and fine apartment hotels. Their work includes the Devonshire Apartments at 6334 N. Sheridan Road; 399 W. Fullerton Parkway, listed on the NRHP; and 1500 N. Lake Shore Drive [NN89] (a contributing resource in the Gold Coast National Register Historic District).

McNally & Quinn's impressive design for 3240 Sheridan Road would have significant appeal to prospective buyers. The *Tribune's* September, 1927 article, which appeared just as construction was beginning, included an eye-catching rendering of the high-rise. The newspaper noted that the finely detailed face brick and cut stone building would be in the "French Renaissance style of architecture adapted to modern Chicago conditions." Its four-story penthouse structure would create a "broken skyline effect." The elegance would continue inside, where the Sheridan Road and Melrose Street vestibules would feature "marble floors, solid walnut paneling, and ornamental plastered ceilings." The building's 66 apartments would range in size from six to nine rooms with three to four bathrooms. The rooms would be "unusually large," with the living rooms being "huge affairs" measuring 18'x30' on average. "Cedar closets, butlers' pantries with silver sinks, and showers with glass doors" were among the other high-end amenities mentioned. The estimated construction cost for all this elegance was more than \$3 million.

By the spring of 1928, as construction of 3240 Sheridan Road was well under way, the new co-operative building's sales manager, Baird & Warner, advertised "real homes" for sale at the "Sheridan-Melrose." That September, the *Tribune* reported that purchasers of the flats included: "James T. Boyle, president Boyle Ice Cream Company; Lewis A. Herbert, president Lewis A. Herbert company; Otto H. Brandenburg, building contractor; Robert F. Wingard, vice president Chicago Trust Company; Thomas S. Brown Jr., retired vice president Eagle-Picher Lead Company." Other well-to-do purchasers soon followed. Among them were Henry J. Schlacks, the noted architect of many Chicago Catholic churches, and Walter H. Brandenburg, a plumbing contractor and former president of the Chicago Board of Education.

As 3240 Sheridan Road reached completion in the spring of 1929, advertisements touted the building's location as "unsurpassed for transportation convenience,...beautiful vistas, and...air and light" and hailed its architecture as "excellently planned and finished to the last detail of modern refinement." In mid-October, the *Tribune* reported that 55% of the co-operative units had been sold. Just a few days later, the Market Crash of 1929 would signal the start of the Great Depression and slow the heady climate for real estate sales. Still, in September of 1930, the *Tribune* was reporting additional purchases at 3240 Sheridan, which was said to be "85% occupied."

As the Depression progressed, the 3240 Sheridan Building and its owners began to experience financial challenges. In 1934, creditors of the Sheridan-Melrose Building Corporation petitioned for the entity's reorganization in bankruptcy, claiming that the company's \$1,700,000 in liabilities far surpassed its



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\$1,000,000 in assets. By the spring of 1935, the building had been refinanced through a sale of bonds, with the bondholders becoming equity owners of the structure. In early 1936, the Federal Bankruptcy Court confirmed the reorganization, and businessman F.B. De Forest, head of the Hinckley & Schmitt spring water company and a resident of 3240 Sheridan Road, was elected president of the reorganized building corporation. Shortly thereafter, De Forest told the *Tribune* that occupancy was “within a fraction of 100%.”

In the course of the bankruptcy reorganization, 3240 Sheridan Road was transformed into a luxury rental building. Among the early renters was Adolph Kroch, owner of Kroch’s & Brentano’s bookstores, who took a three-year lease on his family’s 12<sup>th</sup>-story apartment in 1935. Another prominent tenant, Joseph L. Gill (1885-1972) had a long and active involvement in local politics. Elected as Cook County Treasurer that same year, Gill had already served as Controller of the Cook County Forest Preserve District, an Illinois State Representative, and Clerk of the Municipal Court.

Both Gill and Kroch still resided in the Sheridan-Melrose Apartments in 1940, by which time the building was known as 3240 N. Lake Shore Drive. The 1940 U.S. Census recorded that their affluent neighbors were largely attorneys, stock and commodity brokers, corporate officers, and the like. Most employed live-in servants, many of whom were foreign-born. (About a half-dozen were African-Americans born in the South.)

By the mid-1950s, 3240 N. Lake Shore Drive was under the management of Wirtz, Haynie, & Ehrat, Inc., a company founded by real estate magnate and sports empresario Arthur M. Wirtz. In 1954, Wirtz, Haynie, & Ehrat, which also operated the adjacent apartment complex at 3260-3270 N. Lake Shore Drive [LV22], advertised a “luxurious duplex penthouse apartment” with ten rooms and six baths at 3240 N. Lake Shore Drive. The firm touted the building’s lobby “designed and furnished” by nationally renowned Chicago interior decorator Arthur Beverly.

The 3240 N. Lake Shore Drive building continued to be a desirable and fashionable place to live in subsequent decades, and its residents remained well-to-do. While other affluent Chicagoans had become residents over the years, Joseph L. Gill continued his tenancy. Having served as Chairman of the Democratic County Central Committee from 1950 to 1953, Gill was appointed as a Chicago Park District commissioner by Mayor Richard J. Daley in 1960. Four years later, Gill was elected a delegate to the National Democratic Convention in Chicago. He continued serving on the Park District’s Board and was its Vice President at the time of his death in 1972. His importance was recognized when a nearby park at 833 W. Sheridan Road was named in his honor shortly thereafter.

Throughout its history, the well-appointed building has drawn attention from the press. In the summer of 1967, the *Chicago Tribune* featured the rooftop penthouse gardens of residents James Papsen and D.F. Buckingham. About a decade later, noted architectural photographer Jim Hedrich captured images of the apartment of Bruce MacArthur, grandson of Arthur M. Wirtz, and his wife Shelley, a professional model. In 1995, *Tribune* writer Annemarie Mannion rhapsodized about a \$6,500-per-month duplex unit in the building, touting its merits in 14 detailed paragraphs.

Today, the 3240 N. Lake Shore Drive building remains a well-maintained luxury rental high-rise valued for its vintage elegance, spacious units, and fine views of Lincoln Park and the lakefront. Managed by Wirtz Residential, its masonry was undergoing repairs in the fall of 2018.



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

### NRHP EVALUATION/JUSTIFICATION

The 3240 N. Lake Shore Drive building was evaluated for significance under National Register of Historic Places criteria A, B, and C. Built in the late 1920s as a large cooperative apartment building for upper- and upper-middle-class Chicagoans who wanted to invest in spacious, stylish apartments near Belmont Harbor, the property meets with Criterion A. Influential local politician, Joseph L. Gill resided at 3240 N. Lake Shore Drive for decades, and thus the property warrants listing under Criterion B for its long association with him. As a handsome Revival style apartment tower produced by skilled residential designers McNally & Quinn, the property is eligible for listing under Criterion C. It retains very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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Photo 1 – 3240 N. Lake Shore Drive



3240 N. Lake Shore Drive, view looking northwest from W. Melrose Street toward South façade



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Photo 2 – 3240 N. Lake Shore Drive



3240 N. Lake Shore Drive, view looking north from W. Melrose Street toward South façade, street level details



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Photo 3 – 3240 N. Lake Shore Drive



3240 N. Lake Shore Drive, view looking northeast from W. Melrose Street toward West façade



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3260-3270 N. Lake Shore Drive  
SURVEY ID LV22

### NAME

3260-3270 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3260-3270 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213120180000

### YEAR BUILT SOURCE

1928-1929 Chicago Building Permit

### DESIGNER/BUILDER

Hooper & Janusch

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Erected in 1928, the 3260-3270 N. Lake Shore Drive apartment complex comprises two contiguous Revival style towers that look like separate structures, but have always functioned as a single property. Various design elements serve to unify the two building components into a single composition. Both towers rise 17 stories and feature four-story limestone-clad bases and red-brick-clad upper stories. Both are flat-roofed and capped by set-back penthouse structures.

The two towers, however, do vary somewhat in massing and detail. The south tower, 3260 N. Lake Shore Drive, is an irregular T-shape in plan, with the top of the T sitting slightly askew. (The structure's primary east façade angles northwest to follow the diagonal path of N. Lake Shore Drive.) Immediately to the north, the larger 3270 N. Lake Shore Drive is V-shaped in plan, with the angled N. Lake Shore Drive facade being somewhat shorter than the one along W. Aldine Avenue.

Symmetrically placed in the center of the south tower's (3260's) primary, east-facing façade, an impressive arched central portal anchors the limestone-faced, four-story base. Large double doors spanned by a transom sit at the top of a short staircase. This entryway is located within a massive carved limestone surround. Elaborately ornamented pilasters and a deeply-inset incised tympanum edged with concentric arches make the portal a focal point. On either side of the doorway are tall, narrow, arch-



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
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topped, metal-framed casement windows crowned with carved foliate ornament. The grand entryway and arched windows are flanked by a pair of large rectangular openings that lead to an interior garage. Squared-off pilasters adorn the inner edges of these automobile entries.

The tall, smooth limestone base is studded with rectangles of red brick arrayed in a random pattern. At the third- and fourth-story levels, double-hung windows (some with six-over-six divided lights, others without) punctuate the façade. (The windows with divided lights appear to be original, while those without have either been altered or replaced.) A wide limestone band edged with projecting moldings marks the top of the four-story base. A pair of elaborately ornamented balconettes above the central window groupings further accentuate this horizontal element.

The east façade of 3260 N. Lake Shore Drive rises another thirteen stories above its limestone base. The upper stories are clad primarily in red brick, though a few randomly-placed areas of limestone can be found at the fifth story, mirroring the brick accents on the stone base. As on the third and fourth stories, there are double-hung windows, some with divided lights, on every upper story. The windows of the two outermost bays are smaller, single double-hungs. Those on the rest of the façade are grouped in twos. All have limestone sills.

At the center of the façade, the window pairs lie between wide, slightly projecting stretches of brick that rise to the top of the façade. These vertical brick elements are interrupted only by a second horizontal limestone band between the 14<sup>th</sup> and 15<sup>th</sup> stories. Here again, a pair of balconettes beneath the central windows of the 15<sup>th</sup> story add visual interest. Near the top of the façade, the windows of the 17<sup>th</sup> story feature further embellishment. Two-tone terra cotta segmental arches crown the outer window pairs. Over the central window groupings, much smaller brick arches are topped by projecting terra cotta cornices and rectangles of ornamental brick set in terra cotta frames.

At the center of the tower, above the limestone coping of the main parapet, sits the two-story brick penthouse. Its east façade holds several large windows topped by segmental brick arches. The upper story of the penthouse is embellished with diaper-patterned brick and recessed arches, and capped by an impressive, denticulated terra cotta cornice.

With the exception of the north and south facades of the penthouse, which are visible from the park and street, the secondary facades of 3260 N. Lake Shore Drive are shielded from public view. The eastern portions of the north and south façades (the ends of the top leg of the T) abut the adjacent buildings, while the western portions open onto a light well of sorts. The west façade follows the bottom of the short leg of the T, and the base of its long leg. (An external fire escape bisects the base of the T.) All secondary facades are faced with common brick and feature double-hung windows at each story. Atop the roof, an irregularly-shaped, single-story mass adjoins the west end of the penthouse. At ground level, a low, rectangular parking structure extends westward from the apartment tower.

The north tower at 3270 N. Lake Shore Drive repeats the same general decorative scheme as 3260 N. Lake Shore Drive, providing visual unity to the expansive property. The two towers share four-story limestone bases embellished with rectangular brick panels; brick-clad, limestone-trimmed upper stories punctuated with double-hung windows; and distinctive penthouses atop them.

The V-shaped north tower has two primary facades, one along the Drive, and the other facing W. Aldine Avenue. Its main entrance is asymmetrically located near the north end of its east façade. Recessed



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double doors sit within an eye-catching arched limestone surround embellished with flat, acanthus-capitalized pilasters and a deep frieze on which the building's address is incised. Above this lettering, a tripartite, round-topped window grouping sits within an impressive rounded arch edged with projecting foliate ornament. Just north of the substantial arched window opening, at the second-story level, are a pair of carved stone medallions. The remainder of the four-story base holds double-hung windows, some topped by foliate carved stone arches. The wide limestone band found at the top of the base of the adjacent building also extends across this one.

The upper stories of the east façade of 3270 N. Lake Shore Drive also follow a similar, yet distinct, scheme from its sibling to the south. Rows of double-hung windows – both with and without divided lights – stretch across the red-brick cladding at every story. Just beneath the 15<sup>th</sup> story, a second limestone band reaches beyond the edge of the south structure and across the east façade of 3270, further unifying the two towers. At the top of the east façade, panels of ornamental brick set in terra cotta frames echo the ones on the south building. Near the north end of the east façade, double “columns” of slightly projecting brick rise skyward to their parapets, which are embellished with brick medallions. The tops of these tower-like brick projections extend above the rest of the structure's parapet, and feature impressive cornices with diamond-shaped brickwork and denticulated terra cotta moldings.

The much longer north façade of 3270 N. Lake Shore Drive echoes the more prominent east façade. Arch-topped windows embellished with foliate carvings line the base of the north façade. Although this façade lacks a pedestrian entrance, two large, rectangular openings provide automobile access to the rear parking area from W. Aldine Avenue. Double-hung windows, random red-brick insets, and a wide crowning band round out the ornamentation of the base. Double-hung windows stretch across the red brick upper stories. (Again, there are both divided-light and single-light windows, with the former clearly predominating here.) Two-tone segmented terra cotta arches above the westernmost 17<sup>th</sup>-story windows of this façade echo those found on 3260 N. Lake Shore Drive. At the opposite end of the W. Aldine Avenue facade, vertical brick projections and cornice-capped parapets replicate those of the north end of the east façade. These repeated motifs combine to create a striking, tower-like effect above the intersection of W. Aldine Avenue and the Drive.

Sitting atop the flat roof of 3720 N. Lake Shore Drive, at the meeting point of its north and east facades, is an irregularly-shaped penthouse. This interesting polygonal building mass roughly takes the shape of a historic star fort. Its limestone-capped red brick walls, enlivened with decorative brickwork and punctuated by windows, alternately project and recede.

The northernmost portion of the west façade of 3720 N. Lake Shore Drive can be seen from W. Aldine Avenue. It features a less elaborate version of the formal treatment (limestone base, red brick upper stories, limestone bands) found on the primary facades. An exterior fire escape bisects this part of the west façade. The non-public southern portion of the west facade is of common brick, as is the south façade. In contrast to the secondary facades of 3260 N. Lake Shore Drive, these reveal an exposed grid of structural concrete. Double-hung windows stretch across all the secondary facades.

Today, the apartment complex at 3260-3270 N. Lake Shore Drive possesses very good integrity overall. Its masonry was carefully cleaned and repaired ca. 2010. The installation of some replacement windows has diminished the property's integrity of design to some degree. Nevertheless, the property continues



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to convey its historic character, retaining integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Designed by Hooper & Janusch, the large Revival style luxury apartment complex at 3260-3270 N. Lake Shore Drive rose along the western edge of Lincoln Park in 1928. The Lakeview high-rise was part of an upscale building boom along this part of the lakefront drive, then still known as Sheridan Road. Though Sheridan Road had stretched from Belmont Avenue to W. Sheridan Road (Byron Street) since the 1890s and the intersecting east-west streets were lined with low-rise apartment buildings by the mid-1920s, much land along Sheridan Road still remained undeveloped. This stretch proved to be a prime location for elegant high-end apartment buildings with spectacular views of Lincoln Park and Lake Michigan.

During the mid-1920s, the enormous vacant property at the southwest corner of N. Sheridan Road and W. Aldine Avenue, provided an excellent development opportunity to a group of businessmen led by attorney Abner G. Rosenfeld. By late 1926, the real estate syndicate had made plans to develop the site. The *Chicago Tribune* reported that they intended to erect a 20-story tower on the corner lot, as well as two adjacent 17-story high-rises on Aldine Avenue. All were to be co-operative apartment buildings designed by David Saul Klafter. Only the westernmost building at 415 W. Aldine Avenue (just outside the APE) was completed during the following year.

On April 22, 1928, the *Chicago Tribune* announced a revised plan, which called for a pair of 17-story apartment towers, one (3260 N. Sheridan Road) fronting onto the park, and the other (3270 N. Sheridan Road, also known as The Whitehall) facing both the park and W. Aldine Avenue. According to the newspaper, two inter-related real estate syndicates were developing the contiguous high-rises, which together would function as a single property. Samuel C. Horwitz (1899-1984), a well-connected attorney and real estate investor, headed both the "Thirty-two Sixty Building Corporation" and the "3270 Building Corporation." Born in New York to Austrian immigrant parents, Horwitz would later become a master in chancery in the Cook County courts and president of the prominent nearby synagogue Temple Sholom [LV32]. Attorney Abner G. Rosenfeld (1896-1984), who had led the 1926 development syndicate, acted as treasurer for the Thirty-two Sixty Building Corporation. His *Chicago Tribune* obituary described Rosenfeld, another successful son of immigrant parents, as a developer of large residential properties.

To design the two adjacent towers, the developers hired architects Hooper & Janusch, a firm already well-versed in high-rise residential construction. Born in England, William T. Hooper (1884-1954) had been practicing architecture in Chicago since the early 1910s. Viennese-born Frederick William Janusch (1887-1957) obtained both architecture and engineering degrees in Austria before beginning his Chicago practice in 1918. Hooper and Janusch had joined forces by 1922, quickly gaining a strong reputation for designing large and stylish residential high-rises. The firm designed several fine apartment towers along the lakefront. Their impressive Georgian-revival Touraine Building at 1400 N. Lake Shore Drive [NN83] is part of the Gold Coast NRHP Historic District. And, about the same time they were producing the design for 3260-3270 N. Lake Shore Drive, the firm collaborated with architect David Klafter on the handsome Tudor revival lakefront co-operative building at 1420 N. Lake Shore Drive [NN85].

By mid-1929, Hooper & Janusch's handsomely-detailed Revival-style towers at 3260-3270 N. Sheridan Road were nearing completion. Rental managers Wirtz, Hubert, & Little, Inc. enticed prospective tenants





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with model apartments decorated and furnished by prominent interior designers Watson & Boaler. An August 1929 *Chicago Tribune* advertisement for 3260 urged “people who consider location, environment, and quality construction in selecting their home” to visit “our new 17-story building overlooking Chicago Yacht Club and Belmont Harbor.” The spacious apartments at 3260 – two on each of the upper 15 stories – comprised six rooms with three baths. The larger tower at 3270 featured smaller units of four or five rooms with one or two bathrooms. Still, the *Tribune* advertisement noted 3270’s “exclusive, high degree of service” and “uniformed doormen.” A few weeks later, another *Chicago Tribune* display ad touted both towers’ “spacious rooms, large galleries, arched doorways, parquet floors, numerous closets,” and state-of-the-art kitchen appliances. Each apartment, the ad promised, would be “decorated to individual taste.”

The 1930 Census reveals that the attractive rental units drew just the sort of upper- and upper-middle-class renters the developers had hoped. Residents of 3260 N. Lake Shore Drive were largely American-born professionals and their families, most of whom employed live-in servants. Numerous tenants served as corporate officers. At neighboring 3270 N. Lake Shore Drive, where rents were somewhat lower, there were more salesmen among the residents, but many upper-level professionals also lived there. Tenants of 3270 included, for example, a menswear merchant, a vice president in the oil industry, and a president of an automobile company who lived there with his wife and three Swedish immigrant servants. (A smaller proportion of residents employed live-in staff in these smaller units.)

Over the decades, the apartment towers continued to draw prominent, well-to-do residents. One particularly notable longtime resident of 3260 N. Lake Shore Drive was Abraham Lincoln Marovitz (1905-2001), Illinois’ first Jewish state senator. After serving in the state senate throughout the 1940s, he became a Cook County judge in 1950. In 1963, President John F. Kennedy nominated Marovitz for a judgeship on the U.S. District Court for Northern Illinois, a position he held (first as a full-time judge and later on senior status) for decades.

The adjoining apartment towers at 3260-3270 N. Lake Shore Drive have a long-standing association with a well-known Chicago businessman and sports mogul Arthur M. Wirtz (1901-1983) and his affiliated businesses. The son of a Chicago policeman and his wife, Wirtz was already actively dealing in real estate by 1929, when he and his firm, Wirtz, Hubert, & Little, Inc., placed the first advertisements for apartments there. In 1930, Wirtz and his wife lived, at least briefly, at 3270 N. Lake Shore Drive. By the 1940s at the latest, Wirtz had gained an ownership interest in 3260-3270 N. Lake Shore Drive. *Moody’s Manual of Investments* for 1944 reveals that Wirtz was the president of Forman Realty Trust, owner/operator of 3260 N. Lake Shore Drive, and vice-president of the Whitehall Apartments Corporation, a Forman subsidiary which owned 3270 N. Lake Shore Drive. According to the *Chicago Tribune*, by 1949, the controlling stock of the Forman Company was owned by Consolidated Enterprises, Inc., of which Wirtz was also president. (Consolidated’s chairman was James Norris, a wealthy grain trader who had been integral to Wirtz’s success in real estate and sports since the early 1930s.)

Arthur Wirtz eventually amassed vast holdings in real estate, business, and sports. In addition to obtaining an interest in 3260-3270 N. Lake Shore Drive and other large residential properties (including 1420 N. Lake Shore Drive [NN85]), Wirtz came to own, for example, the Furniture Mart (666 N. Lake Shore Drive), and possessed partial interests in the Chicago Stadium and Madison Square Garden. Wirtz later became chairman of the Milwaukee & St. Paul Railroad Co., ran a number of liquor distributorships, and bought the Chicago Blackhawks and a partial interest in the Chicago Bulls, among other enterprises.



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When Arthur Wirtz died in 1983, his businesses, including his real estate holdings, passed to his sons, William and Michael. The large rental property at 3260-3270 N. Lake Shore Drive was among these. The individual units had by this time received some updates, but the primary draw of the handsome towers remained unchanged: their excellent view of the park and lake and prime location in fashionable Lakeview. A 1990 *Chicago Tribune* article noted that the then-70-year-old buildings still commanded relatively high rents. In 1999, the article's author led readers on a detailed verbal tour of a three-bedroom, eleventh-story apartment at 3260 N. Lake Shore Drive, noting that it was "easy to imagine the glamorous Nick and Nora Charles from the 'Thin Man' movies living and solving mysteries in this spacious apartment" overlooking the park. Wirtz Realty still owns and manages the fine, well-maintained rental property at 3260-3270 N. Lake Shore Drive today.

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

### NRHP EVALUATION/JUSTIFICATION

The contiguous towers at 3260-3270 N. Lake Shore Drive were evaluated for significance under National Register of Historic Places criteria A, B, and C. The complex, built in 1928 for upper- and upper-middle-class Lakeview residents who wanted to rent spacious, stylish apartments near Belmont Harbor, meets with Criterion A. Although this property has had continuous ties with noted Chicagoan Arthur M. Wirtz and his affiliated businesses, there are other notable buildings with which he was more closely associated. Therefore, the property is not eligible for listing under Criterion B for its association with Wirtz. However, the property is eligible under Criterion B as the decades-long home of respected jurist Abraham Lincoln Marovitz. As an unusual pair of related Revival style apartment towers designed by skilled architects Hooper & Janusch, the property is eligible for listing under Criterion C. It retains very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



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Photo 1 – 3260-3270 N. Lake Shore Drive



3260-3270 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East façade



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Photo 2 – 3260-3270 N. Lake Shore Drive



3260-3270 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

Photo 3 – 3260-3270 N. Lake Shore Drive



3260-3270 N. Lake Shore Drive, view looking southeast from W. Aldine Avenue toward North façade



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### NAME

3300 N. Lake Shore Drive

### OTHER NAME(S)

Sheridan-Aldine Apartments

### STREET ADDRESS

3300 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213100551001 through 14213100551082

### YEAR BUILT SOURCE

1926-1927 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Rissman & Hirschfeld

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1927, the elegant Renaissance Revival style apartment building at 3300 N. Lake Shore Drive is clad in limestone and buff-colored brick and embellished with terra cotta details. Essentially C-shaped in plan, the high-rise has two finished facades – one facing N. Lake Shore Drive and the other W. Aldine Avenue. At their intersection, the northeast corner of the building is curved. The base of both facades features three stories of smooth limestone with horizontal grooves at regular intervals between the bottoms of the first-story windows and tops of the third-story windows. The 17-story-tall structure includes a slightly recessed one-story penthouse and three boxy structures housing utilities extending above its rooftop.

The building's N. Lake Shore Drive entranceway is symmetrically placed in the center of the smooth limestone base along its east facade. Deeply inset into a tall arched recess within the limestone base, the door is flanked by fluted pilasters and topped with an elaborately carved entablature. The entablature is capped with dentils. Above this, carved limestone hood molding is capped by a small pediment at its center-point. A wreath-like ornament embellishes the pediment. Simple vertical bands extend between this decorative hood and the large arch at the second story. A long curved black canopy extends from the front door to the sidewalk. The canopy is embellished with the number "3300" and a scalloped motif along the lower outer end of the awning. A pair of iron lanterns flanks the doorway.





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The east doorway and the arched window above are flanked by pairs of divided-light casement windows at the first and second stories. On the north side, beyond these, are two tiers of three double-hung windows. On the south side of the doorway, there is a false window bordered by two double-hungs on the first story and three double-hungs on the second story. Across the third story, there are four sets of three double-hung windows. All of the double-hungs found along this limestone base are three-over-ones. This center part of the façade projects slightly.

The northernmost part of the N. Lake Shore Drive facade includes a subtly rounded bay. This curve echoes the rounded bays of the adjacent building at 3314 N. Lake Shore Drive (which predates this structure), as well as its own, more pronounced curved bay at the intersection of the two primary facades. Three long, three-over-one double-hung windows stretch across the north rounded bay on each of the base's three stories. A smaller three-over-one double-hung window sits just south of this bay at each of the three stories. These smaller double-hungs are mirrored on the south side of the center projection. Just to the south of them, the east façade recedes slightly again, providing space for a long three-over-one double-hung at each story. From here there is a final slight recession, and the façade curves around to meet the W. Aldine Avenue façade.

A simple denticulated entablature extends across the top of the limestone base. The fourth story of the N. Lake Shore Drive façade features four sets of three double-hung windows. Although these stand directly above the third-story double-hungs, the fourth-story windows are more prominent because each group is capped by a cream-colored terra cotta pedimented hood mold. Wreath-like ornamentation beneath each pediment vaguely emulates the decorative detailing above the front door. Four fluted terra cotta brackets support each hood mold. A fifth terra cotta hood mold stretches across double-hung windows found at the rounded bay at the north side of the façade. Similarly, the windows across the more pronounced curve at the far south side of the façade are capped by matching terra cotta ornamentation.

The fenestration pattern continues between the fifth and 12<sup>th</sup> stories. Most of the windows are three-over ones, but there are a small number of replacement windows that are either single panes or divided lights with other profiles. A wide cream-colored terra cotta belt course stretches across the N. Lake Shore Drive façade between the 12<sup>th</sup> and 13<sup>th</sup> stories.

Fine terra cotta details are also found from the 13<sup>th</sup> story to the upper reaches of the building. Stretching across the lower part of the 13<sup>th</sup> story façade, a wide terra cotta band is interrupted by the long double-hung windows. The shorter double-hungs stand above it. Elaborate cream-colored terra cotta surrounds enliven the trios of windows on the 14<sup>th</sup> and 15<sup>th</sup> stories of the center projecting part of the façade. These elegant surrounds include faux balconies beneath the 14<sup>th</sup>-story windows. The faux balconies rise above fluted brackets and feature engaged balustrades interrupted by solid terra cotta panels. Doric pilasters stretch between the windows from the faux balconies to denticulated pediments above the 15<sup>th</sup>-story windows. These elegant surrounds are also found around the three windows of the rounded north bay and the curved corner bay where the N. Lake Shore Drive and W. Aldine Avenue façades meet.

Above the 16<sup>th</sup> story, a cornice-like belt course extends across the entire façade. Above it, an expanse of buff-colored brick is topped by a terra cotta balustrade. As the 17<sup>th</sup>-story penthouse is set back, this balustrade provides a low wall for the penthouse terrace. Above the penthouse windows, a terra cotta



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stringcourse, medallions, and a final cornice embellish the parapet. A series of tall classical urn finials rise above the roofline.

The building's south façade repeats the design, materials, and details found along its east façade. There are some minor differences. Instead of the subtle projection found in the center of the east façade, here the projecting part of the façade is asymmetrically located at the east side of the south façade. The entire western stretch of this W. Aldine Avenue façade is flat, and there is no rounded bay. The south façade is much longer than the east, and the W. Aldine Avenue doorway is located near its far west side. This arched doorway has no canopy. But other than these variances, the south facade is nearly identical to the eastern one. The three-over-one double-hung windows and all of the decorative treatments of the east façade are repeated here, including the classical terra cotta urn finials at the very top of the building.

The building has an open court to allow light and ventilation into the center of the C-shaped mass, and the west façade that runs perpendicular to the south façade is visible. This façade is composed of the same buff-colored face brick as the finished facades. Three-over-one double-hung windows stretch across it. Other than the matching brick and windows, this elevation lacks the rich ornamentation found across the building's primary facades. The north facades are not visible.

The 3300 N. Lake Shore Drive building possesses excellent integrity overall. As evidenced by historic photographs, the canopy on the east side of the building is a recent addition. (As this is a reversible addition it has no impact on the property's integrity.) The building also has a small number of replacement windows that do not match the profiles of the originals. There are so few, however, that they are barely visible and the impact is negligible. Today the building retains all seven aspects of integrity: design, location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Completed in 1927, the apartment tower at 3300 N. Lake Shore Drive was historically known as 3300 N. Sheridan Road, and sometimes, early on, as the Sheridan-Aldine Apartments. (The stretch of N. Lake Shore Drive from approximately W. Belmont Avenue to W. Irving Park Road was called Sheridan Road into the 1930s.) Built on a prime location overlooking Lincoln Park, the 17-story luxury building held elegant apartments with spectacular views of the lakefront. Designed by architects Rissman & Hirschfeld, the project was sponsored by developers Krenn & Dato and the Edith McCormick Trust.

Plans for this building were first announced by *Chicago Tribune* journalist Al Chase in December of 1925. He explained that the Edith Rockefeller McCormick Trust had purchased the northwest corner of Sheridan Road and Aldine Avenue for a building that would include rental units, cooperative apartments, and separate maids' rooms. Krenn & Dato had provided a \$1,200,000 mortgage for the project, which had an estimated construction cost of \$2,050,000. Chase identified Rissman & Hirschfeld as the project architects, but reported that Edwin D. Krenn, of Krenn & Dato, would serve as associate architect.

A couple of years earlier, Edith Rockefeller McCormick (1872-1932), one of Chicago's wealthiest divorcées, had helped Edwin Dismas Krenn (1892- 1965) and Edward A. Dato (1889-1864) establish their real estate firm. Born in Vienna, Krenn was an architect whom Mrs. McCormick had befriended during



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frequent trips to Switzerland. Dato, a Russian Jewish engineer who had immigrated to the US around 1914, had attended high school with Krenn in Zurich.

When Edith Rockefeller McCormick and Krenn & Dato first began developing properties together around 1923, they focused on providing affordable housing. However, the partners soon took on more lucrative and ambitious projects such as luxury apartments and entire neighborhoods in Chicago and the suburbs. According to *The Rockefeller Women: Dynasty of Piety, Privacy, and Service*, "Krenn & Dato became one of the nation's largest subdividers, with more than sixteen thousand Chicagoans purchasing lots worth over \$28 million from the firm."

The degree to which Krenn participated in the design of 3300 Sheridan Road is unclear. Quite a small number of projects, other than this building, credit him as architect. In those rare instances, he is listed with Herbert B. Beidler, a University of Illinois-trained architect who worked for the Krenn & Dato firm.

In contrast to Krenn's limited design experience, the firm of Rissman & Hirschfeld had become well-known for producing high-end apartment buildings and hotels in Chicago during the 1920s. The two principals, Maurice B. Rissman (1884-1942) and Leo S. Hirschfeld (1892-1989) had been in partnership since 1919. Their work includes the 222 E. Chestnut apartment tower, the NRHP-listed high-rise at 2440 N. Lakeview Avenue, and the Hotel Davis at 163 E. Walton Place, which was later renamed the Knickerbocker Hotel. In addition, they designed and invested in 3520-3530 Sheridan, another building collaboratively developed by the Edith R. McCormick trust, and Krenn & Dato. (Sometimes known as the Sheridan-Brompton, this is now 3520 N. Lake Shore Drive) [LV38].

Constructed in 1926, the elegant Italian Renaissance Revival style high-rise at 3300 N. Sheridan Road was first occupied in the spring of 1927. The building had spacious five-, six-, and seven-room units with one to three bathrooms. At the 17<sup>th</sup> story, a pair of even larger penthouse suites crowned the tower. A 1928 newspaper article described one of them as a "fifteen-room bungalow" that was among "the finest sky residences in our city."

Display advertisements for 3300 Sheridan Road featured a large, captivating rendering of the structure, and touted its "unobstructed view of the Yacht Harbor and Golf Links in Lincoln Park, as well as miles of sandy wave-swept shoreline and blue expanse of Lake Michigan." Ads also highlighted many of the apartment tower's fine and modern amenities such as separate passenger and freight elevators, mechanical refrigeration, walnut-paneled lobbies, and "unusual appointments and conveniences throughout."

As the developers had anticipated, the building was quickly filled with wealthy businessmen; doctors, lawyers, and other professionals; and their families. Many also had large suburban homes or lived abroad for extended periods. During the building's first decade, its residents included Joseph N. Field, grandnephew of the famous department store magnate Marshall Field & Company family; John F. Cuneo, president of Cuneo Press Inc.; and Jay B. Deutsch, president of Automatic Industries Inc., installers of hotel radios. Among the earliest occupants of the penthouses were Monroe Harrison (1878-1950) and his family. Originally from Texas, Harrison was an oil industry millionaire who had lost his fortune. After opening the Log Cabin restaurant on Chicago's South Side, he expanded with a large chain of Orange Juice Huts and rebuilt his wealth.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**3300 N. Lake Shore Drive**  
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As a result of the Depression, by the mid-1930s only 75% of the units in the building were occupied. To avoid bankruptcy, the bond holders developed a reorganization plan under a new 3300 N. Lake Shore Drive Building Corporation in 1935. Rental costs, which had ranged from approximately \$150 to \$400 monthly in 1930, were only slightly lower in 1940. The building’s occupants then included executives and lawyers as well as teachers, salesmen, an auctioneer, a plumbing contractor, and the proprietor of a movie theater. A substantial number of residents still had live-in servants at the time.

In 1955, the 3300 N. Lake Shore Drive Building Corporation sold the apartment tower to the American National Bank and Trust Company for an undisclosed sum. The building underwent steam cleaning, tuck pointing, and other renovations in 1973, when it was converted to condominiums. Among the building’s most renowned condominium owners was newspaper columnist Mike Royko, Jr. (1932-1997). Called a “voice of the working class” by the *New York Times*, Royko wrote an entertaining column in 1981 called “High-Rise Man,” to explain to his readers why he was willing to join the elitists of the “Lakefront Tribe.” Over the years, affluent Chicagoans have continued to be attracted by the building’s excellent location, spacious apartments, and handsome design.

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

### NRHP EVALUATION/JUSTIFICATION

The 3300 N. Lake Shore Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A luxury apartment built in the late 1920s by the enterprising firm of Krenn & Dato, the property meets with Criterion A. Although the building had many noteworthy residents throughout its history, other extant properties are more closely related to these figures. Therefore, this building is not eligible under Criterion B. As a beautifully-designed Renaissance Revival style apartment tower produced by the talented firm of Rissman & Hirschfeld, 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 Lake View-NLSD Historic District.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3300 N. Lake Shore Drive  
SURVEY ID LV23

### NRHP BOUNDARY

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

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PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3300 N. Lake Shore Drive**  
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Photo 1 – 3300 N. Lake Shore Drive



3300 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3300 N. Lake Shore Drive**  
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Photo 2 – 3300 N. Lake Shore Drive



3300 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South façade





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

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Photo 3 – 3300 N. Lake Shore Drive



3300 N. Lake Shore Drive, view looking northeast from W. Aldine Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3314 N. Lake Shore Drive  
SURVEY ID LV24

### NAME

3314 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3314 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213100671001 through 14213100671004;  
14213100671006 through 14213100671014;  
14213100671017 through 14213100671026; and  
14213100671028 through 14213100671033

### YEAR BUILT SOURCE

1917 Chicago Building Permit

### DESIGNER/BUILDER

L.G. Hallberg & Co.

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone,  
Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1917, the refined Beaux Arts style apartment building at 3314 N. Lake Shore Drive rises eight stories to its flat roof, which is topped by a large penthouse. Faced with Indiana limestone, tan brick, and glazed terra cotta, the high-rise is elegantly detailed. The structure is essentially a quadrilateral in plan, with its primary east façade angling subtly northwest to follow the diagonal of N. Lake Shore Drive.

This building's fine N. Lake Shore Drive façade is largely symmetrical. At the center of its tall, dressed-limestone base is the structure's main entrance. Metal and glass doors sit within a substantial carved stone frame topped by an elaborate cap comprising a carved frieze, a projecting cornice supported by brackets, and a large shield swathed with festoons. An arched black canvas awning extends eastward, spanning the sidewalk. Flanking the entryway are two sets of windows, one at eye level, and another high on the first story. The lower pair are individual single-light windows with decorative iron bars, limestone sills, and crowning consoles. They are flanked by ornate lanterns. Directly above these small windows are two pairs of divided-light casements set into highly-embellished limestone surrounds with



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

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substantial sills supported by brackets with garlands between them. At either end of the first story, the façade projects slightly. Here, two tall, round-arched openings afford automobiles access to the back of the building. Another projecting cornice supported by large consoles separates the high first story from those above.

The upper seven stories of the elegant east façade are visually divided into three bays, with the two outer bays projecting slightly beyond the center one in graceful arcs. Clad primarily in tan brick, the flat center bay features three double-hung windows at each story. With eight-over-eight divided lights, these large wood-framed windows are original to the building. The windows of the second story of the central bay sit within an elaborately ornamented surround. Pairs of Ionic columns are found at either end of the surround, as well as between the individual windows. A classical balconette stretches beneath the second-story windows, and an entablature with a denticulated cornice extends above them. Atop this projecting cornice, a wide limestone band serves as a platform for terra cotta urns with flame-like finials that sit between the windows of the third story. These windows are set between molded rectangular panels and topped by projecting terra cotta hoods.

On the fourth through seventh stories of the center bay, the windows are more simply dressed, with sills beneath the windows and crown-like hoods with keystones above them. The eighth-story windows of the center bay are again placed in a highly ornamental terra cotta setting. Balconettes supported by enormous scrolled brackets stretch beneath them. They are separated by pilasters and topped by rounded arches and tympanums incised with shields. Another terra cotta cornice, this one ornamented with disks and dentils, stretches above them.

The outer bays of the N. Lake Shore Drive façade are equally elegant. Gracefully curving eastward beyond the plane of the center bay, they are sheathed entirely in terra cotta. (Narrow stripes of tan brick rise on either side of the arcs.) The bays rise from rectangular balconettes that run beneath the second-story windows. Projecting, denticulated cornices extend above the second story. Spandrels embellished with rectangular panels stretch beneath the windows of the third through seventh stories. Wide terra cotta bands extend beneath the eighth-story windows, which are topped by rectangular panels and impressive entablatures.

A highly-embellished parapet runs across the top of all three bays of the east facade. Classical balustrades extend across the curved bays, while pilasters and swags ornament the bay between them. The parapet marks the original top of the east façade. Today, however, the facade rises a bit higher. The portion of the parapet over the south curving bay and the central bay is capped by an additional railing composed of gray brick posts and decorative metal spandrels. (This railing, seemingly added for purposes of safety, displaced original ornamental urns.) The north bay is capped by a one-story addition. The east façade of this rooftop addition follows the curve of the bay below. It holds five single-light casements topped by transoms. A metal railing caps its parapet coping. The rooftop addition, constructed in the 1940s, adjoins an original penthouse which sits back from the east façade.

The common brick secondary facades of the apartment building are hidden from public view. The eastern portions of the north and south facades abut the adjacent apartment buildings. Further west, recessed areas of the north and south facades are lined with windows, but their utility as light wells is



## Historic Resources Survey

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NRHP RECOMMENDATION        Eligible

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limited due to the close proximity of neighboring buildings. The west façade features a projecting central bay, and its many windows receive somewhat more natural light.

Today, 3314 N. Lake Shore Drive possesses excellent integrity overall. Many original features remain intact. And, although the 1940s penthouse addition affected the symmetry of the original design to a modest degree, the visually unobtrusive addition is itself historic. The apartment building continues to convey strongly its historic character, retaining integrity of location, materials, workmanship, design, setting, feeling, and association.

### HISTORY/DEVELOPMENT

In the mid-1910s, as a 275-acre landfill extension to Lincoln Park reached completion, the area west of the new Belmont Harbor became a desirable location for residential development. This eight-story Beaux Arts style building, known originally as 3314 Sheridan Road, was the first in what would become a row of elegant high-rises along this part of the lakefront. Chicago businessman Charles B. Smith commissioned L.G. Hallberg & Co. to design what was initially a six-unit luxury tower. Its palatial apartments would feature grand public rooms along the east facade with fine views overlooking Belmont Harbor and the lakefront. Although the structure's enormous apartments have since been subdivided, the property has stood the test of time. As historian Neil Harris put it, "[D]espite its relatively small footprint and modest stature...[the high-rise remains]...one of the most monumental apartment structures on North Lake Shore Drive."

Charles Benjamin Smith (1873-1961) was born in Chicago to a shipping clerk and a housekeeper, both Irish immigrants. In 1912, Smith was appointed secretary and treasurer of the newly-formed Stewart-Warner Speedometer Corporation, a combination of two competing companies in the still relatively new automobile industry. Within a few short years, Smith had risen to become Stewart-Warner's president and decided to develop an extraordinary lakefront apartment building as his family home. Although Smith likely had sufficient means to build a single-family house, luxury apartment buildings such as the 1913 Marshall & Fox-designed high-rise at 1200 N. Lake Shore Drive [NN43] were starting to become fashionable with affluent Chicagoans. Capitalizing on this trend, Smith made plans for an elegant apartment tower which would provide a residence for his family and draw similarly prosperous tenants.

To realize his vision, Smith hired the respected architecture firm of L.G. Hallberg & Co. The firm's founder, architect Lawrence Gustav Hallberg (1844-1915), was born in Sweden, where he received a civil engineering degree from the Chalmers Polytechnic Institute in Gottenberg. He also studied architecture at the Fine Arts Academy in Stockholm. First working in his home country, Hallberg helped to rebuild the city of Gefle after a devastating fire. He then traveled extensively, and was just beginning a practice in London, when word of the Great Chicago Fire of 1871 prompted Hallberg to relocate to the U.S. In Chicago.

Hallberg's Chicago practice grew swiftly in the rebuilding city. He received many institutional commissions from fellow Swedish immigrants, designing, for example, the NRHP-listed Old Main building at Augustana College in Rock Island, Illinois, begun in 1884. Hallberg also produced many substantial houses for well-to-do Chicagoans, including a number in the Gold Coast NRHP Historic District. Particularly notable is the 1891 Mason Brayman Starring House [NN55] at 1254 N. Lake Shore Drive. A long-time resident of Evanston, Hallberg also designed many houses there, including an unusual



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masonry house (now known as the Oscar Mayer mansion) built in 1902, during a brief partnership with architect Meyer Sturm (1857-1954). As his practice developed, Hallberg also became well known for his innovations in reinforced concrete construction, designing numerous warehouses and factories such the 1912 Chicago River warehouse now known as the Helene Curtiss building and the NRHP-listed Vassar Swiss Underwear Company building (2545 W. Diversey Avenue) of 1913.

That same year, the architect's son, Lawrence Gustav Hallberg, Jr. (1887-1971), a graduate of Cornell University, became his father's partner. The elder Hallberg died just two years later. L.G. Hallberg, Jr. would continue to practice, becoming a member of the American Institute of Architects as his father had been, and further the firm's specialty in reinforced concrete construction. The younger Hallberg eventually became president of Engineering Systems, Inc. which designed large industrial structures such as the 1939 Paul Schulze Biscuit Company factory in Chicago's Central Manufacturing District.

It was the Hallbergs' commercial work that surely brought the architect to Charles Smith's attention. In 1906, Hallberg, Sr., had designed a factory on W. Diversey Parkway for Stewart and Clark Manufacturing, one of the two companies that would later combine to become the Stewart-Warner Speedometer Corporation. In subsequent years, L.G. Hallberg & Co. would continue to design factory and warehouse buildings for the automobile equipment manufacturers, ultimately producing seven buildings at 1828-1836 W. Diversey Parkway by 1918. (The sprawling complex was demolished in 1994.)

In April of 1916, the *Chicago Tribune* announced that Smith would erect a nine-story reinforced concrete apartment building at 3314 Sheridan Road for \$250,000. (The floor-count apparently included the large penthouse.) By that time, Hallberg, Sr., had been dead for several months, and the paper noted that plans "were being prepared by L.G. Hallberg & Co." Years later, the *Tribune* would claim that Smith had sent the Hallbergs to study the much-talked about 1200 N. Lake Shore Drive beforehand. (That fine Beaux Arts style structure is also of light-colored brick and limestone and features a curved bay.) The Hallbergs soon delivered an elegant design with an elaborate Beaux Arts façade facing Lincoln Park. The 3314 Sheridan Road tower's seven apartments would each have 18 rooms and five bathrooms. There were sizable bedrooms, as well as much smaller rooms for live-in servants. At the east end of the building, the apartments would feature public rooms with views overlooking Belmont Harbor – oval dining rooms and bow-front sun rooms flanked by enormous rectangular living rooms. Smith hired a local masonry contractor known as Jens Jensen & Son to construct his new home, and Paul Steinbrecher & Co. as agent for the project. Steinbrecher would soon tout the high-rise as among Chicago's finest, when the Building Managers and Owners Association held its 1918 national convention here.

Smith and his family – wife Margaret, daughters Marcella, Virginia, and Jean, and sons Donald and Andrew – moved into 3314 Sheridan Road upon its completion in 1917. The Smiths occupied not only the eighth story, but also the rooftop "bungalow" or penthouse, which Smith told *Building and Management* magazine he built for "entertainment purposes." (Indeed, Smith was charged with violating prohibition laws in 1920, after members of a "whisky ring" confessed to delivering liquor to his home.) The seven members of the Smith family had six live-in female servants. In addition, a building manager, chauffeur, elevator man, and several janitors lived elsewhere in the structure, likely at the west end of the first story.

As Smith had hoped, other affluent families moved into his luxurious high-rise. Smith's tenants over the next twenty years included Charles B. Shaffer, owner of Shaffer Oil, an oil pipeline company; Charles T.



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Jeffery, an early automobile manufacturer from Kenosha, Wisconsin; William Collins, head of Henrici's restaurants; Mrs. Emily Peacock, widow of noted jeweler C.D. Peacock; J.W. Embree of Rittenhouse & Embree, a lumber wholesaler and retailer; Walden Shaw, founder of what would become the Yellow Taxi Company; "utility man" Clement Studebaker, Jr.; and Maurice Goldblatt, president of Goldblatt Brothers department stores, as well as several stock and commodity futures brokers.

The Depression years were challenging ones for Charles B. Smith and his family. In February of 1931, his son Andrew was struck and killed by a car. His wife died later that year. In 1934, Smith and other corporate officers were forced to resign from Stewart-Warner. The *Chicago Tribune* reported that the company's new leadership also filed suit "against the ousted officials to collect alleged excessive salaries which they paid themselves."

By the beginning of the next decade, Charles Smith and two of his children had moved on to Florida. Other affluent residents had also left the building. In fact, when U.S. Census-takers visited what was now known as 3314 N. Lake Shore Drive in April of 1940, only three families (plus the elevator operator) resided there. By this time the market for apartments was clearly changing. Affluent Chicagoans no longer wanted to rent enormous, multi-room units that required a staff of live-in servants to maintain. In May 1941, a real estate syndicate led by Avery Brundage purchased 3314 N. Lake Shore Drive from the Continental-Illinois National Bank and Trust Company, immediately beginning a "modernization" program. The work, estimated at about \$100,000, converted the seven elegant 18-room apartments into 42 units of one-and-one-half, three, three-and-one-half, and four rooms.

The revamped apartments were ready for tenants in September of 1941. A *Chicago Tribune* advertisement touted the opportunity for "modern city living" offered by the renovated building with, "its beautiful location and...stream-lined efficiency." At the same time, the ad emphasized the apartments' "large, light rooms" and original features such as wood burning fireplaces and parquet floors. Rents ranged from \$67.50 to \$215 per month. In 1944, the Brundage group sold the high-rise to another, unnamed, syndicate. Several years later, new owners built the north penthouse addition.

By the early 1980s, Chicago's condominium conversion craze was in full swing. In 1981, a firm known as Mapco/HVI Venture purchased 3314 N. Lake Shore Drive, and made plans to further reconfigure and renovate the apartments and rebrand the high-rise as "Le Griffon." Mapco/HVI hoped to sell the individual condominium units, which would range in size from 1,010- to 2,605-square-feet, for approximately \$100,000 to \$300,000 each. The upgrades took three years, and by that time, the condo market had slowed. Though the more desirable condominiums with lakefront views and original oval dining rooms sold fairly quickly, the *Chicago Tribune* reported in August of 1985, that a new developer, 3314 Building Corporation, intended to auction off the last nine of 31 units (which included "a newly-built duplex") for whatever they would bring. Despite the market downswing, the building remained economically viable.

Still an elegant Beaux Arts presence along the lakefront, 3314 N. Lake Shore Drive is a well-maintained and sought-after condominium building today. In fact, one of its 29 units sold for more than \$1.1-million in 2017.



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NRHP RECOMMENDATION Eligible

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

### NRHP EVALUATION/JUSTIFICATION

The apartment building at 3314 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places criteria A, B, and C. An early residential high-rise built by and for wealthy Chicagoans who wanted to live in spacious, luxurious, and fashionable apartments near Belmont Harbor, the property meets with Criterion A. Although the building was the brainchild and long-time home of Chicago businessman Charles B. Smith, there is no evidence that Smith made contributions beyond the business world. In addition, although other well-known Chicagoans have lived in the apartments here, none are associated primarily with this property. Therefore, the building does not warrant listing under Criterion B. As an exceptionally elegant apartment building designed by respected architecture firm L.G. Hallberg & Co., 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**3314 N. Lake Shore Drive**  
SURVEY ID                              LV24

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3314 N. Lake Shore Drive  
SURVEY ID LV24

Photo 1 – 3314 N. Lake Shore Drive



3314 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3318 N. Lake Shore Drive  
SURVEY ID LV25

### NAME

Bristol Apartments

### OTHER NAME(S)

St. Giles Hotel/ The Shoreham Hotel/ Harbor View

### STREET ADDRESS

3318 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213100190000

### YEAR BUILT

1923

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Louis C. Bouchard

### STYLE

LATE 19TH AND 20TH  
CENTURY REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by Louis C. Bouchard and completed in 1923, the exuberant ten-story apartment building at 3318 N. Lake Shore Drive stands just south of W. Roscoe Street and north of W. Aldine Street, directly across from Belmont Harbor. The flat-roofed structure is U-shaped in plan, except at the ground level, where a one-story mass connects its two arms. The building's primary facade is clad in orange brick and cream-colored terra cotta and includes lively Revival style details. Aluminum-framed double-hung windows stretch across the east facade--including the expanses that face onto the open court. These bronze-colored units are replacement windows.

Following the angle of N. Lake Shore Drive, the spectacular east façade is highly embellished with terra cotta. In fact, the one-story mass at the ground level is fully clad in cream colored terra cotta. The building's front entryway is centered within the middle of this elevation. It features an elaborate arched surround which holds a metal and glass door with a single sidelight and upper transom. (Like the windows, the door is a modern replacement). Floral bosses and foliate scrollwork frame the area above the arch. A shield ornaments the frame's midpoint.

On either side of the fanciful doorway surround, a pinkish-gray, granite-like terra cotta water table runs along the base of the façade, visually anchoring it to the ground. Atop the water table is a smooth band



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3318 N. Lake Shore Drive  
SURVEY ID LV25

of terra cotta, ashlar laid and topped by a molded string course. Above this smooth base, the terra cotta is set in layers between wide joints. Another molded string course defines the top of this layered area. A broad, shallow-peaked parapet with narrow, Gothic trefoil arches across its surface surmounts the doorway and surround. Small, floral bosses and raised triangles ornament the surface beneath the arches. The arched panel is flanked by short, vertical elements with Gothic imagery.

Two slightly recessed, one-story bays flank the projecting entrance bay. Here, terra cotta railings with quatrefoil-shaped cut-outs extend in front of pairs of fixed, aluminum-framed windows with upper transoms. A broad entablature, set with a grid of quatrefoil-ornamented squares, finishes the first-story surfacing. A second set of open quatrefoil railings serve as balustrades along the outer edges of the first-story parapet.

North and south of the center entry bay, the facade subtly projects to the east. The north end has a large window and a shallow-arched opening for the garage. A Gothic arch-detailed panel extends above this garage entryway. At the south end of the façade, two large windows with upper transoms match the replacement windows that flank the front door.

At each end of the east façade, the north and south arms of the U rise above the terra cotta-clad first story. The upper levels of these east facades are identical. Each features two pair of double-hung windows that flank a single window at every story. The second story is faced entirely in cream-colored terra cotta. The third through the ninth stories are livelier. Here, the facade is trimmed identically, with terra cotta quoins, vertical bands of orange brick, and terra cotta rope molding running up the outer corners of each arm. Beneath the windows of each story, terra cotta spandrels are embellished with Gothic ornamentation. Small rectangles of orange brick accent spaces between the window bays. The tenth story is visually joined with the parapet through extensive terra cotta ornamentation, including projecting stringcourses above and below the tenth-story windows, engaged pilasters near the corners, a molded entablature below the parapet, and a tall, terra cotta panel above. The parapet panel, embellished with Gothic arches beneath its copings, rises slightly at the center.

The east façade at the rear of the deep courtyard is clad primarily in orange brick. On the second through the ninth stories, four pairs of double-hung replacement windows on each level have terra cotta hood molds and sills. The tenth story is more heavily ornamented, with shallow, molded terra cotta stringcourses below and above the windows and small amounts of orange brick between the windows. This composition continues up into the parapet above, where brick accents alternate with terra cotta ornamentation.

The inner facades of the courtyard – the north façade of the south arm and the south façade of the north arm – feature the same simple, one-over-one double-hung windows and hood molds and sills found on the rear east courtyard facade. The tenth story and parapet of each inner courtyard façade is primarily brick, but with additional terra cotta trim around the windows and a molded belt course separating the ninth story from the tenth. Small ornamental terra cotta pieces punctuate the brick parapet, and a large, ornamental terra cotta panel accents its east end.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3318 N. Lake Shore Drive  
SURVEY ID LV25

The building's secondary facades are largely out of public view. The north façade is a party wall, and only a windowless expanse of common brick is visible above the roof of the adjacent structure. The south façade is completely hidden by the taller adjacent building. Only the upper stories of this courtyard building's west façade are visible from W. Aldine Avenue and W. Roscoe Street. The common brick west facade has a grid of exposed concrete framing members that runs between the various stories and window bays.

Today, the apartment building at 3318 N. Lake Shore Drive possesses very good integrity overall. The terra cotta and the brickwork, including all the original ornamental details, remain intact, and are in exceptionally good condition. The replacement of windows with bronze-colored aluminum-framed units has somewhat diminished the property's integrity of design. Nevertheless, the structure continues to convey strongly its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Known today as the Bristol Apartments-Senior Site, the flamboyant brick and terra cotta structure at 3318 N. Lake Shore Drive was the product of a 1920s apartment development boom in Lakeview and other desirable lakefront neighborhoods. Real estate investor Frank P. Jackson planned this property as an apartment hotel that would provide middle-class tenants affordable units with numerous amenities and spectacular views of Lincoln Park and Belmont Harbor. Jackson wedged his structure between two existing high-end luxury apartment towers— 3314 N. Lake Shore Drive [LV24] and 3300 N. Lake Shore Drive [LV23]. In late 1921 or early 1922, he hired architect Louis C. Bouchard to design a ten-story building that would have a lively primary façade and 126 one-to-five room units.

Born in Belvidere, Illinois Francis "Frank" Philbrick Jackson (1869-1941) moved to Chicago with his family in the 1870s or 1880s. He started work as a commission merchant on South Water Street before marrying Chicagoan Elizabeth Wylie in 1894. The couple had three children. For more than a decade, the Jacksons lived in Lakeview only about a few blocks away from the future site of the apartment hotel. By the time of the 1920 U.S. Census, the family had moved to the Edgewater neighborhood and Frank P. Jackson was listing real estate as his profession. He was surely aware of how lucrative apartment developments could be along Lakeview's shoreline at that time. Jackson commissioned architect Louis C. Bouchard to design his project, which he originally called the Harbor View Apartments.

The son of Canadian parents, Louis Cyril Bouchard (1884-1965) was born in Chicago. He was the eldest of eight children. His father, Darila Bouchard—a house carpenter—was able to move the family into their own single family home in Oak Park by 1910. Around that time, 24 year-old Louis C. Bouchard entered into a partnership with architect Roy F. France (1887-1972), who was also the son of a contractor. With an office downtown on N. Clark Street, the duo was soon busy designing residential buildings, garages, hospitals, and commercial structures in Chicago and nearby suburbs. Bouchard & France's work included a small post office on W. 51<sup>st</sup> Street and the new Lake View Hospital at N. Montrose Street and W. Clarendon Avenue.

After practicing together for about three years, Bouchard and France dissolved the partnership, and each launched his own practice. Among France's many apartment buildings are two nearby structures in



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3318 N. Lake Shore Drive  
SURVEY ID                              LV25

Lakeview — a six-flat at 644-646 W. Sheridan Road [LV99] and a luxury co-operative building known as Lake Shore Towers at 3920 N. Lake Shore Drive [LV108]. (France was both the developer and architect of the 1926 Lake Shore Towers.) During the 1930s, Roy F. France moved to Florida and became well-known for designing several important Art Deco style hotels in Miami.

Bouchard opened his office in the Schiller Building on Randolph Street in 1913. Although he seems to have been somewhat less prolific than France, Bouchard received a steady flow of architectural commissions. His work included a number of apartment buildings in Lakeview such as a 42-unit structure at Waveland and Pine Grove avenues and a handsome low-rise at 737-739 W. Brompton. He also produced mixed-use and office buildings such as a nine-story bank, office, and hotel on Howard Street in Rogers Park. (Described in a 1921 *Chicago Tribune* article, this structure no longer exists.) Among his work in the Chicago suburbs is Tudor Manor, a three-flat at 524 Sheridan Square in Evanston which is a contributing resource to the Suburban Apartment Buildings Multiple Property designation on the NRHP. He also designed the 1916 George Forster House, a Prairie style residence in Omaha, Nebraska that is locally designated in that city's Gold Coast Historic District.

There is no doubt that the early 1920s apartment hotel commission from Frank P. Jackson had helped further Bouchard's career. By the fall of 1922, he was able to build a handsome brick house at 222 Oxford Road in Kenilworth for himself, his wife Marion, and their growing family. After the 1929 Crash, Bouchard was busy working on a new comprehensive plan for downtown Kenilworth. According to the *Western Architect*, Bouchard recommended that the district be "developed along English lines." A young Harry Weese served on the Kenilworth's Architectural Commission that was overseeing this plan. Bouchard continued practicing architecture until the 1960s. However, he is best known today for his designs of the 1920s such as the 3318 N. Lake Shore Drive structure.

In 1922, when the *Chicago Tribune* first announced that Bouchard was preparing plans for Frank Jackson's apartment hotel, the building was called the Harbor View, and its location was considered 3318 Sheridan Road. Since most of the nearby luxury buildings were known only by their addresses, the newspaper jokingly referred to the new building's name as "a plebeian thing." The article also noted the difference in rental costs between the new structure that offered units ranging from \$175 to \$375 a month, and the ritzy apartments in neighboring buildings that rented for as much as \$10,000 annually.

Both the apartment hotel's name and the newspaper story emphasized the importance of its fine location and the spectacular views that its tenants would enjoy. The article stated that with its front court, the "modern Gothic" structure would provide "a view of the Lincoln Park Yacht harbor from practically every apartment." It also explained that the building's numerous amenities included maid and cuisine services, as well as a ballroom, lounge, front lobby, and smoking rooms.

By the time the 126-unit building was ready for occupancy in the fall of 1923, it had been renamed the St. Giles Hotel. An early advertisement suggested that the building's "desirable location" overlooking Lincoln Park "makes it an ideal city home." The ad also explained that the "spaciousness and beauty of the reception rooms," would "appeal to clientele of refinement and taste." It indicated that the facility's single rooms and two- to four-room kitchenette units could be leased by the week or month.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

**3318 N. Lake Shore Drive**  
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The St. Giles Hotel began quickly changing hands. In November of 1923, Frank Jackson sold the building to the St. Giles Hotel Company for approximately \$1.1 million. In January, 1925, a hotel syndicate that was headed by Harry J. Stoops, acquired the property for more than \$1.5 million. The syndicate also owned the Briar and Melrose hotels. The new owners furnished the apartments. They advertised that special rates were available for patrons of the Furniture Mart, and promoted the ballroom as an ideal location for sorority dances and other special events. Apparently gambling was permitted at the St. Giles Hotel during this period. A 1926 *Chicago Tribune* article described the “St. Giles Club” as “Chicago’s most fashionable gambling resort.”

During the mid-to-late 1920s, the apartment hotel attracted a range of upper-middle and middle-class occupants. Many professionals and business owners lived here including singles, couples, widows, and widowers. Some of the residents kept an apartment in the St. Giles as their city home while also maintaining a house in the suburbs. The building provided a first home to a number of couples who moved here right after their wedding and honeymoon. These young couples often enjoyed the services that came with the apartment hotel lifestyle. For example, in 1925, Mrs. C.H. Newman, a housewife who lived in the St. Giles, told a newspaper reporter that she disliked “the drudgery of housework,” and that she “seldom” did “any cooking.”

The apartment hotel was renamed once again in 1928—this time as The Shoreham. The owners may have wanted to evoke images of the famous Shoreham Hotel in Washington D.C. However, the new name was somewhat confusing. In addition to the renowned Washington DC establishment, Chicago had a Shoreham Apartment building at Cornelia St. and Sheffield Avenue, and a local company called the Shoreham Hotel Building Corporation owned the Somerset Hotel at 5009 N. Sheridan Road. (The Somerset had been renamed the Copeland in the mid-1920s.) In 1929, the Shoreham refurbished all of its apartments, including the single rooms. Along with touting the redecorating, advertisements emphasized the facility’s fine lakefront location, “delightful dining room, ...delicious cooking, excellent service, and moderate prices.”

The Shoreham continued to attract middle-class tenants during the Depression era. At this time, rooms and suites could be leased by the day, week, or month. Despite the fact that some rooms had transient guests, the building was largely filled with longer term tenants. The U.S. Census records for 1930 and 1940 indicate that residents included a number of attorneys, owners of stores and manufacturing businesses, insurance brokers, accountants, secretaries and clerical workers, and teachers, as well as many salesmen and saleswomen. Quite a few families resided in the building during this period, including some with younger children. During both 1930 and 1940, more than two dozen immigrants lived in the Shoreham. These included Germans, Austrians, Hungarians, Poles, and Russian Jews.

Among the building’s most significant tenants was Edward P. Saltiel (1897-1990) an attorney who began serving as a member of the Illinois House of Representatives in 1934 on a Republican ticket. He was an active legislator, introducing many bills related to health and “social conditions,” and he rose quickly to chairman of the powerful Judiciary Committee. He went on to become a State Senator in 1944, ran unsuccessfully for Attorney General and finally lost to a Good Government Republican reformer in 1954, during a battle to reapportion Illinois legislative districts. He also served at least three terms as president of the very active Lakeview Citizens Council. He was active in Lakeview’s Jewish community and served



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

3318 N. Lake Shore Drive  
 SURVEY ID                              LV25

on the board of Anshe Emet Synagogue in the 1950s. Saltiel lived in The Shoreham with his wife Lillian for about three decades.

Along with the Saltiels, a number of the Shoreham’s residents of the 1950s and 1960s were committed to Jewish organizations and causes. They included Bernard Shulman, who was active in the Zionist Organization of Chicago. In 1963, Shulman and another 3318 N. Lake Shore Drive tenant, Bernard L. Sloan, were two of five individuals honored by Congregation Anshe B’nai Israel at a State of Israel Bond dinner for collectively giving more than 250 years of service to Israel and Zionism. Another noteworthy Jewish resident of the 1960s, Jacob Siegel, was the managing editor of the *Jewish Daily Forward* and former chairman of the Jewish Labor Committee of Chicago.

The corporate owners of the Shoreham put the building up for sale in 1961. A real estate investment group acquired the apartment hotel a couple of years later. The building continued operating as The Shoreham. It was sold again in 1969 to John J. McKenna and Dr. R.C. Lynch, general partners of Parallel/Six.

In 1971, a fire broke out in a unit on the ninth story. The resident of that apartment died as a result of smoke inhalation and the damages totaled approximately \$10,000. The following year, the building changed back to its original name, Harbor View. A new owner acquired the property in 1975, and dropped the Harbor View name. For the next couple of decades, the structure’s address served as its name. During the late 1990s, the building was converted to provide Section 8 housing. By 1998, it had become known as the Bristol Apartments, and advertisements indicated that this Section 8 facility was only available to senior citizens.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3318 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B and C. This was a 1920s apartment hotel that gave middle-class tenants the opportunity to live in a high-quality building with many amenities on a luxurious stretch of the lakefront. Thus, it meets with Criterion A. As a number of noteworthy Chicagoans such as Edward P. Saltiel, an attorney, and long-time state legislator and civic activist, were closely associated with the building, it meets with Criterion B. An exuberant Revival style building produced by the talented local architect, Louis C. Bouchard, the structure is eligible for listing under Criterion C. The property possesses very good integrity.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3318 N. Lake Shore Drive  
SURVEY ID LV25

### 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3318 N. Lake Shore Drive  
SURVEY ID LV25

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PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3318 N. Lake Shore Drive**  
SURVEY ID                              LV25

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Photo 1 – 3318 N. Lake Shore Drive



3318 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3330 N. Lake Shore Drive  
SURVEY ID LV26

### NAME

3330 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3330 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT

1916

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Schmidt, Garden & Martin

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located at the southwest corner of N. Lake Shore Drive and W. Roscoe Street, the 3330 N. Lake Shore Drive building rises to a height of eight stories. The L-shaped residential structure is clad in dark red brick. With its limestone trim and Renaissance Revival details, the building stands out from its lighter and larger terra cotta-adorned neighbors. It sits close to N. Lake Shore Drive, directly across from the southern end of Belmont Harbor, affording residents good views of Lake Michigan. A narrow driveway on the northwest corner leads to a very small surface parking area contained within the L of the building.

Architects Schmidt, Garden & Martin designed the structure with both dignity and simplicity. Fronting on N. Lake Shore Drive, the building's east façade sits several feet back from the sidewalk, and has a semi-hexagonal projecting bay at its northern end. The building's main entrance, which is recessed in the center of the façade, has an ornamental limestone surround that is currently hidden behind an arched canvas awning. (This wide, arched doorway was originally an open passageway through which automobiles accessed the parking area behind the building.) Two double-hung windows are located south of the main entrance. Just to the north, a small glass service door with divided lights stands within a more modest limestone surround, its pilasters capped by a simple triangular pediment. North of the service door, a festooned limestone relief ornaments the flat wall of the projecting corner bay.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3330 N. Lake Shore Drive  
SURVEY ID                              LV26

The east facade's upper seven stories feature a broad, three-sided, limestone-trimmed bay that extends to the roofline at its north end, capturing views and light. A pair of narrow limestone stringcourses run the length of the façade beneath the third-story windows and above the eighth-story windows. At the center of the façade are pairs of shallow, decorative balconies with wide sliding glass and metal doors behind them. (Based on historic photographs, the large window openings each once held two sets of narrow French doors.) The balconies on the second and third stories feature limestone balustrades and the balconies on the fourth through seventh stories have ornamental iron railings. Heavy limestone surrounds, with quoins ornament the second story balcony window openings. Single double-hung windows flank the balcony openings at each upper story. Limestone quoins accent the north and south corners of the facade.

A tall brick parapet caps the east facade. It is ornamented with limestone balustrades above the balcony bays. Today, the parapet wall ends abruptly at the projecting bay. Originally, a Classical limestone balustrade with a central cartouche extended across the top of the corner bay, but this railing is now missing. Open flame-shaped limestone finials ornament the top of the parapet copings.

The W. Roscoe Street facade is considerably wider than the primary east facade. This north facade is a flat, red brick wall with limestone quoins at the corners. Single, double-hung windows stretch across the façade. Like those on the east façade, these appear to be replacement windows. A heavily molded limestone belt course separates the lower two stories from the upper stories. The façade's seven bays are surmounted by a tall brick parapet with a central limestone balustrade and open, flame-shaped limestone finials.

The building's south façade cannot be seen from the street. Only a very narrow portion of the west façade is visible from the street. Like the north façade, it is a simple brick wall with window openings.

The building at 3330 N. Lake Shore Drive possesses good integrity overall. All of the original windows and French doors have been replaced with windows and sliding doors that do not resemble the historic fabric. The original automobile entrance on N. Lake Shore Drive has been converted to a pedestrian doorway with an awning, which moderately altered the appearance of the entryway. In addition, a large section of the parapet balustrade is missing. While these alterations have somewhat diminished the integrity of design, all of the original fenestration patterns have been maintained, and the building conveys its historic character. Today, the apartment building retains its integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

The building at 3330 N. Lake Shore Drive provides a fascinating window into 20<sup>th</sup>-century Chicago history. Soon after its completion in 1916, the *Chicago Tribune* described this as "one of the finest examples of extra high grade apartment buildings...in the exclusive district around Lincoln Park." Designed by architects Schmidt, Garden & Martin, the building soon housed a full roster of Chicago's wealthiest families. It also cemented the firm's reputation as accomplished designers of luxury apartments. The eight-story apartment structure also made a lot of money for Hugh M.G. Garden, who built it on speculation and sold it, fully-tenanted, within eighteen months of completion. Although the arrival of the Great Depression changed all this, in 1943, the War Department leased the structure and



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promptly subdivided the building into numerous tiny apartments for war workers. It would be hard to imagine a more dramatic turn-around in such a short time.

Architect Hugh M.G. Garden already had found great success with commercial buildings and hotels around the country when he decided to develop this luxury apartment tower directly across from the “new yacht harbor” in Lincoln Park. The City of Chicago issued him a building permit in the fall of 1915. The next December, construction of the \$400,000 building, following the designs of his firm, Schmidt, Garden & Martin, was fully completed. Within a year, Garden had sold the building—filled with affluent tenants—to wealthy businessman Alexander Peterson. Along with \$160,000 in cash, Peterson paid Martin by transferring an apartment building valued at \$150,000 and a house with an adjoining lot on W. Adams Street.

Born and trained in Canada, Hugh Mackie Gorden Garden (1873-1961) moved to Chicago with his family in the late 1880s. He worked for numerous prominent architects before joining Schmidt in 1895 as chief of design. The M.I.T.-trained Richard Ernst Schmidt (1865-1958) had established his own practice in 1887. Schmidt was a sharp businessman and his social connections would prove invaluable. Schmidt and Garden formalized their partnership by 1902. The duo added a third partner, Edgar D. Martin (1871-1951), a skilled structural engineer, in 1906.

During a period of less than two decades, Schmidt, Garden & Martin designed hotels, banks, factories, and hospitals throughout the Midwest. They were primarily known for their industrial work, such as the 1908 Montgomery Ward & Co. warehouse, one of the first buildings in Chicago to be built of reinforced concrete. Although apartment buildings were not part of their typical work, they produced a few, including a luxury building at 33 E. Bellevue Avenue, completed just a few years before they built the luxury high-rise at 3330 N. Lake Shore Drive.

In 1918, the *Chicago Tribune* noted that the new building at 3330 N. Lake Shore Drive represented “the strong tendency among people of means to reside in apartments which have the roominess and convenience of a fine residence.” Each apartment occupied an entire floor and was accessed by an elevator. With fine views of Lincoln Park, the apartments, which rented for the princely sum of \$5,000-\$6,000 per year, had 12 rooms, a sun porch, a sleeping porch, four bathrooms and several maids’ rooms. Laundries, more servants’ rooms and storage were located in the basement and on the first floor. In addition to the privacy of having an entire floor, tenants could drive (or be driven) into the building’s entrance, reportedly the only drive-through entrance of its kind at the time. The *Tribune* predicted that “palatial structures” like this one would “someday line Sheridan Road North of Diversey Parkway.”

The early tenants of 3330 N. Lake Shore Drive generally had other residences, often on Chicago’s North Shore, spending only part of their year in the city. They tended to travel a great deal as well. (Many of them had lived on Prairie Avenue or South Michigan Avenue before moving north.) These men and women represented the top rung of Chicago society: Cyrus McCormick, Jr., son of the founder of the International Harvester Company; Herman E. Dick, head of the office equipment company founded by his father; George Day McBirney, a wealthy lawyer from the Ryerson family; Theodore A. Kochs, the head of an important barber shop supply company; Ernest A. Hammill, president of the Corn Exchange; Alice C. Day, wealthy widow; and May Baldwin, the recently-widowed wife of George Baldwin, a member of the Board of Trade. These residents were soon joined by the J. Ogden Armours of the



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renowned meat-packing family, Lawrence Young (Washington Park Race Track), the Moise Dreyfus family (steel industry), Edgar Uihlein (office supplies), and the Joseph Schreiner family (broker).

Early tenants had as many as five live-in servants and the building was maintained by an on-site janitor and a man who was responsible for the furnace. The society pages of the late 1910s and 1920s are full of news about the lives of these elite men and women—musical evenings, luncheons, yachting, travels, engagements, divorces, births and deaths. But the building's early success was not to last. Most of the millionaires had moved out by the late 1920s. Of the original group of tenants, only the Dreyfus and the Schreiner families were still in residence by 1930. As few Chicagoans could afford the building's exorbitant monthly rents during the Depression, it had a high vacancy rate through the 1930s.

Owner Alexander Peterson hung on to the building until 1943, when he sold it to apartment building operator Julius Taxay for \$100,00—a far cry from the original \$400,000 value. Taxay immediately leased the building to the government-operated Home Owners Loan Corporation (HOLC) for one dollar a year. HOLC, with Taxay's help, undertook a \$114,000 remodeling project which carved out 59 one- and two-room apartments from the original seven units. Intended for “higher income range” war workers, the new units were to be rented at a rate of \$50-\$80 per month. This subdivision strategy was such a moneymaker for Taxay that he used it again at 5490 South Shore Drive in 1945 and at 3400 N. Lake Shore Drive [LV27] in 1946, creating dozens of apartments out of just a few large ones.

By the late 1940s, 3330 N. Lake Shore Drive's new, small units that had been created by HOLC during the war were occupied by single men and women, childless couples, and older people. Among the women residents of the period was Norma Jean Ross, a local radio performer.

In 1947, the building endured a scandal: a woman was found nude and beaten in her apartment on the day she and her husband were to move to Kansas City. The drawings of the crime scene that were published in the newspaper give us a clear picture of the tiny apartments that were created by HOLC. The husband and wife were living in a single room with a private bathroom and a dressing room, a dramatic contrast to the original twelve luxurious rooms.

Residents of the 1950s represented a wide range of well-to-do Chicagoans. Notably, Sidney Rafilson, a highly-respected artist, lived there, as did Jacob D. Rosenblum (1886-1963). Dubbed a “Pioneer Zionist” by the *Chicago Tribune*, Rosenblum started the first Zionist organization in the Midwest in 1904. He was also one of the founders of Beth Emet synagogue in Evanston and was also active in the North Shore Lodge of B'Nai B'rith. His work on behalf of Jews was both recognized and honored during the 1950s.

While the high-rise at 3330 N. Lake Shore Drive has continued as a rental building throughout its history, the property illustrates the changing housing market in Chicago over the course of the 20<sup>th</sup> century. Built as luxury housing for the city's elite, the structure was subdivided into many tiny affordable apartments for local war workers. Over the years, as the surrounding neighborhood became increasingly desirable, rental costs went up, despite the fact that the smaller apartments remained.





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

### NRHP EVALUATION/JUSTIFICATION

The building at 3330 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an early luxury apartment building built by its architect Hugh M.G. Garden for elite tenants and later transformed to provide housing for World War II workers, the property meets with Criterion A. The building is eligible under Criteria B because of its association with J.D. Rosenblum, a pioneering Zionist, who made important contributions to Jewish organizations throughout the Midwest. As a fine residential structure designed by the important architectural firm of Schmidt, Garden & Martin, the 3330 N. Lake Shore Drive building meets with Criterion C. Despite the building's bland and somewhat unsympathetic replacement windows, the building possesses good integrity today.

### NRHP RECOMMENDATION

Possessing significance to the community, association with an important person in history, architectural significance, and good integrity, the property warrants listing either individually or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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Photo 1 – 3330 N. Lake Shore Drive



3330 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade



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### NAME

3400 N. Lake Shore Drive

### OTHER NAME(S)

Harbor Apartments

### STREET ADDRESS

3400 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213070481002 through 14213070481043; and  
14213070481046 through 14213070481051

### YEAR BUILT SOURCE

1920-1921 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Peter J. Weber

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The luxury apartment building at 3400 N. Lake Shore Drive embodies Beaux Arts style elegance. Completed in 1921 and first known as the Harbor Apartments, the handsome residential structure is exquisitely detailed in limestone, buff brick, and ornamental iron. It rises to a height of nine stories, and portions of its flat roof are topped by two enormous set-back penthouses. Roughly L-shaped in plan, the building stands at the northwest corner of N. Lake Shore Drive and W. Roscoe Street. Its shorter primary façade follows the northwestward angle of N. Lake Shore Drive, and the longer one runs west along W. Roscoe Street.

The east façade comprises an imposing limestone-faced base of a single story, seven stories clad in limestone-trimmed buff brick, and a top story faced with ornamental limestone. Symmetrically located at the center of the elegant base is the N. Lake Shore Drive pedestrian entrance, which stands within an impressive limestone surround with a tabbed, rectangular frame and a substantial projecting cornice. A handsome wood and glass door is ornamented with an ornate metal grille and sheltered by an arched



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canvas awning that extends across the sidewalk and nearly to the street. Courses of deeply grooved, smooth limestone blocks extend beyond the doorway surround and across the length of the façade.

The limestone base is periodically interrupted by rectangular openings capped by voussoirs. The openings are filled with double and single divided-light, fixed-sash windows paired with divided-light transoms. (Like the other windows on the building, these are replacements which closely simulate the wood-framed originals, as evidenced by historic photographs.) At the north end of the façade, a large rectangular opening provides a driveway allowing automobiles to drop off passengers and enter the parking area behind the building.

The east façade's second through eighth stories are set off by limestone belt courses. These wide bands, which run beneath the second-story windows and above the eighth-story windows, include stretches of Classical balustrades. Rising between these horizontal elements are seven vertical bays of varying widths and window configurations. The two narrow bays at either end of the facade, trimmed with stacked limestone blocks, hold single, double-hung windows at each story. The central bay, accented with stacked stone blocks echoing those of the outer bays, features a wide window opening at each story. While these openings each originally held four tall, divided-light windows, the fenestration is now more varied. One opening appears to retain its original windows, but the others are filled with replacements. Windows of various types are paired with central glass doors, and one opening even holds only sliding glass doors. The remaining bays are clad in buff brick and feature pairs of large windows. (Here, too, the original divided-light windows have been replaced with a variety of window types.) A shallow balcony spans each of the large central window groupings. The double window groupings on either side of the central bay feature shallower balconettes. Ornate metal railings edge all the balconies and balconettes except those at the second story, where the Classical limestone balustrades fill that role.

The tenth story, faced with limestone blocks and a bit of buff brick, follows the fenestration pattern of the stories below. Here the windows groupings are underscored by the Classical balustrade of the upper belt course and capped by limestone lintels with keystones. A pair of carved shields enliven areas between sets of windows. A deep, projecting cornice extends across the top of the façade, and a parapet with alternating stretches of brick and limestone balusters sits atop that. This highly ornamental parapet serves as a railing for a rooftop patio adjacent to the large penthouse. The east façade of the brick-clad penthouse, which is lined with tall windows, sits well back from the main façade, and thus can be seen only from a substantial distance. (Historic photographs reveal that this penthouse once had a pergola structure, which is no longer extant.)

The much longer south façade stretches along W. Roscoe Street. It closely follows the architectural scheme of the Lake Shore Drive façade, with a dignified base; middle stories that follow a regular rhythm of windowed vertical bays with subtly projecting balconies and balconettes; and a tenth story crowned by a prominent cornice and ornamental parapet. Despite these similarities, the W. Roscoe Street façade varies from the more visible east façade in several respects. The base of the south façade, clad in limestone and a bit of brick, holds the second pedestrian entrance to the building. Located not symmetrically, but about one-third of the distance from the west end of the façade, the modern metal and glass door stands within another impressive limestone surround. It lacks an awning. Near the intersection of Roscoe Street and Lake Shore Drive, the easternmost end of the facade angles slightly northward toward the Drive. This highly visible portion of the facade features an elegant, bowed front bay with five windows and a fine balconette at each story.



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The building's much less public west (alley) façade is composed of two brick-clad bays, minimally trimmed in limestone. This façade's south bay abuts a concrete ramp that leads from W. Roscoe Street down into a below-grade parking structure. The west façade's north bay is recessed behind the south bay. The north façade, clad in buff brick and lined with windows, comprises a series of deep light courts hidden from street view.

Today, 3400 N. Lake Shore Drive possesses very good integrity overall. The replacement of many original windows with a variety of substitutes has somewhat diminished the building's integrity of design, as has the removal of the penthouse pergola. Many other original features remain intact, however, and the property strongly continues to convey its historic character. The building retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

In the mid-1910s, as a 275-acre landfill extension to Lincoln Park reached completion, the area west of the new Belmont Harbor became a highly desirable locale for residential development. This nine-story Beaux Arts style building, designed by noted architect Peter J. Weber offered spacious apartments with luxurious finishes and exceptional views of Lincoln Park and the lakefront. Completed in 1921, the apartment tower would become one in a chain of elegant high-rises stretching along this part of the lakefront. Situated at the northwest corner of W. Roscoe Street and N. Lake Shore Drive and known originally as 3400 Sheridan Road, the property remains a prized residential address even though its enormous apartments have since been subdivided.

In 1919, construction in Chicago began picking up after a long drought during WWI. That August, the *Chicago Tribune* splashed the following news item across the top of its real estate page: "Sheridan Road Apartment: A Nine-Story Building, to cost with the land, \$1,500,000, Will be Erected at Roscoe Street by Hugo L. Goetz." Beneath the headline, a large rendering depicted the exceptionally fine apartment building. The accompanying text explained that the structure would feature three enormous apartments on each of its eight residential stories. With one 16-room residence per story on its Sheridan Road side, and two 12-room units along Roscoe Street, the building was expected to bring in a total rental income of \$180,000 annually.

The man behind the grand development scheme was Hugo Louis Goetz (1884-1972), an Illinois native who attended both the Armour Institute (now IIT) and Northwestern University. A competitive swimmer, Goetz won a silver medal in the freestyle relay at the 1904 Olympics in St. Louis. In 1910, Goetz was managing a Chicago brewery. By the time the *Tribune* reported the news of his luxury apartment project, Goetz had become president and treasurer of the Para Tire Company, and was also dealing in real estate. Goetz had recently purchased a large vacant property at the northwest corner of Sheridan Road and Roscoe Street from the wealthy widow, Ms. Emilie Peacock, who lived just down the street in a spacious apartment in the brand new high-rise at 3314 Sheridan Road.

The entrepreneurial Goetz commissioned seasoned Chicago architect Peter J. Weber to design his extravagant luxury tower. Born in Cologne, Germany, Peter Joseph Weber (1863-1923) began his career in his home country, serving as a draftsman for four years before moving to Berlin to attend the Technische Hochschule at Charlottenburg. Shortly after graduating in 1889, he moved to Argentina, intending to supervise construction of a resort development for his employer, German architectural firm



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Kayser and Grossheim. When political unrest derailed the project, Weber relocated to Chicago. Upon his arrival, he found work with Dankmar Adler and Louis Sullivan. But in the summer of 1891, he became assistant to Charles B. Atwood, who was working for Daniel H. Burnham as lead designer of the World's Columbian Exposition. Weber, who designed the fairground entrances, among other things, caught Burnham's notice. After the Fair, Weber joined D.H. Burnham & Company as a draftsman. Among the firm's Chicago designs with which Weber is generally credited are the 1896 Fisher Building on Dearborn Street and the 1897 Silversmith Building on Wabash Avenue, both of which are listed on the NRHP.

Weber left D.H. Burnham & Company in 1900 to open his own practice. Among his best-known solo work is his 1904 Ravinia Park, including several buildings which remain and are listed on the National Register of Historic Places; the Seattle Public Library, completed in 1906; and the 1907 addition to the Fisher Building. Weber was active in the Chicago Chapter of the American Institute of Architects, the Illinois Society of Architects, and the Chicago Architects' Business Association. Throughout his career, Weber also burnished his reputation by submitting well-received entries to national architectural competitions. A collaboration on a competition design for the Cook County Courthouse led to a two-year partnership with architect M.J. Morehouse. Though Weber seems to have had few commissions after he returned to solo practice in 1910, his reputation remained strong, attracting the attention of Hugo Goetz at the end of the decade.

Weber's refined design for 3400 Sheridan Road featured evocative Beaux Arts style detailing on the exterior and exceptionally spacious apartments with luxurious finishes within. Constructed of Bedford cut stone and pressed brick, this "palatial edifice," as one marketing brochure termed it, would have elegant, balconied facades with views overlooking Belmont Harbor and the park and lake beyond. An "aerovilla of classic design" would sit atop it. Tenants would drive (or be driven) into the building, step out of their automobiles into first-story public spaces lined with oak paneling and fine Caen stone imported from France, and then be whisked by electric elevators directly to their residences. Their grand apartments would feature enormous public rooms and numerous family bedrooms, as well as plenty of space for servants and in-unit laundries. The building would accommodate additional service functions in the west lobby's mezzanine and in the penthouse on the west side of the roof.

Only a few days after its initial announcement of the 3400 Sheridan Road project, the *Tribune* reported that Goetz had obtained a \$900,000 construction loan by executing a trust deed for the property to Greenebaum Sons Bank and Trust to secure a six-percent bond issue. Goetz also financed his Harbor Apartments through long-term leases to wealthy Chicagoans. The first to commit was "butterine" manufacturer John F. Jelke, who, according to the *Daily National Hotel Reporter*, had signed "a five year lease on a super-extra-ultra sixteen room apartment with seven – count 'em – seven bathrooms" for \$13,000 per year. By the end of 1919, Col. William H. Morse, vice president of Fairbanks, Morse & Co. had negotiated a ten-year lease at \$11,000 a year for what was said to be the largest apartment in the city, a combination of two of the Roscoe Street-facing units. Other tenants who made early commitments were real estate developer Frederick H. Bartlett; George Rasmussen, president of the National Tea Company; and theater and vaudeville mogul Peter J. Schaefer of Jones, Linick, and Schaefer, all of whom signed ten-year leases.

Though the building was initially slated for completion in the fall of 1920, construction did not actually begin until September of that year. The work stopped just two weeks later, when the laborers launched





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a strike. Construction resumed only after Goetz paid \$2,500 to Simon O'Donnell, president of the Chicago Building Trades Council (an action Goetz was later forced to admit at O'Donnell's trial for graft).

As construction progressed, Goetz was able to keep close tabs on the work. He and his wife, Louise Guerin Goetz, and their son, Richmond, were living just up Sheridan Road at the posh Edgewater Beach Hotel. The new high-rise was nearing completion by the spring of 1921, and Goetz and his family soon relocated from the Edgewater Beach to their grand new residence in the rooftop "aerovilla." About the same time, Goetz sold the structure to the 3400 Sheridan Road Building Corporation, of which he became president.

By the spring of 1922, nearly all the building's 24 apartments were occupied. The new tenants included Leonard Busby of the Chicago Surface Lines; prominent architect Walter Alschlager, who would soon design 3730-3740 Sheridan Road [LV71]; and John Hertz, president of the Yellow Cab Company, who leased the large top-floor apartment. The newspaper reported that Dr. and Mrs. John McCarty were having an entrance cut through to the adjacent residence of her parents, Mr. and Mrs. James P. Connery, "to throw the two into one great apartment" of 27 rooms. The Harbor Apartments remained a success through the 1920s, and other noteworthy Chicagoans had moved in by the end of the decade. These included department store head Nathan Goldblatt and his family, Mrs. J. Ogden Armour, widow of the meatpacker, and Israel Balaban, father of the Balaban brothers of theater fame.

Goetz himself did not fare as well, however. The developer had declared voluntary bankruptcy in 1928, stating that his liabilities of over \$450,000 outweighed his assets of barely \$1,000. In 1931, a trial court found him guilty of concealing a \$247,000 payment he had received from a real estate syndicate in which he had an interest. Goetz began serving a three-year sentence in the Federal prison at Leavenworth, Kansas in December of 1932. Early the following year, bondholders of the 3400 Sheridan Road Building Corporation attempted to force a foreclosure sale of Goetz's high-rise (and former residence), by then known as 3400 N. Lake Shore Drive.

By the end of the decade, the apartment building was nearly 20 years old -- still luxurious, but no longer the latest thing. Its tenants remained well-to-do, but Chicago's truly wealthy elites had moved on. The 1940 Census recorded residents who were lawyers, doctors, corporate executives, and salesmen, among other professions. Tenant Dwight H. Green (1897-1958), an attorney, became Illinois governor that same year. Another tenant, Louis Golan, was vice president of a liquor distillery and also a member of the Chicago Park District board. Widow Frances Cummings (1890-1958) lived in one of the apartments with 11 of her children, aged ten through 24. Mrs. Cummings, the daughter of longtime Democratic political boss Roger C. Sullivan, was a leading local Democrat, serving as chairman of the women's division of the Cook County Democratic Party. She worked as an arbitrator for the Illinois Industrial Commission.

By the early 1940s, the 3400 Sheridan Road Building Corporation was contemplating remodeling the elegant high-rise by carving up a number of the large apartments, some of which stood vacant, thanks in part to the still-lingering effects of the Depression. While the work apparently began in 1942, the project dragged on into the late 1940s. Former resident Mavis Goldblatt Harris, who had lived in one of the enormous apartments as a child, told the *Tribune* that she had moved into a new one-bedroom unit as a bride after WWII.



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Goldblatt Harris and her husband were just one of several newlywed couples who lived in the tiny apartments. The others included radio personality Paul Harvey and his wife, who moved in as the war wound down. Born Paul Harvey Aurandt, Harvey (1918-2009) spent nearly a decade at 3400 N. Lake Shore Drive. He still resided there in 1951, when the *Chicago Tribune* reported that the newscaster for the American Broadcasting company had been arrested for scaling a fence at Argonne National Laboratory, apparently to test its lax security. Harvey would eventually become widely known for his conservative views, expressed in his nationally-syndicated radio show, “The Rest of the Story.”

In 1957, Julius Taxay of the 3400 Sheridan Building Corporation put what contemporaneous advertisements labeled “Chicago’s Most Outstanding Apartment Building” up for auction. A few years later, then-owner International Building Corporation advertised a ten-room apartment in the “prestige building.” But by the mid-1960s, as the *Tribune* later reported, “modernizations” had undermined the beauty of the public spaces and the “new management [had] allowed maintenance and services to deteriorate.”

Several decades later, in 1987, the Himmel Corporation purchased 3400 N. Lake Shore Drive. The company set about to return the building to its former glory, pulling down dropped ceilings, restoring original features in the public spaces, repairing marble fireplaces, and reducing the number of apartments to 49 – six on each of the upper stories, four on the ground floor, and three at the penthouse level. Once the rehabilitation was completed in 1990, the Himmel team invited well-heeled former residents to join current tenants for a celebratory “reunion.”

The building’s well-received restoration likely contributed to its conversion to condominiums only a few years later. Still an elegant presence across from Belmont Harbor, 3400 N. Lake Shore Drive remains a highly-desirable condominium building today.

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

### NRHP EVALUATION/JUSTIFICATION

The apartment building at 3400 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places criteria A, B, and C. An early residential high-rise built by and for wealthy Chicagoans who wanted to live in spacious, luxurious, and fashionable apartments near Belmont Harbor, the property meets with Criterion A. Many noteworthy Chicagoans have lived at 3400 N. Lake Shore Drive over the decades. Of these, both radio personality Paul Harvey and political leader Frances S. Cummings resided in the building during important phases of their careers. The association of these individuals with the property warrants its listing under Criterion B. As an exceptionally elegant



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apartment building designed by respected architect Peter J. Weber, the property is eligible for listing under Criterion C. It retains very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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Photocopied photograph looking west across Belmont Harbor, ca. 1921, in the Peter J. Weber Papers, Ryerson and Burnham Libraries of the Art Institute of Chicago.

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**3400 N. Lake Shore Drive**  
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Photo 1 – 3400 N. Lake Shore Drive



3400 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

Photo 2 – 3400 N. Lake Shore Drive



3400 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward Southeast corner



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Photo 3 – 3400 N. Lake Shore Drive



3400 N. Lake Shore Drive, view looking northeast from N. Lake Shore Drive toward West and South façades





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3410-3420 N. Lake Shore Drive  
SURVEY ID LV28

### NAME

3410-3420 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3410-3420 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213070521001 through 14213070521006;  
14213070521009; 14213070521010; 14213070521014;  
14213070521017 through 14213070521026  
remaining tax parcel numbers continued on page 10

### YEAR BUILT SOURCE

1950-1951 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Louis R. Solomon & Associates and Josef M. Gutnyar

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Limestone,  
Brick, Granite

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by architects Louis R. Solomon and Josef N. Gutnayer and completed in 1951, the building at 3410-3420 N. Lake Shore Drive is a handsome Mid-Century Modern high-rise. It is situated just south of 3440-3450 N. Lake Shore Drive, a Solomon-designed high-rise that could be mistaken as 3410 N. Lake Shore Drive's northernmost wing. The flat-roofed structure is composed of three rectangular masses—two oriented north-south and an east-west mass in between. While much of the building rises to a height of 16 stories, its westernmost mass (at 3420 N. Lake Shore Drive) is 18 stories tall. The architects used projections, recessions, fenestration patterns, and contrasting colors and materials to create the structure's striking Modern appearance. Its windows—a combination of single-light fixed panes and one-over-one double-hungs—are replacements that appear to resemble the originals.

The building has two east-facing elevations—one on the long north-south mass that follows the angle of N. Lake Shore Drive, and the other on the shorter, set-back north-south mass. A narrow, landscaped court extends along the north side of the east-west mass. This attractive outdoor space includes a meandering sidewalk, lawn, shrubs, and floral plantings.



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Edging N. Lake Shore Drive, the building's long east façade is quite visually compelling. Its base is defined by a series of engaged square columns clad in gray granite. Along the base's north half, the columns flank glass curtain walls that enclose the lobby. The bay at the far north side includes an open-air vestibule adjacent to the building's tucked-in, glassy entryway. On the south side, the engaged columns flank two adjacent driveways (one a down-ramp) leading to the garage, as well as a set-back enclosure that appears to be an office for the garage attendants.

A wide, subtly projecting band of smooth limestone stretches above the columns. At its south end, this band intersects with a vertical limestone band that reaches up to meet a third stone band running across the top of this elevation. Together, the three stone bands create an eye-catching, C-shaped element that frames the facade. Within this frame, three tiers of windows with narrower C-shaped, limestone-clad frames project slightly, extending across much of the north side of the facade. These tiers are composed of ribbons of windows that stretch above horizontal spandrels of gray-painted concrete tiles. The two lower tiers each have three rows of windows over tile spandrels, while the top tier comprises four rows of windows and spandrels.

South of the projecting window tiers, an engaged square column rises between the horizontal limestone band at the bottom of the east façade and the one at the top. This long vertical element is of the same limestone that frames the tiers of windows. Two pairs of windows flank the engaged square column. The spandrels beneath the windows are composed of brick, and painted a deep rust red. Matching red spandrels also extend across the entire façade, directly above each of the three projecting tiers. A series of short, engaged limestone columns, matching the tall vertical one, extend between the projecting tiers.

The north façade cants out at its far eastern end. Beyond the canted area, this elevation extends west to meet with the building's shorter set-back east façade. The granite-clad, engaged square columns that extend across the base of the long east façade are repeated here. The column at the building's northeast corner features a wider top and angles down toward the base. It stands at the edge of a short set of steps with handrails leading to a landing for the tucked-back glassy entryway. Glass curtain walls stretch between the remainder of the north façade's engaged square columns.

The wide limestone band that runs across the top of the east façade's base turns the corner and extends down the north façade. But here, instead of a solid expanse of limestone, the band is pierced by a continuous row of narrow rectangular openings. Most of them are filled with one-over-one double-hung windows. However, towards the far west end of the north façade, several house ventilation grilles.

Above the limestone band, the three projecting window tiers found on the primary east façade wrap around the corner onto the canted portion of the north façade. Beyond the boxy projecting tiers, the north façade echoes the far south end of the east façade. A series of thin limestone engaged square columns runs vertically from the limestone band above the base to the one that stretches across the top of the building. Between each of these projecting vertical elements, a series of windows surmounts a brick spandrel painted rust red. The only exception are the windows located directly above the base of the structure. These lack spandrels, but sit directly atop the limestone band. The red spandrels extend horizontally across all but the westernmost bay. The spandrels of this final bay are all painted gray, except for the ones at the 7<sup>th</sup>, 11<sup>th</sup>, and 16<sup>th</sup> stories. At the 7<sup>th</sup> and 11<sup>th</sup> stories, horizontal limestone elements stretch below narrower spandrels that are painting a matching red color, and similar limestone



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elements also stretch above the windows at these levels. At the 16<sup>th</sup> story, the spandrels follow this motif, but the windows are tucked directly beneath the projecting upper limestone band.

The set-back east-facing façade of the 3420 N. Lake Shore Drive tower largely follows the appearance of the north façade's westernmost bay. The exceptions are found at the bottom and top of this façade. At the base of the building, instead of glass curtain walls, smooth limestone blocks with a grid of small rectangular openings extend across the short façade. At the top of the tower, smooth limestone cladding surrounds the ribbons of windows on the 17<sup>th</sup> and 18<sup>th</sup> stories.

The building has several secondary facades, two facing south and two facing west. The easternmost south facade is not visible (except for its un-fenestrated top two stories), because it is directly adjacent to the north façade of 3400 N. Lake Shore Drive [LV27]. The high-rise's westernmost south façade and easternmost west façade edge a narrow light court between the buildings. Above the first-story enclosed garage, these elevations and the west façade of the 3420 N. Lake Shore Drive tower feature a light-colored concrete grid reminiscent of the horizontal and vertical limestone elements found across the primary facades. These rear facades also have ribbons of windows and red-painted spandrels. The north façade of 3420 N. Lake Shore Drive is not visible because it runs flush with 3430-3440 N. Lake Shore Drive [LV29].

Today, the high-rise possesses very good integrity. The structure's integrity of design is minimally impacted by the fact that the gray spandrels are painted a much lighter color than originally intended. Despite this, the property continues to possess integrity of materials, location, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the Post WWII era, a dire need for new housing in major American cities spurred the Federal Housing Authority (FHA) to provide federally-backed loans for the construction of middle-class apartment buildings. Through Section 608 of the Federal Housing Act, developers were encouraged to erect elevator buildings with many small units that could be rented for between \$70 and \$172.50 per month. Architects L.R. Solomon & Associates and Josef Marion Gutnayer took advantage of the financing opportunity to collaborate on a 220-unit high-rise at 3410-3420 N. Lake Shore Drive. Although some architects felt hindered by the strict government guidelines and relatively low construction budgets associated with Section 608 financing, Solomon and Gutnayer produced a fine Modernistic apartment tower that fit within FHA parameters. Built at a prime location overlooking Belmont Harbor, the building's long horizontal bands of windows provided tenants with fine views of Lincoln Park and the lakefront.

Completed in 1951, the Modernistic high-rise was an important project for L.R. Solomon & Associates and Josef Marion Gutnayer. One of only a few designs on which they collaborated, 3410-3420 N. Lake Shore Drive was likely the only building that they jointly developed. Louis R. Solomon already had a long career in architecture and real estate by the early 1950s. However, until this time, his projects had been fairly modest. The son of Russian Jewish immigrants, Chicagoan Louis R. Solomon (1906–1971) worked



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in real estate prior to completing a degree in architecture at the University of Illinois. In 1931, with his brother Irving and sister Sylvia, he established L.R. Solomon & Associates, a firm that provided design, construction, and real estate development services. Focusing on alterations of existing structures during the Depression, after WWII the Solomons decided to venture into developing residential high-rises. They soon began acquiring property along N. Lake Shore Drive, and invited J. Marion Gutnayer to help design and develop the 3410-3420 building.

Josef Marion Gutnayer (1911-2004) had arrived in Chicago only a few years before he and Solomon teamed up on the 3410-3420 N. Lake Shore Drive project. The son of a prominent Polish Jewish art dealer, Gutnayer received a degree from the École Spéciale d'Architecture and completed post graduate studies in urbanism at the Sorbonne. He and his brother Henry Gutnayer opened an architectural studio in Paris, but by the early WWII years, J. Marion Gutnayer was living in the Warsaw Ghetto. He joined the Polish underground and survived the Holocaust. In 1945, he came to the United States as a Displaced Person. His brother Henry had also survived and they briefly established an architectural practice in New York. Within a year or two, Joseph Marion Gutnayer relocated to Chicago to serve as an associate professor of architecture at the University of Illinois on Navy Pier. He and Solomon likely began working together in 1949.

The following year, Louis R. Solomon received a zoning variance from the City of Chicago, which allowed him and Gutnayer to finish preparing the plans for the building. The \$2.5-million-project received more than \$1,850,000 in federally-backed loans. Irving Solomon's firm, Lloyd Builder's Inc., served as contractor for the project.

On May 20, 1950, Al Chase of the *Chicago Tribune* announced that construction would soon begin on the high-rise. Describing the project as a "New Type of Rental Apartment," Chase suggested that the design for the 3410 N. Lake Shore Drive building was especially innovative for its "unusual use of contrasting materials and color schemes." Though glassy – many windows overlooking the lakefront — the building's design featured red and black spandrels that would provide a striking contrast to its "wide bands of masonry" and "white concrete vertical columns." The structure's form, with wide frontage that hugs Lake Shore Drive and an even longer façade running east-west along a long rectangular green space, was also unusual for a high-rise of this period.

In October of 1951, soon after the structure's completion, *Architectural Record* published an article with a rendering of the fine modern high-rise. The publication explained that the building's plan "orients as many apartments as possible to face Lake Michigan." It also noted that the set-back walls provided space for an "open arcade." The structure, which had just become ready for occupancy, included two-room "efficiency apartments," as well as three-, four-, and five-room suites and an enclosed garage for 117 cars.

Chicagoans seem to have had great enthusiasm for the new building – all of the efficiencies and five-room apartments had already been leased by the time a display ad ran in the *Chicago Tribune* in April of



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1951. Entitled "Design for Gracious Living," the advertisement described 3410-3420 N. Lake Shore Drive as a "superb lakefront address, combining every desirable convenience for residential living in the modern manner." It also touted the high-rise's "broad window areas" and fine views.

Early occupants included many businessmen, professionals, and retirees. Among the tenants of the 1950s and 1960s were Max Pollock, founder and chairman of the reliable belt company; Charles E. Riley, president of Betex Foods Corp. and Best Ever Bakery Mixes, Inc.; Dennis Kunicki, an associate architect at Perkins & Will; Dr. William Rosenberg, a dermatologist at Michael Reese Hospital; Dr. Joshua Oden, chief of staff at Augusta Hospital; and Archie I. Bernstein, a federal attorney who had previously served as assistant attorney general in Chicago and assistant corporation counsel for the City. Early residents also included Sophia Solomon, mother of Louis, Irving, and Sylvia Solomon (Cohon).

During this period many of the building's residents were active in charitable efforts and philanthropies. Mr. George H. Williamson served as chairman of the Chicago Metropolitan Unit of the Easter Seal Society. Mrs. Ethel Edelman was the founder and past president of the Chicago Junior Charity League. There were many Jews living in the building at this time, and some played prominent roles in their synagogues and Jewish organizations. For example, retiree Dorie I. Friedman was chairman of the board for Anshe Sholom B'nai Israel congregation in Lakeview. Another resident, Mrs. Sarah Ader headed an initiative to convert the Daughter of Zion Infant and Day Nursery at 1401 N. California Avenue into a home for the Jewish aged.

By 1970, 3410-3420 N. Lake Shore Drive had become the earliest of four contiguous high-rises designed by Louis R. Solomon, built by his brother Irving Solomon's firm, and owned by the family. (Other partners had participated in the developments.) In addition to this structure, these included 3430-3440 N. Lake Shore Drive, completed in 1956 [LV29]; the 1966 Hawthorne House at 3450 N. Lake Shore Drive [LV30]; and a 1969 high-rise built just west of 3430-3440 at 525 W. Hawthorne Place (outside of the APE). After Louis R. Solomon's 1971 death, Irving Solomon continued as owner of all four residential high-rises.

Rents in 3410-3420 N. Lake Shore Drive had been quite affordable for years, but in 1980, tenants were told that they would be increasing by 30%. Bernard Cohon, the building's manager blamed the increase on inflation, however it seems clear that landlords sought to profit from the decreasing supply of rental units caused by the many condominium conversions in the area. Although tenants organized a protest, and called for the City Council to establish a Fair Rent Commission, the rents nevertheless went up.

The 3410-3420 high-rise remained a rental building for another decade and a half. The Vilas Development Corporation purchased the property to convert it into condominiums in 1994. The structure underwent an extensive rehabilitation, which included the installation of double-pane replacement windows. The interiors of apartments were completely redesigned, and owners had the opportunity to personalize their own units. The condominiums sold quickly, even prior to the completion of the work in 1996.



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

### NRHP EVALUATION/JUSTIFICATION

The high-rise at 3410-34200 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Built to fill the need for middle-class apartment rental housing along Lakeview's north lakefront during the Post WWII period, the property meets with Criterion A. Although some residents were devoted to charities and civic causes, none made contributions to history sufficient to warrant its listing under Criterion B. The first Modern high-rise designed by architect Louis R. Solomon and one of the few (or only) buildings on which he collaborated with the talented Modernist Josef Marion Gutnayer, the structure 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3410-3420 N. Lake Shore Drive**  
SURVEY ID                              LV28

Photo 1 – 3410-3420 N. Lake Shore Drive



3410-3420 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**3410-3420 N. Lake Shore Drive**  
SURVEY ID                              LV28

### TAX PARCEL NUMBER continued

14213070521029; 14213070521030; 14213070521033; 14213070521034;  
14213070521037 through 14213070521046; 14213070521049; 14213070521050;  
14213070521053; 14213070521054; 14213070521057 through 14213070521062;  
14213070521065; 14213070521066; 14213070521069; 14213070521070;  
14213070521073; 14213070521074; 14213070521077 through 14213070521086;  
14213070521089 through 14213070521098; 14213070521101; 14213070521102;  
14213070521105; 14213070521106; 14213070521109; 14213070521110;  
14213070521113 through 14213070521115; 14213070521118 through  
14213070521120; 14213070521123; 14213070521124; 14213070521133;  
14213070521134; 14213070521147; 14213070521148; 14213070521153 through  
14213070521223; 14213070521225 through 14213070521249; 14213070521251;  
14213070521252; and 14213070521254 through 14213070521258



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3430-3440 N. Lake Shore Drive  
SURVEY ID LV29

### NAME

3430-3440 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3430-3440 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

1955-1956 Chicago Building Permit

### DESIGNER/BUILDER

L.R. Solomon & Associates

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by L.R. Solomon & Associates, the Modernistic high-rise located at 3430-3440 N. Lake Shore Drive was completed in 1956. A double T-shape in plan, the 19-story building is composed of a long rectangular volume with two large, rectilinear bays projecting from its primary east facade. Echoing motifs of the adjacent Solomon-designed building at 3410-3420 N. Lake Shore Drive, the primary facade of this high-rise features horizontal ribbons of windows over continuous brick-clad spandrels. Mechanical structures and a long, fenestrated penthouse (likely a common space) sit atop its flat roof. Black aluminum-framed replacement windows are across all facades.

The 3430-3440 N. Lake Shore Drive building's primary east facade is set back behind a broad lawn that is traversed by a semi-circular driveway. On each side of the drive, there is a well-planted lawn area. Each features one of two patinated bronze sculptures by Abbott Pattison directly in front of the building. In the center of the driveway, a rectangular canopy extends from the building's front entrance, providing a drop-off area. Mansard-like metal awnings edge three sides of the canopy's flat roof.

A series of low, wide steps with free-standing extruded aluminum handrails leads up to the glassy entrance pavilion. There, a central aluminum and glass revolving door sits between groups of floor-to-ceiling windows. These stretches of glass alternate with square, engaged columns clad in polished black granite. At the south and north ends of this lobby area, single doors are centered beneath the numbers



## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

3430-3440 N. Lake Shore Drive

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“3430” and “3440,” respectively. Beyond the lobby curtain wall, the first-story pavilion is clad in panels of smooth-dressed limestone blocks set in a grid pattern. At the pavilion’s south corner, additional floor-to-ceiling windows are set between black granite columns. At the opposite end of the pavilion, an inverted corner creates a cantilevered void.

A distinctive, limestone-clad band at the second-story clerestory stretches across the entire entrance pavilion. This clerestory level, sandwiched between projecting black bands of aluminum, features scores of tall, very narrow windows spaced at tight intervals. This fenestrated band wraps around the north and south sides of the bays and onto the recessed primary façade of the building’s main volume. At both the north and south ends of the building, the recessed portions of the east facade hold slightly-projecting secondary entrance volumes with ramps and adjacent expanses of unfenestrated limestone.

The third through 16th stories of the primary east façade features a tiered effect, with ribbons of windows above continuous spandrels clad in white brick. Providing a strong sense of horizontality, the tiers of windows and spandrels serve as the facade’s signature design element. The ribbons of windows run across the projecting bays and wrap around onto the bay sides. They also span the central, recessed bay.

Now framed in black aluminum, the windows are arranged in groups of five, with three large, fixed panes, with double-hung windows on either end. Black mullions separate the five-window groupings. The windows of the recessed north and south bays are also arranged in groups of five, with three double-hung windows alternating with two fixed panes. The window treatment on the sides of the projecting bays varies, with single, double-hung windows centered on each side wall, and a fixed-pane window between two double-hung windows where the projecting and recessed bays intersect. On the sixth through 16th floors, concrete balconies with black metal railings are tucked into the corners where the projecting bays meet the recessed bays. Tall, glazed sliding doors set between fixed floor-to-ceiling windows lead onto the balconies.

The projecting bays of the east façade terminate in 16th-story-penthouses that are distinguished by open balconies located at the bay corners. These balconies, edged with iron railings, are sheltered by a thin concrete slab roof that cantilevers subtly beyond the tops of the projecting bays, the recessed center bay, and the small balconies at the intersections of the various bays. Above the penthouses, a narrow, rectangular mass that sits back on the roof appears to be a common space. It is flanked by slightly taller brick structures that likely accommodate stairs and elevators.

The north facade of 3430-3440 N. Lake Shore Drive runs along W. Hawthorne Place. This secondary facade is clad in the same off-white brick as the spandrels on the main façade. Largely unfenestrated, the north façade has pairs of double-hung windows that wrap around from the east elevation at the third story and above, and single double-hung windows toward the west end of the façade. In addition, four tall, narrow double-hung windows pierce the west end of the second story.

The long west façade overlooks a service drive and parking structure for the adjacent 525 W. Hawthorne Place. A short driveway runs from W. Hawthorne Place along the base of 3430-3450 N. Lake Shore Drive’s west façade. This driveway leads to the retractable door for the building’s two-story parking garage, which extends across the remainder of the façade. The west facade is again clad in off-white brick. Bands of black aluminum-framed double-hung and fixed-pane windows are found at intervals



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across the facade. Bays of balconies project beyond the window bands above the fifth story. Paired double-hungs are regularly spaced at the center and outer ends of the façade. The south façade directly abuts 3410-3420 N. Lake Shore Drive [LV28].

Today, the high-rise possesses very good integrity. Although the original windows likely had gray aluminum sashes that were somewhat narrower than the existing ones, the replacement windows appear to generally follow the historic profiles. While the replacements somewhat diminish the property's integrity of design, the structure retains integrity of materials, location, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Completed in 1956, the Modern 19-story apartment building at 3430-3440 N. Lake Shore Drive was the second of four high-rises near the intersection of W. Hawthorne Place and N. Lake Shore Drive produced by L.R. Solomon & Associates. More than two decades earlier, architect Louis R. Solomon had established the firm as a family business with brother Irving Solomon as head of the construction arm, and sister and brother-in-law Sylvia and Bernard Cohon as property managers. The Solomons' first residential high-rise was built just to the south of this one at 3410-3420 N. Lake Shore Drive [LV28]. It was designed and developed with Josef Marion Gutnayer, a talented Polish Jewish architect who arrived in Chicago after surviving the Holocaust. Completed in 1951, that project was such a success, that L.R. Solomon & Associates soon began plans for this neighboring structure. The Solomons would later add two more high-rises to this ensemble, at 3450 N. Lake Shore Drive [LV30], and 525 W. Hawthorne Place (just outside of the APE).

The son of Russian Jewish immigrants, Chicago architect Louis R. Solomon (1906-1971) first established his family firm in 1931. Focusing on alterations of existing structures during the Depression, after WWII the Solomons decided to venture into developing residential high-rises. They soon began acquiring property along N. Lake Shore Drive. Financed through the Federal Housing Authority (FHA), 3410-3420 N. Lake Shore Drive was a striking modern structure that Louis Solomon had designed in collaboration with Josef Marion Gutnayer. A few years later, when L.R. Solomon & Associates began plans for this building at 3430-3440 N. Lake Shore Drive, Gutnayer was no longer involved, but the firm wanted the new high-rise to harmonize with the existing structure.

L.R. Solomon & Associates designed the 3430-3430 building to relate well to their adjacent structure at 3410-3420 N. Lake Shore Drive [LV28]. The two structures are of comparable height and both have projecting and receding masses that emphasize a sense of geometry. The primary facades of both high-rises feature a tiered effect with long ribbons of windows over continuous spandrels clad in brick or tile.

The 3430-3440 building had 220-units altogether. These included 124 one-bedroom apartments, 90 two-bedrooms, and six three-bedroom units. As the structure featured state-of-art air-conditioning with individual controls, a *Chicago Tribune* display ad suggested that it was "so advanced it could not have been built before 1955." Other modern amenities included self-defrosting refrigerators, and bathrooms with "handsomely colored fixtures" and "Lavinettes." These features were all touted in classified advertisements that ran shortly before 3430-3440 N. Lake Shore Drive was ready for occupancy in May of 1956. The advertisements also stressed its fine location "overlooking Lincoln Park and Belmont Harbor."



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When the building was first completed, both Louis and Irving Solomon moved into units with their families. (Both families lived here for about a decade.) Their tenants included many other upper-middle-class Chicagoans – businessmen, doctors, professionals, and retirees. Among the residents of 3430-3440 in the late 1950s and 1960s were Dr. Victor Pacyna, founder and first president of Roosevelt Memorial Hospital; Lafayette Pritchett, vice president of traffic for the Rock Island Lines; Howard D. White, executive vice president of the Liquefied Petroleum Gas Association; and Col. Julian A. Altman, a reserve officer at Fort Sheridan who had received a master’s degree in business administration from the University of Chicago. Also in residence were Nathan Kubert, a longtime agent for Metropolitan Life Insurance Company; Paul Shalon, a real estate dealer and builder; and John G. Schureman (known professionally as Jack Goodwin), a representative of the Sam Fox Music Publishing Company for nearly three decades.

During this period, many of the high-rise’s occupants were active in charitable efforts and philanthropies. This was especially true of its female residents, like Mrs. Julius Kominsky, who served on a committee that formed a women’s board for the Cancer Prevention Center. Other residents who were active in civic affairs were Mrs. Morris Seidman, a long-time volunteer at Mount Sinai, and Mrs. Dexter Adelson, a leader in the women’s division of the University of Chicago Foundation for Emotionally Disturbed Children. Another example was Mrs. Leon Niedelman who organized volunteers on behalf of homes for the aged.

In 1965, while still a resident of 3440 N. Lake Shore Drive, Louis R. Solomon installed two modern sculptures in front of the building. Sculpted by Abbott Pattison (1916-1999), a nationally recognized Chicago-born artist, the bronze pieces are known as *Woman Observing the World* and *Striding Man*. The artworks, both created in 1951, had already received critical attention. The abstract male figure had won first prize in a Metropolitan Museum of Art show, while the female one had been exhibited at the Whitney Museum in New York and the Art Institute of Chicago.

By the late 1960s, the Solomons had completed the two other nearby residential high-rises--the Hawthorne House Apartments at 3450 N. Lake Shore Drive [LV30], and 525 W. Hawthorne Place (outside of the APE). Louis Solomon died in 1971 and by that time, he was a resident of Hawthorne House. By the mid-1970s, as many nearby high-rises were being converted to condos, the number of rental units was decreasing. Joint advertisements for 3430-3430 N. Lake Shore Drive and its three other adjacent high-rises were described as a practical way to “beat the condominium crunch.” Large display ads in the *Chicago Tribune* highlighted the location of these four buildings in “the most desirable Lake Shore Drive-Belmont Harbor area,” with its easy access to “excellent shopping, private schools, churches, synagogues, [and] recreational facilities,” and views overlooking Lake Michigan.

The wave of condo conversions along the lakefront continued throughout the 1970s, and 3430-3440 N. Lake Shore Drive soon became part of this trend. In May of 1979, a limited partnership known as 3440 Venture purchased the 23-year-old building and converted its 218 apartments into condominiums. Buyers had the option of paying an extra \$3,900 per unit to upgrade the kitchen with new appliances, countertops, and cabinets.

By September 1979, 140 of the apartments had already been sold. This came as no surprise to William Warnstedt, president of Chicago Service Realty Corp., who was involved in the condo venture. As Warnstedt told the *Chicago Tribune*, in conversions of older buildings like this one, “cost to the



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purchaser could be as much as 50 percent below the sale price of the newly constructed.” The refurbished condominium apartments at 3440 N. Lake Shore Drive were going for \$75 to \$80 per square foot. *Tribune* display ads emphasized the building’s “classic modern architecture” and “commanding views of Lake Michigan, Belmont Harbor and Lincoln Park from windows cornered for expanded vision.” Retaining these same qualities, the 3430-3440 N. Lake Shore Drive high-rise remains a desirable condominium building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3430-3440 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Spurred by the post-WWII market for lakefront high-rise rental units in Lakeview, the property meets with Criterion A. As the home of Louis R. Solomon and Irving Solomon, who both made important contributions to Chicago architectural and development history, the property meets with Criterion B. A Modern high-rise produced by the firm of L.R. Solomon & Associates designed to fit well with the firm’s adjacent building to the south, the structure 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 as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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Photo 1 – 3430-3440 N. Lake Shore Drive



3430-3440 N. Lake Shore Drive, view looking east from N. Lake Shore Drive toward East façade



Photo 2 – 3430-3440 N. Lake Shore Drive



3430-3440 N. Lake Shore Drive, view looking south from W. Hawthorne Place toward North façade



## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

3450 N. Lake Shore Drive  
SURVEY ID LV30

### NAME

Hawthorne House Apartments

### OTHER NAME(S)

N/A

### STREET ADDRESS

3450 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213060270000; and 14213060290000

### YEAR BUILT SOURCE

1965-1967 *Chicago Tribune*

### DESIGNER/BUILDER

Solomon-Cordwell & Associates

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1967, Hawthorne House Apartments, a Modernistic, 367-foot-tall residential tower at 3450 N. Lake Shore Drive, stands at the northwest corner of N. Lake Shore Drive and W. Hawthorne Place. The building's shorter façade faces east towards the Drive and its longer south facade parallels W. Hawthorne Place. The flat-roofed high-rise is a rectilinear polygon in plan, comprising two intersecting, offset rectangles. An attached, single-story brick-clad garage at the west end of the property extends north and south from the tower. Enlivened by projecting bays, the high-rise soars above a tall first story. Vertical concrete bands rise uninterrupted to the roofline, juxtaposed against ribbons of blue-tinted, aluminum-framed windows with concrete spandrels beneath. These windows, which are likely replacements, afford excellent views of the lakefront and city.

Hawthorne House sits slightly back from the intersection. Toward the south end of the property, a driveway off N. Lake Shore Drive runs northward past the tower's main entrance before intersecting with a second drive, which provides direct access to the garage on the north side of the property. Small landscaped areas lie between the driveway and N. Lake Shore Drive and in front of the garage. A large grassy area runs along the south side of the building.

The primary east façade of the Hawthorne House comprises multiple parts. The portion nearest Lake Shore Drive, which holds the building's main entrance, is three bays wide. Two wide, rectangular



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columns or piers demarcate these three bays. The textured concrete piers, each edged with smooth, narrow projecting trim, extend from the ground all the way to the top of the tower. Two additional concrete piers mark the ends of this part of the east façade. These end piers take the form of the inside of a right angle, creating the appearance of inverted corners.

At the base of the central bay, between the two center piers, a black-painted, concrete canopy cantilevers over the driveway. The back end of this canopy meets the top of several aluminum-framed glass doors – a revolving door flanked by two standard doors – the entrance to a tall, glassy lobby. The recessed lobby’s glass curtain walls extend north and south beyond the entrance, but only as far as the outer edges of the two center piers. The open space surrounding the lobby thus creates a sort of loggia.

Above the tall first story, the rectangular piers become engaged vertical elements that rise uninterrupted to the top of the tower. Between them run groupings of windows – four in the center bay and three in the outer two bays. Each window has a large, fixed upper sash and a small, operable lower one. Some of the latter are fitted with screens. Concrete spandrels extend beneath each window grouping. Near the top of the façade, just above the uppermost row of windows, tall concrete bands run between the piers. Above these horizontal elements, unfenestrated openings fill the voids between the piers, creating a feeling of lightness at the top of the high-rise facade. Set back slightly behind the edge of the flat roof is a metal and glass wall or fence that surrounds the rooftop swimming pool and adjacent penthouse structure.

To the north of the three lobby bays, the east façade is set well back on the lot, revealing a sliver of the tower’s offset second rectangular mass. This portion of the high-rise façade has two narrow bays, divided by a single concrete pier. The southernmost bay is only a single window in width, while the other is three windows wide. At ground level, concrete walls take the place of windows, but the upper stories of these recessed bays share the fenestration and architectural details of the projecting south end of the Lake Shore Drive facade.

To the north and south of the tower is the attached garage structure. Rising to the full height of the tower’s tall first story, the garage is clad in red brick. The recessed east facade of the north garage wing features a large retractable door at its center. Sitting even further back on the lot, the east façade of the south wing has an uninterrupted expanse of brick.

The longer W. Hawthorne Place facade comprises two parts, the western one recessed somewhat behind the eastern. The eastern portion of this south façade – slightly wider than the west at six bays – sits back across the landscaped south lawn. At ground level, its two easternmost bays stand open between the concrete piers, a continuation of the loggia-like feature of the east facade. The remaining four bays are filled with tall glass panels topped by concrete bands. Above this tall first story, the bays run uninterrupted to the top of the elevation, much as on the Lake Shore Drive façade. Here, however, two of the bays – one toward either end of the eastern part of the façade – project outward beyond the main plain of the façade between the second and 39th stories, providing an additional element of verticality to the facade. Again, the top story is devoid of windows, and the glass pool surround sits just back from the roofline.

The ground level of the recessed western end of the south facade is hidden behind the single-story brick garage structure, which extends almost to the sidewalk. (Two large vents interrupt the brick wall, and an



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SURVEY ID LV30

inconspicuous pedestrian entry is tucked into the recessed east end of the garage façade.) Above the garage, the upper stories follow the same general scheme as the eastern portion of the south façade. Five bays wide, this part of the façade has only one projecting bay, the second from the west end. Here again, the façade is open at the top story, and the glass wall extends along the roofline.

The west façade shares many characteristics with the primary east and south facades, yet it is visually distinct. The west façade of the brick garage hides the base of the tower. The upper stories are again divided into two parts. The wider northern portion of the west façade comprises four bays separated by three vertical concrete piers. The center pier is wider than the others. While the two outer bays hold three windows each, the two inner ones are only a single window in width. The deeply recessed southern portion of the west façade also has one bay that is one window wide, and another with window trios. As on the other facades, the areas between the concrete piers stand open at the top story, and the glass pool surround continues along the roofline.

The long north façade constitutes another variation on the architectural theme. Though it is quite similar to the south facade, it is not identical. Here, the garage structure obscures the base of the western portion of this north elevation. The stories above span seven bays, with two projecting ones near the ends of this part of the tower. The three inner bays hold groupings of four windows at each story, while the outer four have window trios. The recessed eastern portion of the north façade is just four bays wide. At ground level, the two eastern bays are open to the recessed Lake Shore Drive lobby, and the two western ones are filled with aluminum-framed windows with a mix of clear and opaque glass. The upper stories of the two eastern bays hold three windows at each level, while the two western ones are four windows wide. The second bay from the east projects beyond the others. As elsewhere on the high-rise, the entire north façade features the unifying treatment of open spaces at the top story and a glass wall just above the roofline.

The Hawthorne House at 3450 N. Lake Shore Drive possesses very good integrity overall. The windows are likely replacements installed early in the building's history, in the aftermath of two major fires in 1969 and 1971. The property retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Completed in 1967, the Hawthorne House Apartments at 3450 N. Lake Shore Drive was the third of four contiguous high-rises near the intersection of W. Hawthorne Place and N. Lake Shore Drive produced by architect Louis R. Solomon. While the streets just west of Lake Shore Drive had long been filled with low-rise residential structures, this stretch of Lake Shore Drive was ripe for development after WWII. Solomon, who had been practicing architecture since the 1930s, served as both developer and designer of 3410-3420 N. Lake Shore Drive in 1951. The success of that project inspired him to produce the adjacent 3430-3440 Lake Shore Drive in 1955. The appetite for Modern high-rise living along the lakefront continued to grow, and, a decade later, ground was broken for Solomon's 39-story Hawthorne House. (Solomon was part of a development syndicate for this project.) Like his other rental towers, the building was soon filled with middle-class tenants. In the late 1960s, Solomon went on to create the fourth and final high-rise of this ensemble, at 525 W. Hawthorne Place.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3450 N. Lake Shore Drive  
SURVEY ID                              LV30

By the mid-1960s, Solomon’s architectural firm, then known as L.R. Solomon - J.D. Cordwell & Associates, was well known for its high-rise dwellings. Chicagoan Louis R. Solomon (1906–1971), a graduate of the University of Illinois, first established his architecture firm, L.R. Solomon & Associates, in 1931. Solomon’s practice was initially devoted to small projects such as remodeling buildings, but he soon began acquiring property and developing buildings with his siblings, Irving (also an architect) and Sylvia. Eventually, the Solomons purchased vacant lots along Lake Shore Drive. In 1950, the Solomon firm collaborated with architect Joseph Marion Gutnayer to produce the Modernist high-rise at 3410 North Lake Shore Drive [LV28], on the block south of Hawthorne Place. A few years later, L.R. Solomon & Associates designed the adjacent 3430-3440 Lake Shore Drive [LV29].

In 1956, Solomon hired Englishman John D. Cordwell (1920-1999), who had studied architecture and planning in England. Having immigrated to the U.S. in 1951, Cordwell served as Chicago’s Director of Planning from 1952 to 1956. Together, Solomon and Cordwell received a major commission to design Carl Sandburg Village in 1957. The two formalized their partnership the following year. L.R. Solomon - J.D. Cordwell & Associates soon began collaborating on other prominent high-rises, such as the Imperial Towers at 4250 North Marine Drive [UP12] and the twin Hollywood Towers [EG19] at 5701 North Sheridan Road, both from 1962. Architect John B. Buenz (b. ca. 1933) would join the firm the following year. He would become a partner in 1967, not long after the completion of Hawthorne Place.

L.R. Solomon - J.D. Cordwell & Associates envisioned their new Hawthorne House Apartments at 3450 N. Lake Shore Drive as a continuation of the high-rise residential community the firm had begun just to the south in the 1950s. Interviewed by the *Chicago Tribune* in August of 1965, John Cordwell noted that the “duty of an architect is to relate a building to the surrounding area.” Thus, while both 3410-3420 and 3440-3450 N. Lake Shore Drive [LV28 and LV29] rose only 19 stories, 3450 would be double that height, so as not to create a “Chinese wall” along the lakefront. (The taller Hawthorne House design required a zoning change.) And, in order to accommodate anticipated multi-family development north and west of the new tower, Cordwell explained, the architects placed the building’s long façade along Hawthorne Place.

According to the *Tribune*, L.R. Solomon – J.D. Cordwell & Associates’ towering Hawthorne House was to be built of “reinforced concrete with a glass and spandrel facade.” Construction was in full swing soon after the June 1965 groundbreaking, with L.C.C. Construction serving as contractor. (L.C.C., headed by Irving Solomon, had also been responsible for Solomon and Cordwell’s Sandburg Village buildings and a number of their urban renewal projects.) And the paper followed the apartment building’s rise. A *Tribune* photograph showed that significant progress had been made by August of 1966. However, though its completion was promised for the fall of that year, the high-rise had not yet been finished by the following spring, when a nation-wide elevator installers’ strike further delayed its opening. As the strike reached an end in late March, the newspaper reported that Hawthorne House manager Bernie Cohon (Sylvia Solomon’s husband) was optimistically predicting the building’s five elevators would be in place within a week, so that tenants could move into its 456 units.

The brand new high-rise, with its fashionable studio-, one-, and two-bedroom-apartments and outstanding views of the park, lake, and city, seems to have been full from the outset. The Hawthorne House apparently had no need to advertise for tenants during its first few years (though Peoples’ Gas did feature the modern tower’s natural gas heating and cooling in an ad). In early 1969, however, a tragedy struck that would undermine the building’s allure, at least temporarily.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3450 N. Lake Shore Drive  
SURVEY ID LV30

At 1:34 a.m. on January 24, 1969, fire broke out in a 36<sup>th</sup>-floor apartment at the Hawthorne House. Flames roared up the building's exterior, and smoke filled the upper stories. People were trapped on the 37<sup>th</sup>, 38<sup>th</sup>, and 39<sup>th</sup> stories. Residents tried to escape by elevator and through dark, smoke-clogged stairwells. By the time it was over, four tenants had died and another eight were injured by smoke inhalation and burns. Ten police officers who rushed in to help also suffered injuries.

The terrible incident prompted calls to strengthen building, electrical, and fire codes. Local authorities proposed mandating the installation of fire alarms (Hawthorne House had none) and elevators that could be called back by firefighters. However, little had apparently changed by summer of 1971, when a second fire hit the apartment tower. This time, the conflagration started on the 18<sup>th</sup> story, and the levels above again filled with smoke, terrifying residents. Fortunately, this time there were no deaths; ten suffered from smoke inhalation. In the fire's aftermath, the City Council amended the building code to require elevator recall buttons as well as automatic door closers to limit the spread of flames, but other changes were slow to come.

Hawthorne House residents of this traumatic period included architect Louis R. Solomon himself, who died in late September of 1971, shortly after the second fire. Other residents of those early years included many upper-middle-class Chicagoans – business people, doctors, attorneys, and other professionals. Tenant Max Borde, for example, was a theatrical agent. Insurance man Harry L. Sain, former 27<sup>th</sup> ward alderman and Cook County Board member, also lived there in retirement in the early 1970s.

By 1974, lingering safety concerns and competition from newer buildings seem to have forced Hawthorne House management to advertise its rental units. The high-rise was marketed as part of the "Lake Shore Hawthorne Buildings," comprising Hawthorne House and its neighbors 3410-3420 N. Lake Shore Drive, 3430-3440 N. Lake Shore Drive, and 525 W. Hawthorne Place. (At this point, all four buildings were owned, at least in part, by Irving Solomon.) Emphasizing that the four rental towers had "a reputation for the highest quality and tenancy," the large display ads highlighted the buildings' location in "the most desirable Lake Shore Drive-Belmont Harbor area," with its easy access to "excellent shopping, private and schools, churches, synagogues, [and] recreational facilities," and views overlooking Lake Michigan. Moreover, the advertisements touted the Lake Shore Hawthorne Buildings as a practical way to "beat the condominium crunch" – the ever more prevalent conversion of rental high-rises to condominium ownership.

The 1970s condo craze played into another issue that would soon put the Hawthorne House Apartments back in the headlines – this time in the business pages. By the beginning of the next decade, the rise of condominium conversions was contributing to a decreasing supply of rental units and a related increase in rental prices. At Hawthorne House and the other Lake Shore Hawthorne Buildings, the rents for two-year leases were set to jump a whopping 30% in May of 1980. Tenants were up in arms. The planned increase was of particular concern to fixed-income senior citizens like a 76-year-old widow and Hawthorne House resident whom the *Chicago Tribune* interviewed. The hefty increases, she said, were "gouging, plain and simple...they know we have no place else to go." When landlord Irving Solomon declined to scale back the increases, tenants sought the help of the Lake View Citizens Council, aldermen, and state representatives. They joined the call for the City Council to establish a Fair Rent Commission.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

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Despite the controversy, Hawthorne House rents, unsurprisingly, continued to rise through the 1980s and beyond. A 1988 ad ignored the issue of rents entirely, instead touting the tower's "spacious, elegant" apartments, indoor parking, rooftop pool and sundeck, and "stunning, unobstructed Belmont Harbor and park views." Retaining these same modern amenities and striking views over the intervening years, the Hawthorne House Apartments remains a desirable rental building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3450 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Spurred by the post-WWII market for lakefront high-rise rental units in Lakeview, the property meets with Criterion A. Although many interesting individuals lived in the high-rise over the years, none made contributions to history sufficient to warrant the building's listing under Criterion B. (One possible exception, the building's architect, Louis R. Solomon, resided there only briefly, and there are likely other properties more closely associated with him.) A Modern high-rise designed by the talented Chicago architectural firm L.R. Solomon – J.D. Cordwell & Associates, the structure 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 as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3450 N. Lake Shore Drive  
SURVEY ID                              LV30

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PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**3450 N. Lake Shore Drive**  
SURVEY ID                              LV30

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PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3450 N. Lake Shore Drive**  
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Photo 1 – 3450 N. Lake Shore Drive



3450 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade

Photo 2 – 3450 N. Lake Shore Drive



3450 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades



## Historic Resources Survey

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NRHP RECOMMENDATION        Eligible

**3450 N. Lake Shore Drive**  
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Photo 3 – 3450 N. Lake Shore Drive



3450 N. Lake Shore Drive, view looking northeast from W. Hawthorne Place toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3470 N. Lake Shore Drive  
SURVEY ID LV31

### NAME

3470 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3470 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14213060381001 through 14213060381060; and  
14213060381063

### YEAR BUILT SOURCE

1966-1967 *Chicago Tribune*

### DESIGNER/BUILDER

Raggi & Schoenbrod

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Brick, Granite,  
Metal

### ROOF

Built-up

## DESCRIPTIVE NOTES

The residential high-rise at 3470 N. Lake Shore Drive is a study in symmetry, with matching, symmetrical facades on the east and west and again on the north and south. Rectangular in plan, the 25-story-tall tower has a low rectangular mass projecting to the west, providing enclosed parking. Designed by architects Raggi & Schoenbrod and completed in 1967, the concrete-framed tower is clad in tan brick. Its flat roof supports a glassy penthouse and a tall, central mechanical tower. The building stands free of visual obstructions, and extensive balconies on its east and west facades provide uninterrupted views for all of the units.

Set close to the sidewalk on the east, the 3470 N. Lake Shore Drive condominium building sits at the south end of its corner lot, with W. Stratford Place to the north. The northern half of the site contains a fenced, surface parking lot. This lot is enclosed by a low wall topped by an ornate wrought iron fence. Both are likely remnants of the historic dwelling that previously stood at this corner. To the west of the tower is its low white concrete garage extension, which can be accessed from Lake Shore Drive.

The high-rise's primary east façade has a tall entryway facing Lake Shore Drive. The tall first story contains a central, glassed lobby flanked by a service drive on the south and the parking lot entrance drive on the north. The two drives lead to tall, deeply set garage doors. Between the drives, the lobby



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
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area is defined by a two-story glass curtain wall with double entry doors. The entryway is sheltered by a deep, flat, cantilevered overhang supported from above by two, angled braces. A series of polished brown granite square columns provide formality to the entrance and help define the garage and lobby spaces.

Above the tall lobby, tiers of balconies extend across the entire east facade. At the center of each, a wide, v-shaped balcony with a thin white concrete slab floor projects beyond flat balconies on each side. Each of the center balconies is edged by low tan brick walls that form a center peak. A short, black iron railing sits atop each brick-clad wall. On each side of the wide center balcony, a smaller, somewhat recessed balcony stands on a thin, concrete floor, and is enclosed by taller black metal railings. Behind the balconies, three-part, metal-framed glassy walls house sliding doors. The center balconies feature two such window trios, while the side balconies hold one set each.

The west façade has essentially the same configuration as the east, except that the tall first story is concealed by the parking structure. The balconies of the west façade follow the same arrangement as those of east. While all of the west balconies have black metal railings, the wide center balconies lack the low brick walls of the lake-facing facade. Behind the west balconies, the fenestration pattern is the same as that found on the east, except that the center balcony of the top story has been glassed in.

The north and south facades are identical to one another. Pale-colored concrete framing runs from the ground to the roofline, creating three bays in the sheer, vertical wall. The two outer bays are uninterrupted walls of brick. The central bay features three small, square windows on each of the residential stories.

The glassy penthouse structure is set back atop the building's flat roof. Rising from the west end of the penthouse structure, a tall, rectangular mass houses the building's mechanical systems. This buff-colored structure has dark vertical stripes. A rooftop pool sits to the west of the penthouse and mechanicals structure.

The high-rise at 3470 N. Lake Shore Drive has very good integrity overall. The property appears to retain its original windows. Some discoloration along the outer facades of balconies has minimally diminished the building's integrity of materials. Despite this, the high-rise possesses integrity of location, design, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Completed in 1967, the building at 3470 N. Lake Shore Drive was among the earliest condominium high-rises developed along Chicago's north lakefront. The 25-story tower is also one of the few realized projects by the short-lived architectural firm of Raggi & Schoenbrod. The architects co-sponsored this building along with developer Sherwin Radis.

Architects Richard A. Raggi (1924-1973) and Roy M. Schoenbrod (1919-2002) formed their partnership in 1964. Born and raised on the West Side of Chicago, Raggi graduated from Chicago's Lane Technical High School. He then studied architectural engineering from the University of Illinois, and won a prize in a national competition while attending college. Raggi received his bachelor's degree in 1951, and received similar honors in local design contests. After working as a draftsman for several years, he formed the Chicago Highrise Corporation in 1962. The ambitious name of this new company must have reflected



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Raggi's own desires, as he clearly understood that high-rise buildings were the wave of the future. It was not until two years later, when the more experienced and successful Schoenbrod agreed to become his partner, that Raggi's career really began to take off.

The son of a Russian Jewish father, Chicagoan Roy Schoenbrod attended the Morgan Park Military Academy and went on to complete a degree in architecture from the University of Pennsylvania. When he enlisted in the Army in 1941, Schoenbrod had already finished college and was working as a draftsman in Philadelphia. Returning to Chicago after WWII, he established a solo practice. By 1953, he was working alongside Herbert Rosenthal at Hyland Builders. The design-build firm specialized in affordable housing and focused primarily on co-operative apartments. At the time, Hyland Builders was putting up \$5 million of residential structures a year and had 100 employees. Schoenbrod became a co-owner of Hyland and formed a subsidiary to produce Techbuilt houses, featuring kit residences of Modern designs and open floor plans at affordable prices.

In 1955, Herbert Rosenthal resigned from Hyland and Schoenbrod took over, expanding the company into what the *Chicago Tribune* described as "one of Chicago's largest co-operative builders, specializing in two and four flat units." Rosenthal then established a firm called Dunbar Builders. In the early 1960s, Rosenthal became aware of new apartment structures in other countries that followed an ownership structure different than co-operatives. Known as condominiums, these buildings allowed residents to have exclusive ownership of their units and joint ownership of common areas. As explained by the Encyclopedia of Chicago, condominiums also appealed to potential buyers because they could obtain "individual mortgages rather than a share in a blanket mortgage." Rosenthal advocated for changes in Illinois law to allow for condo developments. Such legislation was approved in 1963, and Dunbar Builders and other developers were soon erecting Chicago's first condominium structures.

Sherwin L. Radis (1929-2015) was among the city's early condo developers. In 1965, he was erecting two condominium high-rises in Edgewater when he asked Raggi & Schoenbrod to team up with him on the 3470 N. Lake Shore Drive project. The location was prime, centered along the lakefront in the booming Lakeview neighborhood. The architects became investors as well as designers of the building. In fact, it was Schoenbrod who purchased the land on which 3470 N. Lake Shore Drive would be built.

Work began on 3470 N. Lake Shore Drive early in 1966, soon after the demolition of the Robert D. Lay mansion that had stood on the site. The resulting 25-story high-rise—completed the following year—is representative of the small handful of designs that Raggi & Schoenbrod executed before going their separate ways in 1969. Radis, Raggi, and Schoenbrod had an excellent understanding of the new condominium market and the features of the high-rise speak to their deep experience and their ability to create a simple, but effective design. All 62 units in the new tower would have views of the lakefront. The 16 one-bedroom units (1,100 sq. ft. each) faced east. The 32 two-bedroom (1,750 sq. ft.) and 12 three-bedroom units (2,300 sq. ft.) had balconies on both the east and the west. Two large glassy penthouse units were to share the top floor.

Prices in the \$3 million building were expected to range from \$23,100 to \$57,550 (and by the time the building opened, this range had increased to \$25,000-\$75,000). Interest was brisk, even before construction started. A roof-top party room, pool, and sauna, as well as heated parking, were the kinds of modern amenities buyers desired. Each unit had a burglar alarm and the most up-to-date closed-circuit television system for identifying and admitting guests and delivery people. Air-conditioning,



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PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

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telephone, and television outlets were, by now, standard. Carefully decorated and staged model units were ready for showing by mid-February, 1967.

Bruce Besser, sales manager for the 3470 N. Lake Shore Drive condominiums raved about the building in a February 18, 1967 *Chicago Tribune* article. He boasted: "From the time a person enters our two-story lobby, paneled in rich wood and distinctively decorated, we want him to feel the superb luxury of condominium living on the lake." Like most sales managers in the '60s, Besser understood that he must please both men and women in the buying process. He and Schoenbrod hired Mrs. Kris Buckley to bring "a woman's touch" to the condominium sales. Buckley worked out decorating details as well as move-in logistics with buyers. Cleverly, she hosted women's programs in the model units, attracting prospective buyers while educating women about home ownership.

While working on 3470 N. Lake Shore Drive during the mid-1960s, Raggi & Schoenbrod produced only a few other projects. These include a building at 1515 N. Astor Street [NN117] that replaced the old Cyrus McCormick mansion and an apartment building in Oak Park. They also designed an ambitious 51-story high-rise, known as "Kenilworth-on-the-Lake," for a site at Sheridan Road and Granville Avenue. (It was never built.)

Featured as one of the *Tribune's* "Festival Homes" in May of 1968, a two-bedroom unit in 3470 N. Lake Shore Drive was described as "a study in luxury living." This profile also suggested that "if you like country club living in the heart of the city, and a magnificent view from each room," you'll want to live in a unit in this building. Although condominium high-rises are no longer novel, 3470 N. Lake Shore Drive continues to be a desirable, lakefront address today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3470 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. One of the earliest buildings to be designed as a condominium along Lake Shore Drive in Lakeview, the property meets with Criterion A. The building is not eligible under Criterion B, having no significant noteworthy figures associated with it. One of the few completed projects by Raggi & Schoenbrod, the building was designed to provide stunning views and luxurious amenities to middle-class buyers. Therefore, the property meets with Criterion C. The building retains very good integrity overall.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3470 N. Lake Shore Drive  
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### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3470 N. Lake Shore Drive**  
SURVEY ID                              LV31

Photo 1 – 3470 N. Lake Shore Drive



3470 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3470 N. Lake Shore Drive**  
SURVEY ID                              LV31

Photo 2 – 3470 N. Lake Shore Drive



3470 N. Lake Shore Drive, view looking southeast from W. Stratford Place toward North and West façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3470 N. Lake Shore Drive**  
SURVEY ID                              LV31

Photo 3 – 3470 N. Lake Shore Drive



3470 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South and East façades



## Historic Resources Survey

PROPERTY TYPE RELIGION/ Religious Facility  
NRHP RECOMMENDATION Eligible

3480 N. Lake Shore Drive/  
513 W. Cornelia Avenue  
SURVEY ID LV32

### NAME

Temple Sholom

### OTHER NAME(S)

N/A

### STREET ADDRESS

3480 N. Lake Shore Drive/ 513 W. Cornelia Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

1927-1930 Chicago Building Permit

### DESIGNER/BUILDER

Loebl, Schlossman & Demuth (Coolidge & Hodgdon, Associate Architects)

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

RELIGION/ Religious Facility

### FOUNDATION

Concrete

### WALLS

Stone

### ROOF

White Rolled Roof

## DESCRIPTIVE NOTES

Completed in 1930, Temple Sholom is a distinctive limestone structure that conveys a sense of Modernism while also incorporating references to Byzantine architecture. The building occupies a full block of N. Lake Shore Drive between W. Stratford Place and W. Cornelia Avenue. The synagogue comprises two masses. At the east side of the complex, an octagonal mass with four long and four short sides encompasses the temple's monumental sanctuary. An I-shaped mass to its west houses the Frankenstein Memorial Center. The octagon rises to a height of 138 feet and has wedding-cake-like tiers. It is topped with an octagonal hipped roof, that originally featured mosaic ceramic tiles. The slightly shorter, four-story Frankenstein Center has flat roofs at the north and south ends of its I-shaped form. The stem of the I is capped by a slightly taller, set-back gabled roof. Both masses are composed of random laid ashlar Lannon stone with fanciful carved Bedford limestone details. The building has numerous arched stained glass windows, as well as double-hung and casement windows, most of which appear to be original.

The building's east façade fronts onto N. Lake Shore Drive. A set of shallow steps is flanked by limestone pony walls that serve as bases for a pair of free-standing lanterns. These tall lanterns mimic the octagonal form of the building and include bronze tops with floral and Star of David cut-outs. The low stairway leads to three tall, symmetrically placed, rectangular door openings. Each is enlivened by a



## Historic Resources Survey

PROPERTY TYPE RELIGION/ Religious Facility  
NRHP RECOMMENDATION Eligible

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pedimented surround with highly-detailed Byzantine style carvings. Each surround has its own unique ornamentation that includes a medallion with Jewish symbolism beneath the peak of the pediment. One medallion features a Star of David, one a Torah scroll, and one a menorah. Double, paneled wooden doors stand within the openings. The area above each door surround is embellished with a series of carved ornaments that alternate with arched and peaked insets.

A series of three tall arched window openings serve as the centerpiece for the east façade's set-back second tier. Within each, a grid of limestone muntins holds small stained glass panels depicting religious motifs. Tall paired columns flank the center window. These columns have highly detailed, carved Bedford limestone capitals. A wide inset band of the same limestone flanks the outer ends of the façade on axis with the capitals. An ornate carved limestone band stretches across the cornice-line at the top of the second tier. The third tier, set well behind the tier below, features three sets of paired, arched windows. These windows have limestone muntins with diamond-shaped patterning. A narrower carved belt course trims the upper reaches of this top tier.

The long east facade is flanked by two shorter facades. This pattern of alternating long and short facades carries around the entire octagonal mass. There is a triangular projection at each of the corners where the long and short facades meet. (These triangular elements are less obvious at the lower level, where the longer facades have additional projecting masses.) Centered within the first tier or lower level of the short southeast facade, a pair of tall arched-topped windows is separated by a single column with a decorative capital. This arrangement is mirrored at the northeast facade.

The building's long south façade fronts onto W. Stratford Avenue. Many elements of the octagonal mass's east façade are echoed on its south façade. The main difference is at its lower level or first tier, where instead of three centered doorways, a series of arch topped windows is edged on its west side by a single entryway. These five set-back windows alternate with four smooth engaged columns, each with its own unique carved capital. The tall, narrow arched windows have metal, rather than limestone, muntins. Above the windows, a projecting band with alternating arched and peaked insets echoes the element above the east façade door openings. As in the east façade, small, intricately carved ornaments enlivens the spaces between the insets. To the west, a side entrance stands within a gabled mass. Fine double wooden paneled doors are framed by a fanciful arched limestone surround. This surround combines both smooth and ornately carved elements, including pilasters, engaged columns, and their capitals; fanciful ornamentation within the semi-circular tympanum; and limestone inscriptions in Gothic lettering in English across the entablature. The second and third tiers are essentially identical to those of the east façade.

A one-and-a-half-story-tall, set-back hyphen is located between the south facades of the octagonal sanctuary structure and the Frankenstein Memorial. A series of arches filled with stained glass that is somewhat obscured by Lexan storm windows stretch across its base. Above this base, an open loggia is revealed behind a series of smooth columns with ornate capitals.

To the west of the hyphen, the Frankenstein Memorial's south façade is sheltered by the prominent overhang of its flat roof. (Above it, a set-back, gabled roof is not visible from the street.) At the base of the Frankenstein Memorial's facade, three arched openings provide access to an open loggia. Behind each large opening is a pedimented double door with divided lights and transoms. Above the portal, the



## Historic Resources Survey

PROPERTY TYPE RELIGION/ Religious Facility  
NRHP RECOMMENDATION Eligible

3480 N. Lake Shore Drive/  
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name of the memorial building is incised in stone. A dentilled, limestone band stretches above this. The horizontal band serves as a long sill for a series of seven tall, arched openings that span the second and third stories. Six, smooth engaged columns, each topped by its own unique carved capital, divide the openings. Each opening is filled with two stacked, one-over-one double-hung windows. Carved limestone spandrels with alternating ornamentation sit beneath the second-story windows. The third-story windows feature paneled metal spandrels. Just above the arched openings are eight medallions in bas relief — like the columns, each one differs from the next. A ribbon of horizontal fixed-pane clerestory windows stretches beneath the roofline. (These windows, and the flat roof above them, were added in the late 1960s or after.)

Temple Sholom's long north elevation faces W. Cornelia Avenue. A fenced playground extends across the front of the octagonal mass. Limestone gate posts mark the corners and the gateway of the fence. Beneath the copings, the posts are enlivened by carved Stars of David. The octagon's north façade, including its projecting entry bay, mirrors the south. However many of the carved details are different.

Wedged between the complex's two monumental masses, the north facade of the hyphen structure is somewhat simpler north than the south. Blind arches extend across the base. Above them, the double-hung windows have carved limestone mullions.

The north façade of the Frankenstein Memorial Center is different from the south, although it includes some of the same elements. On this north side, a door opening with a rectangular carved surround houses a set of double, paneled doors. To the west of the entryway, there are a series of rectangular casement windows. Above the double doors, a two-story oriel bay, embellished with carved details, has long, narrow double-hung windows at each level. West of the oriel bay, five two-story-tall, arched openings feature four engaged columns that act as mullions. Like the arched openings of the south façade, these house stacked, double-hung windows separated by spandrels. At the fourth story, a short, wide rectangular window opening stretches above the composition of tall arches.. This rectangular opening holds a series of double-hung windows divided by engaged columns. A pair of arched openings with double-hung windows stand above the oriel bay. Like the south façade, this north façade has a rooftop addition with a ribbon of single fixed-pane clerestory windows.

Today, Temple Sholom possesses very good integrity overall. The mosaic tile roof, which was likely difficult to maintain, has not existed for decades. It was replaced with a rolled roof, which was recently updated with an environmentally-friendly white colored material. The Frankenstein Memorial has rooftop additions that date to sometime after the late 1960s. In recent years, the building has undergone a careful restoration project that has involved roof repairs and significant masonry work, including tuck-pointing and cleaning. The property strongly conveys its historic character and possesses all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, Lakeview's Jewish population began surging as growing numbers of upwardly-mobile West Side Jews moved their families to the fashionable North Side neighborhood. As a result, Temple Sholom — Chicago's oldest North Side congregation — was quickly outgrowing its relatively new synagogue at Pine Grove and Grace Street in Lakeview. In the early 1920s, the synagogue board began making plans for a larger building that would be erected on Sheridan Road (now Lake Shore





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Drive). The board awarded the high-profile project to fledgling architects Loebel, Schlossman & DeMuth in association with the more established firm of Coolidge & Hodgdon. Although the building would be touted as a Byzantine edifice, it also expressed a sense of Modernism through its bold massing, clean lines, and a few Art Deco style architectural details.

Temple Sholom was founded in 1867 by a group of German Jewish immigrants who had settled a fair distance from the city's few existing synagogues, in the area now known as River North. In an article entitled "150 Years of Sholom," author George Castle suggests that these newcomers worried about having "to travel south on bridges over the Chicago River to reach the remainder of Chicago's small Jewish community." So they formed the North Chicago Hebrew Congregation and built their first synagogue north of the Chicago River, at Superior and Wells streets.

As was typical of Chicago's early Jewish community, the North Chicago Hebrew Congregation was founded as an Orthodox synagogue. However, within its first few years, the congregation became part of the growing Reform Jewish movement. In his book *Jews of Chicago*, Irving Cutler explains that Reform Judaism had been established in the early 19<sup>th</sup> century in Germany by well-to-do Jews who wanted to modernize the religion "in order to adapt better to the present society." (The North Chicago Hebrew Congregation was not Chicago's first Reform synagogue, but it was among the earliest.) Shortly after making this transition, the Great Fire of 1871 destroyed the synagogue, along with the homes of many early congregants. The congregation had to worship in make-shift quarters for several years. In 1884, the congregation erected their second synagogue, at Rush and Walton streets.

The congregation continued to grow, and by 1909, efforts were underway to erect a larger building. By this time, many affluent Jewish Chicagoans were moving to Lakeview, so the congregation decided to relocate there. The board acquired a site at Pine Grove and Grace streets and hired well-known Jewish architect Alfred S. Alschuler to design their new building. Based on the suggestion of the Ladies Auxiliary, the new synagogue, which opened in early 1911, was named Temple Sholom, meaning "a sanctuary of peace."

A decade later, the synagogue was bursting at the seams. According to Castle, when throngs wanted to attend High Holiday services in October of 1921, the congregation had to rent the Medinah Temple to accommodate the nearly 5,000 worshippers. As a result of the congregation's enormous growth, its board acquired a full block of Sheridan Road between Stratford Place and Cornelia Avenue in 1926. Alschuler had hoped to receive the commission. However, synagogue board member William B. Frankenstein, a successful real estate developer, threatened to withhold his donation if Alschuler was selected as the building's architect. (The two had been involved in developing some commercial properties together, and apparently there was some conflict between them.)

To select the project architect, the synagogue board invited two firms – Klaber & Grunsfeld and Loebel, Schlossman, & DeMuth – to compete in an informal competition. The latter was a newly-formed partnership of three architects who had met as students at the Armour Institute (now IIT). Both Jerrold Loebel (1899–1978) and Norman J. Schlossman (1901–1990) were Jewish. In fact, Loebel had an uncle who was on board of Temple Sholom. Apparently, the board was very impressed with their submittal, particularly some drawings that had been beautifully-rendered by Demuth. The synagogue's building committee wanted to award the project to Loebel, Schlossman & Demuth, but worried that the young



## Historic Resources Survey

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architects were too inexperienced for such an ambitious commission. So they asked the more established firm of Coolidge & Hodgdon to serve as associates on the project. That worked out particularly well, because Schlossman had previously worked for that firm.

Temple Sholom's architects were charged with designing a 1,350-seat sanctuary that could be expanded during the High Holidays to allow seating for as many as 2,500 people. They accomplished this by creating a retractable western wall that could be moved, so that the sanctuary could take advantage of the adjoining social hall, almost doubling its capacity.

Loebl, Schlossman & DeMuth had originally sited the sanctuary to stand at the west side of the complex, so that the ark could face east, as tradition dictates. However, according to Norman Schlossman, who spoke about the project in a 1990 interview, Charles Hodgdon suggested that it was important to have the main entrance to the building on Sheridan Road (now Lake Shore Drive). And so, the architects devised a plan that would comply with the revised layout, but still satisfy tradition. Schlossman said, "we came up with the idea that the ark in the platform would roll across on tracks and move into the other hall. In addition to the sanctuary, the synagogue included a social hall, chapel, and library. The Frankenstein Memorial Center provided an array of other rooms: 35 classrooms, the rabbi's study, offices, an auditorium, a gymnasium, a sewing room, a men's clubroom, a kitchen, and a janitor's room.

In an article of May 30, 1926, the *Chicago Tribune* explained that the "architects took inspiration from the structures housing the Hebrew faith in the early days." Loebl and Schlossman specifically sought to reinterpret the domed and highly-ornate religious structures of the Byzantine Empire (4<sup>th</sup>- 15<sup>th</sup> century CE). The vast octagonal form executed entirely in stone; repeating arches and columns; highly ornate capitals and other intricately carved details; and use of stained glass and other fanciful interior details all convey a sense of the Byzantine style.

The sculptural elements were extremely important to the project. The young architects designed all of these details themselves. To help transform their ideas into three-dimensional models, they hired sculptor Emil R. Zettler, who had been one of their teachers at the Armour Institute. Zettler helped his former students create all of the synagogue's carved limestone ornamentation. These details incorporate Jewish symbols, including menorahs, Torah scrolls, Stars of David, and even Noah's Arks with fanciful Classical elements, as well as a few Deco flourishes, such as zigzags and other simple geometric shapes.

By the time the building had been completed in early spring of 1930, the congregation had spent a total of approximately \$1,750,000. Dedication ceremonies for Temple Sholom took place over the course of several days. More than 2,800 people attended the synagogue's opening service. Some of the newspaper articles describing this massive religious event suggested that Temple Sholom was the "largest synagogue in America."

Over the years, the synagogue and its congregation have remained as a prominent fixture of Chicago's spiritual and civic life. The synagogue has always been devoted to social justice, and over the years, Temple Sholom has often sponsored programs on relevant and controversial topics with high-profile speakers. Among featured speakers of the 1930s and 1940s were Robert LaFollette, Wisconsin's progressive senator; First Lady Eleanor Roosevelt; and actor, singer, and Civil Rights leader Paul Robeson. In 1964, Dr. Martin Luther King gave a lecture to a packed audience entitled "The Future of



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Integration.” Many of these speakers were invited by Rabbi Louis Binstock (1895-1974) who served as Temple Sholom’s leader for 37 years. The author of several books, Rabbi Binstock was revered for his efforts to foster understanding between people of different backgrounds, races, and faiths.

In more recent years, Temple Sholom has remained committed to progressive causes. In 1999, Rabbi Marc Blumenthal of Los Angeles presented his personal story to the congregation in a program entitled “When the Rabbi Has Aids.” The synagogue hired the first female Jewish clergy in Chicago, Cantor Aviva Katzman, in 1987, and elected the city’s first gay president of a Jewish congregation three decades later.

Along with its importance in Chicago’s Jewish social history, Temple Sholom has been architecturally influential. The project helped propel Loeb, Schlossman & Demuth (later Loeb, Schlossman & Bennett) into becoming one of the city’s leading firms. The architects went on to produce a number of other synagogues, including West Suburban Temple in River Forest, Emanuel Congregation at 5959 N. Sheridan Road, and the Chicago Loop Synagogue at 16 N. Clark Street.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3480 N. Lake Shore Drive/ 513 W. Cornelia Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. As the home of a prominent Reform Jewish congregation that has a long and important history in Chicago and its North Side, the property is eligible for listing under Criterion A. Temple Sholom meets with Criterion B for its association with Rabbi Louis Binstock, who was nationally respected for fostering racial and religious understanding. Designed by the talented firm of Loeb, Schlossman, & DeMuth, the iconic Byzantine edifice conveys a strong sense of Modernism. Thus, the property is eligible for listing on the NRHP under Criterion C. The building retains very good integrity overall.

Because this is a religious property, it is necessary to determine whether it meets with Criteria Consideration A. Temple Sholom does meet with Consideration A, as it derives its primary significance from architectural distinction and historical importance.



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### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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Photo 1 – 3480 N. Lake Shore Drive/ 513 W. Cornelia Avenue



3480 N. Lake Shore Drive/ 513 W. Cornelia Avenue, view looking northwest from N. Lake Shore Drive toward South and East façades



## Historic Resources Survey

PROPERTY TYPE RELIGION/ Religious Facility  
NRHP RECOMMENDATION Eligible

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SURVEY ID LV32

### Photo 2 – 3480 N. Lake Shore Drive/ 513 W. Cornelia Avenue



3480 N. Lake Shore Drive/ 513 W. Cornelia Avenue, view looking southwest from W. Cornelia Avenue toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

512-520 W. Cornelia Avenue  
SURVEY ID LV34

### NAME

Cornelian Plaza

### OTHER NAME(S)

N/A

### STREET ADDRESS

512-520 W. Cornelia Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120090000

### YEAR BUILT

1923

### SOURCE

*Chicago Daily Tribune*

### DESIGNER/BUILDER

Paul F. Olsen

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 512-520 W. Cornelia Avenue rises three stories over a high raised basement. Clad in variegated red brick, the structure has fine Tudor Revival style limestone details. The flat roofed building is U-shaped in plan, and has five entryways— one in the center of the short south façade that fronts its deep rectangular courtyard, and two on each of the long arms, east and west of the courtyard. Double-hung replacement windows are found across all of the primary facades. Known historically as the Cornelian Plaza, the structure stands directly south of an identical structure located at 517-525 W. Brompton Avenue [LV39]. The twin buildings were developed by William Pickel and designed by architect Paul F. Olsen.

The 512-520 W. Cornelia Avenue building's south outer street-facing facades are mirror images of each other. Each has a limestone water table that runs flush with the sidewalk. Above this, the base is defined by horizontal brick coursing punctuated by single double-hung replacement windows that have metal security grates. There is also a single doorway at the outer end of each outer street-facing façade. (Each of these secondary doorways provides a pass-through to an exterior walkway that leads to the rear of the building.)





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

512-520 W. Cornelia Avenue  
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Above the base of each of the outer street-facing facades, a limestone stringcourse is capped by a band of soldier course brickwork with alternating limestone elements including square panels that each feature a single rosette. Above this, an angled limestone belt course serves as the sill for the first story windows. At each of the three stories above the base, there are three-over-one double-hung windows in groups of three at the outer ends of each façade, and two smaller, single double-hung windows in the center. Beneath each of these smaller double-hungs, ornamental iron grilles extend across a subtly recessed brick panel.

The first story window groupings are enhanced by limestone ornamentation, some with quoined patterning. Somewhat more subtle details include stack bond brickwork that runs between the second to third stories and a soldier course that extends above the third story windows and is topped by an angled belt course. The façade is crowned by a fine crenelated parapet with limestone ornamentation including panels with recessed Gothic arches.

Just north of the long rectangular courtyard, the short south inner facade features a single primary entryway. Symmetrically placed in the center of the façade, the entryway is defined by a fine limestone surround with a Tudor arch and quoins. It houses a glass and metal replacement door. This center entryway is flanked by a pair of large rectangular openings that hold metal double doors. This ground level facade has limestone trim and brick details that echo those found along the other primary façades. At each story above the entrance, two single, small, double-hung replacement windows that stand above ornamental iron grilles that match those found along the upper levels of the outer south facades. The small center double-hungs of the inner south façade are flanked by three-over-one double-hung windows at the first, second, and third stories. The inner south façade rises to the crenelated parapet with limestone details.

The primary facades that run along the two long arms adjacent to the courtyard mirror each other. Each features two entryways, one closer to the sidewalk, and the other further towards the south inner façade. Each of the entrances closer to the sidewalk is similar to the one at the center of the inner south façade. These doorways each feature a surround with a limestone Tudor arch that is somewhat narrower than the one found at the center of the south inner facade. The second entrances are more prominent than those closer to the south inner facade, as each is housed within a projecting semi-octagonal vestibule. Each of the matching porch-like features has many Gothic details including an arched limestone surround and its own small crenelated parapet.

Each of the long inner courtyard facades are punctuated by single three-over-one double-hung windows of alternating heights. Limestone quoins and brick details are repeated in a manner similar to the other facades. The arm facades are crowned with the same crenellated parapet as found across the tops of the other facades.

The courtyard building's west façade is only partially visible. Face brick and limestone ornamentation wrap around from the street façade only slightly. The remainder of the visible façade is clad in common brick. The east façade runs flush with the adjoining building at 3500 N. Lake Shore Drive [LV33], and is not visible. The north façade fronts the alley and is not visible from the public way.

Today, the courtyard building possesses very good integrity overall. The installation of replacement windows and doors have somewhat diminished the structure's integrity of design. However, the



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION           Eligible

512-520 W. Cornelia Avenue  
SURVEY ID                              LV34

replacements are likely similar in profile to the historic windows. In addition, the building continues to retain integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Originally known as the Cornelian Plaza, the Tudor Revival style courtyard building at 512-520 W. Cornelia Avenue was completed in 1923— a time when growing numbers of middle-class Chicagoans wanted to live in Lakeview. Close proximity to Lake Michigan, Lincoln Park, Sheridan Road (now Lake Shore Drive) as well as access to shops, public transportation, and other amenities made the eastern part of Lakeview especially desirable. Recognizing the strong market for apartment buildings in the area, North Side developer William Pickel erected the Cornelian Plaza, as well as an identical building called the Brompton Court Apartments, located immediately adjacent to the north at 517-525 W. Brompton Avenue [LV39].

Born in Germany, William Pickel (1868-1951) immigrated to Chicago in 1885. By 1900, he was working as a contractor, and within the next few years, Pickel had begun developing his own properties. Within a short time, he was developing numerous North Side apartment buildings, often selling buildings as soon as they were completed. Pickel worked with several local architects on his various projects. He hired Paul F. Olsen to prepare the plans for the Cornelian Plaza and the Brompton Court Apartments.

The son of Danish immigrant parents, Paul Frederick Olsen (1889-1946) grew up in Chicago and began his career in architecture at a young age. Establishing his own firm around 1913, Olsen soon received numerous commissions to design apartment buildings along the lakefront on both the North and South Sides of Chicago. Olsen’s North Side work includes six-flats at 707-709 W. Montrose Avenue [UP15] and 711-713 W. Montrose Avenue [UP16] in the Uptown neighborhood. By the 1920s, he had become well-known for designing luxury apartment buildings, especially co-operatives. He also continued to produce courtyard buildings such as the Wooded Isle Apartments in Hyde Park and several mid-rise courtyard structures in the Jeffery-Cyril NRHP Historic District in South Shore.

The lucrative housing market of the 1920s spurred investment opportunities, not only for builders and real estate firms, but also for members of the public who could become investors by purchasing bonds in development projects. In 1923, Cochran & McCluer, a well-established North Side real estate and brokerage firm that often provided financing for Pickel’s projects, ran advertisements seeking investors for the Cornelian Plaza and Brompton Court Apartments. The combined total construction cost for the two buildings was estimated at \$250,000. Investors could participate by purchasing bonds in denominations of \$1,000, \$500, and \$100. Cochran & McClure’s advertisements described the opportunity to purchase bonds for the Cornelian Plaza as a “choice 7% issue.” Display ads included a rendering of the Olsen-designed “high-grade” building and emphasized its location near the “beautiful drive and Lincoln Park.”

The fine Tudor style brick and limestone courtyard building at 512-520 W. Cornelia Avenue was completed by the summer of 1923. It featured 30 one- and two-room apartments, some with sun porches. During the first several years, apartments rented from \$70 to \$85 per month (the equivalent of approximately \$1,250 today.) Early tenants included small families and young couples such as the Gales, whose fall 1923 wedding was covered by the *Chicago Tribune*.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

512-520 W. Cornelia Avenue  
 SURVEY ID LV34

By 1930 the building was filled with many middle-class Chicagoans. The occupants of that period included a newspaper reporter, a bookbinder, a real estate agent, an appliance repairman, the owner of an automotive supply company, a couple of nurses, several chauffeurs, and numerous salesmen and women. While most of the tenants were American born, Polish, Belgian, Australian, and Irish immigrants were among the building's tenants at that time.

Despite the impact of the Great Depression, in 1940, the courtyard building maintained a stable middle-class tenant base. Occupants included a lawyer, the owner of a men's clothing store, a public-school teacher, a bookkeeper, a barber, a Works Progress Administration radio writer, a milliner, a couple of social workers, several stenographers, and a number of salesmen and saleswomen.

Classified advertisements from the 1960s and 1970s show that the building retained its historic configuration of two- and three- room apartments. Though no longer called the Cornelian Plaza, the building remains a rental property today.

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 512-520 W. Cornelia Avenue was evaluated for significance under National Register Criteria A, B, and C. A good example of a 1920s apartment building that attracted middle-class tenants, the property meets with Criterion A. As the building is not associated with individuals who made substantial contributions to history, it does not meet with Criterion B. The property is simple in its design with modest ornament, but a handsome example of a courtyard building and therefore does meet with Criterion C. Although the windows have been replaced, the building retains very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

512-520 W. Cornelia Avenue  
SURVEY ID LV34

### SOURCES

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- "To Rent – Apartments – North," *Chicago Tribune*, August 16, 1970, p. D3.
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- "Will Build \$250,000 Apartments," *Chicago Daily Tribune*, February 3, 1923, p. 16.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**512-520 W. Cornelia Avenue**  
SURVEY ID                              LV34

Photo 1 – 512-520 W. Cornelia Avenue



512-520 W. Cornelia Avenue, view looking north from W. Cornelia Avenue toward courtyard



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**512-520 W. Cornelia Avenue**  
SURVEY ID                              LV34

Photo 2 – 512-520 W. Cornelia Avenue



512-520 W. Cornelia Avenue, view looking north from W. Cornelia Avenue toward courtyard and South façades



**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>512-520 W. Cornelia Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV34

**Photo 3 – 512-520 W. Cornelia Avenue**



512-520 W. Cornelia Avenue, view looking northwest from W. Cornelia Avenue toward South and East façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

522-530 W. Cornelia Avenue  
SURVEY ID LV35

### NAME

522-530 W. Cornelia Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

522-530 W. Cornelia Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120161001 through 14211120161033

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 522-530 W. Cornelia Avenue rises three stories over a raised basement. Clad in reddish-brown brick with limestone details, the structure is expressive of the Tudor Revival style. It is flat roofed, U-shaped in plan, and has five entrances—one in the center of the short, north-facing elevation at the end of its rectangular courtyard, and two on each of the longer east- and west-facing inner courtyard facades. The building's massing is enlivened by a series of three-sided and five-sided projecting bays. Three-over-one double-hung replacement windows are found across the primary facades.

This structure was part of a 1921 development of nine multi-family residences, including a total of six courtyard buildings within the APE. In addition to this one, these low-rises include identical reddish-brown brick courtyard buildings at 527-537 W. Brompton Avenue [LV40] and 531-539 W. Addison Street [LV46] as well as similar tan brick structures at 541-549 W. Addison Street [LV47], 539-547 W. Brompton Avenue [LV41], and directly west of this property at 534-540 W. Cornelia Avenue [LV36].

The 522-530 W. Cornelia Avenue building's outdoor courtyard is a deep, narrow landscaped space. A concrete path, lanterns, lawn, small trees, trimmed hedges, and other plantings are located within the courtyard.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

522-530 W. Cornelia Avenue  
SURVEY ID LV35

The south-facing ends of the U-shaped building's two arms mirror one another. The focal point of each is a centrally located, five-sided projecting bay that runs the full height of the facade. At the outer end of the west arm, there is a gated doorway set partially below grade. A pair of brick knee walls flanks this opening, and between them, a low set of steps leads to a gangway to the back of the building. The comparable basement-level doorway on the east arm has been filled in with glass block.

A two-tiered water table stretches across the entire base of each north street-side façade. At the raised basement level, vertical limestone quoins edge the outer corners and the corners of the five-sided bays. A limestone belt course tops the raised basement level and serves as the sill for the first story-windows. Paired, one-over-one double-hung windows are located at the outer end bays above the door openings. Single double-hung windows are found on each side of the projecting bays and in the recessed bays that flank the courtyard.

The first-story fenestration pattern of the north street-side façades is repeated at the second and third stories. Limestone sills stretch beneath the second-story window openings. Belt courses extend across the facades below and above the third-story windows. Quoins matching those of the raised basement level enliven each corner at the third story. The five-sided bays are topped by hipped roofs with wide overhanging eaves. These engaged roofs are covered with asphalt shingles. (These were originally sheathed in green glazed ceramic tiles.) A parapet with crenellations and a central peaked limestone ornament surmounts each of the street-side elevations.

The short north façade at the back end of the courtyard features a shallow, three-sided projecting bay with chamfered corners flanked by flat bays that angle southward at the outer ends towards the building's arms. An entryway is at the center of the projecting bay. The door stands within a fine Tudor style limestone surround. Above it, single double-hung windows located halfway between the first and second and second and third stories are highlighted by a Tudor style limestone frame. The peaked element that caps this frame is echoed by a limestone ornament at the top of the peaked parapet above the projecting bay. Like the parapets above the north street-side facades, there is a crenellation on each side of the center peak.

The long east and west inner courtyard facades mirror one another. Each includes three three-sided projecting bays with engaged hipped roofs and wide overhanging eaves. Like the projecting bays of the south street-side facades, the roofs of these three-sided bays are sheathed in asphalt shingles.

The east and west facades each have two entryways. One is located just north of the northernmost three-sided bay and the other is set between the two other three-sided bays. These entryways and the decorative details that surround the windows above them match those of the north-facing courtyard façade. The belt courses of the north street-side facades turn the corners and stretch across the long east and west courtyard facades.

The courtyard building's secondary east and west façades directly abut the neighboring buildings – 512-520 W. Cornelia Avenue [LV34] and 534-540 W. Cornelia Avenue [LV36] -- respectively. The south façade runs along the alley and cannot be seen from the public way.

Today, the courtyard building possesses good integrity overall. The windows are double-hung replacements that do not follow the configuration of the few remaining original three-over-one double-hung windows still present in other buildings of the Plotke & Grosby development. The original green



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

522-530 W. Cornelia Avenue  
SURVEY ID LV35

ceramic tiles roofs overhanging the projecting bays have similarly been re-sheathed with asphalt shingles. One of the secondary doorways has been filled with glass block. These alterations have somewhat compromised the building's integrity of materials and design. Despite this, the building continues to retain integrity of setting, location, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 522-530 W. Cornelia Avenue was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style courtyard building as part of a complex of nine multi-family residences spread across a three block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. The partners soon expanded their scope to include property development. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and the 1540 North Lake Shore Drive cooperative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods— they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

Plotke & Grosby soon commissioned Teisen to design more expansive developments of sister buildings. On July 24, 1921, the *Chicago Tribune* announced that the firm was embarking on “one of Chicago’s largest flat projects.” The newspaper reported that Plotke & Grosby had “purchased from Baird & Warner two blocks of frontage on the east side of Pine Grove avenue between Addison and Cornelia” for a \$1,500,000 project. It suggested that this would include a total of 12 multi-family residences—eight courtyard buildings, each with 27 units, and four corner buildings, each with 15 units.

While the 1921 *Chicago Tribune* article implied that Plotke & Grosby had acquired a fully contiguous stretch of land for their development, this does not appear to have been the case. Had Plotke & Grosby erected the 12 structures as described in the *Tribune* story, their project would have included two



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

522-530 W. Cornelia Avenue  
SURVEY ID LV35

courtyards and one corner building on the north side of Brompton Avenue, east of Pine Grove Avenue. However, these three Plotke & Grosby structures never materialized. By the time Plotke & Grosby had set out to erect the 12-building project, this Brompton Avenue parcel had already been acquired by Charles L. Bastian, the owner of a soda fountain factory. Although Plotke & Grosby may have attempted to purchase the site, Bastian sold it to another real estate investor, Courtney R. Gleason, who developed the 534-552 W. Brompton Avenue [LV45] property, with a double courtyard building in 1922.

In all, the complex ultimately included nine flat buildings in three separate rows—one reddish-brown brick and one tan brick courtyard structure, along with a corner low-rise. The three rows stretch along the north side of W. Cornelia Avenue [LV35, LV36, LV37], the south side of Addison Street [LV46, LV47, LV48], and the south side of Brompton Avenue [LV40, LV41, LV42]. By alternating the brick color and some of the architectural details along each row, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

Plotke & Grosby knew that with such a desirable location and high-quality construction, their Lakeview development would appeal to real estate investors. As they had expected, this courtyard building at 522-530 W. Cornelia Avenue sold quickly. Not long after its completion, in September of 1922, Samuel Goldberg and Ben Sternstein purchased the structure.

The 522-530 W. Cornelia Avenue courtyard building had four- and five-room apartments with wall beds (also called “in-a-door” or Murphy beds) that made good use of the interior space. With its fine location near the lakefront, well-landscaped courtyard, and brightly lit rooms, the building soon filled with many well-to-do tenants. Early residents included Floyd Wynne, an officer of the Aridor Company, a firm that made glass products; Clem H. Clemens, the proprietor of a stationery and office supply store; restaurateur Hugo Fuhlbrugge; and W.C. Lamoreaux, manager of Lakeside Theater, a motion picture house on the North Side.

In 1930, the building’s occupants included a broad range of middle-class tenants. They included a physician, an engineer, the proprietor of a furniture company, and a commercial artist, as well as several salesmen and clerks. A number of residents of this period were Austrian, Belgian, German, Polish, and Russian Jewish immigrants.

A decade later, the building’s tenancy remained stable. According to US Census records of 1940, occupants included a dietician, a nurse, a public school teacher, and many office workers. There were still several immigrant families living in the building. Despite the financial turmoil of the Depression, two families who lived in the building at this time had live-in servants.

During the 1950s and 1960s, successful professionals and businessmen continued to occupy the courtyard building. Among them were Irwin Morris, a broker in precious stones. He and his wife, Lenore, were devoted to many local Jewish and secular causes. Mrs. Morris was quite involved in Anshe Emet Synagogue’s Sisterhood, often hosting meetings of the social action committee in her home and chairing special events. She also helped organize programs for the Hematology Research Foundation, which supported the hematology department at Michael Reese Hospital.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**522-530 W. Cornelia Avenue**  
 SURVEY ID                              LV35

The courtyard at 522-530 W. Cornelia Avenue remained a well-maintained rental building until it was converted to condominiums in 2006. A *Chicago Tribune* classified advertisement for a two-bedroom unit described it as “spacious, sunny” and mentioned the property’s close proximity to the lake and Lincoln Park.

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 522-530 W. Cornelia Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade courtyard apartment building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. While the property had some notable residents, none warrant listing under Criterion B. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style courtyard building, the property meets with Criterion C. The building retains good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

### SOURCES

*Certified List of Foreign and Domestic Corporations for the Year 1922*, (Danville: Illinois Printing Company, 1922), p. 246.

City of Chicago Building Permit #61274, August 11, 1921.

*Chicago Daily Tribune*, December 25, 1928, p. 35.

*Chicago Daily Tribune*, March 11, 1951, p. 166.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**522-530 W. Cornelia Avenue**  
SURVEY ID                              LV35

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- “Classified Ad,” *Chicago Daily Tribune*, September 25, 1923, p. 35.
- “Classified Ad,” *Chicago Daily Tribune*, April 20, 1924, p. 113.
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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**522-530 W. Cornelia Avenue**  
SURVEY ID                              LV35

Photo 1 – 522-530 W. Cornelia Avenue



522-530 W. Cornelia Avenue, view looking northeast from W. Cornelia Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**522-530 W. Cornelia Avenue**  
SURVEY ID                              LV35

Photo 2 – 522-530 W. Cornelia Avenue



522-530 W. Cornelia Avenue, view looking north from W. Cornelia Avenue toward courtyard



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**522-530 W. Cornelia Avenue**  
SURVEY ID                              LV35

Photo 3 – 522-530 W. Cornelia Avenue



522-530 W. Cornelia Avenue, view looking northwest from W. Cornelia Avenue toward South façade of East mass





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-540 W. Cornelia Avenue  
SURVEY ID LV36

### NAME

534-540 W. Cornelia Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

534-540 W. Cornelia Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120151001 through 14211120151032

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 534-540 W. Cornelia Avenue rises three stories over a raised basement. Clad in tan variegated brick with limestone details, the structure is expressive of the Tudor Revival style. It is flat roofed, U-shaped in plan, and has five entrances—one in the center of the short, south-facing elevation at the end of its rectangular courtyard, and two on each side of its longer east- and west-facing inner courtyard facades. The building's massing is enlivened by a series of three-sided and five-sided projecting bays. Replacement windows are found across the primary facades.

This structure was part of a 1921 development of nine multi-family residences, including a total of six courtyard buildings within the APE. In addition to this one, these low-rises include two nearly identical tan brick structures at 539-547 W. Brompton Avenue [LV41] and 541-549 W. Addison Street [LV47], as well as three slightly more ornate reddish-brown brick courtyard buildings at 527-537 W. Brompton Avenue [LV40], 531-539 W. Addison Street [LV46], and, directly east of this property, at 522-530 W. Cornelia Avenue [LV35].

The 534-540 W. Cornelia Avenue building's outdoor courtyard is a deep, narrow landscaped space. A lawn, trimmed hedges, and other plantings are located within the courtyard. A short, multi-lobed "street lamp" stands in the middle of a concrete walk that leads to the north end of the courtyard.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-540 W. Cornelia Avenue  
SURVEY ID LV36

The south-facing ends of the U-shaped building's two arms mirror one another. The focal point of each is a centrally located, five-sided projecting bay that runs the full height of the facade. At the outer end of each of these south arm elevations, there is a gated doorway set partially below grade. A pair of brick knee walls flanks each of these openings, and between them, a low set of steps leads to a gangway to the back of the building.

On the south street-side façade at the raised basement level, limestone quoins edge both the outer corners and the corners of the five-sided bays. A limestone belt course tops the raised basement and serves as the sill for the first story-windows. Paired double-hung windows are located at the outer end bays above the door openings. Single double-hung windows are found on each side of the projecting bays and in the recessed bays that flank the courtyard.

The first-story fenestration pattern of the south street-side façades repeats on the second and third stories. Limestone string courses stretch beneath the second-story window openings, serving as sills. A carved belt course extends above the third-story windows. Vertical quoins matching those of the raised basement enliven the corners of the third story. On the projecting bays, laced brick detailing subtly highlights the corners at the first- and second-stories. A recessed brick rectangle with square limestone corner details highlights the space beneath the second- and third-story bay windows. A flat parapet with crenellations and limestone coping stones surmounts each of the street-side elevations.

The short south façade at the back end of the courtyard features a shallow three-sided projecting bay with chamfered corners flanked by flat bays that angle northward at the outer ends towards the building's arms. An entryway is located in the center of the projecting bay. The door stands within a fine limestone Tudor style surround. Above it, single double-hung windows located halfway between the first and second and second and third stories are accentuated by a Tudor style limestone frame. A crenellated parapet tops the entire south courtyard elevation.

The long east and west inner courtyard facades mirror one another. Each includes three three-sided projecting bays. One entryway is located just south of the southernmost three-sided bay and the other is set between the two other three-sided bays. These entryways and the decorative details that surround the windows above them match those of the south-facing courtyard façade. The belt courses of the south street-side facades turn the corners, and stretch across the long east and west courtyard facades.

The courtyard building's secondary east and west façades are completely obscured by the abutting buildings at 522-530 W. Cornelia Avenue [LV35] and 3501-3507 N. Pine Grove Avenue [LV37], respectively. The north façade runs along the alley and cannot be seen from the public way.

Today, the courtyard building possesses very good integrity overall. The windows are double-hung replacements that do not follow the configuration of the few remaining original three-over-one double-hung windows still present in other buildings of the Plotke & Grosby development. This alteration has compromised the building's integrity of design somewhat. Despite this, the building continues to retain integrity of materials, setting, location, workmanship, feeling, and association.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-540 W. Cornelia Avenue  
SURVEY ID LV36

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 534-540 W. Cornelia Avenue was part of such an endeavor. Real estate investors Plotke & Grosby erected this Tudor Revival style courtyard building as part of a complex of nine multi-family residences spread across a three-block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and the 1540 North Lake Shore Drive cooperative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods—they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades which differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

On July 24, 1921, the *Chicago Tribune* announced that Plotke & Grosby had begun work on “one of Chicago’s largest flat projects,” a \$1,500,000, Teisen-designed development. Covering “two blocks of frontage on the east side of Pine Grove avenue between Addison and Cornelia,” the development was envisioned as a 12-building complex—eight 27-unit courtyard structures and four 15-unit corner low-rises. It soon became clear, however, that Plotke & Grosby had somewhat altered its plan for the complex. On January 7, 1922, the *Economist* published a “Review Section” which summarized building projects and permits that had been issued throughout the city the previous year. The list indicates that Plotke & Grosby had moved forward on erecting nine of its proposed 12 buildings. Though the firm had intended to build on both sides of Brompton Avenue, another real estate investor, Courtney R. Gleason, purchased property on the north side of the street to develop a double courtyard building at 534-552 W. Brompton Avenue [LV45].

In all, Plotke & Grosby’s complex ultimately comprised three buildings in three separate rows, with a tan brick courtyard structure in the center, and a reddish-brown brick apartment building on either side. The three rows stretch along the north side of W. Cornelia Avenue [LV36, LV35, LV37], the south side of



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-540 W. Cornelia Avenue  
SURVEY ID LV36

Addison Street [LV47, LV46, LV48], and the south side of Brompton Avenue [LV41, LV40, LV42]. By alternating the brick color and some of the architectural details along each row, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

Plotke & Grosby knew that with such a desirable location and high-quality construction, their Lakeview development would appeal to real estate investors. As they had expected, this courtyard building at 534-540 W. Cornelia Avenue sold quickly. In fact, Samuel Phillipson (1865-1936), a successful Chicago merchant, philanthropist, and investor, purchased both this structure and the courtyard building at 539-547 W. Brompton Avenue [LV41] in August of 1922. The *Chicago Tribune* reported that Phillipson purchased the two courtyard structures for \$345,000 and gave “as part payment” a large mixed-use building at Western Avenue and Crenshaw Street, “valued at \$100,000.”

Phillipson’s 534-540 W. Cornelia Avenue courtyard building had four- and five-room apartments with wall beds (also called “in-a-door” or Murphy beds) that made good use of the interior space. With its fine location near the lakefront, well-landscaped courtyard, and brightly lit rooms, the building soon filled with many well-to-do tenants. Among its early residents were Edward A. Sherman, an officer of the O’Hearn & Sherman Company; Paul Sandel, the owner of a men’s clothing store in Milwaukee; and J. Frankel, an officer of Electrical Dealers’ Supply House, located in Chicago’s Loop.

In 1930, the building’s occupants included a broad range of middle-class tenants. Among them were two doctors, an attorney, a dentist, and a real estate broker, as well as a barber, a cement contractor, and several salesmen and women. A number of residents of this period were Hungarian, Norwegian, German, Polish, and Russian Jewish immigrants.

A decade later, the building’s tenancy remained stable. According to US Census records of 1940, occupants included two doctors, an attorney, the owner of a dress shop, and a tobacco and candy buyer, as well as several clerks, salesmen, and saleswomen. Despite the financial turmoil of the Depression, two families who lived in the building at this time had live-in servants.

Over the next several decades, the courtyard building continued to attract successful middle-class tenants. Among the residents of the 1950s and 1960s were the owner of a coffee shop, the assistant manager of a clothing store, an attorney, and an art student who won a Fulbright scholarship. Another resident, Rita Johnson, worked as a secretary for the American Dental Association. In 1966, she organized an event to benefit Vietnamese orphans. As a result of Johnson’s appeal to dentists, doctors, and pharmaceutical companies, more than 2,500 pounds of clothing, toys, food supplements, drugs, and medical supplies were shipped to an orphanage in Vietnam. Tenants of the 1970s and 1980s included several artists. One, photographer Otto Senz, won a blue ribbon in an art competition at the 1985 Illinois State Fair.

The 534-540 W. Cornelia Avenue courtyard structure remained a well-maintained rental building for a couple more decades. It was converted to condominiums in 2004. An early classified advertisement for the condos described the units as having “luxury finishes” and touted the building’s location as just “steps from lake, park, shops, and transportation.”



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**534-540 W. Cornelia Avenue**  
 SURVEY ID                              LV36

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 534-540 W. Cornelia Avenue was evaluated for significance under National Register Criteria A, B, and C. As a high-grade courtyard apartment building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. Although then-resident Rita Johnson’s fundraiser helped a number of Vietnamese children in the 1960s, this contribution does not warrant listing of this property under Criterion B. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style courtyard building designed as part of a cohesive multi-family development, the property meets with Criterion C. The building retains very good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-540 W. Cornelia Avenue**  
SURVEY ID                              LV36

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-540 W. Cornelia Avenue**  
SURVEY ID                              LV36

Photo 1 – 534-540 W. Cornelia Avenue



534-540 W. Cornelia Avenue, view looking north from W. Cornelia Avenue toward South façades and courtyard



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue**  
**SURVEY ID** LV37

### NAME

3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue

### OTHER NAME(S)

The Maynard

### STREET ADDRESS

3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120060000

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The corner apartment building at 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue rises three stories over a raised basement. Clad in reddish-brown brick with limestone details, it is expressive of the Tudor Revival style. Essentially rectangular in plan, the flat-roofed structure is composed of two contiguous masses—one facing south onto W. Cornelia Avenue and the other facing west onto N. Pine Grove Avenue. The primary facades are enlivened by a series of five-sided projecting bays with engaged hipped roofs that have wide overhangs. Three-over-one double-hung replacement windows are found across the primary facades.

This structure was part of a 1921 development of nine multi-family residences—a complex of three corner buildings and six nearby courtyard structures. Though they are not identical, the three corner buildings are all clad in the same reddish brown brick and have projecting bays and architectural details that unify them with the courtyard buildings. Along with this one, the corner low-rises include a nearly identical building at 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton [LV42] and a more fanciful three-flat at 3565 N. Pine Grove Avenue [LV48].

This building's long primary west elevation faces N. Pine Grove Avenue. It comprises the front of the north mass with its projecting bays, and side of the south mass with its long flat plane. A two-tiered





## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue**  
**SURVEY ID** LV37

water table stretches across the entire base of the west facade, unifying its two halves. Along the north half, two entryways are set between three five-sided projecting bays. Each door stands within a fine limestone Tudor style surround. The northernmost door lacks sidelights, and thus is narrower than the one located towards the center of the west facade. These doorway surrounds and the five-sided bays—which run the full height of the building—are similar to those found on the primary facades of the reddish-brown brick courtyard structures erected as part of this Plotke & Grosby development [LV35, LV40, LV46]. The other half of the west façade comprises a continuous flat plane that runs along the edge of the sidewalk. The two corners of this south part of the façade are subtly highlighted with vertical quoins that run from the bottom of the first story to the top of the second story.

Double-hung windows stretch across the entire long west facade. At the raised basement level, many of the window openings have been filled in along the north half, while three-over-one double-hungs dominate the south half. Most of the windows of the upper stories are single double-hungs, while paired double-hungs mark the fronts of the projecting bays. One tier of triple double-hung windows punctuate the flat plane of the south mass. A limestone belt course serves as the sill for the first story-windows of the west facade, while individual limestone sills extend beneath the second-story windows. A second belt course stretches beneath the third-story windows.

The five-sided bays are topped by hipped roofs with brown asphalt shingles and wide overhanging eaves. (The hipped roofs were originally sheathed with green ceramic tiles.) A parapet with crenellations and a series of peaks tops the west facade. Three of the peaks are tucked behind the projecting bays. The fourth peak is asymmetrically located above the trios of windows on the south mass. A limestone Tudor shield ornament sits beneath this peak.

The short south façade features two five-sided projecting bays that match the three located on the west façade. The W. Cornelia Avenue entryway is centered between the projecting bays. This door and its sidelights stand within another fine limestone surround. Above it, single double-hung windows are located halfway between the first and second and second and third stories. A small limestone Tudor shield in relief enlivens the brick expanse above the upper window. Like the parapets above the north side of the west facade, the south façade's parapet features a peak behind both of the projecting bays.

The building's north façade abuts the alley. Entirely composed of common brick, this facade holds only a handful of windows. The east façade runs flush with the adjoining building at 534-540 W. Cornelia Avenue [LV36] and is not visible from the street.

Today, this corner building possesses very good integrity overall. The doors appear to be original. Although the windows are replacements, they resemble the building's original three-over-one double-hungs. The structure's integrity of materials is slightly diminished by some re-pointing repairs that don't match the original masonry. Despite this, the building continues to retain integrity of design, location, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue**  
**SURVEY ID** LV37

apartment buildings. The low-rise at 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style corner building as part of a complex of nine multi-family residences that spread across a three block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. The partners soon expanded their scope to include property development. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and the 1540 North Lake Shore Drive cooperative building [NN92].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods—they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

On July 24, 1921, the *Chicago Tribune* announced that Plotke & Grosby had begun work on “one of Chicago’s largest flat projects,” a \$1,500,000, Teisen-designed development. Covering “two blocks of frontage on the east side of Pine Grove Avenue between Addison and Cornelia,” the development was envisioned as a 12-building complex—four 15-unit corner low-rises and eight 27-unit courtyard structures. However, it is clear that Plotke & Grosby had already somewhat altered its plan for the corner low-rises. On July 23, 1921, one day before the *Tribune* story was published, the *Economist* reported that Plotke & Grosby had begun construction on three corner low-rises within the development – two 15-unit buildings, and one three-flat.

The full complex was ultimately made up of nine buildings, as Plotke & Grosby never acquired the final parcel on the north side of Brompton Avenue. The nine structures stood in three separate rows, with one corner low-rise and two courtyards on the north side of Cornelia Avenue [LV37, LV36, LV35], the south side of Brompton Avenue [LV42, LV41, LV40], and the south side of Addison Street [LV48, LV47, LV46.] By alternating the color and some of the architectural details within each trio of buildings, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

This corner building at 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue is a mirror image of its sister low-rise located next door at 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue [LV42]. Apparently, the pair was erected in tandem. On September 1, 1921, the *Engineering News-*



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue**  
**SURVEY ID** LV37

*Record* announced that Plotke & Grosby had let contracts for both buildings. In mid-October, the *Chicago Tribune* reported that progress on this Pine Grove/ Cornelia 15-unit structure was halted by a workman's strike. Plotke & Grosby soon agreed to increase the wages of the tradesmen from 82.5 to 87.5 cents per hour, and work continued.

Classified advertisements for apartments in 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue appeared in the *Chicago Tribune* by the spring of 1923. Describing units in the building as "elegant," "attractively laid out," and "decorated," the ads touted such features as shower baths and glassed-in sleeping porches. The four-, five-, and six-room apartments soon filled with middle-class tenants. Among them were professionals and businessmen, some at the beginning of highly successful careers. For example, according to the *The Reform Advocate: America's Jewish Journal*, architect Benjamin Leo Steif (1894-1953) lived in the building with his young family in 1923. A graduate of the Armour Institute, Steif had opened his own firm and recently completed a fine apartment hotel at 5650 N. Kenmore Avenue/1039 W. Hollywood Avenue [EG14]. He would soon design 3800 N. Lake Shore Drive [LV76].

Other early tenants were George Bernhard, an officer of the United Incandescent Lamp Corporation, and Dr. Harold Da Costa, a surgeon who had recently completed an internship at Grant Hospital. By 1930, the low-rise was owned by Giovanni "John" Martuccio, a furniture dealer with a shop on W. Division Street. He lived in the building with his wife Mary and their three sons. John and Mary Martuccio were Italian immigrants, and many of their tenants had emigrated from Russia, Germany, and England. A number of Jewish families were among them. Tenants of this period included the owner of a company that made safety clothing, a manufacturer of novelties, an advertising manager, a booking agent for a music company, and several salesmen. A few of the families had live-in servants.

A decade later, the building was no longer owner-occupied. Despite this change, some long-term tenants still lived here, and many of the newer residents shared similar backgrounds and occupations. Among the 1940 tenants were the novelties manufacturer, an insurance agent, the owner of a ladies' dress shop, a real estate manager, a drug store owner, a printer, an office manager, a clerk, a couple of secretaries, and several salesmen. Quite a few of these residents and their families had emigrated from Russia, England, Germany, and Scotland.

Over the next few decades, the building continued to attract successful middle-class tenants. Among the 1950s through early 1970s residents were the owner of a micro-equipment company; a doctor in private practice who also served as a physician for the board of health; and an occupational therapist. Some tenants of this era were active in local causes and organizations. For example, Mrs. Anne Bortz, a resident during the early 1960s, participated in many charitable organizations including serving as an officer for the sisterhood of Anshe Emet synagogue.

The low-rise remains a well-maintained rental building. Known today as The Maynard at 3501 N. Pine Grove Avenue, the structure has 16-units ranging from two to four bedrooms in size.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3501-3507 N. Pine Grove Avenue/  
 546 W. Cornelia Avenue  
 SURVEY ID LV37

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

### NRHP EVALUATION/JUSTIFICATION

The low-rise at 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue was evaluated for significance under National Register Criteria A, B, and C. As a high-grade low-rise building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. Although architect Leo B. Steif made important contributions to Chicago and the nation, he only lived briefly in this building and other local properties are more closely associated with him. In addition, while some of the building's tenants were involved in civic efforts and Jewish philanthropy, these contributions are not sufficient to warrant listing under Criterion B. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style corner building designed as part of a cohesive multi-family development, the structure meets with Criterion C. The property 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

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

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## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue**  
**SURVEY ID** LV37

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue  
SURVEY ID                              LV37

### Photo 1 – 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue



3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue, view looking southeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3501-3507 N. Pine Grove Avenue/  
546 W. Cornelia Avenue  
SURVEY ID                              LV37

### Photo 2 – 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue



3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue, view looking southeast from N. Pine Grove Avenue toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3520-3530 N. Lake Shore Drive  
SURVEY ID LV38

### NAME

3520-3530 N. Lake Shore Drive

### OTHER NAME(S)

Sheridan-Brompton Apartments

### STREET ADDRESS

3520-3530 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120121001 through 14211120121008;  
14211120121013 through 14211120121064;  
14211120121067 through 14211120121123; and  
14211120121127 through 14211120121165

### YEAR BUILT SOURCE

1925 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Rissman & Hirschfeld

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1925, the elegant Classical Revival style high-rise at 3520-3530 N. Lake Shore Drive is clad in tan brick and limestone with some terra cotta details. Essentially S-shaped in plan, the structure has three open courts— one at its front entryway along N. Lake Shore Drive, and two on its rear west façade. The flat-roofed building rises to a height of 13 stories. Standing at the northwest corner of N. Lake Shore Drive and W. Brompton Avenues, the apartment tower has two finished facades.

Both facades have a three-story base of smooth limestone with a variety of details including incised, block-like patterning and garlands, wreaths, and broken pediments in bas relief. The 12<sup>th</sup> and 13<sup>th</sup> stories feature chamfered corners with curved bays both flanking the front courtyard opening and at the intersection of the N. Lake Shore Drive and W. Brompton Avenue elevations. Nearly all of the numerous windows found across both facades are six-over-one and eight-over-one double-hung windows. Many appear to be replacement windows with faux divided lights.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3520-3530 N. Lake Shore Drive  
SURVEY ID LV38

The building's deep, U-shaped front courtyard is asymmetrically located towards the south end of the N. Lake Shore Drive facade. The long side arms flanking this courtyard extend to the sidewalk, while the structure's recessed bottom arm sits well back on the lot. An enclosed one-story mass stretches between the two side arms. The primary N. Lake Shore Drive entrance stands at the center of this one-story mass, within a bay that projects slightly and stands slightly higher than the rest of the side portions of this structure. The center projecting bay has an arched parapet flanked by two pairs of urn finials. The stately brass and glass front door has divided lights and is flanked by side lights. Carved ornamentation above the door evokes a fanlight.

A long, elegant arched copper canopy supported by slim metal posts covers the walkway that leads from the front door to the sidewalk. A secondary entryway is located at the far north side of the east facade. The brass and glass door matches the one at the primary entranceway. Limestone ornamentation emulating a fanlight, similar or possibly identical to that of the main doorway, caps this secondary door. An engaged arched canopy extends above. (As evidenced by early display ads, this canopy, though not original, was likely erected around 1930.)

Tan brick extends above the three-story limestone base of the N. Lake Shore Drive facade. The only ornamentation found between the fourth and 11<sup>th</sup> stories is limestone balconettes with Classical balusters and large urn finials. There are two such balconettes north of the courtyard and one south of the courtyard, each beneath windows of the sixth or tenth stories. The brickwork along this facade has some bands of lighter brick. Although these ribbon-like bands look somewhat purposeful, they likely resulted from repairs and patches, as they do not appear in a historic photograph of the building. A limestone cornice extends across the facade above the 11<sup>th</sup> story.

At the 12<sup>th</sup> and 13<sup>th</sup> stories, the facade has several handsome details that draw one's eyes to the top of the building. The three chamfered corners house identical curved bays, each with a single double-hung window at each level. The 13<sup>th</sup>-story corner windows are capped with broken pediments with center urns. The tops of the three corners feature curved balustrades interrupting the continuity of the upper cornice. Ornamentation also enlivens the flat portions of the facade above the 13<sup>th</sup> story, with terra cotta architectural details similar to those found along the base, including wreaths, garlands, and fanlight bas reliefs. Tall, sculptural urn finials top the parapet at wide intervals.

The building's north facade repeats the design, materials, and details found along its east facade. The far west side of this W. Brompton Avenue elevation features a secondary entranceway that matches the one at the north end of the N. Lake Shore Drive facade. As on the east facade, the sixth and tenth stories here feature balconettes. Here, however, there are two balconettes on the tenth story and only one at the sixth. It is apparent the easternmost of the original sixth story balconettes was removed. In fact, there is a shadow in the brick that it originally covered. At the uppermost part of the building, the chamfered corner is not repeated at the west end of the north facade.

The view of the high-rise's south facade is obscured by the adjacent building (3500 N. Lake Shore Drive [LV33]). The rear west facade borders a narrow alley. At the north side of the west facade, near where the alley meets W. Brompton Avenue, tan face brick extends across an unfenestrated expanse and at the bay of windows. Buff-colored common brick runs from this point to the north edge of the deep courtyard. The remainder of the west facade (including both its deep and shallow courtyards) transitions to a combination of light-colored concrete and tan common brick in a grid-like pattern that reveals the



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façade's structural floorplates. Metal fire escapes are found on either side of the west façade's shallow court.

The 3520-3530 N. Lake Shore Drive building possesses very good integrity overall. Although the building's numerous replacement windows have somewhat diminished its integrity of design, they simulate the appearance of the original windows. Today the building retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

In March of 1925, Krenn & Dato, the exclusive agents for Mrs. Rockefeller McCormick Properties, began advertising apartments in a new building at Sheridan Road and Brompton Place. The soon-to-be completed Classically-inspired luxury high-rise would include rental apartments ranging from three to six rooms in size as well as five-, six-, and seven-room units "for sale on the Co-operative plan." Architects Rissman & Hirschfeld designed the elegant and well-appointed "address of distinction," which provided units that had gorgeous views of Lincoln Park and the lakefront. Krenn, Dato, Rissman, and Hirschfeld all had a financial stake in the project, which would also be known as the Sheridan-Brompton Apartment Building.

Although co-operative apartments had been part of Chicago's real estate scene for over a decade, as explained in *Chicago's Apartments: A Century of Lakefront Luxury*, such ventures were rare because Illinois law "forbade the formation of corporations" solely devoted to purchasing and improving real estate. In the early 1920s, when state law changed to allow such corporations, co-operative ventures quickly became "a dominant type in the luxury market." Some cooperatives were entirely tenant-owned. However, many others, including the Sheridan-Brompton Apartment Building, were considered "partial" or "modified cooperatives." In such cooperatives, there were both owner-occupied and rental units. The income from rental units would cover the building's maintenance costs and potentially generate profits.

This building's developers formed two corporations to undertake this project. One was called the Sheridan-Brompton Apartment Building Corporation and the other the Sheridan-Brompton Construction Company. The same small group of investors served as directors for both corporations. It included Charles A. Allen (1841-1931), a Civil War veteran who owned a silver-plating business; Morris Joseph, a wealthy Chicago lumberman (1881- 1927); Harry L. Solomon (1895-1986), a real estate developer and hotel manager; and the building's architects, Maurice S. Rissman (1894-1942), and Leo B. Hirschfeld (1892-1989).

Construction budgets for luxury apartments were often quite high, and many projects relied on the sale of real estate bonds in addition to capital raised through rents from, and purchases of, individual units. The Sheridan-Brompton Apartments had a project budget of \$2,250,000. In June of 1924, the Greenebaum Sons Investment Company began offering "Safe First Mortgage Real Estate Bonds" on the project. The mortgage bonds, which paid 6-1/2% interest, were secured by the "land, building, equipment, furnishings, and earnings." This advertisement touted the structure's spectacular location, "facing Lincoln Park and overlooking Lake Michigan."



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Krenn & Dato purchased 20% of the available stock in the Sheridan-Brompton Apartment Building. By this time, the firm was involved in millions of dollars in real estate projects throughout the region, nearly always in partnership with Mrs. Edith Rockefeller McCormick (1872-1932), one of Chicago's wealthiest socialites. She and Viennese-born architect Edwin Dismas Krenn (1892- 1965) had become close while both studied under the renowned Swiss psychoanalyst Carl Jung. The two returned to America together in 1921.

Edward A. Dato (1889-1864) had known Krenn since they attended high school together in Zurich. A Russian Jewish immigrant, Dato began working as an engineer for International Harvester after arriving in Chicago. With Mrs. Rockefeller McCormick's backing, the former classmates pooled \$2,000 to launch their real estate business. (Mrs. McCormick paid Krenn's share of the start-up money.) Mrs. McCormick established her real estate trust with \$5 million in Standard Oil securities. As exclusive agents to the trust, Krenn & Dato became Mrs. McCormick's business partners. The trio played various roles in a range of real estate projects. In addition to owning a large stake in the Sheridan-Brompton Building, Krenn & Dato served as brokers for its cooperative apartments and leasing agents for the rental units.

By the mid-1920s, when the Sheridan-Brompton Apartment Building was underway, architects Rissman & Hirschfeld were enjoying a high degree of success. Established in 1919, Rissman & Hirschfeld's firm had begun to flourish within only a few years. In early 1922, a *Chicago Tribune* column called "News of the Architects" reported that the duo had over ten apartment and commercial building designs "on their boards." They soon began to invest in some of their own projects. When they became part of the Sheridan-Brompton Apartment Building syndicate, however, this project was much more expensive and ambitious than their previous endeavors.

The Avery Brundage Company, a prolific Chicago builder, erected the elegant Sheridan-Brompton in only five months. According to an article entitled "Avery Brundage: Chicago Businessman," the contractor's "speedy construction methods brought a quick return of \$40,000 a month in rentals, which offset \$15,000 a month in mortgage interest." The elegant Beaux Arts style building was completed in the spring of 1925. Classified advertisements touted the building's excellent location overlooking the lake and Lincoln Park's newest extension, its children's playroom and ballroom, and "roomy apartments" with numerous amenities including gas, electricity, refrigeration, and filtered ice water. The following year, the building was featured in *American Apartment Houses of Today: Illustrating Plans, Details, Exteriors and Interiors of Modern City and Suburban Apartment Houses Throughout the United States*. The entry for the Sheridan-Brompton included a photograph and a "typical floor plan" with a caption stating "a building planned like the letter S. Penetrated by courts to allow [sic] maximum light."

During the mid-1920s, many wealthy and successful Chicagoans became owners and tenants in the Sheridan-Brompton Apartment Building. These included a judge; several attorneys, doctors, and salesmen; the divorced wife of a furniture company executive; a vice president of the Hertz Driveurself System; and architect Leo B. Hirschfeld. But not all of the building's early residents were upstanding citizens. In fact, several notorious members of Chicago's underworld lived in the Sheridan-Brompton Apartment Building, albeit some only briefly. Among them were Isaac Gitelson (a.k.a. Ike Bloom), proprietor of a dance hall in the Levee District; speakeasy owner Mike Fritzel; and two high-ranking members of the famous North Side Street Gang— Vincent "Schemer" Drucci and Hymie Weiss. (The latter was murdered by some of Al Capone's hitmen in 1926.)



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In March of 1927, a group of 22 Sheridan-Brompton Apartment tenant-owners filed a lawsuit in Superior Court accusing the building's promoters of defrauding them. A *Chicago Tribune* article reported that through an "ingenious scheme" of "juggling the stock," the promoters were bringing "excessive profits to themselves." The suit included a complaint that apartments had been rented to undesirable tenants like Drucci (who, coincidentally, was killed by police only a week or so after the suit was filed). The plaintiffs wanted the building to go into receivership. Edwin D. Krenn and Edward A. Dato were named as defendants in the case, along with the directors of the building's two corporations. Although the Sheridan-Brompton Apartment Building didn't then go into receivership, the judge ruled that the tenant-owners had been defrauded. The ruling required that the building's directors provide a full accounting of the \$115,000 in bonds paid to the Sheridan-Brompton Building Construction Company as payment for the construction work. It also required that Krenn & Dato surrender \$16,500 worth of bonds that had been fraudulently issued.

Problems with the financial irregularities continued for several years. In fact, sometime before April of 1933, architect Maurice Rissman, who served as representative of the Sheridan-Brompton trust, won a \$109,000 judgement against Krenn & Dato. When the firm failed to make restitution, Krenn ended his business relationship with Dato and entered into an agreement with Rissman. According to a newspaper article entitled "Krenn Severs all Dato Ties; Sets Up Trust," Krenn agreed to put all of his claims against Mrs. Rockefeller McCormick's trust "into the hands of Maurice B. Rissman, real estate dealer and trustee." Mrs. McCormick, who died in 1932, had designated Krenn as heir to five-twelfths of her estate. Krenn filed suit, claiming that the estate owed him more than \$1,250,000 in restitution for cash and securities he had loaned to Mrs. McCormick just prior to her death. Krenn assigned his claim to Rissman (and a second creditor from Cleveland who had won another judgement against him). By the time Mrs. McCormick's trust was finally ready to begin paying her debts in 1937, many other creditors had stepped forward, and Rissman recovered only a portion of the total claim.

Along with the problems caused by Krenn & Dato's stock juggling scheme, the Sheridan-Brompton Apartment Building underwent financial difficulties because of the Great Depression. The building went into foreclosure in 1932 and its ownership was fully reorganized three years later. The property became known as the 3520 N. Lake Shore Drive Building, and remained as a desirable rental address for decades. Tenants included many successful professionals and business owners, a number of whom were active in the Jewish community. For example, attorney and resident Meyer W. Rosen was president of the nearby Anshe Emet Synagogue in the early 1960s.

The building was first converted to condominiums in 1979. Today, 3520-3530 N. Lake Shore Drive remains an elegant and sought-after place to live.



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

### NRHP EVALUATION/JUSTIFICATION

The 3520-3530 N. Lake Shore Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. This luxury apartment structure was built in the late 1920s by enterprising investors including its architects, Rissman & Hirschfeld, and Krenn & Dato, a firm that had a major impact on Chicago’s real estate scene of the 1920s. Therefore, the property meets with Criterion A. Although the building had many notable residents, including several associated with organized crime, none of these figures made sufficient contributions to history to warrant the property’s listing under Criterion B. As a beautifully-designed Beaux Arts style apartment tower produced by the talented firm of Rissman & Hirschfeld, the property is eligible for listing under Criterion C. It retains very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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Photo 1 – 3520-3530 N. Lake Shore Drive



3520-3530 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North and East façades



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Photo 2 – 3520-3530 N. Lake Shore Drive



3520-3530 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East facade and North courtyard facade





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NRHP RECOMMENDATION        Eligible

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Photo 3 – 3520-3530 N. Lake Shore Drive



3520-3530 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade and South courtyard facade



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517-525 W. Brompton Avenue  
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### NAME

517-525 W. Brompton Avenue

### OTHER NAME(S)

Brompton Court Apartments

### STREET ADDRESS

517-525 W. Brompton Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120040000

### YEAR BUILT

1923-1924

### SOURCE

*Chicago Daily Tribune*

### DESIGNER/BUILDER

Paul F. Olsen

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 517-525 W. Brompton Avenue rises three stories over a high raised basement. Clad in variegated red brick, the structure has fine Tudor Revival style limestone details. The flat-roofed building is U-shaped in plan, and has five entryways— one in the center of the short north façade that fronts its deep rectangular courtyard, and two on each of the long arms, east and west of the courtyard. Double-hung replacement windows are found across all of the primary facades. Known historically as the Brompton Court Apartments, the low-rise stands directly north of an identical structure located at 512-520 W. Cornelia Avenue [LV34]. The twin buildings were developed by William Pickel and designed by architect Paul F. Olsen.

The 517-525 W. Brompton Avenue building's north outer street-facing facades are mirror images of each other. Each has a limestone water table that runs flush with the sidewalk. Above this, the base is defined by horizontal brick coursing punctuated by single double-hung replacement windows that have metal security grates. There is also a single doorway at the outer end of each outer street-facing façade. (Each of these secondary doorways provides a pass-through to an exterior walkway that leads to the rear of the building.)



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Above the base of each of the outer street-facing facades, a limestone stringcourse is capped by a band of soldier course brickwork with alternating limestone elements including square panels that each feature a single rosette. Above this, an angled limestone belt course serves as the sill for the first story windows. At each of the three stories above the base, there are three-over-one double-hung windows in groups of three at the outer ends of each façade, and two smaller, single double-hung windows in the center. Beneath each of these smaller double-hungs, ornamental iron grilles extend across a subtly recessed brick panel.

The first story window groupings are enhanced by limestone ornamentation, some with quoined patterning. Somewhat more subtle details include stack bond brickwork that runs between the second to third stories and a soldier course that extends above the third story windows and is topped by an angled belt course. The façade is crowned by a fine crenelated parapet with limestone ornamentation including panels with recessed Gothic arches.

A metal fence and with a security gate extends between the outer street-facing facades and across the courtyard. The long rectangular courtyard is well-planted with ground cover, understory plants, and conifer trees. The lush plantings obscure the view of the short north inner façade, which features a single primary entryway. Symmetrically placed in the center of the façade, the entryway is defined by a fine limestone surround with a Tudor arch and quoins. It houses a glazed wooden door with divided sidelights. The remainder of the ground level of the north inner façade is not visible from the street. However, it is apparent that this façade features limestone trim and brick details that echo those found along the other primary façades. At each story above the entrance of the north inner facade, two single, small double-hung replacement windows stand above ornamental iron grilles that match those found along the upper levels of the outer north facades. The small center double-hungs of the inner north façade are flanked by three-over-one double-hung windows at the first, second, and third stories. The inner façade rises to the crenelated parapet with limestone details.

The primary facades that run along the two long arms adjacent to the courtyard mirror each other. Each features two entryways, one closer to the sidewalk, and the other further towards the north inner façade. Each of the entrances closer to the sidewalk is similar to the one in the center of the inner north façade. These doorways each feature a surround with a limestone Tudor arch that is somewhat narrower than the one found on the north inner facade. The second entrances are more prominent than those closer to the north inner façade, as each is housed within a projecting semi-octagonal vestibule. Each of the matching porch-like features has many Gothic details including an arched limestone surround and its own small crenelated parapet.

Each of the long inner courtyard facades is punctuated by single three-over-one double-hung windows of alternating heights. Limestone quoins and brick details are repeated in a manner similar to the other facades. The arm facades are crowned with the same crenellated parapet as found across the tops of the other facades.

The building's west façade is only partially visible. Face brick and limestone ornamentation wrap slightly around from the street façade. The remainder of the visible façade is clad in common brick. The east façade abuts a surface parking lot. At the far north side of the east façade, face brick wraps slightly in the same way as it does on the west façade. The remainder of this façade is clad in common brick. Single



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and paired double-hung replacement windows are found along the south end of the east façade. The south façade fronts onto the rear alley and is not visible from the public way.

Today, the courtyard building possesses very good integrity overall. The installation of replacement windows have somewhat diminished the structure's integrity of design. However, the replacements are likely similar in profile to the historic windows. In addition, the building continues to retain integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Originally known as the Brompton Court Apartments, the Tudor Revival style courtyard building at 517-525 Brompton Place (later renamed W. Brompton Avenue) was completed in 1924— a time when growing numbers of middle-class Chicagoans wanted to live in Lakeview. Close proximity to Lake Michigan, Lincoln Park, Sheridan Road (now Lake Shore Drive) as well as access to shops, public transportation, and other amenities made the eastern part of Lakeview especially desirable. Recognizing the strong market for apartment buildings in the area, North Side developer William Pickel erected the Brompton Court Apartments along with an identical building just to the south at 512-520 Cornelia Avenue called the Cornelian Plaza [LV34].

Born in Germany, William Pickel (1868-1951) immigrated to Chicago in 1885. By 1900, he was working as a contractor, and within the next few years, Pickel had begun developing his own properties. Within a short time, he was developing numerous North Side apartment buildings, often selling buildings as soon as they were completed. Pickel worked with several local architects on his various projects. He hired Paul F. Olsen to prepare the plans for the Brompton Court Apartments and its twin, the Cornelian Plaza. He rendered the structures in a restrained expression of the Tudor Revival style.

The son of Danish immigrant parents, Paul Frederick Olsen (1889-1946) grew up in Chicago and began his career in architecture at a young age. Establishing his own firm around 1913, Olsen soon received numerous commissions to design apartment buildings along the lakefront on both the North and South Sides of Chicago. Olsen's North Side work includes six-flats at 707-709 W. Montrose Avenue [UP15] and 711-713 W. Montrose Avenue [UP16] in the Uptown neighborhood. By the 1920s, he had become well-known for designing luxury apartment buildings, especially co-operatives. He also continued to produce courtyard buildings such as the Wooded Isle Apartments in Hyde Park and several mid-rise courtyard structures in the Jeffery-Cyril NRHP Historic District in South Shore.

The lucrative housing market of the 1920s spurred investment opportunities, not only for builders and real estate firms, but also for members of the public who could become investors by purchasing bonds in development projects. In 1923, Cochran & McCluer, a well-established North Side real estate and brokerage firm that often provided financing for Pickel's projects, ran advertisements seeking investors for the Brompton Court and Cornelian Plaza apartments. The combined total construction cost for the two buildings was estimated at \$250,000. Investors could participate by purchasing bonds in denominations of \$1,000, \$500, and \$100. Cochran & McClure's advertisements described the opportunity to purchase bonds for the Brompton Court Apartments as a "choice 7% issue." Display ads included a rendering of the Olsen-designed "high-grade" building and emphasized its location near the "beautiful drive and Lincoln Park."



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Completed in January of 1924, the Brompton Court Apartments featured 30 high-quality two- and three-room apartments, some with sun porches. The small units were originally unfurnished. However, many middle-class renters began to appreciate the convenience and affordability of furnished apartments. To capitalize on this market, units in the courtyard building were decorated and furnished around 1928. Renters of this period were mostly middle-class couples and singles. One noteworthy tenant of this period was Lydia Gibson (1891-1964), a talented illustrator who became active in the American labor movement. Her husband, political cartoonist and journalist, Robert Minor (1884-1952) was a leader in the American Communist Party. Both had their work published in influential radical journals such as *The Masses* and *The Liberator*. According to the book *Red Chicago*, Gibson was part of a group of “pioneer women Communists,” in Chicago. Gibson lived at 521 W. Brompton Avenue for only a year or two.

In 1930, the building’s tenants included an accountant, a newspaper reporter, a bookbinder, a real estate agent, an appliance repairman, the owner of an automotive supply company, a couple of nurses, several chauffeurs, and numerous salesmen and saleswomen. Most occupants were American-born, however, several Russian, Scottish, German, and Swedish immigrants resided in the building at that time.

Rental costs were reduced through the 1930s as a result of the Depression. While two-bedroom apartments had been available for \$65 per month in 1929, the same units were offered for a monthly cost of only \$35 in 1937. Advertisements of the late 1930s touted the courtyard building’s location “near lake and bus.”

Despite the impact of the Great Depression, the apartment building continued to maintain a stable middle-class tenant base in 1940. Occupants of that period included a lawyer, a dentist, a mechanic, an egg inspector, a switchboard operator, a Works Progress Administration drama teacher; several business owners, managers, and stenographers, and numerous salesmen and saleswomen. In 1947, the building was sold for \$185,000, which amounts to \$2,024,640 in 2019.

Classified advertisements of the 1960s and 1970s show that the building retained its historic configuration of two- and three- room apartments. Although the Tudor Revival style courtyard building is no longer called the Brompton Court Apartments, it remains a well-maintained rental property today.

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



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517-525 W. Brompton Avenue  
SURVEY ID LV39

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 517-525 W. Brompton Avenue was evaluated for significance under National Register Criteria A, B, and C. A good example of a 1920s courtyard apartment building that attracted middle-class tenants, the property meets with Criterion A. Lydia Gibson, a significant political artist was a tenant of the building for a couple of years during its early history. Although Gibson lived in Chicago only briefly, she was active in local groups and organizations that played an important role in the American labor movement. In addition, this was an important period in her career and devotion to socialist causes. Therefore the property meets with Criterion B. Representing a fine example of a 1920s Tudor Revival style courtyard building designed by Paul F. Olsen, a talented Chicago architect, the property is eligible under Criterion C. Although the windows have been replaced, the building retains very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**517-525 W. Brompton Avenue**  
SURVEY ID                              LV39

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**517-525 W. Brompton Avenue**  
SURVEY ID                              LV39

Photo 1 – 517-525 W. Brompton Avenue



517-525 W. Brompton Avenue, view looking Southeast from W. Brompton Avenue toward North façades and West courtyard facade





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**517-525 W. Brompton Avenue**  
SURVEY ID                              LV39

Photo 2 – 517-525 W. Brompton Avenue



517-525 W. Brompton Avenue, view looking South from W. Brompton Avenue



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**517-525 W. Brompton Avenue**  
SURVEY ID                              LV39

Photo 3 – 517-525 W. Brompton Avenue



517-525 W. Brompton Avenue, view looking Southwest from W. Brompton Avenue toward North façades and East courtyard facade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

### NAME

527-537 W. Brompton Avenue

### OTHER NAME(S)

Park View Apartments

### STREET ADDRESS

527-537 W. Brompton Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120131001 through 14211120131028

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 527-537 W. Brompton Avenue rises three stories over a raised basement. Clad in reddish-brown brick with limestone details, the structure is expressive of the Tudor Revival style. It is flat roofed, U-shaped in plan, and has five entrances—one in the center of the short, north-facing elevation at the end of its rectangular courtyard, and two on each side of its longer east- and west-facing inner courtyard facades. The building's massing is enlivened by a series of three-sided and five-sided projecting bays. Three-over-one double-hung replacement windows are found across the primary facades.

This structure was part of a 1921 development of nine multi-family residences, including a total of six courtyard buildings within the APE. In addition to this one, these low-rises include identical reddish-brown brick courtyard buildings at 522-530 W. Cornelia Avenue [LV35] and 531-539 W. Addison Street [LV46] as well as similar tan brick structures at 534-540 W. Cornelia Avenue [LV36], 541-49 W. Addison Street [LV47], and directly west of this property at 539-547 W. Brompton Avenue [LV41].

The 527-537 W. Brompton Avenue building's outdoor courtyard is a deep, narrow landscaped space. A concrete path, lawn, trimmed hedges, and other plantings are located within the courtyard. At its far



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

north end, the court meets with a strip of lawn that fronts the building. A low black metal picket fence extends along the sidewalk with a gate at its center.

The north-facing ends of the U-shaped building's two arms mirror one another. The focal point of each is a centrally located, five-sided projecting bay that runs the full height of the facade. At the outer end of each of these north arm elevations, there is a secondary doorway set partially below grade. A pair of brick knee walls flanks each of these door openings, and behind them, a low set of steps leads to the raised basement.

A two-tiered water table stretches across the entire base of each north street-side façade. At the raised basement level, vertical limestone quoins edge the outer corners and the corners of the five-sided bays. A limestone belt course tops the raised basement level and serves as the sill for the first story-windows. Paired double-hung windows are located at the outer end bays above the door openings. Single double-hung windows are found on each side of the projecting bays and in the recessed bays that flank the courtyard.

The first story fenestration pattern of the north street-side façades is repeated at the second and third stories. Limestone sills stretch beneath the second-story window openings. Belt courses stretch across the facades below and above the third-story windows. Vertical quoins matching those of the raised basement level enliven each corner at the third story. The five-sided bays are topped by hipped roofs with wide overhanging eaves. These engaged roofs are covered with original glazed ceramic tiles. A parapet with crenellations and a central peaked limestone ornament surmounts each of the street-side elevations.

The short north façade at the back end of the courtyard features a shallow three-sided projecting bay with chamfered corners flanked by flat bays that angle southward at the outer ends towards the building's arms. An entryway is in the center of the projecting bay. The door stands within a fine limestone Tudor style surround. Above it, single double-hung windows located halfway between the first and second and second and third stories are highlighted by a Tudor style limestone frame. The peaked element that caps this frame is echoed by a limestone ornament at the top of the peaked parapet above the projecting bay. Like the parapets above the north street-side facades, there is a crenellation on each side of the center peak.

The long east and west inner courtyard facades mirror one another. Each includes three three-sided projecting bays with engaged hipped roofs and wide overhanging eaves. Unlike the projecting bays of the north facades at the ends of each arm, the roofs of these three-sided bays are sheathed in asphalt shingles.

The east and west facades each have two entryways. One is located just north of the northernmost three-sided bay and the other is set between the two other three-sided bays. These entryways and the decorative details that surround the windows above them match those of the north-facing courtyard façade. The belt courses of the north street-side facades turn the corners, and stretch across the long east and west courtyard facades.

The courtyard building's secondary east façade abuts 517-525 W. Brompton Avenue [LV39] and is not visible. The west façade runs flush with the adjoining building at 539-547 W. Brompton Avenue [LV41], and is not visible, either. The south façade runs along the alley and cannot be seen from the public way.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

Today, the courtyard building possesses very good integrity overall. The doors appear to be original. The north façade's projecting bays still retain original ceramic tile roofs, however, the projecting bays of the east and west facades no longer have original tile roofs. While the windows are replacements, they resemble the building's original three-over-one double-hungs. At the west side of the north outer façade, the brick has a severe vertical water stain that somewhat diminishes the property's integrity of materials. Despite this, the building continues to retain integrity of design, setting, location, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 527-537 W. Brompton Avenue was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style courtyard building as part of a complex of nine multi-family residences spread across a three block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. The partners soon expanded their scope to include property development. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and 1540 North Lake Shore Drive, a Chateausque style luxury apartment tower that was later converted into a co-operative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods— they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

Plotke & Grosby soon commissioned Teisen to design more expansive developments of sister buildings. On July 24, 1921, the *Chicago Tribune* announced that the firm was embarking on "one of Chicago's largest flat projects." The newspaper reported that Plotke & Grosby had "purchased from Baird & Warner two blocks of frontage on the east side of Pine Grove avenue between Addison and Cornelia" for a \$1,500,000 project. It suggested that this would include a total of 12 multi-family residences—eight courtyard buildings, each with 27 units, and four corner buildings, each with 15 units.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

While the 1921 *Chicago Tribune* article implied that Plotke & Grosby had acquired a fully contiguous stretch of land for their development, this does not appear to have been the case. Had Plotke & Grosby erected the 12 structures as described in the *Tribune* story, their project would have included two courtyards and one corner building on the north side of Brompton Avenue, east of Pine Grove Avenue. However, these three Plotke & Grosby structures never materialized. By the time Plotke & Grosby had set out to erect the 12-building project, this Brompton Avenue parcel had already been acquired by Chares L. Bastian, the owner of a soda fountain factory. Although Plotke & Grosby may have attempted to purchase the site, Bastian sold it to another real estate investor, Courtney R. Gleason, who developed the 534-552 W. Brompton Avenue [LV45] property, with a double courtyard building in 1922.

In all, the complex ultimately included nine flat buildings in three separate rows—one reddish-brown brick and one tan brick courtyard structure, along with a corner low-rise. The three structures on the south side of Brompton Avenue [LV40, LV41, LV42] stand in the center of the three rows. The rhythm repeats along the south side of Addison Street [CLV46, LV47, LV48] and the north side of Cornelia Avenue [LV35, LV36, LV37]. By alternating the brick color and some of the architectural details along each row, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

As the courtyard structure was reaching completion in January of 1922, Lackner, Butz and Company, a real estate mortgage firm, offered the public an opportunity to invest in the building by advertising bonds in denominations of \$100, \$500, and \$1000. The ad included a rendering of Teisen's low-rise labelled as the "Park View Apartments," and suggested this would soon be a "continuously tenanted building." Along with appealing to bond purchasers, the building soon attracted a rapid succession of real estate investors. In June of 1922, Frank A. Froeling purchased the courtyard structure for \$175,000. In November of the following year, Pauline Rothstein acquired it from him for the slightly higher cost of \$192,000. Three years later, the Rothstein family sold the apartment building to an undisclosed buyer for \$203,500.

As its investors had hoped, the building's four- and five-room units quickly filled with a range of well-to-do tenants. Early residents included Arthur W. Crawford, manager of the *Chicago Tribune's* syndicate department; William H. Frohmann, owner of the Frohmann Millinery Stores Company; and Dr. Laetitia Belau, a woman gynecologist who was on the staff of American Hospital. Another professional woman tenant of the 1920s was Bess Heptig, neé Sullivan. Having been appointed as Assistant State's Attorney in 1920, Sullivan resigned two years later when she married William L. Heptig, a member of the Chicago Board of Trade. The couple resided at 527 W. Brompton Avenue in 1925 when William Heptig died in an airplane crash. Bess Heptig then returned to practicing law, eventually becoming an assistant judge in the juvenile courts.

In 1930, the building continued to have many successful middle-class tenants. They included an architect, a dentist, the proprietor of an export company, a tax accountant, a theatrical producer, as well as several salesmen and clerical workers. Little had changed a decade later, when three physicians, a lawyer, an architect and several business owners rented apartments in the courtyard structure. Two of the families who lived here in 1940 employed live-in servants. A prominent long-time resident of 527-537 W. Brompton Avenue, Belle Frances Sahud nee Rhine (1906-1998), made important contributions to both Jewish and secular causes. The daughter of a Hot Springs, Arkansas rabbi, Belle Rhine married Chicagoan William H. Sahud, a financial editor in 1929. They moved into the courtyard building around



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
 SURVEY ID LV40

1940 and lived there until at least 1962. *The Advocate: America's Jewish Journal* described Mrs. Sahud as "one of Chicago's most dynamic outstanding" club members. She served as a member of the Board of Jewish Education, an officer for the North Central Region of the National Council of Jewish Women, and as a board member for the Women's Division of the Chicago Jewish Federation. Her local charitable efforts included serving as President of the Chicago Woman's Aid organization, assisting the Chicago Community Fund in a 1946 campaign to raise \$8,000,000 for the United Servicemen's Organization, and co-chairing North Center District of the Women's Division of the Chicago Community Fund.

The 527-537 W. Brompton Avenue courtyard building remained a well-maintained rental building until it was converted to condominiums by 1980. A classified advertisement of that period described the building as a "Victorian courtyard condo" with one- and two-bedroom units, and mentioned the property's close proximity to the lake.

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 527-537 W. Brompton Avenue was evaluated for significance under National Register Criteria A, B, and C. A high-grade courtyard apartment building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. The property is eligible under Criterion B for its association with noteworthy individuals such as Bess Heptig and Belle Frances Sahud. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style courtyard building, the property meets with Criterion C. The building retains very good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

### Photo 1 – 527-537 W. Brompton Avenue



527-537 W. Brompton Avenue, view looking southeast from W. Brompton Avenue toward North façade of East mass

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

### Photo 2 – 527-537 W. Brompton Avenue



527-537 W. Brompton Avenue, view looking south from W. Brompton Avenue toward courtyard

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

527-537 W. Brompton Avenue  
SURVEY ID LV40

Photo 3 – 527-537 W. Brompton Avenue



527-537 W. Brompton Avenue, view looking southwest from W. Brompton Avenue toward North façade of West mass



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
SURVEY ID LV41

### NAME

539-547 W. Brompton Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

539-547 W. Brompton Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120141001 through 14211120141028

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 539-547 W. Brompton Avenue rises three stories over a raised basement. Clad in variegated tan brick with limestone details, the structure is expressive of the Tudor Revival style. It is flat roofed, U-shaped in plan, and has five entrances—one in the center of the short, north-facing elevation at the end of its rectangular courtyard, and two on each side of its longer east- and west-facing inner courtyard facades. The building's massing is enlivened by a series of three-sided and five-sided projecting bays. Replacement windows are found across the primary facades. (None match the building's original three-over-one double-hungs.)

This structure was part of a 1921 development of nine multi-family residences, including a total of six courtyard buildings within the APE. In addition to this one, these low-rises include two nearly identical tan brick structures at 534-540 W. Cornelia Avenue [LV36] and 541-549 W. Addison Street [LV47], as well as three slightly more ornate reddish-brown brick courtyard buildings at 522-530 W. Cornelia Avenue [LV35], 531-539 W. Addison Street [LV46], and, directly east of this property, at 527-537 W. Brompton Avenue [LV40].



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
SURVEY ID LV41

The 539-547 W. Brompton Avenue building's outdoor courtyard is a deep, narrow landscaped space. A concrete path, lawn, small trees, trimmed hedges, and other plantings are located within the courtyard. A black metal picket fence extends along the sidewalk with a gate at its center.

The north-facing ends of the U-shaped building's two arms mirror one another. The focal point of each is a centrally located, five-sided projecting bay that runs the full height of the facade. At the outer end of each of these north arm elevations, there is a gated doorway set partially below grade. A pair of brick knee walls flanks each of these openings, and behind them, a low set of steps leads to a gangway to the back of the building.

On the north street-side elevations, at the raised basement level, limestone quoins edge both the outer corners and the corners of the five-sided bays. A limestone belt course tops the raised basement and serves as the sill for the first story-windows. Paired double-hung windows are located in the outer end bays above the door openings. Single double-hung windows are found on the projecting bays and in the recessed bays that flank the courtyard. A few window openings in the projecting bays are filled with single-fixed-light replacement windows, some sized to accommodate window air-conditioning units.

The first-story fenestration pattern of the north street-side façades repeats on the second and third stories. Limestone string courses stretch beneath the second-story window openings, serving as sills. A carved belt course extends above the third-story windows. Vertical quoins matching those of the raised basement enliven the corners of the third story. On the projecting bays, laced brick detailing subtly highlights the corners at the first- and second-stories. A recessed brick rectangle with square limestone corner details highlights the space beneath each second- and third-story bay window.

A flat parapet with crenellations and limestone copings surmounts each of the primary elevations. The parapet appears to have been rebuilt to follow its original profile. However, its unvariegated light-tan brick does not match the color of the original brick.

The short north façade at the back end of the courtyard features a shallow three-sided projecting bay with chamfered corners flanked by flat bays that angle southward at the outer ends, towards the building's arms. An entryway is located in the center of the projecting bay. The door stands within a fine limestone Tudor style surround. Above it, single double-hung windows located halfway between the first and second and second and third stories are accentuated by a Tudor style limestone frame. The crenelated parapet atop this short north elevation appears to be original. (If this portion of the parapet was also rebuilt, the masons reused the original brick.)

The long east and west inner courtyard facades mirror one another. Each includes three three-sided projecting bays. One entryway is located just north of the northernmost three-sided bay and the other is set between the two other three-sided bays. These entryways and the decorative details that surround the windows above them match those of the north-facing courtyard façade. The belt courses of the north street-side facades turn the corners, and stretch across the long east and west courtyard facades. The parapets atop these long courtyard facades have been rebuilt with unvariegated light tan brick.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
SURVEY ID LV41

The courtyard building's secondary east and west façades are completely obscured by the abutting buildings at 527-537 W. Brompton Avenue [LV40] and 3501-3507 N. Pine Grove Avenue [LV37], respectively. The south façade runs along the alley and cannot be seen from the public way.

Today, the courtyard building possesses good integrity overall. The replacement windows (one-over-one double-hungs and single-fixed-light windows) do not follow the configuration of the few remaining original three-over-one double-hung windows still present in other buildings of the Plotke & Grosby development. Portions of the parapet have been rebuilt with mis-matched brick. These changes have compromised the building's integrity of design and materials. Despite these changes, the building continues to retain integrity of setting, location, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 539-547 W. Brompton Avenue (originally called Brompton Place) was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style courtyard building as part of a complex of nine multi-family residences spread across a three-block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would produce hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and 1540 North Lake Shore Drive, a Chateausque style luxury apartment tower that was later converted into a co-operative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods— they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

Plotke & Grosby soon commissioned Teisen to design more expansive developments of sister buildings. On July 24, 1921, the *Chicago Tribune* announced that the firm was embarking on "one of Chicago's largest flat projects." The newspaper reported that Plotke & Grosby had "purchased from Baird &



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
SURVEY ID LV41

Warner two blocks of frontage on the east side of Pine Grove Avenue between Addison and Cornelia” for a \$1,500,000 project. It suggested that this would include a total of 12 multi-family residences—eight courtyard buildings, each with 27 units, and four corner buildings, each with 15 units.

While the 1921 *Chicago Tribune* article implied that Plotke & Grosby had acquired a fully contiguous stretch of land for their development, this does not appear to have been the case. Had Plotke & Grosby erected the 12 structures as described in the *Tribune* story, their project would have included two courtyards and one corner building on the north side of Brompton Avenue, east of Pine Grove Avenue. However, these three Plotke & Grosby structures never materialized. By the time Plotke & Grosby set out to erect the 12-building project, this Brompton Avenue parcel had already been acquired by Charles L. Bastian, the owner of a soda fountain factory. Although Plotke & Grosby may have attempted to purchase the site, Bastian sold it to another real estate investor, Courtney R. Gleason, who developed the 534-552 W. Brompton Avenue [LV45] property, with a double courtyard building in 1922.

In all, the complex ultimately included nine flat buildings in three separate rows, with a tan brick courtyard structure in the center, and a reddish-brown brick apartment building on each side. The three rows stretch along the south side of Brompton Avenue [LV41, LV40, LV42], the south side of Addison Street [LV47, LV46, LV48], and the north side of Cornelia Avenue [LV36, LV35, LV37]. By alternating the brick color and some of the architectural details along each row, Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

Plotke & Grosby knew that with such a desirable location and high-quality construction, their Lakeview development would appeal to real estate investors. As they had expected, this courtyard building at 539-547 W. Brompton Avenue sold quickly. In fact, Samuel Phillipson, a successful Chicago merchant, philanthropist, and investor, purchased both this, and the nearly identical tan brick building at 534-540 W. Cornelia Avenue [LV36] in August of 1922. The *Chicago Tribune* reported that Phillipson purchased the two courtyard structures for \$345,000 and gave “as part payment” a large mixed-use building at Western Avenue and Crenshaw Street, “valued at \$100,000.”

Born in Lithuania, Samuel Phillipson (1865-1936) immigrated to Chicago with his Orthodox Jewish family as a child. He grew up on the city’s Lower West Side, attended public schools, and later took courses at Bryant and Stratton’s Business College. As a young boy, Samuel worked as a peddler. At the age of 16, Samuel and his older brother, Joseph, opened a small store on S. Jefferson Street. After Joseph died in 1906, he launched Samuel Phillipson & Co., his own wholesale general merchandise business on Roosevelt Road. The success of the business allowed Samuel, his wife Rachel, and their children to move into an apartment in Lakeview in 1914. Phillipson continued to prosper, and six years later, he bought the Ernest Knoop mansion at 666 Sheridan Road to serve as his family’s home. (Knoop, who was also a wealthy merchant, had developed the Aloha Flats at 668-672 W. Sheridan Road [LV103] next door to the twelve-room since-demolished house.)

By the early 1920s when Phillipson purchased the two courtyard buildings [LV41, LV36], he and his family were prominent members of Lakeview’s Jewish community. They were congregants of nearby Anshe Emet Synagogue (located at W. Patterson and N. Broadway streets) and Phillipson was deeply devoted to Jewish philanthropy. Along with other high-profile Jewish businessmen such as Julius



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**539-547 W. Brompton Avenue**  
**SURVEY ID** LV41

Rosenwald and Jacob H. Schiff, Phillipson helped raise significant funds for European Jews suffering from the impacts of WWI. He was also involved in numerous other Jewish causes, including the B’Nai Brith, Chicago Hebrew Institute, Federated Jewish Orthodox Charities, Hebrew Immigration Aid Society, and the Jewish Consumptive Hospital.

Phillipson’s courtyard building at 539-547 W. Brompton Avenue was geared towards upper-middle- and middle-class tenants. The building’s four- and five-room apartments had wall beds (also called “in-a-door” or Murphy beds) that made good use of the interior space. With its fine location near the lakefront, well-landscaped courtyard, and brightly lit rooms, the building was soon fully occupied. Among its early residents were Dr. Fred F. Schwartz, an oral surgeon who practiced at the Children’s South Side Free Dispensary; attorney Ralph W. Shauman; and Sam Harris, a saloon owner and real estate investor. Many of Phillipson’s tenants were German, Polish, and Russian Jewish immigrants. In fact, US Census records of 1930 indicate that ten of the families that were then living in the courtyard building had emigrated from Europe or Russia. Of those, six families listed Yiddish as the language they spoke at home. Among the residents of that period were two civil engineers, a dry goods store proprietor, a manager of race horses, a real estate property manager, a nurse, a teacher, a librarian, and several salesmen and saleswomen. Three of the families employed live-in servants.

In the mid-1930s, Samuel and Rachel Phillipson moved into a unit at 547 W. Brompton Avenue. Phillipson’s long-thriving business had begun to struggle soon after the onset of the Great Depression. In 1932, he offered his creditors a 50% settlement of his debt to keep his company afloat. Despite this attempt, Samuel Phillipson & Co. went out of business by the end of that year. Within the next few years, the couple relocated to their courtyard building, and remained there until Samuel Phillipson passed away in early 1936.

In the years following Samuel Phillipson’s death, the building’s tenancy remained stable. Census records of 1940 indicate that occupants included a dentist, a lawyer, a doctor, a civil engineer, a social worker, a part-owner of a fur store, the owner of a tailor shop, the office manager of an etching company, an auditor, and a bookkeeper, as well as a number of clerks and salesmen. Several families had live-in servants. However, only a few immigrants then resided in the building.

During the 1950s and 1960s, some of the courtyard building’s residents were active in Jewish and secular causes. Phillip Brail, who lived at 539 W. Brompton Avenue for at least six years, became an officer of the American Jewish Congress’s North Side General Chapter in 1950. Three years later, he chaired the opening meeting of the organization’s North Side Combined Chapters. In 1956, Brail helped organize the all-city 13<sup>th</sup> annual program to commemorate the Warsaw Ghetto Revolt. In the early 1960s, Mrs. Walter Levy, a resident of 547 W. Brompton Avenue, served as an officer of the University of Chicago’s Foundation for Emotionally Disturbed Children. The organization’s mission was to support the university’s Orthogenic School.

The 539-547 W. Brompton Avenue courtyard structure remained a well-maintained rental building for another decade. It was converted to condominiums in 1979. An early classified advertisement for the condos described its units as “beautifully upgraded apartments” with wood burning fireplaces, hardwood floors, and remodeled kitchens and bathrooms.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
 SURVEY ID LV41

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 539-547 W. Brompton Avenue was evaluated for significance under National Register Criteria A, B, and C. As a high-grade courtyard apartment building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. The building meets with Criterion B for its association with Samuel Phillipson (1865-1936), a successful Chicago businessman and real estate investor who made important contributions to Jewish causes and philanthropy. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style building designed as part of a cohesive complex of low-rise multi-family residences, the property meets with Criterion C. The building retains good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
SURVEY ID LV41

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

539-547 W. Brompton Avenue  
SURVEY ID LV41

Photo 1 – 539-547 W. Brompton Avenue



539-547 W. Brompton Avenue, view looking southwest from W. Brompton Avenue toward North façade of East mass



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

**539-547 W. Brompton Avenue**  
SURVEY ID                              LV41

**Photo 2 – 539-547 W. Brompton Avenue**



539-547 W. Brompton Avenue, view looking southwest from W. Brompton Avenue toward courtyard

Photo 3 – 539-547 W. Brompton Avenue



539-547 W. Brompton Avenue, view looking southeast from W. Brompton Avenue toward North façade of West mass



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3511-3519 N. Pine Grove Avenue/  
549-551 W. Brompton Avenue**  
**SURVEY ID** LV42

### NAME

3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3511-3519 N. Pine Grove Avenue/  
549-551 W. Brompton Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211120111001 through 14211120111016

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The corner apartment building at 3511-3519 N. Pine Grove Avenue/ 549 W. Brompton Avenue rises three stories over a raised basement. Clad in reddish-brown brick with limestone details, it is expressive of the Tudor Revival style. Essentially T-shaped in plan, the flat-roofed structure is composed of two contiguous masses—one facing north onto W. Brompton Avenue and the other facing west onto N. Pine Grove Avenue. The primary facades are enlivened by a series of five-sided projecting bays with engaged, hipped roofs that have wide overhangs. Most of the building's original three-over-one double-hung windows have been replaced with one-over-one -double-hungs and single fixed-light windows.

This structure was part of a 1921 development of nine multi-family residences—a complex of three corner buildings and six nearby courtyard structures. Though they are not identical, the three corner buildings are all clad in the same reddish-brown brick and have projecting bays and architectural details that unify them with the courtyard buildings. In addition to this one, the corner low-rises include a nearly identical building at 3501-3507 N. Pine Grove/ 546 W. Cornelia Avenue [LV37] and a more fanciful three-flat at 3565 N. Pine Grove Avenue [LV48].



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3511-3519 N. Pine Grove Avenue/  
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The building's long primary west elevation faces N. Pine Grove Avenue. It comprises the front of the south mass with its projecting bays, and side of the north mass with its long flat plane. A two-tiered water table stretches across the entire base of the west facade, unifying its two halves. Along the south half, two entryways are set between three five-sided projecting bays. Each door stands within a fine Tudor style limestone surround. The southernmost door lacks sidelights, and thus is narrower than the one located towards the center of the west facade. The doorway surrounds and the five-sided bays—which run the full height of the building—are similar to those found on the primary facades of the reddish-brown brick courtyard structures erected as part of this Plotke & Grosby development [LV35, LV40, LV46]. Above the southern door, at the half story levels, paired multi-light casements fill the window openings. These appear to be original. Above the wider doorway to the north, the casements have been replaced with double-hung windows.

One-over-one double-hung windows stretch across much of the long west facade. At the raised basement level, many of the window openings on the south half have been filled in, while one-over-one double-hungs dominate the north half. Most of the windows of the upper stories are single double-hungs, though the fronts of the projecting bays feature single-fixed-light replacement windows. In addition, one bay of double-hungs on the north mass is arrayed in threes. A limestone belt course serves as the sill for the first story-windows of the west facade, while individual limestone sills extend beneath the second-story windows. A second belt course stretches beneath the third-story windows.

The five-sided bays are topped by hipped roofs with brown asphalt shingles and wide overhanging eaves. (The hipped roofs were originally sheathed with green ceramic tiles.) A parapet with crenellations and a series of peaks tops the west facade. Three of the peaks are tucked behind the projecting bays. The fourth peak is asymmetrically located above the trios of windows on the north mass. A limestone Tudor shield ornament sits beneath this peak.

The short north façade features two five-sided projecting bays that generally match the three located on the west façade. The windows on this façade include what appear to be some original three-over-one double-hungs, as well as some one-over-one and some single fixed-light replacements. The W. Brompton Avenue entryway is centered between the projecting bays. This door and its sidelights stand within another fine limestone surround. Above it, pairs of divided-light casement windows are located at the half stories. (Like the ones at the far south end of the N. Pine Grove Avenue façade, these are likely original.) A small limestone Tudor shield in relief enlivens the brick expanse above the upper window. As with the parapet on the N. Pine Grove Avenue façade, the north façade's parapet features a peak behind both of the projecting bays.

The building's south façade abuts the alley. Entirely composed of common brick, this facade holds only a handful of windows. The east façade runs flush with the adjoining building at 539-547 W. Brompton Avenue [LV41] and is not visible from the street.

Today, the corner building possesses good integrity overall. The doors appear to be originals. Although a handful of original windows have been retained, the fenestration is largely composed of replacement windows that do not follow the historic profiles. The structure's integrity of materials is slightly diminished by some repointing repairs that have compromised the original masonry. Despite this, the building continues to retain integrity of design, location, workmanship, setting, feeling, and association.



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3511-3519 N. Pine Grove Avenue/  
549-551 W. Brompton Avenue**  
**SURVEY ID** LV42

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style corner building as part of a complex of nine multi-family residences that spread across a three-block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. The partners soon expanded their scope to include property development. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and 1540 North Lake Shore Drive, a Chateausque style luxury apartment tower that was later converted into a co-operative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods—they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

On July 24, 1921, the *Chicago Tribune* announced that Plotke & Grosby had begun work on “one of Chicago’s largest flat projects,” a \$1,500,000, Teisen-designed development. Covering “two blocks of frontage on the east side of Pine Grove Avenue between Addison and Cornelia,” the development was envisioned as a 12-building complex—four 15-unit corner low-rises and eight 27-unit courtyard structures. However, it is clear that Plotke & Grosby had already somewhat altered its plan for the corner low-rises. On July 23, 1921, one day before the *Tribune* story was published, the *Economist* reported that Plotke & Grosby had begun construction on three corner low-rises within the development – two 15-unit buildings, and one three-flat.

The full complex was ultimately made up of nine buildings, as Plotke & Grosby never acquired the final parcel on the north side of Brompton Avenue. The nine structures stood in three separate rows, with one corner low-rise and two courtyards on the south side of Brompton Avenue [LV42, LV41, LV40], the north side of Cornelia Avenue [LV37, LV36, LV35], and the south side of Addison Street [LV48, LV47, LV46.] By alternating the color and some of the architectural details within each trio of buildings, Axel





## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3511-3519 N. Pine Grove Avenue/  
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**SURVEY ID** LV42

Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

This corner building at 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue is a mirror image of its sister low-rise located next door at 3511-3519 N. Pine Grove Avenue/ 546 W. Cornelia Avenue [LV37]. Apparently, the pair was erected in tandem. On September 1, 1921, the *Engineering News-Record* announced that Plotke & Grosby had signed contracts for both buildings. In mid-October, the *Chicago Tribune* reported that progress on the low-rise at Pine Grove and Cornelia had been halted by a workmen's strike. Plotke & Grosby soon agreed to increase the wages of the tradesmen from 82.5 to 87.5 cents per hour, and work continued

Plotke & Grosby knew that with such a desirable location and high-quality construction, their Lakeview development would appeal to real estate investors. As they had expected, this corner low-rise sold quickly. In July of 1922, Plotke & Grosby sold the building, then called the Queen Anne Apartments, to Harry Yablong, a North Side tailor and real estate investor.

Many well-to-do Chicagoans soon rented the building's four- and five-room apartments. Early residents included James F. Stepina, a bank president; Saul A. Ackerman, an advertising salesman; and C.W. Cole, an officer of the Hays School of Combustion, a correspondence school offering courses in combustion engineering. Anne A. Clore, who also resided in the building in the 1920s, was the owner of registered Chow Chow show dogs.

In 1930, occupants of the low-rise included an attorney, a stockbroker, and the proprietor of a hotel, as well as several salesmen and clerical workers. A number of the families who lived in the building at that time were Russian Jewish immigrants. Ten years later, the tenants tended to have similar professions. They included the owner of an oil company, a dentist, a lawyer, an optometrist, and several salesmen. Only a few of the residents of that period were immigrants.

Over the next few decades, the building continued to attract successful middle-class tenants. Between the late 1950s and early 1970s, residents included Dr. Jerrold Widran, a member of the Chicago Medical Society; Burnell Albert Heinecke, a *Chicago Sun-Times* political reporter and recipient of the Neiman Fellowship at Harvard University; and Harry C. Hankin, an officer of the Goodard Building Corporation.

The low-rise's apartments were converted to condominiums in 1979. Advertisements for one of the "vintage conversion" units stressed the building's fine setting, stating "location and beauty are yours in this lovely 1 bdrm. apt. near Lake Shore Drive." The building remains a well-maintained condominium structure today.



## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3511-3519 N. Pine Grove Avenue/  
 549-551 W. Brompton Avenue**  
**SURVEY ID** LV42

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

### NRHP EVALUATION/JUSTIFICATION

The low-rise at 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue was evaluated for significance under National Register Criteria A, B, and C. As a high-grade low-rise building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. Although the property is associated with some noteworthy individuals, none made contributions to history sufficient to warrant this building’s listing under Criterion B. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style building designed as part of a cohesive multi-family development, the structure meets with Criterion C. The property 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

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

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## Historic Resources Survey

**PROPERTY TYPE** DOMESTIC/ Multiple Dwelling  
**NRHP RECOMMENDATION** Eligible

**3511-3519 N. Pine Grove Avenue/  
549-551 W. Brompton Avenue**  
**SURVEY ID** LV42

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3511-3519 N. Pine Grove Avenue/  
549-551 W. Brompton Avenue  
SURVEY ID                              LV42

### Photo 1 – 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue



3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue, view looking south from W. Brompton Avenue toward North façade

Photo 2 – 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue



3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue, view looking southeast from the intersection of N. Pine Grove Avenue and W. Brompton Avenue toward North and West façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3511-3519 N. Pine Grove Avenue/  
549-551 W. Brompton Avenue  
SURVEY ID                              LV42

### Photo 3 – 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue



3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue, view looking northeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	3550 N. Lake Shore Drives
NRHP RECOMMENDATION	Eligible	SURVEY ID LV43

### NAME

Lake Shore Condominiums

### OTHER NAME(S)

N/A

### STREET ADDRESS

3550 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211110071001 through 14211110071400

### YEAR BUILT SOURCE

1962 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Loewenberg & Loewenberg

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by Loewenberg & Loewenberg and completed in 1962, the double-towered apartment complex at 3550 N. Lake Shore Drive is a distinctive example of Mid-century Modern design. It stands just south of another twin-towered high-rise of the same era—Shaw, Metz & Dolio’s 3600 N. Lake Shore Drive [LV49]. The two complexes present a cohesive appearance with similar heights, massing, setbacks, front semi-circular drives, as well as long horizontal lobby structures linking their two towers. However, 3550 N. Lake Shore Drive’s glassier facades, greater emphasis on geometric lines, and lighter appearance overall make it a more classic expression of Mid-century Modernism than its neighbor to the north.

The 3350 N. Lake Shore Drive complex’s two flat-roofed towers rise to a height of 284 feet. Each long, rectangular tower represents two conjoined, staggered rectangles. All facades are defined by alternating bands of grayish-blue glazed Roman brick spandrels and ribbons of aluminum-framed windows. (Although these windows are likely replacements, historic photographs indicate that they exactly match the original fenestration.)

The twin towers are connected via a one-story-tall flat-roofed lobby and garage structure. A semi-circular drive leads to a drop-off area at the center of this entry structure’s east facade. On its east side, a reflecting pool edged with low concrete walls is nestled into the curved area in the center of the drive.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3550 N. Lake Shore Drives  
SURVEY ID                              LV43

These same low walls surround corner planters tucked into the spaces between the drive's arching western edges and the right angles where the towers meet the lobby structure.

The glassy east façade of the lobby and garage structure features a projecting, two-story-tall center bay with a long, one-story arm on either side. In the center of the entryway, a revolving door stands between a pair of glass doors in metal frames. The outer doors are flanked by white, engaged square columns that support large v-shaped canopies. Flaring outwards towards the flat slab roof, the canopies provide a visually striking feature while also sheltering the front entrance and center of the drive. (Below the high wide canopies and directly over the front doors, a smaller flat black canopy displays the building's address on its east face.) Additional engaged columns and v-shaped canopies extend across the single-story arms of the lobby structure's front elevation. Together, the canopies create a zig-zag effect in the upper transom area of the east façade. Due to the lobby's continuous full-length windows, passers-by, including those in cars, can view the building's 190-foot-long two-part sculptural relief murals by Abbott Pattison.

The east facades of the towers project beyond the connecting lobby structure. At ground level, a series of structural piers clad in smooth limestone extend along the base of each tower, forming a shallow loggia. Smooth limestone rectangles cover the recessed back wall of this recessed area. At both corners of the short east tower facades, the limestone-clad piers run obstructed to the roofline. Between them, each story features a continuous ribbon of windows atop a horizontal spandrel that stretches between the smooth limestone corners. Composed of grayish-blue glazed Roman brick, the spandrels are pierced by two small metal vents located towards the center of each story. The alternating spandrels and ribbons of windows run almost to the roofline. A tall, subtly projecting band of Roman brick incised with narrow vertical rectangles extends across the top of each east façade just beneath the flat roof.

The predominant features of the towers' front elevations are repeated in their long inward-facing facades (the north side of the south tower and the south side of the north tower). Above the lobby and garage structure's roofline, a wide smooth band of limestone stretches horizontally towards a single bay of tiered balconies. Tucked into the junction between the two staggered rectangular forms of the towers, the balconies have concrete slab floors and metal railings. Long spandrels of gray-blue glazed brick and ribbons of window stretch from the front (east end) to the stack of balconies, and from the balconies to the rear (west end) of each tower. Numerous metal vents interrupt the brick spandrels at regular intervals.

The outward-facing facades (the north side of the north tower and the south side of the south tower) are nearly identical to the inward-facing elevations, except that both facades' west ends step in rather than projecting out. The other noticeable difference is that instead of a loggia, these street-facing facades have an only slightly recessed limestone base. Near the east end of each facade, a glassy secondary entryway is tucked into the limestone base. Further west, a series of narrow, vertical fixed windows stretch from the ground to the top of the first story. Where the façade steps back, and the base becomes a continuous stretch of smooth limestone. Unobtrusive double metal doors near the west end of the south façade of the south tower provide an entryway to the receiving room. A similar single door is found at the base of the north tower's north façade. The one-story garage structure extends westward beyond both towers.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3550 N. Lake Shore Drives  
SURVEY ID LV43

At the west end of the complex, the northern portion of the garage structure's west façade is partially visible from the street, as a short alley abuts it. The remainder of the low structure's west façade is not visible because it runs flush with the adjacent building [LV44]. Rising above the roofline of the garage structure, the west facades of the two towers replicate their short east facades.

Today, the 3550 N. Lake Shore Drive complex possesses excellent integrity. As evidenced by historic photographs, the existing windows match the appearance of the originals. All of the other important exterior details are well intact. The twin-towered high-rise continues to convey its historic character, retaining integrity of design, location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Architects Loewenberg & Loewenberg designed this sleek twin-towered complex at 3550 N. Lake Shore Drive. Completed in 1962, it was one of more than a dozen Modern high-rises built on Chicago's North Side by the Lake Shore Management Company. Businessmen John J. Mack and Ray Sher who had founded the firm in 1948, were among the city's leading developers of lakefront high-rises by the early 1960s. As author Miles Berger explains in *They Built Chicago*, Mack and Sher were "pacesetters in the creation of both the new skyline in the postwar era and a new urban life-style for tens of thousands of Chicagoans."

In December of 1960, the *Chicago Tribune* reported that plans for 3550 N. Lake Shore Drive were underway. The \$13.5 million-project represented what would be the tenth lakefront building for developers Mack and Sher. The previous spring, New York realty investor William Zeckendorf had acquired property between W. Addison Street and W. Brompton Avenue—"one of the largest vacant properties on Lake Shore Drive"—for a high-rise residential development. But he was unable to line up financing for his project, so Zeckendorf sold the desirable site to Mack and Sher.

In the early 1950s, Mack and Sher's first high-rise developments took advantage of FHA-backed loans available for the construction of densely-occupied structures with small affordable apartments for middle-class tenants. With low construction budgets, FHA-backed projects such as their 3130 N. Lake Shore Drive [LV13], offered units ranging from two-room efficiencies to small 2-bedroom suites. But Mack and Sher believed there was a strong market for Modern luxury high-rises, so they soon went in a completely different direction and erected 3180 N. Lake Shore Drive, a high-end structure with well-appointed, enormous apartments [LV18]. While finishing 3180 N. Lake Shore Drive in 1955, the partners embarked on a project that represented a compromise between the two approaches—a triple-towered complex at 3950 N. Lake Shore Drive [LV110] with fairly spacious apartments at reasonable rental costs. As Miles Berger suggests, this Modern high-rise complex provided "comfortable living space" to the greatest "number of people at the lowest feasible development cost."

As Mack and Sher's new development "formula" was quite successful, they continued on with this approach. They erected a 28-story double-towered complex with units ranging from efficiencies to two-bedroom suites at 3600 N. Lake Shore Drive in 1960 [LV49]. Around the same time, they acquired the expansive parcel just south of that complex from Zeckendorf, and began planning what would become another twin-towered high-rise at 3550 N. Lake Shore Drive. Although Mack and Sher often commissioned Shaw, Metz, and Dolio to design their buildings, they didn't work exclusively with that firm. For the 3550 project, Mack and Sher hired architects Loewenberg & Loewenberg.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3550 N. Lake Shore Drives  
SURVEY ID LV43

Brothers Max L. Loewenberg (1889-1984) and Israel S. Loewenberg (1892-1978) had worked in partnership since 1919. Known for producing fine luxury apartments and apartment hotels throughout the 1920s, the Loewenbergs survived the Depression, and by the mid-1950s, the pair had designed their first Modern residential high-rise at 2970 N. Lake Shore Drive [LV8]. They would soon become prolific high-rise designers. In fact, within the APE alone, Loewenberg & Loewenberg designed 3900 N. Lake Shore Drive [LV96], the Sheridan Tower at 5650 N. Sheridan Road [EG12], Hollywood House Apartments at 5700 N. Sheridan Road [EG20] and Park Place Tower at 655 W. Irving Park Road [LV109].

For 3550 N. Lake Shore Drive, Loewenberg & Loewenberg produced a twin-towered high-rise that echoed the Shaw, Metz, & Dolio-designed structure next door at 3600 N. Lake Shore Drive in terms of scale, massing, height, and layout. (Both are also comparable in number and size of units.) A 1964 *Tribune* article entitled “Lake Shore Drive Reflects a Changing City,” described the adjacent complexes as “four sentinel pillars at Addison street and Lake Shore drive.” Despite the similarities, 3550 N. Lake Shore Drive is glassier, more sleek, and a more classic example of Mid-century Modernism. Unlike 3600, each façade of the 3550 N. Lake Shore Drive towers features long, horizontal ribbons of windows. Not only does this fenestration create a lighter exterior appearance, but it provides stunning views from every unit.

Early advertisements for 3550’s efficiency, one-, and two-bedroom apartments touted their “ceramic tiled and decorator equipped” bathrooms and General Electric air conditioning with individual controls, as well as the complex’s high-speed elevators, shops in the ground floor arcade, rooftop sundeck, and 24-hour security with doormen. The Lake Shore Management Company promoted the building along with several others of its properties, including 3600 [LV49] and 3950 N. Lake Shore Drive [LV110]. The joint ads suggested that, with a range of sizes and rental prices, the high-rises would suit “everyone from secretary to president of the firm,” and that the lifestyle provided by these high-rises would appeal to “the bachelor or single girl, the young couple, growing family, or senior-citizen.”

By the spring of 1962, three model apartments were open daily for prospective tenants. They were decorated by Jump-Wilson, a large, fashionable furniture store located on S. Michigan Avenue. A mid-1960s feature by *Chicago Tribune* writer Anne Douglas explained that some tenants who had moved from larger homes hired interior designers to help them incorporate their traditionally-styled furniture into the modern building.

Notwithstanding the individual décor of apartments, the building’s public spaces were meant to be ultra-modern. In fact, in 1964, the 3550 N. Lake Shore Drive complex commissioned abstract artist Abbott Pattison (1916-1999) to create an enormous artwork for the lobby. According to James L. Riedy, author of *Chicago Sculpture*, the artist called the 190-foot-long relief that features freeform amoebic shapes “kind of my jungle.” Noting that hundreds of thousands of passengers in cars on Lake Shore Drive view the sculptural relief wall each day, Riedy notes that the long “narrow anteroom” provides an “uncommon architectural experience.”

Tenants began to occupy one of the towers in the spring of 1962, and construction of the full complex was finished by the end of the year. Early occupants included many businessmen and women, professionals, and retirees. Among the professional women who lived in the building during the 1960s were Beatrice Langely, the business manager of an accounting firm; Hannah Mosk, inventor of a protective pad for garaged automobiles that was produced by the Petra Manufacturing Company; and



## Historic Resources Survey

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 NRHP RECOMMENDATION Eligible

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Elinor Fahrenholz, radio and television director of the Chicago office of the Campbell-Ewald Company, a national advertising firm. Fahrenholz served as a member of American Women in Radio and Television and the Academy of Television Arts and Sciences.

Many prominent members of the Jewish community resided at 3550 N. Lake Shore Drive, especially between the early 1960s and 1970s. These included David S. Schaffner, recipient of an achievement award from the state of Israel at an Israel Bond event; Harold Schenker, a past president of the Zionist Organization of Chicago; Mrs. Abe Small, president of the Sisterhood B’Nai Israel of Austin; and Mrs. Max Glasser, who was named “Volunteer of the Year” by Weiss Memorial Hospital. Among the Jewish tenants of the late 1960s were Rabbi Asher Shapiro and his wife Miriam, parents of the internationally renowned physicist Maurice M. Shapiro (1915-2008). Rabbi Shapiro was the longtime executive director of the United Charities of Jerusalem, and a board member of the Hebrew Theological College, and Associated Talmud Torah.

In 1974, Romanek-Golub and Company purchased 3550 N. Lake Shore Drive as part of a 16- building deal. The \$65 million acquisition included the high-rise at 3600 N. Lake Shore Drive [LV49]. Three years later, both complexes were converted to condominiums. At that time, *Tribune* reporter Gary Washburne cited low rental returns for the rash of high-rises undergoing condo conversions at that time. Known today as Lake Shore Condominiums, 3550 N. Lake Shore Drive has remained a well-maintained and desirable lakefront high-rise complex since then.

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

### NRHP EVALUATION/JUSTIFICATION

The high-rise at 3550 N. Lake Shore Drive was evaluated for significance under National Register Criteria A, B, and C. Built to fill the need for high-quality apartment rental housing along the north lakefront in Lakeview during the Post WWII period, the property meets with Criterion A. The home of Rabbi Asher Shapiro, Harold Schenker, and others who made substantial contributions to Jewish causes and philanthropy, the property meets with Criterion B. A fine Mid-century Modern high-rise designed by the talented Chicago architectural firm Loewenberg & Loewenberg, the structure is eligible for listing under Criterion C. The property possesses excellent integrity.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3550 N. Lake Shore Drives  
SURVEY ID                              LV43

### 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

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**3550 N. Lake Shore Drives**  
SURVEY ID                              LV43

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3550 N. Lake Shore Drives  
SURVEY ID LV43

Photo 1 – 3550 N. Lake Shore Drive



3550 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward the South and East façades of the South Tower and the South façade of the North Tower



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3550 N. Lake Shore Drives**  
SURVEY ID                              LV43

Photo 2 – 3550 N. Lake Shore Drive



3550 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward the East façade of the South Tower and the South façade of the North Tower



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3550 N. Lake Shore Drives**  
SURVEY ID                              LV43

Photo 3 – 3550 N. Lake Shore Drive



3550 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward the lobby entrance and covered driveway





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3550 N. Lake Shore Drives**  
SURVEY ID                              LV43

Photo 4 – 3550 N. Lake Shore Drive



3550 N. Lake Shore Drive, view looking northeast from W. Brompton Avenue toward West façade of South tower



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

528 W. Brompton Avenue  
SURVEY ID LV44

### NAME

Majestic Hotel

### OTHER NAME(S)

Palais Brompton, Park Brompton

### STREET ADDRESS

528 W. Brompton Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211110060000

### YEAR BUILT SOURCE

1923 Chicago Building Permit

### DESIGNER/BUILDER

Dubin & Eisenberg

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1923, this four-story structure located at 528 W. Brompton Avenue is clad in variegated brown brick and trimmed with terra cotta. Essentially rectangular in plan, the building features two rectangular projecting bays on its primary south façade. These bays are joined at the first story by a projecting entryway. The structure has a flat roof, however there is a false gable that extends across the top of the south façade, behind the projecting bays. Double-hung and fixed pane metal-framed windows of various sizes punctuate the building's walls. All are replacement windows. The building's contrasting brown and cream color scheme, and fanciful Revival style decorative details give the building a lively and distinctive appearance.

The south façade's entire first story is clad in large blocks of cream-colored glazed terra cotta, forming a solid visual base that anchors the building to the ground. The structure's entryway is symmetrically located in the center of a slightly recessed first-story projection that joins the two front projecting bays. The wood and glass front door and sidelights sit within an arched opening. The entryway is flanked by pilasters and a pair of blind arches. A prominent pediment caps the main entrance. Distinctive terra cotta details embellish the area beneath the pediment and above the blind arches. This ornamentation includes smaller blind arches, a knight's helmet, and a lion's head. (The last was presumably part of a



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

528 W. Brompton Avenue  
SURVEY ID LV44

pair, one of which is now missing.) Arched window openings continue across the remainder of the south façade's first story.

Above the terra cotta base, the façade is clad in variegated brown brick with modest cream-colored terra cotta details. Bands of alternately projecting and receding brickwork at the corners of the projecting bays and above the front door create a vertical emphasis. Vertical terra cotta bands also extend to the roofline above the main entrance. Within the central bay, pairs of symmetrically placed single, double-hung windows punctuate each of the upper stories. While double-hung windows comprise much of the building's fenestration, the two projecting bays feature triads of fixed-pane windows on the fronts of the bays and pairs of double-hungs with transoms on either side. The relatively large size of the window openings on the bay fronts provides a visual indication that they are not original and that the openings here have been enlarged. While simple terra cotta sills underscore most of the windows, a pronounced terra cotta sill extends beneath the triad of fixed-pane windows on the third and fourth stories. Metal balconettes accentuate these windows, and they too appear to be later additions.

Above the fourth story, a terra cotta cornice extends across the entire south façade. A pair of small sculptural terra cotta faces enlivens the cornice at the tops of the vertical bands at the center of the façade. The projecting bays each have a tall parapet topped with terra cotta copings. These parapet walls are decorated with simple terra cotta quoins at the corners and a terra cotta panel featuring an armor and shield.

The east façade of 528 W. Brompton Avenue is mostly visible from the street, except for part of the first story, which is obscured by the one-story garage of the adjacent flat building. The west facade is largely obscured by the adjacent building. The central part of both east and west facades recedes slightly to create a shallow light court. While the southernmost part of the east façade is devoid of fenestration, double-hung windows are found across the remainder of the facades, which are clad in common brick. The north façade is not visible from the public right of way.

The replacement of the original windows, the enlargement of the original window openings on the fronts of the projecting bays, and the addition of metal balconettes have diminished the property's integrity of design to some extent. Most of the building's terra cotta details remain intact, and the property exhibits integrity of location, setting, materials, workmanship, feeling, and association. Overall, the property possesses good integrity.

### HISTORY/DEVELOPMENT

The Majestic Hotel at 528 W. Brompton Avenue, initially known as the Palais Brompton, opened its doors in 1923. The firm of Dubin & Eisenberg designed the stately apartment hotel. Located in the fashionable Lakeview neighborhood, the facility was originally advertised as offering "home comfort with hotel service."

Built by Benjamin H. Rosen as an investment property, the Palais Brompton was one of hundreds of speculative apartment hotels that sprouted up across desirable neighborhoods of Chicago during the 1920s. Rosen, a Russian-Jewish immigrant, came to the US in 1897, and worked at a variety of jobs including: tailor, dry goods merchant, milliner, and real estate investor. By 1920, he lived in and owned a



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

528 W. Brompton Avenue  
SURVEY ID LV44

small three-flat in Albany Park. As Rosen's building projects increased in scope, scale, and dollar value, his name began to appear with more frequency in the real estate news.

In 1921, Rosen hired the relatively new firm of Dubin & Eisenberg to design the Sherwell, a 16-flat with three storefronts at N. Sheridan Road and W. Farwell Avenue (no longer extant). When Rosen began developing the Palais Brompton the following year, he relied on the services of Dubin & Eisenberg once again.

Architects George Dubin (1890-1958) and Abraham Eisenberg (1890-1975) formed a partnership around 1916. George's younger brother Henry (1892-1963) joined the firm a few years later. The partnership continued until 1932, when the Dubins split from Eisenberg. The firm of Dubin & Dubin continued practicing for decades. In addition to Henry's sons Arthur and Martin David Dubin who joined the firm soon after WWII, two other partners were added in the 1960s—John T. Black and John W. Moutoussamy. The firm's later work included a number of modern high rises including 4950-4980 N. Marine Drive [UP39] and the Carmen-Marine Apartments at 5030 N. Marine Drive [UP41].

When Dubin & Eisenberg received the Brompton Palais commission in the early 1920s, the firm was becoming quite busy. In addition to designing hundreds of residential buildings throughout the city, the architects were becoming known for commercial and institutional work. They were often hired by Jewish clients, and produced several buildings for religious organizations including cemetery monuments and synagogues. These include the Daughters of Zion Day Nursery and Infant Home at 2754 W. Hirsch Street and Agudas Achim Synagogue at 5029 N. Kenmore Avenue.

During this early period, Dubin & Eisenberg often designed buildings in popular historical revival styles. The architect embellished the brick terra cotta façade of 528 W. Brompton Avenue, with an array of Tudoresque ornaments including lions, shields, and armored knights. Built for an estimated constructed cost of \$150,000, the finely-detailed apartment hotel was completed in the fall of 1923.

The grandly named Palais Brompton provided rooms on a weekly and monthly basis. With monthly rents starting at \$50 for single rooms and suites with sun parlors for \$125, the Palais was competitively priced with other apartment hotels in the area. All of the fully-furnished units featured in-room telephones and, making good on the promise of offering "home comfort with hotel service," a bellboy, valet, maid service, and access to the tea room in connection.

During its early years, employees often lived at the hotel, and thus the 1930s census provides a glimpse of a few of the residents of the Palais Brompton who also worked there. The manager was Mandel Rosen, Benjamin Rosen's son. Other resident staff members included Everett Sappington, an African-American porter, and his brother Ward Sappington, the houseman. Born in rural Missouri, the Sappington brothers, like thousands of southern black Americans, moved to Chicago during the Great Migration. The mass influx of new residents coupled with discriminatory housing and hiring practices meant decent jobs and housing could be hard to find. Sappington and his wife and brother were the only African-American residents in the hotel, and some of the only ones in the predominantly white (over 90%) Lakeview neighborhood. The Sappington brothers continued to live at the hotel until at least 1940 and Everett continued to work there until at least 1942.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

528 W. Brompton Avenue  
 SURVEY ID LV44

Many of the hotel's other residents were short-term lodgers. Furnished units, rented on a monthly, weekly, even daily basis, generally catered to a somewhat transient, yet working population. A substantial number of these tenants were women. White females accounted for over-half of the Palais' residents in 1940 and among them were single, divorced, or widowed women who worked as stenographers, teachers, and office workers.

As the entrance of the US into World War II propelled more women into the workforce, it was not uncommon for war time propaganda to feature working women. In 1943, a Palais resident, Betty Duvall appeared in an advertisement for the Mandel Brothers' Department store. The store provided Betty a "typical American girl worker" with redecorating services to help transform her tiny living space in the Palais Brompton into a "cozy homelike room."

In 1958, the Palais Brompton was renamed the Park Brompton and branded "Chicago's new girl's club." The original layout of seventy-two rooms was reconfigured to accommodate one-hundred rooms. For as little as ten dollars a week, women could rent a flat in the building described in ads as having a "friendly and homelike atmosphere." The Park Brompton continued to be marketed as a women's residence or club until the mid-1980s, when the building was put up for sale.

Gene Kornata and Tony Klok purchased the dilapidated structure in the early 1990s. Working under the name of Neighborhood Inns of Chicago, the pair made a business of purchasing run down transient hotels and transforming them into boutique hotels. Although boutique hotels are now commonplace, in the early 1990s, few other developers were investing in them. The Park Brompton was among their first projects. It was rechristened the Majestic Hotel in the early 2000s, and remains a boutique hotel today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 528-32 W. Brompton Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a noteworthy example of an apartment hotel that offered tenants attractive amenities, furnished units, hotel service, and a range of rental options from short to longer term, the building meets with Criterion A. The building is not associated with any individuals who have made substantial contributions to history, and therefore, it does not meet with Criterion B. Designed by Dubin & Eisenberg, a talented Chicago architectural firm, the elegantly styled Tudor revival apartment hotel meets with Criterion C. The property possesses good integrity.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

528 W. Brompton Avenue  
SURVEY ID LV44

### 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 Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**528 W. Brompton Avenue**  
SURVEY ID                              LV44

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**528 W. Brompton Avenue**  
SURVEY ID                              LV44

Photo 1 – 528 W. Brompton Avenue



528 W. Brompton Avenue, view looking northeast from W. Brompton Avenue toward South façade





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

528 W. Brompton Avenue  
SURVEY ID LV44

Photo 2 – 528 W. Brompton Avenue



528 W. Brompton Avenue, view looking north from W. Brompton Avenue toward South façade

Photo 3 – 528 W. Brompton Avenue



528 W. Brompton Avenue, view looking northwest from W. Brompton Avenue toward East façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-552 W. Brompton Avenue  
SURVEY ID LV45

### NAME

534-552 W. Brompton Avenue

### OTHER NAME(S)

Eastnor Manor

### STREET ADDRESS

534-552 W. Brompton Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211110101001 through 14211110101048; and  
14211110101050 through 14211110101061

### YEAR BUILT

1922

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

John A. Nyden

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

The fine double courtyard apartment building at 534-552 W. Brompton Avenue sits at the northeast corner of W. Brompton and N. Pine Grove Avenues, one block west of N. Lake Shore Drive near the Belmont Harbor area of Lincoln Park. Completed in 1922, the structure is three stories over a raised basement and E-shaped in plan. The primary south façade, with its two U-shaped courtyards, faces W. Brompton Avenue, while the west facade runs along N. Pine Grove. The light tan brick building is accented with elegant cream-colored terra cotta details—many expressive of the Tudor-Gothic Revival style. Across the primary facades, most of the windows are double-hungs, and many are six-over-one replacement windows. Although the structure has a flat roof, red tile awnings extend across the tops of its primary facades, creating a false hipped roof and giving the courtyard complex a domestic scale.

All primary facades feature a tall, cream-colored base of ashlar-laid terra cotta. This terra cotta base rises above the lower-level one-over-one windows to the bottom of the first-story windows, and is topped by a molded terra cotta belt course. With many projecting bays, the facades have numerous corners and each is accented with terra cotta quoins. (These details also are found along the flat portions of the facades, where they signify the transition from one bay to the next.) The vertical quoins



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-552 W. Brompton Avenue  
SURVEY ID LV45

rise to meet a terra cotta belt course under the eaves. The window sills are also terra cotta, as are the copings on the gable ends. The eaves are clad in copper that is molded to appear like brackets supporting the roof overhang.

The symmetrical south façade embraces the two deep, internal courtyards that open onto W. Brompton Avenue (originally Brompton Court). Low, black iron railings edge the sidewalks fronting the building and bisecting the two narrow courtyards. A shallow flight of steps flanked by Prairie style planters set on low plinths leads up into each courtyard, providing a sense of elegance and privacy.

The long south facade is made up of three arms that face onto W. Brompton Avenue. The south-facing outer street-end elevations each have a single, five-sided bay that projects into the narrow lawn along the sidewalk. The central street-end elevation features two large, five-sided bays. Engaged terra cotta belt courses stretch across the bays above the first-, second-, and third-story windows. Small, square, molded terra cotta bosses ornament the walls beneath the second- and third-story windows. A terra cotta parapet with fanciful Gothic Revival ornamentation surmounts each bay. Behind each bay, on the plane of the main wall, is a short gable end with a terra cotta coping. A solid wood, tongue-and-groove door opens into the tall basement from each of the south façade's outer ends. (Photographs from 2007 indicate that these handsome wood doors have replaced low-quality white veneer doors that were previously located here and along the west façade.)

Inside each of the two south-facing courtyards are five entryways: two on each side and one centered at the head of the courtyard. The four paired entrances that face east and west into the courtyard each sit between a pair of three-sided bays. These three-sided bays feature ornamentation like that found on the five-sided bays described above. Each of the five entrance bays projects slightly and features chamfered corners. These entrance bays are enlivened by elaborate terra cotta ornamentation. Each entry door sits under a segmental arched hood. Above the door, running to the roofline, are tall, narrow, Gothic Revival windows trimmed in terra cotta, underneath a crenellated parapet. All of the entrance doors have narrow sidelights and are flanked by pairs of copper, Gothic Revival sconces. The central entrance at the rear of each courtyard is nearly identical to the others. However, behind its crenellated parapet is a gable end identical to those behind the larger projecting bays.

The west façade is flush with the sidewalk along N. Pine Grove Avenue. At its north and south ends there are two wide, flat projecting bays, each surmounted by a tall end gable. Six-over-one double-hung windows stretch across each story of these projecting bays. A quoined terra cotta surround frames the central windows of each story. Each of the two gable ends is embellished with a tall, molded terra cotta panel flanked by small, square, terra cotta bosses. Each gable's terra cotta coping is crowned by an elaborate molded terra cotta element with a "gabled" top. Between these two broad, gabled bays are two three-sided bays that match those found in the two courtyards. Secondary entrances are set into the base of the building on this west façade. These arch-topped doors sit within tall, terra cotta surrounds trimmed with shields and small, square, molded bosses. Above these surrounds, the stairwell windows are ornamented with terra cotta surrounds, quoins, and a thin, Gothic Revival drip course.

The north and east sides of the building feature secondary facades. The north façade runs along an alley. At the west end of the north façade, near N. Pine Grove Avenue, there is a one-bay return with the same cream-colored brick and terra cotta trim found on the main facades. The rest of the alley façade is Chicago common brick with windows held within segmentally-arched brick openings. These are one-



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-552 W. Brompton Avenue  
SURVEY ID LV45

over-one double hung windows. Three (or possibly four) wood service stairs access the back entrances. These are set into the building and are not readily visible. This service façade lacks the roof detailing found on the rest of the building. The east façade is not visible, as it abuts the adjacent building.

Today, the courtyard apartment at 534-552 W. Brompton Avenue strongly conveys its historic character and possesses excellent integrity overall. Although most of the windows are replacements, they are of a high quality, and seemingly match the profiles of the originals. The inner courtyard doors appear to be originals and other doors are high quality solid wood replacements. The property retains all seven aspects of integrity.

### HISTORY/DEVELOPMENT

With its creamy color, elegant Gothic Revival detailing, and leafy green spaces, 534-552 W. Brompton Avenue is a fine example of the courtyard type, which had become fashionable in Lakeview during the early 20<sup>th</sup> century. Architect John A. Nyden (1878-1932) was at the peak of his career when he designed this apartment structure in 1922. A product of Lakeview's lucrative multi-residential housing market of the late 1910s and early 1920s, the building was filled with upwardly-mobile young professionals and well-established older couples throughout much of its history.

This surge of development prompted the Baird & Warner realty firm to acquire a large unimproved property in Lakeview from the Catholic Bishop. The expansive lot, which stretched from Sheridan Road (now Lake Shore Drive) on the east to Pine Grove Avenue on the west, and Addison Street on the north to Cornelia Avenue on the south had an estimated value of \$250,000. Baird & Warner subdivided the land and laid out a new east-west street down the middle of the property. According to the *Chicago Tribune*, this street, called Brompton Court (later Avenue) was then paved and "improved for the benefit of the lots facing on this part of the block."

The site soon attracted two sets of developers. Plotke & Grosby purchased much of the area for a large development of low-rise apartments [LV35, LV36, LV37, LV42, LV41, LV40, LV48, LV47, LV46]. Their project was largely completed by the end of 1921. Although Plotke & Grosby's plans seemingly included the northeast corner of Brompton and Pine Grove Avenues, by early 1922, Courtney R. Gleason had purchased the site to build a double courtyard structure at 534-552 W. Brompton Avenue. Gleason's firm, H. O. Stone hired architect John A. Nyden to design the large apartment building. A display advertisement for construction bonds appeared in the *Chicago Tribune* in January of 1922. In addition to extolling the proposed design, the ad guaranteed bond holders a good return on their investment: "We estimate the income of this property at \$100,000, which is over four times the annual interest before any of the bonds mature and are paid off." With rents anticipated at \$100-\$170 per month, the firm's enthusiasm for this investment was warranted.

Courtney R. Gleason had been developing apartment buildings on the South Side since the early 1890s. After selling his original business to Shendorf (a former employee) and Boenicke in 1917, Gleason became a partner in H. O. Stone, a well-established real estate firm that financed and developed structures throughout the city. The double courtyard building was originally dubbed Eastnor Manor. The City of Chicago issued a building permit for the project in February of 1922. Construction soon began on the project, which had an estimated budget of \$550,000.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-552 W. Brompton Avenue  
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There is no evidence that Gleason had previously commissioned John A. Nyden (1878-1932) before the Eastnor Manor project, but the choice was clearly a good one. Born John Augustus Carlsson in Sweden, Nyden spent his childhood helping his father in the building trades and learning to read architectural plans. In 1895, Carlsson, then 17, changed his last name to Nyden and left for America. He arrived in Chicago soon after, determined to become an architect. He went to live with a cousin, joined the Swedish Evangelical Lutheran Mission Church of Lakeview and began working as a bricklayer while attending evening classes to learn English. Nyden was proficient enough by 1898 to attend Valparaiso University in Indiana for three terms. He then spent a year as a draftsman in New York City and returned to Chicago, becoming chief draftsman for the Northwestern Terra Cotta Company, where he stayed for six years while completing his architectural studies at the Art Institute of Chicago and the University of Illinois. In 1907, Nyden, now married and a young father, was finally able to open his own office.

At the start of World War I, Nyden joined the Army (the same year he became a United States citizen), soon rising to the rank of Major in the Construction Division. During his enlistment, he supervised the erection of 42 hospitals throughout the nation— work that provided an excellent foundation for his later design of apartments, hospitals, and other large buildings.

Following the war, Nyden's career entered its busiest period. Along with architectural work, he began developing his own buildings. He quickly became successful, and in 1921, he designed and built a new house in Evanston for his family. Throughout the 1920s, Nyden designed many residential structures in Evanston and on Chicago's North Side, including several courtyard buildings.

While building his practice, Nyden contributed his talents to Chicago's large Swedish community, an interest that he would maintain until the very end of his life. He helped establish and designed the 1928 Belmont-Sheffield Savings Bank, a Swedish-American institution. (The fine Classical Revival structure is a City of Chicago Landmark.)

He also produced Swedish churches, college buildings, and orphanages. He took special interest in North Park Theological Seminary, designing its campus plan in 1914 and several of its major buildings, and eventually becoming a Trustee. In 1926, he was chosen to design the American Swedish Historical Museum (originally the John Morton Memorial Museum) in Philadelphia, a project that would be the capstone of his career despite the fact that he died several years before the museum opened to the public.

Completed in the summer of 1922, the Nyden-designed Eastnor Manor had 60 apartments with three-, four-, and five-room units. Classified advertisements emphasized the building's close proximity to Lincoln Park and the lakefront, its "charmingly landscaped courtyards," and bright rooms afforded by "three exposures in every suite." The apartments featured hardwood floors, "canvas walls," tile baths with showers, and electric refrigerators in the kitchenettes. Prospective tenants could visit fully-furnished model units in the building with an agent on site. Although rooms could be rented for servants, the ads stressed that the modern conveniences in the apartments would make servants unnecessary. Renters had to supply references and sign a lease, thereby ensuring Gleason a guaranteed cash flow and financial protection for his bond holders.

Although some advertisements described Eastnor Manor as "the finest building of its type in the exclusive Lake View district," there were many new rental buildings on the North Side, and apartments



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-552 W. Brompton Avenue  
SURVEY ID LV45

went slowly. Ads for units in the Eastnor Manor appeared weekly from August of 1922 well into 1923. By November, 1922, Gleason had lowered his prices and was still advertising.

In October, 1923, with the building fully rented and turning a profit, Gleason sold Eastnor Manor to Harry and Betty Comansky for \$600,000. The Comanskys flipped the double courtyard building quickly, selling it in March, 1924 to David Rolnick and taking a lot on the North Side in partial payment of the \$660,000 sale price. Even with a \$507,500 mortgage and bond holders to satisfy, Rolnick must have expected to make money on the deal.

During its early history, the Eastnor Manor had many affluent tenants. Among them were Mr. and Mrs. Paul Brauer, who took up residence in number 544. Paul Brauer had amassed a fortune as concessionaire for Chicago's Lincoln Park Commission. (The businesses included Lincoln Park's popular restaurant, Café Brauer.) The Brauers' wealth may have been what attracted thieves who posed as plumbers in August of 1924, robbed Agnes Brauer of \$5,000 in jewels, and left her tied up in the living room of the apartment.

By the time of the 1930 census, the building was occupied by a mix of solidly middle-class tenants. Their ranks included an orchestra musician, a civil engineer, an electrician, numerous salesmen, and a secretary in the State's Attorney's office. Only one or two people lived in most of the units, and few had children. The building was kept clean and in good repair by Czech immigrant John Stomfoll, who lived in the basement of number 544 with his wife, three daughters, and sister-in-law.

The Depression led to a much higher number of occupants living in 534-552 W. Brompton Avenue. The building jumped from 68 residents in 1930 to 113 a decade later. The 1940 census taker recorded six units at nearly every address in the building rather than the original three. The building had so many tenants that it now required two full-time janitors, with William Young joining John Stomfoll. The tenants were still mostly couples who represented a wide range of middle-class professions. Frank Weaver worked in beverage sales; Joseph Koven owned a print shop; Otto Haegele was a mechanical engineer, and Rose Kline was supported by her daughter Louise who was a legal secretary. The crowded building, inevitably, housed a few undesirable tenants—Esther Davis and Esther Milburn were arrested in 1943 on charges of being part of a prostitution ring.

One tenant of 1940, Morris ("Morrie") Mages (1916-1988), would go on to become something of a Chicago legend. As a young boy, Mages had begun working with his father selling sporting goods on Maxwell Street. When Mages lived at 542 W. Brompton Avenue with his wife, infant son, and a nurse in 1940, he was just 24 years old, and he owned a sporting goods shop with his brothers. By the early 1950s, the Mages had a chain of four stores and by the end of the decade there were 14. Those stores closed in the 1960s when Mages and his brothers terminated their partnership. However, Morrie Mages rebounded, opening an enormous new sporting goods store at LaSalle and Ontario Streets. He and his wife, Shirlee Rose Mages, were involved in numerous civic causes and became well known for their generous philanthropy. Sportscaster Jack Brickhouse, another Chicago legend and long-time friend of the Mages, delivered the eulogy at Morrie Mages' funeral.

Another noteworthy tenant, Melvin L. Goldstine (1924-2002), resided in the building with his family for about a decade during the 1940s. While living there, Goldstine graduated from Lakeview High School and Northwestern University. He then received degrees from the Jewish Theological Seminary and was



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
 SURVEY ID                              LV45

appointed as Assistant Rabbi at his own congregation, nearby Anshe Emet synagogue in 1950. Goldstine went on to have a distinguished career as rabbi of Congregation B’Nai Emunah in Skokie, Illinois and founding rabbi of Temple Aliyah in Woodland Hills, California.

The building at 534-552 W. Brompton Avenue often functioned as a starting place or a retirement spot, with very few tenants staying long term. Ads for apartments ran almost continuously in the newspaper and residents appear with some frequency in the obituaries. Rents were cited as “reasonable,” although total monthly costs were not generally cited in the ads.

Bruni & Company converted the building to condominiums in 1981, with some apartments becoming duplexes. The courtyard building currently has 58 units. In the original configuration, upper-level apartments commanded the highest rents in the building. Units with better street exposure were also more desirable. This is still the case, with the highest assessments at 534 W. Brompton Avenue, at the corner of N. Pine Grove Avenue.

The handsome, walk-up apartment building at 534-552 W. Brompton Avenue has been beautifully maintained. Its fine overall design and Gothic Revival terra cotta detailing are a testament to the architectural skills of John A. Nyden. They also speak to Courtney R. Gleason’s belief in the marketability of apartments in the Lakeview neighborhood.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 534-552 W. Brompton Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A handsome 1920s double courtyard apartment building which provided middle-class renters with comfortable, well-appointed homes near the lakefront in the desirable Lakeview neighborhood, the property meets with Criterion A. The property is eligible under Criterion B as the home of restaurateur Paul Bauer and Rabbi Melvin Goldstine during important periods in their careers and lives. (There are likely other properties in Chicago more closely associated with Morrie and Shirlee Rose Mages.) A fine example of the double courtyard type, and a noteworthy example of the work of John A. Nyden, a talented local Swedish-born architect, the property is eligible for listing under Criterion C. The building possesses excellent integrity.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

534-552 W. Brompton Avenue  
SURVEY ID LV45

### 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

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

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PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
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## Historic Resources Survey

PROPERTY TYPE                    DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
SURVEY ID                            LV45

Photo 1 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking northwest from W. Brompton Avenue toward South façade of East mass



**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>534-552 W. Brompton Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV45

**Photo 2 – 534-552 W. Brompton Avenue**



534-552 W. Brompton Avenue, view looking northeast from W. Brompton Avenue toward East courtyard



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
SURVEY ID                              LV45

### Photo 3 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking northwest from W. Brompton Avenue toward South façade of middle mass



**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>534-552 W. Brompton Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV45

Photo 4 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking north from W. Brompton Avenue toward West courtyard



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
SURVEY ID                              LV45

Photo 5 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking northeast from intersection of W. Brompton Avenue and N. Pine Grove Avenue toward West and South façades of West mass



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
SURVEY ID                              LV45

Photo 6 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking northeast from N. Pine Grove Avenue toward West façade





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**534-552 W. Brompton Avenue**  
SURVEY ID                              LV45

Photo 7 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking southeast from N. Pine Grove Avenue toward West façade

Photo 8 – 534-552 W. Brompton Avenue



534-552 W. Brompton Avenue, view looking southeast from N. Pine Grove Avenue toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

531-539 W. Addison Street  
SURVEY ID LV46

### NAME

531-539 W. Addison Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

531-539 W. Addison Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211110091001 through 14211110091028

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 531-539 W. Addison Street rises three stories over a raised basement. Clad in reddish-brown brick with limestone details, the structure is expressive of the Tudor Revival style. It is flat roofed, U-shaped in plan, and has five entrances—one in the center of the short, north-facing elevation at the end of its rectangular courtyard, and two on each side of its longer east- and west-facing inner courtyard facades. The building's massing is enlivened by a series of three-sided and five-sided projecting bays. Three-over-one double-hung replacement windows are found across the primary facades.

This structure was part of a 1921 development of nine multi-family residences, including a total of six courtyard buildings within the APE. In addition to this one, these low-rises include identical reddish-brown brick courtyard buildings at 522-530 W. Cornelia Avenue [LV35] and 527-537 W. Brompton Avenue [LV40] as well as similar tan brick structures at 534-540 W. Cornelia Avenue [LV36], 539-547 W. Brompton Avenue [L41], and, directly west of this property, at 541-49 W. Addison Street [LV47].

The 531-539 W. Addison Street building's outdoor courtyard is a deep narrow landscaped space. A curvy concrete path, lawn, trimmed hedges, and other plantings are located within the courtyard. At its far north end, the court meets with a strip of lawn that fronts the building. A black metal picket fence



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

531-539 W. Addison Street

NRHP RECOMMENDATION Eligible

SURVEY ID

LV46

extends along the sidewalk. A green-roofed black metal shelter stands at the gateway in the center of the fence.

The north-facing ends of the U-shaped building's two arms mirror one another. The focal point of each is a centrally located, five-sided projecting bay that runs the full height of the facade. At the outer end of each of these north arm elevations, there is a secondary doorway set partially below grade. A pair of brick knee walls flanks each of these door openings, and behind them, a low set of steps leads to the raised basement.

A two-tiered water table stretches across the entire base of each north street-side façade. At the raised basement level, vertical limestone quoins edge the outer corners and the corners of the five-sided bays. A limestone belt course tops the raised basement level and serves as the sill for the first story-windows. Paired double-hung windows are located at the outer end bays above the door openings. Single double-hung windows are found on each side of the projecting bays and in the recessed bays that flank the courtyard.

The first story fenestration pattern of the north street-side façades is repeated at the second and third stories. Limestone sills stretch beneath the second-story window openings. Belt courses stretch across the facades below and above the third-story windows. Vertical quoins matching those of the raised basement enliven each corner at the third story. The five-sided bays are topped by hipped roofs with green asphalt shingles and wide overhanging eaves. A parapet with crenellations and a central peaked limestone ornament surmounts each of the street-side elevations.

The short north façade at the backend of the courtyard features a shallow three-sided projecting bay with chamfered corners flanked by flat bays that angle southward at the outer ends towards the building's arms. An entryway is in the center of the projecting bay. The door stands within a fine limestone Tudor style surround. Above it, single double-hung windows located halfway between the first and second and second and third stories are highlighted by a Tudor style limestone frame. The peaked element that caps this frame is echoed by a limestone ornament at the top of the peaked parapet above the projecting bay. Like the parapets above the north street-side facades, there is a crenellation on each side of the center peak.

The long east and west inner courtyard facades mirror one another. Each includes three three-sided projecting bays with engaged hipped roofs and wide overhanging eaves. One entryway is located just north of the northernmost three-sided bay and the other is set between the two other three-sided bays. These entryways and the decorative details that surround the windows above them match those of the north-facing courtyard façade. The belt courses of the north street-side facades turn the corners, and stretch across the long east and west courtyard facades.

The courtyard building's secondary east façade abuts a drive leading to the alley, and is only partially visible from W. Addison Street. Face brick wraps around from the street and extends along approximately one quarter of the east facade. The remainder of the façade is clad in common brick. The west façade runs flush with the adjoining building at 541-549 W. Addison Street [LV47], and is not visible. The south façade runs along the alley and cannot be seen from the public way.

Today, the courtyard building possesses very good integrity overall. The doors appear to be originals. Although the windows are replacements, they resemble the building's original three-over-one double-



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

531-539 W. Addison Street  
SURVEY ID LV46

hungs. The structure's integrity of materials is slightly altered by the installation of several through-wall air conditioning units. The property's integrity of setting is minimally diminished by the addition of the black metal fencing and shelter that block views of the inner courtyard facades. Despite these minor changes, the building continues to retain integrity of design, location, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 531-539 W. Addison Street was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style courtyard building as part of a complex of nine multi-family residences spread across a three block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. The partners soon expanded their scope to include property development. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and 1540 North Lake Shore Drive, a Chateausque style luxury apartment tower that was later converted into a co-operative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods— they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

Plotke & Grosby soon commissioned Teisen to design more expansive developments of sister buildings. On July 24, 1921, the *Chicago Tribune* announced that the firm was embarking on “one of Chicago’s largest flat projects.” The newspaper reported that Plotke & Grosby had “purchased from Baird & Warner two blocks of frontage on the east side of Pine Grove avenue between Addison and Cornelia” for a \$1,500,000 project. It suggested that this would include a total of 12 multi-family residences—eight courtyard buildings, each with 27 units, and four corner buildings, each with 15 units.

While the 1921 *Chicago Tribune* article implied that Plotke & Grosby had acquired a fully contiguous stretch of land for their development, this does not appear to have been the case. Had Plotke & Grosby



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

531-539 W. Addison Street

NRHP RECOMMENDATION Eligible

SURVEY ID

LV46

erected the 12 structures as described in the *Tribune* story, their project would have included two courtyards and one corner building on the north side of Brompton Avenue, east of Pine Grove Avenue. However, these three Plotke & Grosby structures never materialized. By the time Plotke & Grosby had set out to erect the 12-building project, this Brompton Avenue parcel had already been acquired by Chares L. Bastian, the owner of a soda fountain factory. Although Plotke & Grosby may have attempted to purchase the site, Bastian sold it to another real estate investor, Courtney R. Gleason, who developed the 534-552 W. Brompton Avenue [LV45] property, with a double courtyard building in 1922.

In all, the complex ultimately included nine flat buildings in three separate rows—one reddish-brown brick and one tan brick courtyard structure, along with a corner low-rise—on the south side of Addison Street [LV46, LV47, LV48], the south side of Brompton Avenue [LV40, LV41, LV42], and the north side of Cornelia Avenue [LV35, LV36, LV37]. By alternating the brick color and some of the architectural details along each row, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

As Plotke & Grosby had likely intended for all of the structures in their complex, the reddish-brown brick, 27-unit courtyard building at 531-539 W. Addison Street sold quickly. George H. Heppe (1864-1924), a successful meatpacker and real estate investor who lived in Lakeview, purchased 531-539 W. Addison Street for \$165,000 shortly after its completion in May of 1922. A year later, Sam Margolis, a Russian Jewish immigrant owner of a grocery store in Maywood, Illinois, acquired the building for an estimated cost of \$180,000. He and his wife Goldie Margolis moved into a unit at 539 W. Addison Street.

Early classified advertisements indicate that the building held four- and five-room units. Although the Margolises lived in the building, a resident janitor showed apartments to prospective tenants. A 1924 apartment was described as “newly decorated,” and by 1929, advertisements boasted that rentals included electric refrigerators.

The courtyard building’s early tenants included many well-to-do Chicagoans. In 1925, a *Chicago Tribune* society page announcing the marriage of John G. and Milera Wittbold, reported that the couple would make a home at 537 W. Addison Street. (The bride’s father Edson McEldowney owned a real estate journal and the groom’s father was the proprietor of flower shops.) Another resident was Mrs. Alice Kelley Fahrney, a wealthy widow. Despite the fact that Mrs. Fahrney lost a mid-1920s legal battle to secure half of her husband’s one-million-dollar estate, she received a \$150,000 settlement, a significant sum at that time. Several doctors also resided in the courtyard structure during this period.

In 1930, the building’s occupants included a broad range of middle-class tenants. Among them were several salesmen, saleswomen, and stenographers; two theater cashiers; a musician for a Balaban & Katz movie theater; a secretary for a brick company; the operator of a beauty parlor; a real estate broker; an accountant; an attorney; and a physician. A substantial number of the tenants of that period had emigrated from Russia, Germany, Poland, Romania, Sweden and Ireland. Quite a few of the building’s families had live-in servants.

In 1932, the Margolises sold the property to H. Albert Sayre, the president of a public accounting firm. Despite the change in ownership, the characteristics of its residents remained the same. By 1940, occupants included the president of an oil and gas company, the owner of an automobile agency, a



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

531-539 W. Addison Street  
 SURVEY ID LV46

dentist, a real estate broker, and several salesmen. Quite a few of these were European immigrants, but only one or two households had live-in help by this time.

During the late 1940s and early 1950s, several residents of the building were active in civic affairs, including Jewish causes. For example, Louis Brown, who lived at 533 W. Addison Street, was one of the north side district chairman for an event at the civic opera house marking the first anniversary of Israel. That same year, his wife served as the philanthropic chairman of an event in honor of the College of Jewish Studies.

The 531-539 W. Addison Street courtyard building remained a well-maintained rental building for a few more decades. It was converted to condominiums in the mid-1980s. A 1988 classified advertisement described a one-bedroom unit in the structure as an example of “vintage elegance” that was just “steps away from the lake.”

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 531-539 W. Addison Street was evaluated for significance under National Register Criteria A, B, and C. As a high-grade courtyard apartment building erected by developers Plotke & Grosby as part of a large middle-class rental complex, the property meets with Criterion A. Although some of the building’s tenants were involved in civic efforts and Jewish philanthropy, these contributions are not sufficient to warrant listing under Criterion B. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style courtyard building designed as part of a cohesive multi-family development, the property meets with Criterion C. The building retains very good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

531-539 W. Addison Street  
SURVEY ID LV46

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
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531-539 W. Addison Street  
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Photo 1 – 531-539 W. Addison Street



531-539 W. Addison Street, view looking south from W. Addison Street toward courtyard and North façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
SURVEY ID LV47

### NAME

541-549 W. Addison Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

541-549 W. Addison Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211110081001 through 14211110081028

### YEAR BUILT SOURCE

1921-1922 Chicago Building Permit

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY

REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 541-549 W. Addison Street rises three stories over a raised basement. Clad in reddish-tan variegated brick with limestone details, the structure is expressive of the Tudor Revival style. It is flat roofed, U-shaped in plan, and has five entrances— one in the center of the short, north-facing elevation at the end of its rectangular courtyard, and two on each side of its longer east- and west-facing inner courtyard facades. The building's massing is enlivened by a series of three-sided and five-sided projecting bays. Three-over-one double-hung replacement windows are found across the primary facades.

This structure was part of a 1921 development of nine multi-family residences, including a total of six courtyard buildings within the APE. In addition to this one, these low-rises include two nearly identical tan brick structures at 534-540 W. Cornelia Avenue [LV36] and 539-547 W. Brompton Avenue [LV41], as well as three slightly more ornate reddish-brown brick courtyard buildings at 522-530 W. Cornelia Avenue [LV35], 527-537 W. Brompton Avenue [LV40], and, directly east of this property, at 531-539 W. Addison Street [LV46].

The 541-549 W. Addison Street building's outdoor courtyard is a deep narrow landscaped space. A concrete path, lawn, trimmed hedges, and other plantings are located within the courtyard. A small



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
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brick shelter with a glazed tile roof stands near the center of the courtyard. A black metal picket fence extends along the sidewalk. A shingle-roofed black metal shelter stands at the gateway in the center of the fence.

The north-facing ends of the U-shaped building's two arms mirror one another. The focal point of each is a centrally located, five-sided projecting bay that runs the full height of the facade. At the outer end of each of these north arm elevations, there is a doorway set partially below grade. A pair of brick knee walls flanks each of these openings, and behind them, a low set of steps leads to a gangway to the back of the building.

On the north street-side façade at the raised basement level, vertical limestone quoins edge the outer corners and the corners of the five-sided bays. A limestone belt course tops the raised basement level and serves as the sill for the first story-windows. Paired double-hung windows are located at the outer end bays above the door openings. Single double-hung windows are found on each side of the projecting bays and in the recessed bays that flank the courtyard.

The first-story fenestration pattern of the north street-side façades repeats on the second and third stories. Limestone string courses stretch beneath the second-story window openings, serving as sills. A carved belt course extends above the third-story windows. Vertical quoins matching those of the raised basement enliven the corners of the third story. On the projecting bays, laced brick detailing subtly highlights the corners at the first- and second-stories. A recessed brick rectangle with square limestone corner details highlights the space beneath each second- and third-story window.

A flat parapet with crenellations and limestone copings surmounts each of the street-side elevations. The parapet has been rebuilt in a manner that doesn't fully replicate the original feature. It is composed of orange variegated brick and pink mortar, which does not match the remainder of the building. In addition to these clues, the parapet's limestone coping and the configuration of the crenellations are subtly different than those of the tan courtyard building at 534-540 W. Cornelia Avenue [LV36], which retains its original parapet.

The short north façade at the back end of the courtyard features a shallow three-sided projecting bay with chamfered corners flanked by flat bays that angle southward at the outer ends towards the building's arms. An entryway is located in the center of the projecting bay. The door stands within a fine limestone Tudor style surround. Above it, single double-hung windows located halfway between the first and second and second and third stories are accentuated by a Tudor style limestone frame. The flat parapet atop the three-sided central bay lacks crenellations.

The long east and west inner courtyard facades mirror one another. Each includes three three-sided projecting bays. One entryway is located just north of the northernmost three-sided bay and the other is set between the two other three-sided bays. These entryways and the decorative details that surround the windows above them match those of the north-facing courtyard façade. The belt courses of the north street-side facades turn the corners, and stretch across the long east and west courtyard facades.

The courtyard building's secondary east and west façades are completely obscured by the abutting buildings at 531-539 W. Addison Street [LV46] and 3565 N. Pine Grove Avenue [LV48], respectively. The south façade runs along the alley and cannot be seen from the public way.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

541-549 W. Addison Street

NRHP RECOMMENDATION Eligible

SURVEY ID

LV47

Today, the courtyard building possesses good integrity overall. Although the windows are double-hung replacements, their three-over-one profiles likely match the originals. The rebuilt parapet does not completely emulate the original. This alteration has compromised the building's integrity of design and materials. The property's integrity of setting is minimally diminished by the addition of the black metal fencing and shelters that block views of the inner courtyard facades. Despite these changes, the building continues to retain integrity of location, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The low-rise at 541-549 W. Addison Street was part of such an endeavor. Real estate investors Plotke & Grosby erected the Tudor Revival style courtyard building as part of a complex of nine multi-family residences spread across a three block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Chicagoans Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Opening an office near the corner of Division and Wells streets, the firm of Plotke & Grosby initially focused on buying and selling North Side land and buildings. The partners soon expanded their scope to include property development. Around 1917, the firm relocated to 2519 N. Clark Street in Lakeview. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would produce hundreds of buildings throughout Chicago and nearby suburbs. Among their most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and 1540 North Lake Shore Drive, a Chateausque style luxury apartment tower that was later converted into a co-operative building [NN99].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods— they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

Plotke & Grosby soon commissioned Teisen to design more expansive developments of sister buildings. On July 24, 1921, the *Chicago Tribune* announced that the firm was embarking on “one of Chicago’s largest flat projects.” The newspaper reported that Plotke & Grosby had “purchased from Baird & Warner two blocks of frontage on the east side of Pine Grove Avenue between Addison and Cornelia” for a \$1,500,000 project. It suggested that this would include a total of 12 multi-family residences—eight courtyard buildings, each with 27 units, and four corner buildings, each with 15 units.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
SURVEY ID LV47

While the 1921 *Chicago Tribune* article implied that Plotke & Grosby had acquired a fully contiguous stretch of land for their development, this does not appear to have been the case. Had Plotke & Grosby erected the 12 structures as described in the *Tribune* story, their project would have included two courtyards and one corner building on the north side of Brompton Avenue, east of Pine Grove Avenue. However, these three Plotke & Grosby structures never materialized. By the time Plotke & Grosby had set out to erect the 12-building project, this Brompton Avenue parcel had already been acquired by Chares L. Bastian, the owner of a soda fountain factory. Although Plotke & Grosby may have attempted to purchase the site, Bastian sold it to another real estate investor, Courtney R. Gleason, who developed the 534-552 W. Brompton Avenue [LV45] property, with a double courtyard building in 1922.

In all, the complex ultimately included nine flat buildings in three separate rows, with a tan brick courtyard structure in the center, and a reddish-brown brick apartment building on each side. The three rows stretch along the south side of Addison Street [LV47, LV46, LV48], the south side of Brompton Avenue [LV41, LV40, LV42], and the north side of Cornelia Avenue [LV36, LV35, LV37]. By alternating the brick color and some of the architectural details along each row, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

As Plotke & Grosby had likely intended for all of the structures in their complex, the dark-tan brick, 27-unit courtyard building at 541-549 W. Addison Street sold quickly. In fact, the building already had three different owners by 1924. Its first owner, Mrs. Celle Becker purchased the courtyard structure from Plotke and Grosby in 1922. Vincenzo Cutaia, an Italian immigrant grocer who had just begun to embark on real estate investing soon acquired the courtyard structure. In the spring of 1924, Cutaia sold the building to Louis A. Weiss who had begun to establish himself in North Side real estate. Born in New York to Hungarian Jewish parents, Louis A. Weiss (1847-1949) would go on to run a profitable liquor company. His name became well-known in the early 1950s, when his wife Goldie donated funds to establish Weiss Memorial Hospital [UP28] after his sudden death.

The courtyard's building's four- and five-room units featured built-in cabinets, sun parlors, and large, bright rooms. With such amenities and its desirable location near the lakefront, the low-rise was soon filled with successful professionals and businessmen and their families. Early tenants included Dr. Robert L. Mellin, a physician; Norman J. Lott, head of the Wall Street Statistical Services Company; Robert S. Strauss, owner of a real estate investment firm, and Abraham Rohde founder of the Rohde-Spencer Company, a wholesale jewelry firm located on Michigan Avenue in the Loop.

In 1930, the building's occupants included a broad range of middle-class tenants. Among them were a physician, an architect for the Board of Education, a teacher, the owner of a food shop, a leather finisher, a secretary, and dry goods saleswoman. Many of the tenants of this period were German, English, and Russian Jewish immigrants.

A decade later, the building's tenancy remained stable. Residents of 1940 included an attorney, an eye doctor, a dentist, a pharmacist, the owner of a construction company, an art dealer, several stenographers and a number of salesmen and women. Two of the families that lived in the building at this time had a live-in servant.

Over the next few decades, the building continued to attract successful middle-class tenants. Two noteworthy residents of the 1960s were Miss Anette Taussig, who was cited by Grade School Magazine



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
 SURVEY ID LV47

as one of the nation’s top special education teachers and Inge Bleier, a nursing supervisor at Weiss Memorial Hospital who authored a textbook for obstetric nursing. Another notable resident of that period Bonnie Harris, a survivor of the Chicago Fire of 1871, was a self-taught artist whose work had been exhibited in museums throughout the nation.

The 541-549 W. Addison Street courtyard structure remained a rental building until it was converted to condominiums in 1980. Soon after its conversion, a display ad described the building as a “charming vintage condominium” and emphasized historic details such as hardwood floors and high ceilings, as well as the building’s close proximity to the lake.

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 541-549 W. Addison Street was evaluated for significance under National Register Criteria A, B, and C. As a high-grade courtyard apartment building erected by developers Plotke & Grosby as part of a large complex of rental properties geared towards middle-class tenants, the property meets with Criterion A. Although some noteworthy individuals were associated with the property, none of these figures made contributions that would warrant listing under Criterion B. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style building designed as part of a cohesive complex of low-rise multi-family residences, the property meets with Criterion C. The building retains good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
SURVEY ID LV47

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- "Work Starts on 276 Apartment House Project," *Chicago Daily Tribune*, July 24, 1921, p. A6.

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
SURVEY ID LV47

Photo 1 – 541-549 W. Addison Street



541-549 W. Addison Street, view looking southeast from W. Addison Street toward North façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
SURVEY ID LV47

### Photo 2 – 541-549 W. Addison Street



541-549 W. Addison Street, view looking south from W. Addison Street toward courtyard

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

541-549 W. Addison Street  
SURVEY ID LV47

Photo 3 – 541-549 W. Addison Street



541-549 W. Addison Street, view looking southeast from W. Addison Street toward North and West façades of East mass



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

### NAME

3565 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3565 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211110111001 through 14211110111004

### YEAR BUILT SOURCE

1921-1922 *The Economist*

### DESIGNER/BUILDER

Axel V. Teisen

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The refined, Tudor Revival style three-flat at 3565 N. Pine Grove Avenue occupies the southeast corner of W. Addison Street and N. Pine Grove Avenue. Essentially rectangular in plan, the flat-roofed structure rises three stories over a high raised basement. Clad in reddish-brown brick, the low-rise is trimmed with elegant limestone detailing. The primary north facade is enlivened by a five-sided projecting bay. A three-car garage at the rear of the lot connects to the building via a low wall that borders N. Pine Grove Avenue. The wall and garage are composed of the same reddish-brown brick as the three-flat. Double-hung windows, most of them one-over-one replacements, are found across the building's facades.

This structure was part of a 1921 development of nine multi-family residences—a complex of three corner low-rises and six nearby courtyard structures. All nine buildings are clad in either reddish-brown or tan brick and all have projecting bays and architectural details that unify the entire ensemble. However, this three-flat is more fanciful than any of the other buildings in the complex. It holds three spacious apartments (one on each story), while the two other corner structures, at 3501-3507 N. Pine Grove/ 546 W. Cornelia Avenue [LV37] and 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue [LV42], hold 15 units each.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

The three-flat's short end faces W. Addison Street. Centered within this primary north façade, a tower-like, five-sided projecting bay rises the full height of the building. Although this elevation appears to be the front of the building, there is no entryway on this side. (Rather, the front door is located near the north end of the west façade.) The base of the projecting bay is fully clad in smooth limestone blocks. Flanking the five-sided bay, at the raised basement level, two pairs of arched casement windows have fine, limestone Tudor surrounds that provide a pleasing contrast with the adjacent reddish-brown brick.

A limestone string course delineates the base of the north façade and serves as a continuous sill for the first-story windows. At the first, second, and third stories, the outer ends of the façade hold pairs of double-hung windows. These outer bays are enlivened by quoin-like limestone tabs that flank the paired windows and extend from the base to the top of the third-story windows. Four simple square limestone details ornament the brick areas beneath the second- and third-story windows. The projecting bay holds some single and some paired double-hung windows. Smooth limestone blocks cover most of this fine five-sided bay—the only brick is found beneath the second- and third-story windows. A wide limestone entablature extends across the entire north façade. It is topped by a flat brick and limestone parapet.

The building's long west elevation faces N. Pine Grove Avenue. This primary façade features the front entryway near its north end, and a subtly projecting curved bay about two-thirds of the way towards the south end. A wide limestone water table extends from either side of the entryway across the entire west façade. The entryway sits within an ornately carved limestone surround. This impressive surround holds original double wood and glass doors that form a Tudor arch. A rectangular carved ornament crowns the front door surround, interrupting a limestone stringcourse that tops the base of the west façade. The fine front door is flanked by a pair of arched windows set in ornate Tudor surrounds. (These are smaller versions of the handsome windows and surrounds found at the raised basement level of the north façade.) The only other basement level windows are two six-over-one double-hungs located near the far south side of the west façade. These two windows appear to be original. Each has a wide limestone sill.

The fenestration and architectural details found across the west façade between the first and third stories echo those of the north façade. Singles and pairs of double-hung windows are highlighted by limestone tabs or quoins. Most of the quoins run from the stringcourse above the base to the top of the third-story windows. The window groupings with this treatment near the north end of the façade feature small limestone square ornaments, while those located within the curved bay do not. At the far south side of the façade, single double-hung windows are highlighted by individual tabbed surrounds. A single window at the first story has an ornate panel of foliate-carved limestone beneath its surround. The top of the west façade features the same limestone entablature and flat brick and limestone parapet as the north façade.

A low brick wall extends from the south end of the west façade to the three-car garage. The flat-roofed garage includes a limestone string course that stretches across all four elevations. Each of the garage facades is topped by a narrow limestone coping that includes subtle crenellations. The west garage façade features two original, three-over-one double-hung windows that sit above wide limestone sills. The garage's south façade, which abuts the alley, holds three garage doors.

The south façade of the three-flat is largely obscured by a stairway and balcony structure that is a recent addition. The building's east façade runs flush with the adjacent courtyard structure at 541-49 W. Addison Street [LV47], and is not visible from the street.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

Today, the corner building at 3565 N. Pine Grove Avenue possesses very good integrity overall. The front double doors and some of the raised basement level windows appear to be original. The remainder of the windows are one-over-one double-hung replacements. While the structure's original windows were likely three-over-one double-hungs, these replacements only moderately diminish its integrity of design. The corner three-flat continues to retain integrity of materials, location, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s and early 1920s, thousands of multi-family residences sprang up in Lakeview to accommodate the growing demand for upper-middle- and middle-class housing in the community. Some real estate investors took advantage of this lucrative housing market by creating large developments with multiple apartment buildings. The elegant three-flat at 3565 N. Pine Grove Avenue was part of such an endeavor. Real estate investors Plotke & Grosby erected the lavishly appointed Tudor Revival style corner building as part of a complex of nine multi-family residences spread across a three-block stretch of Lakeview. Architect Axel V. Teisen designed the ambitious project.

Milton S. Plotke (1887-1950) and Jacob Grosby (1885-1955) formed their real estate partnership around 1910. Plotke was from a German Jewish family that had operated a hat and cap manufacturing company since the 1880s. The New York-born Grosby was the son of Russian Jewish immigrants. Although it is unclear how the two first met, Plotke and Grosby were running a real estate office on W. Division Street by February of 1911. 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. At that time, Plotke & Grosby was becoming quite successful. In addition to serving as a real estate broker, the firm had begun to develop its own mixed-use and multi-family structures. Altogether, Plotke & Grosby would develop hundreds of buildings throughout Chicago and its nearby suburbs. Among the firm's most high-profile projects were the Aragon Ballroom at 1106 W. Lawrence Avenue, the Bryn Mawr Apartment Hotel at 1033-1051 W. Bryn Mawr Avenue, and 1540 North Lake Shore Drive, a Chateausque style luxury apartment tower that was later converted into a co-operative building [NN93].

During the two decades in which Plotke & Grosby operated, the developers worked with several different architects. Between 1917 and 1925—one of their busiest periods—they commissioned Axel V. Teisen to design many of their projects. A Danish immigrant who had settled in Chicago in 1910, Axel V. Teisen (1886-1961) had begun his architectural career in 1915. Plotke & Grosby often hired Teisen for projects that involved pairs or groupings of residential buildings that relied on duplicate floor plans but had facades that differed slightly in appearance. For example, in early 1918, Teisen produced a tan brick apartment building with Gothic limestone details at 703-705 W. Cornelia Avenue and a brown brick version with different ornamentation next door at 707-709 W. Cornelia Avenue.

On July 24, 1921, the *Chicago Tribune* announced that Plotke & Grosby had begun work on "one of Chicago's largest flat projects," a \$1,500,000, Teisen-designed development. Covering "two blocks of frontage on the east side of Pine Grove Avenue between Addison and Cornelia," the development was envisioned as a 12-building complex—four 15-unit corner low-rises and eight 27-unit courtyard structures. However, it is clear that Plotke & Grosby had already somewhat altered its plan for the corner low-rises. On July 23, 1921, one day before the *Tribune* story was published, the Economist



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

reported that Plotke & Grosby had begun construction on three corner low-rises within the development – one with three apartments, and two 15-unit buildings. (The full complex ultimately comprised these three low-rises plus six courtyards, instead of the originally planned 12-building development, because Plotke & Grosby never acquired the final parcel on the north side of Brompton Avenue.)

This low-rise at 3565 N. Pine Grove Avenue is the three-unit corner building that had been described by the *Economist*. It rose up just west of the complex's two courtyard buildings on W. Addison Street [LV47, LV46]. The remainder of the development comprised a 15-unit corner low-rise and two courtyard structures along both the north side of Cornelia Avenue [LV37, LV36, LV35] and the south side of Brompton Avenue [LV42, LV41, LV40]. By alternating the color and some of the architectural details within each trio of buildings, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings. While Teisen designed 3565 N. Pine Grove Avenue to relate to the other structures in terms of color, materials, massing, and style, it stands out as the most lavish building in the development.

With spacious seven-room suites, the three-flat's apartments were larger than the four- to six-room units of the two sister 15-unit corner low-rises at 3501-3507 N. Pine Grove Avenue/ 546 W. Cornelia Avenue [LV37] and 3511-3519 N. Pine Grove Avenue/ 549-551 W. Brompton Avenue [LV42]. During the mid-to-late-1920s, units in those buildings had rental prices ranging from approximately \$95 to \$130 per month. Apartments in the 3565 N. Pine Grove Avenue three-flat were approximately \$250 per month. At that time, a classified advertisement described one of its suites as "very large," with "light rooms," and three bathrooms, and touted such features as electric refrigeration, a solarium, and paneled and canvassed walls. The building's three-car garage was an original amenity.

As Plotke & Grosby had most certainly intended, upper-middle-class families began to reside in the three-flat's spacious apartments soon after its completion in 1922. One of the earliest residents was Dr. Harry Katz, a urologist on staff at both Michael Reese and Cook County Hospitals. Dr. Katz and his wife Mary lived in the building for at least five years. In the late 1920s, Dr. Katz gave up his medical practice, moved to New York, and entered the motion picture business. He became president of Monarch Theaters. (His brother, Sam Katz, was an executive of Metro-Goldwyn Meyer in Hollywood.) *The National Jewish Blue Book: An Elite Directory* had listed not only Dr. Harry Katz, but also Milton S. Plotke as residents of the 3565 N. Pine Grove Avenue. Plotke and his family lived here only briefly. They soon relocated to 1540 N. Lake Shore Drive [NN93], a luxury high-rise that had recently been developed by Plotke & Grosby.

During the 1930s and 1940s, tenants included the owner of a Michigan Avenue bookstore, an attorney whose wife was active in Jewish philanthropy, a drug store owner, and the proprietor of a military store. The most notorious figure associated with the building during this period was Meyer Gordon, who lived in a unit with his family from the mid-1930s until the early 1940s. Gordon had been a Chicago jeweler and pawnbroker since 1913. The *Chicago Tribune* described him as the receiver of stolen property for John Dillinger's gang. In 1946, Gordon was convicted of stealing \$10,000 worth of watches in Detroit six years earlier, when he still lived in the three-flat. Gordon was sent to Leavenworth penitentiary. He died in prison in 1954.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
 SURVEY ID LV48

Over the next few decades, the building continued to attract successful upper-middle-class tenants, some of whom lived there for a long period. Among them were Dr. Samuel Lerner, founder of Chicago's Roosevelt Memorial Hospital. His wife, Miriam Lerner, was involved in organizations that helped children with Cerebral Palsy and other disabilities.

The corner low-rise was converted to condominiums in 1989. It has remained as a desirable, well-maintained three-unit condo building since then.

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

### NRHP EVALUATION/JUSTIFICATION

The corner three-flat at 3565 N. Pine Grove Avenue was evaluated for significance under National Register Criteria A, B, and C. As the most luxurious of the nine-apartment-building complex erected by developers Plotke & Grosby, the property meets with Criterion A. The property is eligible under Criterion B for its association with the developer Milton Plotke, who briefly lived in the low-rise, as well as other noteworthy individuals such as Harry Katz, Samuel and Miriam Lerner, and the notorious Meyer Gordon. The work of a talented local architect, Axel V. Teisen, and a fine 1920s Tudor Revival style corner building designed as part of a cohesive multi-family development, the property meets with Criterion C. The building retains very good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

### SOURCES

"Cerebral Palsy Tots Enjoy Camp," *Chicago Daily Tribune*, August 18, 1955, p. N1.

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

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"Work Starts on 276 Apartment House Project," *Chicago Daily Tribune*, July 24, 1921, p. A6.



Photo 1 – 3565 N. Pine Grove Avenue



3565 N. Pine Grove Avenue, view looking southeast from the intersection of W. Addison Street and N. Pine Grove Avenue toward North and West façades

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

### Photo 2 – 3565 N. Pine Grove Avenue



3565 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3565 N. Pine Grove Avenue  
SURVEY ID LV48

### Photo 3 – 3565 N. Pine Grove Avenue



3565 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3600 N. Lake Shore Drive  
SURVEY ID LV49

### NAME

3600 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3600 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211100201001 through 14211100201400

### YEAR BUILT SOURCE

1959-1960 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Shaw, Metz & Associates

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Glass,  
Aluminum

### ROOF

Built-up

## DESCRIPTIVE NOTES

The Modernistic, double-towered residential complex at 3600 N. Lake Shore Drive has a striking presence on the lakefront, both from a distance and from the sidewalk. Located at the southeast corner of N. Lake Shore Drive and W. Addison Street, the complex comprises two rectangular towers with a sleek one-story lobby structure and porte-cochere between them. The 28-story towers are nearly identical. Framed in pale concrete, the towers feature tan brick and blue-green windows on their north and south facades. The towers each have a flat roof with thin concrete slab overhangs. The shadows created by these overhangs provide a distinctive cap to the towers. In keeping with the mid-century aesthetic, the porte-cochere's uniquely-shaped canopy and the long, glassy lobby structure crowned with stacks of aluminum rings provide visual interest.

The towers are approached from the east via a circular drive that goes under the broad, one-story porte-cochere that has a streamlined, Modern appearance. The flat-roofed structure tapers toward its eastern end, and here, its canopy follows the curve of its two supporting plinths. These concrete plinths are lightly incised in a pattern of squares. A large, circular fountain is tucked in the curve at the east end of the porte-cochere next to the sidewalk. Corner landscapes flank the driveway on its north and the south sides. Beyond these, plaza spaces beneath the towers serve as open loggias. White, glazed brick piers and low, tiered ceiling slabs give the loggias a sense of enclosure. Within these loggia spaces, there are seating areas with square fountain podiums and center basins. The combination of materials -- white



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3600 N. Lake Shore Drive  
SURVEY ID                              LV49

glazed brick, smooth concrete, gray mosaic tiles, and exposed aggregate paving -- provide harmonious spaces that well-reflect Mid-century Modern design.

The long lobby structure extends from one tower to the other. It has tall, aluminum-framed glass windows on the front and the back walls, creating light and transparency. (The lobby structure's glassy west side overlooks a large landscaped courtyard.) The east facade's central entrance, under the porte-cochere, is through a revolving door and a standard door, both framed in aluminum. A shallow, aluminum-edged overhang stretches across the east facade of the lobby structure. The structure is capped by a parapet that features an aluminum screen in a pattern of circles set against a solid concrete wall.

Above the street-level loggias, the east façades of the two towers are primarily concrete, giving the effect of vertical slabs that rise to the roofline. A subtly recessed bay bisects the east facade of each tower, forming a vertical band. These center bays feature trios of windows above tan brick spandrels at each story. The windows, as they are throughout the building, are aluminum-framed with a central fixed pane flanked by two double-hung windows. The glass has a greenish cast, which contrasts nicely with the pale concrete. On either side of the triple windows are single tiny, square vent windows set into projecting concrete frames. These little windows provide additional vertical emphasis.

The north façade of the south tower and the south façade of the north tower face each other across the lobby structure and landscaped courtyard. These facades are identical in design. Above the high first story, triple windows are separated by pale concrete engaged columns that run the full height of the building. Tan brick spandrels stretch beneath the windows groupings. An air conditioning unit pierces the center of each spandrel. At the roofline, the thin slab overhangs extend substantially beyond the plane of the inner facades.

The south façade of the south tower and the north façade of the north tower are nearly identical in appearance. The upper stories of those long facades match those of the inner tower facades, with alternating stacks of triple windows and concrete engaged columns. The outer facades of the two towers vary only at ground level. The south tower, which fronts onto W. Addison Street, includes two openings for the underground garage positioned near the west end of the building. The openings sit within a recessed wall of glazed brick and gray ceramic tiles that extends nearly the full length of the facade. South of the recessed wall, a sidewalk is flanked by the concrete piers that extend upwards to form the engaged columns of the upper facade. A secondary pedestrian entrance is tucked just west of the building's front loggia. The north facade of the north tower, which abuts an open lot, is largely obscured at ground level.

The west facades of the towers are predominantly slabs of cream-colored concrete pierced by a row of four, small, double hung windows on each story. On these facades, as elsewhere on the building, the concrete framing is evident in the thin slab lines that are visible on each level.

A large penthouse structure sits atop each tower. Each penthouse is centered on the roof and set from back from the east and west edges.

The twin towered complex at 3600 N. Lake Shore Drive has excellent integrity. It strongly conveys its historic character and retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. The windows appear to be original throughout.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3600 N. Lake Shore Drive  
SURVEY ID LV49

### HISTORY/DEVELOPMENT

Developers John J. Mack (1904-1977) and Ray Sher (1904-1993) completed this elegant Modern double-towered high-rise at 3600 N. Lake Shore Drive in 1960. Mack and Sher, who both got their start in the hotel business, had together been building residential structures on Chicago's North Side since just after World War II. With each subsequent project, Mack and Sher continued to hone their approach to modern high-rise dwellings on the lakefront. In fact, as explained in *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture*, they "redefined and democratized the concept, bringing lakefront living within the range of young professionals and middle-to-upper-class families." For this project, as in the earlier ones, Mack and Sher hired architects Shaw, Metz & Associates (previously Shaw, Metz & Dolio). Crane Construction Company, headed by Sher's son-in-law, Morton J. Crane, served as general contractor.

Together, Mack and Sher and Shaw, Metz & Associates became very adept at designing high-rises that provided beautiful public spaces, hundreds of units per building, and enough variation from one building to the next to keep the skyline along Lake Shore Drive interesting. Mack and Sher's hotel experience served them well in the planning of their buildings. They often incorporated hotel-like modern amenities such as 24-hour manned reception desks, indoor parking with valet services, and other conveniences. By the end of the 1960s, Mack and Sher had added over 5,000 apartment units to Chicago's housing stock. In addition to this complex, they developed a large collection of high-rises on N. Lake Shore Drive. These include structures at 1150 [NN42], 1240 [NN52], 1550 [NN94], 3130 [LV13], 3150 [LV14], 3180 [LV18], 3550 [LV43], and 3950 N. Lake Shore Drive [LV110]-- and numerous others nearby, such as 2909, 3101, and 3121 N. Sheridan Road.

Shaw, Metz & Associates produced plans for a stylish 28-story complex that featured studios and one- and two-bedroom units. *Chicago Tribune* advertisements described its "spacious, beautifully designed" "glass-walled" apartments "for lake viewing." As construction began, however, the neighbors were puzzled by the relative lack of windows on the east façade. "How can they offer people a lakefront apartment and brick up the view?" was the question many people were asking, according to reporter James M. Gavin. Architect Alfred Shaw explained that by using fewer and smaller windows for the bedrooms and bathrooms on the east facade, the architects could create extensive walls of glass for the main living areas on the structure's north and south sides. By setting the towers at a right angle to the lake and creating long walls of windows, every unit had a lake view.

As the developers had expected, the project was well received. By December of 1959, the units were already 25 percent rented. People began to move into 3600 N. Lake Shore Drive in June of 1960. In addition to its handsome modern design, tenants were pleased with the building's amenities. Along with an in-house commissary, drug store, and beauty salon, the eight-elevator complex had a private landscaped courtyard and air-conditioned units. The management company reported that of the initial 2,000 residents, over 400 had moved into the city from the suburbs. By January of 1962, the two towers had only six vacant units.

Shaw, Metz & Associates won a Certificate of Merit for this residential design from the Chicago Chapter of the American Institute of Architects in 1962. Mack and Sher spent \$75,000 furnishing the lobby in a style described as "modern conservative." The *Chicago Tribune* featured this interior in an article about some of the city's most attractive and luxurious lobby designs in newly-completed buildings.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3600 N. Lake Shore Drive  
 SURVEY ID LV49

Many prominent members of the Jewish community resided at 3600 N. Lake Shore Drive. Jacob Levy (1876-1967) and his wife Bessie moved in when the complex first opened, and remained until his death seven years later. The son of German immigrants, Levy was an attorney who practiced in Chicago for over fifty years. He and his wife were active members of and donors to nearby Temple Shalom. Mayer Kaplan (1890-1979), Chairman of the Board at Sealy Mattress and a well-known Chicago businessman and philanthropist, was also an early resident. Kaplan donated a substantial sum for a North Side senior center in 1960, the year he moved into the apartment complex. He was still residing there when he died in 1979. Resident Jacob Dubow founded the Aleichem Folk Institute and the Sholem Aleichem School. Ralph Ginsburg, who served as the Palmer House's "violinist and master of sophisticated, soft background dinner music," also lived in the building.

The complex attracted an interesting mix of residents. They included professional single women such as Yale graduate Phyllis K. Snyder, a former Navy nurse who served as director of an alcohol treatment center. Erna Heller, a fur company buyer and daughter of an old Chicago family, lived in the building briefly, leaving her substantial estate to three local educational and medical institutions.

More colorful is LeRoy J. Petrillo, the music director of radio station WCFL and son of the head of the musicians' union (for whom the Petrillo Music Shell in Grant Park is named). Petrillo made the news during his residency, after falling behind on his alimony payments and being picked up by the Chicago police in September, 1961. Perhaps the biggest splash was made by David Gold, the former husband of Hollywood actress Joan Tabor. The two fought a very public battle for custody of their young daughter, including court appearances and front-page photos.

Romanek-Golub and Company purchased 3600 N. Lake Shore Drive as part of a multi-building deal in the early 1970s. Following the recession of that period, the complex was converted to condominiums in 1977, along with Marina City and numerous other buildings along N. Lake Shore Drive and N. State Parkway. Today, the double towers hold 640 units. Residents still value it for its many amenities, including its large landscaped private courtyard.

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

### NRHP EVALUATION/JUSTIFICATION

The towers at 3600 N. Lake Shore Drive were evaluated for significance under National Register of Historic Places Criteria A, B, and C. This post-WWII high-rise with updated amenities attracted a range of upper-middle- and middle-class Chicagoans, many of whom were active members of the North Side Jewish community. Accordingly, the property meets with Criterion A. Although the interesting, and even prominent, tenants who lived in the complex during its early years contribute to its social history, none



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

rises to a level of significance sufficient to warrant listing of this property under Criteria B. As a fine example of Modernist residential design produced by the talented firm of Shaw, Metz & Associates, the complex meets with for Criteria C. Today, the 1960 apartment complex 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

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

Photo 1 – 3600 N. Lake Shore Drive



3600 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South and East façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

Photo 2 – 3600 N. Lake Shore Drive



3600 N. Lake Shore Drive, view looking southwest from driveway toward North façade of South tower and primary lobby entryway



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

Photo 3 – 3600 N. Lake Shore Drive



3600 N. Lake Shore Drive, view looking northwest from driveway toward South façade of North tower



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

Photo 4 – 3600 N. Lake Shore Drive



3600 N. Lake Shore Drive, view looking northwest from driveway toward base-level atrium of North tower

Photo 5 – 3600 N. Lake Shore Drive



3600 N. Lake Shore Drive, view looking northeast from W. Addison Street toward West façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

**3600 N. Lake Shore Drive**  
SURVEY ID                              LV49

Photo 6 – 3600 N. Lake Shore Drive



3600 N. Lake Shore Drive, view looking south from W. Waveland Avenue toward North façade of North tower



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling                      **512 ½- 534 ½ W. Addison Street**  
NRHP RECOMMENDATION      Eligible                      SURVEY ID                      LV50

### NAME

Parliament Towers

### OTHER NAME(S)

The Supreme Court, Addison Harbor

### STREET ADDRESS

512 ½ - 534 ½ West Addison Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT

1924

### SOURCE

*Chicago Daily Tribune*

### DESIGNER/BUILDER

Raymond Gregori

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 512 ½ - 534 ½ W. Addison Street, now known as Parliament Towers, is a large example of its type, with an internal courtyard that is a full block deep. Set on the north side of W. Addison Street, just west of North Lake Shore Drive, the flat-roofed, U-shaped structure rises three stories over a raised basement. The building's primary facades are clad in red brick and trimmed with exaggerated and fanciful limestone details. The dark aluminum-clad, double-hung windows are replacements that closely resemble the originals.

The Parliament Towers' two long arms embrace the parklike courtyard. The courtyard entrance sits behind a tall, wrought iron fence set on a heavy limestone base that creates a step up into the deep, leafy yard behind it. This fence is set back from the street, with a small landscaped area in front of it. Its original gateposts are almost entirely intact. The tall, rusticated limestone columns sit on high, smooth bases. Each column is capped by a carved scroll ornament that creates half of a broken pediment. A photograph that was published in the Chicago Tribune in 1978 reveals that these were originally topped by tall, pointed pyramids. Although the pyramids are no longer in place, the rest of the gateposts, including the light fixtures mounted on their street sides, appear to be original.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

512 ½- 534 ½ W. Addison Street

SURVEY ID LV50

The south facades of the building's two courtyard arms abut the sidewalk. The south façade of the east arm comprises two bays – a broad, flat bay at the east end of the façade, and a narrow, recessed one at the west. The entire façade is heavily ornamented. Extremely large limestone quoins accent the corners, extending from the ground right through the flat parapet. A prominent projecting stringcourse with heavy, scrolled brackets stretches across both bays, separating the high basement from the upper three stories. Ornamental bosses sit between the brackets. At the east end of the basement is what appears to be an automobile access door, trimmed with molded limestone. A small, slit window with a single quoin on each side is set between this door and a triple window to the west. The triple window is spanned by an ogee-curved, cast iron security grate. The basement level of the narrow west bay has a metal service door, topped by a carved, limestone panel ornamented with a round boss. At the west corner of the recessed bay, a diapered, limestone column, surmounted by an engaged entablature and a sculpted griffin, is set at an angle, helping to frame the courtyard entrance.

Above the basement level, two sets of triple windows on each story of the wide, projecting bay are set off by exceptionally elaborate limestone ornamentation. A molded limestone frame, with a rope molding along its inner face, surrounds each three-story grouping of triple windows. A carved boss accents the center of the frame above the third-story windows. Carved, limestone spandrels with deeply-molded diamond shapes and shields separate the first-story windows from the second, and the second-story from the third. Egg and dart molding edges each spandrel panel, and the individual panels are separated from one another by columns carved with fruiting grapevines. To complete this elaborate ornamentation, a limestone ornament with a carved, swagged urn is set into the red brick wall between the triple windows on the second story. The single windows on the first and second stories of the recessed western bay have prominent lintels with keystones. The first-story window has a wrought iron security grate on the lower half. The third-story window is topped by a flat, limestone belt course that separates the comparatively simple parapet from the rest of the building.

The south façade of the west courtyard arm is essentially a mirror image of the east. At the raised basement level, however, the fenestration differs. There is a service door with a storm in the recessed east bay. The broader west bay holds a trio of double-hungs, a slit opening with an elaborate grille, a single window, and a gangway entrance. All of these openings are set within limestone surrounds and covered by wrought iron security grates.

The south façade at the rear of the courtyard, one block deep from the sidewalk, is largely obscured by trees. Its upper stories feature a broad, projecting central bay with heavy limestone quoins marking its corners. At ground level, a single-story lobby structure extends well south of the upper stories. This projecting mass stretches across the full width of the courtyard. At its center is a doorway set within a prominent limestone surround. Balconies edged with wrought iron railings sit on top of this foyer structure, providing a terrace for the first-story apartments at this end of the courtyard.

The east- and west-facing courtyard façades are identical, and feature three entrances on each facade. The first pair of doorways sit just north of the sidewalk, outside the main gate and adjacent to the little landscaped area. Classical, broken pediments made of limestone define these two southernmost entrances. The other four entrances, two on each side of the courtyard, feature a small, gabled vestibule



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

512 ½- 534 ½ W. Addison Street

NRHP RECOMMENDATION Eligible

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made of brick and trimmed with limestone. Each entry structure has slit windows with single quoins on either side.

Each long courtyard façade is broken into a series of wall planes with ornamentation that differentiates its various parts. The heavy limestone lintels with keystones of the street-side facades continue onto the southernmost bays of the courtyard facades, which feature three single windows. The heavy quoins of the south facades can also be found here. Further north along the east and west courtyard facades, the bays alternately project and recede, with changes in plane marked by brick or limestone quoins at the corners of the projections. The strong limestone accents, together with the subtle projections and recessions, cleverly break up the tremendous length of these facades. The windows here are underscored with limestone sills and topped by brick lintels with single limestone keystones. Square limestone panels ornament the flat parapets of the projecting bays.

The long west façade runs along an alley. Although the red brick and limestone quoins wrap the corner to a very shallow depth, the remainder of this service-oriented façade is entirely Chicago Common brick. All of the windows on this façade are single double-hungs and ornamented only with a limestone sill. Four, open wooden staircases are set into the building, providing rear service access to the many apartments within. The long east façade is also set along an alley. It is identical to the west façade. The north façade is not visible from the street.

The building at 512 ½ -534 ½ W. Addison Street has very good integrity overall. Its replacement windows, although dark, closely follow the profiles of the originals, as revealed by a photograph from the late 1970s. Remarkably, the fanciful limestone ornamentation, including the gateway columns, remains almost entirely intact. The building retains very good integrity of materials, location, design, setting, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

In the 1920s, Lakeview was booming, with apartment buildings that catered to a variety of income levels springing up along the streets abutting Lincoln Park and the lakefront. Among them was the 88-unit apartment building at 512 ½ - 534 ½ W. Addison Street, known originally as the Addison Shore. Designed by architect Raymond Gregori for Edward M. Levin, this structure is an extraordinary example of the courtyard building type. Overstated ornamentation complements the building's exceptionally deep courtyard, a place that provides a leafy oasis for the many tenants of its three-, four-, and five-room apartments.

Both Raymond Gregori and Edward Levin were relatively young when they started working together on the Addison Shore. Raymond Gregori was in the second year of his solo practice when Levin hired him to design the courtyard building Edward M. Levin (1899-1976), was especially ambitious: at just 25 he had launched his own development firm, the Realty Building and Construction Company. In January of 1924 Levin purchased a 125' x 390' lot on Addison Street, just west of what was then Sheridan Road. His initial plan was to build a \$2,000,000, 12-story apartment hotel. But in March, he had begun work, with Gregori as the architect, on another project, a hotel on Winthrop Avenue, where he would live after its completion. Either Levin couldn't get the financing for his original plan for the Addison Shore or he



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realized that he was in over his head. No matter the circumstances, Levin drastically reduced his original plan rather quickly. By June 1924, he was advertising for bricklayers to work on a three-story courtyard building. By September of that year, the first tenants were moving in.

Levin had a burst of activity during the 1920s as he began his long career in real estate. Besides the buildings on Addison and Winthrop, he was also erecting a variety of structures including a co-operative apartment building on Commonwealth Avenue and a hospital on Clark Street to replace the old North Chicago Hospital. By 1928 he was married and had renamed his firm Callner Construction Company. Levin managed to weather the 1929 Crash, emerging in 1932 as the Fantus Factory Leasing Service. After World War II he moved to the new suburban boomtown of Arlington Heights and set up shop as a realtor and developer there, employing his son, Edward Jr. as his real estate attorney.

Although Gregori had only recently established his practice when Levin hired him, the fledgling practitioner already had substantial experience in architecture. Born in Chicago, Raymond J. Gregori (1891-1964) was the son of a kiln operator in the Terra Cotta industry. Gregori studied architecture and engineering at the University of Illinois. Soon after graduating, he served as head designer for Wilmette architect Fred Spencer Baker. Gregori then worked as a draftsman for Marshall & Fox, a firm that specialized in luxury apartment buildings, including exclusive residences on East Lake Shore Drive. (Several Marshall & Fox-designed buildings are located in the APE, such as 661 W. Sheridan Road [LV93], 999 North Lake Shore Drive [NN25], 209 E. Lake Shore Drive [NN28], and the Drake Hotel [NN32].)

A North Side resident, Gregori ran his firm out of an office downtown. He became well-known for producing highly--detailed 1920s and 1930s buildings, Gregori's work includes a Venetian Revival style store and flats at 1101-1107 W. Bryn Mawr Avenue, the Classically-inspired St. James Hotel (now apartments) at 444 W. St. James Place, and the Art Deco style St. Pascal Church at 6159 W. Irving Park Road.

Like so many of the apartment buildings erected in the 1920s in Lakeview, the Addison Shore was an investment: a stepping stone to its owner's next project. Levin cashed out in May, 1925, selling his Addison Street courtyard building to Albert Zajac, the owner of another apartment structure around the corner at 3637 N. Pine Grove Avenue. Levin sold the completed building less than eighteen months after construction began. With a sale price of \$763,000, he certainly made a substantial profit.

In September of 1924, classified advertisements in the *Chicago Tribune* announced that the courtyard building was ready for occupancy. With the slogan, "Daylight Flats Without a Fault," the ads suggested that the structure offered "Modern apartments of the finer type," in an excellent location "overlooking Lincoln Park and the lake" could be leased for "reasonable rents." A *Tribune* ad of October 15, 1924 touted "light and airy rooms," and such amenities and conveniences as "polychromed lighting fixtures" and "outside icing refrigerators." At least some of the apartments were furnished. All of them had "In-A-Door Beds," (also known as Murphy of wall-beds), a space-saving feature that was all the rage in the 1920s.

The Addison Shore attracted a wide variety of middle-class tenants. Young married couples, retirees, small families, and single men and women were all there. The 1930 Census provides insight into the broad array of professions and ethnicities then represented by the building's occupants. Most of the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

512 ½- 534 ½ W. Addison Street

NRHP RECOMMENDATION Eligible

SURVEY ID

LV50

apartments had one or two residents, like Lillian Spencer, a dressmaker who resided in a unit along the east side of the courtyard or Joseph Horn, the manager of a box factory, who lived with his wife Frances in an apartment located towards the center of the complex.. Monroe Roth, the manager of the Schulze Bakery, was one of a handful of tenants who had a live-in servant. Irving Blackhall, a young radio salesman, lived with his wife at 528, alongside neighbors: who worked as a telephone operator, a typist, and an engineer.

The apartments in the west wing of the building must have included the five-room units. On the census, they are recorded as having more residents and higher rents. Some of these apartments housed large families. For example, a unit at 526 W. Addison Street was the home of John Raeside, his wife, three sons, a daughter and his brother-in-law. The In-a-Door bed would have been an essential feature for this family. Residents were paying anywhere from \$55 to \$115 in rent in 1930.

The pattern established with the first group of tenants was little changed at the time of the 1940 census, with a wide range of tenants occupying the apartments. Once again, the few residents who had live-in servants were all in apartments in the west wing of the courtyard. These included Norman Robin [changed from Rabinovitch], a rag dealer who had become sufficiently successful to move his family to Lakeview from Lawndale.

During World War II there was at least one resident who signed up for the “Fighting 69th,” a unit of 338 men that was recruited from Lakeview. The building also housed wives of soldiers who were on overseas duty during the war. Many of the civilian tenants were also involved in efforts to support the war. In 1943, Mrs. Max N. Lindy, who lived in an apartment at 516 W. Addison Street with her husband and two young children was doing “war work.” Her husband worked as a salesman while also studying industrial engineering at IIT. He was participating in a program that trained white collar men to serve as war workers at home. Another tenant, Samuel Allan Kline, a physicist at the University of Chicago’s metallurgical lab was part of the “Manhattan Project” team working on the atom bomb. In May of 1946, Kline was injured in Los Alamos, New Mexico, when a terrible accident caused the release of radioactive material in the lab. Kline survived the accident. He went on to study law at Yale University, and had a career as a patent lawyer.

The courtyard building has remained a rental property throughout its life. It has had a number of owners and periodic renovations over the years to keep it fresh. Romanek-Golub purchased the building in 1975. Three years later, Seymour Persky’s Parliament Enterprises acquired the structure, and soon announced that the building would not be converted to condominiums. Advertisements of the early 1980s touted an “award winning” rehabilitation that resulted in “the ambience and charm of the 20’s with the modern facilities of the 80’s.” At this time, the building was renamed: the new owner briefly tried “The Supreme Court,” but soon dubbed it “Addison Harbor.” Today, the sign outside the building says, “Parliament Towers.”



## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

SURVEY ID

LV50

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

### NRHP EVALUATION/JUSTIFICATION

The courtyard apartment building at 512 ½ - 534 ½ W. Addison Street was evaluated for significance under National Register Criteria A, B, and C. As a fine courtyard structure built for middle-class tenants by long-time Chicago real estate developer Edward M. Levin the property meets with Criterion A. Although physicist Samuel Allan Kline lived in the building in the 1940s, there are other properties more closely associated to his work as a Manhattan Project scientist, and there are not other individuals associated with this property who made substantial contributions to history. Thus, the building is not eligible for listing under Criterion B. The work of a talented local architect, Raymond Gregori, and a fine 1920s courtyard building, the property meets with Criterion C. The building retains very good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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NRHP RECOMMENDATION Eligible

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

512 ½- 534 ½ W. Addison Street  
SURVEY ID LV50

Photo 1 – 512 ½ - 534 ½ W. Addison Street



512 ½ - 534 ½ W. Addison Street, view looking north from W. Addison Street toward courtyard



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

512 ½- 534 ½ W. Addison Street  
SURVEY ID LV50

Photo 2 – 512 ½ - 534 ½ W. Addison Street



512 ½ - 534 ½ W. Addison Street, view looking northwest from W. Addison Street toward East façade





**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>512 ½- 534 ½ W. Addison Street</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV50

**Photo 3 – 512 ½ - 534 ½ W. Addison Street**



512 ½ - 534 ½ W. Addison Street, view looking north from W. Addison Street toward South façade of East mass



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**512 ½- 534 ½ W. Addison Street**  
SURVEY ID                              LV50

Photo 4 – 512 ½ - 534 ½ W. Addison Street



512 ½ - 534 ½ W. Addison Street, view looking northwest from W. Addison Street toward South and East façades of West mass



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**512 ½- 534 ½ W. Addison Street**  
SURVEY ID                              LV50

Photo 5 – 512 ½ - 534 ½ W. Addison Street



512 ½ - 534 ½ W. Addison Street, view looking northeast from W. Addison Street toward West and South façades of West mass



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

536 W. Addison Street  
SURVEY ID LV51

### NAME

536 W. Addison Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

536 W. Addison Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211100100000

### YEAR BUILT SOURCE

1969 *Chicago Tribune*

### DESIGNER/BUILDER

Beldevair Company

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located at the northeast corner of W. Addison Street and N. Pine Grove Avenue, the structure at 536 W. Addison Street rises five stories with its lower level dedicated primarily to parking. This is an example of the four-plus-one apartment building type. The structure is flat-roofed and E-shaped in plan with the stem of the "E" running along W. Addison Street and the top horizontal facing N. Pine Grove Avenue. The building is clad in light tan brick with dark brown brick accents.

The long south W. Addison Street façade features four bays of tan brick that alternate with the recessed bays of dark brick with faux balconies. These alternating bays of light tan and dark brick create wide stripes that run the full height of the building near each end and at the center. The faux balconies have black ornamental railings.

The south façade is fenestrated by evenly spaced windows that create a grid effect. These include two types of sliding-sash windows. Some are triple windows with a fixed center pane and the others are double sliding-sash windows. Single air conditioning vents are located either next to windows or centered below them.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

536 W. Addison Street

SURVEY ID LV51

The W. Addison Street entrance is located near the west end of the façade. Situated slightly below grade, it is composed of a glass and metal door flanked by floor-to-ceiling sidelights. The doorway is centered below a wide, flat, black canopy with “536 West Addison” in white characters.

Fronting onto N. Pine Grove Avenue, the shorter west facade resembles the south façade. It too features alternating bays of light tan brick and dark brown brick. This façade has two recessed bays of dark brown brick and three of light tan brick. It also has faux balconies with metal railings. Its fenestration includes double- and triple-windows matching those on the south façade, as well as diminutive double sliding windows (likely to provide natural light to bathrooms) at the far south bay of each story. Air conditioning vents are located next to some windows, centered below others.

A rectangular garage door opening is asymmetrically located at the lower level within the second bay from the north. It has a black metal garage door. The only other fenestration at the lower level of the west façade is a triple window in the recessed (fourth) bay.

The east façade fronts an alley that provides access to parking spaces next to the building. Light tan face brick wraps around only to the very edge of the east façade, with the remainder clad in common brick. Double- and triple-sliding windows fenestrate this façade. Metal columns painted yellow support the façade and reveal the covered parking area on the lower level. The north façade is not visible from the public way.

This building was not the product of high-quality construction, and thus it does not possess integrity of workmanship. The structure retains integrity of design, materials, location, setting, feeling, and association. Overall this property retains good integrity.

### HISTORY/DEVELOPMENT

The structure at 536 W. Addison Street is one of several examples of four-plus-one apartment buildings constructed in East Lakeview between the early 1960s and early 1970s. The four-plus-one type is a five-story elevator building composed of four residential stories and a low first level set aside primarily for parking. As is commonly found in four-plus-ones, this building contains one-bedroom and studio apartments.

As explained in the NLSH Historic Context Statement, the four-plus-one type originated in Chicago around 1960. The building type appealed to developers for several reasons. Properties could be built quickly and inexpensively. As four-plus-ones provided small, affordable apartments in desirable neighborhoods, vacancy rates were generally low. The earliest examples of four-plus-one buildings occupied a single lot. But, by the mid-1960s, the type proved so successful that developers began purchasing two or more contiguous lots to construct larger four-plus-ones.

Developed and erected by the Beldevair Company, the 108-unit 536 W. Addison Street building is an example of a larger version of the four-plus-one type. It replaced five low rise apartment buildings that had been built prior to 1923. By the time this building was completed in 1969, four-plus-ones had become quite popular in this part of Lakeview. Two even larger examples of the building type were erected nearby at 3801 N. Pine Grove Avenue [LV84] and 3825 N. Pine Grove Avenue [LV86]. A four-plus-one built at 663 W. Grace Street [LV75] in 1970 is comparable in size to this one.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

536 W. Addison Street  
SURVEY ID LV51

Advertisements for apartments in the “new air conditioned elevator building” at 536 W. Addison Street building began running in the Chicago Tribune in 1969. The ads touted such amenities as “free gas cooking, two-door self defrost refrigerator,” and “air cond. bedroom and living room.”

The real estate firm of Romanek-Golub & Co. acquired this building in 1974. The four-plus-one continues to provide rental apartments today.

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

### NRHP EVALUATION/JUSTIFICATION

The property at 536 W. Addison Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who would not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Lakeview. Thus, this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. This four-plus-one is not architecturally noteworthy and thus, it does not meet with Criterion C for listing on the NRHP.

### NRHP RECOMMENDATION

Although the 536 W. Addison Street building retains good integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing. Thus, the building has been identified as a non-contributing resource in the proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Not Eligible

**536 W. Addison Street**  
SURVEY ID                              LV51

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

536 W. Addison Street  
SURVEY ID LV51

Photo 1 – 536 W. Addison Street



536 W. Addison Street, view looking northwest from W. Addison Street toward East and South façades



Photo 2 – 536 W. Addison Street



536 W. Addison Street, view looking northeast from intersection of W. Addison Street and N. Pine Grove Avenue toward West and South façades

Photo 3 – 536 W. Addison Street



536 W. Addison Street, view looking northeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3611-3629 N. Pine Grove Avenue  
SURVEY ID LV52

### NAME

3611-3629 N. Pine Grove Avenue

### OTHER NAME(S)

Tudor Mansions, Pine Lodge Apartments

### STREET ADDRESS

3611-3629 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211100090000

### YEAR BUILT SOURCE

1913 *The Economist*

### DESIGNER/BUILDER

George S. Kingsley

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up, Glazed Clay Tile

## DESCRIPTIVE NOTES

Completed in 1913, the apartment building at 3611-3629 N. Pine Grove Avenue rises three stories over a high raised basement. The limestone-trimmed, red brick structure has a flat roof. A courtyard building, it is essentially V-shaped in plan, with its long arms composed of staggered masses that step inward toward the back of the courtyard. By breaking up the massing with these staggered volumes, the building emulates a series of closely spaced individual structures rather than a single, monumentally-scaled apartment complex.

The expansive building engages the street in an interesting manner. Whereas many courtyard buildings have their front entryways facing into the court, here two of the structure's main entrances— one at its north side and one at its south – face west directly onto the street. Like the staggered masses within the courtyard, these west-facing ends of the V mimic smaller individual buildings.

The two west facing facades (at the north and south ends of the courtyard) are identical. Each has a well-detailed entrance flanked by projecting bays. The elaborate entryway serves as the focal point for each. A high, seven-step stoop leads up to a single-light wood and glass door, which is likely original. The door is framed by a substantial limestone surround with carved limestone panels on either side. Above the door, fluted brackets with gutti support a projecting cornice. Above that, an entablature



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3611-3629 N. Pine Grove Avenue

SURVEY ID LV52

ornamented with a carved foliate festoon is topped by a simpler cornice supported by smaller brackets. Above the front door, a pair of divided-light casement windows with transoms is located at the half-stories, between the first and second, and second and third stories. (The windows, which appear to be original, are covered by metal-framed storm windows.) Simple brick detailing accented with small limestone blocks enlivens the facade above each pair of casements.

On either side of each recessed entrance bay, the boxy three-sided projecting bays are punctuated by windows at the first, second, and third stories. The fronts of these bays feature Chicago-style windows composed of a large, fixed center pane flanked by a pair of double-hung windows. On the north and south faces of the projecting bays, tall, narrow fixed panes are paired with single double-hungs with screens. (All of the windows of the projecting bays are replacements that likely deviate in type and configuration from the originals.)

The west street-end facades are ornamented with modest geometric detailing in patterned brickwork and limestone. Limestone sills underscore the window groupings. Soldier brick lintels top the first- and second-story windows. Recessed brick spandrel panels separate the window groupings of the upper stories. Small squares of limestone are centered beneath the windows. Narrow, projecting vertical stripes of header brick mark the corners of the bays. Near the tops of the third story windows, horizontal limestone elements extend outward from these corners, creating the illusion of column capitals.

Above the third story, a prominent bracketed cornice with deep overhangs extends across the width of each west, street end facade. The projecting bays are crowned with green glazed tile roofs. Above these roofs, double peaked parapets have limestone ornament and copings.

Behind these west street-end façades, the two long mirrored arms gradually step inward toward the east end of the courtyard. Starting from the westernmost end, each arm has a long flat bay and then four, staggered projecting bays. The windows lining the flat westernmost bays are double-hungs with divided light upper sashes. Unlike the windows of the projecting bays, these appear to be original. Further east, there are entryways tucked between each pair of projecting bays (a total of two on each arm). The staggered, projecting bays and recessed entryways are very similar to those of the street end facades, repeating the materials, fenestration, and embellishments found there.

The building's two long, staggered arms intersect with a rectangular mass at the east side of the property. The primary façade of this central mass, which faces west, is flat. A final entryway is located at the center of this façade. It features the same elaborate entrance surrounds and casements as above. Although this façade does not repeat the rhythm of the street ends' recessed entrances and projecting bays, it otherwise follows the fenestration and decorative details found there. Centered above the entrance at the east end of the courtyard is a single-peaked brick parapet.

The secondary north, east, and south façades of the courtyard building are clad in common brick and lined with windows. Both the north and south façades abut adjacent buildings, and thus they are not visible from the public way. The east façade is adjacent to an alley that provides access from N. Waveland Avenue.

Today, the courtyard building at 3611-3629 N. Pine Grove Avenue possesses very good integrity overall. The replacement of many windows with substitutes likely differing from the originals has somewhat



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3611-3629 N. Pine Grove Avenue

SURVEY ID LV52

diminished the building's integrity of design. However, the structure retains many original features and continues to convey its historic character. The courtyard apartment building retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartments became an increasingly popular housing option for middle- and upper-middle-class Chicagoans who wanted to live in desirable lakefront neighborhoods such as Lakeview. Courtyard buildings quickly gained favor with residents and developers alike. With front yard-like courts, abundant light and ventilation, and dedicated entrances, the structures brought single-family attributes to apartment living. Developers especially appreciated that well-designed courtyard buildings could accommodate dozens of units in a range of apartment sizes, thus maximizing profits. Such was the case with John W. Kail, who developed the courtyard complex at 3611-3629 N. Pine Grove Avenue as a speculative investment. Kail hired George S. Kingsley, a talented Chicago architect, to design his distinctive multi-family dwelling.

Born in Virginia, John W. Kail (1874-1928) moved to Chicago and worked as a salesman while attending Bennett Medical College (which later became Loyola University Medical School). Apparently, he had sufficient time and income to begin investing in real estate even while attending medical school. In 1912, he purchased a large lot, on N. Pine Grove Avenue in Lakeview and began making plans to erect an extensive courtyard apartment building on the site. Kail graduated from Bennett Medical College the following year. He went on to practice at American Hospital, while maintaining a medical office in the Loop, and even serving as a doctor for the Chicago Cubs in the 1920s.

As Kail was only dabbling in real estate in 1912, he needed an experienced architect to help produce a handsome 42 unit building that would maximize his investment. He selected George S. Kingsley, who had not only already designed many apartment buildings, but had also begun developing several as his own real estate investments.

Born and educated in Cleveland, Ohio, George S. Kingsley (1869-1956) had worked as a draftsman for several years after graduating from high school. He arrived in Chicago in the late 1890s. By 1896, he was busy designing a large Richardsonian Romanesque apartment residence at 551 S. Dearborn Street for R. A. Griefenhagen, a client who would hire him repeatedly over the next decade. By the 1910s, Kingsley was busy designing many apartment buildings and fine brick houses throughout the city, particularly in the booming Lakeview and Uptown neighborhoods. He would maintain his Chicago office for several decades, later expanding his practice and earning licensure in Michigan, New York, New Jersey and Florida.

Completed in 1913, the Kingsley-designed courtyard structure at 3611-3629 N. Pine Grove Avenue provided units of varying sizes meant to attract upper-middle- and middle-class tenants. Living in apartments was still novel to many Northsiders during this period. By designing the building to emulate a series of closely arrayed individual homes the architect and developer likely hoped middle-class Chicagoans would feel more comfortable with the idea of living in an apartment. In fact, Kail labelled the complex the "Tudor Mansions" in a 1914 classified ad.

As Kail had intended, many of the courtyard building's early residents were upper-middle and class professionals and businessmen. In 1920, tenants included doctors, stockbrokers, an architect for an oil



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3611-3629 N. Pine Grove Avenue  
 SURVEY ID LV52

refinery, the proprietor of a lumber company, and a men’s clothing designer. At that time, the courtyard building’s landlords, Jacob. F. Gurnther and his wife also lived in one of the units. Most residents of that period were American-born. One prominent early tenant was Samuel Watkins, a journalist who was memorialized by the *Chicago Tribune* following his death in 1929. In addition to his writing career, Watkins had served as the field secretary for the Municipal Voters League and was held in high regard by members of the City Council. The *Tribune* article explained that due to Watkins’ deep commitment to municipal reform, he declined a position that Mayor Carter H. Harrison had offered him.

The economic downturn of the Great Depression may have had a rapid impact on the building, as it had fewer upper-middle class tenants in 1930. Residents held such middle-class occupations as a public school librarian, a florist, a fish dealer, and several salesmen. Though fewer, there were still some upper-professionals and businessmen such as an attorney, and the retired owner of a trunk manufacturing company. Interestingly, a larger percentage of immigrants lived in the building than had ten years earlier. Countries of origin included England, Germany, Sweden, Austria, and Poland.

The trend toward more solidly middle-class residents continued. In 1940, tenants included a steel and iron salesman, an insurance salesman, and a claims adjuster and their families. At this time, a theatrical costumer and the assistant manager of a hotel also lived in the courtyard building. However, the building still had a few professional occupants—two doctors and an attorney.

During the 1940s, more women residents of this courtyard building worked outside the home. Married women had become employed as a secretary for a printing company, a bookkeeper for a clothing company, and a leather finisher. This trend continued when the United States entered the Second World War. At that time, at least one female resident, Donna Niles enlisted in the Women’s Army Auxiliary Corps. In 1943 the *Chicago Tribune* reported that along other servicewomen, Miss Niles had been promoted to Second Officer in the volunteer corps.

Thirty years later, in 1971, a classified ad referred to 3611-3629 N. Pine Grove Avenue as the “Pine Lodge Apartments.” Unlike the previous moniker, “Tudor Mansions,” the new name had associations with rusticity while also relating to the building’s location on N. Pine Grove Avenue. The handsome courtyard residence continues to be a rental property today. Apartment listings found online show apartments with intact interior details such as crown molding, built-in shelves, and brick fireplaces.

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3611-3629 N. Pine Grove Avenue

SURVEY ID LV52

### NRHP EVALUATION/JUSTIFICATION

The building at 3611-3629 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1913, the expansive courtyard structure provided apartments to middle- and upper-middle-class Chicagoans when Lakeview was becoming an increasingly fashionable neighborhood. Thus, the building meets with Criterion A. Although early resident Samuel Watkins was known as a reform-minded journalist during his lifetime, he did not make substantial contributions to Chicago history. Therefore, the property is not eligible for listing under Criterion B. Designed by the talented local architect George S. Kingsley, the structure, in a unique expression of the courtyard type, 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 as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3611-3629 N. Pine Grove Avenue**

**SURVEY ID                              LV52**

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

**3611-3629 N. Pine Grove Avenue**  
SURVEY ID LV52

Photo 1 – 3611-3629 N. Pine Grove Avenue



3611-3629 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward courtyard



**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3611-3629 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV52

**Photo 2 – 3611-3629 N. Pine Grove Avenue**



3611-3629 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade of North mass



# Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling                      **3631 N. Pine Grove Avenue**  
NRHP RECOMMENDATION      Eligible                      SURVEY ID                      LV53

## NAME

3631 N. Pine Grove Avenue

## OTHER NAME(S)

N/A

## STREET ADDRESS

3631 N. Pine Grove Avenue

## COMMUNITY AREA

06

## TAX PARCEL NUMBER

14211100211001 through 14211100211006

## YEAR BUILT      SOURCE

1977-1978      *Chicago Tribune*

## DESIGNER/BUILDER

A.R. Belrose & Associates

## STYLE

MODERN MOVEMENT

## PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

## FOUNDATION

Concrete

## WALLS

Brick

## ROOF

Built-up, Standing-Seam Metal

## DESCRIPTIVE NOTES

Designed by A. R. Belrose & Associates and completed in 1978, the red brick townhouse complex at 3631 N. Pine Grove Avenue expresses a warm and contemporary aesthetic. Flat-roofed (except for a sloped roof at its north side), the structure fits neatly on its deep, narrow lot, mid-block between W. Waveland Avenue and W. Addison Street. Rising two tall stories on a high basement, the E-shaped structure provides both privacy and light to its six units. The townhouse block is set with the bottom of the "E" on N. Pine Grove Avenue at its intersection with W. Patterson Avenue. The indentations created by the "E" shape give each townhouse a private entrance and private outdoor space. Each part of the "E" holds two townhouses.

Along the sidewalk on N. Pine Grove Avenue, a tall, privacy wall constructed of the same brick as the building, separates the main structure from the sidewalk. This wall also creates a small garden area for the first, westernmost townhouse. The privacy wall has a simple curve at its south end, guiding pedestrians and cars towards the entrance. (A gated, black iron fence squares off the curve at the intersection between the driveway and the sidewalk.) Another short, straight segment of privacy wall lines the south edge of the lot along the front or west end of the driveway. And a tall stretch of wall runs along the north end of the property.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3631 N. Pine Grove Avenue  
SURVEY ID LV53

On the west façade, the building reads as a series of red brick, rectangular volumes: the main block is to the north, with a sloped roof over the north side of the second story. To the south, a secondary block is set slightly behind the main one. The secondary block has an opening on the first story to accommodate a driveway that runs along the entire south side of the lot to a parking area in the rear. The wall supporting the secondary block on the south side is just one brick wide, suggesting that it has a steel internal structure. All of the exterior walls are red brick, with precise edges and simple soldier courses over the windows and door openings. Thin, red mortar joints create a smooth surface. Dark, aluminum windows, of various sizes, sit at the surface of the walls. Their placement in the façade is not symmetrical, but, instead, seems to reflect the underlying floor plan. The flat top of the facade is coped with a simple dark, metal edging.

Looking down the driveway from the west, one can clearly read the building's three parts in the progression of rectangular openings that unfolds beneath the secondary blocks. The westernmost block is set directly against the windowless party wall of the adjacent courtyard building [LV52]. Because that building angles away to the south, the rear of this 3631 N. Pine Grove Avenue structure is freestanding. Aerial views show the paired entrances for the second and third townhouses and fourth and fifth townhouses between the arms of the "E". The entrances for the first and sixth townhouses are located individually at the front and the back of the building. All six entrances face south. At the back end of the driveway, a surface lot provides parking for all of the units.

The south facades that lie behind the first block are not visible from the street. Nor is the structure's east façade.

The north façade is a windowless, red brick wall that adjoins the ramped parking structure for the adjacent high-rise [LV54]. At the top of the wall, the roof slopes away toward the south. Covered in charcoal gray, standing seam metal roofing, the roof includes numerous skylights for the second-story rooms on the north side of the building.

Overall, the townhouse complex at 3631 N. Pine Grove Avenue possesses very good integrity. Though the standing seam metal roofing is likely a later alteration, it blends well with the structure and is located on a secondary façade. The monochromatic building is re-pointed with light colored mortar, which has somewhat diminished its integrity of design. The structure retains integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Completed in 1978, the townhouse complex at 3631 N. Pine Grove Avenue represents a unique building type within the East Lakeview neighborhood, but one that was being widely discussed in the Chicago architecture community at exactly this moment in time. The building's contemporary aesthetic and smooth, red brick walls are an excellent example of the blending of Miesian modernism with the attempt by the next generation to find a more humanistic approach to architecture. It is a fine work of little-known architect Albert R. Belrose, who remained in solo practice throughout his long career.

Prior to the construction of this structure, a three-story flat building stood on the deep, narrow lot on the east side of N. Pine Grove Avenue. It was erected in the early 1910s, about the same time as the very large courtyard building to the south [LV52]. By the early 1970s the flat buildings' landlord was struggling to rent out its one- to four-room apartments, despite having just redecorated them. He sold



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the structure sometime in 1976 and it was demolished to make room for a new luxurious townhome complex that would include six large units. The plan of the new development was a clever and efficient use of this narrow lot between two existing buildings, the courtyard on the south and a late-1960s high-rise to its north [LV54].

The new townhomes were well underway by late October, 1977, when the first advertisements began to appear in the *Chicago Tribune*. Slated for January occupancy, each unit was essentially a full-sized house: 2,700 square feet with three bedrooms, two full bathrooms, and two powder rooms. Nine-foot ceilings, sunken living rooms, and see-through fireplaces were planned, along with a basement family room for each unit. The townhomes had all the modern conveniences expected of high-end housing of the time: a master bedroom suite, central air-conditioning, recessed lighting, a laundry room, and parking.

A little-known Chicago firm called Schor Development built the 3631 N. Pine Grove Avenue structure. The company advertised only a few projects during the mid-to-late 1970s. These include an 18-unit luxury apartment building at 605 Waukegan Road in Glenview and an Arlington Heights commercial building described as a showroom with a work area. Although the Schor Development ads often listed Milton Fields as its agent, it is unclear whether he was an owner or an employee of the company. By 1983, Schor Development no longer existed, and Milton Fields was listed as the rental agent for a Chicago apartment building that had been developed by another company.

Despite the fact that Schor Development seems to have been a short-lived firm, the townhouse project was quite successful. Advance showings began in March of 1978 and by August, five of the six units had sold. The architect, A. R. Belrose & Associates, received an award for the building's design from the Chicago Chapter of the American Institute of Architects (A.I.A.) in March of 1979.

Albert Richard Belrose (c.1923-2012) was born and raised in Chicago, spending his childhood at 5301 W. Jackson Boulevard, just east of Columbus Park. He graduated from Austin High School in 1942 and immediately registered for the draft. By 1948 he was attending the University of Illinois architecture program on Navy Pier, where he was a classmate of Ezra Gordon and Jack Levin, who would later form a very successful Chicago practice. Gordon and Levin provided references for Belrose when he applied to become a full member of the A.I.A. in 1978.

While studying at the University of Illinois, Belrose received an honorable mention for his entry to a contest run by the New York City-based Beaux-Arts Institute of Design. He went on to attend the Graduate School of Design at Harvard University, from which he received his Master's degree in 1951. He immediately returned to Chicago to practice architecture, and married his wife Natalie (Kaufman) that same year.

It is not known where Belrose worked before launching his solo practice in 1954. He opened an office at 4350 N. Cicero Avenue and worked there for at least ten years, before designing his own new, modern office at 5625 N. Milwaukee Avenue in the late 1960s. He considered his practice "varied." Belrose employed at least one draftsman and advertised, in 1965, for a field superintendent with experience in high-rises and reinforced concrete. Few of his projects made the press but the ones we know about were all very much influenced by the Miesian Modernism that was so dominant in Chicago during the years he was being educated. Belrose's designs were rational and highly geometric but often with warmer, more natural materials than the earlier Modernism. In 1959, he produced a synagogue and



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school for the Beth Torah congregation in Chicago’s Beverly neighborhood, which no longer exists. In 1966, he designed a low-rise condominium complex in Norwood Park at 5961-5967 N.E. Circle Avenue for the development team of Larson & Pedersen. This complex still stands.

Belrose also designed single family houses, including a wood-framed and glass-walled beach house in Beverly Shores, Indiana in 1964. He built two houses on Marion Avenue in Highland Park. He designed the house at 934 Marion for himself and his wife Natalie. They lived in Highland Park until 2002, when they moved to Northbrook, a decade before the architect’s death.

Belrose produced the 3631 N. Pine Grove Avenue project at a time when developers and homeowners were becoming more interested in townhouses. The growing importance of this modern housing type can be judged by an exhibition that was mounted in the late spring of 1978 by Chicago’s Graham Foundation. The exhibit featured the work of a group of young architects who were rebelling against the ubiquitous steel and glass boxes of Mies van der Rohe. This group would come to be known as The Chicago Seven. They had mounted an architecture exhibition of their own in 1976 to protest the idea that all Chicago architecture sprang from Louis Sullivan and Mies. In the late 1970s and beyond they were working to reintroduce brick as a human-scaled material, to use less glass, and to pull back the role of the architect from Mies’s god-like stance to that of creative problem solver and collaborator. Although Belrose was not a member of The Chicago Seven, his award-winning design for the six-townhome building expressed this new thinking.

The townhouse complex at 3631 N. Pine Grove Avenue remains virtually unchanged after forty years, suggesting that Belrose hit upon a successful solution to the problem of providing modern housing for urban families.

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

### NRHP EVALUATION/JUSTIFICATION

The townhouse block at 3631 N. Pine Grove Avenue was evaluated for significance under National Register Criteria A, B, and C. Carefully planned and designed to meet the modern demands of the changing 1970s housing market, the property meets with Criterion A. As the property is not associated with individuals who made important contributions to history, it is not eligible for listing under Criterion B. The work of a talented Chicago architect, Albert R. Belrose and an excellent example of the architectural innovations that were occurring in the late 1970s, the property meets with Criterion C. The building 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 either individually or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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NRHP RECOMMENDATION        Eligible

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## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

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### Photo 1 – 3631 N. Pine Grove Avenue



3631 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades



**Historic Resources Survey**

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NRHP RECOMMENDATION        Eligible

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**Photo 2 – 3631 N. Pine Grove Avenue**



3631 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade



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### NAME

3639 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3639 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

1966-1968 *Chicago Tribune*

### DESIGNER/BUILDER

Schiff & Freides

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Concrete

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1968, the 20-story, Modernist high-rise apartment building at 3639 N. Pine Grove Avenue sits on the east side of the street, directly opposite W. Patterson Street. The flat-roofed structure is rectangular in plan, with its narrower primary facade facing west onto N. Pine Grove Avenue. Clad in red brick with concrete accents, the apartment tower sits back from the street, behind a driveway that runs in front of the high-rise. Ramps to the north and south provide access to a low parking structure that wraps around the east side of the high-rise. The tower's many dark-colored, aluminum-framed windows are replacements that do not follow the original profiles.

The primary west elevation is divided into two parts, with the lower two stories separated from the upper 18 by a steel beam that is painted white. The lower portion of the facade features four asymmetrically-placed round concrete columns that extend the full height of the first two stories. The tall ground story is irregularly recessed behind these pale-gray-painted columns. Brackets on the two central columns support a thin, cantilevered concrete overhang. The overhang shelters a single aluminum-and-glass door near the center of the facade. This entrance and the adjacent lobby occupy the southern two-thirds of the primary facade's first level. The lobby, which sits to the south of the entryway, is indicated by tall windows with thin aluminum frames. These windows alternate with vertical bands of red brick. The lobby windows are divided horizontally by thin aluminum crossbars at the same height as the overhang. The entrance and lobby are flanked by thin, red brick walls that



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project beyond the plane of the entryway. The northern one-third of the first-story façade comprises a recessed wall of brick with thin, vertical strips of windows.

A heavy concrete beam, painted white, separates the first and second stories of the west facade. The second story is uniformly recessed behind the four round columns. Its brickwork is interrupted only by two small, double-hung windows.

The upper stories of the west façade are primarily red brick. A wide expanse of brick runs up the center of the elevation to the clean line of the roof. The vertical effect is interrupted at each story by a row of subtly projecting bricks at each story. These mark the concrete framing behind them. On either side of the band of brick are two pairs of double-hung, aluminum-framed replacement windows with concrete sills and light red brick spandrels. (The spandrels of the third bay from the south have air-conditioning units in them.) The double ranks of windows are edged with thin, vertical bands of light-colored concrete. Above each pair of windows is a thin concrete overhang that gives definition to each grouping. These concrete bands are now painted red, but may have been unpainted, like the rest of the concrete trim, when the building was first built. At the top of the building, tapered concrete hoods project out over the windows of the uppermost story.

The south façade of the high-rise is divided into the same upper and lower portions as the west façade. A ramped driveway angles down along the base of the south façade. The first story is a plain, red brick wall with double metal doors and two double-hung windows with louvered vents. A large fan cap protrudes from this wall. Above the heavy white concrete framing piece that separates the first story from the second, the red brick has four small windows spaced at regular intervals near the top. At the east end of the second story, a service door accesses the garage roof.

The upper stories of the south façade are six bays across. Thin, vertical strips of concrete divide the bays in exactly the same proportion as on the front façade: the concrete strips embrace two bays on either side of a central brick panel. Tapered concrete hoods enliven the top-story windows of the four central bays. The middle two bays each feature a pair of double-hung windows. The windows of the other bays are single double-hungs. Some windows have air-conditioning units inserted into the spandrels beneath them.

On the tower's north façade, an upward-sloped ramp leading to the rear parking structure abuts the first story. A white concrete beam divides the brick wall of the first and second stories. Two ventilation louvers penetrate the wall of the first story. The second story has several small windows, as on the south façade. But the second, third, and sixth bays of the second story have larger, double-hung windows. The upper stories of the north façade are identical to those on the south façade.

The east façade is not visible from the street. While the attached multi-level parking garage covers the first story, the upper stories follow the same general scheme as the primary west facade. A very tall mechanical shed rises from the middle of the tower roof, but, again, it is not visible from the street.

Today, the building possesses good integrity overall. The building has had some patchy and inappropriate repointing done at the corners and in other areas. The dark, aluminum-framed double-hung windows are clearly replacements for the original ones, which appear to have been tripartite, based on early renderings. These changes have diminished the property's integrity of design somewhat. The high-rise retains integrity of location, setting, materials, workmanship, feeling, and association.



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### HISTORY/DEVELOPMENT

During the early 1960s, the Federal Housing Administration (FHA) adopted a program to provide low interest loans to spur the development of moderate-income housing throughout the nation. Developers of high-rises in urban areas were able to take advantage of this financing opportunity. Among them was architect David Schiff who teamed with businessman and real estate investor Chaskel Roter to develop a high-rise at 3639 N. Pine Grove Avenue, originally called Pine Grove Apartments. Schiff designed the structure with his partner Marcel Friedes. The duo produced the red brick-clad high-rise at the peak of their partnership, between 1966 and 1968.

Born in 1925 in Chicago, David Schiff grew up on the city's West Side. His parents were Russian Jewish immigrants. His father, Nathan, worked as a printer and Ida, his mother, was a seamstress. After attending Marshall High School, Schiff went on to receive a bachelor's degree from the University of Illinois. In 1948, he married Ruth Clayton whose father was also a Russian Jewish immigrant. The couple eventually moved to Highland Park. It is unclear where Schiff worked after graduating from college in the late 1940s, however, by 1964, he had a solo architectural practice. At that time, Schiff produced a 14-story building with efficiency apartments on S. Jeffery Avenue for attorney Sidney D. Abelson. Two years later, Schiff entered into partnership with Freides.

Marcel Freides was born in Paris, France in 1936 to Polish parents. His father, Henri Freides had become a French citizen by serving in the army. After WWII, the family immigrated to America, arriving in New York aboard the S.S. Mauretania in October, 1948. They soon settled in Chicago in the Rogers Park neighborhood. In 1959, he married Milda Brencius, another European refugee. At that time, Freides was studying architecture at the University of Illinois. In 1960, he won second prize in a U of I architecture contest. There is no doubt that Freides was quite talented, as he entered into partnership with Freides only several years after graduating from college. After the two practiced together for approximately 15 years, Freides went into partnership with architect, planner, and developer Enrico Plati. By 1990, Freides was practicing on his own. His houses and townhomes, which often feature central atriums, are considered highly desirable today. Freides retired in 2002.

The firm of Schiff & Freides was quite active from the mid-1960s through the 1970s. Although their work included a number of suburban projects, such as a multi-million dollar development in Oakbrook, Illinois, the firm specialized in moderate-priced apartment and condominium structures on Chicago's North Side. In 1966, *Chicago Tribune* announced that Schiff & Freides was working on several high-rises projects in the vicinity of Belmont Harbor-- the Bel-Harbour at 420 W. Belmont Avenue, a 15-story structure at 441 W. Oakdale Avenue, a 10-story tower at 500 W. Belmont Avenue, and the 3639 N. Pine Grove Avenue project. *Tribune* reporter Alvin Nagelberg noted that there was "increasing demand from younger tenants," for such buildings in this neighborhood. Freides told Nabelberg "We can't build them fast enough." While this trend would slow down a decade later, Schiff & Freides went on to produce a 28-story condominium tower at 3150 N. Sheridan Road [LV17] in 1976.

The spate of high-rise projects geared towards middle-income tenants in the mid-1960s was spurred by new financing opportunities offered by the FHA. Decades earlier, the agency had helped finance densely-populated urban apartment towers to fill the intense need for post WWII housing. By now, however, the FHA had adopted a program under section 221 [d] 3, specifically providing low-interest loans to residential construction for moderate-income families. David Schiff teamed up with real estate



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investor Chaskel Roter to develop the 3639 N. Pine Grove Avenue high-rise. They received an FHA-backed mortgage to help finance the \$3 million construction project.

Like Schiff and Freides, Roter was Jewish, although he was considerably older than either of the two architects. Born in Poland in 1906, Chaskel Roter was a successful jeweler in the town of Lagow. As life in Poland became increasingly difficult for Jews in the pre-WWII period, however, he and his family decided to flee. The Roter family's wealth enabled them to escape to Panama by 1934. Some years later, Roter and his family traveled to New York to apply for permission to enter the United States. They arrived in Chicago in January, 1942. Roter continued to achieve success in Chicago, and by the mid-1960s, he owned several local apartment buildings that he operated through his Roter Management company. Schiff & Freides designed at least one of Roter's other projects-- the building at 441 W. Oakdale Street.

The Roter and Schiff sponsored apartment tower at 3639 N. Pine Grove Avenue would rise to a height of 21-stories. The Schiff & Freides-designed structure included 126 one- and two-bedroom apartments with ample windows that provided views of Belmont Harbor and Lake Shore Drive. Amenities included an indoor social room and a sundeck. Early advertisements suggested that even though the high-rise catered to "moderate-income" tenants, the Pine Grove Apartments offered "luxurious living."

The high-rise was ready for occupancy in early 1968. Among the property's early tenants were a number of older Chicagoans. Mollie Feierberg was one of the first renters. A Russian Jew, she had arrived in Chicago in 1906. Her husband Morris was a tailor, but, like many hard-working immigrants, he was soon the owner of a dry goods store on the West side. Mollie continued to operate the store until her death in 1970 at the age of 80. A few years later, Romanian immigrant Zoltan Radnai lived in the building with his wife Edith after their retirement.

Phyllis Hiller, a resident of 3639 N. Pine Grove Avenue in the 1980s had a long association with community theater in Chicago. She had been active in Chicago's local theater scene from the young age of 17. This included a stint at Hyde Park's Masquers Studio Theater, where she was a member in 1941, alongside future prize-winning playwright Lorraine Hansberry. Hiller was related to the Piven family, who would become Chicago theater royalty during the second half of the twentieth century. Tragically, in 1985, Phyllis Hiller drowned while swimming in Lake Michigan, just blocks from her apartment.

The 3639 N. Pine Grove Avenue high-rise continues to provide rental apartments. A recent Berkshire Hathaway rental listing raved that the property offers "Amazing Views and Steps to the Lake."

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



## Historic Resources Survey

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### NRHP EVALUATION/JUSTIFICATION

The building at 3639 N. Pine Grove Avenue has been evaluated for significance under the National Register of Historic Places Criteria A, B and C. Built to fill the need for moderately priced apartment housing in Lakeview during the 1960s, the property meets with Criterion A. Although the high-rise was the home of some interesting tenants, none of them made contributions sufficient to warrant listing under Criterion B. An early example of the well-designed high-rises produced by the relatively unknown local firm, Schiff & Freides, the structure is eligible for listing under Criterion C. The property possesses good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3639 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	<b>SURVEY ID</b> LV54

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3639 N. Pine Grove Avenue  
SURVEY ID LV54

Photo 1 – 3639 N. Pine Grove Avenue



3639 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3639 N. Pine Grove Avenue  
SURVEY ID LV54

Photo 2 – 3639 N. Pine Grove Avenue



3639 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

### NAME

3700 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3700 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060321001; 14211060321002; 14211060321007  
through 14211060321012; 14211060321014 through  
14211060321021; 14211060321023; 14211060321024  
remaining tax parcel numbers continued on page 10

### YEAR BUILT SOURCE

1979 *Chicago Tribune*

### DESIGNER/BUILDER

Unknown

### STYLE

OTHER/ Contemporary

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Asphalt Shingles

## DESCRIPTIVE NOTES

The townhouse and condominium complex at 3700 N. Lake Shore Drive is located at the northwest corner of N. Lake Shore Drive and W. Waveland Avenue. Completed in 1979, the complex consists of three rectangular low-rise buildings. Two of them run north-south, parallel with N. Lake Shore Drive and are separated by a courtyard. The third building is located slightly west of the other two. Running east-west, the third structure is tucked well behind 3720 N. Lake Shore Drive [LV69]. Clad in reddish-brown variegated brick, the three buildings have open gabled roofs and original dark, aluminum-framed windows and sliding glass doors. With a low profile and buffered by an attractive privacy wall, the most visible and easternmost building has a handsome appearance along N. Lake Shore Drive.

The east building rises three stories over a raised basement and is comprised of ten town houses. Clad in reddish-brown variegated brick, the east façade of each town house stands behind a low privacy wall constructed of the same brick as the rest of the complex. A metal picket gate stands on the south side of each stretch of the privacy wall, and similar railings stretch across the top of each wall. At each gateway, a set of concrete steps curves up to an elevated patio that projects out from the façade over the raised



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

basement. Each townhouse features a projecting three-sided bay that rises from the first story to the roofline. At the first story, the bay holds a pair of dark, aluminum-framed sliding glass doors. Above each stands a matching set of glass doors on the second story. Each set of second story sliding glass doors is edged with a metal railing, forming a faux balconette. At the third story, each townhouse has a window grouping comprised of a large, fixed center sash flanked by two smaller rectangular operable sashes.

At the north end of the east building, a down ramp leads to the below-grade parking structure. Beyond that, to the north, a sidewalk leads up to the elevated courtyard and to the main entrances of the townhouses and the west buildings.

The east building's short north façade features two window groupings on the second and third stories. The second story window groupings are held within two, three-sided, projecting window bays. The projecting bays are clad in metal siding and topped with a shed roof. The second story window grouping consists of a large fixed sash and smaller rectangular casement window over two small rectangular sashes. The second story window groupings are separated by a single, rectangular sash. The third story window groupings consist of two small rectangular sashes.

The east building's south façade is similar to the north façade. The only difference is that there are no three-sided, projecting window bays along the second story. The window groupings along the second story sit within rectangular openings in the brick facade.

The east building's inner west façade is only partially visible from the public right-of-way. Like the east façade, this elevation is edged by brick privacy walls with dark metal gates and railings. The primary entrance for each town house is found along the first story of this west façade. A painted wood door and white aluminum-framed storm door provide access to each home. A long rectangular, dark, aluminum-framed fixed window stretches above and beyond the door. On the first story of the west façade each townhouse has a pair of dark, aluminum-framed sliding glass doors. Above these sliding glass doors, a semi-circular balcony extends out beyond the plane of the façade. Each balcony is accessed through a dark, aluminum-framed sliding glass door and edged by a dark metal balcony railing. The third story features a ribbon of five windows.

An elevated courtyard that runs between the east and west buildings. The south end of the courtyard is enclosed by a reddish-brown variegated brick wall with metal railings that connect the east and west buildings.

The west building rises seven stories over a parking garage and has nine bays. Each bay features two duplexes on the first through fourth stories and a triplex on the fifth through the seventh. Clad in reddish-brown variegated brick, the east façade of the west building is only partially visible from the public right-of-way. The main entrance to the low-rise is located at the north end of this façade. A pair of aluminum-framed, glazed swing doors and a single glazed swing door provide access to a glassy lobby vestibule. The vestibule is topped by an aluminum-framed glass shed roof with divided lights. Above and behind the vestibule, the façade features two staggered bays. These bays hold single rectangular fixed windows, set above dark, aluminum spandrels. The windows in each bay are offset from one another and gradually increase in height as they move up the façade.

Like the east building's west facade, the west building's east elevation sits back behind patios separated by brick privacy walls and a dark metal gate and railing. Each bay of condos features a three-sided



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

projecting bay that rises from the first story to the sixth story. The south wall of the projecting bay angles to the southeast. Dark, aluminum-framed windows wrap the corner from the angled wall to the east façade of each projecting bay at the second, fourth, and sixth stories. The third and fifth stories have balconies that are edged by dark, metal railings. The balconies are accessed by a pair of dark, aluminum-framed sliding glass doors. The seventh story has a window grouping comprised of a large, fixed center sash flanked by two smaller rectangular operable sashes.

The west building's south façade is visually divided into two separate parts with the western portion projecting further toward the street than the eastern portion. At the ground level, a small one-story brick service structure, topped with a metal shed roof, is tucked into the corner of the projecting and recessed portions of the façade. The recessed eastern part of the south façade features a three-sided, brick projecting bay that rises from the third story to the sixth story. The projecting bay holds a large fixed sash over two operable rectangular sashes at each story. To the west of the projecting bay, a small rectangular fixed window can be found on the fourth through the sixth stories. At the façade's east end, there is a tall, narrow opening in the brick wall that rises from the first story to the sixth story.

The north façade of the west building is not visible from the public right-of-way.

The west building's west facade is only partially visible from the public right-of-way. A gangway separates it from the neighboring building to the west. Concrete balconies and piers run along this façade from the south to the north end on the third through seventh stories. Dark metal railings edge the balconies. Painted wood doors and dark, aluminum-framed storm doors provide access to the duplexes along the ground level and to the balconies above. Dark, aluminum framed windows are also found across this façade.

The third building is largely obscured from sight, Only a small portion of its east façade is visible from the public right-of-way along N. Lake Shore Drive. Clad in reddish-brown variegated brick, the east façade features a three-sided projecting bay, topped by a metal shed roof. The projecting bay holds dark, aluminum framed windows that sit over dark, aluminum spandrels.

The townhouse and condominium development at 3700 N. Lake Shore Drive has excellent integrity overall. The appearance of the structures 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 three-building townhouse and condominium development at 3700 N. Lake Shore Drive is one of the few low-rise projects built on the lakefront during the second half of the 20<sup>th</sup> century. Developed by Lawrence A. Warner, Benjamin B. Weiss and Thomas A. Volini, and completed in 1979, the project offered a mix of townhomes, duplexes and triplexes, some of which had beautiful views of the lakefront. The units in the luxury three-flat to the north at 3720 N. Lake Shore Drive [LV69] were converted to condominiums at the same time and sold as part of the block-long development. Although the architect for the modern complex is not known, the smooth brick walls and blocky window groupings suggest the influence of Harry Weese and the Chicago Seven.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

For many decades, the southwest corner of Sheridan Road (now Lake Shore Drive) was mostly composed of vacant land. It bordered two luxurious three-flats, one built by Thomas J. Tagney at 3720 N. Sheridan Road [LV69] and the other, was built by Levi C. Geahart, next door at 3726 N. Sheridan [LV70]. The two businessmen had jointly purchased a large lot in 1912 and divided it. Although Tagney promised his tenants gardens and a tennis court on his spacious lot, these never materialized and the corner remained vacant until the late 1970s.

In December, 1978 the *Chicago Tribune* announced that a new “\$10 million townhouse complex” would soon be developed on N. Lake Shore Drive. According to the *Tribune* the vacant land at the northwest corner of the Drive and W. Waveland Avenue had been purchased from Northwestern Memorial Hospital by “three Chicago developers,” Lawrence E. Warner, Benjamin B. Weiss and Thomas A. Volini.

In the late 1970s the housing market was evolving to include more than single family houses and high-rises. There was considerable discussion in the architectural community about townhouses as a new and desirable type of residence. In 1978 the Graham Foundation mounted an exhibition by a group of young architects who came to be known as the Chicago Seven. These young men were rebelling against the ubiquitous steel and glass boxes of Mies van der Rohe and his I. I. T. students. They had mounted their first exhibition in 1976 as a way of proposing an alternate history of Chicago’s architectural family tree. Their goal was to work collaboratively with their clients and bring human scale and warmth to their designs using Chicago’s red brick to create smooth wall surfaces with crisp corners and individual window units rather than endless expanses of glass.

A number of townhouse and low-rise condominiums developments of the late 1970s and early 1980s conveyed the qualities that had been touted by the Chicago Seven. The 3700 N. Lake Shore Drive complex’s scale, materials, and integration of the building masses with open spaces reflect these qualities. Two of the three developers for this new project were well connected to Chicago’s political establishment.

Lawrence E. Warner was born in Chicago around 1939 and attended Senn High School. He lived in Lakeview throughout his adult life. By the 2000s he owned numerous buildings but his early career path is not known. In 2002 he was convicted of racketeering and would end up in prison along with his good friend Governor George Ryan. According to the *Chicago Tribune* Warner “had the run of” the Secretary of State’s office and took numerous bribes and kickbacks from vendors and landlords.

Attorney Thomas A. Volini was also well-known in political circles. Born in 1945, Volini was one of ten siblings in a large Italian family. His father and several of his siblings were doctors. Volini attended Loyola Academy and finished his education with a law degree from Loyola. By his own account he worked with Gung Hsing Wang, the director of Chicago’s Model Cities program, during the 1970s, helping to plan and build community centers and affordable housing. It may have been the skills he developed during his time as an attorney with the City that led Waste Management to hire him to represent them in contract negotiations. By the 1980s he was a regional vice president there and would soon go on to head up several other firms in the waste disposal industry. The need to acquire public contracts for waste hauling put him in front of numerous city councils over the years. He was sometimes fending off charges of corruption. Although he was still active in the waste hauling industry as recently as 2014, Volini was also on one of the five teams that proposed plans for reusing the old Cook County



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
 SURVEY ID LV56

Hospital Building in 2004. He currently runs Lakeshore Senior Services, providing home care for the elderly.

The third partner in the 3700 N. Lake Shore Drive development was Benjamin B. Weiss. Although he was a builder, his only well publicized project is a 12-unit apartment building, completed in 1967 at 663 E. Barry Street.

One of the earliest advertisements for 3700 and 3720 N. Lake Shore Drive project appeared in the *Chicago Tribune* in October, 1979, claiming that “for the first time since the turn of the century spacious townhomes are being built on Lake Shore Drive.” According to the ad, the units offered “the convenience of the city with the luxury of lakefront living.” Apparently, two years of design work had gone into their creation. The plans called for the building fronting onto N. Lake Shore Drive to be three-story-tall townhouses, with private patios on the east and west sides of the building. The long west building would be seven stories, with a mixture of duplex and triplex units, all of which would have a balcony facing east and west. The ads indicate that the condominiums in this building ranged in size from one bedroom to four bedrooms. Little is known about the third building that sits at a right angle to the other buildings at the northwest corner of the property. As originally designed, all the units in the complex featured wood-burning fireplaces, hardwood floors, and high-end finishes in the kitchens and bathrooms. The complex also provided underground parking below the west building. Wanting to set the development apart from the typical high-rise apartments, the advertisements insisted that these units were “condominiums designed as homes.”

This was not a large development and did not offer the amenities of a high-rise; there was no pool, no exercise room and no community room. With sky-high mortgage rates adding to the challenge, sales were slow. In April, 1982 there were still 5 townhouses and 6 duplexes and an unknown number of triplexes unsold. Five triplexes remained on the market in the fall of 1983. Despite initial slow sales, the building soon was soon filled with residents who value the size of the units and various amenities including privacy and magnificents views of the lakefront. The complex at 3700 N. Lake Shore Drive is as unique today as the day it was built as one of the few modern low-rise buildings on the lakefront in Lakeview.

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

### NRHP EVALUATION/JUSTIFICATION

The complex at 3700 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. One of the few low-rise complexes of condominiums and townhouses





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

built in Lakeview in the late 1970a directly overlooking the lakefront, the property is eligible for listing in the National Register under Criterion A. The complex is not associated with individuals who made important contributions to history, and thus it is not eligible for the National Register under Criterion B. Although the architect is not known, the building's excellent late 1970s design makes it eligible for the National Register under Criterion C. The complex has excellent integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3700 N. Lake Shore Drive**  
SURVEY ID                              LV56

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

Photo 1 – 3700 N. Lake Shore Drive



3700 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3700 N. Lake Shore Drive**  
SURVEY ID                              LV56

Photo 2 – 3700 N. Lake Shore Drive



3700 N. Lake Shore Drive, view looking northwest from W. Waveland Avenue toward South and East façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3700 N. Lake Shore Drive  
SURVEY ID LV56

Photo 3 – 3700 N. Lake Shore Drive



3700 N. Lake Shore Drive, view looking northeast from W. Waveland Avenue toward South and West facades.

### TAX PARCEL NUMBER continued

14211060321026; 14211060321028 through 14211060321032; 14211060321035;  
14211060321036; 14211060321039; 14211060321040; and 14211060321042 through  
14211060321046



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

616-618 W. Waveland Avenue  
SURVEY ID LV57

### NAME

616-618 W. Waveland Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

616-618 W. Waveland Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060281001 through 14211060281006

### YEAR BUILT

1917

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

David S. Klafter

### STYLE

LATE 19TH AND 20TH CENTURY

REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The building at 616-618 W. Waveland Avenue, a handsome red brick six-flat with limestone trim, rises three stories over a raised basement. Essentially rectangular in plan, the structure has two projecting, five-sided bays that enliven the south facade. (Interestingly, a building of similar plan, style, and vintage stands just to the west at 620-622 W. Waveland Avenue.) This flat roofed six-flat also features a faux-awning roof across the top of its south facade.

The six flat's main entrance is symmetrically placed in the center of the recessed central bay of the south facade. The wood and glass door, flanked by sidelights and capped with a Tudor-arched transom, sits within a substantial limestone surround. Floral motifs and life-sized carved faces ornament the surround. Above the entry, between the first and second stories, a small stylized balconette and tabbed limestone surround accentuate a pair of tall, narrow windows with transoms. As evidenced by a historic photograph, these windows originally had lightly colored frames which gave the impression of tracery. Although replacement windows have darker and heavier frames, they retain the same general arrangement as the originals. Similar replacement windows are found between the second and third stories. They are also set in a tabbed stone surround, though sans balconette. Bracketing the elaborately-ornamented double windows are trios of replacement windows at the first, second, and third stories. Although the existing windows are not quite as visually fitting as the originals, their



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

616-618 W. Waveland Avenue  
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limestone sills and the other whimsical, Tudoresque decorative details remain and continue to enliven the front façade.

Two visually-dominant, symmetrical projecting bays flank the recessed central bay and its elaborate entrance. At the first through third stories, these five-sided bays hold tall narrow windows with transoms in ones and threes, all of which match the dark framed replacements in the central bay. At ground level, the bays have three sets of smaller versions of the replacement windows. At this level, the red brick façade is accented with brick projections that run across all five sides of the bays. These horizontal elements are echoed by limestone belt courses that extend beneath the windows of the upper stories. There, smooth limestone surrounds with quoin-like details further highlight the tall narrow windows. Arched window openings at the top story enhance the facade's vertical lines. These decorative features give each bay the appearance of a stylized three-part column, with base, shaft, and capital. A limestone shield ornaments the parapet of each bay, and limestone coping provides additional visual interest. A steep-pitched, faux-awning roof runs behind the flat roofs of the projecting bays, extending across the entire length of the south facade.

This six-flat shares a portion of its western wall with the adjacent building (620-22 W. Waveland Avenue [LV58]). The remainder of the west façade faces a narrow opening between the neighboring six-flats that allows air and light to reach the windows there. The north (rear) façade is lined with open porches. These porches face a small courtyard-like space that is enclosed by adjacent buildings.

The east façade is only partially visible from the public right-of-way. The southern portion of this façade is clad in red brick like the primary south façade, but it is largely bereft of decorative details. At each of the upper stories, a pair of single-light, fixed windows (presumably flanking the interior fireplaces) can be seen. The northern three-quarters of the east façade is composed of common brick and lined with double-hung windows. A gangway runs along the east façade, providing access to the rear of the building. When completed, the six-flat was the easternmost structure on the north side of W. Waveland Avenue, and early advertisements boasted of lakefront views. Those views have been obscured by the subsequent development of townhomes.

Overall, the building possesses good integrity. The dark and somewhat heavy-looking replacement windows have altered the historic appearance of the building, and are made more noticeable by the contrast of some exterior storm windows. The replacement windows have somewhat diminished the building's integrity of design. In addition, the 1980 construction of adjacent townhomes to the east minimally altered the property's integrity of setting. Both of these impacts are relatively minor, and the building retains integrity of location, materials, feeling, workmanship, and association.

### HISTORY/DEVELOPMENT

During the early 20th century, as Lakeview was becoming an increasingly fashionable neighborhood, developers erected handsome apartment buildings geared towards upper- and upper-middle-class tenants. Among them was Erich Edelman (1884-1924), who built this stylish six-flat at 616-618 W. Waveland Avenue. A German Jew, Edelman immigrated to the United States with his family in 1900. In 1909, the same year that Daniel Burnham and Edward Bennett's Plan for Chicago envisioned a city conducive to automobile traffic, Edelman seized the opportunity to capitalize on an emerging market in automobile parts. Banking on "the extraordinary growth potential of the nascent automobile



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

616-618 W. Waveland Avenue

NRHP RECOMMENDATION Eligible

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LV57

industry," he began offering aftermarket parts and service tools such as tire gauges, hose connections, oil gauges, valve adjusters, grease guns, and wrenches. A number of the tools and parts were patented, and his success allowed him to expand his company and invest in real estate.

In 1916, Edelmann purchased a lot measuring 55x157½ feet on W. Waveland Avenue west of Sheridan Road for \$10,000 from Margaret L. McCormick. The *Chicago Tribune* reported that "the purchaser plans to improve the property with a high-grade six apartment building to cost \$55,000" with the apartments to rent at approximately \$150 a month, anticipating "a profit of \$4000" within the next two-and-a-half years.

Edelmann hired architect David S. Klafter to design his building. The son of a Hungarian Jewish immigrant factory inspector, David Saul Klafter (1886-1965) was born in Cincinnati, Ohio. During his childhood, his family moved to Chicago. Klafter studied architecture at the Lewis Institute and the Art Institute of Chicago. In 1907, he worked for D. H. Burnham and Company. (Although he remained in the office for only a short time, Klafter was deeply influenced by Burnham's views on ornamentation.) From 1908 to 1911, Klafter worked in the office of Chicago architect Jarvis Hunt.

Klafter established his own practice in 1911. That same 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 also became active in several Jewish charitable organizations such as the Orthodox Home for Aged Jews. He soon received commissions to design a broad range of buildings. According to his obituary, Klafter was convinced that "people want beauty" in architecture and so he sought to design beautiful buildings. His work was as varied as it was prolific. Over the course of his decades-long career, Klafter designed well over 150 buildings, from movie houses to apartment houses, and bus depots to commercial blocks and synagogues. He also went on to receive other high-profile government posts, such as serving on Mayor William Hale Thompson's 1927 Citizens Committee and his appointment as Cook County Architect from 1941-1948.

Klafter's notable buildings include: B'Nai Zedek (1908 N. Humboldt Boulevard), the Sexauer Garage (3630 N. Halsted Street), the Fred Mandel Jr. House (in Highland Park), five model homes in Orland Park, and large apartment towers such as 415 W. Aldine Avenue (just outside the APE) and 1420 North Lake Shore Drive [NN85] (in collaboration with Hooper & Janusch). Many of his most noteworthy designs display a skillful command of exterior ornament. Klafter designed a well-detailed six-flat at 3933-3935 N. Pine Grove Avenue [LV105] that was also erected in 1916. Though Edelmann's building at 616-618 W. Waveland Avenue is somewhat less ornate, both buildings have limestone flourishes such as floral elements and sculpted faces.

The permit for Edelmann's six-flat was issued in December of 1916. In May of the following year, the finished apartments were advertised as beautiful new six-room apartments overlooking the lake, with a breakfast room, sun room, individual showers, antique mahogany and ivory finishes, silver and gold finished fixtures, wood paneled dining room, and high-quality appointments throughout. Apartments rented for \$200 dollars a month.

Soon after its completion, Edelmann, his wife Bertha Koral Edelmann, and their four-year-old son Robert, moved into the building. Edelmann's tenants included many well-to-do families, such as Howard Harvey Hibbard, the 22-year-old Vice President of Grip Manufacturing and his wife and child. Like most





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**616-618 W. Waveland Avenue**  
SURVEY ID                              LV57

of the other renters, the Hibbards had live-in domestic help. Living in high-end end apartments in Lakeview did not mean that occupants in the W. Waveland Avenue building were safe from petty crime. In early October of 1918, members of the Freid Family returned home to find “everything in the flat topsy-turvy.” A man “overloaded with suitcases” thus relieved the family of goods, jewelry, and clothes valued at \$1,700 (about \$48,000 in 2018 dollars).

In November of 1917, Edelmann had taken out a five-year loan of \$32,000 on the W. Waveland Avenue property, most likely to invest in further real estate development. Edelmann’s real estate investments continued apace, and in 1919, the Chicago Tribune reported that Edelmann had purchased another vacant property on W. Waveland Avenue with the intention of investing \$85,000 to construct another “high-grade” six- apartment building. Edelmann continued investing in real estate, in 1920 offering shares of a manufacturing facility, built for his firm, E. Edelmann & Co., at the southwest corner Crawford and Shubert.

In 1921, Edelmann sold the flats at 616-618 W. Waveland Avenue to Emma McFadden for a reported sum of \$100,000. The newly established firm of Teller, Levit, Silvertrust & Levi were attorneys for the seller. Edelmann and his family still resided in the building. That summer, they, like other tenants in the building, traveled to Europe. While abroad, the Chicago Tribune reported that Edelmann bought another vacant property in Lakeview. He hoped to either resell it for a profit or “improve it with a tall apartment hotel.” Whatever his intentions for his real estate investments, it seems his plans were scuttled by a terminal illness. In 1923, Edelmann drafted a new will in which he left a considerable amount of money to Jewish charities, family members, and loyal employees of the E. Edelmann & Co and his former servant.

During the 1930s, it seems that some of the tenants faced altered economic circumstances caused by the Great Depression. Fewer tenants had live-in domestic help and some tenants took on lodgers or accommodated in-laws or other adult relatives. Census records indicate that Emma McFadden, now widowed, still lived in the building, as the sole tenant of her unit. Most of the other tenants were first- and second-generation Polish Jews and many were working professionals.

By the 1940s, the majority of the tenants were US born. They were business owners, lawyers, salesmen, stenographers, salesmen, and even a music teacher. The effects of the Depression were still palpable. Rents in the building had dropped to between \$100 and \$120 dollars. It wasn’t uncommon for adult children who either worked or were in school, to remain at home with their parents.

Throughout the 1950s and 1960s, the building remained a popular address for well-to-do professionals and their families. As had been the case in previous decades, many of the tenants were active members of the Jewish community. For example, Mrs. Jack Benuck served as a Trustee for the nearby Torah Center and frequently hosted fund-raising functions for the organization in her home. Located at 530 W. Melrose Street, the Torah center provided educational facilities for nearby synagogues such as Lakeview’s Temple Shalom.

In the late 1970s, in keeping with current real estate trends, the W. Waveland Avenue six-flat was converted to condominiums. A 1980 real estate ad touted the merits of a particular unit, noting that the “must see” condo had ample storage, original woodwork, and views of the lake and harbor.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

616-618 W. Waveland Avenue  
 SURVEY ID LV57

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

### NRHP EVALUATION/JUSTIFICATION

The six-flat at 616-618 W. Waveland Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building, an investment property built in 1916 for upper-middle-class Lakeview residents who wanted to enjoy the proximity to lakefront recreation, other neighborhood amenities, and good transportation, meets with Criterion A. While the building’s developer, Erich Edelman, was a successful businessman credited with establishing several patents, it is likely that there are other buildings that are more clearly associated with his professional development. Thus, 616-618 W. Waveland Avenue is not associated with individuals who made substantial contributions to history and does not meet with Criterion B. Designed by the prolific Chicago architect David Saul Klafter, the property is an excellent example of high-end apartment flats from the period. Thus it meets with Criterion C. The well-maintained building possesses good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

616-618 W. Waveland Avenue  
SURVEY ID LV57

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

616-618 W. Waveland Avenue  
SURVEY ID LV57

Photo 1 – 616-618 W. Waveland Avenue



616-618 W. Waveland Avenue, view looking north from W. Waveland Avenue toward South façade

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

616-618 W. Waveland Avenue  
SURVEY ID LV57

Photo 2 – 616-618 W. Waveland Avenue



616-618 W. Waveland Avenue, view looking northwest from W. Waveland Avenue toward South and East façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

620-622 W. Waveland Avenue  
SURVEY ID LV58

### NAME

620-622 W. Waveland Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

620-622 W. Waveland Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060271001 through 14211060271006

### YEAR BUILT SOURCE

1920 Chicago Building Permit

### DESIGNER/BUILDER

George S. Kingsley

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The building at 620-622 W. Waveland Avenue is a handsome red brick six-flat with limestone trim, and rises three stories over a raised basement. Essentially rectangular in plan, the structure has two projecting, five-sided bays that enliven its south facade. It has a flat roof behind a tall parapet. Vaguely Renaissance Revival in character, this building is similar in form, materials, and design to the six-flat 616-618 W. Waveland Avenue [LV57] immediately to its east.

The six flat's main entrance is symmetrically placed in the center of the recessed central bay of the south facade. A wood and glass door stands within a limestone surround ornamented with floral cartouches on the pilasters and a broad entablature with triglyphs. Above the entrance, two windows are framed within a highly decorative limestone surround. While smooth limestone creates much of the frame, an elaborate central panel is embellished by a carved floral ornament. The pair of six-over-one double-hung windows have dark metal frames. Similar windows are found at the second and third stories of the recessed central bay. These windows match all of the others found across the primary facade. While the profiles of the sashes look as though they may be original, the dark, heavy frames and highly-reflective glass indicate that they are likely replacement windows.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

620-622 W. Waveland Avenue  
SURVEY ID LV58

A pair of five-sided, projecting bays flank the central entry bay. The basement window openings are filled in with shutters, while above, each side of the projecting bays features a six-over-one double-hung window. On all stories, the bays are trimmed with limestone. A brick panel spans the area immediately beneath each window on the upper stories. A limestone cornice extends across the top of each five-sided bay. Above the cornice-line, handsome limestone details ornament a tall flat parapet.

Two narrow, outer recessed bays flank the prominent projecting bays. The easternmost recessed bay holds double-hung windows at each story. The same is true for the western bay, except that an opening at the base of this bay leads to a gangway to the back of the building.

The building is quite deep. The east and west facades have firewalls along their south (front) sections. To the north, the building recedes slightly to provide for windows that face onto narrow light courts. The north façade is not visible from the street.

Today, the six-flat at 620-622 W. Waveland Avenue has very good integrity overall. Though the windows have likely been altered, the existing six-over-one double hung windows appear to largely match the original profiles. While the dark metal frames have somewhat diminished the building's integrity of design, the property continues to possess integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

This well-executed six-flat at 620-622 W. Waveland Avenue represents the explosive growth of Lakeview that occurred during the second decade of the 20th century. It was produced by George S. Kingsley, a prolific architect whose fine, and sometimes unusual, work is far better known than he is.

Following its annexation by the City of Chicago in 1889, Lakeview grew rapidly. A strong shopping district developed along Broadway Avenue and a 1914 ball park, which later became Wrigley Field, provided an added attraction. By the early 1920s, an entertainment district had developed just to the north. To the east was Lincoln Park and the miles of lakefront activities it offered.

Completed in 1920, this six-flat at 620-622 W. Waveland Avenue was built during this exciting period in Lakeview's history. Its developer, Philip Schiesswohl Jr. (1893-1963) was the son of a German American butcher and grocer. After attending the University of Illinois, Schiesswohl became involved in the family's grocery store which was then located on W. Broadway Avenue in Lakeview. He lived on nearby W. Pine Grove Avenue and also served as director of the Union Liability insurance company. With solid community standing and strong ties with Lakeview, Schiesswohl certainly knew that developing an apartment building a few blocks away from his Schiesswohl & Peterson grocery market would be a good investment. He received a permit for the W. Waveland Avenue six-flat in July of 1919. Schiesswohl hired George S. Kingsley to design his building.

The story of architect George S. Kingsley (1869-1956) is typical of many mid-market architects who rode the 20th-century development wave through its many ups and downs. Born and educated in Cleveland, Ohio, Kingsley worked as a draftsman for several years after graduating from high school. He arrived in Chicago in the late 1890s. By 1896 he was busy designing a large Richardsonian Romanesque apartment building at 551 S. Dearborn Street for R. A. Griefenhagen, a client who hired him repeatedly over the course of the next decade. He would maintain his Chicago practice for several decades, while expanding



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

620-622 W. Waveland Avenue  
SURVEY ID LV58

his reach to Michigan, New York, New Jersey and Florida—all of which he was eventually licensed in. Like many early 20th-century architects, Kingsley was able to build his wealth quickly by being both a designer and an investor. The Chicago Daily Tribune records many complicated real estate transactions in which both he and his wife were involved. In the 1910s he was busy building apartment buildings and fine brick houses, with much of his work in the booming Lakeview and Uptown neighborhoods. But he was soon to become a specialist in warehouse design, an area that would bring him both wealth and fame. In 1921, Kingsley completed the remarkable Reebie Storage and Moving Warehouse at 2325 N. Clark Street (a Chicago landmark). Kingsley remained busy throughout the 1920s. By 1930, he was 60 years old and living in Miami, Florida near his daughter and her family. Following World War II he moved to New York City for a short period of time, retiring from there in 1950 to Hendersonville, North Carolina, where he lived until his death.

According to its building permit, the Kingsley-designed W. Waveland Avenue six-flat was built for approximately \$40,000. (The Economist estimated its construction costs at double that figure.) The building was completed and ready for occupancy by the summer of 1920. An early classified advertisement described it as having “beautiful six room” apartments, each with two-bathrooms and a sun parlor, electric refrigerator, and open log fireplaces. In 1923, Scheisswohl sold the building to another investor for the reported sum of \$78,500.

As the well-appointed and spacious apartments rented for about \$200 per month during the 1920s (more than \$2,500 today), the building was occupied by upper-middle-class Chicagoans. Early residents included a buyer for Chicago’s Boston Store and a Chicago Daily Tribune manager. From the beginning, both Jews and Gentiles lived in the six-flat. Among the Jewish tenants was Aaron Trinz, an Austro Hungarian immigrant who worked as a theater manager. His brother, Joseph Trinz, a well-known “motion picture theatre magnate” left Aaron \$50,000 when he died in 1926.

By 1930, rents had been lowered slightly, but the building’s tenants were still upper-middle-class families, several of them with servants. A lawyer, a restaurant owner, a bank vice-president, and a paper company owner were all in residence with their families at the time. Nearly all of the building’s occupants were immigrants at the time.

The building still had a few foreign-born residents in 1940, but by this time, the majority of occupants hailed from Illinois. During this late Depression era, many buildings had been subdivided into numerous smaller units, but apparently this building managed to stay intact. A mix of managers and professionals continued to rent the building’s spacious apartments. During this period, the building’s occupants were predominantly Jewish single adults and middle-aged couples with young adult children. For example, in 1943, Mr. and Mrs. Isaac Rosenthal, who lived in a 622 W. Waveland Avenue apartment announced the marriage of their daughter, Lillian, who studied medicine at the University of Illinois, to a fellow medical student.

During the 1950s and 1960s, as growing numbers of Lakeview citizens became active in local social causes, the building’s residents represented this trend. A housewife who lived in the building helped raise money on behalf of the Services’ Women’s Board for underprivileged children. Gene DeRoin, a tenant of the late 1960s, was a fair housing activist. He and a large group of neighborhood residents created the North Equal Housing organization and worked to integrate African-American families into Lakeview, Lincoln Park, and Uptown at a time when city enforcement of fair housing laws was lax.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

620-622 W. Waveland Avenue  
 SURVEY ID LV58

The six-flat at 620-622 W. Waveland Avenue was converted to condominiums in 1978. Condos in the building have consistently appreciated in value since that time.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 620-622 W. Waveland Avenue was evaluated for significance under National Register Criteria A, B, and C. A fine example of a 1920s six-flat with spacious apartments meant to attract upper-middle-class tenants, the property meets with Criterion A. As the building is not associated with individuals who made substantial contributions to history, it does not meet with Criterion B. As a good example of a type and period of construction, and as the work of George Kingsley, a noteworthy Chicago architect who produced many fine 20<sup>th</sup>-century buildings, the property warrants listing under Criterion C. Although its windows may have been replaced, the building retains very good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well substantial importance to the history of the Lakeview community and very good integrity, the property is an appropriate candidate for listing on the NRHP as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

620-622 W. Waveland Avenue  
SURVEY ID                              LV58

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**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>620-622 W. Waveland Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV58

Photo 1 – 620-622 W. Waveland Avenue



620-622 W. Waveland Avenue, view looking north from W. Waveland Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-640 W. Waveland Avenue  
SURVEY ID LV59

### NAME

626-640 W. Waveland Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

626-640 W. Waveland Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060411001 through 14211060411026;  
14211060411028 through 14211060411029;  
14211060411049 through 14211060411050;  
14211060361021 through 14211060361025; and  
14211060361046 through 14211060361050

### YEAR BUILT SOURCE

1922-1923 Chicago Building Permit

### DESIGNER/BUILDER

Eric E. Hall

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 626-640 W. Waveland Avenue building is a large, double-courtyard apartment building situated at mid-block between N. Lake Shore Drive and N. Pine Grove Avenue. Rising four stories over a high raised basement, the flat-roofed structure is E-shaped in plan. The building is clad in yellow, wire-brushed face brick and trimmed with limestone. Double-hung replacement windows are found on all facades.

The primary south façade is divided into three separate segments, each constituting the end of one arm of the "E." Each segment varies slightly from the others in width and composition. (These differences suggest variations in apartment size and plan within each portion of the building.) The three arms of the E embrace the two deep, narrow courtyards.

The easternmost portion of the south facade – the end of the eastern arm of the "E" – is composed of one bay with four windows across on each level, and, at the far east end, a narrow, slightly recessed bay. A doorway at the base of the narrow bay provides access to porches behind the building, and single



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

626-640 W. Waveland Avenue  
SURVEY ID                              LV59

windows are found at each story above. Limestone trim includes the water table; a beveled belt course between the first and second stories; quoining at the corners; window sills; two more belt courses immediately beneath and above the fourth-story windows; and coping atop the sculpted, stepped parapet.

The central portion of the south facade – the middle arm of the “E” – is the widest of the three arms. At street level is a prominent carved limestone Tudor archway embellished with foliate ornament. The iron-gated opening beneath it provides access to the rear entrances of apartments. Iron bars cover the double-hung windows on either side of the archway. Above the entrance are paired, double-hung windows at each story. These are in turn flanked by single double-hungs and then paired double-hungs, creating the rhythm of two-one-two-one-two across this portion of the façade. The limestone trim here echoes that on the façade’s eastern arm, with belt courses, quoins, sills, and parapet trim.

The westernmost portion of the south facade is the narrowest of the “E’s” arms. At the first story, a gated pass-through to the back of the building sits to the west of three garden apartment windows. Each of the upper stories features four evenly-spaced double-hung windows. As elsewhere on the W. Waveland Avenue façade, a limestone water table, belt courses, sills, quoins, and parapet trim distinguish this portion of the south facade.

Each portion of the south façade has one limestone block incised with a street number: 626 for the easternmost arm, 630 for the central one, and 640 for the west. Four coach light-style electric fixtures sit above the belt course, illuminating the entrances to the courtyards.

Dividing the east and center portions of the façade is a deep, narrow courtyard which extends northward toward the back of the lot. Interestingly, unlike other nearby apartment buildings on W. Waveland Avenue, the main entrances to the courtyard apartments here are located along the length of the courtyard, rather than facing the sidewalk. A gated service walk runs straight back from the sidewalk, rising up one set of curved steps ending at a landing, then up a second set of steps before the walk continues above street level to the rear of the courtyard.

At the top of the first set of stairs, two entryways face each other – one on the east facade of the courtyard, and one on the west. Each entryway is set within a projecting limestone surround. This surround is a Gothic arch topped by foliate corner ornament and a rectangular drip molding. A limestone spandrel panel composed of three quatrefoils separates the door surround from the window above. The windows above each doorway have limestone sills, quoins, and drip moldings. A heraldic crest is set in the parapet wall between limestone trim at the upper corners of each surround. Similar entryways face each other approximately halfway down the length of the courtyard, and a final pair of opposing entrances sits very near the end of the courtyard. The south-facing end wall of the courtyard holds double-hung windows at each story. An elaborate limestone-coped parapet caps the end wall. A second courtyard lies between the middle and west arms of the “E.” The composition of the west courtyard mirrors that of the one to the east.

The east and west facades of the building are obscured from street view by the adjacent buildings, and the north facade is inaccessible from the public way. These secondary facades are composed of common brick.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-640 W. Waveland Avenue  
SURVEY ID LV59

A 1922 photo used in an advertisement reveals that the building originally had double-hung windows and finials (likely limestone) atop the corners of the W. Waveland Avenue parapets. The decorative finials are no longer present, and replacement double-hung windows are found on all facades. Iron bars cover the windows at the ground floor, and small air conditioning units appear in some upper-story windows.

The double courtyard at 626-640 W. Waveland Avenue strongly conveys its historic character. Despite the loss of the finials and the additions of replacement windows and iron security bars and gates, the building exhibits integrity of location, design, setting, materials, workmanship, feeling, and association. The property retains very good integrity overall.

### HISTORY/DEVELOPMENT

Completed in 1923, this handsome double courtyard building was developed by Otto H. Schroeder, a successful poultry commission merchant. It was designed by architect Eric E. Hall and included a total of 96 apartments.

A butcher who had emigrated from Germany in the 1890s, Otto H. Schroeder (1871-1943) and his American-born wife, Jessie B. Schroeder, settled on the South Side of Chicago in 1909. He was soon prominent in the Chicago Poultry Dressers Association. Jessie Schroeder became active in local women's clubs and issues, especially the suffrage movement. By 1916, as the owner of a wholesale poultry firm on South Water Street, Otto Schroeder was able to build a three-flat on Roscoe Avenue in Lakeview, where he and Jessie lived for several years. Business continued to prosper, so in 1922, Schroeder purchased a lot on W. Waveland Avenue and hired architect Eric E. Hall to design his large and potentially lucrative double courtyard apartment building.

Born in Sweden, Eric Edwin Hall (1888-1963) graduated from Eskilstuna Technical School in 1903. The following year, he immigrated to America and settled in Chicago. Hall studied mechanical engineering at Crane Technical High School and the Armour Institute from 1909 to 1912, soon forming a practice known as Hall & Westlund. In 1915, Hall was appointed as the official Cook County Architect, a position he would hold until his death. During his long tenure as County Architect, Hall produced several important buildings such as the Cook County Criminal Court and Jail, at W. 26th Street and S. California Boulevard and the Cook County School of Nursing at 1900 W. Polk Street (part of Stroger Hospital).

In addition to producing buildings for the County, Hall continued to maintain a private practice. He worked in partnership with Robert C. Ostergren from 1915 to 1919, then practiced alone for several years, before opening the office of Hall, Lawrence & Ratcliffe in 1923. Through his various firms, Hall designed hundreds of buildings in Chicago, including the now well-known 1939 bungalow at 3536 S. Lowe Avenue for Richard J. Daley, who would serve as Mayor of Chicago from 1955-1976. Among Hall's many apartment designs is Lake-Side Terrace at 7425-7427 S. South Shore Drive, which is individually listed on the NRHP.

Hall was practicing alone in 1922, when Otto Schroeder commissioned him to prepare the plans for the 626-640 W. Waveland Avenue building. Nelson & Lind served as Hall's general contractors on this project as well as another nearby apartment structure. The American Contractor estimated the total costs of construction for the W. Waveland Avenue double courtyard at \$500,000. The original apartments were available in either three-, four-, or five-room suites, making them desirable to tenants



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-640 W. Waveland Avenue  
SURVEY ID LV59

with a range of incomes. An advertisement for a millwork company describes the “thousands of feet” of trim used for the well-finished apartments.

In 1923, just as the building was being completed, Otto and Jessie Schroeder were charged with federal income tax evasion. They had reported a gross income of \$48,937 in 1920 while authorities estimated his income for that year in excess of \$398,000. Schroeder was arrested and posted a bond of \$5000, while his wife briefly managed to evade arrest. The couple pled guilty and paid fines and back taxes totaling \$28,000. They soon moved into their double courtyard building. After Jessie died in 1928, Otto Schroeder continued residing there for another fifteen years, until he was fatally struck by a car at W. Waveland Avenue and North Lake Shore Drive.

During the building’s early history, its tenants included a range of middle-class Chicagoans. Among them was a cigar salesman, theatre engineer, printing company foreman, a female secretary at the Sinclair Oil Company, and the vice president of a bank. In 1930, residents were predominantly native-born Americans, with most of the immigrants having come from Germany, as well as some from Scotland, England, Italy, and Romania. Rents ranged from \$59 to \$100. Schroeder valued his building at \$250,000 at that time.

The 1940 census for 626-640 W. Waveland Avenue shows a higher percentage of native-born residents than a decade earlier, with some immigrants from Russia, Germany, Poland, and Ireland. Occupations of residents then included salesmen, stenographers, tailors, lawyers, a library, and a surgeon in private practice. Two-parent families, single mothers with children, and single women all lived in the building. Rents now ranged from \$42 to \$60. Both the 1930 and 1940 census list traditionally Jewish surnames such as Cohen and Goldberg, suggesting that Schroeder did not discriminate against Jewish tenants. Over the next several decades, the building changed hands several times. In 1960, the building was put up for auction, with the minimum bid set at \$460,000. Four years later, the Waveland Building Corporation sold it to an undisclosed buyer for \$562,500. By 1974, the building was owned by Brian Flisk, described by the Chicago Tribune as “one of Chicago’s top slumlords.” Tenants organized against Mr. Flisk in response to conditions in the building, which included non-functioning locks on doors and a rat infestation. Earlier that year, Flisk had been arrested with three others for battery after allegedly trying to collect rents while armed with guns.

In 1981, the building was acquired by Waveland Courts Ventures which converted it to condominiums. The renovation project converted all of the apartments into one and two bedroom units. When they went on the market the following year, the units were priced between \$57,500 and \$78,500. At that time, one of the one-bedroom units was featured in the Chicago Tribune real estate section’s annual Festival of Homes. Over the years, the building has continued to retain its vintage charm, and apartments have consistently appreciated in value.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

626-640 W. Waveland Avenue  
 SURVEY ID LV59

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

### NRHP EVALUATION/JUSTIFICATION

The building at 626-640 W. Waveland Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1916, the six-flat building was built to accommodate affluent residents during a period of population growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. A noteworthy example of the work of prominent architect Eric E. Hall, the property meets with Criterion C for listing on the NRHP. Despite having replacement windows and a security gate building retains very good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well significance to the history of the Lakeview neighborhood and very good integrity, the property is an appropriate candidate for listing as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-640 W. Waveland Avenue  
SURVEY ID LV59

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**626-640 W. Waveland Avenue**  
SURVEY ID                              LV59

Photo 1 – 626-640 W. Waveland Avenue



626-640 W. Waveland Avenue, view looking northwest from W. Waveland Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

642-648 W. Waveland Avenue  
SURVEY ID LV60

### NAME

642-648 W. Waveland Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

642-648 W. Waveland Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060120000

### YEAR BUILT

1924

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

William H. Pruyn

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 642-648 W. Waveland Avenue apartment building rises three stories over a raised basement. Constructed of red brick, the structure is trimmed with Tudor Revival style limestone details. The building is essentially U-shaped in plan, and its primary façade – the base of the U – faces W. Waveland Avenue. Although asymmetrical in form on both the front and the rear, the regularity of both the fenestration and the trim binds the design together. There are three units on each floor.

The primary south façade features six bays along W. Waveland Avenue. Slight projections accommodate one bay on the east and two bays on the west. Corner quoins – limestone ones at street level and red brick on the upper stories – highlight these shallow projections.

The entrance to 642 W. Waveland Avenue, located at the base of the façade's eastern bay, sits within a heavy, Tudor-arched limestone surround. Carved foliate limestone corner blocks and drip molds provide additional definition. The entrance to 646 and 648 W. Waveland Avenue (there is no 644 address) is at the opposite end of the building, and is similarly ornamented. In addition to the two entrances, the raised basement has a central service door and two wide window openings, all trimmed with limestone quoins. A final opening in the westernmost bay leads to a gangway to the back of the building. All six bays of the south facade hold a trio of double-hung replacement windows at each story. Set



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

642-648 W. Waveland Avenue  
SURVEY ID LV60

within quoined limestone surrounds, the window groupings have black-metal sashes and wide mullions. (Based on the building's date of construction, the originals were presumably double-hungs but with narrower mullions.) Molded limestone belt courses stretch beneath the first-story windows and above the third-story ones, giving visual definition to the residential floors.

At the top of the south façade, the flat roof is concealed by a brick parapet with crenellations that mark the corners of both the projecting bays and the recessed central portion of the parapet. A carved floral panel of limestone ornaments the pedimented parapet atop the western projecting bay.

The east, west, and north facades of the building are not visible from the street. Together, they form the asymmetrical arms of the U. While the southern stretches of the east and west facades abut the neighboring structures, the remaining portions of the three common brick facades, which face onto narrow courts, hold double-hung windows.

Today, the apartment building possesses good integrity. The installation of metal-framed replacement windows with wide mullions has diminished the structure's integrity of design somewhat, but the building retains good integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

This handsome red brick building at 642-648 W. Waveland Avenue is a good example of the many high-grade apartment structures that were springing up in Lakeview and elsewhere during the 1920s. When it was completed early in 1924, the building provided tenants with units that had well-lit formal rooms, large bedrooms and modern amenities. Chicago architect William H. Pruyn, Jr., designed the building.

Wilton Rinn Snyder (1895-1990) the original owner of the building, was one of many small-time real estate speculators who developed well-built apartment structures in Chicago during the 1920s. Soon after Snyder completed 642-648 W. Waveland Avenue, he sold it to another investor.

After purchasing the lot for this project in 1923, Snyder hired William H. Pruyn, Jr. (1872-1929) as his architect. The son of a real estate "dealer" and contractor, Pruyn, Jr. was both an architect and a real estate speculator. The Chicago Tribune and other publications are full of his many real estate deals, starting as early as 1891. Over the next several decades, he remained busy designing and building apartment buildings for himself and others. By 1907, he had formed "William H. Pruyn Jr. & Co." and was taking on \$100,000 and \$140,000 apartment building projects. Pruyn also was the holder of a patent for concrete railroad ties, which may have provided him with additional income for his real estate ventures. His success as an architect and investor grew throughout the 1910s, with the building on W. Waveland Avenue among his many designs during this time. Although successful, his life was a short one: he died on October 29, 1929, the fateful day of the market crash that would set off the Great Depression.

The five-room apartments at 642-648 W. Waveland Avenue were advertised as "distinctive" and "strictly modern," with electric refrigerators, tiled bathrooms, butler's pantries, and two "large master chambers." The rents were considered "moderate" for this excellent location, attracting an array of upper-middle-class tenants. Most of the tenants were small families, often with a servant. They represented a wide array of professions. Doctors, manufacturers, store owners and salesmen are all



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

642-648 W. Waveland Avenue  
 SURVEY ID LV60

recorded in the 1930 and 1940 Census data. At that time, the building’s residents also represented a spectrum of nationalities, with some native-born, but also Irish and Polish immigrants.

Max Schwarz, the foreman of a dress shop, owned this apartment building by 1930. Born in Poland, he lived with his wife, son, and mother-in-law at 648 W. Waveland Avenue. Their peaceful and prosperous life was interrupted in May of 1936: Schwarz and his wife were held up at gunpoint in the hallway of the building. One of the robbers, described as an “ex- con,” was shot and critically wounded by a Deputy Sheriff, but the other got away.

The building was still occupied by small families in the 1950s, with a few residents who were single as well. Leonard Davidson, whose daughter Fern attended the nearby LeMoyne Elementary School, was part of a panel at a 1953 PTA meeting on “The Job of Being a Father.” His neighbor, Irving Fisher, had a daughter, Margot, who played football at Lakeview High School in 1960.

Always a solid building in a desirable location, by 1993 642-648 W. Waveland Avenue had been converted to condominiums.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 642-648 W. Waveland Avenue was evaluated for significance under National Register Criteria A, B, and C. A good example of a 1920s apartment building that attracted upper-middle-class tenants, the property meets with Criterion A. As the building is not associated with individuals who made substantial contributions to history, it does not meet with Criterion B. As a fine example of a type, period of construction, and as the work of noteworthy Chicago architect William H. Pruyn, Jr, the property is eligible under Criterion C. Although the windows have been replaced, the building retains good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**642-648 W. Waveland Avenue**  
SURVEY ID                              LV60

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**642-648 W. Waveland Avenue**  
SURVEY ID                              LV60

Photo 1 – 642-648 W. Waveland Avenue



642-648 W. Waveland Avenue, view looking north from W. Waveland Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue  
SURVEY ID LV61

### NAME

3707-3709 N. Pine Grove Avenue / 650-652 W. Waveland Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211100410000

### YEAR BUILT SOURCE

1913 *The American Contractor*

### DESIGNER/BUILDER

James Burns

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1913, this 12-flat apartment building sits at the northeast corner of N. Pine Grove and W. Waveland Avenues. Constructed of red brick and trimmed with cut limestone, the flat-roofed structure rises three stories over a raised basement. It is essentially rectangular in plan, with a small light court notched in at the rear of its long east facing side. Metal-framed double-hung replacement windows are on the primary facades.

The building's primary facades share many unifying features. A smooth limestone water table runs along the base of both facades. Above this, the raised basement is accented by horizontal bands of alternately projecting and receding brick. A limestone belt course runs below the first-story windows. Above this belt course, the red brick walls are enhanced with several projecting brickwork stringcourses, and the window openings are accented with limestone sills. Double-hung windows are found in groups of threes or individually. A substantial limestone cornice and a brick parapet top the primary facades.

The south W. Waveland Avenue facade is flat and flush with the adjoining building immediately to the east. It is symmetrical in composition and divided into three bays. This facade's slightly raised entrance





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue  
SURVEY ID                              LV61

stands at the base of its central bay. A single limestone step leads to the divided-light wood and glass door that sits within an impressive surround. Pilasters of alternating brick and limestone bands are topped by a similar treatment with a limestone keystone. A projecting limestone cornice and decorative hood cap the surround. Above the entry, single double-hung replacement windows are located midway between the second and third stories. These windows are accented by limestone sills, brickwork surrounds, and decorative limestone lintels. A pair of bays flanks the central bay. At the raised basement level, these side bays are pierced by small, ground-level windows. At each upper story, the bays feature trios of the double-hung replacement windows found elsewhere. Limestone sills and brick surrounds frame these window groupings.

The upper reaches of the south façade are embellished with alternating square limestone reliefs and long brickwork rectangles. Above these, a projecting limestone cornice and a stepped brick parapet extend across the top of the facade. Enhanced with projecting brickwork and a central limestone ornament, the parapet is capped by limestone copings.

The N. Pine Grove Avenue façade echoes the decorative features of the W. Waveland Avenue façade. However this façade differs from the W. Waveland Avenue one in that the doorway is not symmetrically placed in the center of the façade. Rather, it is located along the northern portion of this west facing façade. The windows on this façade are either single double-hung windows or three double-hungs grouped together.

The 12-flat's north façade abuts a narrow walkway that provides a service area to this and the adjacent buildings. Face brick extends across approximately one-third of the westernmost part of the façade. The rest of the façade however, is composed of common brick and punctuated by window openings. A stack of wooden porches and an exterior staircase cover a portion of the common brick façade. The building's east façade is largely obscured by the adjacent apartment building.

The installation of replacement windows has somewhat diminished the building's integrity of design. However, based on the age and style of the building, the original windows were likely also double-hung. Today, the structure continues to convey its historic character. It possesses integrity of location, setting, materials, workmanship, feeling, and association. Thus, this building's overall integrity is very good.

### HISTORY/DEVELOPMENT

In the early 20<sup>th</sup> century, the demand for housing in fashionable neighborhoods like Lakeview resulted in an array of new multi-family housing types. Among them were well-built, nicely-detailed, rectangular low-rise buildings geared towards middle-class tenants. Architect James Burns designed this 12-flat, which stands at 3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue. The structure is a classic and finely detailed example of this type.

Walter J. Rinn (1873-1947) built the 12-flat in 1913 as an investment property. Born to early Chicagoans of German extraction, Rinn attended the Chicago Manual Training School. Rinn then joined his family's business, a lumber firm known as the Philip J. Rinn Company. Walter Rinn's father Philip had established the company in 1872, only a few months after the Chicago Fire, and the need for lumber during the post-fire period spurred its rapid growth. Shortly after Philip Rinn's death in 1903, Walter Rinn became



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue  
SURVEY ID                              LV61

Vice President of the firm. He soon began to dabble in speculative real estate development. (In the 1920s, he also established a wholesale jewelry business.)

Completed in 1913, this 12-flat was one of Rinn's early forays into real estate development. For his project, Rinn engaged the services of architect James Burns. Born in Michigan to parents of Irish extraction, Burns moved to Chicago and was practicing architecture by 1892. He was soon designing buildings across the city. From 1904 through 1912 alone, nearly 200 Burns-designed structures received mention in the *American Contractor*. His designs from that period include the 1914 Arts and Crafts style six-flat at 717-719 W. Montrose Avenue [UP17]. By the 1920s, Burns was designing Catholic churches, a genre for which he is now best known. Burns' exceptional 1931 English Gothic Revival church complex for St. Gertrude parish (6204 N. Glenwood Avenue) remains a focal point of its North Side Edgewater neighborhood.

Burns's well-detailed brick and limestone building was a handsome addition to the northeast corner of Waveland and Pine Grove Avenues. As Rinn had anticipated, the building was soon filled with middle- and upper-middle-class Chicagoans. Early residents included the assistant manager of a soap factory, a private agent for a coal company, several salesmen, and a heating and ventilation contractor.

One of the most noteworthy early residents of the building was architect Clarence Hatzfeld (1873-1943). The prolific Hatzfeld produced hundreds of Craftsman, Prairie, and Revival Style homes, field houses, Masonic Temples and commercial buildings in Chicago and the region. Hatzfeld likely found himself in need of new housing following his rather public 1918 divorce. His ex-wife moved to California with their daughter and, sometime before 1920, Hatzfeld moved to the N. Pine Grove Avenue flat with his widowed mother and a 79-year-old boarder.

During the Depression Era, the building was still filled with industrious Chicagoans, but fewer had professional positions. In 1930, tenants included a bricklayer, a drapery hanger, a waitress, a restaurant manager, a maid for a private family, and a few salesmen. Several were immigrants from Germany, Ireland, and England. A decade later, residents were mostly American born and had lived in Chicago since at least 1935. Their occupations included clerk, tailor, beautician, chauffeur, and even a kino operator at a movie theater.

Many other early 20<sup>th</sup> century apartment buildings in the neighborhood were either subdivided into smaller units or converted to condominiums. However, today, this structure remains a rental property with studio and one-bedroom apartments.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**3707-3709 N. Pine Grove Avenue/  
 650-652 W. Waveland Avenue**  
 SURVEY ID                              LV61

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Ave. was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a noteworthy example of a corner low-rise that offered good housing to middle-class families the building meets with Criterion A. Although the building was briefly home to the architect Clarence Hatzfeld, this building is not associated with his significant contributions to architecture, and therefore, it does not meet with Criterion B. Designed by James Burns, a prominent and accomplished Chicago architect, the handsome brick apartment flat meets with Criterion C. The property possesses very good integrity.

### NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Lakeview NLSH Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue**  
SURVEY ID                              LV61

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue**  
SURVEY ID                              LV61

Photo 1 – 3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue



3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue**  
SURVEY ID                              LV61

Photo 2 – 3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue



3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue, view looking northeast from intersection of N. Pine Grove Avenue and W. Waveland Avenue toward West and South façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3707-3709 N. Pine Grove Avenue/  
650-652 W. Waveland Avenue**  
SURVEY ID                              LV61

Photo 3 – 3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue



3707-3709 N. Pine Grove Avenue/ 650-652 W. Waveland Avenue, view looking northwest from W. Waveland Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3711-3713 N. Pine Grove Avenue  
SURVEY ID LV62

### NAME

The Montrose

### OTHER NAME(S)

N/A

### STREET ADDRESS

3711-3713 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060291001 through 14211060291012

### YEAR BUILT SOURCE

c.1897 *Lakeside Directory of Chicago*

### DESIGNER/BUILDER

Unknown

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Lake Superior Red  
Sandstone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed c.1897, the small apartment building at 3711-3713 N. Pine Grove Avenue rises three stories over a high raised basement. The flat-roofed structure is essentially T-shaped in plan, with the top of the T extending along N. Pine Grove Avenue. The building sits back on its lot, and its raised basement is hidden by a tall red brick wall that edges the sidewalk. The structure's elegant red Lake Superior Sandstone primary façade features smooth-cut blocks set with red mortar, as well as restrained Renaissance Revival style detailing. All of the building's aluminum-framed windows are replacements.

The handsome, monochromatic primary façade comprises three bays, with the broad center bay projecting slightly beyond the two flanking bays. The building's unusual entryway is symmetrically located at the middle of the center bay. There, several limestone steps lead up through a large rectangular opening in the red stone, creating a setback that serves as a vestibule. At the top of this short staircase sit double wood and glass doors topped by transoms. The opening is framed by a restrained stone surround that rises from the ground to the top of the first story. Scroll-like corbels ornament the upper corners of the opening. Immediately above it, a carved panel bears the word "MONTROSE." Above this name plate are three small rectangular openings, each filled with a decorative





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3711-3713 N. Pine Grove Avenue

SURVEY ID LV62

metal grille that allows light into the recessed vestibule. A simple molding frames the entire composition, and a heavily weathered cornice caps the distinctive portal.

On either side of the entrance, the rusticated face of the raised basement is barely visible over the top of the brick wall edging the property. (Behind the wall, a below-grade courtyard has been dug out and large, modern windows added to create additional living space at the garden level.) A projecting stringcourse, again quite weathered, delineates the top of the raised basement and serves as a continuous sill for the first-story windows of the center bay. This stringcourse also provides the base for a pair of two-story-tall, flat, rectangular pilasters that flank the entrance. A second set of pilasters rises at either end of the center bay. Between the pilasters are large rectangular, aluminum-framed, single-fixed-light windows with simple stone frames. The windows of the second story have individual sills supported by brackets. An unornamented frieze and a substantial dentilled cornice cap the second story of the center bay. Above the cornice, the three third-story windows (also rectangular) sit within individual surrounds, each comprising a pair of short pilasters and a round-arched hood with a carved disk motif. The three window surrounds alternate with four additional full-story pilasters. Another weathered cornice tops the center bay.

The narrower recessed bays have much the same restrained character as the center bay, but the fenestration pattern and detailing vary somewhat. The stringcourse atop the raised basement extends across the side bays. The windows of the first and second story are grouped in pairs, with each window opening filled with a large fixed-light upper sash and a smaller operable one beneath. A decorative mullion ornamented with scrollwork divides each pair of windows. The second-story windows again have individual sills with supporting brackets. The third story of each side bay features a Palladian style window array with fixed sidelights and a central window composed of a fixed upper sash and an operable lower one. The stonework surrounding the Palladian windows includes the same arched hood and paired pilasters found on the center bay's upper story. Projecting cornices above and beneath the third-story windows complete the Beaux Arts composition.

The south façade of 3711-3713 N. Pine Grove Avenue extends along a gated walkway. This common brick façade steps back at about its mid-point, creating the stem of the T-shaped plan. The façade then projects back out slightly to create a light well of sorts. Aluminum-framed replacement windows are arrayed across this rear portion of the façade. The structure's north façade cannot be seen from the street because its westernmost portion directly abuts the neighboring apartment building at 3717-3719 N. Pine Grove Avenue [LV63]. A pair of enclosed stairwells cover much of the east façade, which is not visible from the public way.

### HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, real estate developers began erecting flat buildings in Lakeview in response to the growing demand for housing in the desirable lakefront community. Although apartment living was not widely accepted by Victorian Americans, multi-family structures provided those who couldn't afford to build or buy a house in Lakeview an entrée into the desirable neighborhood. Apartment development appealed to real estate investors because it had the potential to be quite lucrative. During the 1890s, developers often erected apartment structures with fine primary facades and gave their buildings distinguished names to make members of the upper-middle and middle-classes more comfortable with apartment living. Among such entrepreneurs was John Mountain, who erected the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3711-3713 N. Pine Grove Avenue

SURVEY ID LV62

fine stone-faced six-flat called Montrose Flats at 3711-3713 N. Pine Grove Avenue (originally 636-638 and then 720-722 Pine Grove) around 1897. At the same time, Mountain developed an elegant apartment structure directly to the north – the Mont Claire Flats [LV63] at 3717-3719 N. Pine Grove Avenue.

John Mountain (1848-1897), a Swedish immigrant, came to Chicago at the age of 20, and began working as a journeyman mason, a trade he had learned from his father. In 1873, he started his own contracting business. Five years later, Mountain married fellow Swede Mathilda Peterson (1849-1921), with whom he had four children: Edith, John T., Agnes, and Grace. A well-respected contractor, Mountain capitalized on his masonry skills to produce churches, schools, and residences, among other building types. He was a founder of the Builders and Traders Exchange, and also an active member of the Master Masons' Association and several Swedish organizations. Indeed, *Industrial Chicago* lauded his reputation as both "a citizen and a contractor" and, at the time of his death, *The Inter-Ocean* said the city had lost one of its "most prominent Swedish residents."

By the early 1890s, Mountain had become quite successful, and he was especially known for his residential work. On the Gold Coast, Mountain erected the Astor Street home of Mayor Hempstead Washburne, among others in what was then becoming Chicago's most well-to-do neighborhood. In 1891, he worked with Swedish architect L.G. Hallberg to design and build several residences along Dearborn Street just south of Lincoln Park, as well as two "with rock-faced stone fronts" on Huron Street. (One of these was Mountain's family home at 409 East Huron, which is no longer extant..)

Mountain was also investing in lakefront property further north. In May of 1891, he acquired vacant land at the northeast corner of Pine Grove and Waveland (then Nellie) Avenues in Lakeview, exchanging the property for one of his Dearborn Street houses. He also purchased several adjacent lots on Pine Grove between Waveland Avenue and Grace Street. These mid-block lots remained undeveloped for a time, perhaps due to the Depression of 1893. But by 1897, the Montrose and Mont Claire Flats had arisen at what is now 3711-3713 and 3719-3719 N. Pine Grove Avenue. Given Mountain's extensive experience constructing fine masonry buildings and his exposure to the work of talented architects like L.G. Hallberg, it is likely that Mountain himself built (and possibly even designed) these elegant structures.

In erecting his fine, stone-fronted Pine Grove flat buildings, John Mountain was capitalizing the growing popularity of high-quality apartment dwellings in upscale lakefront neighborhoods. As historian Carroll William Westfall has pointed out, through their spacious units and finely-detailed, mansion-like exteriors, such buildings were designed to appeal to affluent tenants. Mountain's elegant, red sandstone Montrose Flats, with its seven- and eight-room apartments, accommodations for servants, and live-in janitor, was intended to cater to that market.

As its builder had surely hoped, the elegant Montrose Flats drew well-to-do, upwardly mobile tenants in its early years. Among the first was Howard Abel (1871-1925), who resided there with his wife and infant son, as well as a live-in servant and a nurse for the baby. Then treasurer of the Chicago North Shore Street Railway, Abel would soon leave Chicago to pursue public transit management in London and New York City. Other early residents were John W. Edminson (1861-1930) and his family. Edminson rose from clerk to partner at Harris Bank during the 1890s.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3711-3713 N. Pine Grove Avenue

SURVEY ID LV62

By 1900, the tenants included William A. Patterson (1856-1920), a national salesman in the wholesale boot and shoe industry, who lived with his wife, children, and a domestic servant. Their neighbors included Eugene Ambler and his wife, Mittie. Eugene Ambler (1875-1950), a native of Milwaukee who had attended Chicago's West Division High School, worked in the wholesale coal industry, forming his own firm in 1903. The Amblers lived in the six-flat until at least 1910, and other tenants, including the Pattersons, stayed for 20 or more years.

Like the Pattersons and the Amblers, other residents of the Montrose Flats were upper- and upper-middle-class Chicagoans. During the building's first several decades, the tenants included the families of an automobile manufacturer, a doctor, a widow with an independent income, a clergyman, and an electrical engineer.

John Mountain's wife, Mathilda, owner of the Montrose Flats since her husband's death, had moved into one of the apartments in 1909. Her son, John T. Mountain (1878-1939), soon to be assistant chief operating engineer of Commonwealth Edison, was living there with her the following year. Other members of the Mountain family lived in both the Montrose Flats and the adjacent Mont Claire during the 1910s. By 1920, Mathilda and John T. shared their flat with her 91-year-old mother, Ava Peterson. Mathilda Mountain died there in 1921; her mother Ava, in 1926. By then, the remaining members of the Mountain family were already relocating to the North Shore, and the six-flat was sold.

Thirty years old by the mid-1920s, the handsome red stone structure had begun to lose some of its luster. Its lake view had been blocked in 1923 by construction of a large courtyard building on Waveland [LV59]. And by 1928, the spacious flats had apparently been subdivided. These alterations were part of a broader trend to introduce "apartment hotel" living to popular neighborhoods like Lakeview. Such residential structures, with their small, yet efficient units and shorter-term leases, served a more transient population, and those of modest means. After the transition, the new tenants included Mr. and Mrs. Howard Jones, who briefly gained notoriety while living in one of the "tiny kitchenette apartments." The Joneses had agreed to contribute \$300 each for a move to California, and Howard methodically set aside money from his wages. However, according to the *Chicago Tribune*, Marie spent her earnings as a waitress, and then stole a car from one of her customers, intending to resell it to fund the move. (She was arrested and her husband disappeared.)

As the financial hardships of the Depression years set in, most of the residents of the building's 15 apartments were middle- to lower-middle-class renters like the Joneses. The tenants of 1930 included an electrician, an elevator operator, stenographers, waitresses, salesmen, and workers in the automobile industry. By the time of the 1940 Census, the number of units had grown to 27, and the residents included numerous sales people and factory workers. A number of them were immigrants, a few having very recently arrived from Germany.

The once-desirable flat building was increasingly out of date by the 1950s. Though classified advertisements could still highlight the building's "exc[ellent] loc[ation]," its "newly furn[ished]" kitchenette apartments were very small, and some tenants had to share bathrooms with renters of other units.

By the following decade, the building was in a truly sorry state. (Its primary draw seems to have been its "automated laundry facilities.") In 1964, the *Chicago Tribune* reported that the Chancery Court had



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3711-3713 N. Pine Grove Avenue  
 SURVEY ID LV62

recently put 3711-3713 N. Pine Grove Avenue into receivership because “it did not conform to minimum standards of health and safety.” Limited upgrades must have been made, as it remained a rental building for another 14 years.

In 1978, the Montrose, then 80 years old, became a condominium building. The structure’s interior was again extensively modified, this time to create 12 units, including at least one multi-story condo that featured living space in the basement. The tall, aluminum-framed windows and walled front patios were apparently installed as a part of the renovation. Though the Lake Superior red stone main façade has continued to weather, the elegant 3711-3713 N. Pine Grove Avenue is again a desirable residential building near the lake.

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

### NRHP EVALUATION/JUSTIFICATION

The flat building at 3711-3713 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. An elegant flat building with spacious apartments that evolved to satisfy changing housing demands in Lakeview, the property meets with Criterion A. Although the property is associated with some interesting individuals, most notably the extended Mountain family, none made contributions to history sufficient to warrant its listing under Criterion B. A rare surviving example of a Classically-detailed Lake Superior red sandstone flat building, the structure meets with Criterion C for listing on the NRHP. The building retains fair integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3711-3713 N. Pine Grove Avenue

SURVEY ID LV62

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## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3711-3713 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV62

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**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3711-3713 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV62

**Photo 1 – 3711-3713 N. Pine Grove Avenue**



3711-3713 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue  
SURVEY ID LV63

### NAME

The Mont Claire

### OTHER NAME(S)

The Mont Claire Flats

### STREET ADDRESS

3717-3719 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060331001 through 14211060331006

### YEAR BUILT SOURCE

c.1897 *Lakeside Directory of Chicago*

### DESIGNER/BUILDER

Unknown

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Stone

### WALLS

Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed c.1897, the six-flat at 3717-3719 N. Pine Grove Avenue rises three stories over a high raised basement. The flat-roofed structure is essentially T-shaped in plan, with the top of the T extending along N. Pine Grove Avenue. The building sits back on its lot, and much of its raised basement is hidden by a tall, limestone-topped red brick wall that edges the sidewalk. At the center of the building, a ramped driveway leads through an opening in the brick wall into a basement parking area. Behind the incongruous red brick wall, the structure's elegant primary façade features smooth-cut limestone blocks and refined Classical Revival style detailing. Aluminum-framed replacement windows stretch across all of the building's facades.

The primary façade comprises three bays, with the broad center bay flanked by two projecting semi-hexagonal bays. The building's front door is located in the middle of the center bay, at the first-story level. Originally, this entryway likely stood at the top of a tall stone staircase, but those stairs were removed to make way for the ramp into the basement. The rectangular opening to the garage is surrounded by red brick, and brick side walls flank the driveway. A portion of the original stone staircase sidewall hides just inside the brick surround. A black, cylindrical railing stretches across the top of the





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue

SURVEY ID LV63

surround, in front of the pedestrian entrance. This main entrance can now be accessed by means of a set of concrete steps just to the south of the automobile entry. Brick side walls flank the steps.

Notwithstanding these modern alterations, the entrance itself remains impressive. Its fine carved surround takes the form of an elaborate “arch order.” At the center of the ensemble, the door, its sidelights, and transom – aluminum and glass replacements – sit back within a sort of vestibule. Projecting moldings on either side of the opening provide a base for an elegant semi-circular archway with a scrolled keystone at its apex. The entryway is in turn framed by a shallow yet monumental portico. A pair of Ionic columns with fluted bottoms support a substantial, though somewhat weathered, entablature. An architrave with carved moldings underscores the tall frieze, which bears the words “MONT CLAIRE.” Above this name plate, a projecting cornice is topped by a stone balcony with a Union Jack balustrade.

On either side of the portico, the center bay is faced with wide, smooth limestone blocks with beveled edges. (This treatment differs from the rusticated stonework of the raised basement and the completely flush limestone blocks of the upper stories.) A single, arched window opening punctuates the façade on each side of the portal. Each of these openings is filled with a recessed, rectangular, fixed-light replacement window. A projecting stringcourse, again somewhat weathered, delineates the top of the first story and serves as a continuous sill for the three second-story windows of the center bay. The recessed, aluminum-framed windows each comprise a larger fixed upper sash and an operable lower one. Each sits within a refined, carved surround. Another continuous stone sill marks the bottom of the center bay’s third-story windows. A set of round, engaged columns with simple capitals serve as decorative mullions between the five evenly spaced, recessed windows. While the outer two third-story windows have operable lower sashes, the three in between have single fixed lights.

The projecting semi-hexagonal bays at either end of the primary west façade have much the same restrained character as the center bay, though the fenestration pattern and detailing vary somewhat. The limestone blocks that face the three-sided bays are beveled at the first story and flat on the upper stories. The projecting stringcourses beneath the second- and third-story windows carry over from the central bay. The aluminum-framed replacement windows of the side bays are again recessed and rectangular. Those on the bay fronts have two sashes, the lower one operable. The windows of the bay sides have single fixed sashes. Flat pilasters wrap the second- and third-story bay corners, serving as mullions between the individual windows. Carved moldings enframe the windows of the second story.

At the top of the primary façade, simple Classical detailing unifies the elegant composition. A pronounced, molded cornice extends above the entire third story. Above this cornice, the tall, unornamented parapet is topped by a projecting stone coping.

The westernmost portions of both the north and south façades of 3717-3719 N. Pine Grove Avenue abut the adjacent structures, and thus these facades are not visible from the street. The eastern portion of each of the two common brick facades steps back at about its mid-point, creating the stem of the T-shaped plan. Each façade then projects back out slightly to create a light well of sorts. Aluminum-framed replacement windows are arrayed across this rear portion of each façade. A pair of enclosed stairwells cover much of the east façade, which is not visible from the public way.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue

SURVEY ID LV63

The six-flat at 3717-3719 N. Pine Grove Avenue possesses fair integrity overall. The structure retains many original features on its fine, though somewhat weathered, limestone facade. While the original window openings have not been altered, the windows themselves have been replaced with aluminum-framed ones that are not appropriate to the period of construction. Moreover, the introduction of a garage entrance and tall, modern brick wall along the sidewalk has altered the building's visual and physical relationship with the streetscape. Together, these changes have somewhat diminished the structure's integrity of design, setting, and materials. Nevertheless, the building continues to convey its historic character, retaining integrity of location, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, real estate developers began erecting flat buildings in Lakeview in response to the growing demand for housing in the desirable lakefront community. Although apartment living was not widely accepted by Victorian Americans, multi-family structures provided those who couldn't afford to build or buy a house in Lakeview an entrée into the desirable neighborhood. Apartment development appealed to real estate investors because it had the potential to be quite lucrative. During the 1890s, developers often erected apartment structures with fine primary facades and gave their buildings distinguished names to make members of the upper-middle and middle-classes more comfortable with apartment living. Among such entrepreneurs was John Mountain, who erected the elegant stone-faced six-flat called Mont Claire Flats at 3717-3719 N. Pine Grove Avenue (originally 640-642 and then 726-728 Pine Grove) around 1897. At the same time, Mountain developed a second elegant apartment structure directly to the south – the Montrose Flats [LV62] at 3711-3713 N. Pine Grove Avenue.

John Mountain (1848-1897), a Swedish immigrant, came to Chicago at the age of 20, and began working as a journeyman mason, a trade he had learned from his father. In 1873, he started his own contracting business. Five years later, Mountain married fellow Swede Mathilda Peterson (1849-1921), with whom he had four children: Edith, John T., Agnes, and Grace. A well-respected contractor, Mountain capitalized on his masonry skills to produce churches, schools, and residences, among other building types. He was a founder of the Builders and Traders Exchange, and also an active member of the Master Masons' Association and several Swedish organizations. Indeed, *Industrial Chicago* lauded his reputation as both "a citizen and a contractor" and, at the time of his death, *The Inter-Ocean* said the city had lost one of its "most prominent Swedish residents."

By the early 1890s, Mountain had become quite successful, and he was especially known for his residential work. On the Gold Coast, Mountain erected the Astor Street home of Mayor Hempstead Washburne, among others in what was then becoming Chicago's most well-to-do neighborhood. In 1891, he worked with Swedish architect L.G. Hallberg to design and build several residences along Dearborn Street just south of Lincoln Park, as well as two "with rock-faced stone fronts" on Huron Street, just east of St. Clair Street. The Mountain family moved into one of the Huron Street houses. (Neither structure remains today.)

Mountain was also investing in lakefront property further north. In May of 1891, he acquired vacant land at the northeast corner of Pine Grove and Waveland (then Nellie) Avenues in Lakeview, exchanging the property for one of his Dearborn Street houses. He also purchased several adjacent lots on Pine Grove between Waveland Avenue and Grace Street. These mid-block lots remained undeveloped for a



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue

SURVEY ID LV63

time, perhaps due to the Depression of 1893. But by 1897, the Mont Claire and Montrose Flats had arisen at what is now 3717-3719 and 3711-3713 N. Pine Grove Avenue. Given Mountain's extensive experience constructing fine masonry buildings and his exposure to the work of talented architects like L.G. Hallberg, it is likely that Mountain himself built (and possibly even designed) these elegant structures.

In erecting his fine, stone-fronted Pine Grove flat buildings, John Mountain was capitalizing on the growing popularity of high-quality apartment dwellings in upscale lakefront neighborhoods. As historian Carroll William Westfall has pointed out, through their spacious units and finely-detailed, mansion-like exteriors, such buildings were designed to appeal to affluent tenants. Mountain's limestone-fronted Mont Claire Flats, with its seven-room apartments, back porches overlooking the lake, accommodations for servants, and live-in janitor, was intended to cater to that market.

As its builder had surely hoped, the elegant Mont Claire Flats drew well-to-do, upwardly mobile tenants in its early years. Among the first was manager Paul Kriesmann, who would soon help found a glue tank manufacturing company, and his wife, Olga, whose social activities were recounted in the *Inter-Ocean*. Another resident, William A. Patterson, was a national salesman in the wholesale boot and shoe industry who by 1900 had moved his family to a slightly larger apartment next door at the Montrose Flats.

Other early residents of the Mont Claire Flats were also upper- and upper-middle-class Chicagoans. At the time of the 1900 Census, tenants included the families of a special agent for an insurance company, a grain broker, and a bank clerk who would soon become a bank director. Former Cook County Architect Arthur G. Morey (1860-1948) also resided in one of the flats with his wife, children, and mother-in-law.

By 1909 various members of the affluent Mountain family were living in the Mont Claire Flats. John Mountain himself had died the year of the building's completion. His son, John T. Mountain (1878-1939), a recent University of Michigan graduate and an engineer at Commonwealth Edison, resided at the Mont Claire for several years before moving next door to share a Montrose Flats apartment with his mother Mathilda. At about the same time, his sister Edith (1874-1945) settled into one of the Mont Claire apartments with her husband, Henry Henschen. A lawyer and banker, Henschen had recently been appointed by the State Department as Vice Consul for Sweden in Chicago. (In 1910, the *Chicago Tribune* reported that Henschen, by then Acting Consul, had broken his leg when he jumped off the Mont Claire's "veranda" while playing tag with his son Robert.) Henschen served as Consul through 1914. During his tenure as a resident, he was also treasurer of both the Chicago Academy of Sciences and the Chicago Boys' Club, as well as president of the Chicago Methodist Social Union. The other two Mountain sisters, Agnes (1883-1970), wife of George Powers, a corporate treasurer, and Grace (1886-1976), wife of banker Harry S. Sandberg, also lived at the Mont Claire with their families during the 1910s.

The Mountains' fellow residents were also well-to-do. Others living at the Mont Claire in 1910 were the families of lawyer Perce Le Grand and Albert J. Keefe, Chief Clerk of the City Treasurer's Office. Both families employed live-in servants. By 1914, architect and mechanical engineer Herbert A. Lightbody and his wife, Myra, also resided there. Both the Keefes and the Lightbodys remained at the Mont Claire at the time of the 1920 U.S. Census, which recorded that the tenants included a salesman for a contractor and an advertising manager, along with their families.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue

SURVEY ID LV63

By that year, all of the Mountains had moved on, most of them only as far as the adjacent Montrose Flats. But by the mid-1920s, after the deaths of both Mathilda and her mother, Ava Peterson, the family had sold both six-flats. Thirty years old by then, the handsome limestone Mont Claire's luster had begun to fade. Still touted in 1922 as "overlooking the lake," the structure would lose that distinction the following year with the construction of a large courtyard building on Waveland [LV59]. And by 1928, the spacious flats had been subdivided and the once-desirable Mont Claire was being advertised as a 48-apartment "rooming house." This transition was part of a broader trend to provide additional housing in popular neighborhoods like Lakeview. Such densely-populated residential structures, with their small, yet efficient units and shorter-term leases, served a more transient population, and those of modest means.

As the financial hardships of the Depression years set in, the building's one- two-, and three-room kitchenette apartments were filled with middle- and lower-middle-class renters. The tenants of 1930 included a variety of tradesmen – a carpenter, a welder, a lathe operator, a painter – and other members of the working-class such as stenographers, waitresses, and salespeople. A doctor and a research editor also lived there. Many tenants were European immigrants or had been born in the American South. (All were Caucasian. In 1936, the Mont Claire's owners advertised for a "Houseman – White" to work in their "furnished apt. Building.") By the time of the 1940 U.S. Census, the number of units had increased to 49, and the residents included numerous tradesmen, several waitresses and salespeople, two maids, a chauffeur, a butcher, a millinery shop owner, and a lawyer. Only a few tenants were immigrants.

The still-handsome flat building was increasingly out of date by the 1950s. Though classified advertisements touted its "newly furn[ished]" one- to two-room apartments, the only amenities mentioned were "refrig[erators]" and access to "good trans[portation]." And the Mont Claire's working-class tenants occasionally made the newspaper for criminal activity and undesirable reasons.

In early 1959, the Mont Claire, its owner, and her renters came under unwanted scrutiny. After the Chicago Building Department ordered building owner Harriet Mazel to make repairs, the Chicago Zoning Board refused to grant her a permit for the work after neighbors complained about the "moral character" of the Mont Claire's tenants. Mazel won her appeal after the Zoning Board chairman ruled that the Board had no authority to make judgments based on morality, and that the building was out of zoning compliance only in that it lacked the required off-street parking. By late that year, advertisements described the Mont Claire as "completely remodeled and refurbished," and its floor plan had been reconfigured into six-room apartments.

But the Mont Claire's troubles were not over. By the early 1970s, Howard Gutman, a reputed "slum lord," owned the building, and the downward trend continued. In October of 1972, 23-month-old tenant Eric Michael Roy was scalded to death in his crib after a steam radiator had been removed and the pipe left uncapped. The *Chicago Tribune* reported that Eric's father, John, later testified that he had repeatedly "complained about the missing radiator to the building manager and city housing authorities...the week before his son died." In addition to his concerns about the heat, Roy also noted that there had been "other problems – a whole series of faulty wiring, leaks, all sorts of code violations" that had made the Roys consider moving out. The incident was among those investigated in a *Tribune* exposé about Gutman and his landlord brothers, Leon and Max: "Greedy Slum Machine a Death-trap for Children."



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue  
 SURVEY ID LV63

The 3717-3719 N. Pine Grove Avenue building continued to provide rental apartments until 1981, when the 80-year-old structure was converted to condominiums. Rebranded “Mont Claire Manor,” the “Victorian Greystone” underwent a “100% Gut & Renovation,” according to real estate ads at the time. The flat building now held six units of 1,500- to 2,200-square-feet each. There were “duplex layouts w\ patios” and “exposed brick wood burning fireplaces.” The renovation included a roof deck and a “special car tunnel with parking.” The tall, aluminum-framed windows were apparently installed at the time as well. Although the Mont Claire’s refined limestone façade is a bit less glorious than it originally appeared, the rejuvenated six-flat remains a desirable residential building that stands just north of its historic sibling.

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

### NRHP EVALUATION/JUSTIFICATION

The six-flat at 3717-3719 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. An elegant flat building with spacious apartments that evolved to satisfy changing housing demands in Lakeview, the property meets with Criterion A. The property is eligible under Criterion B for its association with banker, philanthropist, and Methodist leader Henry S. Henschen, who served as acting Consul to Sweden for Chicago while he was living at the Mont Claire. A rather rare surviving example of a Classically-detailed late-nineteenth-century limestone flat building in East Lakeview, the structure meets with Criterion C for listing on the NRHP. The building retains fair integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue

SURVEY ID LV63

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3717-3719 N. Pine Grove Avenue**

SURVEY ID                              LV63

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3717-3719 N. Pine Grove Avenue  
SURVEY ID LV63

Photo 1 – 3717-3719 N. Pine Grove Avenue



3717-3719 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade





**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3717-3719 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV63

**Photo 1 – 3717-3719 N. Pine Grove Avenue**



3717-3719 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3721-3723 N. Pine Grove Avenue  
SURVEY ID LV64

### NAME

3721-3723 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3721-3723 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060390000; 14211060421001 through  
14211060421007; 14211060421009; 14211060421011  
through 14211060421027

### YEAR BUILT

1915

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Ira C. Saxe

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Built as a six-flat in 1915, the apartment structure at 3721-3723 N. Pine Grove Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, with two projecting bays on the primary west façade. The flat-roofed, cream-colored brick building is trimmed with limestone.

The structure's primary façade faces N. Pine Grove Avenue. At the center of this west facade, several concrete steps lead to the main entryway. A pair of sidelights flanks the multi-light wood and glass door. The entrance sits within an arch-topped limestone frame and beneath an elegantly projecting limestone hood supported by brackets. Above the doorway, single, double-hung windows are positioned about halfway between the first and second stories and second and third stories. The windows, like those elsewhere on the building, appear to be replacements. On either side of the central bay are two projecting, five-sided angled bays, with double-hung windows on each face. Beyond the projecting bays, the recessed bays on the outer north and south ends of the façade hold large, double-hung windows on each story of the facade.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3721-3723 N. Pine Grove Avenue

SURVEY ID LV64

The building has modest cream-colored brickwork and also has limestone embellishments. A narrow limestone stringcourse separates the raised basement from the upper stories and serves as a sill for the first-story windows. Another limestone stringcourse stretches beneath the third-story windows of the projecting bays and up and over the mid-story window of the recessed central bay, creating a sort of window hood. At the upper reaches of the north façade—a wide, molded limestone band stretches above the third-story windows. This horizontal line is accentuated by a stringcourse of header brick beneath the limestone band. Above this stringcourse, a castellated parapet is crowned with a substantial limestone coping.

The western portions of the north and south façades abut the adjacent buildings. The eastern portions of these facades are of common brick, and lined with windows on each story. Open wooden porches cover the east façade. A parking lot extends to the east of this facade.

Today, this apartment building possesses very good integrity overall. The installation of replacement windows has diminished the structure's integrity of design to a modest degree. However, these replacements are double-hung, and most likely follow the profiles of the originals. Thus, the building at 3721-3723 N. Pine Grove Avenue continues to convey its historic character, and retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartment development was booming in Lakeview. Among the many high-end small scale flats that went up in the community during this period was this six-flat at 3721-3723 N. Pine Grove Avenue. Chicago architect Ira C. Saxe designed the structure. Located near the lakefront and with access to good transportation, the cream-colored brick building attracted upper-middle-class tenants.

On June 23, 1915 the City of Chicago issued a building permit for the construction of this three story, 50x77x40 building that would be erected for an estimated cost of \$22,000. The permit was issued to W. Diehl in care of Chandler & Hildreth & Company, a local real estate firm that specialized as mortgage brokers and also developed dozens of buildings across the city. Buckingham Chandler (1871-1942) grew up in Chicago, studied at Harvard, and then worked at his family's real estate firm. The son of English immigrants, James E. Hildreth (1871-1912) grew up in St. Louis. Chandler and Hildreth established their company in 1908. Hildreth died tragically in 1912, but the firm continued under the name of Chandler, Hildreth & Company.

Ira C. Saxe (1872-1936), the project architect, was effusively described in *Origin, Growth, and Usefulness of the Chicago Board of Trade* as "among the most enterprising and popular architects of this city." Born near Montreal, Canada, Saxe first learned the trade by working as a builder. In 1881, Saxe came to Chicago and worked here for eighteen months prior to practicing in Parkville, Missouri, and Bloomington, Illinois. After he returned to Chicago in 1884 his firm became quite busy. Saxe was recognized for the design of cottages and a line of specialty paints and oils. By 1914, he had designed over 400 buildings and touted himself as a practical architect who could save clients 10-20 percent in construction costs.

The N. Pine Grove Avenue six-flat was ready for occupancy by October of 1915. Classified advertisements touted the merits of the "high-class building" with apartments "overlooking the lake."



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3721-3723 N. Pine Grove Avenue

SURVEY ID LV64

The ads highlighted the spaciousness of the six-room apartments which each had two baths, a sun parlor, and sleeping porch. Rent for the units was \$80 (the equivalent of \$2,000 in 2018 dollars).

As hoped, well-to-do tenants soon moved in. One early resident was Captain Percival Bullock Coffin (1871-1932), a Spanish American war veteran who had been appointed Secretary of Chicago's Civil Service Commission in 1908. He became president of the Commission in 1915 and went on to hold a number of political posts. Coffin only lived at the property for a short time.

Sometime prior to 1930, the property was purchased by Harry G. Zeitlin (1894-1962). A Russian-Jewish immigrant, Zietlin owned a drug store. He shared the flat with his wife Frances, their three children, and a servant, Ann Mauer, a young Hungarian immigrant. On December 1, 1930, Zeitlin's store at 1259 W. Madison was, according to the *Chicago Tribune*, damaged by a "mysterious" explosion and fire. Thought to be caused by the spontaneous combustion of grain alcohol stored on the premises, the fire caused \$6,500 dollars in damage to the store and flats above.

By 1940, the Zeitlin family no longer lived in the six-flat. However, the building was still home well-to-do businessmen and their families. The men worked as lawyers, salesmen, executives, and business owners. Their wives generally did not work outside the home, but sometimes their adult children did. Among them was Joseph Fogelman, a Polish-Jewish immigrant who had come to the US in 1912, worked as a tailor, and eventually established his own store. Both Fogelman's adult daughter and son lived in the apartment and worked, most likely at the family business.

The other working women in the building of this period were domestic servants. Although in-home domestics had become increasingly rare during the Depression era, at least half-of the families in this building still had live-in help. In 1940, the highest paid servant was 24-year-old Myrtle Crossley. Born in Mississippi, Miss Crossley was one of a small number of African-American residents in Lakeview. Her annual salary was reportedly \$572 dollars (the equivalent of about \$10,000 in 2018 dollars). By contrast, the lowest paid servant, Geraldine Peche was a 19-year-old Caucasian from Wisconsin who earned only \$325 a year (about \$4,000 today).

Over the decades, the building was subdivided into many smaller units. The 3721-3723 N. Pine Grove Avenue flat remained a rental property, with one- and two-bedroom units. In 1986, the building was listed for sale as a "best buy" with 16 units. In 1999 the structure was rehabilitated and converted to condominiums. According to the Cook County Assessor's office, it has 28 units today.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3721-3723 N. Pine Grove Avenue

SURVEY ID LV64

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3721-3723 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built as an investment property built in 1915 for upper-middle-class Lakeview residents who wanted to enjoy neighborhood amenities, the property meets with Criterion A. The building is not associated with individuals who made substantial contributions to history and thus does not meet with Criterion B. Designed by the prolific Chicago architect Ira C. Saxe, the handsome brick flat meets with Criterion C. The well-maintained building possesses very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3721-3723 N. Pine Grove Avenue**

SURVEY ID                              LV64

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3721-3723 N. Pine Grove Avenue

SURVEY ID LV64

Photo 1 – 3721-3723 N. Pine Grove Avenue



3721-23 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3727 N. Pine Grove Avenue  
SURVEY ID LV65

### NAME

Pine Grove Apartments

### OTHER NAME(S)

The Seymour Arms, The Seymour Kitchenettes, The Seymour

### STREET ADDRESS

3727 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060070000

### YEAR BUILT

1924

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Olsen & Urbain

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Built in 1924 as an apartment hotel, the building at 3727-3729 N. Pine Grove Avenue rises three stories above an English basement. Long and rectangular in plan, the flat-roofed structure has west-facing semi-hexagonal bays. At the raised basement level, smooth limestone extends across the entire primary facade. Above this base, the building is clad in limestone-trimmed red brick.

The building's primary façade faces N. Pine Grove Avenue. The main entryway stands in the center of the limestone base. Flanking this entryway, a pair of low limestone planters extends from the sides of the projecting bays. A metal-framed glass entry door is housed in an elaborate limestone surround. This surround features engaged, fluted-pilasters capped by an open, scrolled broken pediment. A festoon enlivens the open part of the pediment, while a fanciful ornament rises above it. With projecting and flat components, this embellishment includes scrolls, a diamond shape, and a stylized palmette capped by a small hood.

Beyond the central bay, the limestone-clad semi-hexagonal bays have single double-hung windows on the sides, and a trio of double-hungs in the center. A small carved ornamental panel accents the space above both window trios. The smooth limestone cladding extends across a narrow recessed southern





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3727 N. Pine Grove Avenue  
SURVEY ID LV65

bay, subtly wrapping its tabbed edges onto the south façade. The same is true on the north end of the base. But here, a secondary west-facing doorway interrupts the limestone cladding. A simple projecting stringcourse stretches across the top of the base.

The primary façade's red brick upper stories feature double-hung windows, in singles, and pairs. (All are metal-framed replacement windows.) There is a limestone sill beneath each window. Other limestone details found along the brick façade include stringcourses and stylized quoins at the corners of the projecting bays. Crowning these bays are flat parapets embellished with carved details in quatrefoils and other patterns.

A double-peaked brick parapet with limestone ornamentation is found at the upper reaches of the building. A cartouche sits within the flat center part of the parapet, while festoons enliven the space beneath each peak. The parapet wall is crowned with simple limestone coping.

Views of the long north and south facades are largely obscured by the adjacent buildings. These common brick facades are heavily fenestrated. Today, the common brick east facade is composed of two bays, one of which slightly projects beyond the other. This façade includes double-hung windows and a first-story canopy at its south end.

This apartment building possesses very good integrity overall. Although replacement windows have somewhat diminished the structure's integrity of design, these double-hung replacements are likely similar in appearance to the originals. Thus, the building at 3727-3729 N. Pine Grove Avenue continues to convey its historic character, and retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

In the 1920s, as greater numbers of middle-class Chicagoans wanted to live in the fashionable Lakeview neighborhood, a range of apartment building types sprang up. These included apartment hotels with furnished "kitchenette units" considered large enough for families. The Seymour Arms was built at 3727-3729 N. Pine Grove Avenue to provide such a "family hotel."

In the fall of 1923, Harold T. Peterson purchased several low-rise buildings on Pine Grove Avenue with plans to clear the lot. The *Chicago Tribune* reported that he intended to erect a "fifty-one kitchenette apartment building" for a cost of \$250,000. At the time, North Sider Harold T. Peterson (1887-1966) worked for Kurt Rosenthal & Company, a real estate firm. Peterson served as a broker while also investing in some properties. Kurt Rosenthal (1874-1957), a savvy and ambitious businessman, had founded his firm in 1917 with an office downtown. He became quite successful, developing an array of buildings including automobile showrooms, factories, residential flats, and apartment hotels. Six years later, he opened a branch office on Diversey Street to attend to his North Side properties including the Seymour Arms. Peterson and Rosenthal collaborated on this project.

The City of Chicago issued a building permit for the project to Harold T. Peterson on December 7, 1923. Architects Olsen & Urbain designed the apartment hotel, which would soon be known as the Seymour Arms or Seymour Kitchenettes. Leif E. Olsen (1892- 1962) and Jules Urbain, Jr. (1894-1964) shared not only an architectural practice but very similar career paths. Both were born in Chicago, studied architecture at the Beaux Institute of Design in New York City, worked for the firm of Otis & Clark, and



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3727 N. Pine Grove Avenue  
SURVEY ID LV65

served in the military during World War I. They formed their firm in 1919 and began what would be a decades-long partnership and fruitful collaboration. Two of their single-family residential designs were featured in the 1923 Edition of *500 Small House Plans*. They designed hotels, cooperative apartments, and commercial buildings in and around Chicago. A few years after completing the Seymour Arms, Olsen & Urbain designed several other buildings for Rosenthal including a luxury apartment building at 2912 N. Commonwealth Avenue, and a factory (now demolished) for the Carson Pirie Scott Company under the banner of Rosenthal, Meyer & Lewis, Inc.

When the Seymour Arms opened in 1924, tenants could choose between one- and two-room furnished apartments. Classified ads touted the hotel's extra-large living rooms with overstuffed mohair furniture, kitchens, and breakfast rooms "with all the latest built-in features." Monthly rents for the high-end kitchenette apartments with full-hotel service ranged from \$90 to \$120. Leases were not required.

Rosenthal apparently bought out Peterson's interest in the building, because in 1927 the *Chicago Tribune* reported that Rosenthal had sold the Seymour Arms to an undisclosed buyer. With a sale price of \$228,500, the building generated little to no profit.

Although the Seymour Arms' units would be considered small by today's standards, during its early history it was considered large enough for families. In 1930, couples, families with children, and singles living with adult family members occupied most of the one- and two-room flats. At this early stage of the Great Depression, many of the renters, including women, worked in stable jobs such as clerks, salesmen and salesladies, stenographers. Tenants also included a contractor, a chauffeur, and a draftsman. At the time, nearly all of the tenants were American-born, a number of whom had come from the South.

In 1940, the majority of the building's tenants were still U.S. born, but a large number of immigrants from Russia, Poland, Austria, Germany, the Czech Republic, and Hungary also resided here. These included the Hungarian immigrant building manager, Adolph Amigo, who shared the flat with his wife, Theresa, and daughter, Norma. Some of the Russian Jewish residents of the 1940s were notorious figures of their day. Harris Krulewich, long known as the "Sage of Halsted Street," was a steamship ticket broker who spoke five languages and helped thousands of Chicago's recent immigrants. Another Russian Jewish tenant, Morris Eller, was described by the *Chicago Tribune* as "one of the reigning political bosses of the tempestuous prohibition era in Chicago."

In the decades after WWII, the building remained a rental property. By the 1970s, although it had been redecorated, classified ads describe the accommodations as "modest" rentals. In 1982, arson was blamed for a blaze that injured 21 residents. Most of the injuries were caused by panicked tenants fleeing smoke, and jumping to safety. The fire caused little actual damage, and afterwards the building reopened. It was renovated again in the late 1980s or early 1990s. Known today as the Pine Grove Apartments, the building continues to have 52 studio and one-bedroom apartments. The units, once considered spacious enough for families, are now marketed to single people and couples.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3727 N. Pine Grove Avenue  
 SURVEY ID LV65

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3727-3729 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a noteworthy example of a speculative apartment hotel, with conveniences and amenities geared towards families, the building meets with Criterion A. The building is not associated with any individuals who have made substantial contributions to history, and therefore, it does not meet with Criterion B. Designed by Olsen & Urbain, a locally prominent architectural firm, the apartment hotel meets with Criterion C. The property possesses very good integrity.

### NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Lakeview NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3727 N. Pine Grove Avenue**  
SURVEY ID                              LV65

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3727 N. Pine Grove Avenue**  
SURVEY ID                              LV65

Photo 1 – 3727 N. Pine Grove Avenue



3727 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade

Photo 2 – 3727 N. Pine Grove Avenue



3727 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward door detail



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue  
SURVEY ID LV66

### NAME

3731-3733 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3731-3733 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060451001 through 14211060421002;  
14211060421004 through 14211060421008;  
14211060371001 through 14211060371003;  
14211060371005 through 14211060371008; and  
14211060380000

### YEAR BUILT

1915

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Thomas Bishop

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The six-flat at 3731-3733 N. Pine Grove Avenue is nearly identical to 3737-3739 N. Pine Grove Avenue [LV66], a sister building immediately to the south. Architect Thomas Bishop designed both limestone-trimmed brick buildings. Like its sibling, the structure at 3731-3733 N. Pine Grove Avenue stands three stories tall over a raised basement. The flat-roofed building is essentially rectangular in plan, with two projecting bays on its primary west façade. Double-hung replacement windows with exterior storms are found across the facade. Featuring a distinctive muntin pattern within their upper sashes, the replacement windows likely match the originals.

There are only subtle differences between the two six-flats. For instance, the primary west facade of this one is clad in reddish-brown brick, while that of its sibling is slightly more orange. Both buildings' primary facades are symmetrical in composition and divided into five bays---with two projecting bays, each skirted by a small, narrow bay on its outer edge. The central recessed bay houses the entryway.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue

SURVEY ID LV66

The 3731-3733 N. Pine Grove Avenue building features a Craftsmanesque vestibule which is nestled between the two projecting bays. A pair of triangular limestone-capped pony walls flank three stone steps. They lead to a handsome wood-and-glass door with sidelights that stands at the center of the vestibule. The front door has divided lights. The entryway is sheltered by a shed awning roof with exposed rafter tails. The awning's original ceramic tiles (which still remain on the building next door) have been replaced with asphalt shingles. Wooden brackets support the awning roof. Above the vestibule, single double-hung windows stand in the center of the recessed bay, between the first and second, and the second and third stories. These replacement windows feature narrow upper sashes with divided lights.

Flanking the central bay, a pair of projecting five-sided bays serves as the primary facade's most prominent feature. At the basement level, operable windows rise above the foundation on three sides of each bay. Above the ground level, double-hung windows punctuate each of the five sides of the projecting bays (except at the first story, where the vestibule's awning roof covers the inner sides of the projecting bays). The fenestration of the outermost (receding) bays mimics that of the projecting bays, except at the ground level of the south side of the facade. Here, an opening provides a passthrough to an exterior walkway leading to the rear of the building.

Restrained limestone details enliven the primary facade. A limestone belt course runs beneath first-story windows. Limestone sills underscore the second-story windows. A delicate limestone belt course stretches beneath the third-story projecting bay windows and across the top of the window at the second story of the center bay, reinforcing the horizontal lines of the building. The horizontality is further emphasized by stylized, tri-part, soldier-brick-and-limestone lintels above the upper-story windows of the projecting bays. A single, diamond-shaped limestone ornament embellishes the central bay at the third story. A projecting limestone cornice, capped by a parapet with castellated brickwork, crowns the facade.

The secondary facades of the 3731-3733 N. Pine Grove Avenue six-flat are largely obscured from view. Both the north and south facades are of common brick. Each recedes toward the rear to allow light and air to reach the double-hung windows there. The north facade abuts the twin building. The western portion of the south facade is flush against its neighboring building. As the south facade extends eastwardly, however, the passthrough walkway abuts the receding portion of the south facade. This rear part of the south facade cannot be seen from N. Pine Grove Avenue. The east facade is also obscured from view.

Today the building continues to convey its historic character. The replacement of the ceramic-tiled awning with asphalt shingles, replacement of the original windows (with substitutes that likely match the historic muntin pattern), and the installation of metal-framed storm windows have minimally diminished the property's integrity of design. However, the building possesses integrity of location, setting, materials, workmanship, feeling, and association. The six-flat retains very good integrity overall.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartments became an increasingly fashionable housing option for upper-middle- and middle-class Chicagoans who wanted to live in desirable lakefront neighborhoods such as Lakeview. In response, real estate developers erected apartment structures throughout the community





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue

SURVEY ID LV66

including many six- and 12-flats. Among them was Harris, Kusel & Company, the firm that built this six-flat at 3731-3733 N. Pine Grove Avenue along with an adjacent sister building at 3737-3739. Designed by Thomas Bishop and completed in 1915, the twin structures represent a practical and expedient response to the real estate boom.

The robust market in Lakeview and surging land values meant that a well-timed real estate transaction could turn an impressive profit. In May of 1915, real estate speculators Eugene Hildebrand and Julius Brenhaus bought a large vacant parcel on Pine Grove Avenue for \$15,000. Two weeks later, the pair sold the parcel to developers Harris, Kusel & Company for \$17,500. The quick sale and impressive profit of \$2,500 was noteworthy enough to garner the headline “Big Profit on Small Deal” in the *Chicago Tribune’s* “Real Estate News.”

LeRoy Harris represented the newly formed Harris, Kusel, & Company (also known as Harris & Kusel), a brokerage and contracting firm, in the land purchase. The firm planned to improve the lot with a “high-grade twelve-flat building.” (They did so by erecting the two sister six-flats.) The brokerage and building enterprise was busy developing and erecting properties across the city. Contemporaneous projects included high-end apartment flats, a theater with a commercial block, and an apartment hotel.

One of the most prominent members of the firm was Charles H. Kusel. Born in Wisconsin to a Prussian-immigrant cigar merchant, Charles H. Kusel (1859-1925) eventually moved to Chicago and married Alice Harris (1864-1951). Interestingly, Alice’s father was also a cigar merchant. Kusel did not join that family business. Instead, after working in several different jobs, he became involved in the Harrises’ other family business---real estate. Several of Alice’s relatives were already in real estate, including her cousin LeRoy Harris (1887-1934), her uncle Jacob Harris (1859-1923), and another relative-by-marriage, Gustav Gottschalk (1867-1932), a successful property developer. Kusel worked briefly with Gottschalk, then later joined forces with his brother-in-law Phineas A. Harris (1861-1946) to form the firm Harris, Kusel, & Company.

For the design of the high-grade Pine Grove Avenue six-flats, Harris & Kusel commissioned the prolific Chicago architect, Thomas Bishop. The partners were already well-acquainted with Bishop’s work, having hired him to design almost 30 buildings between 1910 and 1915, including the Hotel Morlund, also completed in 1915, at 4944 N. Sheridan (now part of the West Argyle Street NRHP District).

Thomas Bishop (1869-1956) was the son of Chicago builder William Bishop (1838-1901). Having expanded the firm to include design and contracting in 1898, the younger Bishop continued practicing under the name Thomas Bishop & Company after his father’s death. Thomas Bishop’s son, William Harold Bishop (1899-1969), furthered the family tradition, joining the firm as an architect around 1920. The practice remained prolific well into the 20<sup>th</sup> century. Along with these twin buildings, Thomas Bishop & Co. designed two other properties in the APE: a larger apartment building at 3140-3144 N. Sheridan Road [LV15] and a three-flat at 650 W. Grace Street [LV82].

Completed with impressive speed, both of the sister six-flats were ready for occupancy by October of 1915. Each of the buildings’ six units featured six rooms, tile baths with showers, and private porches overlooking the lake. A classified ad from January of 1916 offered slightly reduced rents of \$75, suggesting that the units were not rapidly being rented.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue

SURVEY ID LV66

In February of 1916, LeRoy Harris sold both buildings to Carl Grashorn (1851-1925), a successful farmer and dairy owner from Greenwood, Wisconsin, for \$75,000. Grashorn's newlywed daughter, Lore (1891-1951), lived at 3739 N. Pine Grove Avenue with her husband Otto Dormeyer (1890-1902), a publishing executive. Classified ads from that same year suggest that Lore was managing both buildings.

Prospective tenants were directed to contact "Mrs. Dormeyer" and advised that "concessions were available for the right tenant." One early tenant of 3731-3733 N. Pine Grove Avenue was a decorated World War I Veteran, Major Frank J. Schwengle, and his wife Myrtle (nee Sanderson). Another, Pauline Sturm, lived there with her son and daughter.

In 1920, Carl Grashorn sold the sister buildings to business partners Isadore Kaplan, a Lithuanian immigrant, and Romanian-born Edward Fischer. Having both worked in the garment and textile industry, the two formed the Kaplan-Fischer Company, a woolen wholesale and distribution firm. The business became successful, and the partners began investing in real estate together.

Kaplan and Fischer's early tenants in the six-flat at 3731-3733 N. Pine Grove Avenue in 1920 included a director of sales at an electric company, a life insurance salesman, a manager at a rice mill, a doctor, an attorney in private practice, and a public service commission vice president. Of the six families living in the flats, three had live-in servants.

Kaplan and Fischer moved into the Pine Grove properties with their families sometime prior to 1930. Edward Fischer, his wife Mattie, their two daughters, and a servant lived in an apartment at 3733 N. Pine Grove Avenue. (Kaplan and his family lived next door.) Tenants of this period included stove company owner Harry Margoles, his wife Jennie, and their three daughters. Among the other tenants were a craftsman at a clothing manufacturer and an attorney in private practice. Three of the families had live-in servants.

By 1940, the Fischer family had moved out. Although Harry Margoles had passed away in 1931, his widow remained in the flat. She lived with her adult daughters and granddaughter. The two elder Margoles sisters worked as public-school teachers. The youngest sister, a recent divorcee, did clerical work. The Margoles sisters were not the only older children living at home and working; of the six families at 3731-3733 N. Pine Grove Avenue, half consisted of adult working children living with their parents.

Through the 1950s and 1960s, 3731-3733 N. Pine Grove Avenue continued to attract a professional class of tenants, including doctors and lawyers. The spacious apartments were never subdivided; however, at some point, additional units were added to the garden level. The structure was converted to condominiums in the 1990s. It remains a condo building to this day.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue  
 SURVEY ID LV66

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3731-3733 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1915, the high-grade six-flat was built to accommodate upper-middle- and middle-class residents during a period of population growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. One of a pair of attractive brick and limestone apartment flats designed by the talented Chicago architect Thomas Bishop, the property meets with Criterion C. The building retains very good integrity.

### NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Lakeview NLS Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue

SURVEY ID LV66

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3731-3733 N. Pine Grove Avenue**

SURVEY ID                              LV66

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3731-3733 N. Pine Grove Avenue

SURVEY ID LV66

Photo 1 – 3731-3733 N. Pine Grove Avenue



3731-3733 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3737-3739 N. Pine Grove Avenue  
SURVEY ID LV67

### NAME

3737-3739 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3737-3739 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060371001 through 14211060371008;  
and 14211060380000

### YEAR BUILT

1915

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Thomas Bishop

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Brick, Stone

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

The six-flat at 3737-3739 N. Pine Grove Avenue is nearly identical to 3731-3733 N. Pine Grove Avenue [LV66], a sister building immediately to the south. Architect Thomas Bishop designed both limestone-trimmed brick buildings. Like its sibling, the structure at 3737-3739 N. Pine Grove Avenue stands three stories tall over a raised basement. The flat-roofed building is essentially rectangular in plan, with two projecting bays on its primary west façade. Double-hung replacement windows with exterior storms are found across the facade. Featuring a distinctive muntin pattern within their upper sashes, the replacement windows likely match the originals.

There are only subtle differences between the two six-flats. For instance, the primary west façade of this structure is clad in orange-brown brick, while that of its sibling is slightly redder.

Both buildings' primary facades are symmetrical in composition and divided into five bays—with two projecting bays, each skirted by a small, narrow bay on its outer edge. The central recessed bay houses the entryway.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3737-3739 N. Pine Grove Avenue

SURVEY ID LV67

The 3737-3739 N. Pine Grove Avenue building features a fine Craftsmanesque vestibule which is nestled between the two projecting bays which flank a pair of triangular limestone-capped pony walls flanking three stone steps. They lead to a handsome wood-and-glass door with sidelights that stands at the center of the vestibule. The front door has divided lights. The entryway is sheltered by a shed awning roof with exposed rafter tails. The awning retains its original green ceramic tiles (which have been replaced by asphalt shingles on the building next door). Wooden brackets support the awning roof. Above the vestibule, single double-hung windows stand in the center of the recessed bay, between the first and second, and the second and third stories. These replacement windows feature narrow upper sashes with divided lights.

Flanking the central bay, a pair of projecting five-sided bays serves as the primary facade's most prominent feature. At the basement level, operable windows rise above the foundation on three sides of each bay. Above the ground level, double-hung windows punctuate each of the five sides of the projecting bays (except at the first story, where the vestibule's awning roof covers the inner sides of the projecting bays). The fenestration of the outermost (receding) bays mimics that of the projecting bays, except at the ground level of the north side of the facade. Here, an opening provides a passthrough to an exterior walkway leading to the rear of the building.

Restrained limestone details enliven the primary facade. A limestone belt course runs beneath first-story windows. Limestone sills underscore the second-story windows. A delicate limestone belt course stretches beneath the third-story projecting bay windows and across the top of the window at the second story of the center bay, reinforcing the horizontal lines of the building. The horizontality is further emphasized by stylized, tri-part, soldier-brick-and-limestone lintels above the upper-story windows of the projecting bays. A single, diamond-shaped limestone ornament embellishes the central bay at the third story. A projecting limestone cornice, capped by a parapet with castellated brickwork, crowns the facade.

The secondary facades of the 3737-3739 N. Pine Grove Avenue six-flat are largely obscured from view. Both the north and south facades are of common brick. Each recedes toward the rear to allow light and air to reach the double-hung windows there. The south facade abuts the twin building. The western portion of the north facade is almost flush against its neighboring building—a small gap separates the two buildings. Other than the view through the passthrough walkway, the north facade is not visible from N. Pine Grove Avenue. The east facade is also obscured from view.

Today the building continues to convey its historic character. The replacement of the original windows (with substitutes that likely match the historic muntin pattern) and the installation of metal-framed storm windows have minimally diminished the property's integrity of design. However, the building possesses integrity of location, setting, materials, workmanship, feeling, and association. The six-flat retains very good integrity overall.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartments became an increasingly fashionable housing option for upper-middle- and middle-class Chicagoans who wanted to live in desirable lakefront neighborhoods such as Lakeview. In response, real estate developers erected apartment structures throughout the community including many six- and twelve-flats. Among them was Harris, Kusel & Company, the firm that built this





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3737-3739 N. Pine Grove Avenue

SURVEY ID LV67

six-flat at 3737-3739 N. Pine Grove Avenue along with an adjacent sister building at 3731-3733. Designed by Thomas Bishop and completed in 1915, the twin structures represent a practical and expedient response to the real estate boom.

The robust market in Lakeview and surging land values meant that a well-timed real estate transaction could turn an impressive profit. In May of 1915, real estate speculators Eugene Hildebrand and Julius Brenhaus bought a large vacant parcel on Pine Grove Avenue for \$15,000. Two weeks later, the pair sold the parcel to developers Harris, Kusel & Company for \$17,500. The quick sale and impressive profit of \$2,500 was noteworthy enough to garner the headline “Big Profit on Small Deal” in the *Chicago Daily Tribune’s* Real Estate News.

LeRoy Harris represented the newly formed Harris, Kusel, & Company (also known as Harris & Kusel), a brokerage and contracting firm, in the land purchase. The firm planned to improve the lot with a “high-grade twelve-flat building.” (They did so by erecting the two sister six-flats.) The brokerage and building enterprise was busy developing and erecting properties across the city. Contemporaneous projects included high-end apartment flats, a theater with a commercial block, and an apartment hotel.

One of the most prominent members of the firm was Charles H. Kusel. Born in Wisconsin to a Prussian-immigrant cigar merchant, Charles H. Kusel (1859-1925) eventually moved to Chicago and married Alice Harris (1864-1951). Interestingly, Alice’s father was also a cigar merchant. Kusel did not join his father-in-law’s business. Instead, after working in several different jobs, he became involved in the Harris’ other family business—real estate. Several of Alice’s relatives were already in real estate, including her cousin LeRoy Harris (1887-1934), her uncle Jacob Harris (1859-1923), and another relative-by-marriage, Gustav Gottschalk (1867-1932), a successful property developer. Kusel worked briefly with Gottschalk, then later joined forces with his brother-in-law Phineas A. Harris (1861-1946) to form the firm Harris, Kusel, & Company.

For the design of the high-grade Pine Grove Avenue six-flats, Harris & Kusel commissioned the prolific Chicago architect, Thomas Bishop. The partners were already well-acquainted with Bishop’s work, having hired him to design almost 30 buildings between 1910 and 1915, including the Hotel Morlund, also completed in 1915, at 4944 N. Sheridan Road (now part of the West Argyle Street NRHP District).

Thomas Bishop (1869-1956) was the son of Chicago builder William Bishop (1838-1901). Having expanded the firm to include design and contracting in 1898, the younger Bishop continued practicing under the name Thomas Bishop & Company after his father’s death. Thomas Bishop’s son, William Harold Bishop (1899-1969), furthered the family tradition, joining the firm as an architect around 1920. The practice remained prolific well into the 20<sup>th</sup> century. Along with these twin buildings, Thomas Bishop & Co. designed two other properties in the APE: a larger apartment building at 3140-3144 N. Sheridan Road [LV15] and a three-flat at 650 W. Grace Street [LV82].

Completed with impressive speed, both of the sister six-flats were ready for occupancy by October of 1915. Each of the buildings’ six units featured six rooms, tile baths with showers, and private porches overlooking the lake. A classified ad from January of 1916 offered slightly reduced rents of \$75, suggesting that the units were not rapidly being rented.

In February of 1916, LeRoy Harris sold both buildings for \$75,000 to Carl Grashorn (1851-1925), a prosperous farmer and dairy owner from Greenwood, Wisconsin. Grashorn’s daughter, Lore, and her



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new husband, Otto Dormeyer (1890-1902), a publishing executive, moved into an apartment at 3739 N. Pine Grove Avenue. They lived there with Lore's sister, Lucille (1895-1980), a physical education teacher. It is clear from early classified advertisements that Lore Dormeyer (1891-1951) served as manager for both buildings. Prospective tenants were directed to contact "Mrs. Dormeyer" and advised that "concessions [were available] to desirable tenants." One early tenant of 3739 N. Pine Grove Avenue was George Louis Lehle (1873-1961), an architect and industrial engineer. Born in Germany, Lehle studied engineering at the University of Stuttgart. His father, William Louis Lehle, also an architect, designed many of the largest breweries in America. George Lehle went into practice with his father and soon gained a reputation for his design of breweries and industrial buildings. George shared the flat with his wife Cora (nee Weber) and their three children. They lived here for several years and went on to own a spacious single-family house on W. Junior Terrace (just outside of the APE).

In 1920, Carl Grashorn sold both buildings to business partners Isadore Kaplan, a Lithuanian immigrant, and Romanian-born Edward Fischer. Having both worked in the garment and textile industry, the two formed the Kaplan-Fischer Company, a woolen wholesale and distribution firm. The business became successful, and the partners began investing in real estate together.

Kaplan and Fischer's early tenants in the six-flat at 3737-3739 N. Pine Grove Avenue included the president of a real estate company, a newspaper employee in advertising, and a stenographer. Another renter, Mary D. Crowe, was the young widow of a municipal judge. She shared her apartment with her child, a servant, and the servant's child.

Kaplan and Fischer moved into the Pine Grove properties with their families sometime prior to 1930. Isadore Kaplan, his wife Blanche (1892-1973), their two children, and a servant lived in an apartment at 3739 N. Pine Grove Avenue. (Fischer and his family lived next door.) Tenants of this period included a civil engineer, a jewelry store owner, an attorney, a dentist, and several sales people---one in mining, one at a general store, and another in real estate. Four of the families had live-in servants.

By 1940, the Kaplan family had moved out. Ernest Linick (1902-1961), the owner of a jewelry tool and supply company, lived in the building with his wife Esther, their two children, and a servant. Other tenants at 3737-3739 N. Pine Grove Avenue included a physician, a secretary, a tax appraiser, and a surgeon. All but one of the families had live-in domestic help.

Through the 1950s and 1960s, 3737-3739 N. Pine Grove Avenue continued to attract a professional class of tenants including doctors and lawyers. The spacious apartments were never subdivided. At some point, however, additional units were added to the garden level. The structure was converted to condominiums in the 1990s. It remains a condo building to this day.



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

### NRHP EVALUATION/JUSTIFICATION

The building at 3737-3739 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1915, the high-grade six-flat was built to accommodate upper-middle- and middle-class residents during a period of population growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. Although George Louis Lehle, a noteworthy designer of breweries, lived in this building, there are likely other properties more closely associated with him. Therefore, the building is not eligible under Criterion B. One of a pair of attractive brick and limestone apartment flats designed by the talented Chicago architect, Thomas Bishop, the property meets with Criterion C. The building retains very good integrity.

### NRHP RECOMMENDATION

Possessing significance in architecture and social history and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Lakeview NLS Historic District.

### NRHP BOUNDARY

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

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NRHP RECOMMENDATION        Eligible

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Photo 1 – 3737-3739 N. Pine Grove Avenue



3737-3739 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade



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Photo 2 – 3737-3739 N. Pine Grove Avenue



3737-3739 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

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### NAME

3741-3755 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3741-3755 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060311001 through 14211060311024; and  
14211060040000

### YEAR BUILT SOURCE

1910 *American Contractor*

### DESIGNER/BUILDER

Sinclair M. Seator

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Rising to three-and-a-half stories, the courtyard building at 3741-3755 N. Pine Grove Avenue is clad in brown brick and trimmed in limestone. With a deep rectangular courtyard as its centerpiece, the building is U-shaped in plan. The arms of the U reach to the sidewalk. The structure has a flat roof, though its public facades are topped by a faux-hipped roof clad in green clay tiles. The low-rise has varied fenestration including original doors, transoms, and sidelights, as well as many metal-and-glass replacement windows. (A number of the replacement windows do not follow historic profiles.) Some window openings at the basement level have been filled with glass block.

The building has four primary entrances, all facing N. Pine Grove Avenue. Two of these entrances stand at the west facades of the building's outer street ends. The other two are located within the bottom of the U, east of the courtyard. The street end entrances are identical. They each stand within the center of their facades, and are flanked by boxy three-sided projecting bays. A low stoop leads to each of the two outer end entryways. An original wood-and-glass front door with side-lights and an upper transom light stands at the top of each stoop. These doorways are each set within an identical geometric limestone surround, accented with floral carvings.





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Above each of the front doors, single, double-hung windows stand in the center of the recessed bay at the second and third stories. These windows are framed by elaborate limestone surrounds. At the second story, the surround is a simple geometric frame, with a subtly pedimented lintel. The slightly projecting outside edge or lip of the surround adds additional visual interest. At the third story, the limestone surround is set in a quoined pattern.

Each of the center entry bays of the street-end facades is flanked by a pair of three-sided projecting sun porch bays. A limestone water table runs along the base of the projecting bays and across the outer cheek walls of the front stoops. At the basement level, two windows rise above the foundation on the front side of the bay. Above this, a projecting limestone belt course serves as a continuous sill for the first-story windows. There are five, narrow, metal framed replacement windows on the front of the bay. On the sides of the bay, there are narrow double-hung windows, flanked by slender fixed-light windows. (Each centermost window is a casement mounted above an air conditioning unit.) The fenestration pattern is repeated at the second and third-stories of both of the street end facades. At the third story, near the parapet, each of the bay corners is adorned with a limestone capital-like element featuring a Greek key motif. The projecting bays are crowned by a faux-hipped roof with wide overhanging eaves supported by exposed brackets and a denticulated cornice. On the outermost edges of each of the receding bays, brick quoins accent the corners.

The structure's other two primary entryways are located on each side of the center of the west inner courtyard facade. Unlike the street-end facades, this center west façade does not have projecting bays. These inner courtyard entryways are mirror-images of each other. Each of the wood-and-glass entry doors is flanked by sidelights, set in an elaborate limestone surround of two-engaged limestone pilasters. These pilasters support a carved entablature that includes four, fluted pilasters, beneath a projecting cornice that is embellished with a Greek key pattern (the same pattern found on the corner details on the projecting bay). Above each of these entries, between each of the second and third stories, is a single, double-hung window with a limestone sill. At the center of the bay, at each story, there are two subtly projecting triple windows. Each grouping has a single, fixed-light window at the center, flanked by two, slightly-recessed, narrow, double-hung windows. Each of these triple windows has an elaborate surround identical to the pattern found on the windows above the entry on the projecting bays.

The inward-facing courtyard facades along the arms of the U are mirror images of each other. Although there are no doors on these long facades, the fenestration features a variety of windows including small square fixed pane windows, single double-hungs of a few different sizes, and triple windows with center casements mounted above air conditioning units. The double-hung windows are all capped by handsome limestone lintels. The triple windows all have elaborate limestone surrounds that are similar to those found in the center bays of the west facades.

With the exception of the north elevation, the secondary facades of 3741-3755 N. Pine Grove Avenue are largely obscured from view. All are clad in common brick and the windows have limestone sills. The brown brick cladding on the N. Pine Grove Avenue street façade wraps around the westernmost edge of the north and south facades. Wood stairs and porch enclosures are visible on all three non-primary facades.



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Today, the building continues to convey its historic character. Its decorative elements, including the ceramic tile of the faux hipped roof, are remarkably intact. Although the addition of replacement windows has diminished the integrity of design, the building continues to possess integrity of location, setting, materials, workmanship, feeling, and association. The courtyard building retains very good integrity overall.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, as Lakeview became an increasingly desirable neighborhood for upper-middle- and middle-class residents, developers took advantage of the growing market for rental apartments. Among them was North Sider Emil W. Carlson who hired architect Sinclair M. Seator to design a handsome brick courtyard apartment building at 3741-3755 N. Pine Grove Avenue. Built in 1910, this structure was an early example of the many fine courtyard buildings that would soon spring up throughout the North Side.

Courtyard buildings, which first appeared in Chicago in the 1890s, appealed to both developers and tenants. Designed to fit efficiently into urban lots with limited land area, the structures were organized around one or more landscaped courtyards. Not only did the configuration of the structures provide every unit with ample access to light and air, but the various masses allowed for a range of apartment sizes and layouts. As small clusters of apartments shared separate entrances—all in close proximity to a front yard-like landscaped court—the structures were also somewhat evocative of single family homes.

Emil W. Carlson (1871-1951) was one of many late 19<sup>th</sup> century immigrant tradesmen who became involved in real estate development in Chicago. Born in Sweden, he emigrated to the United States with his parents in 1879. His father, Charles Carlson, a stone mason, had purchased a three-flat on Roscoe Street in Lakeview sometime before 1892. Within the next four or five years, the younger Carlson established E.W. Carlson & Co., a firm that produced storm windows as well as door and window screens, initially operating out of the family's Roscoe Street home. In the early 1900s, Emil W. Carlson began investing in real estate. His early projects included three high-grade apartment buildings in Lakeview at Cornelia Avenue and Elaine Place (a couple blocks west of Pine Grove Avenue).

In January of 1910, Carlson purchased a parcel measuring 293 feet along Pine Grove Avenue and 125.5 feet on Grace Street for \$20,250. The *Inter Ocean* newspaper described the site as an "attractive vacant lot." On July 2, 1910, the City of Chicago issued a permit for the construction of a three-story courtyard apartment building to stand on Pine Grove Avenue towards the south side of the lot. Designed by architect Sinclair M. Seator, the 3741-3755 N. Pine Grove Avenue structure was built for an estimated cost of \$65,000.

Sinclair M. Seator (1861-1935) was running a busy architectural office when Carlson hired him to create plans for the Pine Grove courtyard building. Born in Scotland, Seator came to the US in 1882, landing first in New York, then making his way to Chicago. Initially working as a contractor, by 1900 Seator was practicing architecture out of a downtown office on Clark Street. His name soon began appearing with increasing frequency in the real estate news. Often playing the role of both architect and contractor, Seator was responsible for dozens of commissions in various neighborhoods, mostly on the South and West Sides of the city. Seator and his family lived on the South Side when he designed Carlson's



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building. The Pine Grove structure was part of a relatively small group of North Side buildings that Seator produced.

The long, deep Pine Grove Avenue lot was an ideal location for the 24-unit building with a large courtyard. Tenants could choose from four-, five-, and six-room apartments, some with a sun porch, a popular amenity during the period. Even units without sun porches had abundant light and good ventilation because of the building's courtyard, light-wells, and numerous windows.

The building's early tenants included a range of upper-middle- and middle-class Chicagoans. Among them was Harold Burnham Foster (1886-1920) who had begun his career as a messenger boy for the Dickenson & Company and worked his way up to serve as director and secretary of the brokerage firm. While living in the courtyard building with his wife Edith, Foster launched his own brokerage firm, H.B. Foster & Company. Sandford Farell, another early resident, worked as a manager at the Butterick Pattern Company. His wife Julia Mayer Farell was a college-educated woman and accomplished musician.

One of the most notorious of the building's initial occupants was the "charming actress" Mable Taliaferro (1887-1979), a famous stage and screen star. Taliaferro took up residence at 3749 N. Pine Grove Avenue in 1910, while in the midst of a very public "trial divorce" from her husband, Frederic Thompson. An actor, producer, and creator of New York's Hippodrome and Luna Park, Thompson had remained in New York. In 1911, after establishing Illinois residency, the young actress filed for divorce and soon after, moved out of the Pine Grove apartment.

In 1912, E. W. Carlson erected adjacent apartment buildings at 3757-3767 N. Pine Grove Avenue and 663-665 W. Grace Avenue (neither of these structures remain today). When 665 W. Grace Avenue was completed, he moved into one of its units, and resided there for the rest of his life. Carlson had operated his company from an office at 3747 N. Clark Street from the early 1910s until 1927, when he built an impressive luxury apartment at 3750 N. Sheridan Road (now 3750 N. Lake Shore Drive) [LV72] and moved his office to that building. At the same time, he joined forces with Chester H. Green, a prominent member of the real estate world. The two formed Carlson & Green, Inc., a firm that managed the elegant new Sheridan Road building as well as his other nearby properties.

Throughout this period, Carlson's courtyard building at 3741-3755 N. Pine Grove Avenue continued to attract upper-middle and middle-class tenants. In 1920, occupants included a physician, an advertising executive, a manager at a woolen mill, a civil engineer, a butcher, a secretary at a rubber company, and several teachers. Even though the room sizes were generous for that time, conditions could often be cramped. In such tight spaces, having live-in domestic help could be a challenge. One family noted in a newspaper advertisement that they were seeking the help of a maid for a "small flat and family." A decade later, only one family had live-in domestic help and another resident kept a lodger.

Despite the impact of the Depression, the courtyard building remained stable through the 1930s and 1940s. Tenants of 1930 included a bank president, a doctor, a dentist, and several business owners, as well as a contractor, a stenographer at an artist's studio, a credit man at a music shop, a couple of teachers, and several salesmen. A decade later, in 1940, a few business owners, two lawyers, a tax appraiser, an accountant, a hotel manager, a chauffeur, several teachers, a few salesmen, and a Works Progress Administration musician were among the building's occupants.



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Between the 1940s and late 1960s, some tenants of the building were prominent members of Chicago’s Jewish community. One example was Bertha Read Rissman (1888-1983), a widow who moved into the courtyard building shortly after the death of her husband, John Rissman, in 1939. She was a co-founder of the Chicago chapter of Hadassah (the women’s Zionist organization of America), chairman of a war bond committee, and she helped raise funds for planting trees in Israel, and other Jewish causes. She lectured frequently, organized events, and hosted luncheons. Alan Kardoff, a tenant of the mid-to-late 1960s, served as secretary for the Park Synagogue Shaare Shalom. At the same time, Kardoff was the executive director of the Lakeview Community Council, a civic organization that focused on renovating deteriorated buildings and other neighborhood issues.

The apartment building was converted to condominiums in 1979. Real estate advertisements touted that prospective buyers could choose between one-, two- and three--bedroom units in the newly renovated building, where “people and plants thrive.” By April of 1979, the units were 75% sold. Over the years, the courtyard building has remained a desirable place to live.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3741-3755 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a relatively early courtyard building that offered tenants spacious, light-filled apartments in an array of attractive layouts, the building meets with Criterion A. The building is associated with individuals who have made substantial contributions to local history such as Bertha Rissman and Alan Kardoff and thus meets with Criterion B. The elegantly styled and finely detailed building is among a small collection of North Side properties designed by the talented local architect Sinclair M. Seator. Thus, it 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 Lake View-NLSD Historic District.



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### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3741-3755 N. Pine Grove Avenue

SURVEY ID LV68

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**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3741-3755 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV68

**Photo 1 – 3741-3755 N. Pine Grove Avenue**



3741-3755 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades of North mass



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3741-3755 N. Pine Grove Avenue

SURVEY ID LV68

Photo 2 – 3741-3755 N. Pine Grove Avenue



3741-3755 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade of North mass and courtyard





**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3741-3755 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV68

**Photo 3 – 3741-3755 N. Pine Grove Avenue**



3741-3755 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward courtyard



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3741-3755 N. Pine Grove Avenue  
SURVEY ID LV68

Photo 4 – 3741-3755 N. Pine Grove Avenue



3741-3755 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades of South mass



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3741-3755 N. Pine Grove Avenue

SURVEY ID LV68

Photo 5 – 3741-3755 N. Pine Grove Avenue



3741-3755 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward main entrance of 3741 and 3743



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3720 N. Lake Shore Drive  
SURVEY ID LV69

### NAME

3720 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3720 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060321049 through 142110600321052

### YEAR BUILT SOURCE

1912-1914 *Chicago Daily Tribune*

### DESIGNER/BUILDER

John Duncan

### STYLE

LATE 19TH AND 20TH CENTURY

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### REVIVALS

### FOUNDATION

Stone

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1912, the handsome three-flat at 3720 N. Lake Shore Drive rises three stories over a high raised basement. The flat-roofed, variegated red brick structure is trimmed with an eclectic mix of Revival style limestone details. Essentially rectangular in plan, the three-flat features a trio of bays on its primary east façade – a recessed flat bay topped by a half-timbered faux gable; a projecting rectangular bay with a hipped roof; and an engaged corner bay that rises into an octangular turret. Aluminum-framed replacement windows are found on all elevations.

The three-flat's primary façade faces east onto N. Lake Shore Drive. The structure's main entrance is located on the south side of this east façade, at the base of the flat bay. The paneled wood door and accompanying sidelights feature tall panes of glass backed by decorative metal grilles. The recessed doorway sits within a Classical limestone portico. Stone columns with rectangular bases, round shafts, and Ionic capitals flank the doorway. These columns support a tall entablature capped by a projecting pediment with a semi-circular arch at its mid-point. A limestone water table anchors the red brick façade on either side of the portico. Behind the arched portico roof, a wide band of limestone runs beneath a stone belt course that serves as a sill for the first-story windows. A row of soldier brick tops the windows, a group of three single-light, aluminum-framed casements. The windows and surrounding details repeat on the story above. The third-story windows lack the capping soldier course, but



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

3720 N. Lake Shore Drive  
SURVEY ID                              LV69

patterned brickwork and inset square limestone details adorn the area above them. The entire fenestrated central portion of the south bay projects very slightly forward, adding further visual interest. The crowning half-timbered faux gable, embellished with a sliver of green-ceramic-tile roof, extends above the parapet.

At the center of the primary east façade is the broad, three-sided projecting bay, which rises from the ground to the third story, stopping just shy of the parapet copings behind it. At ground level, the primarily rectangular bay features an unusual bowed front. Here, the limestone water table runs beneath three aluminum-framed, double-hung basement windows. Above the windows, a wide stone belt course topped by a Classical balustrade follows the curve of the bay, creating a small balcony at the first story. Behind the balcony, the flat front of the projecting bay holds seven tall, aluminum-framed casement windows at each story. Four-casement window groupings fill the south side of the bay. Only two casements per story are found on the shorter north side, which is truncated because it intersects with the multi-sided corner bay. Limestone sills underscore the window openings on all three sides of the bay, and decorative brickwork and square limestone details enliven the areas between the first and second, and second and third stories. At the bay corners, slightly projecting vertical runs of brick are accented by limestone bands at the first and third stories, creating a pilaster-like effect. A tall limestone belt course stretches across the tops of the bay sides, and a distinctive green-clay-tile hipped roof crowns the rectangular bay.

Just north of the projecting rectangular bay, the multi-sided projecting bay wraps around the northeast corner of the apartment building. Each of the corner bay's many sides has a single aluminum-framed replacement window. While those of the second story have fixed single lights, the others are double-hung. This unusual bay shares the same limestone water table, belt courses, and continuous window sills as the adjacent three-sided bay. Above the third-story belt course, the corner bay terminates in a high, brickwork and limestone-trimmed parapet that rises above the main roofline. Here, the bay becomes a full-fledged turret, crowned by a peaked, eight-sided green-clay-tile roof.

Beyond the corner bay, the red brick north façade comprises a series of projections and recessions, with several additional fenestrated bays and stacked wooden porches that maximize natural light and ventilation for the large apartments. A long driveway separates the east façade from the adjacent three-flat [LV70].

The somewhat more visible south façade of the 3720 flat building also adjoins a driveway – this one a ramp that leads down into an underground parking structure for the adjacent modern townhouse development – as well as a ground-level walkway. The eastern two-thirds of the south façade are of red face brick, while the remainder is of tan common brick. Again, there are several projecting bays, two of which are semi-hexagonal. Limestone sills highlight the many windows, which are either small, fixed single lights or larger double-hungs. One rectangular projecting bay stands near the front of the building. Rising above the façade's flat parapet and capped by a four-sided, double-sloped green-clay-tile roof, this projection is presumably the elevator shaft.

The three-flat's common brick west façade is not visible from the street. Its northern half sits well behind (east of) its southern half, which is covered with an open wooden porch structure.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3720 N. Lake Shore Drive  
SURVEY ID LV69

The flat building at 3720 N. Lake Shore Drive possesses good integrity overall. The structure retains some fine original features, including wood and glass front doors and their metal grilles and Revival style limestone trim and ornamental brickwork. The green-clay-tile roofs, though not original, are high-quality replacements of a historically appropriate type. In contrast, historic photographs reveal that the aluminum-framed replacement windows follow the originals in neither material nor profile. Further, certain masonry repairs have been made with mortar that does not match the original red hue. Together, these changes have somewhat diminished the structure's integrity of design. Nevertheless, the building continues to convey its historic character, and retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the 1910s, property along East Lakeview's lakefront was ripe for development. Work had recently been completed to improve Sheridan Road (now Lake Shore Drive) as a fine drive for cars, horses, and pedestrians from Belmont Avenue north to Grace Street. The cost of building a single-family house overlooking this newly-desirable stretch of the lakefront would be high. But by erecting a luxury apartment structure, an investor could make a substantial profit while also providing an impressive and spacious home for his own family. This was the strategy pursued by Thomas J. Tagney who hired architect John Duncan to design an elegant three-flat with views of the north lakefront.

Thomas J. Tagney (1878-1923), a businessman and real estate investor, came up from humble circumstances. Born in Chicago to an Irish immigrant sign painter and his wife, Thomas J. Tagney began selling newspapers as a boy. He was a hard worker, and had a knack for sales. He poured his profits back into the business, securing the right to sell newspapers at all the stations along the Northwestern Elevated line when it opened in 1901. Within a few years, he was said to own 50 newsstands, and also provided billboard advertising along the tracks. (His rags-to-riches story was so appealing that newspapers across the country reported it.)

Tagney's early business success allowed him to begin investing in real estate in the early 1900s. Soon he was regularly buying and selling properties, including both vacant land and apartment buildings, primarily on Chicago's North Side. Among the latter were, for example, a Kenmore Avenue six-flat and a three-flat at 4852-4854 Sheridan Road, which Tagney moved into and then sold to former Chicago Mayor Fred Busse in 1911. Tagney's large collection of low-rise apartment structures would grow to include the three-story 1915 flat building at 707-709 W. Montrose Avenue in Uptown [UP15].

During the City's early history, wealthy Chicagoans had rarely lived in apartments. They associated multi-residence dwellings with tenements and did not view them as a respectable housing option for their own families. But, by the turn-of-century, spacious, well-appointed luxury apartments began to spring up along the lakefront, particularly mid-rise buildings along the Gold Coast, causing affluent Chicagoans to reconsider. Thomas Tagney was among those who prospered from this change in attitude.

In 1912, Tagney and another businessman, Levi C. Geahart, acquired a 100- x 325-foot property on Sheridan Road (now Lake Shore Drive) between Waveland Avenue and Grace Street. The two investors divided the expansive site equally, and Tagney took possession of the 50-foot-wide lot on the south side of the property. He hired prolific English-born architect John Duncan to design an impressive three-flat that would overlook the lakefront at 3720 Sheridan Road. Around the same time, Geahart hired



## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

3720 N. Lake Shore Drive  
SURVEY ID LV69

architect H.H. Waterman to produce a three-flat at 3726 Sheridan Road [LV70]. Both spacious low-rises had been completed by late 1914, about a decade before taller nearby luxury apartment buildings began to spring up.

Tagney's architect, John Duncan (1847-ca. 1915), had arrived in Chicago in the early 1880s, having already practiced in England for several decades. He established an office on Dearborn Street in 1885 and, according to *A Half-Century's Progress of the City of Chicago*, quickly "achieved a high reputation as an original designer of buildings." His 19<sup>th</sup>-century Chicago work included the Temple Court Building, an early skyscraper at Quincy and Dearborn streets, which was depicted in *A Half-Century's Progress*. The publication also noted Duncan's success in residential design, and the influential *Inland Architect and News Record* published an image of his exotic eight-story Groveland Apartment Building in 1891. (The Avery Index mis attributes this to John H. Duncan, a more famous New York architect.) After 1900, John Duncan's designs included a number of large flat buildings. Indeed, in 1909, Thomas Tagney had hired Duncan to produce a three-story flat building at 812-814 Eastwood Avenue in Uptown (no longer extant). So it was no surprise that Tagney asked him to design his fine lakefront three-flat several years later.

Tagney and his family moved into the handsome Duncan-designed 3720 Sheridan Road upon its completion. By the fall of 1912, Tagney was running *Chicago Tribune* advertisements for the rental units in his "unique building...overlooking the lake." The ten-room flats, the ads stated, had "sun parlors and porches, billiard and reading rooms." Gardens and tennis courts were promised for the deep lot. Only a year later, however, Tagney sold the three-flat to John E. and Frances V. Kehoe for a then-considerable \$75,000. At the time of the sale, the *Tribune* described the flat building as being "of an especially high class." The Kehoes soon moved into one of the spacious units in their fine new lakefront residence.

John E. Kehoe (1867-1934), a noted trial attorney since 1890, was active in state and local bar associations, several legal societies, and the Knights of Columbus. (The Kehoes and the Tagneys apparently knew each other from the nearby St. Mary of the Lake Catholic Church.) The *Chicago Tribune* reported that Kehoe represented Armour & Co., Chicago Surface Lines, the Chicago Motor Coach Company, and Yellow Cab, among others, over the course of his long career. At the time of his death, the paper quoted colleagues as saying that he had "appeared before more jurors than any other lawyer in the history of the Chicago courts."

Like the Kehoes and the Tagneys before them, the Kehoes' tenants, the Kennedys and the Hopkinses, were also accomplished and well-to-do. Well-known real estate investor Burr A. Kennedy (1848-1925) had served a five-year term as a Lincoln Park Commissioner in the early 1900s. Claude C. Hopkins (1866-1932) was widely recognized for his success in the advertising business. He began working in the industry in his native Michigan, but relocated to Chicago, where he became advertising manager for Swift & Co. Hopkins then joined the advertising firm of Lord & Thomas, eventually becoming its president. His *Chicago Tribune* obituary reported that, "in his day, he was the highest salaried advertising writer in America."

By 1920, though the Kehoes remained in their lakefront apartment, the Kennedys and the Hopkinses had moved on. The new tenants were Vail R. Bucklin, a manufacturing executive in the automobile industry, who lived there with his family, and Max Masters, the president of a mail order house. All three households employed live-in servants to help them manage their sprawling flats.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

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In 1924, John Kehoe sold the three-flat to Montgomery Ward & Co. Vice President J. Charles Maddison, who moved into one of the apartments. The Kehoes relocated just up the block to the brand-new high-rise apartments at 3730-3740 N. Lake Shore Drive [LV71]. Tenant Vail Bucklin and his family also moved on, to an apartment in a six-story apartment building Bucklin bought at 1415 Astor Street [NN102]. With plenty of high-end competition, Maddison apparently had some trouble finding new tenants for the enormous apartments in the now ten-year-old 3720 three-flat, as one or more units were advertised for rent throughout the remainder of the decade. A February 1925 *Chicago Tribune* advertisement, for example, described one flat as “one of the most beautifully appointed apts. on the North Shore.” In early 1928, all three units were available, and an ad touted their ten rooms, three baths, lake views, “light on all sides, elevator, sun par[lors], fireplaces, [and] garages.” (The elevator was apparently a new feature, added to further the building’s appeal.)

The apartments did fill up, and the prominent tenants of 1930 included Dr. Lewis Curry and his family and mortgage banker Milton Yondorf and his wife, Hortense. A native Chicagoan and graduate of the University of Chicago, Milton Simon Yondorf (1883-1949) became president of the S. Yondorf Company, a family business, in 1927. He served as vice president of the Chicago Mortgage Bankers Association and the Chicago Real Estate Board. A member of Temple Sholom (its just-completed building stood only a few blocks to the south [LV28]), Yondorf served as Director of the Jewish Social Services Agency of the City of Chicago and was a director and finance chairman for Michael Reese Hospital. (The Yondorfs remained in their spacious apartment until their deaths – Milton’s in 1949 and Hortense’s nearly two decades later.)

By 1938, the three-flat had been reconfigured into five units and was known as 3720 N. Lake Shore Drive. The residents of the 1930s and 1940s included other prominent Jewish families, such as those of businessman George W. Goldstine, attorney Harold R. Schradzki, and wholesale merchant Samuel Wineberg. The same held true in the 1950s, when the tenants included Sidney Fischel, president of the Sheridan Center Businessmen’s Association and Dr. John Sheinin, and their wives. A noted physician, John Jacobi Sheinin (1900-1972) had come to the U.S. as a refugee after the Russian Revolution. He worked his way through college as a sign painter before attending medical school and receiving a fellowship at Northwestern Medical School, where he became a professor. In 1935, the Chicago Medical School hired him to close the school, but he instead turned it around, bringing in “top doctors, some of whom had fled the Nazis” and raising \$500,000 “to ensure the school’s future,” according to the *Chicago Tribune*. The school was accredited in 1948, and he became its president two years later. Sheinin won substantial recognition for his work, including the 1957 Horatio Alger award from the American Schools and Colleges Association and a 1966 citation from the Navy for his distinguished service to the naval reserve medical program.

Both the Fischels and the Sheinins continued to live at 3720 N. Lake Shore Drive through the 1960s. Walter E. and Ida M. Olson, who had long resided in the adjacent three-flat at 3726 N. Lake Shore Drive [LV70], moved into one of the other 3720 apartments. Mr. and Mrs. Olson owned Olson Rug Company, an iconic Chicago business widely known for its (since-demolished) Diversey Avenue waterfall and rock garden, often featured in the *Chicago Tribune*. The Olsons were also philanthropists, creating the Walter E. Olson Foundation which contributed, for example, \$1.5 million to the Illinois Masonic Medical Center and \$350,000 toward construction of the Olson Public Library in Eagle River, Wisconsin. Though Mrs.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3720 N. Lake Shore Drive  
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Olson died at their lakefront apartment in 1965, her husband remained a part-time resident until his death a decade later, in 1975.

Shortly thereafter, the distinguished flat building at 3720 N. Lake Shore Drive was converted to condominiums. The conversion was part of a 1978 plan to build a \$10,000,000 townhouse complex on the still-vacant parcel at the corner of W. Waveland Avenue and N. Lake Shore Drive, just south of the 3720 building. Developers Lawrence E. Warner, Benjamin B. Weiss, and Thomas A. Volini proposed to construct 52 townhouses (to be known as 3700 N. Lake Shore Drive [LV56]), rehabilitate the vintage flat building, and resell all the units as condominiums. A sales office opened in late 1979, and the project was completed in 1980. Today, the handsome flat building at 3720 N. Lake Shore Drive – now housing four desirable vintage units – remains part of that larger condominium complex.

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

### NRHP EVALUATION/JUSTIFICATION

The 3720 N. Lake Shore Drive building was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built as a fine home and investment property in 1912, the structure is one of the few luxury three-flats constructed along this stretch of N. Lake Shore Drive. Therefore, the property meets with Criterion A. The property is eligible under Criterion B for its association with numerous individuals who made important contributions to local history, including Milton S. Yondorf, Dr. John J. Sheinin, and Mr. and Mrs. Walter E. Olson. As an eclectic luxury three-flat produced by the talented local architect John Duncan, the property is eligible for listing under Criterion C. The property possesses good integrity.

### NRHP RECOMMENDATION

Possessing significance to the community, association with important persons in history, architectural significance, and good integrity, the property warrants listing either individually or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3720 N. Lake Shore Drive  
SURVEY ID                              LV69

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NRHP RECOMMENDATION Eligible

3720 N. Lake Shore Drive  
SURVEY ID LV69

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3720 N. Lake Shore Drive**  
SURVEY ID                              LV69

Photo 1 – 3720 N. Lake Shore Drive



3720 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3730-3740 N. Lake Shore Drive  
SURVEY ID LV71

### NAME

3730-3740 N. Lake Shore Drive

### OTHER NAME(S)

Sheridan Lake Apartments

### STREET ADDRESS

3730-3740 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060461001 through 14211060461119; and  
14211060321013

### YEAR BUILT SOURCE

1923-1924 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Walter W. Ahlschlager

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The double-towered luxury apartment complex at 3730-3740 N. Lake Shore Drive is an elegant, 16-story residential high-rise across from Lincoln Park and north of Belmont Harbor. Built in 1924, the two towers are mirror images in plan -- the north tower is L-shaped and the south tower an inverted L. The flat-roofed towers are clad in limestone and warm orange brick. Though quite simple in design, the complex expresses hints of the Classical Revival style. Double-hung windows, entirely uniform in size, are found across the towers' facades. These are metal-framed replacement windows that are likely similar in profile to the originals.

Set back somewhat from N. Lake Shore Drive, the complex has a front driveway that provides a drop-off space as well as vehicular access through an arched pass-through in each tower. At the center of the complex's east facade, a flat-roofed, one-story entry pavilion, dating to the 1970s, comprises many large panes of glass set in metal framing. The pavilion extends across the inner corners of the two towers. Behind the pavilion, there is a landscaped courtyard.



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The east facade of each tower has a five-story base clad in limestone. Nearly all of the complex's ornamentation is found in these bases. A large first-story picture window at the center of each provides views from the lobby out to the east. At the outer ends of each tower's east facade, a wide, segmental-arch provides the pass-through to the parking areas behind the complex. A carved belt course separates the first story from the second. Ornamental metal railings create false balconies across the bottoms of the second-story windows. The second story begins the rhythm of six bays that continues the full height of the towers. The third and fourth stories have shallow continuous pilasters that run between the windows. A deeply molded cornice extends above the fourth story. The fifth story creates an "attic" level for this formal composition, with shallow limestone panels between the windows and a molded belt course above. From the street and sidewalk, the limestone base provides visual elegance to passers-by.

Above the lower five stories, both buildings' east facades continue as austere orange brick walls with simple rhythm created by the repetition of the double-hung windows. The clean effect is somewhat diminished by repointing and brick repairs that do not entirely match the original. The facades terminate in a flat roof with no ornamental cornice.

The simplicity of the two towers continues on their inner north- and south-facing facades, which mirror each other. The limestone of the front facades is carried around to the internal courtyard, extending across a single bay. The belt courses and cornices are carried across the entire north facade of 3730 and the south facade of 3740. Brick pilasters separating the window bays have limestone bases and capitals on the third and fourth stories.

The south facade of 3730 is separated from its neighbor by a narrow gangway and only the upper floors are readily visible. The north facade of 3740 is a firewall that abuts the adjacent building. The west facades are not visible from the street because the towers are set in the middle of a large block. The outer and rear facades all have double-hung windows, and fire escapes are found on the outer facades.

The complex at 3730-3740 N. Lake Shore Drive has good integrity overall. The glass entrance lobby blocks the view into the large, landscaped courtyard and the replacement windows and brick patches have somewhat diminished the integrity of design. But these alterations do not mar the overall presence and character of the two towers. Today the property retains integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

The twin-towered luxury apartment complex at 3730-3740 N. Lake Shore Drive was built in 1924 to the designs of "society architect" Walter W. Ahlschlager. Catering to upper-middle-class Chicagoans, the amenity-filled co-operative building held two- and three-bedroom apartments with fine views of Lincoln Park and Lake Shore Drive. The double towered structure has a beautiful presence on the lakefront that has stood the test of time.

Walter W. Ahlschlager (1867-1965) was both the son and the nephew of successful Chicago architects. After graduating from Armour Institute around 1910 he joined his father's firm. Ahlschlager had a prolific solo practice after his father's death, designing theaters, office buildings, hotels and luxury apartment buildings throughout Chicago (and some other American cities) until his departure for Dallas in 1940. Among his most noteworthy designs are the Medinah Athletic Club in Chicago (now the Inter-



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Continental Hotel), Detroit's Motor City Hotel and Casino, the Roxy Theater in New York City, and Cincinnati's Carew Tower.

In 1923, as Ahlschlager began work on designs for this luxury apartment project between Waveland and Grace Streets on the lakefront, he was in top form and in great demand. His first plan for the site was published in the *Chicago Daily Tribune* on April 1, 1923: a huge French Revival style cooperative block that was to cost over \$2.5 million. For reasons that are not clear, the plan must have quickly changed to the two much more restrained, slim towers that were ultimately built, because the buildings were occupied by the late summer of 1924.

Ahlschlager and the project owner and builder, Anton Wille, worked together to produce a design that addressed all the needs and privacy concerns of their future tenants. According to the early display advertisements, they sought to create the "exclusive atmosphere" that upper middle-class clients were seeking. Each of the complex's six- and seven-room apartments had nine-foot ceilings, spacious formal rooms, a bathroom for each bedroom, and rooms for servants. The units had either two or three primary bedrooms, with 2,100 square feet in the larger apartments. The penthouse suites had wood-burning fireplaces. The beautiful finishes of the apartments and the wonderful views of Lincoln Park and the lakefront have been praised throughout the life of the buildings. The complex had on-site parking and a landscaped playground to the rear, as well as a beautifully landscaped park between the towers. Inside, there was a movie theater and a full-service garage. A resident manager, building engineer, and purchasing agent all lived on site.

Although planned as a cooperative, the complex seems to have started out life primarily as a rental property. Most of the early rents were somewhere between \$200 and \$350 a month. (Only two units recorded in the 1930 Census are listed as having been owner-occupied.) Upon their completion, the two towers filled quickly with successful professionals, business owners, and young society couples. The tenants in 1930 included doctors, lawyers, manufacturers, a judge, and a few retired couples and single women. Most apartments housed a couple with one or two children and a live-in servant. This same pattern of occupancy was evident in the 1940 census.

The complex had a surprising number of newspaper-worthy incidents throughout the 1930s and 1940s: murders, very public divorces, suicides and even an early fire in a unit being renovated. The string began in 1932, when the night guard in the garage at 3730 was brutally murdered by a serial killer who terrorized the neighborhood for several months. The killer, when caught, was found to be the former chauffeur of one of the residents. Among the most colorful tenants was Matthew Ernst, the owner of Prima Brewing Company. Ernst endured a bomb at his factory and on his yacht in Belmont Harbor, as well as several run-ins with the law.

As in most historic apartment buildings, such sensational stories did not reflect the lives of typical residents. Early residents included a number of successful (and less colorful) business owners. For example, resident Herman Berghoff (1852-1935) was the founder of the popular Berghoff Café on W. Adams Street and one of the few Chicago brewers to survive prohibition. Gustave A. Reuter, who had a successful candy business and owned numerous apartment buildings in the Uptown neighborhood, rented an apartment in 3740 for decades.



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Many prominent Jewish Chicagoans lived in the building, particularly at the 3740 N. Lake Shore Drive address. Among them were Circuit Court Judge Harry M. Fisher (1882-1958) and his wife Esther, who were tenants for over thirty years. A Lithuanian immigrant who worked as a capmaker while attending law school at night, Fisher was first elected as a Municipal Court Judge in 1912. According to *The Jews of Chicago*, he went on to make many important decisions, including several on social reform issues that “have become milestones in Illinois law.” His contributions to Jewish causes and Zionism included playing an active role in the Chicago Hebrew Institute and Jewish Charities of Chicago and serving as president of the Zionist Organization of Chicago. Other Jewish leaders who lived in the luxury building included Rabbi Ira Eisenstein, clergy of the nearby Anshe Emet synagogue and a founder of Reconstruction Judaism, and Hirschel Etshokin (1858-1949), who helped to found Anshe Sholom and the Hebrew Theological College.

By 1949 the entire double-towered complex was owned by Forman Realty, a company then owned by the Wirtz family, that operated numerous Chicago apartment buildings. Robert Sheridan & Partners converted the structure to condominiums in 1973. Display ads of the period emphasized the privacy and convenience of the condos. Advertisements also touted some of the same features that had been highlighted in early ads: large rooms, quality construction, gorgeous views of Lincoln Park and the lakefront, and good building amenities. The rear playground had been re-landscaped by this time to become both a park and a private tennis court.

The twin-towered complex at 3730-3740 N. Lake Shore Drive is a fine example of the elegant luxury apartment buildings that went up along the lakefront during the 1920s building boom. The continued success of the complex is an indication of Walter Ahlschlager’s understanding of the market and its economics. According to his *New York Times* obituary he was devoted to the idea that the skyscraper provided “utility and ease in living” while being pleasing to the eye. These two buildings are a good illustration of that wisdom.

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

### NRHP EVALUATION/JUSTIFICATION

The property at 3730-3740 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a fine luxury apartment complex of the 1920s that attracted upper- and upper-middle-class residents, the property meets with Criterion A. The complex warrants listing under Criterion B for its long-time association with individuals who made important contributions to Chicago’s Jewish history such as Judge Harry M. Fisher. Designed by renowned architect Walter





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Ahlschlager in an elegant, though somewhat restrained expression of Classicism, the property meets with Criterion C. The towers at 3730-3740 N. Lake Shore Drive have good integrity, despite the addition of a glassed-in lobby, the replacement of windows and some mismatched brick.

### NRHP RECOMMENDATION

Possessing significance to the community, association with an important person in history, architectural significance, and good integrity, the property warrants listing either individually or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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Photo 1 – 3730-3740 N. Lake Shore Drive



3730-3740 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façades and South facade of North tower



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Photo 2 – 3730-3740 N. Lake Shore Drive



3730-3740 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East façades and North facade of South tower



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### NAME

3750 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3750 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060170000

### YEAR BUILT SOURCE

1926-1928 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Robert S. DeGolyer

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in early 1928, the stately 3750 N. Lake Shore Drive apartment tower is clad in reddish-brown brick and buff-colored Bedford limestone. Essentially C-shaped in plan, the building comprises three rectangular masses that wrap around an 80-foot-wide inner court at its west side. All three outer facades feature a handsome three-story limestone base with smooth blocks and fanciful carved details. Reddish-brown brick with pleasingly contrasting limestone details extends from the base to the top of the structure. Entrances are located on both the N. Lake Shore Drive and W. Grace Street façades. A graceful curve distinguished the northeast corner of the building. The 17-story-tall structure includes a recessed one-story penthouse that follows the C-shaped plan. The building and its penthouse are flat-roofed. Six-over-six double hung windows stretch across the primary facades. (These are high-quality replacement windows.)

The building's east façade fronts onto inner Lake Shore Drive and offers fine views of Lincoln Park and Lake Michigan. Symmetrically placed in the center of this façade, the building's primary entryway sits within a handsome two-story-tall arched recess. Brass-and-glass double entry doors are flanked by carved limestone columns and topped with a simple entablature. Above this, a pair of divided-light, double-hung windows fit within the arched opening. A scroll keystone with festoons crowns the



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limestone arch. Tall ornamental lanterns flank the entryway. A long, blue-cloth, arched canopy extends from the front door to the sidewalk. (This is not an original feature.) At the front of the awning, the “3750” address is printed in white characters with a simple stripe on each side of the numerals.

The windows along the east façade are symmetrically laid out. Most are single, six-over-six double-hungs, but there are also paired double-hungs at the outer (north and south) ends of the façade. On each side of the entryway, just beyond the lantern, a small rectangular window with a Classical limestone surround is covered by an ornate brass grille. Above each of these small windows is an entablature and a limestone panel that features a foliate motif in shallow relief.

All of the other first-story window openings are crowned by slightly larger rectangular panels with fanciful ornamentation that includes floral, foliate, and fruit basket motifs. Centered above each of the second-story windows is a scroll keystone – a smaller version of the one that embellishes the entryway arch. Horizontal bands featuring a nautilus motif extend between the third-story windows. A pair of rectangular panels embellished with ornate column-like carvings flanks the double third-story windows above the center arch. All of the third-story windows are inset beneath a wide cornice-like belt course that serves as the top of the building’s base.

The base’s fenestration pattern is repeated across the façade from the fourth to the 16th story. Above the base, the red brick façade is enlivened by handsome limestone ornamentation. A series of vertical limestone stripes with quoins on one side rise at intervals from the base to the top of the 16th story. Flanking the curved bay at the building’s northeast corner are two side-by-side quoined limestone stripes. Together, these paired vertical elements are twice the width of the other stripes, and thus giving extra visual prominence to the fine curved bay.

A wide limestone belt course stretches across the east façade above the 13th story. There are additional limestone embellishments between the 14th and 16th stories of the façade. These include surrounds that frame two stories of single windows, some which are topped by semi-circular carved panels. The centermost windows at the 15th and 16th stories are framed with a surround crowned with a pediment.

Rising above the 16th story, three tall reddish-brown brick stretches of the parapet are flanked by lower limestone balustrades. Each of the brick areas is edged by quoined limestone details which extend upward from the limestone stripes that run between the 4th and 16th stories. Each of the three tall brick parapet segments features a central carved limestone panel. The 17th-story penthouse is set back behind the parapet. The flat-roofed penthouse is clad in matching brick with simple limestone corner details and coping at the roofline.

Fronting onto W. Grace Street, the building’s north façade is nearly identical to its east façade. The major differences between these two primary facades are that the north elevation is slightly longer than the east one; there are no lanterns flanking the north entryway; and the awning sheltering the north entryway is entirely different from that of the east entryway. (Historic photographs indicate that the building’s entryways did not originally include awnings.) Unlike the long, arched cloth canopy that extends over the east entryway, the north entryway’s more permanent awning comprises a flat slab roof supported by black metal columns that angle inwards towards the ground. Horizontal rails between the columns support transparent side panels. This addition appears to date from the early 1960s.



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The south façade of 3750 N. Lake Shore Drive, the shortest of the building's three primary elevations, stands immediately adjacent to the north tower of the 3730-3740 N. Lake Shore Drive building [LV71]. Only about two-thirds of the 3750 building's south façade is visible because the remaining portion extends behind the north façade of the 3740 tower. The fenestration and decorative treatments of the other primary 3750 facades are repeated along this south façade. One minor difference is that the window bay nearest the 3740 tower is clad in the same smooth limestone blocks as the base of the building. This wide vertical expanse of limestone provides a visual transition to the adjacent building.

The west elevation of the 3750 N. Lake Shore Drive building includes the rear inner court. Only the northern end of the west façade is visible from the street (W. Grace Street). A vertical stripe of quoined limestone wraps from the west end of the north façade. The limestone belt course that tops the base of the north façade also continues around the corner, stretching across this northern end of the west façade. Beneath the belt course, the base is clad in tan brick instead of limestone. Above the belt course, the red face brick matches that of the primary facades. An alley is adjacent to the west façade. A one-story red brick structure fills the west court.

Today, the large co-operative building at 3750 N. Lake Shore Drive possesses very good integrity overall. Although all of the original windows have been replaced, the six-over-six double-hung replacement windows appear to match the originals. The integrity of materials has been slightly diminished by noticeable patches in the masonry. The property strongly conveys its historic character and retains integrity of location, design, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

In the spring of 1926, North Side developer Emil W. Carlson began construction on a 17-story, luxury apartment building known as 3750 Sheridan Road (now 3750 N. Lake Shore Drive). There was no doubt this 121-unit structure would soon be regarded as one of the city's most impressive rental buildings. Representing a total investment of \$4,500,000, the building's spacious suites would provide stunning views of the lakefront and feature many of the most up-to-date amenities. On May 23, 1923, a Chicago Tribune article entitled "City's 'Finest' Apartment Tower for Sheridan Road" announced that plans for the "elaborate building" had been prepared by Robert S. DeGolyer, one of the city's premier architects of high-quality apartments and hotels.

Emil W. Carlson (1871-1951) had been involved in real estate development in Lakeview for two decades when he erected 3750 Sheridan Road. Born in Sweden, Carlson had immigrated to Chicago with his family during childhood. In the late 1890s, he established E.W. Carlson & Co., a North Side firm that produced storm windows and door and window screens. A few years later, Carlson began developing his first low-rise apartment structures at Elaine Place and Cornelia Avenue. Carlson then erected a handsome courtyard building at 3741-3755 N. Pine Grove Avenue [LV68] in 1910. He soon built several adjacent structures, including one at 665 W. Grace Street where he lived for thirty years (no longer extant).

Carlson's efforts to erect a more ambitious lakefront high-rise began in 1916, when he purchased a 85' x 221' lot at the corner of Sheridan Road and Grace Street. In 1922, he acquired an adjoining parcel just to the south, providing an additional 85 feet of frontage along Sheridan Road. At that time, The *Economist* announced that Carlson intended to erect a high-grade apartment building on the expansive lakefront



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site. By late 1925 or early 1926, Carlson had selected the firm of Robert S. DeGolyer & Co. to design his building.

Robert Seeley DeGolyer (1876-1952) had quite an impressive background. Educated at Yale University and the Massachusetts Institute of Technology (MIT), he worked as a draftsman for the well-respected architectural firm of Holabird & Roche. DeGolyer then spent ten years as a designer for Marshall & Fox, a practice that specialized in luxury apartments and hotels. While there, DeGolyer was involved in the design of such fine buildings as the Stewart Apartments [NN43] at 1200 N. Lake Shore Drive and the Blackstone Hotel and Theater. Establishing his own firm in 1915, DeGolyer quickly built a reputation for producing high-quality, lavishly-appointed residential buildings. His work includes: the Barry at 3100 N. Sheridan Road; the Cornelia Apartments at 3500 N. Lake Shore Drive [LV33]; the Worcester House on Northwestern University's downtown campus [NN20]; 1120 N. Lake Shore Drive [NN40]; 1242 N. Lake Shore Drive [NN53]; and 1430 N. Lake Shore Drive [NN86].

In designing the 3750 Sheridan Road building, DeGolyer took full advantage of its marvelous lakefront site. With its U-shaped plan, the structure would have unobstructed views to the east, north, and south. This plan provided an 80-foot-wide rear court at the west, thus ensuring exposure to natural light for all four sides. By incorporating a prominent, curved northeast corner and utilizing the contrasting materials of red brick and buff-colored Bedford limestone, DeGolyer gave the building a visually striking appearance. As all visible façades featured red face brick and limestone, the 1926 *Chicago Tribune* article reported that this would not be an example of the "shirt front variety," of apartment towers that had begun appearing along the lakefront.

In March of 1927, when 3750 Sheridan Road was still under construction, the *Chicago Tribune* announced that Emil W. Carlson had formed a partnership with Chester H. Greene, "a leading figure in the realty world" and that the firm would have offices in the new building. The article explained that Carlson & Greene would serve as the building's manager and rental broker while also engaging in other Lakeview real estate ventures.

In early 1928, shortly after the completion of 3750 Sheridan Road, the building was included in the newly-published A Portfolio of Fine Apartment Homes. This fanciful, oversized hardcover book was compiled by the Baird & Warner realty firm. The folio was meant to help real estate brokers who wanted to promote co-operative and rental apartments in the many luxury apartment buildings that had recently sprung up along N. Lake Shore Drive. The book's entry on 3750 Sheridan Road reported that the structure had five-room apartments with one or two bathrooms, as well as six-, seven-, and nine-room suites, each with three bathrooms. Touting the high-rise's location, the Portfolio stated: "the building from its various exposures affords most charming views of park, and drive, and shoreline."

Classified advertisements for apartments in 3750 Sheridan Road emphasized the high-rise's many special features such as filtered water, mechanical refrigerators, concealed radiation, "careful sound deadening," tile bathrooms, and marble fireplaces. Other hallmarks of the building were a glass-enclosed swimming pool (described in ads as a "Pompeian Swimming Pool") and a gymnasium. Among the well-appointed interior spaces were two lavish entryway foyers and an elegant corridor that led to its four elevators—each manned by a uniformed elevator operator. (The building also includes four freight elevators.)





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NRHP RECOMMENDATION        Eligible

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Carlson & Greene's early advertisements for 3750 Sheridan Road included the phrase, "highly restricted tenancy." The notation, which notified members of minority groups that they would not be accepted as tenants, was apparently directed towards Jews. Lakeview's Jewish population was growing during the and by 1930, Carlson's elegant building stood about halfway between two synagogues, Anshe Emet at 3751 N. Broadway Avenue, and the soon-to-be-completed Temple Sholom at 3480 N. Lake Shore Drive [LV32]. During the building's early years, Carlson & Greene managed to attract a sufficient number of Gentiles who could afford the building's high rental costs, which ranged from approximately \$150 to \$640 per month.

As indicated by U.S. Census data of 1930, early occupants included many business owners and managers; bank executives; real estate and insurance brokers; and doctors and lawyers. The building had a relatively small population of immigrant occupants at that time, largely from Germany, Sweden, and England. However, live-in servants accounted for a large percentage of them.

In 1934, classified advertisements for the building began including the notation "highly desirable tenancy" instead of "restricted tenancy." (By this time, the stretch of roadway in front of the structure was no longer considered Sheridan Road and the building had become known as 3750 N. Lake Shore Drive.) The following year, ads no longer included any reference to "desirable" or "restricted tenancy." The financial hardships of the Depression and growing vacancy rates in luxury buildings such as this one likely spurred the end of the ban against Jewish tenants.

By the early 1940s, the building had a relatively small number of Jewish tenants. Still, several of them made important contributions to Jewish causes and philanthropy. For example, Dorothy and Muriel Dunkelman, a mother and daughter, organized a 1940 benefit on behalf of the North Side Hadassah to help young Jews in Nazi-occupied countries escape to safety in Palestine during WWII.

Over the next three decades or so, a number of other residents of 3750 N. Lake Shore Drive were devoted to Jewish issues and organizations. Sol S. Leaf (1896-1972), a gum manufacturer who lived in the building from the mid-1940s until his death in the early 1970s, was a congregant at nearby Anshe Emet synagogue. Leaf served on the Jewish Board of Education, helped raise funds for the Hebrew Theological College, and founded a charity with his wife known as the Sol and Bertha Leaf Charitable Trust. Mrs. Lillie Seaman, a resident of the early 1950s, was a founder of the Jewish People's Convalescent Home and also active in Hadassah. Paul G. Annes (1900-1987), a Russian immigrant who worked his way through high school, college, and law school, resided at 3750 N. Lake Shore Drive for approximately 20 years beginning in the early 1950s. Annes was deeply devoted to the American Jewish Congress at both the local and national levels. President Harry Truman appointed him as the chairman of the committee that investigated the Cicero race riot of 1951. Around that same time, Annes began serving as president of the Chicago Council Against Racial and Religious Discrimination.

Emil W. Carlson managed his lakefront high-rise for less than a decade. During the early 1930s, he contracted with the Baird & Warner firm to fill this role. By 1936, sisters Ruth and Blanche McDonald were the rental agents for the building. Several years later, the firm of Ross, Brown, & Fleming served as the property's manager and rental broker. Like other nearby luxury apartment buildings, 3750 N. Lake Shore Drive was still recovering from the financial setbacks of the Depression by 1941. The managers wanted to begin raising rents as the economy slowly improved. However, this became impossible due to new rent control legislation adopted by the federal government. In 1942, C.W. Louckes, an attorney who



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3750 N. Lake Shore Drive  
 SURVEY ID LV72

represented the owners of several high-end Chicago rental buildings including 3750 N. Lake Shore Drive, filed a protest seeking an amendment for properties that were making less than six-percent per annum return. The federal government soon denied the request. A 1946 article in the Chicago Tribune revealed that the building's original annual rent totals of \$461,661 had plummeted to \$228,420, and were frozen at that rate due to the federal rent control legislation.

By the mid-1940s, 3750 N. Lake Shore Drive was owned by the Metropolitan Life Insurance Company. (It is unclear when the company acquired the property.) Despite the building's low profit margin, the company managed to sell it to a real estate syndicate for \$1,720,000 in the summer of 1946. The 1946 purchasers included the real estate firm of Cain & Mulhane. The building was converted to co-operative apartments in 1951, and Cain & Mulhane served as brokers for apartment sales. Many existing tenants purchased their units.

The building underwent a major rehabilitation project in the mid-1960s. According to a September 30, 1967 Chicago Tribune article, architect G. Scott Hodgkins designed the improvements. The work included opening the basement pool "to the sky," building a plastic enclosure, and transforming the court space into a "new social and recreational center on two levels."

The luxury high-rise remains a co-operative building today. The building contains 120 two- and three-bedroom residences ranging from 1,600 to 3,200 square feet in size. With its prominent stature, beautiful details, and spacious, well-appointed apartments, 3750 N. Lake Shore Drive is as alluring as when it was first constructed in the 1920s.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3750 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A 1920s luxury co-operative apartment building that originally restricted Jews from residency and became home to noteworthy Jewish Chicagoans within a decade or so, the property meets with Criterion A. The property is eligible under Criterion B for its association with several individuals who made important contributions to local history, such as Paul Annes, who served as president of the Chicago Council Against Racial and Religious Discrimination. A beautifully-designed example of the work of Robert S. DeGolyer, a talented architect who specialized in luxury apartment buildings, the property meets with Criterion C for listing in the NRHP. The building possesses very good integrity.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3750 N. Lake Shore Drive  
SURVEY ID                              LV72

### 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3750 N. Lake Shore Drive**  
SURVEY ID                              LV72

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Photo 1 – 3750 N. Lake Shore Drive



3750 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3750 N. Lake Shore Drive**  
SURVEY ID                              LV72

Photo 2 – 3750 N. Lake Shore Drive



3750 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

3750 N. Lake Shore Drive  
SURVEY ID                              LV72

Photo 3 – 3750 N. Lake Shore Drive



3750 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward primary entryway



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3750 N. Lake Shore Drive**  
SURVEY ID                              LV72

Photo 4 – 3750 N. Lake Shore Drive



3750 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward window detail





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

635 W. Grace Street  
SURVEY ID LV73

### NAME

Grace Street Towers

### OTHER NAME(S)

N/A

### STREET ADDRESS

635 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060160000

### YEAR BUILT SOURCE

1975-1976 *Chicago Tribune*

### DESIGNER/BUILDER

Harry Weese & Associates

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located at 635 W. Grace Street, the Grace Street Towers is a concrete-framed, brick-faced high-rise. Designed by Harry Weese & Associates and completed in 1976, the flat-roofed building has an unusual prismatic shape. Composed of angled bays that alternate between unfenestrated warm red brick and soaring stacks of windows, the tower provides abundant natural light for its 180 apartments. The 19-story structure has a first story that is somewhat taller than those above. A multi-leveled flat-roofed concrete parking structure extends from its south side.

The jagged-looking primary north façade is typical of each of the building's four sides. Forming vertical bands that soar to the roofline, the windows are combinations of fixed and operable awning windows. Although they have varying widths, the windows all fit within blue-gray metal frames. (Some of the smaller window openings hold air conditioning units.) Each vertical window bay is flanked by angled brick bays. From the street, the 45-degree angle of each bay gives the elevation a faceted appearance, with the bays progressing northward from the recessed sides toward the centermost bay.

The fenestration at the first story of the north elevation is somewhat different than on the upper stories. As the elevation's brick bays extend downward, several become piers with openings between them. One of them, located at the center of the north facade, houses the building's primary entrance. A narrow



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

635 W. Grace Street  
SURVEY ID LV73

arched green awning covers a walkway that leads to a metal and glass door. To the west of the doorway, a few more piers flank openings with recessed brick walls behind them. To the east of the entrance, windows fill all of the openings, except the easternmost, which has a glass door leading to a small landscaped terrace. Horizontal metal ventilation grilles stretch across the tops of every first story opening.

The other three sides duplicate the general appearance of the primary facade, with alternating brick and window bays, each set at its own angle. A narrow alley borders the east side of the building. The graduating angles of the bays step out towards the alley, with a flat brick bay at the centerpoint of the east facade. A landscaped terrace wraps around this east elevation. Just south of this, the east side of the concrete parking structure, including a stair tower, is also visible.

The west side of the building abuts a driveway leading to a service area and the concrete parking structure. At ground level, the west facade includes two secondary entrances. A ramp leads to the southernmost doorway, which is topped with a small green awning. South of the tower, the parking structure's second stair tower is visible.

Although the south façade is not visible from the street, it can be seen from the driveway. Large metal grilles fill first-story openings between the brick bays. Here, the parking structure abuts the tower. This multi-tiered structure has a large garage door opening at its north side. The exposed concrete facades have a scored grid-like pattern.

The Grace Street Towers has had few exterior changes since its completion in 1976. As it retains all seven aspects of integrity, location, design, setting, materials, workmanship, feeling and association, the property retains excellent overall integrity.

### HISTORY/DEVELOPMENT

Developer Marvin Myers, a leader in affordable housing, erected the Grace Street Towers in 1976 to provide subsidized housing to senior citizens. He commissioned the talented and prolific architectural firm of Harry Weese & Associates to design the building. Its unusual faceted shape and warm materials represent Weese's ongoing effort to humanize the steel and glass boxes of Miesian Modernism. The Grace Street Towers is the result of a successful collaboration between Myers and Weese, two men who were determined to build better quality housing under the federal subsidy program.

The Civil Rights Act of 1968, and the fair housing laws that came with it, grew out of President Lyndon Johnson's Great Society programs. The Act provided subsidized loans for the clearance of "blighted" housing units and the construction of replacement housing. Urban renewal and, later, the Model Cities program, were outgrowths of this push to solve America's ongoing housing shortage. Soon after the passage of the Civil Rights Act, housing advocates began calling for programs to help people living in poverty, especially the elderly. Rising housing costs and the shortage of decent-quality apartments for low-and moderate-income people, forced many senior citizens to stay in homes that they could no longer afford or adequately maintain. This also meant that younger people were often blocked from entering the housing market. Chicago's housing situation, both in the city and in the suburbs, was representative of this conundrum. Of the approximately 500,000 area residents over the age of 62, 40% were living in poverty.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

635 W. Grace Street

SURVEY ID LV73

The year 1970 seems to have been a turning point, with the initiation of many federal and municipal programs aimed at improving the lives of the nation's elderly. At that time, the Chicago Housing Authority (CHA) managed 9,000 senior housing units, while 14,000 people were on waiting lists for apartments. The CHA soon announced a plan to build an additional 1,595 senior housing units. The new units, expected to cost \$25 million, would be spread across seven sites throughout Chicago.

During this period, private developers also began to create housing for low- and moderate-income residents using new, federally subsidized loans. Marvin Myers (1922-2011), a builder who would later be remembered for his social consciousness, became one of the nation's foremost developers of affordable housing. Myers and two close associates had already built Carmen-Marine Apartments, an affordable housing project that went up at 5030 N. Marine Drive [UP41] in 1968. Myers had also created a groundbreaking 1971 housing development in Lincoln Park called Walpole Point. Mixing townhomes and apartments, Myers and the City Planning Department hoped to stabilize the deteriorating neighborhood near N. Lincoln and W. Dickens Avenues. Myers soon followed Walpole Point with Grace Street Towers at 635 W. Grace Street, a senior citizen high-rise.

Myers' ambitious \$4.5 million Grace Street Towers project provided 180 apartments for low- to middle-income seniors. The building had 36 efficiency units and 144 one-bedroom apartments of varying sizes. To qualify for tenancy, applicants had to be 55 years old or older with annual incomes ranging from \$7,950 to \$18,000. Rents were priced according to income levels. Although Myers admitted that he could have built 635 W. Grace Street without the subsidy, the resulting rents would have been "prohibitive."

Architect Harry Weese (1915-1998) was born in Evanston, Illinois, and educated at M.I.T., Yale, and Cranbrook. His fascinating career has been well documented, particularly in *The Architecture of Harry Weese* by Robert Bruegmann. Notably, unlike many other Chicago-born architects, he did not remain in Chicago to attend I.I.T. and become a Miesian acolyte. Like his contemporary, Bertrand Goldberg, Weese fought to make 20<sup>th</sup>-century architecture more humane and visually interesting. He started his own firm in 1947, after returning from service in the Navy and doing a brief stint at Skidmore, Owings & Merrill. Almost immediately after launching his own firm, Weese began to collect honors for his designs.

Harry Weese & Associates was extremely busy in the 1960s and 1970s, producing a large body of work and creating plans to improve Chicago. His local work ranged from the curvaceous Seventeenth Church of Christ Scientist to the angular slab of the Metropolitan Correctional Center. While at work on 635 W. Grace Street, he was also designing a variety of college buildings and his masterwork, the Metro subway system in Washington, D.C. Given how busy (and, reportedly, disorganized) the office was during the mid-1970s, it should come as no surprise that, when Marvin Myers called, Weese chose to produce the building by reworking the already-acclaimed plan for his Lake Village East. The recently-completed tower at 47<sup>th</sup> Street and Lake Park Drive was well received. In fact, it would soon win the 1974 top Honor Award from the Chicago Chapter of the American Institute of Architects. Weese described the plan of Lake Village East as "anti-modular, anti-systems."

Myers began construction in 1975 and started advertising units early in 1976. "Lake Shore Drive Living at prices you can afford" read the early ads.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

635 W. Grace Street

SURVEY ID LV73

The Grace Street Towers seems to have been just as successful for the residents as its design was for Weese. A glowing real estate ad of 1984 touted the building as offering “all the elements of city life—steps to park, conv. shpg. & transp., in-house activities, medical facilities w/ community spirit & a feeling of closeness to your neighbors.” The building managers encouraged a community spirit. For example, a local Hadassah group met in the building’s community room and it was (and is) a regular stop for speakers and local politicians.

Today, the Grace Street Towers continues to provide high-quality independent-living apartments for senior citizens. The building is a good example of the work of Harry Weese & Associates, and an important twin to his award-winning Lake Village East tower at 4700 Lake Park Drive. Its unique shape provides an interesting contrast to the older buildings of the surrounding neighborhood.

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

### NRHP EVALUATION/JUSTIFICATION

The Grace Street Towers at 635 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an early and high-quality example of subsidized senior citizen housing, the property is eligible under Criterion A. The building is not associated with any individuals who made important contributions to history, so it 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 complex architectural career, the Grace Street Towers is eligible under Criterion C. The structure 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

635 W. Grace Street  
SURVEY ID                              LV73

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Photo 1 – 635 W. Grace Street



635 W. Grace Street, view looking southwest from W. Grace Street toward North façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

635 W. Grace Street  
SURVEY ID                              LV73

Photo 2 – 635 W. Grace Street



635 W. Grace Street, view looking southeast from W. Grace Street toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

639-655 W. Grace Street

SURVEY ID LV74

### NAME

639-655 W. Grace Street

### OTHER NAME(S)

Grace Street Apartments, Grace Shores

### STREET ADDRESS

639-655 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060140000; and 14211060150000

### YEAR BUILT SOURCE

1969 *Chicago Tribune*

### DESIGNER/BUILDER

Unknown

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located on the south side of the 600 block of W. Grace Street, 639-655 W. Grace Street rises five stories with the lower level dedicated primarily to parking. It is a massive version of the four-plus-one building type. The flat-roofed structure is essentially rectangular in plan with a central light court and a recessed bay on the east façade. Clad in tan brick, the building's primary façade includes red brick above and below most of the windows.

The primary north façade is visually divided into six bays of varying widths. From west to east, each bay is set further back than the previous one. (These setbacks visually break up the heaving expanse of the façade into smaller volumes.) The westernmost bay is wide enough to accommodate two columns of windows. The largest bay is the widest of the façade, holding six columns of windows. The remaining four bays resemble the west bay. Each column of windows is accentuated by red brick rectangular insets beneath each window and rounded arches above the fourth-story windows. (The first story windows adjacent to the entranceways lack this treatment.)

Two types of sliding-sash windows alternate across the expanse of the north facade. Some are triple windows with a fixed center pane and the others are double sliding-sash windows. Single air conditioning vents are centered underneath all of the windows.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

639-655 W. Grace Street

SURVEY ID LV74

The north façade has three entryways – two pedestrian entryways and one for the lower level garage. The west pedestrian entrance (located on the second bay from west) has double glass and metal doors set between tall sidelights with a double-sliding window to its east. It is sheltered by a wide, flat, black canopy which features “655” in white characters. The east pedestrian entrance is on the fourth bay. An exact mirror image of the west entrance, it is sheltered by a flat black canopy with “639” in white numerals. A rectangular garage entry is located on the easternmost (sixth) bay. It is accessed by a driveway from W. Grace Street.

The west façade abuts an alley. It is clad in tan face brick. At the lower level, metal columns support the building and reveal the parking area. Sliding sash windows fenestrate most of the west façade.

The east façade is clad in tan face brick. It features a recessed light court at its center. The outer projecting masses are unfenestrated. Double- and triple-sliding windows punctuate the center light court’s three sides. At the lower level, metal columns reveal the parking area. The south façade is not visible from the public way.

This building was not the product of high-quality construction, and thus it does not possess integrity of workmanship. The structure retains integrity of materials, design, location, setting, feeling, and association. Overall, this property retains good integrity.

### HISTORY/DEVELOPMENT

Completed in 1969, the structure at 639-655 W. Grace Street is one of several examples of four-plus-one apartment buildings constructed in East Lakeview between the early 1960s and early 1970s. The four-plus-one type is a five-story elevator building composed of four residential stories and a low first level set aside primarily for parking. As was often the case with four-plus-ones, the 639-655 W. Grace Street structure contains only studio and one-bedroom apartments.

As explained in the NLSH Historic Context Statement, the four-plus-one type originated in Chicago around 1960. The building type appealed to developers for several reasons. Properties could be built quickly and inexpensively. As four-plus-ones provided small, affordable apartments in desirable neighborhoods, vacancy rates were generally low. The earliest examples of four-plus-one buildings occupied a single lot. But, by the late 1960s, the type proved so successful that developers often purchased numerous contiguous lots to erect much larger versions of the building type.

The 639-655 W. Grace Street building is an example of the larger type of four-plus-one. A 1951 Sanborn Fire Insurance map indicates that the building replaced eight low-rise apartment structures. The 1969 structure holds 184 apartments. Although the architect and developer of this building are unknown, it is clear that four-plus-ones had become quite popular in this part of Lakeview by the late 1960s. Two other large examples of the type were erected about a block to the north at 3801 N. Pine Grove Avenue [LV84] and 3825 N. Pine Grove [LV86]. In addition, a slightly smaller adjacent four-plus-one at 663 W. Grace Street [LV75] was completed in 1970.

In the fall of 1969, the *Chicago Tribune* began running classified advertisements for “spacious” studio apartments and “De Luxe 1 bedroom” units “with separate dining areas” in the 639-655 W. Grace Street building. These ads touted such amenities as “free gas cooking,” air conditioning in the bedroom and living room, “finished floors” and “formica vanities.” A later advertisement emphasized the building’s



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

639-655 W. Grace Street

NRHP RECOMMENDATION Not Eligible

SURVEY ID

LV74

close proximity to Lincoln Park and the lakefront. It included a map illustrating that the building was only “five minutes walking distance” to recreational activities. This ad’s slogan—“convenient luxury living at moderate prices,”— summarizes the major reason that four-plus-ones became so popular on the North Side.

The real estate firm of Murdoch & Coll, Inc. acquired 639-655 W. Grace Street in 1985. Known briefly as the Grace Street Apartments, the building— now called Grace Shores—continues to provide rental units today.

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

### NRHP EVALUATION/JUSTIFICATION

The property at 639-655 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who might not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Lakeview. Thus, this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. This four-plus-one is not an architecturally noteworthy example of the type and thus, it does not meet Criterion C for listing on the NRHP. The building possesses good integrity.

### NRHP RECOMMENDATION

Although 639-655 W. Grace Street retains good integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Not Eligible

**639-655 W. Grace Street**

SURVEY ID

LV74

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Sanborn Maps for Chicago, 1905-1951. Available at: <https://chipublib.bibliocommons.com>

## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

639-655 W. Grace Street  
SURVEY ID LV74

Photo 1 – 639-655 W. Grace Street



639-655 W. Grace Street, view looking southeast from W. Grace Street toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

663 W. Grace Street

SURVEY ID LV75

### NAME

663 W. Grace Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

663 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211060341001 through 14211060341120

### YEAR BUILT SOURCE

1970 *Chicago Tribune*

### DESIGNER/BUILDER

Unknown

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located at the southeast corner of W. Grace Street and N. Pine Grove Avenue, the structure at 663 W. Grace Street rises five stories with the lower level dedicated primarily to parking. This is a nondescript version of the four-plus-one apartment building type. It is flat-roofed and rectangular in plan with a small internal light court. Clad in light tan brick, the structure features minimalistic black brick detailing.

The flat rectangular north façade is visually divided into three asymmetrically arranged components. The center portion is defined by tall, vertical stripes of black brick that form rounded arches at the roofline, above the fourth story windows. The west portion of the primary north façade is narrower than the east. This west portion lacks fenestration, and its only ornamentation is a vertical stripe of black brick at its outer west corner. The east portion of the north façade features two windows at each story, but has no ornamentation.

Two types of sliding-sash windows stretch across the east and center portions of the north facade. Some are triple windows with a fixed center pane and the others are double sliding-sash windows. Single air conditioning vents are centered underneath most of the windows.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

663 W. Grace Street

NRHP RECOMMENDATION Not Eligible

SURVEY ID

LV75

The north façade's fenestration includes two entryways—a pedestrian entry that leads to a lobby area and a garage door opening. The pedestrian entryway is located between the two easternmost vertical black brick stripes. It features a glass and metal door with tall sidelights. The doorway is sheltered by a black flat canopy that heralds "663" in white characters. The entryway to the garage is located between the two westernmost vertical stripes. Its metal rolling door is topped by a black flat canopy that matches the one over the pedestrian entrance and includes the "663" name.

The west primary façade, which fronts onto N. Pine Grove Avenue, is quite similar to the north façade. It too features three visual divisions. Its central portion is defined by tall vertical stripes of black brick topped by rounded arches. The north portion has windows and a single vertical brick stripe at its corner. The south portion lacks fenestration and ornamentation. This façade features the same kind of double and triple sliding windows as those found across the W. Grace Street façade.

The south façade faces a small surface parking area and provides access to the covered parking at the building's lower level. This façade is clad in the same light beige brick as the two primary facades. It is also fenestrated with double and triple windows. At the lower level, metal columns that are painted yellow support the building and provide access to the covered garage.

The west façade faces an alley. It is partially clad in light tan face brick with the remainder clad in common brick. The lower level has the same kind of yellow metal columns with openings that are found across the south façade.

This building was not the product of high-quality construction, and thus it does not possess integrity of workmanship. As the light tan brick cladding has many areas of discoloration, the property's integrity of materials has been somewhat diminished. The structure retains integrity of design, location, setting, feeling, and association. Overall, this property retains fair integrity.

### HISTORY/DEVELOPMENT

Completed in 1970, the structure at 663 W. Grace Street is one of several examples of four-plus-one apartment buildings constructed in East Lakeview between the early 1960s and early 1970s. The four-plus-one type is a five-story elevator building composed of four residential stories and a low first level set aside primarily for parking. As was often the case with four-plus-ones, the 663 W. Grace Street structure contains only studio and one-bedroom apartments.

As explained in the NLSH Historic Context Statement, the four-plus-one type originated in Chicago around 1960. The building type appealed to developers for several reasons. Properties could be built quickly and inexpensively. And, as four-plus-ones provided small, affordable apartments in desirable neighborhoods, vacancy rates were generally low. The earliest examples of four-plus-one buildings occupied a single lot. But, by the late 1960s, the type proved so successful that developers had begun erecting larger versions of the buildings on double lots.

The 663 W. Grace Street building is an example of the double lot type of four-plus-one. It replaced several low-rise apartment structures that date to the 1910s and 1920s. Most, or possibly all, of those earlier buildings had been erected by Emil W. Carlson, who was the developer of the adjacent courtyard building at 3741-3755 N. Pine Grove Avenue [LV68] and nearby luxury apartment building at 3750 N. Lake Shore Drive [LV72].



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Not Eligible

663 W. Grace Street

SURVEY ID                              LV75

The United Investment and Real Estate Co. developed the four-plus-one at 663 W. Grace Street. The architect for this project is unknown. The building included a total of 80 rental units. Classified advertisements for apartments in the building began running in the *Chicago Tribune* in March of 1970. The ads touted “new de luxe” apartments with such amenities as carpeting, air conditioning, and free gas and heat. Classified advertisements that ran a few years later noted the building’s fine location with close proximity to Belmont Harbor.

According to *Realty and Building*, United Investment and Real Estate Co. sold the 663 W. Grace Street building to Mr. and Mrs. Feliks Melbardis in 1975. The apartment structure was converted to condominiums in 1986.

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

### NRHP EVALUATION/JUSTIFICATION

The property at 663 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who would not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Lakeview. Thus, this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. This four-plus-one is not architecturally noteworthy and thus, it does not meet with Criterion C for listing on the NRHP.

### NRHP RECOMMENDATION

Although 663 W. Grace Street retains fair integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing. Thus, the building has been identified as a non-contributing resource in the proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

“Classified Ad 7,” *Chicago Tribune*, March 28, 1970, p. n\_a10.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Not Eligible

**663 W. Grace Street**

SURVEY ID                              LV75

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“Classified Ad 8,” *Chicago Tribune*, April 4, 1986, p. D5.

“Classified Ad 13,” *Chicago Tribune*, May 27, 1973, p. s\_a4.

“Classified Ad 78,” *Chicago Tribune*, January 15, 1984, p. m3.

*Realty & Building*, Vol. 126, 1969, p. 28.



Photo 1 – 663 W. Grace Street



663 W. Grace Street, view looking southeast from the intersection of W. Grace Street and N. Pine Grove Avenue toward North and West façades

Photo 2 – 663 W. Grace Street



663 W. Grace Street, view looking southeast from W. Grace Street toward North façade

Photo 3 – 663 W. Grace Street



663 W. Grace Street, view looking southeast from N. Pine Grove Avenue toward West façade

Photo 4 – 663 W. Grace Street



663 W. Grace Street, view looking northeast from N. Pine Grove Avenue toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3800 N. Lake Shore Drive  
SURVEY ID LV76

### NAME

Sheridan-Grace Apartments

### OTHER NAME(S)

N/A

### STREET ADDRESS

3800 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030301001 through 14211030301011;  
14211030301013 through 14211030301027;  
remaining tax parcel numbers continued on page 12

### YEAR BUILT

1926-1927

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

B. Leo Steif & Co.

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1927, and originally known as the Sheridan-Grace Apartments, the building at 3800 N. Lake Shore Drive occupies the entire block of Inner Lake Shore Drive between W. Grace Street and W. Sheridan Road. The red brick structure rises 17 stories to its complex roofline, a combination of mansard, hipped, and flat roofs. Its elaborate Tudor Gothic style details are executed in limestone. Often described as semi-circular in plan, the impressive high-rise has two primary facades, one fronting south onto W. Grace Street, and a second, and more dramatic, one which angles repeatedly to follow N. Lake Shore Drive and the westerly curve of W. Sheridan Road. A four-story red brick residential extension and an attached, two-story modern parking structure extend west along W. Grace Street. Many of the building's original steel casement windows have been replaced with aluminum-framed casements.

The sweeping N. Lake Shore Drive/ W. Sheridan Road façade features a two-story limestone base and eleven red-brick-clad intermediate stories with limestone details. Near the top of the building, four more-elaborately-ornamented upper stories merge into the eclectic roof line. The focal point of this



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3800 N. Lake Shore Drive  
SURVEY ID LV76

unusually long, and not entirely symmetrical, facade is a projecting central bay in the middle of the northeast-facing portion of the elevation. The main entrance to the apartment building is situated at the base of this bay. The original entryway remains intact. The wood and glass double doors are ornamented with decorative metal grilles and paired with sidelights and a tall transom or fanlight. The doorway sits within an ornately carved, Tudor-arched limestone surround. (The door itself is somewhat obscured by an arch-topped canvas awning that shelters the entryway and adjacent sidewalk.) Five arch-topped, leaded glass windows set in carved stone moldings stretch above the portal, and random-laid, rough-faced stone blocks extend across the remainder of the projecting bay.

Above the limestone base, each of the projecting central bay's red brick middle stories features a grouping of five divided-light casements – some with the original steel sashes, others are aluminum-framed replacement windows. These windows are separated by stone mullions and framed by simpler tabbed stone surrounds. A wide limestone belt course between the 13<sup>th</sup> and 14<sup>th</sup> stories marks the transition to the elaborate top of the projecting bay. There, the windows of the 14<sup>th</sup> and 15<sup>th</sup> stories sit within a more substantial, unified stone surround with ornamental panels below and above the 15<sup>th</sup>-story windows. Tabbed limestone details accent the bay corners of the two stories. The top two stories, clad largely in limestone, step back from the rest of the bay, creating a balcony at the 16<sup>th</sup> story. The three windows of the 17<sup>th</sup> story fill the center of a gabled dormer with finials embellishing either side.

The flat bays on either side of the projecting entry bay are somewhat simpler. Here, the random-laid limestone base features three groupings of windows per story. The window trios sit within carved limestone surrounds with carved panels between the first and second stories. Above the base, tabbed limestone frames set off the window groupings from the surrounding red brick. (Oddly, some of the window trios have been replaced with paired casements.) A stack of much smaller windows also runs up each bay. A tall limestone band extends beneath the upper four stories, where the window groupings sit within four-story surrounds. The flat bays are topped by mansard roofs.

Beyond the flat bays are two more bays that angle back to follow the curving roadway. The south bay, facing due-east at the corner of Inner Lake Shore Drive and W. Grace Street, features a second Gothic-arched entrance at its limestone base. An oriel bay, executed in limestone, rises from the third through the 13<sup>th</sup> story. Limestone surrounds unify the window trios of the 14<sup>th</sup> and 15<sup>th</sup> stories. The 16<sup>th</sup> story includes a central oriel, while the 17<sup>th</sup> story features several pairs of windows. A hipped roof crowns this part of the building. The north angled bay is quite similar to the south one, but lacks the dramatic entrance and projecting oriel of the latter. Another hipped roof, this one enlivened by a tall chimney stack, tops the north bay.

The chamfered-corner bay is adjoined by a final stretch of the primary façade that faces directly north onto W. Sheridan Road. This portion of the long, angling façade shares the Tudor Gothic detailing of the rest of the elevation. Its most prominent element is an asymmetrically placed, projecting bay with chamfered corners and a gabled dormer at the top.

The second primary façade of 3800 N. Lake Shore Drive – narrower and somewhat less complex than the long W. Sheridan Road façade – faces south onto W. Grace Street. Near the corner of W. Grace and Inner Lake Shore Drive, the façade rises 17 stories to its mansard roof. As on the longer northeast



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3800 N. Lake Shore Drive  
SURVEY ID LV76

façade, random-laid limestone blocks cover the two-story base, while red brick clads the upper stories. Limestone belt courses divide the 13<sup>th</sup> from the 14<sup>th</sup> and the 15<sup>th</sup> from the 16<sup>th</sup> stories. Tabbed limestone frames surround the various window groupings. The bay nearest the Lake Shore Drive intersection sits back subtly behind the rest of the south façade. This east bay is also the most highly detailed, with limestone mullions separating the trios of transom-topped casements at each story and a deep, narrow Tudor-detailed chimney stack embellishing its roofline.

Further west along the W. Grace Street façade is a slightly longer, four-story mass that holds additional apartments. This low-rise portion of the south façade reads as five additional bays that alternately recede and project. At the base of the recessed center bay is a wide, limestone-framed opening topped by a subtle Tudor arch. The opening provides access to an upwardly inclined ramp that allows cars to drive into the attached parking area. On either side of the center bay are slightly projecting bays set off with limestone quoins at each end. A single pedestrian door with sidelights is located at the inner end of each projecting bay. As on the W. Sheridan Road façade, these doorways are elaborately detailed. Here, however, each limestone surround is squared off, rather than arched, and crowned by a rectangular ornamental panel with swags and a stepped drip hood. (A simple cloth awning shelters each door.) At either end of the four-story portion of the façade are a final set of receding bays, the eastern one a bit narrower than the west. Aluminum-framed double-hung windows are found across all five bays. A brick parapet tops the low-rise façade. Capped with limestone copings, the parapet is further embellished by stretches of limestone balustrade.

West of the residential low-rise mass is a modern, two-story garage addition. The south façade of this flat-roofed structure has a concrete base or water table topped by a continuous band of aluminum-framed rectangular windows of alternating sizes. The upper portion of the garage facade is clad in an uninterrupted expanse of red brick that is of a different hue than that of the original high- and low-rise portions of the massive structure. A concrete band and coping stones top the south garage façade.

The building's far less public west façade extends along the concave side of the semi-circular building. The two end bays of this long secondary façade, positioned nearest W. Grace Street and W. Sheridan Road, face directly west. The two bays are clad entirely in red brick. They are devoid of fenestration, except for two small windows near the top of the south bay. They also largely lack ornamentation, interrupted only by flat belt courses at the uppermost stories and quoins near the top of the north bay. Between these end bays, the long façade is punctuated by hundreds of windows (arrayed in a variety of configurations), as well as several metal fire escapes. While hipped roofs cap the end bays, a long flat roof with various penthouse structures tops the central portion of the façade. (The latter roof-top structures are tucked behind the mansards of the primary facades.)

The apartment building at 3800 N. Lake Shore Drive possesses very good integrity today. Some of the original divided-light steel casement windows have been replaced with aluminum-framed substitutes of several types. Although these replacement windows generally follow the historic profiles, they are somewhat heavier in appearance than the originals. Moreover, double casements have been substituted for some triple-window groupings. These changes have somewhat diminished the building's integrity of design. Despite this, many other original features remain, and the high-rise unquestionably continues to



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3800 N. Lake Shore Drive  
SURVEY ID LV76

convey its historic character. The building retains integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

In late 1926, the sweeping Tudor Gothic Sheridan-Grace Apartments at 3800 N. Lake Shore Drive began to rise at the westward curve of what was then Sheridan Road, overlooking the nascent Lincoln Park Extension and the lake beyond it. Though the Lincoln Park Commission had completed the adjacent stretch of Sheridan Road as a fine drive for cars, horses, and bicycles in the late 1890s, this large, wedge-shaped piece of lakefront land remained unimproved well into the 1920s. By then, the Commission was at work building new parkland north and east of the property and extending the lakefront drive north to Montrose Avenue. The time suddenly seemed ripe for erecting a grand luxury apartment building at the Sheridan Road curve.

In May of 1926, the *Chicago Tribune* announced that architect B. Leo Steif was drawing up plans for a new \$3,000,000 co-operative apartment tower at the northwest corner of Grace Street and Sheridan Road (now Lake Shore Drive). A few months later, the *Tribune* published a more detailed article praising Steif's design for the Sheridan-Grace Apartments, likening it to a "romantic old castle." Located at "one of the most commanding locations in the entire city," the 17-story building would be enormous, fronting 200 yards on Grace Street and angling 400 yards along Sheridan Road to take full advantage of the park and lake views. The red brick and Bedford limestone exterior would feature fine Tudor Gothic details like stone entrances "with deep reveals and high pointed arches." The 92 spacious apartments would be "the last word in luxury, with wood-burning fireplaces, cedar closets and fancy bathing rooms." The talented Steif even managed to tuck several duplex apartments artfully under the picturesque mansard roofs and gabled dormers.

Born in New York City to Austrian-Hungarian-immigrant parents, Benjamin Leo Steif (1894-1953) attended Chicago's Lane Technical High School. He went on to study at the University of Illinois and the Art Institute of Chicago, before receiving a Bachelor of Science degree in Architecture from the Armour Institute of Technology (now IIT) in 1916. He worked as a draftsman in various architectural offices, including that of Walter Ahlschlager, along the way. After serving in the military for 18 months during World War I, Steif returned to Chicago to open his own architecture firm in 1919. B. Leo Steif & Co. quickly became a specialist in large apartment buildings, designing many noteworthy examples, including the 1922 Hollywood-Kenmore Apartment Hotel at 1039 W. Hollywood Avenue [EG14, now The Pomeroy], the 1923 Hotel Chelsea at 920 W. Wilson Avenue, and the fanciful, polychrome Moderne style 10 West Elm Street of 1928. Steif was both an investor and developer for many of his residential and commercial projects, and the Sheridan-Grace was no exception.

By late November of 1926, Steif had obtained a permit to begin construction of this luxury lakefront high-rise, and by year's end, Greenebaum Sons Investment Company was advertising \$2,150,000 in 6-1/2% first mortgage bonds to help finance the project. The driving force behind the development was the Sheridan-Grace Building Corporation, of which architect Steif himself served as vice president. Businessman Avery Brundage, whom the Greenebaum Company literature noted was "generally recognized as one of the leading building contractors of Chicago," was president and treasurer.





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

3800 N. Lake Shore Drive  
SURVEY ID                              LV76

Born in Detroit and raised in Chicago, Avery Brundage (1887-1975) graduated in 1909 from the University of Illinois with a degree in civil engineering. He soon began working as a construction supervisor with the firm of Holabird & Roche. Brundage was also a noted amateur athlete. A member of the 1912 U.S. Olympic track and field team, he won numerous national amateur championships in subsequent years. Brundage owned his own construction firm by the mid-1910s.

The nephew of Cook County President and Illinois Attorney General Edward Brundage, Avery Brundage used his sports and family connections to good advantage, quickly building a successful business. By 1925, his company was, for example, responsible for construction of the Shoreland Hotel at 5550-5484 S. Shore Drive (now listed on the National Register of Historic Places) and the Sheridan-Brompton Apartments at 3520-3530 N. Lake Shore Drive [LV38], and had been awarded contracts for seven bridges over the Illinois Central tracks in Grant Park. Long affiliated with the Olympic movement, Brundage became 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 “led the fight...to demand that the German team admit Jews.” Brundage went on to serve as I.O.C. president from 1952 through 1972. (That year, his long-held belief that politics should not interfere with sport led him to the controversial stance that the Games should continue after 11 Israeli athletes were murdered by terrorists.)

Shortly after completion of the Sheridan-Grace Apartments in late 1927, Brundage moved into one of the 92 units with his new wife, Elizabeth Dunlap Brundage. Other affluent Chicagoans soon joined the newlyweds. These well-heeled residents were drawn to the prestigious co-operative building, in part, by lavish promotional materials. One bound brochure featured lovely hand-drawn sepia-toned renderings of picturesque exterior and interior views. Eloquent text highlighted the structure’s semi-circular design, which permitted unusually large apartments “only two rooms deep, with windows on all sides, giving a sense of space that apartment dwellers have almost forgotten.” Noting the units’ incomparable views of Lincoln Park and the “ever-changing, always fascinating expanse of Lake Michigan,” the brochure emphasized that the co-operative arrangement would provide a way for “discriminating families” to own a fine home along “one of the world’s most fashionable and attractive thoroughfares.”

Avery Brundage’s fellow residents in 1930 included many owners of manufacturing and retail businesses, executives in banking and commerce, some lawyers and doctors, and several people in creative professions – an architect, an artist, a stage singer, and an orchestra musician. Yoshi Kemura, the operator of a Japanese steamship, lived there, as did minister Eugene Averentos and his wife, Margarita, a Christian Science practitioner, both born in the Philippines. (They spoke Ilacono and Tagalog.)

The Sheridan-Grace Apartments had many Jewish residents. This was not particularly surprising, as some of those involved in the building’s development – notably B. Leo Steif and the Greenebaums – were Jewish. Moreover, by 1930, there were several nearby synagogues. (That year, Anshe Emet moved into worship space at the corner of Grace Street and Pine Grove Avenue, after Temple Sholom vacated it to relocate to its new building at 3840 N. Lake Shore Drive [LV32].) Among the building’s Jewish residents



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3800 N. Lake Shore Drive  
SURVEY ID                              LV76

of that era was lawyer Nicholas J. Pritzker, the patriarch of the famously wealthy Pritzker clan, and great-grandfather of J.B. Pritzker, the current governor of Illinois.

Nicholas J. Pritzker (1872-1957), who arrived in Chicago from Kiev with his parents in 1881, started out shining shoes and selling newspapers. After attending the Illinois College of Law, he began practicing law. By 1910, Pritzker, his wife Annie, and their three sons Henry, Abraham, and Jacob, were living in Wicker Park, where they rented an apartment in a three-flat owned by B. Leo Steif's parents (the Steif family also resided there). Pritzker, who achieved substantial professional success in the intervening decades, moved into a 3800 Sheridan Road apartment with his wife and two of their adult sons, Harry and Jack, also lawyers in the family business. According to his *Chicago Tribune* obituary, Nicholas Pritzker was a founder and president of the Jewish Children's Bureau and a director and charter member of the University of Chicago Cancer Foundation.

Although the majority of the apartment building's luxurious units were filled with prominent residents like the Pritzkers, the Sheridan-Grace Building Corporation was less successful as a business proposition. The October 1929 market crash that signaled the start of the Great Depression had hit less than two years after the building's completion. Though more than \$2,000,000 of the Greenebaum's first-mortgage bonds had been paid up by December of 1929, bondholders called for immediate repayment of the remainder. Because those funds were not forthcoming, the Sheridan-Grace went into foreclosure, and the Building Corporation sold the property to a bondholders' committee in October, 1931. Fifteen months later, title transferred to Chicago Title and Trust, which would create a liquidation trust on behalf of the bondholders. In 1935, the *Chicago Tribune's* "Investors' Guide" column reported that the building's operations were "satisfactory," and that occupancy had been running above 90%.

Despite the financial setbacks of the Depression, the Sheridan-Grace Apartments remained full of affluent Chicagoans at the time of the 1940 Census. The 81 households recorded represented many business owners and executives. There were 18 lawyers and two judges – Circuit Court Judge Michael Fineberg and Appellate Court Judge Denis Sullivan. A graduate of the Chicago Law School, Denis E. Sullivan (1869-1941) had served in the State Legislature and as assistant city corporation counsel before becoming a Superior Court judge in 1911. He had risen to the position of chief justice of the Criminal Court in 1935, at which time he was named to the Illinois Appellate Court. Sullivan died in his Sheridan-Grace apartment in 1941.

Four years later, Chicago Title and Trust finally sold the Sheridan-Grace on behalf of the bondholders. The purchaser was an unnamed real estate syndicate. With a sale price of \$600,000 – far below the original \$3,000,000 construction price – the mortgage bond holders recovered only \$25.70 on each \$100 investment. The *Chicago Tribune* reported that the 95 apartments ranged from two-and-one-half to ten rooms. (It is unclear when the smaller units were created.) The residents of this period continued to be well-to-do. According to the *Tribune*, Rabbi Solomon Goldman and his wife entertained "members of the Anshe Emet sisterhood" in their Sheridan-Grace home. Another resident, Edith Kant, ran N. Hyman and Company, a fur import and manufacturing concern. Annie and Nicholas Pritzker lived there until his deaths, in 1947 and 1957, respectively.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**3800 N. Lake Shore Drive**  
 SURVEY ID                              LV76

Though a 1959 *Tribune* advertisement still called the Sheridan-Grace “the most prominent building on [the] drive,” the elegant structure lost a bit of its allure when a modern residential high-rise went up just to the north at 3900 N. Lake Shore Drive [LV96] that same year, obstructing a portion of the older building’s expansive lake view. Advertisements of subsequent decades tended to emphasize views of the park and golf course.

By the late 1970s, the building was being converted to condominiums. The well-maintained Sheridan-Grace has changed little since its construction. The structure retains its spacious apartments and elegant lobbies. The picturesque lakefront high-rise remains a highly desirable condominium building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3800 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in the late 1920s as a co-operative building for affluent Chicagoans who wanted to invest in spacious, stylish apartments with commanding views of Lake Michigan and the new Lincoln Park extension, the property meets with Criterion A. The property is eligible under Criterion B for its association with several individuals who made important contributions to history, including noted amateur athlete and contractor Avery Brundage, who would go on to lead the International Olympic Committee, and lawyer Nicholas J. Pritzker, patriarch to a highly successful of business people and public servants. As an unusually picturesque Revival style apartment tower produced by the skilled residential designer B. Leo Steif, the property meets with Criterion C for listing in the NRHP. 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 Lake View-NLSD Historic District.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3800 N. Lake Shore Drive  
SURVEY ID                              LV76

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3800 N. Lake Shore Drive**  
SURVEY ID                              LV76

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**Historic Resources Survey**

PROPERTY TYPE                    DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3800 N. Lake Shore Drive**  
SURVEY ID                            LV76

Photo 1 – 3800 N. Lake Shore Drive



3800 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward East and North façades

Photo 2 – 3800 N. Lake Shore Drive



3800 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward South façade



## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3800 N. Lake Shore Drive</b>
NRHP RECOMMENDATION	Eligible	<b>SURVEY ID</b> LV76

### TAX PARCEL NUMBER continued

14211030301029 through 14211030301052; 14211030301054 through 14211030301072;  
14211030301074 through 14211030301080; 14211030301082 through 14211030301087;  
14211030301089; 14211030301092 through 14211030301093; and 14211030301095 through  
14211030301100





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-632 W. Grace Street

SURVEY ID LV77

### NAME

626-632 W. Grace Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

626-632 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030371001 through 14211030371006

### YEAR BUILT SOURCE

1912 Chicago Building Permit

### DESIGNER/BUILDER

Solon L. Reily

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The apartment building at 626-632 W. Grace Street is composed of brick and limestone and rises three stories over a raised basement. The flat-roofed residence is essentially T-shaped in plan, narrowing from the primary south façade. A small rectangular volume projects from the northwest corner, possibly enclosing a rear stairwell. The south façade features a projecting open porch structure flanked by rounded projecting bays.

A handsome two-tone effect enhances the building's primary south façade. Smooth limestone extends across both of the rounded outer bays and the wall flanking the main entrance. The base of the porch structure is composed of buff colored brick that is similar in tone to the limestone. The rest of the building is clad in yellow brick except for a limestone cornice that extends beneath a brick parapet.

At the center of the primary south façade, a low stairway is flanked by brick knee walls that enclose the first story of the porch. The buff colored brick in a running bond with every sixth course recessed. Limestone slabs cap the porch walls. The limestone surround frames a wood and glass front door which has sidelights and a transom. Divided light doors flank the main entrance, providing direct access to the porch from the first story apartments.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-632 W. Grace Street

SURVEY ID LV77

Above the buff brick knee-walls the remainder of the porch structure is composed of yellow brick with limestone stills atop the open porch walls. Two wooden doors open onto the second and third story porches. Two double-hung windows are centered at the back of the porch at each of the second and third stories.

Above the third story, a wide limestone frieze that runs the width of the building is framed by brick dentil detailing below and a modest limestone cornice above. A band of face brick forms the parapet and is capped by limestone. The parapet is darker and more orange than the main face brick. This suggests that this brick was possibly replaced at some point.

To the east and west of the porch are prominent rounded bays that extend the full height of the building. At the first story, the bays are clad in large limestone blocks with a heavy belt course above the raised basement. A wide belt course extends above the three basement windows below the first story of each bay. At the first story of each rounded bay, a series of four thin belt courses are interrupted by three long narrow double hung windows. Above the first story windows, a wide band of smooth limestone extends across the curved bays. The second and third stories are clad in the same yellow face brick as the rest of the building. A limestone belt course runs along the bases of the third story windows.

Above the third story, a wide limestone band that runs the width of the building is framed by brick dentil detailing below and a modest limestone cornice above. A parapet with limestone coping extends above the cornice. The brick of this parapet is darker and more orange than the main face brick. This suggests that the parapet wall was likely rebuilt at some point.

Gangways run along the east and west sides of the building. The east and west facades are clad in common brick. The north façade is concealed from the public way.

While the building likely had double hung windows on all facades when first constructed, it is possible that many were later replaced. However, the existing windows, at least on the south façade, have profiles appropriate to the period of construction. Thus the existing windows do not detract from the building's integrity. Today, the building possesses integrity of location, design, setting, materials, workmanship, feeling, and association. Thus, it's overall Integrity is excellent.

### HISTORY/DEVELOPMENT

Constructed in 1912, the spacious six-flat at 626-632 W. Grace Street was likely built as a speculative project. At the time, many upper-middle-class Chicagoans were settling in Lakeview, particularly on side streets that lay within close proximity to Lake Michigan and Lincoln Park, such as W. Grace Street. Although first occupied by affluent North Siders, the building was later divided into many smaller apartments, before its transformation into spacious condominium units in the 1980s.

Designed by architect Solon L. Reily the handsome brick six-flat at 626-632 was built by Alphonso T. Palmer. A Cicero resident, Alphonso T. Palmer (1855-1939) made his living in real estate and as an inventor of devices used in railroad construction, such as rail joints. Just a few months before Palmer applied for a permit to erect this building, he had hired architect S.L. Reily to design another three-story apartment building at 4853 N. Kenmore Avenue.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-632 W. Grace Street

SURVEY ID LV77

Born and raised in Wisconsin, Solon Llewellyn Reily (1881-1967) attended the Armour Institute (now IIT). Reily's father James was a prominent real estate broker in Marshfield, Wisconsin. He had established his own practice sometime prior to 1910. Reily's projects include residential buildings on the North and South Sides and industrial projects. Reily also designed at least one Tudor Revival building with shops and apartments on Park Avenue in north suburban Glencoe, where he lived with his family before retiring to Miami.

Reily's six-flat at 628-632 W. Grace Street was designed to attract affluent tenants. A classified ad from 1913 describes the apartments as having seven rooms for \$70 per month. In 1920, the building was primarily occupied by native-born families headed by a physician, a lawyer, a watch manufacturer, managers for two different companies, and a furrier.

By the onset of the Great Depression, the building had been subdivided into many smaller units. At least two dozen families were living here in the spring of 1930. Most of the residents were native-born, while the immigrant residents were from Switzerland, Sweden, Russia, and Mexico. Residents worked in positions including auto mechanic, waiter, maid, dressmaker, and railroad engineer. Four years later, an advertisement describes one and two room kitchenette apartments for "bargain prices," just the sort of residences within reach of working-class people. Rents remained low a decade later, ranging from \$32 to \$45 per month.

A 1946 article in the *Chicago Tribune* described the building as having 65 residents living in 36 apartments. Residents complained that a month after purchasing the building, the new landlord had raised rents, in one case, from \$40 to \$65. Even worse, he removed the coin-operated washing machines from the basement and told the residents that in the absence of washing machines, they could launder their clothes "in the sink."

A 1958 classified advertisement shows that the building was still chopped into many small, inexpensive apartments. In fact, tenants could rent apartments on a weekly basis for as little as \$18 per week. The option of weekly rent illustrates a landlord willing to accommodate tenants with inconsistent incomes. This reflects changing economic trends in Lakeview. As many middle-class families fled to the suburbs, housing stock deteriorated, and apartments were in oversupply. An aging building such as this one, which had already been subdivided, was left to deteriorate further. Listings for the building from the 1960s and 1970s continued to advertise small kitchenette apartments for very low (sometimes weekly) rents.

By the late 1980s, Lakeview was changing. Affluent residents were moving back in and many wanted to live in renovated apartments with historic details. The 626-632 W. Grace Street building was converted to condominiums in 1988. Renamed the "Grace Shore Condominiums," the building was transformed back into a six-flat renovated to appeal to affluent owners. A 1992 advertisement describes a condominium for sale as having "the luxury of elegant space with the drama of contemporary design."



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

626-632 W. Grace Street

SURVEY ID LV77

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

### NRHP EVALUATION/JUSTIFICATION

The building at 626-632 W. Grace Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1912, the apartment building was built to accommodate affluent residents during a period of population growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. A well-built and -finished example of residential architecture designed by Chicago architect Solon L. Reily, the property meets with Criterion C for listing on the NRHP. Despite having replacement windows, the building retains excellent integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well as significance to the history of the Lakeview neighborhood and excellent integrity, the property is an appropriate candidate for listing as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

626-632 W. Grace Street

SURVEY ID                              LV77

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Photo 1 – 626-628 W. Grace Street



626-628 W. Grace Street, view looking northeast from W. Grace Street toward West and South façades

Photo 2 – 626-628 W. Grace Street



626-628 W. Grace Street, view looking north from W. Grace Street toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

634-636 W. Grace Street

SURVEY ID LV78

### NAME

The Georgia

### OTHER NAME(S)

N/A

### STREET ADDRESS

634-636 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030311001 through 14211030311006; and  
14211030220000

### YEAR BUILT SOURCE

1905-1906 Chicago Building Permit

### DESIGNER/BUILDER

Niels Hallstrom

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 634-636 W. Grace Street building is situated midblock on the north side of Grace Street, between N. Lake Shore Drive and N. Pine Grove Avenue, and immediately east of its twin at 638-640 W. Grace Street [LV79]. Both six-flats were designed by the same architect and constructed in the same year. Like its adjacent sibling, 634-636 W. Grace Street stands three stories tall over a raised basement. It is roughly rectangular in plan, with two projecting bays on its primary south façade and a pair of recessed light wells along its east and west facades.

The primary south façade is symmetrical in composition and divided into three bays. Two projecting bays flank a central recessed bay. While the entire south façade is clad in limestone, the stone at the raised basement and first story is rusticated and the second and third stories are clad with smooth-dressed blocks.

The south façade is set back from the sidewalk and reached by a short walk. Four stone steps flanked by cheek walls lead to the main entrance. Wide, shallow urns rest on the cheek walls. A wood and glass front door, set between full-length sidelights, is topped by a transom. A substantial limestone surround





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

634-636 W. Grace Street

SURVEY ID LV78

frames the entryway. Two flat pilasters with recessed panels support a simple frieze and a modest cornice with dentils. Above the cornice, a panel is incised with the word "Georgia." Coach light-style fixtures illuminate the entrance.

Double-hung windows flank the main entrance at the basement and first-story levels. On the projecting bays, small double-hung windows are set into each of the three sides of the bays at the basement level. Larger double-hung windows punctuate the sides of the projecting bays' upper stories. On the receding center bay, a pair of windows is evenly spaced over the main entrance at the second- and third-story levels. While all of the windows on the primary façade appear to be metal-framed replacement windows, they likely match the profiles of the originals.

Numerous refined horizontal elements distinguish the south façade. A modest watertable runs along the base of the building, serving as a continuous sill for the windows to the garden apartments. Above the first story windows, a row of smooth-dressed stones interrupts the rusticated treatment of the first story. Two rows of rusticated stones topped by a belt course run between the first and second stories. The second story windows rest on this belt course. The remainder of the façade is clad in smooth-dressed limestone from this band to the parapet. A belt course runs above the second story windows and another belt course runs above this at the bases of the third story windows. Another belt course runs above the third story windows. Above that, a modest cornice demarcates the top of the third story. The façade terminates in a simple parapet.

The secondary facades of 634-636 W. Grace Street are largely obscured from view. The southern portion of the west façade abuts its adjacent twin. Both the east and west facades are of common brick. Each recedes in the middle to allow light and air to reach the double-hung windows there. Enclosed porches with a central staircase span the entire north façade.

634-636 W. Grace Street is notable for having an identical apartment building ([LV78], 638-640 W. Grace Street) designed by the same architect and constructed in the same year immediately adjacent to the west.

Today the building continues to convey its historic character. Although the replacement windows somewhat diminish the integrity of design, the building continues to possess integrity of location, setting, materials, workmanship, feeling, and association. The six-flat retains very good integrity overall.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, many middle-class Chicagoans developed apartment buildings as a practical way to provide sustainable income for their families. Lakeview—a neighborhood that had long attracted wealthy North Siders who had the means to build large single-family houses—was now becoming a highly-marketable area for apartment development. In 1905, Charles Halverson, a Scandinavian immigrant, built a pair of twin Greystone apartment structures at 634-636 and 638-640 W. Grace Street as income producing properties.

Charles P. Halverson (1848-1942) emigrated from Norway to the United States in 1880. He settled in Georgia, where he worked as a dockworker. While living in Glynn County, Georgia in 1896, he married Alice M. Johnson. The native-born daughter of Norwegian and Swedish immigrants, Alice was from



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

634-636 W. Grace Street

SURVEY ID                              LV78

Illinois. The Halversons moved to Chicago sometime around the turn of the 20<sup>th</sup> century. In 1905, they developed this six-flat along with an identical structure just to the west.

The couple built the two apartment buildings for an estimated construction cost of \$40,000. It is unclear as to how they accumulated enough wealth for this investment. In the 1910 census, Charles Halverson listed his occupation as “own income,” indicating that the family was likely supported by the rents generated from the two six-flats.

The Halverson's hired fellow Scandinavians to design and construct their twin apartment structures. Their architect, Niels Hallstrom (1844-1908), a Lakeview resident, had emigrated from Sweden in 1863. Though little is known about Hallstrom's early life in America, by the late 1890s, he was designing single-family houses and small apartment buildings, mostly on Chicago's North Side. Hallstrom worked with contractor Axel Peterson (1867-?), who was also a Swedish immigrant. Hallstrom and Peterson had also collaborated on several other projects during the early 1900s.

A 1905 notice in *The Economist* reported that Halverson's twin buildings would be “constructed of stone and pressed brick” and “finished in oak and white enamel.” The Halversons named the two buildings the “Georgia,” inscribing the title in a limestone panel above each of the front doors. They clearly felt a strong sense of attachment to the state of Georgia. Not only had they dubbed the two buildings in its honor, but they named their second daughter Georgia. She was born in 1899, perhaps soon after they had relocated to Chicago.

Both of the Halverson's W. Grace Street apartment structures were completed in 1906. In the earliest classified advertisements, the six-flats were described as having “elegantly finished six room apartments” in the “finest location North Side.” A 1914 advertisement for a unit in the 634-636 W. Grace Street building described the apartment as “elegant,” with “large rooms” for \$45 per month. (That rental cost is equivalent to more than \$1,100 today.)

The Halverson family moved into the 634-636 W. Grace Street six-flat soon after its completion. They initially lived there only briefly. In 1908, they bought property in the Irving Park neighborhood and built a house, which they occupied until around 1914. By that time, they had moved back into the six-flat at 634-636 W. Grace Street. (They resided in the building until at least 1940).

As the Halversons had hoped, many well-to-do families rented the other apartments in the 634-636 W. Grace Street building. The 1910 census indicates that tenants included a mechanical engineer, a wholesale jeweler, a college professor, and an insurance agent and their families. Two of the families had live-in domestic staff.

During the Depression, few Chicagoans could afford large well-appointed apartments, and the Halversons converted the six spacious units in the 634-636 W. Grace Street building into 16 smaller apartments. A 1937 advertisement in the *Chicago Tribune* describes the six-flat as having “nicely furnished 1 and 2 room kitchenette apartments.” During this period, among the building's working-class tenants were a machinist, mechanic, waiter, truck driver and manicurist.

During the early 1980s, more than 50 years after the six-flat was first subdivided into small kitchenette apartments, it became a six-dwelling-unit building once again. At that time, properties in Lakeview were rapidly appreciating, and this structure, like many others in the neighborhood, was converted to upscale



## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	634-636 W. Grace Street
NRHP RECOMMENDATION	Eligible	SURVEY ID                      LV78

condominiums. A 1981 classified advertisement for one of the building’s 1400-square-foot units described the condominium as “the finest rehab vintage on market.”

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

### NRHP EVALUATION/JUSTIFICATION

The building at 634-636 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1906, the well-finished six-flat was built to accommodate upper-middle-class residents during a period of population growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. One of a pair of handsome Greystone apartment buildings designed by Chicago architect Niels Hallstrom, the property meets with Criterion C for listing on the NRHP. Despite having replacement windows, the building retains very good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well as significance to the history of the Lakeview neighborhood and very good integrity, the property is an appropriate candidate for listing as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

634-636 W. Grace Street

SURVEY ID

LV78

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Photo 1 – 634-640 W. Grace Street



634-640 W. Grace Street, view looking northwest from W. Grace Street toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

638-640 W. Grace Street  
SURVEY ID LV79

### NAME

The Georgia

### OTHER NAME(S)

N/A

### STREET ADDRESS

638-640 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030311001 through 14211030311006; and  
14211030220000

### YEAR BUILT SOURCE

1905-1906 Chicago Building Permit

### DESIGNER/BUILDER

Niels Hallstrom

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Brick

### WALLS

Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 638-640 W. Grace Street building is situated midblock on the north side of Grace Street, between N. Lake Shore Drive and N. Pine Grove Avenue. It stands immediately west of its twin building at 634-636 W. Grace Street [LV78]. Both six-flats were designed by the same architect and constructed in 1906. Like its adjacent sibling, 638-640 W. Grace Street stands three stories tall over a raised basement. It is roughly rectangular in plan, with two projecting bays on its primary south façade and a pair of recessed light wells along its east and west facades.

The primary south façade is symmetrical in composition and divided into three bays. Two projecting bays flank a central recessed bay. While the entire south façade is clad in limestone, the stone at the raised basement and first story is rusticated and the second and third stories are clad with smooth-dressed blocks.

The south façade is set back from the sidewalk and reached by a short walk. Four stone steps flanked by cheek walls lead to the main entrance. Wide, shallow urns rest on the cheek walls. A wood and glass front door, set between full-length sidelights, is topped by a transom. A substantial limestone surround



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

638-640 W. Grace Street

SURVEY ID LV79

frames the entryway. Two flat pilasters with recessed panels support a simple frieze and a modest cornice with dentils. Above the cornice, a panel is incised with the word "Georgia." Small lantern sconces mounted on the pilasters illuminate the entrance.

Double-hung windows flank the main entrance at the basement and first-story levels. On the projecting bays, small double-hung windows are set into each of the three sides of the bays at the basement level. Larger double-hungs punctuate the east and west sides of the projecting bays' upper stories. The windows on the central panels of the bays at the first, second, and third stories are fixed. On the receding center bay, a pair of double-hung windows is evenly spaced over the main entrance at the second- and third-story levels. All of the windows on the primary façade appear to be metal-framed replacement windows.

Numerous refined horizontal elements distinguish the south façade. A modest water table runs along the base of the building, serving as a continuous sill for the windows to the garden apartments. Above the first story windows, a row of smooth-dressed stones interrupts the rusticated treatment of the first story. Two rows of rusticated stones topped by a belt course run between the first and second stories. The second story windows rest on this belt course. The remainder of the façade is clad in smooth-dressed limestone. From this band to the parapet, a belt course runs above the second story windows and another belt course runs above this at the bases of the third story windows. Another belt course runs above the third story windows. Above that, a modest cornice demarcates the top of the third story. The façade terminates in a simple parapet.

The secondary facades of 638-640 W. Grace Street are largely obscured from view. The southern portion of the east façade abuts the adjacent twin structure. Both the east and west facades are of common brick. Each recedes in the middle to allow light and air to reach the double-hung windows there. Enclosed porches with a central staircase span the entire north façade.

Today, the building at 638-640 W. Grace Street continues to convey its historic character. The installation of replacement windows has diminished the structure's integrity of design to a modest degree. However, with the exception of the central bay windows, these replacements are double-hung, and most likely follow the profiles of the originals. As the building continues to possess integrity of location, design, setting, materials, workmanship, feeling, and association, it retains good integrity overall.

## HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, many middle-class Chicagoans developed apartment buildings as a practical way to provide sustainable income for their families. Lakeview—a neighborhood that had long attracted wealthy North Siders who had the means to build large single-family houses—was now becoming a highly-marketable area for apartment development. In 1905, Charles Halverson, a Scandinavian immigrant, built a pair of twin Greystone apartment structures at 634-636 and 638-640 W. Grace Street as income producing properties that would be marketed to upper-middle-class tenants.

Charles P. Halverson (1848-1942) emigrated from Norway to the United States in 1880. He settled in Georgia, where he worked as a dockworker. While living in Glynn County, Georgia in 1896, he married Alice M. Johnson. The native-born daughter of Norwegian and Swedish immigrants, Alice was from



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

638-640 W. Grace Street

SURVEY ID LV79

Illinois. The Halversons moved to Chicago sometime around the turn of the 20<sup>th</sup> century. In 1905, they developed this six-flat along with an identical structure immediately to the east.

The couple built the two apartment buildings for an estimated construction cost of \$40,000. It is unclear as to how they accumulated enough wealth for this investment. In the 1910 census, Charles Halverson listed his occupation as “own income,” indicating that the family was likely supported by the rents generated by the two six-flats.

The Halverson's hired fellow Scandinavians to design and construct their twin apartment structures. Their architect, Niels Hallstrom (1844-1908), a Lakeview resident, had emigrated from Sweden in 1863. Though little is known about Hallstrom's early life in America, by the late 1890s, he was designing single-family houses and small apartment buildings, mostly on Chicago's North Side. Hallstrom worked with contractor Axel Peterson (1867-?), who was also a Swedish immigrant. Hallstrom and Peterson had also collaborated on several other projects during the early 1900s.

A 1905 notice in *The Economist* reported that Halverson's twin buildings would be “constructed of stone and pressed brick” and “finished in oak and white enamel.” The Halversons named the two buildings the “Georgia,” inscribing the title in a limestone panel above each of the front doors. They clearly felt a strong sense of attachment to the state of Georgia. Not only had they dubbed the two buildings in its honor, but they named their second daughter Georgia. She was born in 1899, perhaps soon after they had relocated to Chicago.

Both of the Halverson's W. Grace Street apartment structures were completed in 1906. The earliest classified advertisements described them as having “elegantly finished six room apartments” in the “finest location North Side.” A 1914 advertisement for a unit in the 634-636 W. Grace Street building referred to the apartment as “elegant,” with “large rooms,” with a monthly rental cost of \$45 (an equivalent of more than \$1,100 today.)

The building attracted the upper-middle-class tenants the Halversons anticipated. Early residents included a wholesale millinery buyer, a construction engineer, and a wine and liquor merchant and their families. At least one family employed a live-in servant. An especially notable tenant was Thomas A. Smyth, son of the founder of the John M. Smyth furniture retailer, and an officer of the company. By 1920, residents included the families of a civil engineer, a bookbinder, and a wholesale furrier.

While the Halversons divided the 634-636 W. Grace Street building into small kitchenette apartments in the 1930s, there is no evidence that they reconfigured this building at 638-640 W. Grace Street building in the same way. Classified ads of the 1950s continued to describe apartments as “large” and having six rooms.

Throughout its history, this building at 638-640 W. Grace Street has always been a six-flat. In this way, the structure differs from its twin at 634-636 W. Grace Street, which was subdivided into many smaller units around 1930. Also unlike the neighboring Halverson apartment structure, the 638-640 W. Grace Street building has never been converted into condominiums. (The conversion of historic low-rise apartments into condos became a trend in Lakeview beginning in the early 1980s.) Still a rental property today, the building has retained historic room configurations and some interior details.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

638-640 W. Grace Street

SURVEY ID LV79

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

### NRHP EVALUATION/JUSTIFICATION

The building at 638-640 W. Grace Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1906, the well-finished six-flat was built to accommodate upper-middle class residents during a period of population growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and thus not eligible under Criterion B. One of a pair of handsome Greystone apartment buildings designed by Chicago architect Niels Hallstrom, the property meets with Criterion C for listing on the NRHP. Despite having replacement windows, the building retains good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well as significance to the history of the Lakeview neighborhood and good integrity, the property is an appropriate candidate for listing as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

638-640 W. Grace Street

SURVEY ID

LV79

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

638-640 W. Grace Street  
SURVEY ID LV79

Photo 1 – 634-640 W. Grace Street



634-640 W. Grace Street, view looking northwest from W. Grace Street toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644 W. Grace Street  
SURVEY ID LV80

### NAME

644 W. Grace Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

644 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030210000

### YEAR BUILT SOURCE

1898 Chicago Building Permit

### DESIGNER/BUILDER

William Langtry

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Brick

### WALLS

Limestone, Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1898, the handsome Greystone at 644 W. Grace Street is situated mid-block on the north side of the street, between N. Sheridan Road and N. Pine Grove Avenue. This three-story limestone building sits atop a low raised basement. The structure is essentially rectangular in plan, with a projecting bay on its primary south façade and a slightly recessed light well on its east façade. Immediately west of 644 W. Grace Street is a similar building – 648 W. Grace Street [LV81] – a sandstone three-flat designed by the same architect and also constructed in 1898.

The primary south façade of 644 W. Grace Street is clad in limestone, with wide bands of rusticated blocks alternating with narrower bands of smooth-dressed blocks. At the west end of the façade, a short walk leads from the sidewalk to a small, but dignified limestone entry porch. This porch and its seven steps are flanked by rusticated side walls and low, sloping cheek walls or railings embellished with carved foliate ornament. Smooth columns support an entablature that extends from the building and forms the flat porch roof. A low, simple balustrade with corner acroteria rests atop the entablature. The porch roof shelters a double wood and glass door, which appears to be original. A transom window above the double door displays the building's address in gold numbers.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644 W. Grace Street  
SURVEY ID LV80

Above the porch, the second and third stories of the west end of the south façade each feature a single, arched window opening capped by a dressed limestone hood. Each of these window openings is filled with a double-hung replacement window with metal sashes and frames and a metal-framed fan light. The few spoked mutins within the fan light hint at the probable form of the leaded glass that was likely once there. A carved limestone panel embellishes the space below the third-story window, and a checkerboard pattern of rusticated and smooth stone extends above it.

A three-sided, semi-hexagonal projecting bay dominates the east side of the south façade. Ornamented with the same alternating bands of rusticated and smooth limestone found on the west half of the facade, the projecting bay rises from just above ground level to just beneath the parapet wall. Double-hung replacement windows are set in all three sides of the bay at each story. (Based on the building's year of construction, the replacement windows are likely similar in profile to the original double-hungs.) At the bottom of the bay is an ornate pressed metal base. Belt courses run beneath the windows at the first, second, and third stories, and narrower stringcourses extend above the first- and second-story windows. Carved ornament frames the bay front above the first-story window. A carved lunette ornaments the space between the second and third stories. The bay terminates in a small, hipped roof just below the parapet.

A flat parapet extends across the top of the south façade. Modest carved dentils embellish the subtly projecting cornice here.

The east and west facades, largely obscured by the adjacent buildings, are clad in common brick and studded with double-hung replacement windows. The north façade, which is not visible from the public way, is covered with open wooden staircases.

Today the building continues to convey its historic character. Although the building's replacement windows have moderately diminished its integrity of design, the property continues to possess integrity of location, setting, materials, workmanship, feeling, and association. The building retains very good integrity overall.

### HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, many upper-middle-class Chicagoans developed flats in Lakeview as apartment living became increasingly fashionable in the community. Among them was lumberman John H. Wallace and his wife, Minerva, who built this three-flat-at 644 W. Grace Street in 1898. Wallace hired architect William Langtry to design the greystone. Langtry also designed the similar three-flat built at the same time, just to the west at 648 W. Grace Street [LV81].

Born in Canada, William Langtry (1860-1902) settled in Chicago in 1891, and opened his own architectural practice shortly thereafter. He specialized in residential work and designed several apartment buildings on the North Side, including one for himself on Dakin Avenue in 1899. As he died less than a decade after launching his firm, his work is somewhat limited and little known today.

John H. Wallace (1830 -1899) and his wife Minerva (1838-1926) relocated from Michigan to Chicago in the 1870s. He was likely attracted by the city's construction boom. The John H. Wallace Lumber Company was profitable enough to allow the couple to invest in property. The City of Chicago issued a building permit for Wallace's Grace Street three-flat on January 13, 1898. The following November, the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

644 W. Grace Street  
 SURVEY ID LV80

Wallaces ran a newspaper advertisement offering the building for sale. It described the three-flat's seven- and eight-room apartments with hardwood finishes. While it is unclear whether John and Minerva Wallace ever lived in the building, their son Genio, a lumber salesman, rented an apartment and lived there with his family in 1900.

By 1910, Ulick Stanton, an Irish immigrant dairyman owned the building. He lived there with his wife and four daughters, three of whom worked as teachers. Their tenants included a lawyer, a bookkeeper for a brokerage firm, and a "credit man" for a wheel manufacturer. Stanton was selective when choosing renters. In 1919, he ran a classified ad requiring applicants to submit "best of references." The following year, an accountant for a baking company, a United States railway mail clerk, and a newspaper writer occupied the building. Census information shows that two resident families each employed a live-in servant at the time.

During the 1930s, upscale apartment buildings in Lakeview were often reconfigured into small kitchenettes in response to the Great Depression. The three originally spacious apartments of 644 W. Grace Street had been subdivided into thirteen dwellings by 1940. Occupations of residents then included a department store clerk, a typist, a tailor, and a truck driver.

The following decade, the building still provided small apartments to working-class tenants. A 1954 classified ad offered two available units, a two-room kitchenette for \$15 per week, and a one-room kitchenette for \$8 per week. Weekly rents afforded flexibility for lower-income or transient renters.

Demand for upscale residences in the Lakeview neighborhood rebounded during the condo conversion boom of the 1980s. However, this building remained a rental property. In 1991, a classified ad for a small furnished apartment suggests that the building was still subdivided at that time. On a block where condo conversions were common, 644 W. Grace Street remains a rental property today. Recent online listings show that the building commands market-rate rents.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 644 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1898, the property is an early example of a high-grade Lakeview three-flat built to accommodate upper-middle class residents during a period of population growth in the neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and therefore does not warrant listing under Criterion B.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644 W. Grace Street  
SURVEY ID LV80

The structure and its neighbor to the west [LV81] were among a small number of properties designed by the little-known but skilled architect William Langtry. Therefore, this handsome greystone three-flat meets with Criterion C for listing on the NRHP. Despite having replacement windows, the building 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644 W. Grace Street  
SURVEY ID LV80

Photo 1 – 644 W. Grace Street



644 W. Grace Street, view looking northeast from W. Grace Street toward West and South façades





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

648 W. Grace Street

SURVEY ID LV81

### NAME

648 W. Grace Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

648 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030321001 through 14211030321003

### YEAR BUILT SOURCE

1898 Chicago Building Permit

### DESIGNER/BUILDER

William Langtry

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Brick

### WALLS

Sandstone, Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1898, the handsome three-flat at 648 W. Grace Street is situated mid-block on the north side of the street, between N. Sheridan Road and N. Pine Grove Avenue. This three-story red sandstone building sits atop a low raised basement. The structure is rectangular in plan with a projecting bay on its primary south façade. Immediately east of 648 W. Grace Street is a similar building – 644 W. Grace Street [LV80] – a limestone three-flat designed by the same architect and also constructed in 1898.

The primary south façade of 648 W. Grace Street is constructed of rusticated Lake Superior sandstone. At the west end of the façade, a short walk leads from the sidewalk to a small, but dignified, sandstone stoop. This porch and its six steps are flanked by rusticated side walls and low, sloping cheek walls or railings embellished with carved foliate ornament. Clustered columns topped by massive capitals with graduated tiers support an entablature embellished with foliate ornament. This entablature is capped by a low, simple balustrade with rusticated piers. The flat porch roof shelters double wood and glass doors topped by a transom, all of which appears to be original.

Above the porch, the second story features a glazed wooden double door that opens out onto the balcony. A double screened door has been added in front of the original wooden doors. A lunette-



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

648 W. Grace Street

SURVEY ID LV81

shaped transom window is set in a round arch above the double doors. The voussoirs of the round arch are framed by projecting red stone trim. At the third story, a double-hung window with a lunette is ornamented by the same voussoir and trim as at the second story. A checkerboard pattern of rusticated and smooth stone extends above the third-story window.

A three-sided, semi-hexagonal projecting bay dominates the east side of the south façade. Ornamented with the same rusticated sandstone found on the west half of the facade, the projecting bay rises from ground level to just beneath the parapet wall. Double-hung replacement windows are set in the east and west sides of the bay. Large, fixed-pane replacement windows are set in the center of the bay. (Based on the building's year of construction, the double-hung replacement windows are likely similar in appearance to the original double-hungs.) The transoms above them hold modern interpretations of leaded glass. Simple belt courses run along the bases of the windows at the first, second, and third stories. The bay terminates in a small, hipped roof just below the parapet.

A flat parapet extends across the top of the south façade. Modest carved dentils embellish the subtly projecting cornice here. A low, carved-sandstone balustrade with acorn-capped piers and a molded railing runs along the top of the building -- an interesting detail.

The east and west facades, largely obscured by the adjacent buildings, are clad in common brick and studded with double-hung replacement windows. The north façade, which is not visible from the public way, is covered with open wooden staircases.

Today the building continues to convey its historic character. Although the building's replacement windows, especially the large fixed-pane windows, have moderately diminished its integrity of design, the property continues to possess integrity of location, setting, materials, workmanship, feeling, and association. The building retains very good integrity overall.

### HISTORY/DEVELOPMENT

During the late 19<sup>th</sup> century, many upper-middle-class Chicagoans developed flats in Lakeview as apartment living became increasingly fashionable in the community. Among them was iron manufacturer and real estate speculator Eugene W. Yeomans, who built this three-flat-at 648 W. Grace Street in 1898. Wallace hired architect William Langtry to design the red sandstone structure. Langtry also designed the three-flat that stands just to the east at 644 W. Grace Street [LV80]. Built at the same time, the two low-rise apartment buildings are quite similar in design.

Born in Canada, William Langtry (1860-1902) settled in Chicago in 1891 and opened his own architectural practice shortly thereafter. He specialized in residential work and designed several apartment buildings on the North Side, including one for himself on Dakin Avenue in 1899. As Langtry died less than a decade after launching his firm, his work is somewhat limited and little-known today.

Eugene W. Yeomans (1872-1927) was born in Michigan and worked as a journeyman printer in various locations in the United States, Canada, and Mexico before settling in Chicago. Once here, Yeomans founded Yeomans & Company, a firm that produced iron bedsteads. The company was profitable enough to allow Yeomans to invest in property. Yeomans remained in Chicago only briefly. In 1900, he spent a year prospecting for gold in Alaska. The following year, he settled in Boise, Idaho, where he developed and managed apartment buildings.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

648 W. Grace Street  
 SURVEY ID LV81

The relationship between Yeomans and the Wallace family who developed the adjacent Langtry-designed three-flat is unclear, however both had ties with Michigan. The City of Chicago issued building permits for both buildings on January 13, 1898. The following September, Yeomans sold his three-flat at 648 W. Grace Street to August Pohlke. The real estate transfer listing described the apartments as having eight rooms.

In 1900, the building’s tenants included two families headed by managerial-level city employees who had live-in servants. Another early resident was George Beaumont, an architect born in Leeds, England who served as secretary of the Illinois Chapter of the American Institute of Architects. At the time the 1910 Census was conducted, another family headed by a government clerk lived in the three-flat, as did a trustee for a private estate. In 1920, Rudolph Beck, a wooden box manufacturer owned the building and lived there with his family. Among the other occupants of that time were meatpackers, a bookkeeper, and a grammar school teacher.

During the 1930s, upscale apartment buildings in Lakeview were often reconfigured into small kitchenettes in response to the Great Depression. Notes on the 1930 Census form for 648 W. Grace Street describe the former three-flat as a “rooming house” occupied by nine households. Fifteen individuals who lived in the building were listed as “lodgers.” The residents included nurses, an actress, an elevator operator, a pastry chef, and a public accountant.

The following decade, the building still provided small apartments to working-class tenants. The 1940 Census lists thirteen apartments in the building, with tenants employed as laborers, a paint and varnish salesman, a hardware store clerk, a stenographer, and a waitress.

Demand for upscale residences in Lakeview rebounded during the condo conversion boom of the late 1970s and early 1980s. This building was rehabilitated as condominiums, and likely transformed back to three units at the time. A 1980 classified advertisement listed one of its large condominiums, describing it as “an exquisite 3-bedroom 3-bathroom duplex in a totally remodeled Victorian brownstone.” Information from the Cook County Tax Assessor indicates that the building has three dwelling units today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 648 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1898, the property is an early example of a high-grade Lakeview



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

648 W. Grace Street

SURVEY ID LV81

three-flat built to accommodate upper-middle class residents during a period of population growth in the neighborhood. Thus, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and therefore does not warrant listing under Criterion B. The structure and its neighbor to the east [LV80] were among a small number of properties designed by the little-known but skilled architect William Langtry. Clad in red sandstone, a rarely-used material in Lakeview, this handsome three-flat meets with Criterion C for listing on the NRHP. Despite having replacement windows, the building retains very good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well significance to the history of the Lakeview neighborhood and very good integrity, the property is an appropriate candidate for listing either individually or as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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Photo 1 – 648 W. Grace Street



648 W. Grace Street, view looking northwest from W. Grace Street toward South and East façades

Photo 2 – 648 W. Grace Street



648 W. Grace Street, view looking northeast from W. Grace Street toward South and West façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

650-656 W. Grace Street

SURVEY ID LV82

### NAME

650 W. Grace Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

650 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030351001 through 14211030351003; and  
14211030391001 through 14211030391003

### YEAR BUILT SOURCE

1910-1911 *The Construction News*

### DESIGNER/BUILDER

Bishop & Co.

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1911, the apartment building at 650 W. Grace Street is clad in red brick and trimmed with limestone. The flat-roofed structure is essentially rectangular in plan. It features a projecting bay and an open porch structure on its primary south façade. It also has two projecting bays on its east façade, and a projecting bay and an entry porch on its west façade. The bulk of the building stands three stories over a raised basement. A large fourth-story addition rises above the original roofline. This addition is set back from both the south and north facades, but extends across the entire width of the building. Double-hung windows punctuate the low-rise's facades. Many appear to be original.

The building's original three-and-a-half-story red brick primary façade features a prominent two-and-a-half-story projecting porch structure. Behind it, the south façade has a centrally located semi-hexagonal bay flanked by a pair of flat bays. It is not entirely clear which portions of the porch structure are original, but it seems likely that the base once held the building's main entrance and thus, must have been rebuilt. (Today, the entrance is located along the west façade.) At the raised basement level, the open porch spans almost the entire length of the south façade. Bands of alternately recessed and projecting brickwork here create a horizontal emphasis, anchoring the building to the ground. The



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

650-656 W. Grace Street

SURVEY ID LV82

porch's two upper stories are narrower in width, with square piers at each corner, and brick pony walls embellished with rectangular brick panels across the front and sides. Limestone copings cap both the piers and pony walls.

The three-and-a-half-story portion of the south facade is somewhat visually obscured by the large porch structure. Each story of the central semi-hexagonal bay is punctuated by a double-hung window on each angled face, as well as a south-facing door providing access to the adjoining porch. The exposed flat bays on either end of the south facade hold a wood-framed double-hung window at each story. The windows of the second and third stories are six-over-one divided-lights. Those of the first story are three-over-ones. (This recent change means that the upper sashes, at least, were recently replaced or rebuilt.)

A unified decorative treatment extends across the third story of the south facade. A row of soldier brick and a cornice-like limestone band supported by brick dentils run just above the third-story windows. A double-height brick parapet rises above those details. The original, lower, level of the parapet features rectangular panels of projecting brick and a limestone stringcourse. The upper level of the parapet, which appears to be part of the recent fourth-story addition, is unornamented brick with a limestone coping.

The south facade of the stepped-back fourth-story addition appears to be more simply detailed, with only a limestone belt course and sills ornamenting its red brick. A single double-hung window and a door onto the rooftop patio flank a trio of windows at the center of the facade.

The structure's west side can be considered its second public facade. Its southern reaches are faced in red face brick accordingly. The main entrance to the dwelling is located here, set back from the primary south facade. A south-facing stoop leads up to this entryway, which is sheltered by a small raised porch with a hipped roof supported by wood columns. Between the front of the building and the entry porch, the west facade is lined with double-hung windows. In the southernmost bay, there are trios of windows at each story. The two outer windows in these groupings are angled, giving the illusion of a projecting bay, though set within a framed opening. A four-story projecting semi-hexagonal bay punctuated with single double-hung windows rises behind the entry porch. Beyond this point, the west facade turns to common brick.

The common brick east facade is largely obscured by the adjacent building. This facade features two projecting semi-hexagonal bays, each accommodating one window per side to maximize light and air flow. The north facade is not visible from the public right of way.

Although the alteration of the front porch, the newer side porch, and the fourth story addition have somewhat diminished the integrity of design, these features were sympathetically designed. Today, the low-rise retains integrity of location, setting, materials, workmanship, feeling, and association. The property possesses good integrity overall.

### HISTORY/DEVELOPMENT

The Lakeview community experienced rapid growth after its annexation to Chicago in 1889. Side streets near the lakefront were considered especially desirable places to live. One example, the block of Grace Street west of Lake Shore Drive (then known as Sheridan Road), had largely become filled with fine low-rise apartments between the 1890s and the 1910s. When developer John Francis completed the three-





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

650-656 W. Grace Street

SURVEY ID LV82

flat at 650 W. Grace Street in 1911, it was the last flat building completed on the north side of that block. Francis had hired the prolific Chicago architect Thomas Bishop to design his red brick three-flat.

The son of William Bishop, a well-established Chicago builder, Thomas Bishop (1869-1956) began his architectural training as an apprentice to architect John T. Long in 1884. Thomas Bishop went on to form partnerships with two early Chicago architects, and in 1898, he and his father established Bishop & Co. After his father's death in 1901, Bishop retained the firm's name. Bishop & Co. practiced for over 50 years, specializing in residential projects that ranged from small flats to large apartment hotels. Although he lived on the South Side and received many commissions for buildings in Hyde Park, Kenwood, and South Shore, he also designed a number of North Side apartment structures. These include a 1911 red brick three-flat at 445 W. Briar Place that is similar to this 650 W. Grace Street structure. Bishop also designed three other buildings in the APE: a larger 1912 apartment building at 3140-3144 N. Sheridan Road [LV15], and twin flat buildings at 3731-3733 and 3737-3739 N. Pine Grove Avenue [LV66, LV67], completed in 1915.

John Francis had previously invested in real estate in Lakeview before he began this project in 1910. He hired Nelsom & Lewin general contractors to erect his 650 W. Grace Street three-flat. Construction costs were estimated at \$12,000. After the building's completion, Francis and his wife moved into one of its spacious apartments. In 1916, the couple sold their three-flat to De Forrest Matteson, a North Side real estate investor and builder, for the reported sum of \$20,000.

De Forrest Matteson did not hold on to 650 W. Grace Street for long. In fact, in 1919, a third owner, Fred Brown sold the building to Mary Groth. She purchased the structure for \$18,500, somewhat less than its purchase price three years earlier. Groth's family lived in the three-flat and rented the two other apartments to an electrician and the president of a wholesale warehouse and their families. The warehouse president had a live-in servant.

The property had changed hands again by 1922, when Dr. Joseph Cunningham and his wife Mary were its owners. In 1930, they lived in the three-flat with Mary's sister, Alice Greene. The two sisters both worked as school teachers. At that time, the Cunninghams' tenants included a single woman stenographer and a tile merchant and his family. A decade later, the couple rented apartments to a shoe salesman and a garage mechanic and their families. In 1952, residents of the building included a dentist named Bernard Horn, who served as the commander of the local Brandeis Jewish War Veterans post.

Dr. Joseph Louis Cunningham (1879-1960) had completed his medical training at the University of Illinois in 1907. He served on the staffs of Columbus and Frank Cuneo Memorial hospitals prior to his appointment as chief of staff at John B. Murphy Hospital. He lived at 650 W. Grace Street until his death in 1960.

The low-rise remained as a rental property until 1979, when it was converted to condominiums. A classified ad from that year described the units as "spacious 7 rooms with new kitchens, 2 baths." The condominium conversion included the addition of a fourth-story penthouse, creating new units that total six dwellings today.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

650-656 W. Grace Street

SURVEY ID LV82

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

### NRHP EVALUATION/JUSTIFICATION

The building at 650 W. Grace Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1911, the well-built low-rise provided spacious apartments to middle-class Chicagoans during a time when Lakeview had become a fashionable residential neighborhood. Thus, the property is eligible for listing under Criterion A. Although Dr. Joseph L. Cunningham owned and lived in the property for decades, there is not sufficient evidence that his contributions merit listing under Criterion B. Designed by the prolific and skilled architect Thomas Bishop, the flat building meets with Criterion C for listing on the NRHP. The building retains good integrity overall.

### NRHP RECOMMENDATION

Possessing architectural significance as well significance to the history of the Lakeview neighborhood and good integrity, the property is an appropriate candidate for listing as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**650-656 W. Grace Street**

SURVEY ID                              LV82

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

650-656 W. Grace Street  
SURVEY ID LV82

Photo 1 – 650 W. Grace Street



650 W. Grace Street, view looking northwest from W. Grace Street toward South façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

650-656 W. Grace Street  
SURVEY ID                              LV82

Photo 2 – 650 W. Grace Street



650 W. Grace Street, view looking northeast from W. Grace Street toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

650-656 W. Grace Street  
SURVEY ID LV82

Photo 4 – 650 W. Grace Street



650 W. Grace Street, view looking north from W. Grace Street toward West façades and entryway



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

654-656 W. Grace Street  
SURVEY ID LV83

### NAME

654-656 W. Grace Street

### OTHER NAME(S)

N/A

### STREET ADDRESS

654-656 W. Grace Street

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030180000

### YEAR BUILT SOURCE

1901 *American Contractor*

### DESIGNER/BUILDER

Arthur G. Morey

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Brick

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The six-flat at 654-656 W. Grace Street rises three stories over a raised basement. Somewhat unusual in plan, the structure is an irregular quadrilateral which narrows substantially towards its rear (north) end. The flat-roofed tan brick building is trimmed in limestone. White-framed double-hung replacement windows are found across all of its facades.

The primary south façade is composed of two semi-hexagonal projecting bays framing a central bay. Its base is clad in smooth-dressed limestone which provides a pleasant contrast to the tan brick above. The limestone base terminates in a belt course demarcating the top of the first story.

As the building is set back on its lot, a short walkway leads to the front stoop at the center of its south facade. The stoop's three steps are framed by low cheek walls. (Aluminum handrails were added inside the cheek walls sometime after 2016.) The front door sits within a handsome limestone frame. The wooden door has divided lights with sidelights and a divided-light transom, all of which appear to be original. Centered above the entrance, single double-hung windows are centered at both upper stories.

Flanking the recessed center bay, the semi-hexagonal bays rise the full height of the façade. At the basement level, small, double-hung windows are found on all three sides, except at the east side of the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

654-656 W. Grace Street

SURVEY ID LV83

east bay, where steps to a garden apartment door. Directly above the small basement windows, larger double-hung windows punctuate each side of the angled bays of all three stories.

The façade is embellished with restrained ornamentation. Above the basement windows, wide limestone bands extend across the three-sided bays. A prominent carved ornamental belt course spans the entire façade above the first story windows. This is capped with another smooth narrow belt course. Above the second story windows of the projecting bays, wide limestone lintels extend to form continuous bands. A wide limestone belt course runs above the third story windows and across the entire facade. This belt course meets a black pressed metal cornice with a Greek key motif. Above the cornice, a low brick parapet is capped by limestone coping.

The face brick found on the primary south façade wraps around the south end of the west façade. The remainder of the west façade is clad in common brick as is the entire east façade. Both of these secondary facades are recessed in various locations to provide greater ventilation. The north façade, which is not visible from the street, has a wooden porch with stairs leading to the back yard.

Overall, the building possesses very good integrity. Although the white double-hung replacement windows moderately diminish the property's integrity of design, all of the original openings have been maintained. Most of the six-flat's other historic features remain, including its handsome original front door, sidelights, and transom. The structure retains integrity of location, setting, materials, feeling, workmanship, and association.

### HISTORY/DEVELOPMENT

During the early 20<sup>th</sup> century, apartments became an increasingly fashionable housing option for middle- and upper-middle-class Chicagoans who wanted to live in desirable lakefront neighborhoods such as Lakeview. This lucrative housing market provided opportunities for a large number of talented local architects. Among them was Arthur G. Morey who designed a high-grade six-flat at 654-656 W. Grace Street for businessman and politician Charles E. Erby. This speculative project was completed in 1901.

The son of an English immigrant bookkeeper, architect Arthur G. Morey (1861-1948) grew up on Chicago's Near West Side. In 1884, Arthur's sister Marie married John S. Woollacott (1859-1920) an architect and son of John Woollacott, founder of one of the city's early architectural and contracting firms. Charles J. Morey, Arthur's younger brother, became involved in real estate and by the late 1880s, both Morey brothers were working with the Woollacotts. Arthur G. Morey and John Woollacott & Son architects shared the same office in the Opera House. At the same time, Charles J. Morey and John S. Woollacott had a real estate firm with a Clark Street office.

Arthur G. Morey soon became respected for his residential designs, and in 1894 he was elected Cook County Architect. In addition to designing a number of County buildings and additions, he produced a wide body of work ranging from small flats and large apartment hotels to commercial and industrial buildings. His extant work includes several one-story brick homes designed for the same developer on the 2200 block of N. Kedvale Avenue and a former Methodist Episcopal church located at 502 N. Central Avenue in the Austin neighborhood.





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

654-656 W. Grace Street

SURVEY ID                              LV83

Morey lived on N. Pine Grove Avenue only a few blocks from the 654-656 W. Grace Street building site. Although it is unclear how he and Charles Erby, the six-flat's developer became acquainted, they were both North Siders with involvement in the public sector. Charles E. Erby (1856-1933), the son of German immigrants, married Scottish-born Jeanette Malloy in 1883. Erby became successful in the railway supply business and also began to dabble in real estate in the early 1890s. By that time, the Erbys were living on N. Lincoln Avenue in the Lincoln Park neighborhood. In 1899, Charles Erby was elected as secretary of the Lincoln Park Board of Commissioners. His tenure in that position was not without controversy. Erby was publicly accused of using Lincoln Park gardeners and materials to make his own front yard into a showplace.

Erby hired Arthur G. Morey to design his six-flat on W. Grace Street as a speculative investment. It was completed in 1901, and Erby sold the property two years later. Interestingly, despite the complaints against him, Erby soon rose to prominence in the Republican party. In 1904, he was elected as Representative for the Thirty-First District in the Illinois House. He served three terms, but here too, he had a less than stellar reputation. In fact, in 1910, the *Chicago Tribune* reported, "There never was a man who more thoroughly enjoyed being in the general assembly and probably few so generally useless when there." Another article from that same year included him in a list of "Bipartisan Gangsters."

Erby's high-grade six-flat attracted middle- and upper-middle-class tenants from its earliest years. In 1910, the building's residents included a physician, a publishing collector, a cashier, a post office clerk, a claim investigator for a street railroad company, and their families. A decade later a shoe manufacturer, a printing pressman, and a theatrical booking agent were among its occupants.

Despite the economic turmoil of the Great Depression, the building remained stable. In 1930, a railroad clerk, a railroad engineer, an automobile mechanic, a home economics lecturer, and the designer for an interior decorating company lived in the six-flat with their families. The residents of 1940 included several salesmen, the owner of a small novelties company, a clerk for a paper manufacturer, and their families. Unlike other buildings in the neighborhood, 654-656 W. Grace Street was not subdivided into smaller, less-expensive apartments during this period.

Over the years, the building remained a rental property. A 1982 classified advertisement listed a "sunny, two bedroom" unit. In the mid-1990s, the Chicago Housing Authority acquired the property as part of its Scattered Site federally-subsidized rental program. The building underwent a CHA "modernization" project around 2016.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

654-656 W. Grace Street

SURVEY ID LV83

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

### NRHP EVALUATION/JUSTIFICATION

The six-flat at 654-656 W. Grace Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in 1901 in response to Lakeview’s apartment boom, the property meets with Criterion A. While the building’s developer, Charles E. Erby, was a member of the Illinois House of Representatives and the Lincoln Park Board of Commissioners, he did not make sufficient contributions to history to warrant the building’s listing under Criterion B. Designed by Arthur G. Morey a talented designer who served as Cook County Architect in the 1890s, the property meets with Criterion C. The well-maintained building possesses very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

654-656 W. Grace Street

SURVEY ID LV83

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

654-656 W. Grace Street  
SURVEY ID LV83

Photo 1 – 654-656 W. Grace Street



654-656 W. Grace Street, view looking northeast toward south façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling                      **3801 N. Pine Grove Avenue**  
NRHP RECOMMENDATION      Not Eligible                      SURVEY ID                      LV84

### NAME

Crowder Place

### OTHER NAME(S)

N/A

### STREET ADDRESS

3801 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030270000

### YEAR BUILT      SOURCE

c.1969                      *Chicago Tribune*

### DESIGNER/BUILDER

Unknown

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Constructed c.1969, Crowder Place is a five-story tan and brown brick structure at 3801 N. Pine Grove Avenue. The building is what is known in Chicago as a “four-plus-one”: a boxy, low-rise structure with four residential floors over a low first floor devoted primarily to parking. The flat-roofed structure is an irregular U shape in plan. Its primary façade – one arm of the U – faces west onto N. Pine Grove Avenue. Its secondary public façade – the bottom of the U – angles northeast, following the diagonal path of W. Grace Street.

Though generally simple, the four-plus-one’s N. Pine Grove Avenue (west) façade features a variety of Modern elements. Narrow, subtly projecting vertical panels of tan brick bracket the façade at either end. At ground level, an asymmetrically-placed doorway opens into the apartment building’s lobby. A pair of sidelights flanks the silvery, aluminum-framed double doors. A red cloth awning lettered with the name “Crowder Place” stretches above the door. The awning extends toward the south end of the façade, where it shades a brown metal-framed, fixed-light window flanked by a pair of casements. (This window grouping, like the others on the building, are replacements installed in 1997.) To the north of the building’s pedestrian entrance is a retracting garage door, the base of which sits slightly below grade, at the bottom of a short, ramped driveway. On either side of this door, decorative concrete-block screens mask the parking area behind them. A wide concrete belt course runs above the screens and



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3801 N. Pine Grove Avenue  
SURVEY ID LV84

garage door. This band in fact extends across the entire west façade, but the long awning now obscures the south portion of this once-unifying horizontal element.

Expanses of tan brick stretch from the second story to the top of the N. Pine Grove Avenue façade. (Parapet repairs have left the upper reaches of these vertical elements somewhat discolored.) These tan brick areas alternate with bays of brown brick. These feature trios of brown metal-framed replacement windows at each story. Underscored with limestone sills, these window groupings vary somewhat in width, but all include fixed center lights and a pair of accompanying casements. A ventilation panel originally sat beneath each window grouping, though several of the top-story openings have been bricked up.

Clad entirely in tan brick and topped by simple concrete coping, the slightly longer secondary façade fronts onto W. Grace Street. This south façade comprises four separate segments of varying length. Each lies in a slightly different plane from the others, but all generally following the angle of the street. Three of the segments are uninterrupted expanses of brick. The central segment, which is by far the longest, features bands of windows on the upper four stories. These windows – also replacements – are a combination of casements and fixed lights in groupings of twos and threes. At ground level, a single window grouping composed of a large fixed light and a pair of casements sits near the west end of this part of W. Grace Street façade. Further east, a metal utility door is located partially below grade, at the bottom of a short set of concrete steps.

The building's tan brick clad east façade (the short arm of the U) is similar to the fenestrated portion of the south facade. Here, the upper floors are filled with a variety of casements and fixed windows, all in groupings of three. The ground level of the east façade, which adjoins a small, fenced parking area, is left open to permit easy access to additional covered parking spaces beneath the building.

The common brick north façade of 3801 N. Pine Grove Avenue is partially obscured by the adjacent two-flat. A narrow recession at the center of the façade forms the inside of the U. Additional windows penetrate the interior facades of this light well.

This building was not the product of high quality construction, and thus it does not possess integrity of materials or workmanship. Certain changes, including the replacement of windows, insensitive repairs to the parapet walls, and the installation of a large cloth awning have somewhat diminished the building's integrity of design. Nevertheless, the structure retains integrity of location, setting, feeling, and association. Overall, the building retains good integrity.

### HISTORY/DEVELOPMENT

Advertised as a “new elevator building” in the summer of 1969, 3801 N. Pine Grove Avenue is a relatively late example of the many four-plus-ones built in Lakeview and elsewhere on Chicago's North Side from the 1960s to the early 1970s. Like many other inexpensively-built four-plus-ones, this apartment building at the northeast corner of N. Pine Grove Avenue and W. Grace Street held only one-bedroom and efficiency rental units that would best suit single people and couples without children. First marketed in the August 2, 1969, *Chicago Tribune*, the building's modestly-sized apartments were offered either furnished or unfurnished. All featured “free carpeting, air conditioning, cooking gas, [and] heat,” but otherwise had few frills.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3801 N. Pine Grove Avenue  
SURVEY ID LV84

The four-plus-one building type, with its four residential stories and low first story set aside primarily for parking, was originated in 1960 by architect Jerome Soltan (1929-2010), whom the *Chicago Tribune* would later dub the “grandfather of the four-plus-one.” During the 1960s and early 1970s, Jerome Soltan Architects would design scores of these structures, which often possessed well-designed modern facades with creative architectural detailing. Many developers, however, built inexpensive apartment structures like 3801 N. Pine Grove Avenue, which were far more pedestrian in its design.

The proliferation of four-plus-ones became more and more controversial as the 1960s progressed. North Side developers increasingly razed handsome, low-scale older buildings to construct the often shoddily-built apartment buildings. By the late 1960s, community residents, concerned over the loss of high-quality, family-friendly dwellings, rallied to change the zoning laws that permitted these apartment buildings. The zoning provisions that allowed for their construction were ultimately altered, but not before many of the unpopular structures rose up around the North Side. (See the Historic Context Statement for more details.)

Like many other four-plus-ones in Lakeview, the apartment building at 3801 N. Pine Grove Avenue took the place of earlier structures on the property – in this case, a series of two-story brick residences built around the turn of the 20<sup>th</sup> century. The easternmost of these – the one on the large corner lot at N. Pine Grove Avenue and W. Grace Street – had been the longtime home of the Seeman (also Seaman) family. (Emil H. Seeman, a member of the Chicago Architectural Club, and his sister Minna, a member of the Chicago Woman’s Club, invested in real estate.) By mid-century, the Seemans were gone, and the long-stable neighborhood was experiencing decline. Fewer Lakeview residents owned their own homes. In 1956, Mrs. Emilie Evans, then the owner of 3801 N. Pine Grove Avenue, sought permission to allow tenants to park cars behind her “rooming house.”

By the late 1960s, Mrs. Evans’ rooming house and the adjacent residences were gone, and the four-plus-one known as 3801 N. Pine Grove Avenue had taken its place. In the decades after the completion of the rental property, the surrounding East Lakeview neighborhood began to experience a resurgence. Increasingly, individuals and couples purchased the remaining older properties, renovated them, and moved in. Property values rose, and rents did too.

As Lakeview’s prospects continued to rise, lower-income Lakeview residents, many of them seniors, were being priced out of their convenient neighborhood and its attractive location near the park and lake. In 1994, Presbyterian Homes, an Evanston-based not-for-profit, stepped in with a plan to provide good, affordable housing for Lakeview seniors. The organization purchased an apartment building at 416 W. Barry Avenue (just outside the APE) and began offering rent-subsidized units to lower-income community residents. The “Neighborhood Homes” project was so well-received that Presbyterian Homes soon bought a second rental building, the four-plus-one at 3801 N. Pine Grove Avenue. The organization rehabilitated the structure, replacing windows, installing new kitchens and bathrooms, and creating community rooms for resident gatherings. Dubbed Crowder Place for major donor Lucille Crowder, the rent-subsidized building reopened in 1998.

In 2015, residents of Crowder Place faced a crisis when Presbyterian Homes decided that it could no longer afford to operate its Neighborhood Homes program, which had since grown to three Chicago apartment buildings. After a period of controversy, Presbyterian Homes sold all three structures to the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3801 N. Pine Grove Avenue  
SURVEY ID LV84

Chicago Housing Authority. Crowder Place at 3801 N. Pine Grove Avenue, now managed by the Habitat Company, continues to provide subsidized rental housing to aging Lakeview residents today.

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

### NRHP EVALUATION/JUSTIFICATION

Crowder Place at 3801 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who would not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Lakeview. Therefore, this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. While the property features modest Mid-Century Modern architectural detailing, it is not a noteworthy four-plus-one, and not a product of architect Jerome Soltan, originator of the building type. Thus, 3801 N. Pine Grove Avenue does not meet with Criterion C for listing on the NRHP. Overall, the property retains good integrity.

### NRHP RECOMMENDATION

Although 3801 N. Pine Grove Avenue retains good integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing. Thus, the building has been identified as a non-contributing resource in the proposed Uptown-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3801 N. Pine Grove Avenue  
SURVEY ID LV84

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Photo 1 – 3801 N. Pine Grove Avenue



3801 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3801 N. Pine Grove Avenue  
SURVEY ID LV84

Photo 2 – 3801 N. Pine Grove Avenue



3801 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward South façade

Photo 3 – 3801 N. Pine Grove Avenue



3801 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3815 N. Pine Grove Avenue  
SURVEY ID LV85

### NAME

3815 N. Pine Grove Avenue

### OTHER NAME(S)

N/A

### STREET ADDRESS

3815 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030150000

### YEAR BUILT SOURCE

1907 *American Contractor*

### DESIGNER/BUILDER

Frank Osborn DeMoney

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Brick, Stone

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1907, the finely detailed two-flat at 3815 N. Pine Grove Avenue is constructed of brick with a limestone-clad primary façade. Rising two stories over a raised basement, the flat-roofed structure is essentially rectangular in plan. Semi-hexagonal bays project from its west and south facades. The building features many double-hung windows that appear to be original.

The building's limestone-dressed primary west façade features rusticated ashlar at the raised basement level. At the first story, alternating bands of rusticated and smooth limestone stretch across the facade. Above this, smooth blocks cover the primary façade's second story.

The entryway to the two-flat is located on the north side of its west facade. A low stoop with seven limestone stairs leads to the front porch. The visually prominent, Doric-columned porch with low side walls shelters the wood and glass entry door. This porch is topped by a stone parapet. A small, fixed-light window sits just north of the front door. At the second story, a pair of French doors provides access to the porch roof.

The two-and-a-half-story-tall semi-hexagonal bay dominates the south end of the west façade. Double-hung windows sit in the two short sides of the bay at each story. The front of the bay features large,



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3815 N. Pine Grove Avenue  
SURVEY ID LV85

wide, fixed-light windows, topped with art-glass transoms. Projecting limestone belt courses extend above and beneath the second-story windows. Metal storm windows cover the windows here, as elsewhere on the building. A denticulated cornice demarcates the top of the second story. The façade terminates in a carved parapet, dramatically accented by an ornate false gable festooned with floral motifs and stylized foliated brackets.

The two-flat's north façade is clad in common brick, and punctuated by windows at the first and second stories. This façade adjoins a small parking lot that serves the apartment building next door. Largely obscured from view by the adjacent building, the south facade features a small, three-sided projecting bay near its mid-point. The east façade, also of common brick, abuts the backyard.

The demolition of the historic two-flats that originally flanked this one has somewhat compromised the building's integrity of setting. Although the metal storm windows have moderately altered the appearance of the two-flat, they protect what appear to be original windows beneath them. Today, the well-maintained building possesses integrity of location, design, materials, workmanship, feeling, and association. The property retains very good integrity overall.

### HISTORY/DEVELOPMENT

In the early 1900s, two-flats were becoming an increasingly popular and profitable housing type in desirable neighborhoods like Lakeview. The handsome two-flat at 3815 N. Pine Grove Avenue was one of a series of flats built by the J. & W.G. Oliver Company. Designed by Chicago architect Frank Osborn DeMoney, the structure is a stately example of the numerous speculative two-flats built by the Oliver brothers to satisfy a robust demand for small-scale apartment buildings for middle- to upper-middle-class tenants.

John, Jr. (b. 1861) and William George (1864-1944) (or W.G.) Oliver were born in Chicago to parents of Scottish origin. Their father, John Oliver, Sr. (1835-1894) had emigrated to the U.S. in 1851 and made his way to Chicago. He found work in the lumber business, eventually making a considerable fortune in lumber, merchandising, and real estate. His two sons launched their own lumber business in 1888. By 1903, they had also begun investing in real estate. W.G. was the first to dabble, building a series of apartment flats along W. Addison Street in Lakeview. Architect Frank O. DeMoney designed many of the Oliver family's flats.

In 1907, the brothers joined forces to build more apartments in Lakeview. The newly formed John and W.G. Oliver Company maintained an office at Addison Street and Racine Avenue—right in the midst of their DeMoney-designed flats along Addison Street. For the next batch of buildings, they would once again call upon DeMoney to produce seven new two-flats to be built on Eddy Street and on Pine Grove Avenue.

Frank Osborn DeMoney (1874-1947) was born and raised in Chicago. Although little is known about his earliest training, by the age of eighteen, DeMoney had listed himself an architect in the 1892 City Directory. He shared office space with his father and brothers, who ran a successful fruit wholesaling business. DeMoney took what commissions he could get and, in 1900, enrolled in night classes at the newly established Lewis Institute (which later became IIT) to study architectural drawing.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3815 N. Pine Grove Avenue**  
SURVEY ID                              LV85

The following year, DeMoney landed an important commission to design seven apartment buildings on the West Side of Chicago for developer S.T. Gunderson. This type of “serial” commission would soon become commonplace for DeMoney. Developers commissioned him to design rows of flats, and he created mix-and-match templates for floor-plans and exterior ornament. This resulted in visually pleasing groups of similar but not identical flats.

DeMoney’s noteworthy residential designs include several houses on Elmwood Avenue in Oak Park, which are listed in the Gunderson NRHP Historic District; two houses in the Ravenswood Manor NRHP Historic District, and a two-flat on West 21<sup>st</sup> Place in the K-Town NRHP District. He also designed churches, commercial structures, funeral chapels, and industrial buildings. From 1904 through 1912 alone, he produced nearly 200 buildings. DeMoney’s practice eventually spanned fifty-three years and his work included projects throughout Chicago, the nearby suburbs, and neighboring states. DeMoney was an active member of the Chicago Architectural Club, the Illinois Society of Architects, the First Methodist Church, and the Loop Kiwanis Club.

The City of Chicago issued the permit for 3815 N. Pine Grove Avenue, on April 27, 1907. It was one of several permits issued to the Olivers that day for the construction of seven two-flat buildings. Along with this one, there were two others on N. Pine Grove Avenue as well as four along the 1100 block of W. Eddy (south and west of Pine Grove Avenue). Each building was to cost \$5,000 and all would have the same dimensions. (The seven buildings were clearly similar in design.)

By October, the three Pine Grove Avenue buildings had been completed and were available for purchase. John and W.G. Oliver ran numerous classified ads touting the two-flats as “splendid investment properties.” The advertisements highlighted the stone-fronted structures and their seven-room apartments with oak floors and trim, beamed ceilings, art glass windows, steam heat, and electric lights. (At that time, less than ten percent of American households had electricity.)

Two-flat buildings like 3815 N. Pine Grove Avenue made it possible for would-be owners to have the best of both worlds: live in a desirable neighborhood and earn extra income from rent. Frederick W. Kasehagen (1865-1930) bought the Pine Grove property sometime prior to 1910 and was likely its first owner. Born in Missouri to parents of German origin, Kasehagen eventually moved north to Chicago, and like many recent arrivals, worked a variety of jobs and moved frequently. By the time Kasehagen purchased the building, he was married and working as a brewer. He shared the first-floor flat with his wife, Lizzie, their daughter Irma, and Kasehagen’s widowed father, Louis. The second-story unit was available to rent.

Early tenants included Hiram Castor (1866-1926), a prominent local physician turned life insurance agent. He shared the flat with his wife, Daisy, their two children, and his widowed mother-in-law. (Castor later served as a major in the quartermaster corps of the Illinois National Guard during World War I.) By 1911, the Castors had moved on, and two teachers, Lily and Anna Hopkins replaced them. The sisters, members of the National Education Association, taught at the Lafayette School on Augusta Boulevard. The sisters moved out sometime prior to 1920.

At that time, the Kasehagens still owned the building, and their daughter Irma lived in the upstairs apartment with her husband and infant son. The arrangement did not last long. By 1925, Irma had moved with her husband to the suburbs. Frederick Kasehagen died in 1930, and his wife Lizzie stayed



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

**3815 N. Pine Grove Avenue**  
 SURVEY ID                              LV85

on, sharing the apartment with her brother, Albert Anders, who worked as a bank custodian. The upstairs flat was occupied by salesman Edward Madden and his family.

By 1940, Lizzie Kasehagen had moved out. The two-flat was now occupied by three families: the Friedmans, Finnermans, and Cohens, all of them renters. Charles Friedman, a pawn shop owner, shared the apartment with his wife Doris and their five working adult children. Insurance company manager Louis Finnerman and his wife Blanche resided with their three adult children. Leo Cohen, who sold novelties, and his wife, Ida, lived with their two young children. Each family paid about \$75 dollars per month in rent. It is unclear whether a third makeshift unit was added or if two families shared a space.

The 1960s and 1970s brought another wave of development to Lakeview. Sometime between the early 1960s and 1972, both of the two-flats flanking this one were demolished to make way for four-plus-one apartment buildings. Of the three DeMoney-designed two-flats that once stood along this stretch of N. Pine Grove Avenue, only this one remains. The changing neighborhood caused some to recognize the value of older buildings such as this one. In a 1976 listing, the seller described the historic two-flat as a "Victorian Gem."

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3815 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As an example of the increasingly popular early-20<sup>th</sup>-century two-flat that provided middle-class owners and tenants with spacious and comfortable apartments in desirable neighborhoods like Lakeview, the property meets with Criterion A. The building is not associated with any individuals who have made substantial contributions to history, and therefore, it does not meet with Criterion B. This elegantly styled two-flat is an excellent intact example of the work of Chicago architect Frank O. DeMoney. Thus, it meets with Criterion C. The property possesses very good integrity.

### NRHP RECOMMENDATION

Possessing significance in Criteria A and C and retaining very good integrity, this property warrants listing as a contributing resource to a proposed Lakeview NLSD Historic District.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3815 N. Pine Grove Avenue  
SURVEY ID LV85

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### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3815 N. Pine Grove Avenue**  
SURVEY ID                              LV85

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3815 N. Pine Grove Avenue  
SURVEY ID LV85

Photo 1 – 3815 N. Pine Grove Avenue



3815 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade

Photo 2 – 3815 N. Pine Grove Avenue



3815 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3825 N. Pine Grove Avenue  
SURVEY ID LV86

### NAME

Harvard House

### OTHER NAME(S)

N/A

### STREET ADDRESS

3825-3831 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030341001 through 14211030341093

### YEAR BUILT SOURCE

1969 *Realty & Building*

### DESIGNER/BUILDER

Albert Robin

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Constructed in 1969, the Harvard House is located at the southeast corner of N. Pine Grove Avenue and W. Sheridan Road. The building is an example of the “four-plus-one” type, an elevator building that stands five stories tall with a lower level that is used primarily for parking. The flat-roofed structure is E-shaped in plan, with an elongated south mass (the lower part of the E). The building’s primary west façade (which represents the stem of the E), fronts onto N. Pine Grove Avenue. Its primary north façade (upper horizontal part of the E) faces W. Sheridan Road. Clad in orange brick, the building’s overall modern appearance is incongruously enlivened by Neo-Colonial style details.

The building’s long primary west façade is capped by a simple pediment at its center. Twinned brick pilasters (without capitals) support the pediment and visually divide the facade into three major components. The entrance, which is symmetrically located in the center of this elevation, is sheltered by a flat, shallow canopy that runs above the first-story windows. Supported by four tall fluted columns devoid of capitals, this canopy represents a contemporary interpretation of a Colonial portico. Beneath the canopy, the entrance sits below grade, and is accessed by a short set of stairs that lead down from the sidewalk. A dark brown metal surround with fluted columns frames the lobby windows. “Harvard House Condominium” and “3825” announce the building in white characters across the top of the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3825 N. Pine Grove Avenue  
SURVEY ID LV86

brown surround. The building is entered through double glass and metal doors that are flanked by large lobby windows.

The long N. Pine Grove Avenue façade features a continuous grid of windows, set equal distance from each other. The center part of this facade holds triple and double casement windows with sliding sashes. The triple windows have fixed center panes. The outer portions of this façade hold paired and triple casements, as well as slightly bayed triple windows with fixed panes flanked by double-hungs. Windows of each type are arranged vertically from the basement to the fourth story. The bayed windows have elongated white faux roofs and small brackets. The windows at the furthest ends of the facades have small black shutters. The bay windows, brackets, and shutters provide references to traditional Colonial architecture.

Fronting onto W. Sheridan Road, the north façade is clad in the same orange brick as the N. Pine Grove Avenue façade. Visually, the elevation is divided into the larger east portion, which resembles the west primary façade in its fenestration and features the separate garage and pedestrian entrances, and the west portion, which has few windows with the remainder a blank wall. The garage entrance is a rectangular opening located in the center of the base of the façade. Its rectangular opening is flanked by white pilasters that support a simple white entablature that features the name “Harvard House” spelled in black letters. The W. Sheridan Road pedestrian entryway is west of the garage opening. Its white front door is flanked by white fluted pilasters topped by an entablature similar to the one found above the garage door. Except for the unfenestrated area at its westernmost side, this façade is punctuated by the same three window types as the N. Pine Grove Avenue façade.

The building’s outer south facade runs along a driveway that provides access to the covered parking at the building’s lower level. Clad in face brick, this elevation holds a grid of double sliders and single casement windows at its upper four stories. At the lower level, a series of yellow-painted metal pillars provide openings to the covered garage.

The south façade of the mass that forms the upper horizontal of the E abuts an adjacent building. Therefore, its east façade is only partially visible. The remaining secondary facades created by the E-shaped plan of the structure are not visible from the public way.

This building was not the product of high-quality construction, and thus it does not possess integrity of materials or workmanship. Nevertheless, the structure retains integrity of design, location, setting, feeling, and association. Overall, the building retains good integrity.

### HISTORY/DEVELOPMENT

The Harvard House Condominium building at 3825-3831 N. Pine Grove Avenue was built as a four-plus-one apartment structure in 1969. Erected by Al Robin, a successful Chicago developer and contractor, the orange brick edifice features faux Colonial style details. Robin clearly wanted the Harvard House to conjure images of the eponymous Ivy League university campus. Despite efforts to create such associations, the property is an example of the many inexpensively- and rapidly-built four-plus-ones that sprang up throughout Lakeview in the 1960s and early 1970s.

Four-plus-ones feature four residential stories above a lower level set aside primarily for parking. The building type was originated in 1960 by architect Jerome Soltan (1929-2010), whom the *Chicago Tribune*



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

3825 N. Pine Grove Avenue  
SURVEY ID LV86

would later dub the “grandfather of the four-plus-one.” With low construction costs and little risk that affordable units in desirable neighborhoods would go unrented, the building type quickly became popular with developers. Although some of the Soltan-designed examples had Modernistic facades with creative architectural detailing, four-plus-ones were often considered mundane and cheaply-built structures. In fact, by the late 1960s, North Siders began rallying against the replacement of high-quality older buildings with four-plus-ones.

Albert Robin (1912-2007), the Harvard House’s developer and contractor, specialized in residential buildings. The *Chicago Tribune* described him as “one of Chicago’s most visionary Real Estate Developers during the latter half of the 20<sup>th</sup> Century” (sic). He produced such modern high-rises such as the Carlyle at 1040 N. Lake Shore Drive [NN37], and the Imperial Towers at 4250 N. Marine Drive [UP12]. Along with developing such high-profile apartment towers, Robin also erected a variety of other apartment building types, including several North Side four-plus-ones. No doubt the high profit margin and rapid construction schedule associated with this building type appealed to him.

As explained by the book *They Built Chicago*, Robin liked his buildings to follow a “motif.” For example, the Imperial Towers expresses a Far Eastern theme and the Carlyle was “done in an English mode.” Although the architect for the 93-unit Harvard House is unknown, it seems likely that Robin himself chose the Neo-Colonial theme. Perhaps the growing disdain for four-plus-ones prompted Robin to select a motif that would remind North Siders of stately New England architecture. Interestingly, in 1970, the year after he built the Harvard House, Robin developed the Princeton House at 5920 N. Kenmore Avenue, a similarly appointed four-plus-one also named in honor of an Ivy League university.

The Harvard House was ready for tenants by early summer of 1969. It appealed to renters who were looking for affordable units with modern amenities in the desirable Lakeview neighborhood. A *Chicago Tribune* classified advertisement touted features in the building that would provide for “Modern Living.” These included two elevators, “free carpeting,” “individually controlled heat and air conditioning,” and reserved parking. This ad also emphasized that the building was located only one block from Lincoln Park and the lake with a convenient bus stop nearby. While many four-plus-ones only included efficiencies and one-bedroom apartments, the Harvard House featured two-bedroom, two-bathroom units as well as one bedroom and studio apartments. This building was somewhat more upscale, in that it also offered the larger suites.

The Harvard House remained an apartment building until it was converted to condominiums in 1979. It is one of several four-plus-ones in East Lakeview. Despite Robin’s attempt to associate the structure with fine New England architecture, the adornments did not substantially alter its appearance as a four-plus-one building type.



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NRHP RECOMMENDATION Not Eligible

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

### NRHP EVALUATION/JUSTIFICATION

Harvard House Condominium at 3825-3831 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who would not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Lakeview. Therefore, this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. The property is simple in its design with modest ornament and therefore does not meet with Criterion C. Overall, the property retains good integrity.

### NRHP RECOMMENDATION

Although 3825-3831 N. Pine Grove Avenue retains good integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing. Thus, the building has been identified as a non-contributing resource in the proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3825 N. Pine Grove Avenue</b>
NRHP RECOMMENDATION	Not Eligible	<b>SURVEY ID</b> LV86

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Not Eligible

**3825 N. Pine Grove Avenue**  
SURVEY ID                              LV86

Photo 1 – 3825 N. Pine Grove Avenue



3825 N. Pine Grove Avenue, view looking southwest from W. Sheridan Road toward North façade



**Historic Resources Survey**

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Not Eligible

**3825 N. Pine Grove Avenue**  
SURVEY ID                              LV86

Photo 2 – 3825 N. Pine Grove Avenue



3825 N. Pine Grove Avenue, view looking southeast from the intersection of W. Sheridan Road and N. Pine Grove Avenue toward North and West façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Not Eligible

**3825 N. Pine Grove Avenue**  
SURVEY ID                              LV86

### Photo 3 – 3825 N. Pine Grove Avenue



3825 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

629-631 W. Sheridan Road  
SURVEY ID LV87

### NAME

629-631 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

629-631 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030361001 through 14211030361012

### YEAR BUILT SOURCE

1909 *American Contractor*

### DESIGNER/BUILDER

John D. York

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Stone

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1909, the distinctive apartment building at 629-631 W. Sheridan Road rises three stories over a high raised basement. Clad in red and buff brick, the limestone-trimmed structure has a flat roof and is essentially rectangular in plan. It features two prominent, two-and-a-half-story projecting porch structures on its primary north façade. The metal-framed windows and sliding glass doors on this north façade do not follow the historic fenestration pattern.

The building's main entrance is centrally located on its primary north façade. A low stoop leads up to a wood door and accompanying transom, both featuring leaded glass. Though the leaded glass may well be original, the door itself is likely not. The door and transom are framed by a substantial limestone surround with simple verticals on either side and an unusually graceful top that creates the effect of an unfurled ribbon or pennant. An uninterrupted expanse of red brick rises above the surround. Metal walk-ways and railings stretch across the brick. These were added to connect the second- and third-story porches.

The two projecting, two-and-a-half-story rectangular porch structures flank the central entrance bay. Each comprises an enclosed first-story sun porch, an open-air porch at the second story, and a balcony



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at the third. At the raised basement level of these projecting structures, low, limestone water tables are topped by wide swathes of buff-colored brick ornamented with alternately recessed and projecting bands. These details create a horizontal emphasis that visually anchors the building to the ground. Above the buff brick, projecting limestone belt courses wrap around the three sides of the porch structures, serving as continuous sills for the first-story windows.

Above these belt courses, the multi-story porch structures are composed of red brick. Square brick piers mark the corners of each. Each pier creates the illusion of a column extending from the bottom of the first story to the top of the second. These tall vertical elements sit on limestone bases and feature capital-like limestone bands with narrow vertical stripes or pendants that extend downward on three sides of the piers. At the first story, the voids between the columns have been enclosed to create sun porches. Groups of three, metal-framed windows fill the fronts and sides of the first-story sun porches. Each window grouping comprises a large, fixed central light flanked by a pair of narrower casement windows. The windows appear to be fairly recent replacements, but a historic photograph reveals that the first-story porches had been enclosed by the 1930s.

The porch structures remain open to the air at the second story. These porches, apparently accessed by aluminum-framed sliding glass doors, are surrounded by short brick walls with simple limestone balustrades atop them. Limestone copings cap the geometric balusters. A stretch of red brick and a projecting limestone belt course separate the second-story porches from the balconies above. There, the limestone balustrades repeat and the corner piers are capped with large limestone blocks and angular capitals or planters. (Sliding glass doors in the red brick main façade again provide access.)

Other restrained buff brick and limestone details ornament the apartment building. At the east and west ends of the north façade, buff brick quoins rise from the first through the third stories, reinforcing the structure's presence. A limestone band runs the entire width of the façade just above the sliding glass doors of the balconies. Above the third story and just below the parapet, a prominent denticulated cornice with deep overhangs extends across the façade. A brick parapet featuring buff-colored brick details and limestone copings rises above the cornice.

The red and buff brick cladding of the W. Sheridan Road façade wraps around the corners and runs some distance onto the east and west facades. Largely obscured by the adjacent buildings, the remainder of these secondary façades are clad in common brick. Each includes two rectangular projecting bays. The common brick south façade is not visible from the public right of way, but is adjacent to an alley and features wood stairs and rear porches.

Today, the property possesses good integrity overall. The first-story sun porches, though probably not an original feature, had been enclosed by the 1930s and are therefore historic in their own right. The replacement of original windows and doors and the addition of the metal walkways and railings have somewhat diminished the structure's integrity of design. Nevertheless, the flat building continues to convey its historic character, retaining integrity of location, setting, materials, workmanship, feeling, and association.

## HISTORY/DEVELOPMENT

During the early 20th century, as Lakeview became an increasingly desirable neighborhood for upper-middle- and middle-class residents, developers took advantage of the growing market for rental



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

629-631 W. Sheridan Road  
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apartments by constructing low-rise flats with spacious, well-appointed apartments. Among them were carpenter Fabian Peterson and masonry contractor Charles P. Wik who developed a six-flat 629-631 W. Sheridan Road (then 1029-1031 Sheridan Road) in 1909. The two commissioned architect John D. York to design the elegant brick low-rise building.

Swedish carpenter Fabian Peterson (1855-1919) immigrated to Chicago in 1889. He quickly became well established. Peterson's wife and daughters joined him here two years later. He began investing in real estate in the early 1900s. Peterson lived on the South Side, and most of the properties he developed were located on the South or West Sides. However, to take advantage of the growing market in Lakeview, Peterson teamed up with another Swedish immigrant tradesman, Charles P. Wik (1869-1930). They retained architect John D. York to design their three-story brick flat.

Born in Nashville, Tennessee, John Devereaux York (c. 1863-1935), an architect and military engineer had an impressive career. He graduated from the University of Ohio and continued his studies for two years at the Ecolé des Beaux Arts, the famous architecture and art school in Paris. While there, York had received an honorable mention in 1892. Upon returning to the United States, he worked in Chicago as an associate of Henry Ives Cobb on the design of the Fisheries Building at the Columbian Exposition in 1893. York also undertook some work in association with the New York architectural firm of McKim, Meade and White.

A major in the Officer's Reserve Corps, York was involved in many high-profile military and naval construction projects. He was headquartered at Fort Sheridan in Highland Park, Illinois. His designs included the New York Military Academy at Cornwall-on-Hudson, several military buildings at Fort Myer, and a hospital in Honolulu. He also worked abroad on such projects as the Imperial Bank in Tokyo, Japan, and the Imperial Palace for the Austrian Government in Vienna, for which he won a design competition.

York was knowledgeable about naval design. In 1913, after taking a trip on the SS Eastland passenger ship, he wrote to Chicago's harbor master warning that the vessel was suffering from structural defects. Unfortunately, the problems weren't properly addressed, and in 1915 hundreds of people were killed when the Eastland rolled over. During World War I, Major York served on the board of the Emergency Fleet Corporation and was responsible for the design of transport ships. He also designed concrete barges for the United States Government. A 1918 article in the *Chicago Tribune* describes York as one of the last ship rigging engineers in the country.

In 1920, York formed a partnership with architects John Carey Regan and E. J. Burke. York, Regan, and Burke all had backgrounds in military engineering and eventually became certified members of the American Association of Engineers. Though short lived, their firm provided architectural and engineering services and specialized in concrete structures. In 1921, John D. York moved to Arizona due to health issues. He retired at that time.

Due to his busy career as a military architect and engineer, John D. York only produced a small number of projects through his independent practice. The six-flat at 629-631 W. Sheridan Road is among them. The handsome building stands out for its high-quality materials and well-executed design. A 1910 classified ad in the *Chicago Tribune* described the six-flat as having "the handsomest apartments on the North Side," with "an unobstructed view of the lake; eight spacious rooms with three bathrooms and



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

629-631 W. Sheridan Road  
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large individual front porches; costly and beautiful interior; complete in every detail.” The structure was erected for the estimated cost of \$45,000.

As Peterson and Wik had intended, the building attracted well-to-do tenants. Early residents included Martin DeTamble, a real estate dealer and speculator; banker A.C. Tisdale; and Alfred Moll, the proprietor of a wholesale tailoring business. Many of the early tenants had live-in servants.

As apartment buildings in Lakeview were becoming lucrative investments, they often changed hands quickly. In 1912, Mrs. Elora Stockslager purchased the 629-631 W. Sheridan Road building for \$50,000. As part of the real estate transaction, she conveyed another six-flat that she owned on the South Side. Among the occupants of 629-631 W. Sheridan Road during this period were Walter Feron, president of a fruit company; Mrs. Asahel Newton, a widow whose husband had headed a lime company; and Frederick R. Lamb, a successful shoe salesman. Occupants of five of the six units were listed in the elite *Chicago Blue Book* of 1914.

Mrs. Stockslager sold the building to Margaret M. Goold by 1916. The widow of a successful businessman, Mrs. Goold was active in women’s clubs. Unlike the previous owners, she resided in the six flat. In 1920, Mrs. Goold lived with an uncle and a servant. Her tenants included Kenneth Kimball, a food broker; William E. Coats, president of a public appraisal and engineering firm; and George Seagrove, owner of a detective agency. At the time, one of the building’s most up-and-coming residents was Samuel Phillipson (1865-1936), a peddler who had become a general merchandise wholesaler. Phillipson and his family only lived in their 631 W. Sheridan Road unit for a brief period. As his business was becoming quite successful, the Phillipsons would soon purchase and move into a mansion on the same block of Sheridan Road. (The structure is no longer extant.) Around the same time, Phillipson acquired two nearby courtyard buildings [LV36, LV41] as investments. (He went on to lose a substantial portion of his fortune during the Depression and, as a result, he and his wife Rachel moved into his courtyard building at 539-547 W. Brompton Avenue [LV41]. They lived there for the last few years of his life.)

During the mid-to-late 1920s, the six-flat changed hands several times. By 1924, Dr. Vincent Marzano owned the structure. The following year, he sold it to Edward J. Leiss, who resided in the building for at least a couple of years. Leiss sold the property to Rudolph M. Osterman in 1928. Owner of the Super Heater Company, R. M. Osterman had purchased the six-flat as an investment.

In 1930, residents included a soap salesman, a furniture salesman, and the manager of a furniture company. At that time, both a servant and a lodger were residing in the unit with the furniture company manager and his wife. The following year, M.A. McNulty, owner of McNulty Paper and Twine Company was a tenant of the six-flat.

By 1940, the owner of a spice business and the foreman of a metal polishing company resided in the building. They were both married and had children. At the time, a newly married couple, the Bernsteins were also living there. The following year, another young couple, Irma and Sydney Hartman, moved into one of the units shortly after their wedding. In 1956, Roy and Debra McClarity were residents. The McClaritys were both professional wrestlers, and stayed in the apartment when they were away from their home in Minnesota.

The six-flat remained a well-maintained apartment building for a couple more decades. The structure was converted to condominiums in 1988.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

629-631 W. Sheridan Road  
 SURVEY ID LV87

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

### NRHP EVALUATION/JUSTIFICATION

The building at 629-631 W. Sheridan Road was evaluated for significance under National Register of Historic Places criteria A, B, and C. Built in 1909, the elegant low-rise provided spacious apartments to upper-middle-class Chicagoans in rapidly developing Lakeview. Thus, the property is eligible for listing under Criterion A. The property is not associated with individuals who made substantial contributions to history, and thus, it does not meet with Criterion B. A well-designed early six-flat in Lakeview, and one of the few extant Chicago buildings produced by noteworthy architect John D. York, the property 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 either individually or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

629-631 W. Sheridan Road  
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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**629-631 W. Sheridan Road**  
SURVEY ID                              LV87

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**629-631 W. Sheridan Road**  
SURVEY ID                              LV87

Photo 1 – 629-631 W. Sheridan Road



629-631 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

635 W. Sheridan Road  
SURVEY ID LV88

### NAME

635 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

635 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030331001 through 14211030331004

### YEAR BUILT SOURCE

1916-1917 *Chicago Building Permit*

### DESIGNER/BUILDER

Walter W. Ahlschlager

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Designed by Walter W. Ahlschlager, the luxurious three-flat at 635 W. Sheridan Road was completed in 1917. Sitting just to the west of N. Lake Shore Drive, the structure rises three stories above a high raised basement. The building is flat-roofed and essentially rectangular in plan. Its primary façade, clad in yellow brick and trimmed with limestone Tudor Revival detailing, is characterized by a projecting central bay flanked by narrower side bays. A green ceramic tile faux-awning roof extends behind the projecting bay and across the top of the facade. High-quality replacement windows with divided lights in the upper sashes are found on the public portions of the north, east, and west facades. These likely follow the profiles of the original windows.

The primary north façade sits slightly back from the sidewalk behind a black metal fence. The entrance is set in the flat eastern bay of the high raised basement. The wood and glass door, paired with sidelights, appears to be original. A limestone Tudor arch surround adorned with a carved shield and foliage frames the entryway. Just to the west, a similar surround frames a pair of ground-level twelve-over-one double-hung replacement windows on the projecting central bay. The raised basement of the flat western bay has a single, double-hung replacement window. Limestone quoins accent the ground-level corners of all three bays, and a molded limestone belt course separates the raised basement from the first story.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

635 W. Sheridan Road  
SURVEY ID LV88

The upper stories of the north façade are defined by their varied fenestration and restrained limestone trim. Above the entrance door, there are trios of replacement windows on the first through third stories of the eastern bay. The upper stories of the five-sided central bay feature single windows on the sides and double windows on the front. Double windows are found on the upper stories of the western bay. The first-story windows of all three bays are framed in limestone. Limestone belt courses run above the first-story windows and beneath and above the second- and third-story windows. Carved limestone panels ornament the front of the central bay between the first and second and second and third stories.

Near the top of the primary north façade, a projecting limestone cornice extends across the central bay. This cornice is topped by a limestone balustrade with arched openings and tall, obelisk-like finials at the corners. A sloping, faux-awning green tile roof runs above and behind the projecting bay and across the tops of the side bays.

The yellow face brick of the north façade wraps around the corner and extends across a substantial portion of the west façade. The yellow brick extends up to the top of a high parapet wall that intersects with the back of the north façade's faux awning. The number of double-hung replacement windows on this public part of the west façade varies on each level: one window at ground level, two windows on the first story, a triple window on the second, and four single windows on the third. The entire west facade is visible from the driveway that flanks this side of the building. Wooden exterior stairs run the full height of the building just behind the yellow brick portion of the facade. The rear part of the west façade is built of Chicago Common brick, and additional replacement windows are located there. A multi-car garage is visible at the end of the driveway.

The east façade sits across a narrow gangway from a building of similar height. The north facade's yellow face brick wraps around the corner, and extends down about one-third of the east facade. On this elevation, there are only a few, very small windows, apparently due to the close proximity of the adjacent building. The rear east façade is not visible from the street.

The three-flat at 635 W. Sheridan Road possesses excellent integrity overall. The windows are replacements, but they are very well done. All other original detailing remains in place, including the green tile roof. The building possesses all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the 1910s, residential blocks just west of Lake Shore Drive like this stretch of W. Sheridan Road were considered extremely desirable places to live. Buildings here overlooked Lincoln Park's new extension, which spanned from Diversey Parkway to Cornelia Avenue and included Belmont Harbor. At the foot of W. Sheridan Road, the 27-foot-wide paved lakefront drive was edged by separate bicycle and bridle paths. Shops, restaurants, and the Northwestern L line were all nearby. To take advantage of the fine location and its many amenities, affluent North Siders erected low-rise structures with spacious apartments to serve as their own homes and as investments. Among them was William H. Armstrong, manager of a printing ink business, who both developed and resided at 635 W. Sheridan Road. Architect Walter W. Ahlschlager designed the handsome three-flat.

Born in Cincinnati, Ohio, William H. Armstrong (1863-1946) was the son of a local printer. By the time he was in his early 20s, Armstrong was working alongside his brother in the printing business. Soon after



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

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SURVEY ID LV88

marrying Mary Ann Amman in Ohio in 1889, the couple moved to Chicago. By 1900, Armstrong was working as the branch manager of the Ault and Wiborg Company, printers and manufacturers of ink. At that time, the Armstrongs lived in a home they owned on the West Side of Chicago with their two children and a servant. A decade later, they were living in the Edgewater neighborhood. The family was then renting their home, and still had a live-in servant.

In 1913, William H. Armstrong began efforts to develop a fine three-flat in the Lakeview community. On December 23 of that year, he received a building permit to erect a three-story apartment structure at "635-637 W. Sheridan Rd." The permit listed Walter W. Ahlschlager as architect and A. & E. Anderson as the contractor for the building. For some reason, work was delayed. A full two years later, the *Economist* reported that the project, which had an estimated construction cost of \$30,000, had commenced. Despite the delay, construction of the three-flat would follow the plans that had been prepared by Ahlschlager.

Walter W. Ahlschlager (1867-1965) was both the son and the nephew of successful Chicago architects. After graduating from Armour Institute around 1910, he joined his father's firm, which became known as John Ahlschlager & Son. Together, Walter and his father received several important Chicago commissions such as the Schulze Baking Company Factory and the Logan Theater. After his father died in 1915, Walter W. Ahlschlager established his own firm. Ahlschlager continued in solo practice after his father's death, designing theatres, office buildings, hotels, and luxury apartment buildings in Chicago and around the country. Among the many elegant luxury apartment buildings produced by Ahlschlager is 3730-3740 N. Lake Shore Drive [LV71], completed in 1924.

The handsome Ahlschlager-designed building at 635 W. Sheridan Road was completed in late 1917. An advertisement for the building's "beautiful new large apartment near lake" ran in the *Chicago Tribune* in April 1917, but no price was given. A September ad was more comprehensive, listing a rent of \$175/month for a "new, strictly high class apartment" with eight rooms – including two bathrooms, a billiard room, a ball room, and a sleeping porch with a Murphy bed – and beautiful views of the lake. (This must have been the building's largest unit by far.) A 1919 advertisement lists a seven-room apartment for \$150. Later ads indicate that the units were 2,500 square feet. All of the units included parking in a heated garage.

With just three very large apartments and a superb location, the building attracted well-to-do tenants. All of the tenants recorded in the 1920 US Census had live-in servants. Owners William and Mary Armstrong occupied the first story apartment. On the second story, May Cusson, a widow, lived with her son, a niece, and a nephew. The third story housed Melvin and Dorothy Clark, a young couple whose rocky marriage would make headlines that year when she, feeling neglected by her often-absent spouse, supposedly induced him to sign away half of the \$500,000 estate he had inherited.

By 1922, Bessie Bragg Pierson, a recent divorcée, had moved in. Bessie Bragg Pierson (1877-1938) had married a first husband, Otto Schmidt, in 1898 or 1899, and though they had two daughters, their marriage did not last. Bessie married businessman Murray A. Pierson in 1908. A year or two after her second divorce, Bessie moved into 635 W. Sheridan Road. She grew to be a powerful presence in numerous organizations, including as head of the Native Daughters of Illinois and president of the 800-member Illinois Women's Athletic Club. Pierson led a fundraising drive that yielded \$2 million to build



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

635 W. Sheridan Road  
 SURVEY ID LV88

the Club’s seventeen-story building at Pearson and Rush Streets (now owned by Loyola University, renamed Lewis Towers).

During the early 1920s, Glenn Holmes, a successful car salesman, and his wife Mary, resided in the three-flat. Mary Holmes and Bessie Bragg Pierson soon purchased the three-flat from William Armstrong. The two women only owned the building for a brief period. In 1923, they sold it to Meyer Krom for \$77,250. Meyer Krom owned a real estate firm and was an active leader at Anshe Emet synagogue nearby. (He and his wife Lena would continue to live there until their deaths: hers in 1945, and his in 1958 at the age of 100.) In 1930, the Kroms lived in their spacious unit with their two daughters, a servant, and a chauffeur. Following the marriage of the Krom’s daughter Helen, their son-in-law David moved into the apartment.

The Krom’s neighbors in 1940 included a steel manufacturer, Harry Levy, and Sol Gumbina, who was in the “moving pictures business.” Among the tenants of the early 1950s was Sol H. Kogen, owner of the Palmer Textiles Company. George H. Nasone, a contract manager, resided in the three-flat in the early 1960s. He was part of a group of “experts and technicians” working in Israel to develop a profitable potash industry.

The building continued to be advertised as a “deluxe” rental building for a couple more decades. It was converted to “handsomely restored” condominiums in 1979.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 635 W. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A high-quality three-flat that provided spacious apartments for upper-middle-class Chicagoans in rapidly developing Lakeview, the property is eligible for listing under Criterion A. Although the property is associated with some noteworthy individuals, none made contributions to history that would warrant listing under Criterion B. A fine example of the work of Walter W. Ahlschlager, an important Chicago practitioner who produced many elegant residential buildings, this property is eligible for listing under Criterion C. The building has excellent integrity.

### 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





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

635 W. Sheridan Road  
SURVEY ID LV88

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**635 W. Sheridan Road**  
SURVEY ID                              LV88

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Photo 1 – 635 W. Sheridan Road



635 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

639 W. Sheridan Road  
SURVEY ID LV89

### NAME

639 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

639 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030291001 through 14211030291004; and  
14211030291006

### YEAR BUILT SOURCE

1913 *Construction News*

### DESIGNER/BUILDER

Charles A. Strandel

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1913, the brick Arts and Crafts style three-flat at 645 W. Sheridan Road stands three stories tall over a high raised basement. The building is essentially flat-roofed and rectangular in plan. Its primary façade, clad in brown variegated brick and trimmed with limestone, is characterized by a projecting central bay flanked by narrower side bays. A prominent dark brown cornice with pergola-like overhangs and a red ceramic tile awning roof enliven the top of this north elevation. Double-hung windows with Arts and Crafts style divided lights are found across the primary façade. While some of these windows may be replacements, they follow the profiles of the original windows.

The deep, three-sided projecting bay is the primary north façade's most prominent feature. At the raised basement level, a single double-hung window is centered on each face of the three-sided bay. A limestone string course delineates the transition to the first story. At the first through third stories, trios of double-hung windows with divided-light upper sashes stretch across the bay front. Pairs of similar windows are found on the east and west sides of the projecting bay. Limestone string courses serve as window sills at the first and third stories, while the second-story windows each have their own limestone sills. A simple horizontal limestone ornament enlivens the brick expanse between the first and



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

639 W. Sheridan Road  
SURVEY ID LV89

second stories at the front of the projecting bay. Two small square limestone details accent the space between the second and third stories.

The narrow bays on either side of the projecting bay are virtually identical except at the base of the east bay where the three-flat's main entrance stands. A dark, divided-light wood entry door is likely original. The door is recessed and stands within a lovely limestone surround. With simple Arts and Crafts style detailing, the surround features a segmental arch beneath a flat entablature.

Across all three stories of the side bays, the large, single double-hung windows have multiple divided lights within their upper sashes. The limestone stringcourse of the projecting bay continues beneath the first- and third-story windows of the side bays. Stone window sills underscore the second-story windows. Wide limestone lintels with simple keystone-like elements top the first- and second-story windows.

A distinctive roofline tops the primary façade. An awning roof sheathed in red ceramic tiles stretches across the façade and meets with limestone coped parapets that top the east and west facades. A dark brown cornice highlights the roofline. Across the projecting bay, the cornice features pergola-like Arts and Crafts style overhangs with exposed rafter tails. A historic photograph indicates that this is an original feature.

The east façade runs along a driveway that provides access to parking at the rear of the building. This façade is composed of common brick. The west façade abuts the driveway for 647 W. Sheridan Road [LV91]. The brown face brick of the front elevation wraps around onto the west façade and extends across its northernmost portion. Beyond this point, the west façade projects outward and becomes common brick. There are a variety of windows along this west façade, including a large opening filled with glass block at the raised basement level. The south façade is not visible from the public right of way.

Today, 639 W. Sheridan Road possesses very good integrity overall. The red tile awning roof, entry door, and many of the windows are likely original. Areas of the face brick exhibit discoloration, an indication that they have been sandblasted. The damage has somewhat diminished the building's integrity of materials. Despite this, the building retains integrity of location, design, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the 1910s, residential blocks just west of Lake Shore Drive, like this stretch of W. Sheridan Road were considered extremely desirable places to live. Buildings here overlooked Lincoln Park's new extension, which spanned from Diversey Parkway to Cornelia Avenue and included Belmont Harbor. At the foot of W. Sheridan Road, the 27-foot-wide paved lakefront drive was edged by separate bicycle and bridle paths. Shops, restaurants, and the Northwestern L line were all nearby. To take advantage of the fine location and its many amenities, affluent North Siders erected low-rise structures with spacious apartments to serve as their own homes and as investments. Among them was Dr. Elihu N. Elliott, who both developed and resided at 639 W. Sheridan Road. Architect Charles A. Strandel designed the handsome three-flat.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

639 W. Sheridan Road  
SURVEY ID LV89

The son of a physician, Elihu Noble Elliott (1861-1944) was born in Ohio and raised in Iowa. After he received a degree from the College of Physicians & Surgeons at the University of Illinois in Chicago, Dr. Elliott briefly practiced medicine with his father in Iowa. He married May Teter, the daughter of an owner of an Iowa dry goods company and a graduate of Iowa Wesleyan College. The couple soon relocated to Chicago. Dr. Elliott was a lieutenant in the National Guard. During the early 1900s, he served as Assistant Surgeon to the National Guard's Second Infantry while also running his own medical practice. The Elliotts lived in Lakeview, on Belmont Avenue near Orchard Street at that time. Sometime after 1910, they moved to 821 W. Sheridan Road.

By early 1913, Dr. Elliott had purchased a lot at 639 W. Sheridan Road and hired architect Charles A. Strandel to design a three-flat for the site. On May 16, 1913, the *Chicago Tribune* reported that the City had issued a building permit for the project, which had an estimated cost of \$10,000. At about the same time, another Lakeview couple, Ernest and Anna Prechel, received a building permit for a similar Strandel-designed three-flat, to occupy the lot to the east at 645 W. Sheridan Road [LV90]. Although it is unclear how the two couples and Strandel had become acquainted, all of them lived nearby. In fact, by 1912, when the Elliotts lived at 821 W. Sheridan Road, the Prechels' resided about a block-and-a-half away at 918 W. Dakin Avenue, and Charles Strandel's home was right across the street from the Elliotts at 845 W. Sheridan Road.

Born in the Swedish province of Vermland, Charles A. Strandel (1866-1937) attended a technical college in Europe before immigrating to the United States in 1887. He lived in Grand Rapids, Michigan for a short time, and then relocated to Chicago. After working under various local architects, Strandel opened his own office in Lakeview around 1893. He quickly became busy, and by 1905, Strandel had moved his practice downtown to the Tacoma Building on LaSalle and Madison streets. Although Strandel largely specialized in residential buildings on the North Side, he also produced mixed-use, commercial, and manufacturing structures throughout the city and in nearby suburbs such as Oak Park. His work includes a six-flat at 2407-2409 N. Kedzie, listed in the NRHP Logan Square Boulevards Historic District; a corner mixed-use structure at 5357 N. Ashland Avenue within the NRHP Andersonville Commercial Historic District; and a three-flat at 2422 N. Orchard Street, which is listed as part of the Arlington-Deming Chicago Landmark District. Strandel participated in several professional organizations such as the Illinois Society of Architects.

The Elliotts moved into one of the spacious apartments in their Strandel-designed three-flat in late 1913 or early 1914. The building's fine location and well-appointed three-bedroom/two-bathroom units appealed to renters. The Elliotts quickly let the other two units to prosperous tenants. Among them was Wallace T. Perkins, the Assistant Cashier of the National City Bank of Chicago. He and his wife Ella lived in the apartment with their adult son, Clifford L. Perkins, who worked as a clerk for an oil company. Wallace T. Perkins was a member of the Illinois Athletic Club and the Chicago Athletic Club, and he was listed in the *Chicago Blue Book* for several years while residing in the building. The family moved out in 1917, when Wallace T. Perkins accepted the position of Vice President for the Chatham and Phoenix National Bank of New York.

In 1920, the Elliotts rented one of the apartments to a commodities trader, Charles Dalvey, and his wife Amanda. Two years later, when the Elliotts were looking for new tenants, they ran a classified ad that described one of their units as "large 6 rooms" with a "large sun parlor." Another ad that had run a couple of months earlier indicated that the rental apartment included a private garage. Sometime in



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

639 W. Sheridan Road  
 SURVEY ID LV89

1922, the Elliots leased one unit to the McCartys and the other to the Kunzes. Dr. James J. McCarty, Jr. was a Harvard University-educated pediatrician. He resided in the 639 W. Sheridan Road apartment with his wife, Helen, and young son James Jr. At the other end of the spectrum, Louis G. and Abbie Kunze were an older couple. They were the long-time owners of L.G. Kunze, a well-known “fancy fruit and grocery” store located downtown on Randolph Street. When Louis Kunze died in 1929, Abbie continued to live in the apartment with an aunt and a servant until she passed away a year later. At that time, the other unit was occupied by George Hutchinson, an English immigrant who worked as an accountant, and his wife Agnes.

The US Census records of 1940 indicate that the Elliotts’ tenants were then the Wolk and Madden families. Samuel Wolk, the owner of a men’s clothing store, resided in the apartment with his wife Louise and three daughters. Maria Madden, a widow who lived with an adult son and two daughters, died while in residence at 639 W. Sheridan Road, in 1942. Among the residents of the late 1940s was Robert Best, a dentist.

During the 1950s and 1960s, the building’s occupants included middle-class Chicagoans who represented a diverse range of occupations. Among residents of the 1950s were Ray Topper, a *Sun-Times* reporter; Leo Weiss, a North Side bookie-turned-real estate broker; and Donald Yellon, a young lawyer who went on to become the Executive Vice President and General Counsel of the First National Bank in Chicago. Lawrence A. Callen, Vice President of the Acme Supplies Company, lived in the three-flat from 1960 through the mid-1970s. The only Illinois producer of sparklers, Acme was investigated in the early 1970s for manufacturing bootleg fireworks.

By 1974, the structure was remodeled to include a two-bedroom garden apartment. The 639 W. Sheridan Road low-rise remained a well-maintained rental building until it was converted to condominiums in the mid-1980s. Additional improvements and upgrades have been made in more recent years.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 639 W. Sheridan Road was evaluated for significance under National Register of Historic Places criteria A, B, and C. A high-quality three-flat that provided spacious apartments for upper-middle-class Chicagoans in rapidly developing Lakeview, the property is eligible for listing under Criterion A.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

639 W. Sheridan Road  
SURVEY ID                              LV89

Although the property is associated with some noteworthy individuals, none made contributions to history that would warrant listing under Criterion B. The handsome Arts and Crafts style low-rise was produced by talented local architect Charles A. Strandel. The structure thus 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

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**639 W. Sheridan Road**  
SURVEY ID                              LV89

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**639 W. Sheridan Road**  
SURVEY ID                              LV89

Photo 1 – 639 W. Sheridan Road



639 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



# Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	645 W. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV90

## NAME

645 W. Sheridan Road

## OTHER NAME(S)

N/A

## STREET ADDRESS

645 W. Sheridan Road

## COMMUNITY AREA

06

## TAX PARCEL NUMBER

14211030291005; and 14211030291007 through 14211030291009

## YEAR BUILT SOURCE

1913 Chicago Building Permit

## DESIGNER/BUILDER

Charles A. Strandel

## STYLE

LATE 19TH AND 20TH CENTURY REVIVALS

## PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

## FOUNDATION

Concrete

## WALLS

Brick

## ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1913, the Arts and Crafts style brick three-flat at 645 W. Sheridan Road stands three stories tall over a high raised basement. The building is essentially flat-roofed and rectangular in plan. Its primary façade, clad in red variegated brick and trimmed with limestone, is characterized by a projecting central bay flanked by narrower side bays. Green ceramic tile hipped and awning roofs shelter this primary façade. High-quality replacement windows with Arts and Crafts style divided lights stretch across the primary façade. These likely follow the profiles of the original windows.

The deep, three-sided projecting bay is the primary north façade's most prominent feature. At the raised basement level, a trio of windows with dark frames and divided lights is centered on the bay front. Single double-hung windows are found at the base of the east and west sides of the bay. A limestone string course delineates the transition to the first story. At the first through third stories, groupings of four casement windows with divided lights stretch across the bay front. Trios of similar windows are found on the east and west sides of the projecting bay. Limestone string courses serve as window sills at the first and third stories, while the second-story windows each have their own limestone sills. A heavy, crown-like limestone lintel stretches across the top of the second-story window



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

645 W. Sheridan Road  
SURVEY ID LV90

of the bay front. Simpler stone lintels span the window openings on all three sides of the projecting bay's first story. Several other modest details enhance this bay, including a pair of shield-like limestone ornaments that flank that top of the third-story windows.

The narrow bays on either side of the projecting bay are virtually identical except that the three-flat's main entrance stands at the base of the east bay. A dark wood entry door, with multiple divided lights and sidelights, is likely original. The doorway is deeply recessed to provide an outdoor vestibule. A limestone hood tops the opening. An elegant curved pediment, the hood is supported by simple Arts and Crafts style brackets. Across all three stories of the side bays, the large, single double-hung windows have multiple divided lights within their upper sashes. The limestone stringcourse of the projecting bay continues beneath the first- and third-story windows of the side bays. Stone window sills underscore the second-story windows. Wide limestone lintels with simple keystone-like elements top the first- and second-story windows.

A distinctive roofline tops the primary façade. Above the projecting bay, a hipped roof features wide overhanging eaves. Sheathed in green ceramic tiles, the roof is crowned by a finial at its ridgeline. An awning roof clad in the same green ceramic tiles stretches beyond the hipped roof to the ends of the side bays.

The east façade runs along a driveway that provides access to parking at the rear of the building. Nearest the sidewalk, the red face brick wraps around from the front elevation. The remainder of the east façade is composed of common brick. The west façade abuts 647 W. Sheridan Road [LV91] and is therefore not visible from the street. The building steps in slightly along this west façade, creating a light court that lets light and air into the units facing 647 W. Sheridan Road. The south façade is not visible from the public right of way.

Today, 645 W. Sheridan Road possesses very good integrity overall. Areas of the face brick exhibit discoloration, an indication that they have been sandblasted. The damage has somewhat diminished the building's integrity of materials. Despite this, the building retains integrity of location, design, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

During the 1910s, residential blocks just west of Lake Shore Drive, like this stretch of W. Sheridan Road were considered extremely desirable places to live. Buildings here overlooked Lincoln Park's new extension, which spanned from Diversey Parkway to Cornelia Avenue and included Belmont Harbor. At the foot of W. Sheridan Road, the 125-foot-wide lakefront drive with a paved roadway edged by separate bicycle and bridle paths. Shops, restaurants, and the Northwestern L line were all nearby. To take advantage of the fine location and its many amenities, affluent North Siders erected low-rise structures with spacious apartments to serve as their own homes and as investments. Among them was clothier Ernest A. Prechel, who both developed and resided at 645 W. Sheridan Road. Architect Charles A. Strandel designed the handsome three-flat.

A German immigrant who arrived in the United States in 1893, Ernest A. Prechel (1873-1942) briefly lived in Minnesota and then settled in Chicago. In 1901, Prechel married North Sider Anna Johnson (1870-1935), the daughter of a successful Swedish immigrant contractor. After working as the buyer for Sidney Mandl's department store, Prechel was hired in 1906 as manager of the Lindsten Clothing



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

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Company, a Lakeview manufacturing and retail business. The store's founder, Frank J. Lindsten, a Swedish immigrant tailor who had become active in local politics, had recently died. Lindsten's sons were running the men's hat and clothing store. They hired Prechel to manage their business and help them expand to larger retail space on N. Clark Street and Belmont Avenue. By 1911, the clothing company had two Lakeview stores. Prechel served as the firm's president, and one of the Lindsten sons as its secretary. Prechel was a co-founder of the Clark-Belmont Business Men's Association, and remained active in the organization throughout his life.

In 1913, Ernest and Anna Prechel hired architect Charles A. Strandel to design their three-flat for an expansive lot, measuring 81 x 32 feet, at 645 W. Sheridan Road. At the same time, another Lakeview couple, Dr. Elihu and Mary Elliott, commissioned Strandel to produce plans for a similar, though not identical, building to occupy the adjacent lot to the east, at 639 W. Sheridan Road [LV89]. Although it is unclear how the two couples and Strandel had become acquainted, all of them lived nearby. In fact, around 1910, the Prechels' lived at 918 W. Dakin Avenue, the Elliots' home was a block and a half away at 821 W. Sheridan Road, and Charles Strandel resided across the street from them at 845 W. Sheridan Road.

Born in the Swedish province of Vermland, Charles A. Strandel (1866-1937) attended a technical college in Europe before immigrating to the United States in 1887. He lived in Grand Rapids, Michigan for a short time, and then relocated to Chicago. After working under various local architects, Strandel opened his own office in Lakeview around 1893. He quickly became busy, and by 1905, Strandel moved his practice downtown to the Tacoma Building on LaSalle and Madison streets. Although Strandel largely specialized in residential buildings on the North Side, he also produced mixed-use, commercial, and manufacturing structures throughout the city and in nearby suburbs such as Oak Park. His work includes a six-flat at 2407-2409 N. Kedzie, listed in the NRHP Logan Square Boulevards Historic District; a corner mixed-use structure at 5357 N. Ashland Avenue within the NRHP Andersonville Commercial Historic District; and a three-flat at 2422 N. Orchard Street, which is listed as part of the Arlington-Deming Chicago Landmark District. Strandel participated in several professional organizations such as the Illinois Society of Architects.

The Strandel-designed three-flat at 645 W. Sheridan Road was completed in the late fall of 1913. Early classified advertisements described the structure as a "new high-grade detached apt. bldg." with six- and seven-room apartments "overlooking the lake." These ads for the two rental units touted sun parlors, sleeping porches, showers, vapor heat, and a garage.

With its fine location and spacious, well-appointed apartments, the building attracted prosperous tenants. Among them was Nelson J. Ludington, a wholesale furniture broker whose name appeared in the *Chicago Blue Book* of 1915. Ludington lived in the three-flat with his wife Georgiana and a live-in servant until he died at home in 1922. Early on, the other unit was leased by German immigrants Theodore and Marie Kuehl, who lived with their daughter Liniska, and a Hungarian immigrant servant. *The Jeweler's Circular* described Theodore Kuehl as a "prominent member of the Chicago clock trade." By the time Kuehl lived in the three-flat, he was president of the Kuehl Clock Company, a firm he had established with his brother some years earlier.

While Ernest and Anna Prechel lived in the three-flat through the remainder of their lives, it is unclear whether they owned the property the entire time. Regardless of ownership, however, well-to-do



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

645 W. Sheridan Road  
 SURVEY ID LV90

families rented the other two apartments throughout this period. In 1930, Albert J. Keefe, chief clerk in the City Treasurer’s office, resided in one of the units with his wife, Julia, and an adult daughter. (The couple’s younger children were away at college.) The other unit was occupied by Victor Weil, an Austrian Jewish immigrant who was in the ready-to-wear garment business, along with his wife Kate, their three children, and a live-in servant from Germany. The Weils were congregants of Temple Sholom (which had recently moved to its new building at 3480 N. Lake Shore Drive [LV32]), and Mrs. Weil was active in the sisterhood.

Sometime during the Depression years, a garden apartment was created in the three-flat, and the 1940 US Census indicates that the low-rise had four units. (Advertisements for the garden apartment later appeared frequently in the *Chicago Tribune*.) Ernest Prechel, now a widower, still resided there, as did the Weil family. Mrs. Rose Levy, a 68-year old widow, rented one of the units and lived there with three adult children and a servant. The fourth unit was occupied by Arnold Natenberg, owner of a sporting manufacturing company, with his wife Stella, their three children, a lodger, and a live-in maid. The Natenbergs were members of Lakeview’s Anshe Emet Synagogue. Mrs. Natenberg was quite active in the synagogue’s sisterhood, serving as its president for a couple of years in the early 1940s.

Over the next several decades, other affluent tenants lived in the building. During the mid- 1950s and early 1960s, these included Edward and Adele Wolk, who owned a theater equipment company, and Penelope Mandusich, the widow of Van Nomikos, owner of a chain of drive-in theaters. A 1960s classified ad using the catch phrase “luxury living” listed a four-bedroom unit noting its extra-large living room with a fireplace. The building was converted to condominiums around 1978. In more recent years, it was renovated to include modern upgrades and high-quality replacement windows.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 645 W. Sheridan Road was evaluated for significance under National Register of Historic Places criteria A, B, and C. A high-quality three-flat that provided spacious apartments for upper-middle-class Chicagoans in rapidly developing Lakeview, the property is eligible for listing under Criterion A. Although the property is associated with some noteworthy individuals, none made contributions to history that would warrant listing under Criterion B. The handsome Arts and Crafts style low-rise was produced by talented local architect Charles A. Strandel and thus meets with Criterion C for listing on the NRHP. The building retains very good integrity overall.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

645 W. Sheridan Road  
SURVEY ID                              LV90

### 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

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**645 W. Sheridan Road**  
SURVEY ID                              LV90

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**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	645 W. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV90

**Photo 1 – 645 W. Sheridan Road**



645 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

647 W. Sheridan Road  
SURVEY ID LV91

### NAME

647 W. Sheridan Road

### OTHER NAME(S)

Sheridan Beach Hotel

### STREET ADDRESS

647 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030381001 through 14211030381016; and  
14211030381019 through 14211030381040

### YEAR BUILT

1923

### SOURCE

Chicago Building Permit

### DESIGNER/BUILDER

Albert Seymour Hecht

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1923, this handsome seven-story structure located at 647-649 W. Sheridan Road is clad in red brick and trimmed with terra cotta. Essentially rectangular in plan, the building features two flat projecting bays on its primary north façade, as well as a shallow light well along its east side. Divided-light, double-hung windows of various sizes punctuate the building's walls. The flat-roofed structure features a faux-awning that extends across the top of its north facade. The building's simple form, contrasting red and crème color scheme, and distinctive decorative details reflect a stylized and restrained interpretation of Classical architecture.

The building's north-facing primary façade features a pleasing visual contrast between red brick and cream colored terra cotta. The first story and part of the second are clad in large blocks of cream-colored glazed terra cotta. The building's main entrance, partially sheltered by a terra cotta awning, is symmetrically placed in the center of the recessed central bay. A wood and glass door sits within a restrained terra cotta surround. Beyond the entrance, the terra cotta blocks carry across the two projecting bays. A denticulated, terra cotta stringcourse runs beneath the second-story windows. Above



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

647 W. Sheridan Road  
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this, the outer corners of the projecting bays are clad in simple cream colored terra cotta squares that extend approximately one-third the height of the second story.

Above the terra cotta base, the façade is clad in red brick with modest cream-colored terra cotta details. Within the central bay, pairs of symmetrically placed single, double-hung windows punctuate each of the upper stories. These are three-over-one divided lights with long vertical mutins. While these windows are likely original, the exterior frames appear to be metal replacements. A pronounced terra cotta sill extends beneath each of the windows. A single, small, stylized, terra cotta balconette accentuates the double-hung windows at the seventh story. The two projecting bays each feature double-hung windows, with triads of double-hungs on the fronts of the bays, and pairs of double-hungs on either side. Matching the single windows, these groups of windows are three-over-one divided lights with long vertical mutins. As with the other windows, it is likely that their exterior casings have also been updated. The windows of each group are divided by wide metal mullions. Simple terra cotta sills underscore the window groupings. Another stringcourse, this one with an egg and-dart motif, extends above the fifth story.

Above the seventh story, a highly decorative terra cotta stringcourse extends across the entire north façade. Embellished with a floral motif, the stringcourse is supported by pairs of elaborately-ornamented brackets. At the roofline, the projecting bays each have a tall parapet that is pitched in the center. A trio of decorative terra cotta escutcheons -- with the largest in the middle -- ornaments the parapet of each bay. Extending behind the projecting bays, across the entire roofline, is a steeply-pitched faux awning with an oxidized ornamental copper gutter.

The east façade of 647-649 W. Sheridan Road is partially obscured by a red brick, three-flat immediately to the east. The central part of this common brick façade recedes slightly to create a shallow light court. The west façade, a small portion of which is visible from the street due to the adjacent alley, is slightly more formal. Its northern end (the only part visible from the street) is clad in terra cotta and red brick. The southern end of the west façade is of common brick, and interrupted only by rows of double-hung windows. The south façade, which is not visible from the public right of way, is bisected by an open stairwell.

Today, the building's many terra cotta details and copper gutter remain intact. Although the exterior window casings appear to be replacements which have somewhat diminished the property's integrity of design, this building, unlike many others, appears to retain original double-hung windows. The structure exhibits integrity of location, setting, materials, workmanship, feeling, and association. Overall, the property possesses very good integrity.

### HISTORY/DEVELOPMENT

Completed in 1923, this 48-unit apartment building was first known as the Sheridan Beach Hotel. The prior year, the *Chicago Tribune* published a rendering and short article about the building under the succinct headline, "New Sheridan Beach Hotel to Cost \$450,000." With the surge of new construction during the 1920s, developers and building owners often had to compete to capture the attention of prospective tenants. Garnering a much-coveted spot in the Sunday Real Estate section of the paper, this article likely pleased the building's developer, Jacob Vihon.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

647 W. Sheridan Road  
SURVEY ID LV91

A Russian Jewish immigrant, Jacob Vihon (1869-1955) came to Chicago in 1897 and found work as a tailor on the city's South Side. Within a few years, he opened his own shop on N. Clark Street. He became involved in small-scale real estate development by 1910. When exactly he hung up his cutting shears to focus exclusively on property investments is unclear. However, by 1917, he was involved in some prominent real estate transactions in the Lakeview neighborhood. By this time, he had also moved into the community, owning his own home at 651 W. Sheridan Road.

Vihon purchased a large lot just east of his residence to build his seven-story apartment structure. Plans called for one, two, and three room units with a "first floor ballroom" and "glassed-in roof garden." With construction costs estimated to be as high as \$450,000, Vihon obtained a mortgage of \$225,000 (an amount equal to about \$3,375,000 in 2018 dollars).

Vihon hired architect Albert S. Hecht to design his apartment building. Albert Seymour Hecht (1874-1966) was born in Hoboken, New Jersey to parents of Prussian extraction. His family moved to Chicago in the late 1870s. In 1894, Hecht began working as an architect, opening his own practice two years later. Hecht, like many of his contemporaries, was prolific and versatile. His work included designs for factory buildings, private residences, and several apartment hotels including the The Glenlake in Edgewater (1923), the Georgian Hotel in Evanston (1926), and the Norman Hotel in Uptown (1928). With the onset of the Great Depression work became scarce and he closed his firm and began working as an engineer for the Federal Emergency Administration of Public Works. He returned to architecture in the late 1940s, and was also investing in real estate. He moved to California and retired from architecture in 1964, two years before his death.

While Hecht produced several exuberant Revival style apartment hotels, his design for this handsome brick and terra cotta structure was somewhat more sedately styled. But, the building was an attractive new addition to the block. To add to the building's allure, Vihon named it the Sheridan Beach Hotel. As noted by Neil Harris in *Chicago Apartments: A Century of Lakefront Luxury*, naming was a device used by owners and developers to attract attention to a property. It seems 1923 was a popular year for the name Sheridan Beach. In July of 1923, an article in the "Resorts and Hotels" section of the *Tribune* announced that another so-named property at Sheridan Road and Chase Avenue was ready for inspection. This *other* Sheridan Beach had 187-units and storefronts. Perhaps not to be confused with the much larger building of the same name, 647-649 W. Sheridan Road was quickly renamed the Sheridan Shore Apartment Hotel.

Prospective tenants could choose from furnished or unfurnished, two- and three-room apartments with kitchenettes in "a new fireproof residential hotel." Rents for the "very modern" building, were simply described as "attractive." The "first floor ballroom" and "glassed-in roof garden," amenities previously touted, were conspicuously absent from the classified advertisements. Instead, ads boasted of proximity to Lincoln Park, good transit, and special rates for "permanent guests," thus hinting that not all tenants were there for the long-term. Many so-called apartment hotels were "hotels" in name only, offering neither short-term rates nor hotel-like amenities such as maid service or meal plans. The Sheridan Shore, by contrast, offered a "real home" in an ideal location, with kitchenettes and complete hotel service for \$75-\$130 per month.

By 1929, the name of the building had changed again. The newly branded "Sheridore" offered tenants, nicely furnished two- and three-room apartments, with a "new plan of renting which includes ownership



## Historic Resources Survey

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 NRHP RECOMMENDATION Eligible

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 SURVEY ID LV91

of furniture if desired.” Monthly rents ranged from \$60-\$100 and interested parties could arrange to be sent a sample booklet, a typical marketing technique.

The Great Depression brought an abrupt halt to continued development of the neighborhood. Advertised rents remained the same but the 1930s census hints at a densely filled building, with few of the units occupied by a single tenant. Many of the tenants were born in the US to parents who had come from Germany, France, Russia, Ireland, Luxembourg, Belgium, Holland, or Lithuania. At that time, typists, bookkeepers, auditors, engineers, salesmen, buyers, stenographers, waitresses, and artists lived in the building, paying rents between \$50 and \$200 per month.

In January of 1934, the building’s fireproof construction, a selling point in many of the ads, was put to the test when, following an explosion in the basement, a fire swept through the apartment hotel. Firefighters, as reported in the *Chicago Tribune*, made “a number of thrilling rescues.” Some 200 residents were evacuated and only one tenant, Mrs. Jeannette Miller, age 92, perished during the blaze.

In 1939, June and Ben Raskin, who operated several hotels in Chicago, began leasing the Sheridore. They continued offering the same amenities as had long been available here. By 1959, apartments still could be rented for \$75. One ad simply asked potential renters to consider, “why pay more?”

The 1960s brought a remodel, new appliances, decorations, and a very modest uptick in rent to the Sheridore. The following decade, the building was up for sale again, described in 1978 as a “deluxe 49 apartment fireproof building in one of Chicago’s best areas for only \$495,000.” Over \$100,000 had been spent on “modernizing this work of art.” Potential buyers paying in cash were offered a \$50,000 reduction in price. Fifty-five years after Vihon developed the building, a cash buyer could purchase it for \$445,000, five thousand dollars less than the original estimated cost of construction.

The 1980s brought a dramatic increase in rents, with studios renting for \$500. By 2000, rents had surpassed the \$1,000 mark. Today, the structure remains a well-maintained rental property.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 647-649 W. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a noteworthy example of an apartment hotel that offered tenants attractive amenities, furnished units, hotel service, and a range of rental options from short to longer



## Historic Resources Survey

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NRHP RECOMMENDATION Eligible

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SURVEY ID LV91

term, the building meets with Criterion A. The building is not associated with any individuals who have made substantial contributions to history, and therefore, it does not meet with Criterion B. Designed by Albert S. Hecht, an accomplished Chicago architect, the elegantly styled apartment hotel meets with 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 a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

**647 W. Sheridan Road**  
SURVEY ID                              LV91

Photo 1 – 647 W. Sheridan Road



647 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

651 W. Sheridan Road  
SURVEY ID LV92

### NAME

651 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

651 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030281001 through 14211030281024

### YEAR BUILT SOURCE

1974 *Chicago Tribune*

### DESIGNER/BUILDER

Craig-Stevens Development Corporation

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Bricks

### ROOF

Built-up

## DESCRIPTIVE NOTES

Located on the south side of W. Sheridan Road, east of N. Pine Grove Avenue, the condominium building at 651 W. Sheridan Road was completed in 1974. Clad in light red brick, it stands seven stories tall and has a flat roof. The structure is essentially rectangular in plan with a small light well on its west façade. The building's primary façade is characterized by screened parking on the ground level with floor-to-ceiling windows that front onto open balconies on the second through seventh stories.

The building's primary north façade is symmetrically composed and divided into three bays. The center bay is a wide and blank expanse of light red brick that stretches the full height of the building. West of this center bay, the main entrance is slightly recessed and entirely composed of glass and metal. The single glass entry door opens into a small lobby area. East of the center bay, a recessed brick wall conceals the parking area. This wall has a narrow opening at the top which allows light into the enclosed garage. At the outer ends of the recessed bays, a narrow pair of engaged brick pillars are flanked by wide brick bays at the outermost ends of the north facade.

Above the first level, the upper stories of the north façade are identical. The wide center bay is flanked by a pair of bays with open balconies with simple black metal rails set in plain concrete slabs. Behind the balconies are tall floor-to-ceiling fixed pane windows set in metal frames. The balconies are supported





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

651 W. Sheridan Road  
SURVEY ID LV92

by the brick pillars which have open areas behind them. Solid metal doors located at the far ends of the balconies provide access from the residential units. At the outer ends of the façade, the heavier, recessed brick bays are ornamented with open patterns in the brick at every story. At the top story, concrete slabs shelter the seventh-story balconies. These match the concrete slab floors of the balconies below. Above the center bay, several black chimney stacks are visible.

The east façade abuts a driveway. The south end of this facade provides access to the enclosed garage. The west façade is not visible because it is flush with the building at 661 W. Sheridan Road [LV93]. The south façade fronts onto a surface parking area and provides access to the enclosed garage. The south facade is not visible from the public way.

The building appears to retain all seven aspects of integrity. Therefore, its overall integrity is excellent.

### HISTORY/DEVELOPMENT

The condominium building at 651 W. Sheridan Road was erected in 1974, at a time when condos were becoming extremely popular throughout Chicago. The Craig-Stevens Development Corporation, a relatively new design-build firm at that time, sponsored the project. Like four-plus-one apartment buildings of the 1960s, this structure is composed of residential stories above a ground level covered parking lot. As is the case with many four-plus-ones in Lakeview, this banal-looking seven-story building does not possess architectural or historical significance.

Brothers Rick and Monte Strusiner founded the Craig-Stevens Development Corporation in 1968. The firm, which remains active today, focuses primarily on retail, commercial, and industrial developments. Rick Strusiner, an architect, is responsible for the design of many of their developments. He was most likely the project architect for the 651 W. Sheridan Road project. This building replaced two low-rise apartment buildings which had stood at 651 and 655-657 W. Sheridan Road for more than a half century.

With four two-bedroom/ two-bathroom units on each story, the 651 W. Sheridan Road structure contained 24 units. Advertisements for the building first began appearing in the *Chicago Tribune* in the spring of 1974, describing it as “Mid-North,” “Mid-Rise,” and “Mid-Priced.” That September, the *Tribune* ran a story about the project suggesting that the building would offer “suburban living in a city setting.” It reported that buyers could choose from two plans, with both layouts providing approximately 1200 square feet of living space. Pricing for the units originally began at \$42,900. Only five years later, an apartment in the building was listed at \$78,900.

The 651 W. Sheridan Road building went up around the same time as such architecturally impressive nearby residential buildings as the Grace Street Towers at 635 W. Grace Street [LV73] and a low-rise at 3631 N. Pine Grove [LV53]. While all three structures are clad in warm-colored brick, the 651 W. Sheridan Road structure does not share the high-quality form and massing that are expressed by the other two buildings. With screened parking at the first level, and exposed balconies on concrete slabs edged by metal railings up above, the building does convey the appearance of 1970s suburban apartment buildings, as suggested by the *Chicago Tribune* when it was first constructed. Today, the 651 W. Sheridan Road building maintains its original configuration of 24 condominium units.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Not Eligible

651 W. Sheridan Road  
 SURVEY ID LV92

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

### NRHP EVALUATION/JUSTIFICATION

The condominium building at 651 W. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. An example of condominium structure that went up in the 1970s, when condos had become popular in major cities throughout the nation, it does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this building, it is not eligible under Criterion B. As a design-build project that expresses a suburban aesthetic, the building at 651 W. Sheridan Road does not meet Criterion C for listing on the NRHP. The building possesses excellent integrity.

### NRHP RECOMMENDATION

Although 651 W. Sheridan Road retains excellent integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing. Thus, the building has been identified as a non-contributing resource in the proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

651 W. Sheridan Road

NRHP RECOMMENDATION Not Eligible

SURVEY ID

LV92

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Photo 1 – 651 W. Sheridan Road



651 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

661 W. Sheridan Road  
SURVEY ID LV93

### NAME

The Annabelle Apartments

### OTHER NAME(S)

N/A

### STREET ADDRESS

661 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030030000

### YEAR BUILT SOURCE

1926-1927 Chicago Building Permit

### DESIGNER/BUILDER

Raymond Gregori

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone, Terra  
Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1926, the eight-story-tall building at 661 W. Sheridan Road has a lively primary facade with highly detailed ornamentation. Clad in light tan brick, this north facade is trimmed with limestone and buff and green glazed terra cotta. The flat-roofed structure is essentially rectangular in plan, with shallow light wells along the long east and west sides. Metal-framed double-hung replacement windows are found across all façades.

The primary façade comprises a wide, subtly projecting central bay flanked by two narrow outer bays. The façade's first story is clad in buff-colored glazed terra cotta. The terra cotta detailing mimics ashlar coursing and features an eclectic array of whimsical ornamentation. On the first story's projecting central bay, a large cornice with shields, floral ornament, and dentils is supported by pilasters. Shields and elaborate capitals adorn these pilasters. More restrained paired pilasters and a wide lintel that emulate Chippendale furniture frame the front door. The metal and glass door, its transom, and sidelights have geometric detailing.

Flanking the central door are tall window openings which have been retrofitted with metal-framed replacement windows that accommodate air conditioners. The terra cotta panels above these openings



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

661 W. Sheridan Road  
SURVEY ID LV93

have been replaced with light tan brick. At the far ends of the first story, a pair of doorways topped by decorative lintels anchor the narrow side bays. Above these openings sit ornamental urn details with flowers and swags.

At ground level, the wide central bay of the upper stories of the north façade are more highly detailed than those flanking the outer bays. On the central bay, bands of brick run vertically between the second through seventh stories. These are ornamented with horizontal, buff terra cotta details at the second story and, at the seventh story, buff terra cotta that mimics column capitals. Green glazed terra cotta spandrel panels with hexagonal details extend beneath the third- through seventh-story windows of the central bays, and buff-colored window hoods with keystones top the bay's seventh-story windows. On the two end bays, simple, buff terra cotta sills extend beneath the second-story windows and lunettes top them. Glazed terra cotta balconettes with shields, foliate ornament, and dentils adorn the bays' fifth and sixth-story windows. Bands of foliate terra cotta ornament underscore the outer bays' seventh-story windows, and window hoods with keystones sit above them.

The primary façade's eighth story is its most elaborately ornamented. A projecting limestone belt course extends across all three bays here, running just beneath the bracketed terra cotta sills of the eighth-story windows. The four windows of the central bay are framed by terra cotta quoins that angle inward to become Gothic arches. Green terra cotta lunettes punctuated by disks sit within these arches. The central bay terminates in a peaked parapet accented by ornamental shields and a scalloped terra cotta coping. At the end bays, the flat parapet is ornamented with buff and green terra cotta baluster ornaments.

The long west façade extends along a driveway that provides access to the rear of the building. While the part of the west façade nearest to the street is clad in light-colored brick, the rear portion is of common brick and punctuated by windows. The common brick east façade is only partially visible above the adjacent 651 W. Sheridan Road [LV92], which abuts it. A brick elevator penthouse can be glimpsed above the rooflines of the east and west façades. The south façade is not visible from the public way.

The replacement of the original windows and doors and the removal of several terra cotta panels from the primary façade has diminished the property's integrity of design and materials to some extent. Despite this, the property retains integrity of location, setting, workmanship, feeling, and association. Overall, the property possesses very good integrity.

### HISTORY/DEVELOPMENT

Meant to appeal to a range of upper-middle- and middle-class renters, various kinds of apartment buildings were springing up in the fashionable Lakeview neighborhood in the 1920s. Among them were mid-rise elevator buildings with one-, two-, and three-bedroom apartments. The eight-story structure at 661 W. Sheridan Road is a fine example of this type, sometimes characterized as an "apartment hotel." With its tall stature and lively terra cotta ornamentation, the 1927 building was soon filled with well-to-do tenants. Likely built as a speculative project, the structure was designed by Raymond Gregori, an architect who produced a number of finely detailed apartment buildings on Chicago's North Side.

During the mid-1920s, the prosperity of the times and Lakeview's robust real estate market attracted a broad range of investors and developers. For the 661 W. Sheridan Road building, the identity of the developer or developers is not entirely clear. The structure's building permit, issued on September 16,



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

661 W. Sheridan Road  
SURVEY ID LV93

1926, lists J. Geraghty, a possible reference to the proprietor of J.C. Geraghty & Co., the manufacturer of pins, buttons, and other novelties. However, a few months earlier, when the *Chicago Tribune* ran two stories about the project in June of 1926, each mentioned a different owner. One identified the investor as E.E. Norris, a successful railway executive, and the other attributed the project to Edward M. Levin of the Realty and Construction Company.

Despite the uncertainty about the developer, it is clear that 661 W. Sheridan Road was produced by architect Raymond Gregori. Born in Chicago, Raymond J. Gregori (1891-1964) was the son of a kiln operator in the Terra Cotta industry. He studied architecture and engineering at the University of Illinois. Soon after graduating, he served as head designer for Wilmette architect Fred Spencer Baker. Gregori then worked as a draftsman for Marshall & Fox, a firm that specialized in luxury high-rise buildings, including exclusive residences on East Lake Shore Drive. (Several Marshall & Fox-designed buildings are located in the APE, such as 999 North Lake Shore Drive [NN25], 209 E. Lake Shore Drive [NN28], and the Drake Hotel [NN32].) In 1922, Gregori opened his own firm, operating out of an office downtown. He lived on the North Side for most of his life. Known for producing well-detailed 1920s and 1930s buildings, Gregori's work includes a Venetian Revival style store and flats at 1101-1107 W. Bryn Mawr Avenue, the Classically-inspired St. James Hotel (now apartments) at 444 W. St. James Place, and the Art Deco style St. Pascal Church at 6159 W. Irving Park Road.

With its subtly contrasting tan brick and light green and buff-colored architectural details, the Gregori-designed eight-story structure at 661 W. Sheridan Road had a commanding presence on the street. The *Chicago Tribune* published a short article about the building accompanied by a rendering on June 13, 1926. The newspaper reported that the project represented a total investment of \$780,000. When completed the following April, the building provided tenants with the choice of furnished or unfurnished one-, two-, three-, or four-room units. Early classified advertisements touted the building's carpeted rooms, tiled baths, switchboard service, and mechanical refrigeration.

Soon after the completion of 661 W. Sheridan Road in 1927, two local attorneys—Carey W. Rhodes and Francis E. Matthews—purchased the property. Three years later, Dr. H.G. Zimmerman acquired it. At the time of this 1930 real estate transaction, the *Chicago Tribune* described the building as an apartment hotel.

With its distinctive appearance, numerous amenities, desirable location, and range of monthly rental prices, the building attracted a wide spectrum of middle-and upper-middle-class tenants. Among the early residents was Fred Blake, a member of the Cubs who was described as “one of the best right handed pitchers in the baseball profession.” The 1930 Census indicates that residents at that time included the owner of a photography studio, a lawyer, a real estate broker, an advertising manager, and several salesmen. At least one family employed a live-in servant.

In 1940, the building's tenants included numerous stenographers and secretaries, the owner of a dress shop, the manager of a restaurant, and a rodeo cowboy. Professionals and businessmen and businesswomen continued to occupy the structure after the Depression. One of the most notorious was attorney Louis Piquett (1880-1951), a City of Chicago prosecutor who went into private practice and represented John Dillinger. Piquett served time in prison for harboring Dillinger and other fugitives. He received a pardon from President Truman in 1951, while residing at 661 W. Sheridan Road. The infamous attorney died of a heart attack in the building a few months later.



## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>661 W. Sheridan Road</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID                      LV93

The mid-rise has always remained a rental property. In recent years it was renovated and renamed the Annabelle Apartments. According to its website, the property received a “Best Renovation Award” from the Chicagoland Apartment Association.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 661 W. Sheridan Road was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1927, the elegant mid-rise provided well-appointed apartments to a range of middle- and upper-middle-class Chicagoans when Lakeview was becoming an increasingly fashionable neighborhood. Thus, the property is eligible for listing under Criterion A. Associated with such colorful figures such as Cubs player Fred Spencer Blake and John Dillinger’s attorney, Louis Piquett, it is eligible for listing under Criterion B. A noteworthy example of the work of the talented local architect Raymond Gregori, 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 as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**661 W. Sheridan Road**  
SURVEY ID                              LV93

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

661 W. Sheridan Road  
SURVEY ID LV93

Photo 1 – 661 W. Sheridan Road



661 W. Sheridan Road, view looking southwest from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

665 W. Sheridan Road  
SURVEY ID LV94

### NAME

665 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

665 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211030020000

### YEAR BUILT SOURCE

1909-1910 *The Economist*

### DESIGNER/BUILDER

Christian A. Eckstorm

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone, Clay  
Tile

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1910, the stately three-flat at 665 W. Sheridan Road building stands three stories above a raised basement. Essentially rectangular in plan, the structure is composed of tan brick and trimmed with limestone. Although it is flat-roofed, a red ceramic tile faux mansard treatment enlivens the north façade. This primary façade is dominated by an original cut-limestone front porch that has been enclosed with walls of glass. The fenestration also includes many double-hung windows with distinctive muntins that appear to be original.

The three-flat's primary north façade is clad in tan Roman brick and embellished with an eclectic mix of Classical and Arts & Crafts style details. The prominent projecting porch bay is flanked by outer recessed bays at the east and west ends of the primary façade. A high smooth-dressed limestone water table stretches across its entire base. Capped by a string course, the water table reaches to the top of the raised basement level. The main entryway, located at the eastern end of the façade, is framed by a simple limestone surround. Though obscured by a modern grille security door, the front door appears to be of glass and wood. At the west end of the façade, a flat lintel with a prominent keystone caps a double-hung window. On the second story of both outer bays, single double-hung windows accented with heavy limestone sills are supported by geometrically detailed brackets. The double-hung windows



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

665 W. Sheridan Road  
SURVEY ID LV94

across this façade have upper sashes featuring a distinctive pattern of long narrow mutins. While original, these windows details are somewhat obscured by metal storm windows.

The two-story projecting bay dominates the primary facade. Originally, this porch structure had double-hung windows on the first story, was open on the second story, and provided a balcony at the third story level. Sometime before 2007, the porch structure was modernized to be fully enclosed. Walls of glass set in black metal framing now fill the openings. The original two-story limestone piers that support the porch still remain. The outer pair is embellished with handsome Arts & Crafts style capital details. The porch structure terminates in the denticulated cornice that runs across the entire primary façade. Capping the two outer corners of the porch structure above the cornice, a pair of fluted limestone urns sit on square pedestals. This platform serves as a balcony. A metal railing has replaced the original limestone balustrade.

At the third story, the façade is clad in red ceramic tiles, creating a faux mansard effect. At the outer edges, brick end walls project slightly beyond the faux mansard. Two single double-hung windows fully framed by limestone surrounds punctuate the outer bays. At the center of the façade, a glazed door with sidelights beneath a carved limestone pediment provides entry to the third-story balcony.

On the east façade, the limestone water table and tan face brick wrap around the corner from the primary façade. A limestone-framed doorway provides a second entry to the building's interior vestibule. Immediately adjacent to the east entryway is a window framed by carved limestone trim. Above the side entrance at the second story are paired, divided-light windows with a single limestone sill beneath them. At the third story, paired, divided-light windows rest on the cornice. The southern two-thirds of the east façade is clad in common brick and punctuated by windows. At least some of the windows appear to be replacements. Metal security grates cover several windows, obscuring the details.

The west and south facades are not visible from N. Pine Grove Avenue. There is a narrow light well at the far rear end of the west façade. The south façade abuts a small parking area.

Today, the building possesses good integrity overall. Although the modifications to the original porch have altered the property's integrity of design, the work was undertaken in a manner that retained most of the building's historic materials. These include limestone details, ceramic tile, and windows that appear to be original. The building possesses integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Lakeview experienced rapid development after its annexation to Chicago in 1889 and into the early 20<sup>th</sup> century. At the time, apartments were becoming an increasingly popular housing option for upper-middle- and middle-class Chicagoans who couldn't afford the cost of single-family houses in the desirable lakefront community. Many enterprising businessmen took advantage of the growing market by constructing low-rise flats with spacious, well-appointed apartments. Among them was Richard S. Walsh, a successful construction executive who commissioned architect C.A. Eckstorm to design an elegant three-flat at 665 W. Sheridan Road in 1909.

Christian Albert Eckstorm (1863-1927) (often mistakenly referred to as Eckstrom) was born in Minnesota to Norwegian immigrant parents. By 1880, Eckstorm lived with his family in Lakeview. (They later moved



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

665 W. Sheridan Road  
SURVEY ID                              LV94

to the nearby Buena Park neighborhood.) Having begun his career in the office of Henry Ives Cobb, Eckstorm supervised the construction of the 1888 Newberry Library. He went on to serve as Cobb's General Superintendent for the Chicago Federal Building (demolished 1965). When Cobb moved to New York City in 1902, Eckstorm established his own office. He soon became busy with prominent commissions, including early downtown skyscrapers, warehouses, manufacturing facilities, and other commercial structures. Among his most noteworthy buildings are the former Pugh Warehouse (later renamed North Pier), Garland Building, International Harvester Building, Mallers Building (listed on the NRHP in the Loop Retail Historic District), and several auto showrooms (listed on the NRHP as part of the Motor Row Historic District).

Though Eckstorm was known for producing large commercial buildings, he also took on small residential projects such as the commission to design this three-flat for Richard Walsh. Born in Canada to Irish immigrant parents, Richard S. Walsh (1840-1916) began his career as a ship builder. He married a woman from Michigan and settled in Chicago sometime before 1880. John and Roseanna Walsh lived in Lakeview where they raised four sons. By 1901, Walsh was a successful contractor whose construction firm, Walsh & Masterson, specialized in the support structures for bridges and tall buildings. The architect and contractor may already have had a professional relationship, as Eckstorm's specialty in large commercial buildings would have required the kind of caissons that Walsh's firm produced.

Relying on high-end materials, Eckstorm produced an elegant three-flat, unique for its combination of Classically-inspired and Arts and Crafts style details. Walsh completed the building in 1910. With spacious apartments of eight rooms and two baths, there is no doubt that he meant to attract affluent tenants. While Richard Walsh himself never lived in the building, by 1920, his son Herbert occupied one of its apartments with his wife Lucy, as well as a nephew, and a live-in servant. At that time, one of the other units was occupied by the Vice President of the Food Administration Grain Company along with his wife and a servant. In 1922, two owners of the Illinois Casting Company resided in the building.

Several years later, Joseph W. McCarthy (1884-1965) and his wife Mary purchased the three-flat. An architect who established his own firm after working in the offices of Daniel H. Burnham and J.E.O. Pridmore, McCarthy became prominent in the 1930s. (Mayor Edward Kelly appointed him to serve on the Chicago Housing Authority Board in 1938.) In 1930, the McCarthys lived in the three-flat with their servant, a single woman who had emigrated from Germany. Tenants included Carl Koch, the manager of an insurance company, his wife, Lilly, their son Victor, who worked as an insurance agent, and Lilly's mother, Emily Hecht, an immigrant from Alsace-Lorraine. A retiree, Adam Bestel, lived in the third unit with a servant and his three adult children, a lawyer, a bank officer, and a school teacher. By 1940, Joseph and Mary McCarthy had separated. Mary still owned and resided in the building. Her tenants included the Kochs and a men's clothing salesman and his family. Both tenants had live-in servants.

By the late 1950s, the building was no longer owner-occupied. Mr. and Mrs. Reuben Liffshin, who owned another nearby building, had purchased the 665 W. Sheridan Road three-flat sometime before in 1958. At the time, Mrs. Liffshin went on record to oppose the construction of a parking lot across the street for Congregation Nachias David. She was represented by her attorney husband, who later served as a judge for the Cook County Divorce Court. Long-time tenant Carl Koch continued to reside in the building until his death in 1961.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

665 W. Sheridan Road  
 SURVEY ID LV94

Over the years, the three-flat has remained as a rental property. A 1971 classified ad described the apartments as spacious, with eight rooms, four bedrooms, and two bathrooms. Other than the alteration of the original front porch sometime before 2007, the building has had few exterior changes over the years.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 665 W. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Completed in 1910, the elegant low-rise provided spacious apartments to middle- and upper-middle-class Chicagoans when Lakeview was becoming an increasingly fashionable neighborhood. Thus, the property is eligible for listing under Criterion A. Although the building is associated with noteworthy architect Joseph W. McCarthy, he lived there only briefly before separating from his wife. Therefore, the three-flat is not eligible under Criterion B. The talented local architect C.A. Eckstorm deftly combined Classically-inspired and Arts and Crafts style details in his design for this handsome three-flat. Therefore, 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 either individually or as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

665 W. Sheridan Road  
SURVEY ID LV94

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

665 W. Sheridan Road  
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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

665 W. Sheridan Road  
SURVEY ID LV94

Photo 1 – 665 W. Sheridan Road



665 W. Sheridan Road, view looking southwest from W. Sheridan Road toward North and East façades



**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	665 W. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV94

Photo 2 – 665 W. Sheridan Road



665 W. Sheridan Road, view looking south from W. Sheridan Road toward North façade



## Historic Resources Survey

PROPERTY TYPE	TRANSPORTATION/ Road-Related (Vehicular)	W. Sheridan Road & N. Lake Shore Drive	
NRHP RECOMMENDATION	Eligible	SURVEY ID	LV95

### NAME

N/A

### OTHER NAME(S)

Lincoln Park Commission Police Structure

### STREET ADDRESS

W. Sheridan Road & N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

c.1928 *A Portfolio of Fine Apartment Homes*

### DESIGNER/BUILDER

Lincoln Park Commission

### STYLE

OTHER

### PROPERTY TYPE

TRANSPORTATION/ Road-Related (Vehicular)

### FOUNDATION

Stone

### WALLS

Limestone

### ROOF

Asphalt Shingles

## DESCRIPTIVE NOTES

Completed c.1928, this well-built stone structure stands near the northeast corner of a triangular piece of land at the intersection of W. Sheridan Road and N. Lake Shore Drive. The single-story building, rectangular in plan, is constructed of random ashlar limestone blocks. A low-pitched, hipped roof caps the structure, and a stone chimney rises above it. Though the structure's three windows appear to be original, the door is a replacement.

The triangular piece of land upon which the stone structure stands is located in the middle of the intersection of Inner N. Lake Shore Drive and W. Sheridan Road – N. Lake Shore Drive runs along the east side of the triangle, while W. Sheridan Road splits around it, skirting the property on both its north and southwest sides. Public sidewalks and a low metal fence run along the east and southwest edges of the triangle, which has been landscaped with flowers and shrubs. Four mature trees shade the site, and several stone pathways cross it. A Chicago Transit Authority bus shelter stands on the southwest side of the property, adjacent to the south fork of W. Sheridan Road.

The handsome limestone structure's north facade faces the north branch of W. Sheridan Road, just west of N. Lake Shore Drive. A short sidewalk leads from the curb to the building's entrance, a metal door



## Historic Resources Survey

PROPERTY TYPE	TRANSPORTATION/ Road-Related (Vehicular)	W. Sheridan Road & N. Lake Shore Drive	
NRHP RECOMMENDATION	Eligible	SURVEY ID	LV95

with a single window covered by a metal security grille. The door sits within a simple frame, comprising several rough-cut rectangular stones on either side, and a single long stone that serves as a lintel. On either side of the door surround, a rusticated limestone water table sits atop the foundation. The water table, which projects out slightly beyond the façade above, features a subtly beveled top. The remainder of the north façade is constructed of rusticated limestone blocks laid in a random pattern.

The east, south, and west facades share the same rusticated stonework as the north façade. Each of these three elevations includes a single, double-hung wooden window with a protective grille. Each window opening is accented by a limestone sill and capped by a stone window head with a central keystone.

The hipped roof capping the structure is covered with red asphalt shingles. (A late 1920s photograph reveals that this was originally a clay tile roof.) A patinated copper gutter, misshapen from years of ice-damming, runs around the perimeter of the roof. The gutter is likely original, but the downspouts that once connected to it are missing. A rusticated limestone chimney rises from the center of the roof's short ridge line.

Today, the limestone structure at the northeast corner of the N. Lake Shore Drive-W. Sheridan Road street triangle possesses very good integrity overall. The loss of the original clay tile roof and copper downspouts, addition of security grilles on the windows, and replacement of the original door – major features on a building so small – have somewhat diminished the building's integrity of design and materials. Nevertheless, the structure continues to convey strongly its historic character, retaining integrity of location, setting, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

The limestone structure at the corner of Inner Lake Shore Drive and W. Sheridan Road sits on a triangular plot of land that was once part of the Lincoln Park Commission's boulevard system. The stone shelter served as an outpost for the Lincoln Park police.

Since the early 1870s, the Lincoln Park Commission (LPC) has operated its own police force. From the beginning, park policemen had duties relating to traffic. Early on, officers were responsible for enforcing a six-mile-per-hour speed limit for carriages using park drives. By 1899, some park policemen patrolled on bicycles to regulate cyclists who sped through the park. Automobiles soon entered the scene and the work of the LPC police quickly became more challenging. Even though Chicago drivers had to be licensed, many exceeded the original eight-mile-an-hour speed limit for cars. Reckless driving would become so pervasive, that a *Chicago Tribune* headline asked: "Is Automobile Mania a Form of Insanity?".

By 1910, the LPC had begun building police shelters or shanties at various locations throughout Lincoln Park and its related boulevards. These small structures provided the policemen with an outpost and protection from inclement weather. Police stationed at the various shelters throughout the system directed traffic, wrote parking tickets, enforced speed limits, and occasionally contended with serious crimes. The one-story limestone structure was built on the Sheridan Road triangle sometime around the mid-to-late 1920s. A photo of this police shanty appeared in a 1928 publication entitled *A Portfolio of Fine Apartment Homes*. It shows the just-completed Sheridan-Grace Apartments [LV76] towering over



## Historic Resources Survey

PROPERTY TYPE	TRANSPORTATION/ Road-Related (Vehicular)	W. Sheridan Road & N. Lake Shore Drive	
NRHP RECOMMENDATION	Eligible	SURVEY ID	LV95

the traffic triangle with its perfectly trimmed lawn. The tidy limestone structure stands at its northeast corner.

By the 1920s, the stretch of N. Sheridan Road from W. Belmont Avenue to W. Byron Street (now W. Sheridan Road) was becoming increasingly congested with cars. This stretch of roadway had been in place since the turn of the 20th century. Until the 1920s, Sheridan Road curved to the west at the traffic triangle and then continued north (at what is now Broadway Avenue). With increasing numbers of cars on the road, traffic at the Sheridan Road curve was becoming dangerous. The roadway was becoming a popular commuter route for residents of the North Shore and the North Side who wanted to drive to and from downtown Chicago.

For decades, the LPC had contemplated extending Sheridan Road along the lakeshore all the way north to Devon Avenue. (The intention was to have this roadway meet with the North Shore's Sheridan Road.) In 1926, the LPC adopted a new *General Plan of Proposed Extension to Lincoln Park*. This revived plan called for expanding Lincoln Park's acreage and extending Sheridan Road north from Byron Street to Montrose Avenue. On the plan, the new stretch of road was denoted as a "speedway" – a continuous thoroughfare with grade-separated intersections at Irving Park Road and Montrose Avenue. It was completed and opened to traffic (six months ahead of schedule) in December of 1927, with two 40-foot roadways separated by a 12-foot grass strip, and a 25-foot service drive.

There is no doubt that the Sheridan Road improvements (which likely included the construction of the police shelter) were timely. According to the *Encyclopedia of Chicago*, automobile ownership rose steadily throughout the 1920s. By the end of the decade, approximately one in eight Chicago residents had a car. In late 1929, the *Chicago Tribune* noted that approximately 120,000 automobiles were passing through Lincoln Park daily, many of them on their way to the northern suburbs.

The Lincoln Park Commissioners could not have anticipated the vast numbers of cars on the roadway extension. Heavy traffic caused terrible tie-ups at the Sheridan Road curve. In September of 1929, a *Chicago Tribune* headline read: "Seek To Clear Sheridan-Grace Traffic Tangle; Experts Faced With Knotty Problem." LPC policemen had to manage four parallel streams of north- and south-bound traffic, especially during rush hour. What is more, many north-bound vehicles, including buses, needed to turn west from the lakefront drive across multiple lanes. Eastbound drivers needed to merge smoothly into the north-south roadways. And LPC traffic cops had to make sure that pedestrians cross safely.

Unsurprisingly, the problem had not been resolved before the onset of the Depression. All the LPC's work slowed due to a shortage of funds. In the spring of 1932, the Commission officially renamed Sheridan Road between Belmont Avenue and the curve as Lake Shore Drive. The curve itself and the road to the west were still called Sheridan Road. By the fall of 1933, with help from the state, the LPC had completed an additional stretch of the Lake Shore Drive "speedway" to Foster Avenue, again increasing the flow of traffic past the Sheridan Road triangle and its police shelter. But the financial challenges faced by the LPC soon proved insurmountable.

In 1934, the LPC, along with Chicago's 21 other independent park commissions, merged into the Chicago Park District (CPD). The intent was to streamline operations, consolidate debt, and access federal funding more efficiently. The CPD continued to operate a park police force. In the following years, CPD engineers would grapple with how to ease traffic congestion up and down the Drive, including at the



## Historic Resources Survey

PROPERTY TYPE	TRANSPORTATION/ Road-Related (Vehicular)	W. Sheridan Road & N. Lake Shore Drive
NRHP RECOMMENDATION	Eligible	SURVEY ID LV95

Sheridan Road curve. Hal Foust of the *Chicago Tribune* wrote in 1935 that CPD’s Otto Jelinek had designed “eccentric vehicular maneuvers” that involved multiple lane direction reversals over the course of a day. (Vestiges of the lane reversal system still remain in place today at what is now the north end of the Drive.) The new rules included prohibiting left turns onto W. Sheridan Road from the outer northbound lanes of Lake Shore Drive during rush hour. The *Tribune* reported that extra Park District policemen would be on hand to “assist...motorists in acquainting themselves with the regulations.”

Ownership of both the triangle and the limestone structure was transferred by the Chicago Park District to the City of Chicago on January 1, 1959, as part of a much larger functional merger that had been approved by the State Legislature several years before. Under the terms of this law, the Park District took over all of the city’s small parks and playgrounds, while the city absorbed the CPD’s former police and boulevard functions, including responsibility for Lake Shore Drive and Sheridan Road.

It seems unlikely that the Chicago Police Department ever used the Sheridan Triangle shelter. At some point, possibly as late as the 1970s, the Chicago Transit Authority (CTA) put the small limestone structure back to use again. According to transit historian Bruce Moffat, at that time the CTA employed “point supervisors” at fixed locations “to regulate bus service and make service adjustments.” With its favorable location along major north-south and east-west bus routes, the Sheridan Triangle shelter was a logical place to post such a supervisor.

The CTA stopped using the little shelter after several decades. But, according to Justin Breen of dnainfo.com, the structure was still full of CTA paraphernalia when the Sheridan Triangle Garden group obtained keys for it in 2011. This non-profit organization began in the 1980s, when neighbors first organized to improve the appearance of the triangle. The Sheridan Triangle volunteer gardeners, who now use the structure for storage, continue to plant flowers and shrubs around the limestone shelter. They even installed an irrigation system to keep the triangular lawn and garden looking good. The city still owns both the former police shelter and the land on which it stands.

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

### NRHP EVALUATION/JUSTIFICATION

The Sheridan Triangle limestone shelter was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Built in the late 1920s by the Lincoln Park Commission as a police shelter, the property meets with Criterion A. Though many police officers likely worked in this structure, it is not associated with any particular individuals who made who made important contributions to



## Historic Resources Survey

PROPERTY TYPE	TRANSPORTATION/ Road-Related (Vehicular)	W. Sheridan Road & N. Lake Shore Drive	
NRHP RECOMMENDATION	Eligible	SURVEY ID	LV95

history. Thus, the property is not eligible for listing under Criterion B. As an attractive vernacular structure built of high-quality materials that was likely designed by LPC in-house architects, the property meets with Criterion C for listing in the NRHP. 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE	TRANSPORTATION/ Road-Related (Vehicular)	W. Sheridan Road & N. Lake Shore Drive	
NRHP RECOMMENDATION	Eligible	SURVEY ID	LV95

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Photo 1 – Park Structure



Park Structure, view looking southwest from W. Sheridan Road toward North façade

Photo 2 – Park Structure



Park Structure, view looking southwest from N. Lake Shore Drive toward East façade

Photo 3 – Park Structure



Park Structure, view looking northwest from N. Lake Shore Drive toward South façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
SURVEY ID LV96

### NAME

Lake Shore Condominiums

### OTHER NAME(S)

N/A

### STREET ADDRESS

3900 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010351001 through 14211010351240

### YEAR BUILT SOURCE

1959 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Loewenberg & Loewenberg

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Concrete, Brick, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

The Modernistic 25-story residential tower at 3900 N. Lake Shore Drive was completed in 1959. It stands at the northwest corner of N. Lake Shore Drive and W. Sheridan Road. The building's shorter façade faces east towards the Drive and its longer south facade parallels W. Sheridan Road. The flat-roofed high-rise is essentially rectangular in plan, but its east and west facades have a slightly V-shaped configuration. An attached one-story-tall garage structure extends along the north side of the tower and wraps part way around its west end. All four high-rise facades are characterized by alternating bands of cream-colored brick and ribbons of windows that afford exceptional views of the lakefront and city. The structure's exterior details, including the aluminum-framed windows, appear to be original.

The high-rise sits slightly back from the intersection. An asphalt-paved driveway off N. Lake Shore Drive provides access to the garage on the north side of the property. The driveway passes the tower's main entrance before exiting onto W. Sheridan Road. Small landscaped areas lie between the driveway and N. Lake Shore Drive and along the south side of the building, as well in front of the garage.

At the base of the tower's narrow east façade, a thin, concrete canopy cantilevers over the driveway. Behind the canopy, three rectangular columns support the stories above, creating a sort of loggia. These columns are sheathed in polished stone panels, with light speckled stone on the front and back and dark



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
SURVEY ID LV96

stone on the sides. Set directly behind the center column is the double-doored entrance to the lobby beyond. The recessed, lobby's glass curtain walls extend north and south from the double doors. To the north of the glassy lobby façade is the recessed east façade of the one-story garage. A deeply cantilevered overhanging roof stretches across the garage façade, which is faced with light-colored vertical panels. A wide retractable garage door and a metal service door stand at the middle of the garage façade.

Above the ground level of the tower's east facade, alternating bands of aluminum-framed windows and cream-colored brick spandrels distinguish the upper 24 stories. This elevation angles subtly eastward toward its mid-point, resulting in a vertical "crease" or "fold" and windows that cant slightly to the north and south. These aluminum-framed windows comprise both double-hung and single-fixed-light units. The spandrels beneath them are interrupted only by a pair of air conditioning vents on each story.

Along W. Sheridan Road, the floor-to-ceiling glass walls of the ground level lobby wrap around the corner and extend about a third of the way across the south facade. The remainder of the façade's first story is faced with the same vertical panels found on the east garage façade. Here, however, most of the panels are topped by large, glass transoms. A double metal service door is located at the mid-point of the south façade. At the far west end of the façade, a large retractable door sits in the center of the recessed south façade of the garage.

Above the first story, much of the long south facade features the same alternating bands of aluminum-framed windows and brick spandrels. Here, however, the horizontal emphasis is counter-balanced by two eye-catching vertical elements, one toward each end of the façade. These vertical features are subtly projecting, light-gray brick-clad bays that rise continuously from the second story to the 25th. The bays hold two pairs of double-hung windows at each story. Between these bays, the fenestration comprises alternating double-hung and single-fixed-light windows with continuous brick spandrels beneath them. (Again, air conditioning vents pierce the spandrels at intervals.) On either side of the brick bays, at the outer ends of the façade, two double-hungs flank slightly wider fixed "picture" windows, creating a composition that is configured like a classic "Chicago window."

The tower's north façade is identical to the south façade, except that the first story is hidden by the garage. (The north façade of the garage itself is obscured by adjacent buildings.) Similarly, the west façade is identical to the east, but for the ground level. There, the southern half is an unfenestrated expanse of cream brick, and the northern half is covered by the garage.

Based on historic photographs, all of the building's windows and other details appear to be original. Today, the high-rise at 3900 N. Lake Shore Drive has excellent integrity overall. It retains all seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association.

### 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. Some of these sleek new apartment towers were designed by architects who had specialized in luxury apartments and hotels thirty years earlier. Among them was the well-established firm of Loewenberg & Loewenberg, which produced such well-detailed and eclectic 1920s buildings as Hotel Lincoln at 1816 N. Clark Street and 1260 N. Dearborn Parkway. Developer I. Richard Cobrin was part of a syndicate that commissioned Loewenberg & Loewenberg's first Modern



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
SURVEY ID LV96

high-rise, erected at 2970 N. Lake Shore Drive [LV08] in 1955. Four years later, Cobrin retained the architects to create this distinctive tower at 3900 N. Lake Shore Drive. Loewenberg & Loewenberg went on to design 3550 N. Lake Shore Drive [LV43] and would become one of Chicago's most prolific designers of Modern high-rises.

Born in Russia, Isadore Richard Cobrin (1893-1987) immigrated to New York with his parents as a child. Within a short time, the family moved to Chicago, settling in a Jewish enclave on the city's Near West Side. In 1916, Cobrin married a Russian immigrant neighbor, Eva Leibowitz, the daughter of a tailor. The couple moved to the Austin community and had three children. Cobrin became successful, first as the president of a lumber company, and then as the proprietor of Marvin's Apparel, a downtown women's clothing store.

As was the case with many upwardly-mobile West Side Jewish families of the mid-1940s, the Cobrins moved to Lakeview, settling in an apartment on N. Lake Shore Drive. Their move may also have been spurred by the death of their eldest son, Lt. Marvin Cobrin, early in 1944. Young Cobrin was killed in an air battle over Italy. Following their move to Lakeview, the couple continued to own and operate their clothing store while also participating in Jewish organizations and charitable activities.

Cobrin first became involved in real estate development after the war. In 1954, using a low-interest loan geared towards housing for veterans, he built a complex of buildings with two-bedroom units at 6530-6532 N. Seeley Avenue. Around the same time, Cobrin became part of a small syndicate that developed a luxury high-rise at 2970 N. Lake Shore Drive. He and his partners hired architects Loewenberg & Loewenberg to design the Modernistic apartment tower which was completed in 1955.

Brothers Max L. Loewenberg (1889-1984) and Israel S. Loewenberg (1892-1978) shared much in common with Cobrin. After emigrating from Russia around 1900, the Loewenberg family (including Max and Israel's parents and three other siblings) moved to Chicago's Near West Side, less than a block away from Cobrin's home. The two brothers worked their way through school, and launched their architectural firm in 1919. Loewenberg & Loewenberg was soon designing residential and commercial buildings throughout the city. They each became active in Jewish organizations and charities.

Many local architects could not survive the Depression, but Loewenberg & Loewenberg managed to remain fairly busy. During the 1930s the firm received many commissions to design small and medium-sized shops and restaurants and additions to existing commercial structures. At that time, they produced several projects in the Art Moderne style. Loewenberg & Loewenberg's early forays into Modernism included participating in a large pool of architects selected to design public housing, such as the Julia Lathrop Homes, in the mid-1930s.

Cobrin purchased the vacant lot at N. Lake Shore Drive and Sheridan Road for \$325,000 in April, 1957. His initial plan was for 246 luxury apartments with a 150-car, two-level garage. However, the project was soon modified to include 340 smaller, one- and two-bedroom apartments with unobstructed views on all four sides. As James Loewenberg later said, "The building was designed for Chicagoans who cherish a fabulous view." The building had 48 two-bedroom units (1,276 square feet) and 192 one-bedroom units (860 square feet). Each suite had moderately-sized rooms, a separate dining room and spacious closets as well as air-conditioning. Among the building's other amenities were a beautiful foyer, a rooftop sun deck, a solarium, 24-hour security, and a garage attendant. Cobrin invested \$4.5 million in the building,



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
SURVEY ID LV96

advertising it as the “Fabulous 3900 Lake Shore Drive” when rental activity began at the very end of 1959.

Because the developer and the architects had worked together before (and perhaps had been personal friends), the building at 3900 N. Lake Shore Drive became a family affair. Both “Col.” M. L. Loewenberg and Richard Cobrin brought their grandsons to lay the final bricks at the topping out ceremony on November 12, 1959. Robert Lilienthal, the interior decorator for the lobby and the model units, was also present at the ceremony, as were Cobrin’s mortgage bankers.

The building’s early occupants represented a mix of successful people, many of whom were professionals and business owners. Tenants included Dr. Walter Marcus, a physician; business advisor Harold Davis Rossek; and Francis Peskin, secretary to the president of Gold Brothers firm. Some of the business owners who lived in the building were self-made. For example, resident Sam Grossinger was born in 1914 to Austrian parents who had emigrated to Albany Park, where his father, Max, operated a garage. Sam started selling cars in 1928, while he was still a young teenager. After graduating high school in 1932 his business quickly grew to become one of the largest Dodge and Pontiac dealerships in Illinois. He opened another location in Bloomington, Illinois and eventually had dealerships selling other brands. When the Grossinger Auto Group was sold in 2018 it was the longest-running, family-owned car dealership in Illinois. In addition to the Grossingers, 3900 N. Lake Shore Drive had several other early tenants who sold cars, including Lionel Weintraub and James F. Goodwin. Weintraub ran Manhattan Motors on North Cicero Avenue and Goodwin, like Grossinger, was a Dodge dealer.

Several tenants were deeply involved with local Jewish institutions and charities as well as secular causes. Irving Horwitz, a 1962 resident, was a co-chair of a membership drive for Anshe Emet synagogue. Horwitz was a HUD official who also volunteered time at the Pace Institute, teaching literacy to convicts in the Cook County Jail. He was honored for this work in 1975 by Mayor Richard J. Daley. Bernard Marks was the co-chair of the Combined Jewish Appeal committee at Temple Emanuel. Harriet Schechter, a tenant in 1963, ran houseware manufacturer Speco Products after the death of her husband, and remained active in Jewish women’s groups.

In 1977, the building was purchased by Richard A. Stein and the Uptown Service Corporation (USC), a subsidiary of the Uptown Savings & Loan Association. Stein and USC were in the midst of a condo-conversion spree. Stein was a real estate chameleon, adapting his business in response to changes in the marketplace. Born in Chicago and raised in Highland Park, he started work rehabbing apartments in the early 1960s, working with Ray Klein of Littlestone Co. He then went into suburban apartment construction, building 2,600 units in eight years. In the 1970s he converted 5,000 apartments to condominiums. He later went on to build suburban office buildings and became involved with some of the Loop’s biggest redevelopment challenges of the 1980s. His AT & T Corporate Center of 1988 (Adrian Smith for Skidmore, Owings & Merrill) is one of the icons of this period. He ended his career in the late 1990s as the head of Mesrirow Stein Real Estate.

When Stein and USC offered the units at 3900 N. Lake Shore Drive to existing tenants in 1977, 75% of them agreed to buy. The developers invested heavily in improvements to the common areas and to the building’s HVAC. Their ads stated that they had undertaken “careful planning” so that the improvements would be “for the enjoyment of all the residents while keeping costs of future upkeep to a minimum.” The high-rise remains a well-maintained condominium structure today.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
 SURVEY ID LV96

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3900 N. Lake Shore Drive has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Spurred by the market for lakefront high-rise rental apartments in Lakeview during the post WWII period, the property meets with Criterion A. The home of several individuals who established landmark Chicago businesses and/or made substantial contributions to Jewish causes and philanthropy, such as Sam and Tillie Grossinger, Irving Horwitz and Bernard Marks, the property meets with Criterion B. An early high-rise designed by the talented Chicago architectural firm, Loewenberg & Loewenberg, the structure is eligible for listing under Criterion C. The property possesses excellent integrity.

### 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.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3900 N. Lake Shore Drive**  
SURVEY ID                              LV96

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3900 N. Lake Shore Drive**  
SURVEY ID                              LV96

Photo 1 – 3900 N. Lake Shore Drive



3900 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East and South façades.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3900 N. Lake Shore Drive  
SURVEY ID LV96

Photo 2 – 3900 N. Lake Shore Drive



3900 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward North and East façades.



# Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	628-630 W. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV97

## NAME

The Atelier

## OTHER NAME(S)

N/A

## STREET ADDRESS

628-630 W. Sheridan Road

## COMMUNITY AREA

06

## TAX PARCEL NUMBER

14211010331001 through 14211010331010

## YEAR BUILT SOURCE

c.1899/ 1911 *Chicago Daily Tribune/ The American Contractor*

## DESIGNER/BUILDER

F.L. Fry & Company

## STYLE

LATE 19TH AND 20TH CENTURY REVIVALS

## PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

## FOUNDATION

Masonry

## WALLS

Brick, Limestone

## ROOF

Built-up

## DESCRIPTIVE NOTES

Constructed in the late 1890s and extensively modified barely a decade later, the building at 628-630 W. Sheridan Road is somewhat eccentric in appearance. The five-story structure rises above a raised basement. Essentially rectangular in plan, the building has four projecting bays on its primary facade – an unusually large number for a relatively narrow structure. The primary façade features a limestone base, and several different colors of brick are found on the upper stories. The building has a flat roof that is topped by a small, setback one-story structure with a hipped, pyramidal red-tiled roof. Metal-framed replacement windows are found across all facades.

The primary south W. Sheridan Road façade comprises five components: a recessed, five-story central bay; a pair of projecting, four-story rectangular bays; and a pair of subtly projecting, five-story semi-hexagonal bays. The rectangular bays, which awkwardly overlap the semi-hexagonal bays, were apparently added to the building in 1911. All these building elements are present in photographs from the mid-1930s.

The building’s front entryway stands at the base of the south facade within the recessed central bay. A low concrete staircase leads to the building’s glass and metal front door. A deep, arched canvas awning



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

628-630 W. Sheridan Road  
SURVEY ID LV97

shelters the doorway. (The existing awning replaced an earlier flat canopy that can be seen in photographs dating to the 1930s.) Bands of alternately receding and projecting limestone blocks extend beyond this entryway. These limestone bands are also found on the raised basement and first story of the semi-hexagonal projecting bays. From a visual inspection, one can surmise that this horizontal motif originally extended across the entire base of the south façade. The flat projecting rectangular bays, constructed in 1911, lack the banded effect. Instead, their bases are simply faced with smooth limestone blocks. The top of the south façade's limestone base is demarcated by a narrow, projecting stringcourse, though the detailing on the rectangular bays varies slightly from the rest of the limestone band.

At the second through fourth stories, the central bay and the semi-hexagonal bays are clad primarily in red brick. Bands of alternately recessed and projecting brickwork above the front door and at the corners of the semi-hexagonal bays create a vertical emphasis. Similar details at the outer edges of the south façade are executed in light brown brick. A narrow band of limestone with a Greek key motif runs above the tops of fourth-story windows of the central bay and semi-hexagonal bays. The adjacent rectangular bays are clad in a contrasting shade of tan brick. These bays are far more simply finished, embellished only with limestone sills beneath their large window openings and limestone copings at their fourth-story rooflines. Poorly executed brick repairs mar these bays, as well as other areas of the south façade.

The south façade's fifth story is clad in the same tan brick as the rectangular bays. Two double-hung windows sit at the center of the façade. These are flanked by a pair of doors that provide access onto the flat roofs of the rectangular bays. These rooftop balconies are edged with metal railings and protected from the elements by small awnings. The semi-hexagonal bays beyond the balcony doors follow the same outline as on the stories below, except that all three sides of the bays are fully visible here at the fifth story. Like the rectangular bays, the semi-hexagonal bays terminate in flat roofs.

A tan brick parapet topped with limestone copings rises above the roofs of the semi-hexagonal bays and extends across the top of the south facade. A subtle arch in the coping provides a focal point at the very center of the parapet. Just below the arched coping is a small, arch-topped blind window opening with limestone details. On either side of this arch, four limestone-capped, stepped-brick piers provide additional visual interest. Each pier steps subtly outward and upward from the mid-point of the parapet and rises slightly above the rest of the parapet. A pair of cornice-like limestone details connects the two easternmost piers and the two westernmost piers, leaving the area below the arch open.

Metal-framed, double-hung windows comprise much of the W. Sheridan Road facade's fenestration. Single double-hung windows are found on the recessed center bay and semi-hexagonal projecting bays. Transoms top the first-story windows on the fronts of the semi-hexagonal bays. The large double-hung windows of the rectangular projecting bays are mostly grouped in pairs, though single double-hungs are found on the outer facade of each bay. Transom windows stretch above all of these bays' double hung windows.

Photographs from the 1930s clearly reveal that these windows are all replacements for wood-framed originals. The first-story transoms of the semi-hexagonal bays likely held leaded glass. The historic photos also show that the window openings in the rectangular projecting bays have long been oddly taller than the window openings found elsewhere on the facade. The windows of the rectangular bays



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

628-630 W. Sheridan Road

NRHP RECOMMENDATION Eligible

SURVEY ID

LV97

appear to have been an unusual combination of multi-light sashes with Arts and Crafts styling, and their overall configuration was substantially different from those in place today.

Much of the east façade of 628-630 W. Sheridan Road is visible from the street. The raised basement and part of the first story are obscured by the driveway wall and one-story garage of the flat building to the east. The west facade is largely hidden by the adjacent building. Constructed of common brick, both the east and west facades are largely unfenestrated, except for a few double-hung windows tucked into their narrow, recessed central bays. The common brick north façade is lined with double-hung windows. A blank expanse of brick at the center of the north façade masks the apartment building's elevator shaft. A small parking lot sits at the back (north) of the property.

Today, the building possesses fair integrity overall. The rectangular projecting bays, though awkwardly integrated into the original design, have been part of the building for more than a century. The replacement of the original windows, alteration of the entrance canopy, and poor execution of brick repairs have all diminished the property's integrity of design, materials, and workmanship. Nevertheless, the building continues to convey its historic character, and retains integrity of location, setting, feeling, and association.

### HISTORY/DEVELOPMENT

As the 19<sup>th</sup> century neared an end, middle-class Chicagoans were growing increasingly comfortable with apartment living as a financially practical alternative to buying single-family homes. To take advantage of this trend, Lakeview developers began erecting attractive multi-family buildings with spacious flats near the Lake Michigan shore. Among them was the Exmoor Flats at 628-630 W. Sheridan Road (then 1028-1030 Sheridan Road), an elevator building erected in the late 1890s. In the early spring of 1900, the realty firm of E.W. Zander & Co. began running newspaper advertisements for the Exmoor.

Edward W. Zander (1859-1912) likely constructed the Exmoor Flats as an investment property. A German immigrant, Zander had entered the Chicago real estate business in 1879, and a short six years later had established his own firm. He not only bought, sold, and managed rental properties for others, but also developed buildings on his own account. *A Half-Century's Progress of the City of Chicago* noted that Zander, "an active member" of the Real Estate Board and Chicago Fire Underwriters' Association, was "largely interested in Lake View lots." Along with his real estate business, he founded the nearby Ravenswood Bank in 1892. (In later years, he would subdivide and develop 500 acres in Glen Ellyn.)

Zander's Exmoor was completed by 1899, the year it first appeared in the *Lakeside Annual Directory for the City of Chicago*. He ran a *Chicago Tribune* advertisement the following year, touting the many advantages of the Exmoor Flats. According to the copious text, its large, seven-room apartments featured "outside light in every room," "marble and mosaic halls," and "enameled bathrooms." Somewhat unusually, the building was also equipped with "electric passenger and freight elevators." The Exmoor's greatest asset, however, was its "unique" location at the corner of "North Lake Shore Drive [Sheridan Road] and the Lake Michigan shore," which offered not only easy access to transportation – the Northwestern L express station was only a three-block walk – but "magnificent" views of the lakefront. Indeed, one early publication featured a photograph looking straight down the lakeshore, labeled "View of the Shore Drive from Front Window of the Exmoor."



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling

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In its early years, the Exmoor Flats drew middle- and upper-middle-class tenants. For example, James R. Hardy, a resident from at least 1902 to 1905, was Director, Secretary, and Manager of the San Marcos Rubber Plantation Company. At the time of the 1910 Census, the building's tenants included an accountant, a printer, a real estate agent, and a fire insurance company department manager, all of whom resided there with their families. Several residents employed live-in servants.

The well-located Exmoor Flats had changed hands at least three times by 1910. In the spring of that year, Thomas Vincent Cannon (1869-1945) purchased the building. Cannon, the son of Irish immigrants and a one-time prospector in the Klondike gold rush, was the husband of wealthy heiress Anna Leahy Cannon (1870-1928). In 1911, Cannon hired architect F.L. Fry to make improvements to the Exmoor. Iowa-born Frank L. Fry (1859-1939) arrived in Chicago around 1890 after graduating from Iowa State University. He began producing buildings across the city, and was quite prolific in the decade before Cannon hired him.

On April 29, 1911, *The American Contractor* reported that Fry would be doing \$3,500 worth of alterations at 628-630 W. Sheridan Road. The extent of this work was not recorded. At a minimum, Fry surely designed new rectangular projecting bays with large window openings. (A *Chicago Tribune* classified advertisement the following year noted the building's "enclosed sun porches," features that had not been mentioned in earlier ads.) It seems very likely that Fry also altered the fifth story. Given that the south façade of the fifth story is clad in brick that matches the sun porch bays and its architectural detailing varies significantly from that of the red brick lower stories, it seems quite possible that Fry added or rebuilt the fifth-story bays and parapet.

Cannon seems to have dropped the "Exmoor Flats" appellation from advertisements about the time he worked with Fry to renovate the structure. By 1913, the apartment building had apparently also lost at least a portion of its lakefront view due to the construction of a large billboard immediately to its east. A regulatory fight ensued. The sparring continued through at least 1917, when the *Chicago Tribune* quoted Cannon as being willing to "go to court if necessary" to have the billboard removed.

It is unclear how the billboard battle ended, but Cannon was still residing at 628-630 W. Sheridan Road with his wife and 20-year-old daughter, Dorothy, at the time of the 1920 Census. His neighbor-tenants were mostly American-born, and included a publisher, the chief clerk for a steamship company, a civil engineer, a physician, and the vice president of a lumber wholesaler, among others. A few residents had live-in servants.

A decade later, Cannon's tenants comprised a somewhat broader mix of people. One was a lawyer, another owned a grocery store. A few salesmen resided in the building at the time, including one who sold bonds. Russian-born Max Sanbinder, and his adult daughter Ruth both sold ready-to-wear women's clothing.

Thomas Cannon also remained at 628-630 W. Sheridan Road, though his wife had died in 1928. Life would present more challenges in the following decade. In 1932, one of Cannon's former tenants, Judge George C. McIntyre (the lawyer from the 1930 Census), sued him on behalf of his daughter, Evelyn, who had been injured in a fall in the building's elevator shaft. In 1936, Cannon was jailed for refusing to answer a judge's questions concerning his conduct as the executor of the estate of Daniel Leahy, his wife





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

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Anna’s uncle. Leahy’s heirs claimed that Cannon had not properly accounted for the \$31,000 residual estate left after he distributed the inheritances.

Late that same year, Cannon sold the elevator building to contractor Paul Stern. Stern’s tenants in 1940 included American-born people, and also immigrants from Russia, Hungary, and Lithuania. Many were small business owners, but a mechanic, a school teacher, and a theater usher also lived in the building. Only one family employed a live-in servant named Ozzeal Beamon, an African-American woman who had been born in Mississippi.

The apartment building at 628-630 W. Sheridan Road continued to be a rental property into the late 1970s. By the end of that decade, it had been converted to condominiums, and renamed the Atelier. It remains a condominium building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 628-630 W. Sheridan Road was evaluated for significance under National Register Criteria A, B, and C. An interesting example of an early 20<sup>th</sup>-century elevator building that attracted middle- and upper-middle-class tenants with its appealing amenities and lakeside location, the property meets with Criterion A. As the building is not associated with individuals who made substantial contributions to history, it does not meet with Criterion B. With a lively, yet somewhat eccentric design, this elevator building by an unknown architect with early additions by F.L. Fry, the property warrants listing under Criterion C. The building retains fair integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

628-630 W. Sheridan Road  
SURVEY ID                              LV97

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**628-630 W. Sheridan Road**  
SURVEY ID                              LV97

“Traffic Intersection at Sheridan Road and Byron (Image 1),” Chicago Park District, Traffic Engineering Section, March 5, 1936. Historic photograph in the IDOT Historic Traffic Photographs Collection. Available at: University of Illinois at Chicago, available at: <https://explore.chicagocollections.org/image/uic/1/z51z/>

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**Historic Resources Survey**

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**628-630 W. Sheridan Road**  
SURVEY ID                              LV97

**Photo 1 – 628-630 W. Sheridan Road**



628-630 W. Sheridan Road, view looking northwest from W. Sheridan Road toward South and East façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**628-630 W. Sheridan Road**  
SURVEY ID                              LV97

Photo 2 – 628-630 W. Sheridan Road



628-630 W. Sheridan Road, view looking north from W. Sheridan Road toward South façade



**Historic Resources Survey**

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	628-630 W. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV97

Photo 3 – 628-630 W. Sheridan Road



628-630 W. Sheridan Road, view looking north from W. Sheridan Road toward South façade



# Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	640 W. Sheridan Road
NRHP RECOMMENDATION	Not Eligible	SURVEY ID LV98

## NAME

Sheridan Shores

## OTHER NAME(S)

N/A

## STREET ADDRESS

640 W. Sheridan Road

## COMMUNITY AREA

06

## TAX PARCEL NUMBER

14211010240000

## YEAR BUILT SOURCE

1967 *Chicago Tribune*

## DESIGNER/BUILDER

Unknown

## STYLE

MODERN MOVEMENT

## PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

## FOUNDATION

Concrete

## WALLS

Brick

## ROOF

Built-up

## DESCRIPTIVE NOTES

Located on the north side of the 600 block of W. Sheridan Road, the structure at 640 W. Sheridan Road rises five stories with the lower level dedicated primarily to parking. This is a nondescript version of the four-plus-one apartment building type. It is flat-roofed and essentially I-shaped in plan with light wells on the east and west sides of the building. Clad in light tan brick, the structure features minimalistic brick detailing.

The rectangular south façade is divided into eight bays. From west to east, each bay is slightly recessed from the bay that precedes it. The dark brick headers run the length of each bay and accentuate the shadows created at the bay's edge. The dark lines created by the headers terminate at small notches in the parapet, further emphasizing the division of the façade into narrow bays. Two types of sliding sash windows fenestrate the south façade. Some are triple windows with a fixed center pane and the others are double sliding-sash windows. Single air conditioning vents are centered underneath most of the windows.

The south façade's fenestration includes two entryways – a pedestrian entry that leads to a lobby area and a garage entrance. The pedestrian entryway is located at the base of the fifth bay from west to east. It features glass and metal double doors with tall sidelights. The doorway is sheltered by a projecting



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Not Eligible

640 W. Sheridan Road  
SURVEY ID LV98

black canopy. Beneath the canopy, metal numerals reading “640” announce the building’s address. Immediately east of the pedestrian entrance is the rectangular garage entrance which is secured by a metal gate. Above the garage entrance, the canopy above the pedestrian entrance continues as an open grid. West of the garage entrance, patterned cement breeze blocks partially conceal the parking level.

The east and west facades abut the buildings immediately adjacent on either side, and are only partially visible. They are both clad in the same light tan face brick as the primary south façade. The north façade is not visible from the public way.

This building was not the product of high-quality construction, and thus it does not possess integrity of workmanship. The structure retains integrity of design, materials, location, setting, feeling, and association. Overall this property retains good integrity.

### HISTORY/DEVELOPMENT

The structure at 640 W. Sheridan Road is one of several examples of four-plus-one apartment buildings constructed in East Lakeview between the early 1960s and early 1970s. The four-plus-one type is a five-story elevator building composed of four residential stories and a low first level set aside primarily for parking. Four-plus-ones often include only one-bedroom and studio apartments. However, the 640 W. Sheridan Road building has held two-bedroom units with one-and-one-half bathrooms along with one-bedroom units and studio apartments since its 1967 completion.

As explained in the NLSD Historic Context Statement, the four-plus-one type originated in Chicago around 1960. The building type appealed to developers for several reasons. Properties could be built quickly and inexpensively. As four-plus-ones provided small, affordable apartments in desirable neighborhoods, vacancy rates were generally low. The earliest examples of four-plus-one buildings occupied a single lot. But, by the mid-1960s, the type proved so successful that developers began purchasing two or more contiguous lots to construct larger four-plus-ones.

The 640 W. Sheridan Road building is an example of a larger version of the four-plus-one type. It replaced several low-rise structures that had been built prior to 1923. Although the architect and developer of this four-plus-one are unknown, it is clear that the building type had become quite popular in this part of Lakeview by the late 1960s. Two even larger examples were erected nearby at 3801 N. Pine Grove Avenue [LV84] and 3825 N. Pine Grove [LV86]. A four-plus-one built at 663 W. Grace Street [LV75] in 1970 is comparable in size to this one.

Classified advertisements for apartments in the 640 W. Sheridan Road building began running in the *Chicago Tribune* in the summer of 1967 which included the tagline “comfortable, spacious apartments at moderate rentals.” They indicated that “studio, 1 and 2 bedroom apartments in a de luxe air-conditioned, elevator building” were available for occupancy that October. These ads touted such amenities as “closed circuit TV, double locks on doors,” and “condensation-proof windows.” A later ad emphasized the building’s desirable location near Lincoln Park and the lakefront stating that residents could “walk to park, tennis, golf, harbor.” A 1982 advertisement indicated that the building had been recently redecorated at that time.

The building continues to provide rental apartments today. Current on-line rental listings refer to the 640 W. Sheridan Road building as the Sheridan Shores.





## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	640 W. Sheridan Road
NRHP RECOMMENDATION	Not Eligible	SURVEY ID LV98

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

### NRHP EVALUATION/JUSTIFICATION

The property at 640 W. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Although four-plus-ones were built to provide housing to Chicagoans who might not have been able to afford other apartments so close to the lakefront, the type became fairly ubiquitous in Lakeview. Thus, this four-plus-one does not possess sufficient significance to warrant listing under Criterion A. As no noteworthy historical figures were associated with this property it is not eligible under Criterion B. This four-plus-one is not an architecturally noteworthy example of the type and thus, it does not meet with Criterion C for listing on the NRHP. The building possesses good integrity overall.

### NRHP RECOMMENDATION

Although 640 W. Sheridan Road retains good integrity, it lacks sufficient architectural or historical significance to be recommended as eligible for listing on the NRHP. Thus, the building has been identified as a non-contributing resource in the proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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Photo 1 – 640 W. Sheridan Road



640 W. Sheridan Road, view looking north from W. Sheridan Road toward South façade

Photo 2 – 640 W. Sheridan Road



640 W. Sheridan Road, view looking northeast from W. Sheridan Road toward West and South façades

Photo 3 – 640 W. Sheridan Road



640 W. Sheridan Road, view looking northwest from W. Sheridan Road toward South and East façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644-646 W. Sheridan Road  
SURVEY ID LV99

### NAME

644-646 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

644-646 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010371001 through 14211010371007

### YEAR BUILT SOURCE

1916 Chicago Building Permit

### DESIGNER/BUILDER

Roy F. France

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

The 644-646 W. Sheridan Road building, a six-flat, is located mid-block on the north side of W. Sheridan Road between N. Lake Shore Drive and N. Pine Grove Avenue. It stands three stories tall above a high raised basement. The flat-roofed structure is essentially rectangular in plan, with two prominent projecting bays along its primary south facade. This façade is clad in white glazed brick and extensively trimmed with terra cotta ornament. Fixed-pane replacement windows are found above the entrance, with double-hung windows used on the remaining stories.

The primary south façade is divided into five bays, which alternate between the main volume of the building and two large rectangular projecting bays. The six-flat's main entrance, positioned at the base of the central bay, extends outward from the main volume of the building to meet the bays on either side. The wood and glass door is paired with sidelights and lighted by two lantern-type fixtures. Elaborate terra cotta details embellish the area over the door. These include a heraldic crest, a medieval armor helmet, and foliate motifs. The rounded parapet over the entrance is surmounted by a terra cotta planter.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644-646 W. Sheridan Road  
SURVEY ID LV99

Above the entrance, the central bay recedes. Tall, narrow paired windows are set between the first and second and second and third stories, suggesting that they illuminate a central stairwell. These windows appear to be fixed-pane replacements with small, fixed leaded transoms. Between the paired windows at each level are terra cotta twisted pilasters. A terra cotta spandrel panel with a heraldic crest and foliate ornament separates the window grouping between the first and second story from the window grouping between the second and third story. The uppermost pair of windows is capped by a terra cotta lunette with a rosette at its center and topped by a heraldic crest and foliate ornament.

The two large projecting bays, which extend from grade level to the top of the façade, are identical in form and ornamentation. At each story, four narrow, double-hung windows punctuate the south-facing sides of the bays. These appear to be replacements. Groups of three double-hung windows line the east and west sides of the bays' first, second, and third stories .

Elaborate terra cotta ornament embellishes the projecting bays. A terra cotta belt course runs above the windows of the raised basement and meets the ornament above the entrance. Terra cotta spandrel panels with heraldic crests separate the first- and second-story windows. Above the second story windows, terra cotta ornament forms segmental arches with heraldic crests, armor helmets, and foliate motifs. A terra cotta belt course runs immediately below the third-story windows, with heraldic crests near the corners of the bays. A final belt course runs above the third-story windows. The parapet is capped by elaborate terra cotta ornament composed of heraldic crests and rosettes.

On either side of the projecting bays, the south façade again recedes, forming two outer bays . In the easternmost bay, a secondary entrance leads to the rear of the building. An iron security gate has been added. Above the entrance, paired double-hung replacement windows are at the first, second, and third stories. The window pairs are separated by terra cotta twisted pilaster ornament. A terra cotta spandrel panel with heraldic crests separates the windows at the first and second stories. Terra cotta ornament forming a segmented arch with a heraldic crest and foliage is set above the second-story windows. A belt course runs above the third-story windows. The parapet is capped by a simple terra cotta molding with a rosette centered between two finials. The westernmost bay mirrors the easternmost except that first-story windows take the place of the rear entrance.

The long east and west facades of 644-646 W. Sheridan Road are largely obscured from view by the adjacent buildings. Both facades are of common brick, and lined with windows. Enclosed porches cover most of the common brick north façade.

The replacement of original windows and the addition of an iron security gate has diminished this property's integrity of design somewhat, but the building continues to possess integrity of location, setting, materials, workmanship, feeling, and association. The six-flat retains very good integrity overall.

### HISTORY/DEVELOPMENT

This finely-detailed six-flat at 644-646 W. Sheridan Road was completed in 1916 at a time when increasing numbers of affluent Chicagoans were settling in Lakeview. Its glazed brick and terra cotta exterior sets it apart from similar buildings in the neighborhood. Owned for decades by the family of renowned surgeon Max Thorek, the building was designed by Roy F. France, an architect best-known today for producing noteworthy Art Deco hotels in Miami Beach, Florida.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644-646 W. Sheridan Road  
SURVEY ID LV99

Born in Hawley, Minnesota, Roy Franklin France (1887-1972) was the son of a contractor. By 1908, he had moved to Chicago with his family. He married Edith Eldrige, the daughter of a real estate salesman and the couple initially lived with Roy France's parents on the North Side. He studied architecture at the Armour Institute while working for his father's contracting business. Launching his architectural practice around 1910, France opened an office downtown in the Ashland Block on N. Clark Street. He was soon busy designing residential buildings, garages, hospitals, and commercial structures in Chicago and nearby suburbs. By the late 1910s and early 1920s, he was specializing in apartment buildings. In addition to the two structures he designed for Thorek, France's North Side flats included the Patrician Apartments at 405 N. Fullerton Parkway, a Tudor Revival style building at 536-538 Arlington Place, and low-rise at 500-518 W. Surf/2900-2918 N. Pine Grove which is listed in the City of Chicago's Surf-Pine Grove Historic District. He also produced apartment structures at 5756, 5816, and 5822 S. Blackstone Avenue, which are listed in the Hyde Park-Kenwood NRHP Historic District. moved to Chicago and studied architecture at the Armour Institute.

In 1931, France and his family relocated to Miami Beach, Florida. Although many architects had little work during the Depression, France had an important client in Miami, William F. Whitman, "a self-made man from Chicago." According to *Lost Miami Beach*, Whitman (1859-1936), who had been developing buildings in Miami since the early 1920s, hired France to design his 1932 Indian Creek Apartments. A few years later, France served as architect for his Whitman Hotel, considered an Art Deco "masterpiece." France went on to produce many of Miami's other iconic Art Deco style hotels including the National, the Saxony, the Sovereign, and the Casablanca.

France designed this W. Sheridan Road low-rise in 1915, early in his career. The six-flat was developed by Max Thorek (1880-1960) as his own home and also as an investment property. Having emigrated from Hungary around 1898, Thorek settled with his parents on Chicago's West Side. He went on to become one of Chicago's most important doctors. Dr. Thorek attended the University of Chicago before graduating from Rush Medical College in 1904. After completing an internship in obstetrics, he opened his first office in a low-income neighborhood on the West Side where he practiced general medicine. Several years later, he transitioned to surgery, dedicating himself to research and innovation. In the 1930s, Dr. Thorek refined a technique for gallbladder surgery that significantly reduced patient mortality rates.

Dr. Thorek served as an attending surgeon at Cook County Hospital, taught surgery at the Cook County Graduate School of Medicine, and also the Municipal Tuberculosis Sanitarium. He founded the International College of Surgeons and the International Museum of Surgical Science. (Both institutions are still based in Chicago.) Dr. Thorek was also an avid photographer. He frequently exhibited his work and today examples of his photographs are in the permanent collection of the Art Institute of Chicago.

Among Max Thorek's most important local achievements was his founding of the American Hospital in 1908. Originally located at W. Monroe Street and N. Hoyne Avenue, the hospital was relocated to a new North Side facility several years later. Co-sponsored by the American Theatrical Hospital Association, the new enlarged hospital at 850 W. Irving Park Road was built specifically to serve "persons in the theatrical profession." Later renamed as the Thorek Memorial Hospital, the facility remains today. The institution's website reports that its early patients included Mae West, the Marx Brothers, and Harry Houdini.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION Eligible

644-646 W. Sheridan Road  
 SURVEY ID LV99

Thorek's hospital was located less than a mile away from the handsome six-flat he built at 644-646 W. Sheridan Road. He, his wife Fannie, and their son Philip moved into the building soon after its completion in 1916. The six-flat's residents of 1920 included an automobile salesman, the manager of an adding machine company, and a salesman of wholesale woolen garments. Most, if not all, of these tenants had a live-in servant.

Thorek likely considered the six-flat development project a success, because by the mid-1920s, he and Fannie erected an even larger courtyard building at 3917 Frontier Avenue. (That structure no longer exists.) The Thoreks sold a parcel just east of their Frontier Apartments to Roy F. France and provided him with a second mortgage to erect a co-operative building called the Lake Shore Towers. The architect designed and developed a luxury co-operative apartment tower just east of Frontier Apartments at 3920 N. Lake Shore Drive. The structure included a duplex penthouse specifically designed for Max and Fannie as well as their son Philip and his wife Rosa. The Thoreks moved into their luxury high-rise sometime in 1930. At that time, their six-flat was occupied by several doctors and their families. Sometime before 1940, the Thoreks sold the low-rise building to Lester Braude, who was in the wholesale jewelry business.

In 1983, the six-flat building was acquired by Hallmark & Johnson, a real estate management and investment firm that renovated the building. The firm converted the structure to condominiums and renamed it Hallmark House I. At that time, many of the property's original features were intact, including a central vacuum system, a hydraulic turntable parking pad to provide access to the rear garages, and a dental office located in a seventh garden apartment. While many interior renovations had to be made, the developers commented in a *Chicago Tribune* article that the terra cotta exterior only required cleaning and tuckpointing to "sparkle" once again.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 644-646 W. Sheridan Rd. was evaluated for significance under National Register of Historic Places criteria A, B, and C. Completed in 1916, the upscale six-flat served as a home and income-producing property during a period of rapid growth in the Lakeview neighborhood. Thus, the property is eligible for listing under Criterion A. The building is associated with Dr. Max Thorek, an influential surgeon. It was built shortly after he moved his American Hospital to a nearby location in Lakeview. Although Dr. Thorek later moved into the penthouse of Lake Shore Towers at 3920 N. Lake Shore Drive [LV108], he made such substantial contributions locally, nationally, and internationally, that both this





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

644-646 W. Sheridan Road  
SURVEY ID LV99

six-flat and Lake Shore Towers are eligible for listing under Criterion B. As a finely-detailed and exuberant building designed by noteworthy architect Roy F. France, the property meets with Criterion C for listing on the NRHP. Despite having replacement windows and a security gate, the building retains very good integrity.

### NRHP RECOMMENDATION

Possessing architectural significance as well significance to local, national, and international history, and very good integrity, the property is an appropriate candidate for listing either individually or as a contributing property to a proposed Lakeview-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**644-646 W. Sheridan Road**  
SURVEY ID                              LV99

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Photo 1 – 644-646 W. Sheridan Road



644-646 W. Sheridan Road, view looking north from W. Sheridan Road toward South façade



# Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	648 W. Sheridan Road
NRHP RECOMMENDATION	Eligible	SURVEY ID LV100

## NAME

648 W. Sheridan Road

## OTHER NAME(S)

N/A

## STREET ADDRESS

648 W. Sheridan Road

## COMMUNITY AREA

06

## TAX PARCEL NUMBER

14211010361001 through 14211010361004

## YEAR BUILT SOURCE

1916 Chicago Building Permit

## DESIGNER/BUILDER

C. Whitney Stevens

## STYLE

LATE 19TH AND 20TH CENTURY REVIVALS

## PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

## FOUNDATION

Concrete

## WALLS

Brick

## ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1916, the brick three-flat at 648 W. Sheridan Road stands three stories tall over a high raised basement. The flat-roofed structure is essentially rectangular in plan. Its primary south façade features a projecting central bay with narrower bays on either side. Clad in red brick and trimmed with limestone, this street façade is enlivened with Colonial Revival style details. White, metal-framed replacement windows are found across the south, east, and west elevations.

At the center of the primary façade is the deep, three-sided projecting bay. At the bay's garden level, a pair of white metal sliding windows is centered on the bay front. As this set of replacement windows does not fill the full height of the original opening, it is topped by a white band. Similar windows are found at the base of the east and west sides of the bay. These basement-level bay windows, like all the windows of the three-flat, are replacements that vary greatly from the originals in terms of both material and profile. Just above the basement windows, a flat limestone belt course delineates the transition to the first story. At the first through third stories, trios of single-light windows are found on all three sides of the projecting bay. These replacement windows are set in wide, white metal frames that make up for the difference in size between the modern sashes and the originals. Flat limestone string courses serve as window sills at the first and third stories, while each second-story window



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

648 W. Sheridan Road  
SURVEY ID LV100

grouping has its own limestone sill. Crown-like limestone ornament with a central keystone tops each window trio on the projecting bay.

The narrow bays on either side of the projecting bay are virtually identical except that the three-flat's main entrance stands at the base of the east bay. The wood entry door, with its oval window and single sidelight, replaced an earlier divided-light door. The doorway is recessed within a handsome carved limestone surround with a foliate tympanum and projecting hood supported by brackets. Pairs of white metal-framed sliding windows or casements are found on all three upper stories of both bays. The limestone belt course of the projecting bay continues beneath the first- and third-story windows. Limestone window sills underscore the second-story windows. Limestone ornament crowns the first- and third-story windows, and recessed patterned brick lunettes arch above the second-story window openings.

A Classical, projecting metal cornice demarcates the top of the south façade's third story. Dentils subtly ornament this prominent cornice. The corners of the brick parapet above are highlighted by limestone quoins. Flat limestone coping stones cap the parapet.

The three-flat's east façade abuts 644-646 W. Sheridan Road [LV99] and is therefore not visible from the street. The west façade runs along a driveway that provides access to parking at the rear of the building. Clad in common brick, this façade features a projecting semi-hexagonal bay with white metal double-hung replacement windows at the first through third stories. Other window openings on the west façade – both long and narrow and short and wide – certainly do not follow the original fenestration pattern. The north façade is not visible from the public way.

Today, 648 W. Sheridan Road building possesses fair integrity overall. The installation of inappropriate replacement windows and doors across all facades and the introduction of new window openings on the west facade has diminished the structure's integrity of design and materials. The building continues to retain integrity of location, setting, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Constructed in 1916, this solid three-flat at 648 W. Sheridan Road rose on a rapidly-developing block just west of Lake Michigan. At the time, this eastern part of Lakeview, with its appealing environs, was becoming an extremely fashionable residential neighborhood. Many affluent Chicagoans erected low-rise apartments in the community to serve as investments and/or as their own homes. Among them was businessman George Williams, who hired architect C. Whitney Stevens to build this well-detailed multi-family dwelling next door to Williams' own two-flat at 652 W. Sheridan Road [LV101].

Born in Illinois to a German-immigrant father and a French-Canadian mother, George W. Williams (1860-1933) was a successful salt commission merchant. By 1900, he and his wife Jennie (1866-1953) resided in their own home in Lakeview – at 799 (now 3816) Pine Grove Avenue. In October of 1904, the *Chicago Daily Tribune* noted that Williams had sold land "with flat improvements" on Pine Grove Avenue just north of Grace Street. About a month later, *The Economist* reported that he was erecting a new two-flat at 1052/ 1054 (now 652) W. Sheridan Road [LV101]. George and Jennie Williams soon moved into one of the apartments, renting out the other. Twelve years later, Williams embarked on another real estate venture, building this attractive three-flat at 648 W. Sheridan Road on property adjacent to his home. (The May 1916 building permit erroneously lists Williams' address as 646 W. Sheridan Road, but that six-



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

648 W. Sheridan Road  
SURVEY ID LV100

flat was not completed until late that summer, and the Williamses lived at 652 W. Sheridan Road for the rest of their lives.)

For the design of his investment property at 648 W. Sheridan Road, Williams selected Chicago architect C. Whitney Stevens. Born in Wisconsin, Charles Whitney Stevens (1876-1944) moved to Chicago with his parents during early childhood. He was practicing architecture by 1900, and by the 1910s, Stevens had gained a reputation for producing high-quality residential designs. His fine apartment buildings and single-family homes appeared in publications like *Western Architect* and the *Chicago Tribune* from the early 1900s through the late 1930s. Stevens' early designs in Chicago include the nine-unit Horrie Apartments at 5521-5525 South East End Avenue (now 5525-5533 Hyde Park Boulevard) and 747 and 757 W. Hutchinson Street, built now part of Uptown's Buena Park National Register Historic District. His Cassius Orlin Owens House at 5640 N. Sheridan Road [EG11] in Edgewater was constructed the same year as George Williams' three-flat.

Stevens' fine three-flat for G.W. Williams reached completion in November of 1916. Early the following spring, a *Chicago Tribune* advertisement announced that the three rental units in the new "English colonial style" structure were ready for "possession at once." Offered at \$150 per month, each spacious apartment featured several bedrooms, two bathrooms, two porches, a breakfast room, and a solarium. Tenants would also have use of an "amusement room" in the basement. The ad touted the building's excellent location – "one-half block from the lake," with "commanding, unobstructed views of lake and Sheridan-rd." The three-flat was further said to be "convenient to Sheridan express station of elevated and Broadway cars." And, with the presumption that the tenants would be affluent enough to own automobiles, each apartment came with a dedicated garage at the back of the lot.

As Williams had surely hoped, the three rental units at 648 W. Sheridan Road soon filled with well-to-do tenants. By 1921, for example, long-time grain commission merchant and trader Howard B. Jackson (1860-1923) resided in the three-flat. Jackson had served as head of the traffic division of the U.S. Food Administration during WWI and then helped to run the United States Grain Corporation, an enormous federally-created grain brokerage business that aided in post-War reconstruction. Well-respected for his successes in business and humanitarian efforts, Jackson had the unusual misfortune of twice being hit by automobiles – once in 1921 near the Chicago Board of Trade, and a second time, in 1923, when he was killed crossing Sheridan Road not far from his home.

That same year, Municipal Court Judge Frank T. Sullivan (1867-1935) and his wife, Adeline, moved into one of the three apartments. A native of County Kerry, Ireland, Sullivan had come to Chicago in his youth, and attended Chicago School of Law. Having started his career in private practice, he served as an assistant attorney general and then as assistant to the county judge before being elected to the Municipal Court in 1922. He remained in office until 1927.

The Sullivans were still living at 648 W. Sheridan Road three years later, as the Depression took hold. The 1930 U.S. Census recorded that the couple shared their spacious flat with Adeline's brother-in-law and sister, John and Estella O'Neill, and a servant, Eva Erickson. In addition to the Sullivan family, the tenants that year included retired electric company superintendent Charles F. Clark, who lived in one of the flats with his wife, daughter, two sons who were corporate clerks, and brother-in-law Bank vice-president Albert Hearl Keller and his wife Jessie Conway Keller occupied another apartment with their Austrian-immigrant servant Florence Tallitsch and her daughter Helen. (Despondent over financial



## Historic Resources Survey

<b>PROPERTY TYPE</b>	DOMESTIC/ Multiple Dwelling	<b>648 W. Sheridan Road</b>	
<b>NRHP RECOMMENDATION</b>	Eligible	<b>SURVEY ID</b>	LV100

troubles related to the closing of his employer, Albert Keller killed himself in the bathroom of his flat in late 1933.)

A few years later, both the first- and second-story apartments were available for rent. A 1936 *Chicago Tribune* advertisement touted the flats as “large, light, and airy,” and the rents as reasonable. It is unclear who owned the three-flat at the time (G.W. Williams had died several years before), but by 1940, loan manager Paul Korshak had purchased it and lived there with his wife and adult children, both of whom were loan clerks. The Korshaks rented one of the apartments to salesman Ben Seltzer and his mother, Rose.

In 1945, as the need for post-WWII housing surged, at least one of the large flats at 648 W. Sheridan Road was divided into two units. By 1962, the others had been subdivided as well, and the six-unit building was up for sale. Throughout the 1960s and 1970s, the smaller rental units continued to be advertised in the *Chicago Tribune* as “large” and “beautiful,” with an excellent location near transportation.

By 1979, the rental apartments had been converted into condominiums. A *Chicago Tribune* open house announcement invited prospective buyers to a champagne brunch, noting the building’s attractive and convenient location near Lincoln Park, “minutes from tennis, golf, jogging, the beaches, and Belmont Harbor.” Five years later, after a “luxury rehab,” another real estate ad termed the then-82-year-old flat building “Supreme Vintage.” The structure, which now includes four apartments, remains a desirable condominium building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 648 W. Sheridan Road was evaluated for significance under National Register of Historic Places criteria A, B, and C. Constructed as an investment property, this well-built three-flat provided spacious apartments for upper-middle-class Chicagoans in rapidly developing Lakeview. The property is therefore eligible for listing under Criterion A. Associated with notable figures such as businessman and philanthropist Howard B. Jackson and Municipal Court Judge Frank T. Sullivan, it is eligible for listing under Criterion B. A fine example of the work of the talented local architect C. Whitney Stevens, the structure meets with Criterion C for listing on the NRHP. The building retains fair integrity overall.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

648 W. Sheridan Road  
SURVEY ID                              LV100

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**648 W. Sheridan Road**  
SURVEY ID                              LV100

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Photo 1 – 648 W. Sheridan Road



648 W. Sheridan Road, view looking north from W. Sheridan Road toward South façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**648 W. Sheridan Road**  
SURVEY ID                              LV100

Photo 1 – 648 W. Sheridan Road



648 W. Sheridan Road, view looking northeast from W. Sheridan Road toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

652 W. Sheridan Road  
SURVEY ID LV101

### NAME

652 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

652 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010210000

### YEAR BUILT SOURCE

1904 *The Economist*

### DESIGNER/BUILDER

Andrew Sandegren

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Limestone, Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1904, this fine Gothic Revival style greystone at 652 W. Sheridan Road rises two-and-one-half stories over a raised basement. The structure is essentially rectangular in plan, though both its south and east façades feature semi-hexagonal bays. It has a flat roof. A faux gabled parapet rises above the greystone's primary south facade. Set back behind a black iron fence and a shallow raised lawn, the south façade is clad in cut Bedford limestone. The building's secondary facades are of brick. One-over-one double-hung replacement windows are found across all but the north elevation.

The elegant greystone's primary façade features an imposing porch on its west side, a projecting bay on its east, and the faux gable at its top. The one-story limestone entry porch rises above a broad stone stoop with carved bi-level pony walls that serve as railings. At the front of the projecting porch, a pair of rectangular pillars enframed by carved Gothic moldings flanks a broad, elliptical arch. Trefoil details ornament the corners above the arch. Narrower arched openings are found on either side of the porch. Set back within this elegant porch is a wide, double wood and glass door, which appears to be original. A refined balcony with foliated tracery railings caps the porch. At the second story, the west side of the façade features an expanse of smooth cut stone interrupted only by a single double-hung window.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

652 W. Sheridan Road  
SURVEY ID LV101

On the east side of the primary façade, a semi-hexagonal bay clad in smooth stone blocks rises from the ground to the top of the second story. The westernmost side of this three-sided bay is partially obscured at the basement level and first story by the projecting porch, which overlaps it. A carved water table runs along the base of the semi-hexagonal bay. Single-light replacement windows covered with metal bars sit just above the water table. These windows, like all the others on the bay, sit within refined, recessed surrounds with subtly rounded upper corners. A carved belt course extends across the top of the raised basement, creating a prominent sill for the first-story windows. These windows, each occupying one side of the projecting bay, are one-over-one double-hung replacements. (The original windows here were likely leaded glass casements.) A second belt course serves as a sill for the second-story windows. This belt course is a continuation of the top molding of the porch railing to the west. The semi-hexagonal bay terminates in a band of blind tracery sandwiched between a projecting carved stringcourse and a similarly detailed coping.

Above the porch and projecting bay, the top of the façade rises into a high parapet with a tall, wide faux gable. The faux gable is adorned with a carved trefoil rondel and capped by a carved coping. Blind tracery embellishes the flanking parapet walls.

All three secondary façades are composed of face brick. The long east and west façades adjoin narrow driveways, and therefore are only partially visible from the street. The east façade includes a wide, projecting, semi-hexagonal bay with double-hung replacement windows that provide additional light and ventilation. This façade is topped with red tile copings. The west façade is similar, but lacks a projecting bay. An attached one-story garage extends from the non-public north façade.

The greystone at 652 W. Sheridan Road possesses very good integrity overall. Although the replacement of original windows has somewhat diminished the structure's integrity of design, the greystone retains integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Constructed in 1904, the greystone two-flat at 652 W. Sheridan Road rose on a newly-developing block just west of Lake Michigan. At the time, this eastern part of Lakeview, with its appealing environs, was becoming an extremely fashionable residential neighborhood. Many affluent Chicagoans erected low-rise residential structures in the community, both to serve as their homes, and as investments. Among them was businessman George Williams, who hired architect Andrew Sandegren to build this elegant dwelling.

Born in Chicago to a German-immigrant father and a French-Canadian mother, George W. Williams (1860-1933) was a successful salt commission merchant. He had started in the business in 1875. Initially an employee of the A.J. Latham Company on South Water Street, Williams took over the salt brokerage in 1899. In 1903, he joined the Morton Salt Company. By then, Williams and his wife Jennie (1866-1953) had been living in Lakeview for some time, and owned a home at 799 (now 3816) Pine Grove Avenue. The October 1904 *Chicago Daily Tribune* noted that G.W. Williams had recently sold land "with flat improvements" on Pine Grove Avenue just north of Grace Street. About a month later, *The Economist* reported that he was erecting this fine two-flat at 1052/ 1054 (now 652) Sheridan Road.

Williams's selection of Andrew Sandegren (1867-1924) to design his new two-flat was not surprising, as the architect was then producing numerous multi-family dwellings on Sheridan Road and elsewhere in



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

652 W. Sheridan Road  
SURVEY ID LV101

Lakeview. Born in Sweden, Andrew Sandegren had immigrated to the United States in 1888 at the age of 21. He worked for a number of architects in Chicago, New York, and Boston before opening a solo practice in Chicago in 1892. Initially producing a broad range of structures Sandegren soon developed a specialty in apartment buildings. By the early 1900s, his residential work was regularly covered in the *Chicago Tribune* and various architectural publications. According to the *Swedish Element in Illinois*, Sandegren's success derived from his particular ability to impart "an air of refinement, dignity, and good taste" to his residential designs. The talented Sandegren would design hundreds of fine multi-family structures throughout Chicago, the suburbs, and nearby cities over the course of his career. These included, for example, the NRHP-listed 1906 twelve-flat annex to the Pattington apartments (707-709 W. Bittersweet Avenue) and two smaller flat buildings at 813-815 and 819 Buena Avenue, built in 1907-1908 and now part of the Buena Park NR Historic District.

George and Jennie Williams moved into their handsome Sandegren-designed home upon its completion. Both took an active interest in the Lake View community. Jennie Williams became a member of the Lake View Woman's Club. And, according to the *Chicago Tribune*, George Williams was among the "indignant" residents who, in 1908, joined forces to protest the poor condition of Sheridan Road due to the Lincoln Park Commission's failure to "sprinkle and oil" the roadway. Eight years later, Williams clearly felt more positive about things, as he developed an investment property – the attractive three-flat at 648 W. Sheridan Road [LV100] – on property adjacent to his home.

As the Williams must have hoped, the second apartment in their elegant 652 W. Sheridan Road two-flat soon had affluent and dependable tenants. By 1905, the Lange family – Fred J. Lange, his wife, Barbara, and young son – had moved in. Chicago native Fred J. Lange, a 30-year veteran of the wholesale grocery business, had recently become president of the Brookman Manufacturing Company, a packer and importer of heavy chemicals and seeds. With a Loop office and an impressive title, he was also a member of the prestigious clubs: the Marquette Club, the Edgewater Country Club, and the Ravenswood Golf Clubs. Like the Williamses, the Langes employed a live-in servant.

By 1913, Edward O'Callaghan and his wife, Kate, were the tenants at 652 W. Sheridan Road. A plumbing contractor, Edward O'Callaghan, was the corporate secretary of the M.J. Corboy & Co. at the time he moved in, and later became a partner in the O'Callaghan Brothers firm. He was a member of the Chicago Athletic and Olympia Fields Country Clubs. The O'Callaghans lived in the Sheridan Road Apartment until their deaths – hers in 1927, his in 1930.

When George Williams died only three years later, in 1933, his wife Jennie remained in the two-flat. She still owned and resided at 652 W. Sheridan Road at the time of the 1940 U.S. Census. She lived with her niece, Jennie C. Colvin, a typist for a wholesale salt dealer. Jennie Williams' tenants were the Harlib family, who had been residents since at least 1935. Headed by 65-year-old Russian-born Anna Harlib, the family included three adult sons – Harry, a clerk for the city, Peter, a Chicago policeman, and Abraham, a clothes salesman – as well as Peter's wife, Beatrice.

Jennie Williams lived in the two-flat until her death in 1953. Over the next few decades, the building continued to be home to successful middle-class residents. According to the *Chicago Tribune*, residents of the late 1950s and early 1960s included Ethel R. Dubovik, a Russian immigrant who represented the Illinois Association of Nurses at a conference in Rome, and Thaddeus Bielobradek, national commander of the Association of Polish Paratroopers in America.



## Historic Resources Survey

<b>PROPERTY TYPE</b>	DOMESTIC/ Multiple Dwelling	<b>652 W. Sheridan Road</b>
<b>NRHP RECOMMENDATION</b>	Eligible	<b>SURVEY ID</b> LV101

In recent decades, Lakeview has experienced renewed appreciation for historic properties like this one at 652 W. Sheridan Road. In August of 1989, Yvonne T. Coelho and her anesthesiologist husband, Ronald, purchased the building and were soon advertising the rental unit in their “vintage lover’s delight.” The apartment now came with the added enticement of a recently constructed garage. By 2008, the two-flat had been converted to a single-family home. The following year, another real estate listing implied that the dwelling could be profitably demolished to make way for a four- or five-unit building. Fortunately, the handsome Greystone survived intact, and the well-maintained structure continues to add its refined style to this desirable block just west of North Lake Shore Drive.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 652 W. Sheridan Road was evaluated for significance under National Register of Historic Places criteria A, B, and C. Constructed during a period of rapid development, this refined Lakeview two-flat provided spacious apartments for its upper-middle-class owners and their equally affluent tenants. The property is therefore eligible for listing under Criterion A. Although the property is associated with some interesting individuals, none made contributions to history sufficient to warrant this building’s listing under Criterion B. A fine example of the work of the talented Swedish immigrant architect Andrew Sandegren, 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

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



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

652 W. Sheridan Road  
SURVEY ID LV101

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION      Eligible

**652 W. Sheridan Road**  
SURVEY ID                              LV101

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## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

652 W. Sheridan Road  
SURVEY ID LV101

Photo 1 – 652 W. Sheridan Road



652 W. Sheridan Road, view looking northwest from W. Sheridan Road toward South and East façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

652 W. Sheridan Road  
SURVEY ID                              LV101

Photo 1 – 652 W. Sheridan Road



652 W. Sheridan Road, view looking northeast from W. Sheridan Road toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

656 W. Sheridan Road  
SURVEY ID LV102

### NAME

656 W. Sheridan Road

### OTHER NAME(S)

N/A

### STREET ADDRESS

656 W. Sheridan Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

1421101020000

### YEAR BUILT SOURCE

1901 *Chicago Building Permit*

### DESIGNER/BUILDER

Charles Weary

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Limestone, Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

Completed in 1901, this fine, Classical Revival greystone rises two stories over a raised basement. It is rectangular in plan with a flat roof. The building sits back from the sidewalk, behind a small raised front yard edged by a wrought iron fence. While the primary façade is clad with smooth-dressed Bedford limestone, the secondary facades are constructed of brick. Across all facades, the window openings are filled with one-over-one double-hung windows, most of which appear to be replacements.

The primary south façade is characterized by a flat bay on its west side and a rounded bay on its east. A projecting porch extends across the entire façade at the raised basement and first-story levels. A set of wooden steps leads up to the porch, which was rebuilt in 2016. Original, wooden Ionic columns set on limestone piers support the flat-roofed porch. Lattice-work-screening fills the openings between the piers, while wrought iron balusters run between the columns. (The balusters, together with a pair of wrought iron stair railings, and the fence around the yard, were added in 2018.) A denticulated cornice extends just beneath the porch roofline. A wood and glass front door stands at the back of the porch in the flat west bay. The door appears to be original. Immediately to the west, a small, multi-light window sits within a Classical surround. This surround comprises a projecting sill and shell-like spandrel; small, flanking columns that echo those of the porch; and a rounded arch with a keystone. To the east of the



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

656 W. Sheridan Road  
SURVEY ID LV102

door, the rounded bay holds three large, double-hung windows, which may be original. A string course extends above the first-story windows and the front door, unifying the facade.

At the second story, the flat west bay features a single double-hung replacement window topped by a leaded-glass transom. The curving east bay holds three windows, as on the first story. A simple entablature with a modest cornice divides the second story from the tall, and much more ornate, parapet at the top of the façade. Engaged rectangular piers with highly ornamented caps crowned by acanthus leaves rise at either end of the parapet. (A simpler, corbel-like feature extends beneath the entablature, in line with the west pier.) Between the piers, a pair of cartouches with foliate detailing and swags embellishes the parapet. The parapet rises into a broken pediment above the rounded bay.

The east façade adjoins a long driveway that leads to a freestanding one-story garage at the back of the property. Constructed of light-colored brick, the east façade has many window openings, all filled with replacement windows. The similar west façade is only partially visible above the adjacent modern parking structure (part of 655 W. Irving Park Road [LV109]). The north façade is not visible from the public way.

The greystone two-flat at 656 W. Sheridan Road possesses very good integrity overall. Although the replacement of original windows and the addition of wrought iron railings has somewhat diminished the structure's integrity of design, the greystone retains integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

The fine two-flat at 656 W. Sheridan Road rose on a newly-developing block just west of Lake Michigan in 1901. At the time, this eastern part of Lakeview, with its appealing environs, was becoming an extremely fashionable residential neighborhood. Many affluent Chicagoans erected low-rise apartment structures in the community, both to serve as their homes and as investments. Among them was businessman William Pottle who retained architect Charles Weary to design this elegant limestone-fronted dwelling.

Born in England, William Pottle (1831-1904) immigrated to the United States in 1857 with his wife Harriet and young son William. The Pottles initially settled in Virginia, where their second child, also named Harriet Pottle, was born. By 1860, they had moved to St. Louis, and William Pottle was working as a basket maker. Within a year or two, the Pottle family relocated to Chicago. William Pottle, Sr., soon established a company that manufactured "willow ware," a type of goods made from woven wood. Pottle's firm initially produced various baskets for trucking and hoisting. In 1873, William Pottle ran advertisements announcing that he had recently opened a new store downtown on West Madison Street. In addition to "plain and fancy baskets," Pottle was now producing and selling rocking chairs, bird cages, cribs, children's chairs, and carriages.

Pottle was quite successful in his business, and by the mid-1880s, his son William, Jr., established a successor firm, Chicago Rattan & Reed. (A younger son, Alfred, died in 1895.) William Pottle, Sr., had likely retired from business by 1901, when he obtained a building permit to erect a two-flat at 1056 Sheridan Road (later known as 656 W. Sheridan Road). Pottle hired architect Charles A. Weary to design the building, which would be constructed for an estimated \$7,000.



## Historic Resources Survey

<b>PROPERTY TYPE</b>	DOMESTIC/ Multiple Dwelling	<b>656 W. Sheridan Road</b>
<b>NRHP RECOMMENDATION</b>	Eligible	<b>SURVEY ID</b> LV102

Born in Wisconsin, Charles A. Weary (1853-1917) was the son of a carpenter and builder. By 1870, the Weary family had moved to Chicago and Charles was working as a carpenter. After a brief stint in real estate, Charles A. Weary began his career in architecture in the early 1880s. By 1885, he was running his own firm on Millard Avenue on the city's West Side. He soon relocated to an office downtown on W. Washington Boulevard. Weary had a long and busy career designing a variety of buildings throughout the city. Among his extant structures are the Bauer Building at 230 W. Huron Avenue, the stable for the John G. Shedd House at 2316 S. Millard Avenue, and a large collection of flats located on the West Side, near Garfield Park.

William and Harriet Pottle moved into their Weary-designed two-flat shortly after its completion. Among their earliest tenants were Reverend Frank M. Carson, pastor of the First Presbyterian Church of Lakeview, and his wife Madge. Both the Carsons and the Pottles were living in the building at the time of William Pottle's death in 1904. His wife Harriet remained in the two-flat. By 1910, her daughter Harriet had moved into the second apartment with her husband Charles F. Batchelder, and their two daughters. Charles Fletcher Batchelder (1853-1947), a well-known newspaper cartoonist, had worked for the *St. Paul Globe* as well as several Chicago papers. He headed the *Chicago Daily News* art department at the time of his retirement. In addition to his contributions as a newspaper artist, Batchelder was recognized for winning a design competition that inspired Chicago's 1889 *Haymarket Monument*, which was sculpted by Johannes Gelert. The Batchelders resided in the 656 W. Sheridan Road two-flat until the early 1920s, shortly after Harriet Pottle died in 1920.

By 1930, wholesaler Henry J. Poppenhagen owned the two-flat and resided there with his wife May and daughter Florence. The Poppenhagens rented the other unit to a Swedish immigrant mortgage broker, Edward J. Lindstrom, and his wife Clara. A decade later Rose Kyas, a widow, owned the two-flat and lived there with her two sons and a daughter-in-law. She leased the second apartment to attorney Louis Joseph, his wife Flora, and teenage daughter Georgia.

The building remained a well-maintained rental property in subsequent decades. It is still a two-flat apartment building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 656 W. Sheridan Road was evaluated for significance under National Register of Historic Places Criteria A, B, and C. Constructed during a period of rapid development, this refined Lakeview two-flat provided spacious apartments for its upper-middle-class owners and their equally affluent tenants.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

656 W. Sheridan Road  
SURVEY ID LV102

The property is therefore eligible for listing under Criterion A. The property's association with noted newspaper cartoonist Charles F. Batchelder during an important time in his career warrants its listing under Criterion B. A fine example of the work of Charles A. Weary, a talented local 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 as a contributing property to a proposed Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

### SOURCES

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Photo 1 – 656 W. Sheridan Road



656 W. Sheridan Road, view looking northwest from W. Sheridan Road toward South and East façades



Photo 2 – 656 W. Sheridan Road



656 W. Sheridan Road, view looking north from W. Sheridan Road toward South façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue  
SURVEY ID                              LV103

### NAME

668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue

### OTHER NAME(S)

Aloha Flats

### STREET ADDRESS

668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010170000

### YEAR BUILT      SOURCE

1902                      *American Contractor*

### DESIGNER/BUILDER

Huehl & Schmid

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Stone

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

The apartment building at 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue was completed in 1902. Sitting at the northeast corner of W. Sheridan Road and N. Pine Grove Avenue, the flat-roofed building is essentially rectangular in plan. Constructed of tan brick and trimmed with cut limestone, it rises three stories over a raised basement. Elegantly rounded bays stand at each end of its two primary façades. Along with its handsome limestone details, these bays give the building a stately Classical presence. One-over-one double-hung replacement windows are found across its primary facades.

The building's two street facades share many unifying features. A smooth limestone water table pierced by small, ground-level basement windows wraps around both facades. Above the projecting top molding of the limestone water table, the walls are constructed of tan brick. Limestone belt courses run beneath the first-story windows, and above and beneath the third-story windows. All first-story windows are framed in smooth limestone surrounds, and brick and limestone detailing can be found above many second- and third-story windows. Replacement windows are found across both of these facades. All are double-hungs that generally follow the profiles of the originals. Near the top of the building, a tall swath of ornamental brickwork with limestone details runs beneath a projecting cornice supported by



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue  
SURVEY ID                              LV103

brackets. At the ends of the two facades, simple brick parapet walls rise above the cornice, following the graceful curves of the rounded corner bays.

The somewhat asymmetrical W. Sheridan Road (south) façade is comprised of three rounded, projecting bays and two flat entry bays between them. The two rounded bays are engaged circular corner bays that rise to the roofline. These end bays feature three single double-hung windows per story. Slightly to the west of the façade's mid-point, the curved middle bay begins at ground level but terminates beneath the main parapet and cornice. This bay, too, has three double-hung windows per story.

The two flat bays between the curved ones each feature a raised entrance with a wide door, sidelights, and a transom. Like the windows, these doors are replacements. The entryways each sit at the top of a low stoop and within an impressive limestone surround. The two surrounds each feature capital-topped columns capped by a distinctive pediment. The west entrance has a dentilled, triangular pediment, while the east entrance is topped with a broken, arched pediment pierced by a corbel-like ornament with a shell above it. Both main entrances are surrounded by a variety of windows. The west entrance is paired with a single double-hung window framed in a limestone surround. (Just beneath this window is a stairway leading down to an opening that provides access to the raised basement.) Above the west entrance are two single double-hung windows on each story. The east entrance is flanked by a pair of single double-hung windows, again framed in limestone surrounds. Above the doorway are two larger single double-hung windows per story.

The N. Pine Grove Avenue (west) façade has an entrance on only the northern end of the building, but otherwise echoes many of the features of the W. Sheridan Road façade. Four bays project beyond the rest of the façade. The middle two bays differ somewhat from those elsewhere on the building, as they are semi-hexagonal rather than curved and begin above the first-story windows and end beneath the cornice. The circular corner bay at the north end of the facade also begins above the first story windows, but runs to the roofline like the other engaged circular corner bays. The Pine Grove Avenue entrance sits atop a low stoop and within an impressive limestone surround similar to those on W. Sheridan Road. The wide door, sidelights, and arched transom are replacements. The limestone surround features capital-topped columns crowned by a broken, scrolled pediment bisected by an ornate corbel. The windows on this façade are of various sizes. Most are single double-hung windows. However, on the first story immediately beneath the semi-hexagonal oriel bays, three double-hung windows grouped together. These window trios are not all set flush with the wall, but rather the two outer windows in each grouping angle inward, as if set in a recessed bay.

The north and east façades are clad in common brick. The windows on both facades are single double-hungs. Each has a projecting, semi-hexagonal bay. The north façade runs along a driveway. The south end of the east façade abuts a parking structure (part of 3920 N. Lake Shore Drive [LV108]), which obscures the basement and first story. The north end of the east façade is interrupted by an L-shaped lightwell that penetrates well into the building mass.

The installation of replacement windows and entry doors has somewhat diminished the building's integrity of design. Despite this, the structure retains many historic features and continues to possess integrity of location, setting, materials, workmanship, feeling, and association. Thus, its overall integrity is very good.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION          Eligible

668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue  
SURVEY ID                              LV103

### HISTORY/DEVELOPMENT

As the 19<sup>th</sup> century neared an end, middle-class North Siders were becoming increasingly comfortable with apartment living as a financially practical alternative to buying single-family homes. To take advantage of the growing market for rental buildings, many affluent Chicagoans erected attractive multi-family structures with spacious flats in Lakeview to serve as investments and/or as their own homes. Among them was Ernest H. Knoop, a successful North Side businessman who hired architects Huehl & Schmid to design an apartment building at 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue (then 1068 Sheridan Road). The elegant structure would soon become known as the Aloha Flats.

A German immigrant who arrived in the United States in 1876, Ernest H. Knoop (1858-1918) briefly lived in Baltimore, Maryland before settling in Chicago. A decade later, he married Laura Theisen, the daughter of German immigrants. Sometime in the late 1880s, Knoop went into partnership with Henry Baade, owner of a dry goods store on Chicago's North Side. The business became quite successful. By the mid-1890s, Knoop's name began to appear annually in the *Chicago Blue Book*. Around this time, the couple hired architects Huehl & Schmid to design a spacious new home at 1066 Sheridan Road (later 666 W. Sheridan Road) for their growing family. (The house is no longer extant.)

By 1901, Knoop—then the sole owner of his store—decided to develop a multi-residential building next door to his own home. E.T. Stotesburg sold him a 50' x 180' lot on the northeast corner of Sheridan and Pine Grove for \$12,900. The following year, Knoop hired Huehl & Schmid once again—this time to design his investment project. The structure, which would be located at 1068-1072 Sheridan Road, (now 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue) was built for approximately \$75,000.

Chicagoans Harris W. Huehl (1862-1918) and Richard G. Schmid (1863-1937) formed their architectural practice in 1890. Huehl had begun his career as a draftsman in the office of Edward Baumann. He became a partner in the firm in 1889, the year prior to Baumann's death. Schmid, a graduate of Massachusetts Institute of Technology, had worked in the Boston offices of H.H. Richardson and then for his successors, Shepley, Rutan & Coolidge, from 1886-1889. After traveling abroad to study architecture in France, Italy, and England, Schmid returned to Chicago and went into partnership with Huehl. The duo enjoyed a solid reputation for their single-family residences, apartment buildings, commercial structures, and small manufacturing buildings. Huehl was appointed as Cook County Architect in 1905, and served in this position for several years, while also maintaining his practice with Schmid. In 1913, Huehl & Schmid, added a third partner, Harold Holmes, who had worked for the firm since 1905.

Huehl & Schmid (and later Huehl, Schmid & Holmes) produced a number of noteworthy buildings throughout and outside of Chicago. These include 1117 Forest Avenue in Evanston which is in the Evanston Lakeshore NRHP Historic District; houses at 706 and 800 W. Hutchinson Street located in the City of Chicago's Hutchinson Street Landmark District; and their most high-profile project, the Medinah Temple at 600 N. Wabash Avenue. Both Huehl and Schmid were Freemasons, and Huehl even served one term as potentate or president of the Shriners. Huehl & Schmid's flamboyant design for the 1912 Medinah Temple gave the firm national recognition, which led to commissions for additional Masonic lodges throughout the country.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION            Eligible

668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue  
SURVEY ID                              LV103

It is unclear how Knoop had become acquainted with Huehl & Schmid. However he was a fellow Mason, and like Knoop, the two architects resided on Chicago's North Side. On October 19, 1902, the *Chicago Tribune* reported that Knoop had received a building permit to erect the brick flat building at 1068-1072 Sheridan. (This became 668-672 W. Sheridan Road in 1909, when Chicago underwent a major address conversion program.)

By 1905, Knoop's building had become known as the Aloha Flats. In March of that year, a *Chicago Tribune* classified advertisement touted the apartment structure's location, only one block from the lake, and in close proximity to the "express station Northwestern elevated." The ad also described the "handsomely appointed" six-, seven-, and eight-room apartments "finished in mahogany and quarter sawn oak," with ornamental buffets, large linen and coat closets, steam heat, and electric lights.

With its spacious apartments and fine location, the Aloha Flats was soon filled with upper-middle- and middle-class tenants. During its early years, the building had a doctor's office in the basement, and residents included at least two physicians and their families. At the time of the 1910 Census, the building's tenants were almost entirely American born. Among them were the chief clerk of a railroad company, a gas industry superintendent, a steel and iron sales manager, the owner of an ice plant, a manufacturer of name plates, and the proprietor of a laundry, as well as a school teacher, a decorator, and a dressmaker. All of the tenants resided in their apartments with their families and two of them had live-in servants.

In 1920, the tenants remained mostly American-born. However, there were fewer professionals and business owners. Occupants of this period included an auditor, a teacher, a real estate broker, a janitor, a dry goods merchant, and several salesmen and saleswomen. The dry goods merchant was Ernest and Laura Knoop's only son, Walter, who rented an apartment in the Aloha Flats with his wife Dorothy. (The elder Knoop had passed away in 1918, and two years later, the family sold their 12-room home to Samuel Phillipson, a merchant, philanthropist, and owner of apartment buildings in Lakeview [LV36, LV41].)

In 1922, the estate of E. H. Knoop sold the Aloha Flats for \$112,500. *The Economist* reported that the new owner had plans to convert the property into a much more dense apartment hotel of 108 rooms. *The Hotel World* remarked that "many flat buildings are being rebuilt into apartment hotels, the latest being the flats at the corner of Sheridan Road and Pine Grove..." *The Hotel World* stated that the new owners also had plans to modernize the building. Although somewhat unusual for a multi-family residence to be converted into an apartment hotel, various new apartment hotel buildings were springing up in the fashionable Lakeview neighborhood in the 1920s to accommodate the growing demand for small affordable units in the area.

Advertisements for rooms in the apartment hotel began appearing in 1923. A *Chicago Tribune* ad for Aloha Flats described "attractively furnished two room suites," with "two beds, \$12 per week up: nice single front room, \$8 per week: large closets, beautiful location." In a 1928 advertisement, the building was referred to as two rooming houses, one with 63 rooms and the other with 79.

US Census records for the Aloha Flats could not be located for the year 1930. Perhaps Census takers didn't stop here at that time because the building was considered a hotel. The 1940 Census records reveal that the building was then largely occupied by American-born couples and single people. Their



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
 NRHP RECOMMENDATION        Eligible

668-672 W. Sheridan Road/  
 3915-3917 N. Pine Grove Avenue  
 SURVEY ID                              LV103

occupations included an architectural engineer, a draftsman, a file clerk, a waitress, a subway switchman, an upholsterer, and a violin teacher.

The apartment building at 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue was sold in 1978 for \$36,000. Following its sale, the structure was rehabilitated back into a 30-unit property. It remains as a well-maintained rental building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. Developed by store owner Ernest H. Knoop as a large multi-residential building in response to the growing demand for apartments in Lakeview, the property is eligible for listing under Criterion A. As the property is not associated with figures who made contributions to history, it is not eligible for listing under Criterion B. Designed by the talented firm of Huehl & Schmid, the Classically-inspired low-rise 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 individual listing or as a contributing property to a proposed Lake View-NLSD Historic District

### NRHP BOUNDARY

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

### SOURCES

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- Architecture & Building*, Volume 15, December 19, 1891 pg. 316.
- "Building Permits," *Chicago Daily Tribune*, October 19, 1902, p. 35.



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue  
SURVEY ID                              LV103

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue**  
SURVEY ID                              LV103

Photo 1 – 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue



668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue, view looking north from W. Sheridan Road toward South façade





## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue**  
SURVEY ID                              LV103

### Photo 1 – 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue



668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue, view looking northeast from the intersection of W. Sheridan Road and N. Pine Grove Avenue toward West and South façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**668-672 W. Sheridan Road/  
3915-3917 N. Pine Grove Avenue**  
SURVEY ID                              LV103

### Photo 1 – 668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue



668-672 W. Sheridan Road/ 3915-3917 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3919-3927 N. Pine Grove Avenue

SURVEY ID LV104

### NAME

3919-3927 N. Pine Grove Avenue

### OTHER NAME(S)

Parliament Court/ Parliament Plaza/ Parliament Manor

### STREET ADDRESS

3919-3927 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010060000

### YEAR BUILT SOURCE

1922 Chicago Building Permit

### DESIGNER/BUILDER

Andrew Sandegren

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

The courtyard apartment building at 3919-3927 N. Pine Grove Avenue rises three stories over a high raised basement. Flat-roofed and u-shaped in plan, the structure is flanked by narrow gangways on the north and south. The buff brick building is a good example of stripped down Classicism. There is simple brick detailing throughout, and the inner courtyard features a series of projecting bays, some of them curved. Dark, aluminum-framed double-hung replacement windows are found across all of the primary facades.

The west-facing ends of the building's long arms abut the N. Pine Grove Avenue sidewalk. These facades mirror one another. Each has a concrete water table topped by several courses of brick. A limestone belt course serves as a continuous sill for the raised basement level windows. Above this, simple bands of brickwork resemble rustication. Another limestone belt course runs below the first story windows. The first, second, and third stories of the facades are identical. The window openings are flanked by simple brick detailing that resembles pilasters. A belt course of brickwork runs across the top of the windows. Above the third story, a simple limestone cornice rises above brickwork dentils. Above the cornice, a flat parapet is enlivened by brickwork and simple limestone ornaments. These west end facades feature paired double-hung windows and smaller single double-hungs. The exception to this fenestration



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3919-3927 N. Pine Grove Avenue

SURVEY ID LV104

pattern is at the raised basement level, where each of the facades has a door leading down to its gangway.

The long arms of the structure flank a deep and relatively narrow courtyard. At the rear of the long courtyard, the central west facade has one entryway. This entrance is housed within a projecting one-story mass that serves as a vestibule. A wood and glass door with sidelights is flanked by pilasters. Beyond these pilasters, a pair of long windows are set within another set of pilasters. The entire vestibule is topped by a Classical entablature. Above the entry level, a flat projecting bay serves as a centerpiece. This bay holds a single double-hung window between the first and second and the second and third stories. The center bay is flanked by pairs of double-hung windows at each story. Most of the brickwork details of the street front facades are repeated here. However, the parapet lacks any decorative brickwork. This may have been an original difference or the result of a modern repair.

Most of the brickwork and limestone details found across the west facades are repeated on the north- and south-facing inner courtyard facades. These long facades are enlivened by a series of projecting bays. Each inner facade has four bays: the westernmost bay is curved, the center two are semi-hexagonal, and the final one is tucked into the corner of the courtyard. Each inner facade features an entryway in an enclosed Classical portico between the westernmost projects bays. Most of the windows found across the inner courtyard facades are single double-hungs, although there are trios of double-hungs near the sidewalk.

The buff colored face brick wraps back onto the west ends of the north and south outer facades. Beyond this, these secondary facades are composed of common brick. Double-hung windows are found across these facades. The east facade is not visible from the street.

The courtyard 3919-3927 N. Pine Grove Avenue possesses very good integrity overall. Although the aluminum-framed replacement windows have somewhat diminished the structure's integrity of design, it continues to retain integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

While Pine Grove Avenue was first platted in 1883, the multi-family residential character of the street is a result of Lakeview's 1920s building boom. Lakeview was considered extremely desirable at this time and low-rise apartment buildings quickly became the dominant form of housing along Pine Grove and nearby streets. Courtyard buildings, which provided ample light, ventilation, and units of various sizes, were especially popular. Edwin Carson, a developer and contractor, put up such a structure at 3919-3927 N. Pine Grove Avenue. Architect Andrew Sandegren designed the 1922 courtyard building.

Swedish immigrants, like Carson and Sandegren, played an important role in Chicago's growth as owners, builders, and architects. Edwin Carson (1887-1952), whose full name was John Edwin Albin Carson, emigrated from Sweden in 1903. He found work as a builder on Chicago's South Side, and by the 1910s he partnered with another Swede, Olof Olson. Their firm, Olson-Carson Contractors, eventually employed as many as 150 carpenters. Olson-Carson, which remained in business for over 40 years, erected dozens of apartment buildings for themselves and other clients.

Carson had been developing properties in East Lakeview since at least 1918, when he built the seven-story Shore Crest, an apartment hotel at the corner of Wrightwood and Pine Grove Avenues, for an



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estimated \$500,000. Within months of its completion, he sold the property for the reported sum of \$750,000. Though more modest, Carson's courtyard building at 3919-3927 N. Pine Grove Avenue represented a smart investment for the developer/contractor. The \$200,000 outlay produced a high quality low-rise with 36 two-, three-, and four-room apartments. Carson worked with a number of different architects, but for this project he commissioned fellow Swede Andrew Sandegren. Carson contracted Sandegren to design the building in January of 1922. His own firm of Olson-Carson Contractors would erect the courtyard structure.

Born in Sweden, Andrew Sandegren (1867-1924) immigrated to the United States in 1888 at the age of 21. He worked in Chicago, New York, and Boston before settling in Chicago in 1892, when he opened a solo practice. Although his work is varied in style, he quickly grew to specialize in apartment buildings. Sandegren designed hundreds of multi-family structures throughout Chicago, the suburbs, and nearby cities such as Rockford. Architectural historian Carroll Westfall credits Sandegren with creating a feature that would become ubiquitous on Chicago's apartment buildings: the enclosed sun porch or solarium. Sandegren seems to have been in high demand, and his work appeared frequently in architectural magazines. According to the *Swedish Element in Illinois*, one of the reasons that Sandegren was so successful was that he imparted "residential character to his buildings, combining an air of refinement, dignity, and good taste." He was active in numerous Swedish social and fraternal organizations. This includes having served as President of the Scandinavian Technical Society in 1908.

Sandegren's design for the 3919-3927 N. Pine Grove Avenue courtyard is one of his simpler ones. The small size of the apartments suggests that the building was intended as an affordable option for singles, couples, and small families. The two-, three- and four-room units, rented for \$70 to \$110 per month. The first advertisements for the building appeared in April, 1922. Perhaps the owners miscalculated the demand for apartments of this size, because the advertisements continued for nearly five years. By March of 1926, the apartments were being touted as "unusual values." The rents dropped precipitously during the Depression, with the smallest units going for \$50/month in 1931, then \$40/month by 1934.

The early tenants were mostly a mixture of singles and couples. In 1930, residents included an electrical engineer, a coal salesman, numerous clothing salespeople, various clerks, a writer, a secretary, and a cashier. In one apartment, the Albright sisters had a lodger. In another, Cary Gilbert, a civil engineer, lived with his wife Margaret, his mother-in-law, Nettie Schuzler, and his sister-in-law, Edna Schuzler, a secretary in an office. The 1940 census was similar, though a few more modern professions appear: telephone operator, truck driver and auto mechanic.

Throughout the 1940s, 1950s, and 1960s, the courtyard continued to be home to middle-class tenants, often couples or singles without children. In fact, a 1944 classified advertisement indicated that renters were restricted to adults only. Among the occupants of these decades were John F. Erzinger, a Chicago Public Schools principal; James J. Sly, owner of Premier Metal Products Company; Jaunita Herrick of the Baptist Missionary Training School; and retired physical instructor Orville Stamm.

By 1971 Parliament Enterprises, Ltd. owned the courtyard building. The owners took a new tactic, selling the building as "one of the most secure, well-lit, dignified court buildings in Belmont Harbor...surrounded by some of the most exclusive high rises...." Although they tried to attract renters who would pay \$145-160/month, their sales pitch was not successful and rents had to be reduced substantially by September, 1972. The building continued to be difficult to rent and the ads ran for



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months in 1972 and early 1973. In March of 1973 the owners decided to rename the building to give it more cachet. At first it was advertised as Parliament Plaza, then Parliament Manor and finally Parliament Court in December, 1973. The building was noted as having “all the spaciousness of the 1920s amidst the most exclusive high-rises near Lake Shore Drive.” The courtyard remains a well-maintained rental building today.

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

### NRHP EVALUATION/JUSTIFICATION

The building at 3919-3927 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. An excellent example of an affordable 1920s courtyard structure developed and built by Swedish immigrant Edwin Carson, the property is eligible for listing under Criterion A. The building is not associated with individuals who made substantial contributions to history, and thus does not meet with Criterion B. Designed by the talented local architect Andrew Sandegren at the peak of his career, this building is eligible for listing under Criterion C. The building has very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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Photo 1 – 3919-3927 N. Pine Grove Avenue



3919-3927 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façades and courtyard



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### NAME

3933-3935 N. Pine Grove Avenue

### OTHER NAME(S)

Pine Grove Apartments

### STREET ADDRESS

3933-3935 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

Unknown

### YEAR BUILT SOURCE

1916 *Chicago Daily Tribune*

### DESIGNER/BUILDER

David S. Klafter

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

Built in 1916 to the plans of David S. Klafter, the six-flat apartment building at 3933-3935 N. Pine Grove Avenue rises three stories over a raised basement. The building has a flat roof and a roughly rectangular plan that gradually tapers from the broad street façade towards the rear. The reddish-brown brick of the primary west façade is generously accented with smooth, pale limestone and other Renaissance Revival details. Dark, aluminum-framed, double-hung replacement windows are found across all of the facades.

The primary façade has three parts: a wide center bay sits between two five-sided, projecting bays. At the base of the center bay is the six-flat's main entrance, embraced by an elaborate Renaissance Revival surround of limestone. The single door is flanked by large sidelights. This tripartite composition is framed by limestone pilasters and a wide entablature with fanciful carved elements including a sculptural face over the door. On either side of the impressive entrance, the six-over-one double-hung windows of the raised basement-level windows sit within segmentally arched flat limestone surrounds with keystones. The windows on the remainder of the center bay are individual ten-over-one double-hungs. The window directly above the door is flanked by fanciful scrolls and topped by a broad entablature and a curved pediment. The other first-story windows of the center bay are framed with limestone trim, while those of the second and third stories have limestone sills.



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The two projecting bays feature an abundance of limestone trim. Limestone banding and segmentally arched window surrounds enliven the raised basement level. Continuous limestone sills and lintels accent the ten-over-one windows of the upper stories. (All of the bay windows are individual double-hungs, except for pairs of windows on the bay fronts.) Vertical, tabbed limestone bands running the full height of the bays delineate the bay corners.

A heavy limestone cornice spans the entire west facade. At the top of the façade is a rather ornate parapet. A limestone shield, surmounted by a carved shell and surrounded with a limestone framework, embellishes the center of the parapet. Additional carved limestone shields accent the center of each projecting bay parapet, and limestone quoins ornament the bay corners. Limestone coping completes the parapet.

The face brick and limestone trim of the primary façade wrap a short distance around the north and south sides of the building. The remainder of the north façade is of common brick. There are relatively few windows on this façade, and they are of various sizes. About half way along the façade, the building juts out slightly. This part of the facade originally comprised wood sleeping porches, but they are now enclosed and finished with tan vinyl siding. Further to the east, the façade again recedes, and the structure becomes narrower.

The common brick south façade follows essentially the same configuration as the north. Again, there are relatively few windows. The south façade abuts a driveway that leads to white west-facing garage door that sits at the base of the vinyl-sided porch.

The east façade is not visible from the street, but the building is substantially narrower at its eastern end and appears to have an enclosed stairwell at the farthest point of the plan.

Overall, the building possesses very good integrity. The dark metal replacement windows have somewhat diminished the building's integrity of design, as they have altered its historic appearance. Despite this, the building retains integrity of location, materials, feeling, workmanship, and association.

### HISTORY/DEVELOPMENT

As Lakeview began to boom during the 1910s there was a growing demand for apartments of every size and type. Completed in 1916, the six-flat at 3933-3935 N. Pine Grove Avenue was at the upper end of the scale. Built in a desirable and convenient location near the lake and public transportation, the elegant building had spacious apartments with bright rooms and sleeping porches at the east end to catch the cooling lake breezes. Most unusually, it also offered enclosed parking for at least some of its tenants. Originally owned by Herman and Bertha Kruger, the six-flat was designed by architect David S. Klafter.

Herman Kruger (1861-1922) was a Russian Jewish tailor who immigrated to America in 1882. Two years later, his future wife, Bertha Rothgieser, emigrated from Russia. The two were married in Chicago in 1889. They had four sons, and by 1900, the family had their own home on N. Paulina Avenue near W. Division Street. Kruger's tailoring business was quite successful. In fact, in the US Census records of 1910, he was identified as the proprietor of a clothing manufacturing firm. By this time, the Kruger family owned a three-flat on N. Humboldt Boulevard, one-half block north of Humboldt Park.



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During the 1910s many successful Jewish Northwest- and West-Siders began moving to Lakeview. The Krugers were among them. In 1915, Herman Kruger purchased a 65' wide lot on N. Pine Grove Avenue just south of Irving Park Road from Judge Axel Chytraus in 1915. He hired architect David S. Klafter to design an elegant six-flat that would serve as the family's home and as an investment property. There is no doubt Kruger and Klafter knew each other personally. By 1915, David and Amanda Klafter had been living at 1717 N. Humboldt Boulevard, right next door to the Krugers, for at least five years.

The son of a Hungarian Jewish immigrant factory inspector, David Saul Klafter (1886-1965) was born in Cincinnati, Ohio, and raised in Chicago. Klafter studied architecture at the Lewis Institute and the Art Institute of Chicago. After working in the offices of D.H. Burnham & Co. and Jarvis Hunt, Klafter established his own practice in 1911. That same 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. Klafter later went on to receive other high-profile government posts, such as serving on Mayor William Hale Thompson's 1927 Citizens Committee and as the Cook County Architect from 1941 to 1948.

According to his obituary, Klafter was convinced that "people want beauty" in architecture, and he sought to design beautiful buildings. Over the course of his decades-long career, Klafter produced well over 150 structures, from movie houses and apartment buildings to bus depots, commercial blocks, and synagogues. Klafter's notable designs include B'Nai Zedek, originally a synagogue at 1908 N. Humboldt Boulevard, the Sexauer Garage at 3630 N. Halsted Street, and the Fred Mandel, Jr., House in Highland Park. His works in the NLSA APE include 1420 North Lake Shore Drive [NN85] (in collaboration with Hooper & Janusch) and a six-flat at 616-618 W. Waveland Avenue [LV57] that is similar to the Krugers' building and also erected in 1916. Both six-flats have deep-floor plans, multi-sided projecting bays, and fine details that express the Renaissance Revival style.

The Krugers moved into their six-flat soon after its completion. A janitor lived in a 5-room apartment in the basement. Above him were the six spacious, well-appointed apartments, with three units on each side of the three-story building. Each apartment had a sun porch at the front and a sleeping porch at the rear, as well as two baths and three or four bedrooms. Each also had a formal dining room and a living room with a fireplace. A heated garage space was available for some tenants.

The Krugers' early tenants included two single women, Annie Ball and Mabel Nelson. Born in Michigan in 1855, Annie Ball was a wealthy Chicago sporting goods merchant. At the time of the 1910 U.S. Census, she was living on Monroe Street with a housekeeper, a servant, and a stenographer. In 1903, Miss Ball had become Chicago's first licensed female engineer. (Though she had difficulty obtaining her license, soon after receiving it, she used her engineering expertise to move boilers in her factory on Monroe Street.) Annie Ball died in 1917, not long after moving into her new apartment on N. Pine Grove Avenue. The building's other early single female occupant, Mabel Nelson, became prosperous in a less reputable way. In 1918, Miss Nelson was arrested for fraudulently collecting large sums of money on behalf of specific charities. Described by the *Chicago Tribune* as a "fluent talker," Miss Nelson had been posing as a representative of the Emergency Relief Association for Mothers and Children at the time of her arrest.

Other early occupants of the building's spacious apartments were successful middle-aged and older couples. Among them were the Muellers, who spent the winter of 1920 in Florida while their Swedish immigrant maid took care of their unit. Another couple, the Nelsons, had recently moved to Chicago



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from Wisconsin. Peter B. Nelson (c.1969-1960), a Danish immigrant, had previously served as district attorney and mayor of Racine, Wisconsin, as well as the Danish vice consul there. A partner in a prominent Chicago law firm, Nelson founded the Danish Club of Chicago, and was knighted by Danish monarchy.

The Seligs also lived in the six-flat in 1920. Louis M. Selig was the manufacturer of artificial flowers and other novelties. Soon after moving into the building, he and his wife, Polly Selig hired a maid named Tekla Matson. Before long, they discovered she had stolen over \$5,000 worth of silver and other items from their home. As it turned out, the woman, whose real name was Etta Heil, was the wife of a wealthy banker who had a "beautiful home," several children, and two maids, a cook, and a houseman of her own. Heil had robbed several affluent Chicago families. When she was finally caught in May of 1921, her sensational story made the papers across the country and Mrs. Selig was an important witness for the police.

The Kruger family continued to live in their apartment even after some of their children married and moved out. Herman Kruger died suddenly in 1922. Bertha and her adult son, Milton, remained in the six-flat for several more years. Bertha Kruger sold the building to Louis Goodman in 1926. Bertha died two years later, while living in Miami Beach.

By 1930, the building had been purchased by Israel Schatz, who, like Herman Kruger, was a Jewish tailor turned clothing manufacturer. He lived in one of the apartments with his wife, Gertrude, and three children. At this time, the tenants included the building's janitor and his wife; the owner of a photography studio and his family; a widow and her adult son, daughter, and son-in-law (the latter three all worked); and a Lithuanian immigrant couple who lived with their widowed daughter.

During the 1940s and 1950s, the building was occupied by several other affluent Jewish families. Among residents of the 1940s were Isaac and Minne Ruttenberg, who lived with their adult children and a servant, and Russian immigrant furrier Isadore Kastil and his wife. Erwin and Belle Mautner were living in the building at the time of her death in 1952. She had been the President of the Temple Sholom's Sisterhood. He was the owner of a successful mechanical contracting business.

By the late 1950s, the building was remodeled and the janitor's apartment in the basement was converted to a rental unit with its own entrance. After the remodeling, the apartments were described as the "Executive Type" in advertisements. One of the tenants of the 1960s was Dr. Donald R. Young. A graduate of Northwestern University Dental School, Young spent his entire career in the Canal Zone in Panama. He returned to the United States upon his retirement, and took up residence at 3933 N. Pine Grove Avenue. Steven Klein, a resident in the 1970s, gained notoriety as a government employee who sued the State of Illinois to make Yom Kippur a paid holiday.

Over the years, the six-flat has been well maintained. It continues to be a rental building today.



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

### NRHP EVALUATION/JUSTIFICATION

The building at 3933-3935 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. A high-quality six-flat that provided spacious apartments for upper-middle-class Chicagoans in rapidly developing Lakeview, the property is eligible for listing under Criterion A. Although the property is associated with Peter B. Nelson, as this property is not the building most closely associated with him, it is not eligible under Criterion B. Designed by David S. Klafter, a busy and well-known architect of the time, this building is eligible for listing under Criterion C. The building has very good integrity.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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

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Photo 1 – 3933-3935 N. Pine Grove Avenue



3933-3935 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façade

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Photo 2 – 3933-3935 N. Pine Grove Avenue



3933-3935 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade

## Historic Resources Survey

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Photo 3 – 3933-3935 N. Pine Grove Avenue



3933-3935 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3939 N. Pine Grove Avenue  
SURVEY ID LV106

### NAME

3939 N. Pine Grove Avenue

### OTHER NAME(S)

Sturm House

### STREET ADDRESS

3939 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211000181323; and 14211010040000

### YEAR BUILT SOURCE

1899 *The American Contractor*

### DESIGNER/BUILDER

Meyer J. Sturm

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Limestone

### WALLS

Brick, Limestone

### ROOF

Asphalt Shingles

## DESCRIPTIVE NOTES

Built as one of two large matching single-family homes in 1899, the Sturm Family House at 3939 N. Pine Grove Avenue is now an apartment building. The original hipped-roof, two-and-a-half-story building on a low raised basement is rectangular in plan. The structure also includes a one-and-a-half-story entrance addition and one- and two-story rear additions. Built of red brick with refined limestone trim, the building expresses the Classical Revival style.

The primary façade faces west onto N. Pine Grove Avenue. The original front entrance was tucked behind this façade on the south side of the building (that doorway still exists). Today, the main entranceway stands within a flat-roofed one-and-a-half-story addition at the north end of the primary façade. Dating from the 1940s, this brick mass houses a glass and wood door within a Classical surround. The high flat parapet above it is embellished with a simple inset of basket weave brickwork.

The original building's west façade is enlivened by a variety of Classical details in brick and limestone. At its outer ends, a pair of monumental brick pilasters have Ionic capitals and bases of sculptural limestone. A limestone belt course stretches across the façade above three basement windows. In the central bay of the second story, a small window is centered within a frame-like Classical composition. Four slim brick



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NRHP RECOMMENDATION            Eligible

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pilasters with Doric limestone capitals and bases stand atop a limestone sill supported by scrolled brackets. Above the capitals, a broad limestone entablature is tucked beneath a deeply projecting cornice. The remaining windows of the first and second stories are underscored by limestone sills and crowned with three-part keystones.

All of the primary façade's windows are double-hungs. The first story's three large windows appear to be original. These feature an upper wooden sash with 15 divided lights and a single-light lower sash. At the second story, two large one-over-one double-hung windows flank the small double-hung window that stands within the center of the Classical "frame." All three of the second-story windows are metal-framed replacements.

Three bands of brickwork separate the main stories from the attic. A large double dormer with replacement windows interrupts the center of a heavy, denticulated wood cornice. The dormer, too, is framed by wood pilasters and surmounted by a paneled pediment. A limestone sill supports the dormer windows.

A doorway is tucked into the west end of the south façade. This served as the building's original entrance. Just beyond this recessed bay, the center of the façade holds double-hung windows. At the east end of the south façade, a large projecting semi-hexagonal bay extends from the basement to the cornice line. This façade has the same bold limestone trim, brick cornice, and large windows as are seen on the west. Two single dormers and a large chimney break the cornice line on this façade. This façade's windows appear to be a mixture of originals and replacements.

The structure's north façade is mostly hidden by the entryway addition and the adjacent building. Despite this, several dormers that pierce the hipped roof are visible. The east façade of the original building is largely obscured by the rear additions. These include a two-story brick addition with wooden fire escapes, and a one-story brick addition with metal framed windows.

Considering how few late 19<sup>th</sup> century single-family houses have survived in this part of Lakeview, it is somewhat remarkable that the Sturm Family House remains largely intact. The enclosed entrance and rear additions and scattered replacement windows have somewhat diminished the integrity of design, and the loss of the twin building and development of tall buildings nearby has altered the property's integrity of setting. However, the house still conveys its historic character and possesses integrity of materials, workmanship, feeling, and association. Overall, the Sturm Family House retains good integrity.

### HISTORY/DEVELOPMENT

Built in 1899, the handsome brick building at 3939 N. Pine Grove Avenue is among the earliest structures designed by Meyer J. Sturm, a noteworthy Chicago architect. It was originally part of a pair of twin houses, this one serving as the Sturm family home. Although the matching Richard Pick property, which stood just to the north of this one, was later demolished, the Sturm House remains as a rare surviving example of the luxurious single-family homes that once lined Lakeview's eastern side streets.

The early history of the house at 3939 N. Pine Grove Avenue is deeply intertwined with the history of the Sturm family. Born in Vienna, Adolph Sturm (1847-1914), the patriarch, worked in a silk factory and a tannery before immigrating in the mid-1860s. Initially settling in Cincinnati, Ohio, he was working as a



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traveling salesman for a clothing manufacturer by 1880. Sturm married Pauline Frank, an Ohio-born daughter of German immigrants, and the couple had five children prior to settling in Chicago in the late 1880s. (A sixth child was born after the family moved here.) Sturm established his own clothing manufacturing company in Chicago. A prominent member of the city's German American community, he helped found the German Hospital and became deeply involved in local politics. During the 1890s, Sturm served as Superintendent of the "Bridewell," a City facility for juvenile delinquents. Mayor Carter Harrison, Jr., later appointed Sturm Deputy Commissioner of the Department of Public Works.

Meyer J. Sturm (1871-1954), the family's second child, studied at the Manual Training School in Chicago (later known as the Armour Institute and now the Illinois Institute of Technology). He went on to attend the Massachusetts Institute of Technology (M.I.T.), receiving his B.S. in Architecture in 1896. Sturm's final project at M.I.T. was designing a "House for an Architect." After completing his degree, Sturm returned to Chicago and worked as a draftsman for several prestigious firms. From 1898 to 1900, he was chief engineer for the Luminous Prism Company. Sturm formed a brief partnership with architect Lawrence Gustav Hallberg and then worked independently for the remainder of his career.

This house at 3939 N. Pine Grove Avenue and its original twin to the north, represented Meyer Sturm's first solo project. According to the *American Contractor*, the City of Chicago issued a permit for the pair of houses in April of 1899. Although the adjacent Richard Pick house was demolished in the mid-1920s, it is clear (particularly from reviewing the 1923 Sanborn map for N. Pine Grove Avenue) that the two houses were essentially identical. Likely influenced by Sturm's final student project, the remaining Classically-detailed house reads like a compilation of the academic architecture lessons he likely received while at M.I.T.

The Sturms settled into their new home soon after its completion. The 1900 Census lists the occupants as all eight members of the family, as well as Mollie Sturm, the wife of Max (the oldest Sturm son) and two live-in servants who were both Chinese immigrants. Although it is unclear whether the Sturms initially rented out the sister house, in 1903, Richard Pick (1867-1938) purchased the property for a cost of \$25,000. Having emigrated in 1887, Pick, like Adolph Sturm, had been born in Vienna. By the time he bought the home, Pick owned a manufacturing company in Chicago that specialized in leather products. The two families were likely close even before the Picks moved next door. Robert Pick, one of the adult sons, worked for Adolph Sturm's company. Certainly, the bond between the families strengthened in 1904 when Robert Pick married Sturm's middle daughter, Mayme.

Pauline Sturm died in 1915, a year after her husband passed away. The 3939 N. Pine Grove Avenue house was soon sold to the Augustana Lutheran Mission. The Augustana Church had long been interested in social welfare, and the house was used as a residence for Lutheran women. In 1930, fourteen single women, a female Superintendent, and a maid lived there. The Mission occupied the building for about three more decades. Over the years, the Augustana Lutheran Women's Missionary Society made various changes to the building. These include a mid-1940s entryway on the north side of the west façade and a two-story office addition at the rear of the structure built in 1955.

The Augustana Lutherans knew of architect Meyer Sturm, having hired Hallberg & Sturm to build their original hospital in Lincoln Park. In 1903, Sturm was asked to double the size of that hospital (no longer extant). He continued to build various medical facilities for them and other clients. He also wrote books, lectured, and produced over 50 hospitals as architect or associate architect, twelve of them in the



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Chicago area. Unfortunately, as hospital construction slowed down in the 1920s and ceased altogether during the Depression Sturm was left with little work. Although Sturm resigned his membership in the American Institute of Architects (A.I.A.) in the 1930s, he received a few design commissions during World War II, most notably building housing for Celotex. After the war, Sturm rejoined the A.I.A. At the end of his career, he worked for the firm of Fugard, Burt & Wilkinson, helping to design Veterans' facilities until his death in 1954.

LV106 at 3939 N. Pine Grove Avenue is a very fine building and an unusual example of an original single-family house in Lakeview.

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

### NRHP EVALUATION/JUSTIFICATION

The Sturm House at 3939 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As one of the few surviving examples of Lakeview's elegant single-family homes and because of its long association with an important local institution, the Augustana Lutherans, the property is eligible under Criterion A. The property meets with Criterion B as the home of its architect, Meyer Sturm, and his family, including his father, Adolph Sturm, who made important contributions to Chicago politics and the city's German American community. As a very fine example of a turn-of-the-century Classical Revival style single-family house and one of the few remaining properties designed by Meyer J. Sturm, a talented Chicago architect, the house also meets with Criterion C. The building possesses good integrity overall.

### NRHP RECOMMENDATION

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

### NRHP BOUNDARY

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



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Photo 1 – 3939 N. Pine Grove Avenue



3939 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades



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Photo 2 – 3939 N. Pine Grove Avenue



3939 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West and South façades



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### NAME

The Pine Crest Apartments

### OTHER NAME(S)

N/A

### STREET ADDRESS

3941 N. Pine Grove Avenue

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010030000

### YEAR BUILT SOURCE

1926-1927 *Chicago Daily Tribune*

### DESIGNER/BUILDER

E. J. Ohrenstein & Hild

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Limestone

### ROOF

Built-up

## DESCRIPTIVE NOTES

The eight-story-tall apartment hotel at 3941 N. Pine Grove Avenue is located on the east side of the street, just south of Irving Park Road. The flat-roofed building is I-shaped plan in plan, with the recessed stem of the "I" providing shallow light wells along its north and south sides. Clad in deep red brick, the structure's primary facade is accented with smooth, pale limestone. Its ornamentation, though somewhat restrained, expresses Neo-classical motifs. Dark, aluminum-framed replacement windows are found across all of the facades.

Fronting onto N. Pine Grove Avenue, the primary west façade has eight stories organized in three parts, both horizontally and vertically. Horizontally, the building is broken into a first-story base, five middle stories, and two upper stories. Vertically, the center three bays project slightly beyond the two end bays.

The tall first story of this west façade is faced with smooth limestone, broken at either end with small areas of brick between pairs of vertical quoins. A central entrance is surmounted by a pediment with anthemion leaves above the corners and the peak. "PINE CREST" is carved into the entablature of the pediment. Flat-paneled pilasters flank the entrance and large carriage lamps are set into the panels.



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Modern, asymmetrically-placed, glass and aluminum double doors with a single sidelight and transom fill the original opening. On either side of the doorway surround, a pair of aluminum-framed windows with a single transom sits above a dark panel that holds an air conditioning unit. The south end bay has a slightly wider version of the same double windows. The bay at the north end has a single window and a service door to the gangway. Although the replacement windows and doors largely occupy original openings, they have an entirely modern appearance. With dark aluminum frames, single-light sashes, and opaque infill panels, these windows and doors do not follow the original fenestration in terms of material, type, or design.

The primary facade's second story is separated from the first by a band of limestone enlivened by guilloche patterning. Above this belt course, a large, arched, limestone surround rises at the center of the red brick facade, directly above the entrance door. A pair of segmental arch-topped window openings punctuates the area within the arch. Small, side-by-side rectangular replacement windows and an opaque horizontal panel fill each opening. Swags drape from an ornamental rondel above the window openings. Smaller limestone rondels ornament the corners of the brickwork above the arch. On either side of the arched panel is a pair of windows with limestone surrounds. Bands of limestone extend across the central facade and trim the edges of this entire second-story design element.

The second through sixth stories are all similar in layout. The slightly-projecting center has a pair of window groupings (two tall, rectangular windows above two small square windows separated by an air conditioner) on either end, with two smaller window groupings (two rectangular windows above a solid panel) in the middle. Each end bay of this facade has a window grouping like the larger ones on the central bay.

The upper portion of the facade, from the seventh story to the parapet, is embellished with limestone details. A substantial stone cornice stretches beneath the seventh story. Other details include limestone frames around vertical tiers of windows, rondels in the spandrels beneath the eighth-story windows, and continuous ornamental lintels that extend above the eighth-story window openings of each bay.

The largely flat parapet features a shaped portion that rises above the central three bays. A large limestone shield with swags ornaments the middle of the parapet. A limestone shell rises above the center, and tall, limestone urns serve as finials at each of the two corners of the central bay.

On the south facade, the dark red brick is carried completely around the corner, stretching across the first bay. Subtle brickwork detailing on the end wall corresponds to the central five stories and the upper two on the front (west) facade. There are no windows on this portion of the south facade. The rear two parts of the "I" are of common brick. At the rear of this facade, a completely different kind of common brick and an alternate window pattern suggest that the top story here was a later addition.

The north facade edges a driveway that provides access to the back of the building. This facade is identical to the south facade. The east facade, which includes a fire escape extending the full height of the building, is not visible from the street.

The apartment building at 3941 N. Pine Grove Avenue possesses good integrity overall. The aluminum-framed replacement windows and entrance doors strongly deviate from the original fenestration patterns, and their installation has somewhat diminished the structure's integrity of design. However,



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the building continues to retain integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Known originally as the Pine Crest Apartments, the mid-rise apartment hotel at 3941 N. Pine Grove Avenue was developed in response to Lakeview's booming real estate market of the mid- 1920s. Designed by the firm of E. J. Ohrenstein & Hild in 1926, the 100-unit building was a good investment for its various owners. With its small, furnished units, lounge, and 24-hour desk manager, the building provided affordability and service for its middle-class tenants.

This low-rise stands on the site of a large brick single family house that was the mirror image of the still-extant building at 3939 N. Pine Grove Avenue [LV106]. The sister houses were built in 1899 by businessman and philanthropist Adolph Sturm, and in 1903, Richard Pick, a successful manufacturer of leather products, purchased the 3941 N. Pine Grove Avenue house. (The following year, Pick's son Robert married Sturm's daughter, Mayme.) The Picks resided in the house for well over a decade before selling it to a new owner, Dr. Vincent Marzane. In August of 1925, Esther Gibson, a young widow, purchased the house from Dr. Marzane, with plans to replace it with a six-story hotel. Although it is unclear whether she remained involved in the project or merely sold the lot, real estate investors and brothers Henry and Charles Janisch soon began developing what would become known as the Pine Crest.

In May of 1926, *Chicago Tribune* announced that the Janisch brothers had just transferred the title of their apartment hotel to the Pine Crest Building Corporation. The article reported that a \$500,000 building, which was expected to be completed by the end of the year, had been designed by architects E.J. Ohrenstein & Hild.

Born in Prague, Ernest J. Ohrenstein (1867-1930) emigrated and established his own architectural firm in Chicago prior to 1889. He became a United States citizen two years later. Ohrenstein designed a variety of buildings from the 1890s through the mid-1910s: warehouses, apartment buildings, houses, offices, and stores. In 1914, he went into partnership with architect Edward Garfield Hild (1885-1935), who had passed the Illinois licensing exam the year before. Hild served as an architect for the Pensacola Shipping Company in Florida during WWI. After returning to Chicago, he settled on the North Side and resumed the partnership with Ohrenstein. The partners produced a large collection of buildings in the 1920s, including a Craftsman style bungalow at 3649 N. Avers in the Villa District (listed on the NRHP) and a 34-unit apartment building on Washington Boulevard in Austin. The duo is associated with the design of a number of hotels and apartment buildings, as well as some industrial buildings between 1922 and 1930.

Ohrenstein & Hild's Pine Crest apartment hotel was ready for renters in January, 1927. The early classified advertisements tout its convenient location, with bus service to the door, a "luxurious lounge," fully-furnished units with large closets, an elevator, and full hotel service. The hotel service included a 24-hour desk, a phone switchboard operator, and a maid. Later ads noted that the building was "fireproof" and just "one block from the lake." Ads also stressed that the rooms were light and airy enough to make them attractive as "a real home for permanent guests."

Over the next few years, the Pine Crest changed hands frequently. Owners of the late 1920s included Minnie T. Hallead and Albert F. Haberstick, who owned a lodging house on S. Calumet Avenue a few



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years later. Henry Janisch had either remained involved or repurchased the building, because in 1929, the *Chicago Tribune* reported that the H. Janisch & Co. had just agreed to lease the Pine Crest to Joseph Epstein for 45 years.

Though the owners of the Pine Crest Apartments likely wanted to have “permanent guests,” the tenants tended to be relatively transient during the 1920s and 1930s. Indeed, it appears that the 1930 census enumerator skipped the building altogether, perhaps thinking it was a hotel, not an apartment building. Residents of the mid-1930s included young couples like newlyweds Bess Mesh and Jack M. Perlman, who lived there in 1935. At the other end of the age spectrum, a retired police sergeant, John W. Anderson, lived in the Pine Crest for several years prior to 1936, when he left to open a general store in Wisconsin with his son. In the 1930s and 1940s, the building mostly housed single working people, older couples, and retirees.

In 1937, an additional floor was added to the rear of the front section of the building’s “I” plan. This new floor had a three-bedroom “penthouse” apartment in it, by far the largest unit in the building.

Like any building of this size, there were always one or two tenants who were making the news. One of the more colorful of these was Doris Fifer. Mrs. Fifer, the mother of a 15-year old, was estranged from her husband when she drove David Van Deermer around the city as he performed numerous robberies. The two were captured by police in late December, 1935. Another newsworthy tenant was Dorothy Goldman Goodman, who sought a divorce from her husband less than two years after marrying him. Her Depression-era divorce case made the news when the judge refused to grant her alimony because, according to his statement, “divorce is a luxury.” (This ruling was later overturned on appeal.) More typical of the tenantry at 3941 N. Pine Grove Avenue was Frank M. Spohr, an accountant and a widower who lived quietly with his two sons.

The 1940 Census records list occupants in all of the units. Nearly all were born in the United States, and most in Illinois. Secretaries, teachers, salesmen, clerks, accountants, and a postman are among the group. They were hugely varied in age, gender, and marital status.

The most sensational story to come out of 3941 N. Pine Grove Avenue is the gruesome murder of Frances Brown in her sixth-story apartment on the night of December 10, 1945. This episode and its aftermath, including the arrest of 17-year-old serial murderer William George Heirens in July, 1946, was front page news for many weeks. Not surprisingly, the owners of the building were quick to redecorate the units in the wake of all this bad publicity.

One of the longest-term tenants that we know of is Max Cohen (1892-1971), a man who was devoted to many Jewish organizations and causes. In the early 1950s he headed a fundraising campaign for a new Jewish day school at 524 W. Melrose Avenue in association with Lakeview Anshe Sholom. He also helped lead the bond drive for the World Mizrahi movement and served as Midwest Chair of the Committee for the Bar-Ilan University being built in Israel in 1954.

New owners purchased the 3941 N. Pine Grove Avenue building in 1983. They received a \$980,000 loan to remodel the building. The low-rise remains as rental apartments today.



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

### NRHP EVALUATION/JUSTIFICATION

The building at 3941 N. Pine Grove Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. As a noteworthy example of an apartment hotel that offered tenants furnished rooms and hotel service at affordable rental prices, the property meets with Criterion A. The building meets with Criterion B for its association with Max Cohen, who made substantial contributions to Lakeview’s Jewish history while living in the building. A fine example of the work of Ohrenstein & Hild, a talented local architectural firm, this building is eligible for listing under Criterion C. The building possesses 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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**Historic Resources Survey**

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3941 N. Pine Grove Avenue**  
SURVEY ID                              LV107

**Photo 1 – 3941 N. Pine Grove Avenue**



3941 N. Pine Grove Avenue, view looking southeast from N. Pine Grove Avenue toward North and West façades



**Historic Resources Survey**

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3941 N. Pine Grove Avenue**  
SURVEY ID                              LV107

Photo 2 – 3941 N. Pine Grove Avenue



3941 N. Pine Grove Avenue, view looking east from N. Pine Grove Avenue toward West façade



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3941 N. Pine Grove Avenue  
SURVEY ID LV107

Photo 3 – 3941 N. Pine Grove Avenue



3941 N. Pine Grove Avenue, view looking northeast from N. Pine Grove Avenue toward West and South façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3920 N. Lake Shore Drive  
SURVEY ID LV108

### NAME

Lake Shore Towers

### OTHER NAME(S)

N/A

### STREET ADDRESS

3920 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010160000

### YEAR BUILT SOURCE

1927-1928 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Roy F. France

### STYLE

LATE 19TH AND 20TH CENTURY  
REVIVALS

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick, Terra Cotta

### ROOF

Built-up

## DESCRIPTIVE NOTES

Roy F. France, architect of the Lake Shore Towers at 3920 N. Lake Shore Drive, designed the building in a French expression of the Gothic Revival style. T-shaped in plan, the structure rises to a total height of 18 stories, including its two-level penthouse. The flat-roofed building is clad in red brick and cream-colored terra cotta. Its primary façade features lavish details. One-over-one double-hung replacement windows are found across all of its façades. (As evidenced by a historic photograph, the original building's original double-hung windows had divided lights.)

The high-rise's primary façade fronts onto inner Lake Shore Drive and offers lovely views of Lincoln Park and Lake Michigan. This fine east façade has four asymmetrical bays. The two center bays subtly project. Vertical stretches of cream-colored terra cotta highlight the chamfered corners of these central bays. At the far ends of the two outermost bays, irregular vertical stacks of terra cotta quoins accentuate the corners of the facade.

The first and second stories of the east façade feature an elegant base with several Gothic Revival style elements. The base is composed of terra cotta blocks laid in a random ashlar pattern with occasional, small areas of contrasting red brick. The building's primary entryway is highlighted by a prominent



## Historic Resources Survey

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SURVEY ID LV108

equilateral Gothic arch within the northernmost of the two center bays. Beneath the arch, each of the two single wood-and-glass doors has its own hood in the form of an Ogee arch. The tympanum is embellished with engaged crockets and other fanciful Gothic details in relief. A pair of long Gothic lanterns with turquoise patina flank the impressive arch above the entryway.

A driveway leads up to the slightly recessed bay to the north, where the garage door stands within a segmental arched surround topped by an engaged fleur-de-lis. Just to the south of the garage door opening, a single double-hung window is crowned by an equilateral Gothic arch with a shield motif within its tympanum.

The base of the long, recessed bay on the south side of the entryway holds a series of triple windows, as well as two pairs. Each of these one-over-one double-hungs is topped by a single fixed-pane, segmental-arched transom. Between the two window pairs, a single double-hung and its ornate arch and tympanum are quite similar to the single window just south of the garage door.

Above the base's first story, substantial portions of its second story are enlivened by cream-colored terra cotta. The two central projecting bays each hold a trio of windows resting on a terra cotta sill and surrounded by terra cotta blocks interspersed with a few small areas of contrasting red brick. The bay to the north holds a single window and a pair of windows, both framed by a single course of terra cotta blocks, and with larger portions of red brick adjacent to the upper sashes. The second story of the east façade's south bay features two pairs of double-hungs with the same treatment. Between them, an oriel window housing a single double-hung unit is fully surrounded by terra cotta.

Along the third story of the two center bays, the triple windows have a decorative treatment like that of the double windows at the outer bays of the second story level. The single and paired third-story windows of the outer bays stand on terra cotta sills and are crowned by terra cotta lintels. This fenestration pattern and decorative treatment continues upward from the fourth to the 16<sup>th</sup> stories. A crenellated parapet trimmed in terra cotta extends across the top of the 16<sup>th</sup> story.

The two-story penthouse is located directly above the east façade's two central bays. A tall trio of windows stands at the center of the east penthouse façade. Each of the three windows is framed in terra cotta. A peaked parapet rises above the penthouse's flat roof. A rectangular terra cotta ornament embellishes the gable end of the parapet.

The north façade of Lake Shore Towers is clad in red face brick and features two double-hung windows per story. Towards the rear of the tower, there is a one-story hyphen and a two-story garage structure. The north facades of these structures are also clad in face brick. The first story of the tower's south façade is not visible, as it abuts the one-story garage extension of Lake Shore Condominiums at 3900 N. Lake Shore Drive [LV96]. The upper stories of the eastern portion of the south façade feature two double-hung windows per story. (The set-back western part of the south façade is not visible from the street.) Lake Shore Towers' west façade, which includes its two-story garage structure, is not visible from the street.

Today, Lake Shore Towers at 3920 N. Lake Shore Drive possesses very good integrity overall. The replacement of the building's original divided-light windows with one-over-one double-hungs has somewhat diminished the property's integrity of design. However, the building's other historic features



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3920 N. Lake Shore Drive  
SURVEY ID LV108

remain and the property retains integrity of location, materials, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

During the late 1910s Chicagoans were eagerly awaiting the extension of Lake Shore Drive from its existing northern boundary of W. Sheridan Road to W. Irving Park Road. (Although the Lincoln Park Commissioners had long been planning to expand the park and drive as far north as Devon Avenue, progress had been exceedingly slow.) In 1919, in anticipation of this next extension, Dr. Max and Fannie Thorek acquired an expansive parcel of lakefront property just south of Irving Park Road, between Lake Michigan and Frontier Avenue. Several years later, they sold the eastern portion of the lot to architect Roy F. France, who soon designed and developed a luxurious co-operative apartment building on this site overlooking Lincoln Park's new extension. As part of the land sale, the Thoreks would become owners of the structure's penthouse. Recognizing that fine views of the lakefront would be an important asset to his building, France named it the Lake Shore Towers.

Born in Poland, and raised in Budapest, Max Thorek (1880-1960) immigrated to Chicago with his parents in the late 1890s, after his brother was killed in a pogrom that had targeted Jews in Hungary. The Thorek's were not well off. They settled near Maxwell Street on the city's West Side. Max's education had been interrupted when the family emigrated and he was determined to continue with his studies despite his financial situation. In fact, Max convinced a University of Chicago administrator to give him a scholarship as a snare drum player, even though he had no experience with the instrument. He soon completed his studies at the University of Chicago and went to study at Rush Medical College. He received his medical degree in 1904. He then completed an internship in obstetrics, and opened his first office for low-income patients on the West Side. He was also on staff at Cook County Hospital. He soon began to specialize in surgery.

Along with Dr. Solomon Greenspahn, Thorek founded the American Hospital in 1908. Originally located at W. Monroe Street and N. Hoyne Avenue, the hospital was relocated to the North Side eight years later. The American Theatrical Hospital Association co-sponsored the development of the new hospital at 850 W. Irving Park Road, which was built specifically to serve theatrical professionals. Later renamed the Thorek Memorial Hospital, the facility continues to operate today. Among the many famous patients who Thorek treated at American Hospital were Mae West, the Marx Brothers, and Harry Houdini.

In 1915, when plans were underway for the new American Hospital on Irving Park Road, Dr. Thorek hired architect Roy F. France to design a six-flat at 644-646 W. Sheridan Road [LV99], less than a mile away from the hospital's new location. The building would serve as both an investment property and his family's own home. Max, Fannie, and their son Philip moved into the building soon after its completion.

After WWI, Dr. Thorek began specializing in research, particularly in the area of reconstructive surgery. He was receiving national and international attention for his innovative techniques and high-profile patients and he was becoming wealthy. The Thoreks knew that the impending expansion of Lincoln Park north of Irving Park Road would enhance the desirability of the neighborhood. So, in 1919, the couple purchased a lot with frontage on N. Lake Shore Drive between W. Irving Park Road and W. Sheridan Road for a reported sum of \$60,000. As the parcel was approximately 300 feet deep, they decided to divide it in half.



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

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The Thoreks had considered building an apartment hotel on the east side of their lot. A few years later, however, they instead sold the eastern half of the parcel to architect Roy F. France. The Thoreks erected a 50-unit courtyard structure on the western portion of the property. It was known as the Frontier Apartments because it faced Frontier Avenue. (The building, which was located at 3719 Frontier Avenue, no longer exists.)

The son of a contractor, Roy Franklin France (1887-1972) was born and raised in Minnesota. By 1908, he had moved to Chicago with his family. He married Edith Eldrige, the daughter of a real estate salesman, and the couple initially lived with Roy France's parents on the North Side. He studied architecture at the Armour Institute while working for his father's contracting business. France launched his career when he formed a partnership with architect Louis C. Bouchard in 1910. With an office downtown on N. Clark Street, the duo was soon busy designing residential buildings, garages, hospitals, and commercial structures in Chicago and nearby suburbs. The two partners were both working on their own after a few years. (Bouchard's work includes an apartment hotel at 3318 N. Lake Shore Drive [LV25].) By the late 1910s, France was specializing in apartment buildings. In addition to the two structures he designed for Thorek, France's North Side flats included the Patrician Apartments at 405 N. Fullerton Parkway, a Tudor Revival style building at 536-538 W. Arlington Place, and a low-rise at 500-518 W. Surf/2900-2918 N. Pine Grove which is listed in the City of Chicago's Surf-Pine Grove Historic District. He also produced apartment structures at 5756, 5816, and 5822 S. Blackstone Avenue, all of which are listed in the Hyde Park-Kenwood NRHP Historic District.

Roy F. France was later responsible for a large body of work in Miami Beach, Florida. Chicago businessman William F. Whitman (1859-1936), who had been developing buildings in Miami since the 1920s, first hired France to design one of his apartment buildings there in the early 1930s. France moved with his family to Florida, and additional commissions soon came from Whitman and from other developers. In fact, Roy F. France's work includes many of Miami's iconic Art Deco style hotels, including the National, the Saxony, the Sovereign, and the Casablanca.

When Max and Fannie Thorek gave Roy F. France the opportunity to purchase their lakefront lot, the architect didn't have enough money to build the luxury apartment tower he envisioned. So the Thorek's provided a second mortgage for his building. In partial payment, France designed a two story-penthouse that would serve as the Thorek's home and deeded the cooperative apartment to them. The American Bond and Mortgage Company had also provided an \$810,000 mortgage for the building, which had a construction budget of \$1,250,000. Roy F. France initially headed the Lake Shore Towers Building Corporation.

On June 26, 1927, the *Chicago Tribune* announced that construction of the 17-story co-operative apartment structure would soon begin. Reporter Al Chase explained that the French Gothic style building would feature face brick on all facades. He suggested that, unlike other recent luxury apartment towers in which penthouses were designed in a manner that "disfigured" their structures, the top level of Lake Shore Towers "will be treated architecturally as part of the building." Roy F. France's plans called for 30 eight-room units (two apartments per story), as well as the Thorek's 12-room, duplexed penthouse. Chase reported that the luxury high-rise would also include a lounge, elevator foyer, and servants' quarters on the first story; a fully-equipped laundry in the basement; and a 50-car enclosed garage, with chauffeurs' quarters in the rear.





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3920 N. Lake Shore Drive  
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Classified advertisements for units in the co-operative apartment structure began to appear in the *Chicago Tribune* in February of 1928. A lavish furnished model unit was soon open for inspection. A display ad for the Lake Shore Towers ran in local papers on March 24, 1928. Entitled "A Luxurious Home of Your Own with Lake Michigan at Your Door," the ad raved that all of the building's living rooms would overlook Lake Michigan.

The March 24, 1928 advertisement also implied that the building would not allow Jewish residents. It stated that the "management of Lake Shore Towers invites you to become one of a restricted group of families who are planning their future homes here." This ad gave readers the impression that the Thorek's penthouse was available for purchase. In fact, the Building Corporation was trying to block the Thorek's from taking possession of their apartment. In order to move into their penthouse unit, the Thoreks had to file a lawsuit against the 3920 N. Lake Shore Drive Building Corporation for preventing occupancy due to their religion. On June 6, 1930, the *Tribune* reported that Chief Circuit Court Justice Thomas Taylor had issued an injunction against the building corporation because of its action against the Thorek's.

Max, Fannie, Philip, and his wife, Rose, soon moved into their elegant and spacious apartment. At that time, Philip Thorek (1906-1998) was completing his medical degree at the University of Illinois College of Medicine. Both father and son went on to have extremely impressive careers. Dr. Max Thorek was known for developing many surgical innovations including refining a technique for gallbladder surgery that significantly reduced patient mortality rates. In 1935, he founded the International College of Surgeons and later established the organization's museum. Max Thorek also authored several medical books and an autobiography entitled *A Surgeon's World*. He was an accomplished violin player and an extremely talented amateur photographer. (The Art Institute of Chicago has several of his prints in its collections.) Dr. Philip Thorek would later become the Chairman of the Board and Medical Director of Thorek Hospital. He also taught surgery at the University of Illinois for many decades and authored several surgical textbooks.

In addition to Dr. Max and Dr. Philip Thorek, many other prominent professionals and businessmen have been residents of Lake Shore Towers throughout its history. In the 1930s, in addition to several other doctors, lawyers, and a civil engineer for a railroad company, occupants included the president of a beverage company, the owner of a lumber firm, the president of a furniture company, and the vice-president of a machinery manufacturer. Most of the families that lived in the building at that time had one to three live-in servants.

In 1932, Lake Shore Towers went bankrupt and had to be financially reorganized so that most (if not all) of the units became rentals. Despite this, the building's residency remained stable. Many families who occupied the building in 1930 continued to live there a decade later. At the time, occupants were still mostly professionals and businessmen. In 1940, residents included a lawyer for Chicago's City Council, an insurance broker, a furrier, a radio manufacturer, the owner of a print shop, a hotel manager, the sales manager for a wholesale food company and an advertising manager for a newspaper. Families of the 3920 N. Lake Shore Drive building continued to have live-in help. However, at this time, most had only a single domestic servant, rather than two or three.

In 1947, a New York syndicate acquired Lake Shore Towers for \$750,000 from the 3920 Building Corporation. The new owners converted the property back to a co-operative apartment building.



## Historic Resources Survey

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 NRHP RECOMMENDATION Eligible

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Existing tenants were given the opportunity to purchase their units before apartments were marketed to other potential buyers. The property had been restored to its status as a co-operative apartment building by 1951. The tower has remained an elegant and well-maintained co-operative building since that time.

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

### NRHP EVALUATION/JUSTIFICATION

The Lake Shore Towers at 3920 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. One of the first luxury co-operative apartment buildings constructed along the extension of Lake Shore Drive in the 1920s, the property meets with Criterion A. The building meets with Criterion B as the long-time home of Dr. Max Thorek and his son Dr. Philip Thorek, who both made substantial contributions to Chicago and the nation’s history as doctors, teachers, and authors of medical textbooks, and for Dr. Max Thorek’s founding of the International College of Surgeons. A beautifully-designed French Gothic style apartment tower produced by Roy F. France, a talented Chicago architect, the property meets with Criterion C for listing in the NRHP. The building possesses 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 Lake View-NLSD Historic District.

### NRHP BOUNDARY

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3920 N. Lake Shore Drive  
SURVEY ID                              LV108

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## Historic Resources Survey

PROPERTY TYPE	DOMESTIC/ Multiple Dwelling	<b>3920 N. Lake Shore Drive</b>
NRHP RECOMMENDATION	Eligible	SURVEY ID LV108

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“Traffic Intersection at Sheridan Road and Byron (image 03),” January 28, 1936, Photograph by Chicago Park District, Traffic Engineering Section, Illinois Department of Transportation, Chicago Traffic Photographs. University of Illinois Chicago, Special Collections. IDOT\_2f\_105\_234 .



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3920 N. Lake Shore Drive  
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Photo 1 – 3920 N. Lake Shore Drive



3920 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façade



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3920 N. Lake Shore Drive**  
SURVEY ID                              LV108

Photo 2 – 3920 N. Lake Shore Drive



3920 N. Lake Shore Drive, view looking southwest from N. Lake Shore Drive toward primary East entryway



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

655 W. Irving Park Road  
SURVEY ID LV109

### NAME

Park Place Tower

### OTHER NAME(S)

Frontier Towers

### STREET ADDRESS

655 W. Irving Park Road

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010390000; 14211010400000; 14211010490000;  
14211010500000; 14211010520000; 14211010530000; and  
14211010541001 through 14211010541394

### YEAR BUILT SOURCE

1971-1974 *Chicago Tribune*

### DESIGNER/BUILDER

Loewenberg & Loewenberg

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Coated Metal, Glass

### ROOF

Built-up

## DESCRIPTIVE NOTES

Built between 1971 and 1974, these two rectangular, Modernist towers occupy an enormous lot on the south side of W. Irving Park Road between N. Frontier Avenue and N. Pine Grove Avenue, just half a block west of N. Lake Shore Drive. The two flat-roofed towers are interconnected at their short edges, and they are offset from each other, with their long facades paralleling W. Irving Park Road. All of the facades have groups of aluminum-framed windows set between vertical structural piers. Three interconnected, two-story parking structures, one of which is topped by amenities for tenants, extend to the south and the east, with access from W. Sheridan Road and N. Frontier Avenue. At 56 stories and 901 units, the building at 655 W. Irving Park Road is the largest and one of the last of the numerous high-rises designed by the firm of Loewenberg & Loewenberg. Some alterations appear to have been made to the area around the entrance, but the rest of the building, including the fenestration, is original.

The entrance to 655 W. Irving Park Road is located at the center of the eastern tower's north facade. A driveway, with access from both W. Irving Park Road and N. Frontier Avenue, runs across the north front of the eastern tower. There is a deep, flat-roofed concrete porte cochere supported on square columns



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

655 W. Irving Park Road  
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clad in dark gray granite. A dark gray gridded frame swoops in an arc underneath the roof of the porte cochere, extending up and out on either side. Beneath the overhang, a revolving door stands between two single metal and glass doors. The structural columns that flank the driveway are clad in white concrete panels that extend the full height of the tall first story. These columns have accents at the top that consist of inset vertical metal panels. The treatment of the entrance drive columns and some parts of the porte cochere appear to be relatively recent alterations.

The north façade of the eastern tower comprises ten bays separated by structural piers or columns. The façade's first story has three tall tiers. The first two tiers are large, fixed-pane windows. The third tier, above the windows, is of gray-tinted glass that visually separates the first story from the second. The end bays and the two center bays (which hold the entrance) have four windows each. There are three sets of triple windows separating the end bays from the center bays. This rhythm continues into the upper stories. The second story appears to be a service story, with large ventilation louvers across the center six bays. A heavy spandrel between the second and third stories is clad in narrow vertical panels of dark gray concrete. All of the stories above this spandrel are identical in character: groupings of aluminum-framed windows sit between the continuous piers, which are clad in tan concrete. Each window grouping has taller rectangular sashes over shorter ones, with one or two of the lower sashes being operational. Beneath the sets of windows are spandrels that are either gray-tinted glass or coated metal.

The ten bays of the west tower's north facade abut the sidewalk on W. Irving Park Road. Dark gray metal panels create a skirt or water table at the base of the three-level first story. This tower's north facade has the same heavy, gray spandrel between the second and third stories that is found on the east tower. The upper stories are identical to those on the east tower as well.

The west façade of the west tower is abuts N. Pine Grove Avenue. Each of the four bays on this façade is four window openings wide. At the center of the façade, a large awning covers the upper tiers of the first story. This awning displays the names of the retail businesses that operate in the first story of the west tower: a supermarket and a dry cleaner. Doors to access the businesses stand under the awning. To the south of the awning, all three first-story tiers have gray-tinted panels instead of clear glass. The upper stories of this facade follow the fenestration pattern of the north facades.

To the south of the west tower's west façade is a gated service drive. At the end of the drive is a large garage door for service access. Rising behind this service area is a wide charcoal-gray vertical band that soars to the top of the elevation. This is the building's service core, which connects the two towers. The entire service core, including this west façade, is clad in panels of unknown material, possibly concrete, that mimic the vertical grid found on the rest of the building.

The south facades of the east and west towers are not entirely visible, as their bases are concealed behind the building's multi-part garage. The upper stories of the south facades rise above and behind the garage. Offset one behind the other, the glass-covered towers are connected by the dark, vertical spine of the service core. As on the north and west, these facades are composed of continuous piers with groups of three or four aluminum-framed windows between them.

The east facades of the two towers rise uninterrupted from the street. The east façade of the east tower is nearly identical to the west façade of the west tower, with four glassy bays divided by continuous





## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

655 W. Irving Park Road

SURVEY ID LV109

piers. This façade lacks only the ground-level business entries of the west façade. The east façade of the west tower rises west of the building's main entrance. Because the two towers are offset from each other, only three bays of the west tower's east façade are visible. The northernmost bay is four windows wide, and the middle one three. A very narrow bay at the towers' intersection holds recessed balconies. To the south of the east tower's east façade is the parking garage.

Based on aerial views, the garage appears to have three parts. It is not clear if these were built in stages or if they all date from the same time. Their facades are all identical in design, with panels of orange brick alternating with concrete louvers, suggesting a similar construction date. The first part of the parking lot lies directly south of the main towers and is accessed off of N. Frontier Avenue. The roof of this first area contains a vast outdoor common space, including a swimming pool. The second part of the lot lies even further south, and its two-story façade with garage and pedestrian doors faces W. Sheridan Road. The third part of the lot is set at right angles to the two main portions, extending east, to the rear of 3920 N. Lake Shore Drive. The access point for this third area is not clear, but may be through the garage that lies directly south of the residential towers.

The residential high-rise at 655 W. Irving Park Road has good integrity. The entrance area appears to have had its overall design altered, perhaps substantially, impacting the integrity of design for this portion of the complex. The remainder of the building retains its original windows and surface treatments. The building still possesses integrity of location, setting, materials, workmanship, feeling, and association.

### HISTORY/DEVELOPMENT

Following World War II, the options for apartment living expanded dramatically throughout Chicago's North Side. The demand for affordable, relatively small apartments with excellent amenities, close proximity to the lakefront, and access to public transportation resulted in a spate of modern high-rises in East Lakeview. This trend continued into the early 1970s, when the Mid-Continental Realty Corporation hired architects Loewenberg & Loewenberg to design a double towered high-rise known, originally as Frontier Towers, at 655 W. Irving Park Road. The developer built the 56-story, 901-unit structure between 1971 and 1974, just as an economic recession hit. The financial struggles of this massive project reflect a severe curtailment in the profits to be made by landlords in the mid-1970s as a cloud gathered over both commercial and residential construction projects in Chicago and other major American cities at the time.

The Mid-Continental Realty Corporation was established by Russian Jewish immigrants John Mack and Ray Sher. The two self-made men first collaborated in 1948, when they jointly bought an apartment building at 40 E. Oak Street. They formed what was first known as the Lake Shore Management Company, and according to Miles Berger, author of *They Built Chicago*, within ten years the firm had "...added more than five thousand apartment units to the city's housing stock." Their development projects included buildings at 3950 [LV110], 3600 [LV49], 3550 [LV43], 3180 [LV18], 3150 [LV14], 3130 [LV13], 1550 [NN93], and 1150 [NN47] N. Lake Shore Drive. They also developed numerous hotels and apartment high-rises elsewhere in the city. In 1966 Mack and Sher began their most ambitious project



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yet, the Mid-Continental Plaza, a two-million-square-foot office complex occupying an entire block on Wabash Avenue between Adams and Monroe. In 1969, in order to raise more capital, they took Lake Shore public. The development arm of the firm became known as Mid-Continental Realty Corporation. Sher retired at that time, but Mack continued to head Mid-Continental Realty and Lake Shore Management.

Like many large-scale developers of the 1950s and 1960s, Mack and Sher had often relied on the Federal Housing Authority (FHA) to provide government-backed, low-interest loans for residential buildings. Frontier Towers was built under the FHA Section 236 program, which was put in place in 1968 to stimulate the production of moderate-income housing. The size, the rooms, and the amenity level for each type of apartment were specified by the government. Developers and their architects became very skilled at generating apartments that fit the FHA guidelines. For the 655 W. Irving Park Road project, Mack turned to Loewenberg & Loewenberg, one of Chicago's busiest high-rise design firms.

Brothers Max L. Loewenberg (1889-1984) and Israel S. Loewenberg (1892-1978) shared much in common with the developers. The sons of Russian Jewish immigrants, the brothers grew up on Chicago's Near West Side, worked their way through school, and launched their architectural firm in 1919. Loewenberg & Loewenberg was soon designing residential and commercial buildings throughout the city. Many local architects could not survive the Depression, but Loewenberg & Loewenberg managed to get by, and when the economy picked up after WWII, they began receiving many commissions to design modern high-rises. Among their apartment towers of the 1950s and early 1960s are buildings at 2970 [LV08] and 3550 [LV43] N. Lake Shore Drive.

Loewenberg & Loewenberg completed plans for the ambitious \$10-million, 56-story high-rise at 655 W. Irving Park Road in 1971. Mid-Continental Realty selected Crane Construction as the project's general contractor. Owned by Mack's son-in-law, Crane Construction had erected many of the Mack and Sher structures. Construction was still underway in April of 1973 when ads for Frontier Towers first began to appear in the *Chicago Tribune*. Five model apartments were ready for viewing in May, 1973. Marian Heueur was the decorator for three of the models. Two others were done by Swingles Furniture Rental, Inc., suggesting that the tenants were expected to be relatively transient.

Although the apartments were relatively small, the building would offer numerous amenities. Aside from the usual 24-hour front desk, security and parking, the high-rise would include a health club, a sauna, a putting green, hospitality suites, tennis courts and an Olympic-sized swimming pool. A grocery store was promised in the first story of the west tower and there was a travel agent in the building as well. As the ads said, "Hugh Hefner [the wealthy owner of *Playboy Magazine*] eat your heart out!"

Occupancy in the Frontier Towers began in 1974, despite the fact that the building was still far from finished. Weekly ads for the apartments—two sizes of studios, one-bedrooms, and two-bedrooms—ran for over two years, into late 1975. In the push to sign tenants to leases, screening seems to have been lax. According to later reports, the building had numerous tenants who were "bad eggs," leading to



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many problems and missed rent checks. Most of those who signed a lease did not renew. The management company was having to fill as many as fifty apartments a month just to stay even. In addition, the retail and office spaces had not been filled, leaving the building without important income.

By the mid-1970s, as the Frontier Towers struggled, Mack's Mid-Continental Realty Corporation was also floundering. In March, 1974 Mack sold a substantial interest in 655 W. Irving Park Road, as well as sixteen other apartment buildings and two parcels of land, to Romanek-Golub for \$65 million. Romanek-Golub purchased Lake Shore Management along with the buildings. Romanek-Golub sought to quickly rent out the apartments and commercial spaces within the Frontier Towers. But the building still had many problems. Jane Byrne, the City Commissioner overseeing Consumer Sales, Weights and Measures (and future mayor) cited the unfinished state of Frontier Towers as part of her 1974 crackdown on "deceptive practices" by apartment building sales offices. Romanek-Golub came up with a new advertising campaign to try to attract tenants to the building. But none of their efforts could stem the losses. In 1976, Romanek-Golub defaulted on the building's FHA mortgage, leaving the federal government to pick up the pieces and try to recoup some of their \$19-million loan.

The Department of Housing & Urban Development (HUD) soon leased the building to the Clinton Company, an Atlanta-based real estate management company who hoped to become a player in the Chicago market. By the time Clinton took over, occupancy was down to 65%. With careful management, Clinton was able to raise the high-rise's occupancy to 97% by May, 1977. Although the Frontier Towers was still operating at a deficit, Clinton bid on the building when it came up for auction in May, 1978. After a lengthy legal battle, they lost out to a group of Chicagoans, led by real estate executive William Thompson, who submitted the winning bid of \$21 million.

The new owners quickly renamed the building "Park Place" in hopes of giving it a fresh image. They began negotiations to bring a new restaurant and a new supermarket into the structure. In addition, they brought in "Channel Xtra," an early version of what would eventually become cable television. The situation was still somewhat shaky, with a judicial sale threatened in January, 1980. But the Thompson group pressed on with clever tactics to attract new tenants and keep existing ones happy. In October, 1981, the new managers hosted a multi-week "Open House Celebration," including refreshments, prize drawings, and cash to help with moving expenses. In early 1982 they began renting out some of the units fully furnished, a clear indication that the building was still attracting young, first-time, and transient tenants.

Throughout its early history, the building housed a wide variety of tenants. Like nearly all of Lakeview's high-rises, many retired couples were attracted to the ease of apartment living. Typical of this group was David Stone, an early resident who was a retired partner of Stone & Cohen, a wholesale women's clothing distributor. Stone volunteered with the Executive Service Corp (SCORE) during his retirement. Dr. Albert Goldenberg, a long-time Hyde Park dentist, and Sidney Koonsky, the retired owner of an advertising specialty company, also resided in Frontier Towers during this era. Other tenants of the



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1970s included Albertina “Tina” Rubinstein, a widow, who was extremely active in numerous Jewish organizations, and Sol A. Iglow, a retired Hyde Park jeweler and the founder and first president of the Back of the Yards Council.

The building also attracted young professionals. These included Susan Silverstein and Gary Lee Boockmeier, a couple who moved in following their June, 1977 wedding. She was a teacher and he was a cartographer for AMOCO. They were joined in early 1978 by Christine Bender, a speech pathologist, and Bernard C. Faulkner, a management consultant with Arthur Andersen & Co.

Despite the building’s many management problems over the years, tenants liked the high-rise’s amenities, location, and especially its fine views. In a 1992, *Chicago Tribune* article about the importance of views to renters on the lakefront, Paul Goldstein, occupant of a unit on the 54<sup>th</sup> story of Park Place Towers, said he was willing to pay \$400 more a month to have such a magnificent view of the lake. When the building was converted into condominiums in 2001, its fine views were used as a major selling point to attract potential buyers. Early ads for condos in the Park Place Tower stated: “Chicago’s Best View is the Beginning of the benefits of owning at Park Place Tower.”

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

### NRHP EVALUATION/JUSTIFICATION

The building at 655 W. Irving Park Road has been evaluated for significance under the National Register of Historic Places Criteria A, B, and C. Built to fill the need for moderately priced apartment housing along the north lakefront in Lakeview in the early 1970s, the property meets with Criterion A. Although the home of numerous interesting tenants, none made contributions to history that would warrant listing on the NRHP under Criterion B. A large, tall, and sleek high-rise designed by the talented Chicago architectural firm, Loewenberg & Loewenberg, the structure is eligible for listing under Criterion C. The property possesses good integrity.



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### 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

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

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Photo 1 – 655 W. Irving Park Road



655 W. Irving Park Road, view looking north from W. Sheridan Road toward South façade

Photo 2 – 655 W. Irving Park Road



655 W. Irving Park Road, view looking northeast from intersection of W. Sheridan Road and N. Pine Grove Avenue toward South façade





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### Photo 3 – 655 W. Irving Park Road



655 W. Irving Park Road, view looking southeast from W. Irving Park Road toward North and West façades



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### NAME

3950 N. Lake Shore Drive

### OTHER NAME(S)

N/A

### STREET ADDRESS

3950 N. Lake Shore Drive

### COMMUNITY AREA

06

### TAX PARCEL NUMBER

14211010341001 through 14211010341400

### YEAR BUILT SOURCE

1955-1956 *Chicago Daily Tribune*

### DESIGNER/BUILDER

Shaw, Metz & Dolio

### STYLE

MODERN MOVEMENT

### PROPERTY TYPE

DOMESTIC/ Multiple Dwelling

### FOUNDATION

Concrete

### WALLS

Brick

### ROOF

Built-up

## DESCRIPTIVE NOTES

The three buildings at 3950 N. Lake Shore Drive [LV110] are part of a 664-unit residential complex located at the southwest corner of N. Lake Shore Drive and W. Irving Park Road. Completed in 1956, the complex consists of two nearly identical 23-story condominium towers and third tower of the same height but a narrower width, all arranged in a U-shaped configuration. The three flat-roofed rectangular towers are connected by a one-story lobby and parking structure. The towers are clad in buff and tan brick.

The north and south towers essentially mirror one another. The north tower is set a bit further back on the lot than the south. This leaves a somewhat wedged-shaped green space as the building's front lawn. A U-shaped driveway leads from Inner N. Lake Shore Drive to a canopy that extends from the one-story lobby and parking structure surrounded by the three towers.

The east façade of the one-story lobby structure is essentially a wall of metal-framed, fixed-pane glass set atop a low, tan-colored brick wall. At the center of the lobby façade is the complex's primary entrance, featuring both revolving and swinging doors of metal and glass. A flat-roofed, trapezoid-like canopy extends to the east of the lobby structure. With a curved front, the canopy is supported by wide,



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rectangular columns. These columns are clad in gray-veined white marble. The impressive canopy shelters the doors and extends over the driveway.

The north and south towers are sited with their short ends facing east toward N. Lake Shore Drive. (Their north sides run parallel with W. Irving Park Road.) The nearly identical east facades of these two towers are clad in buff-colored brick. Two long, vertical bays of windows are asymmetrically placed towards the north end of each tower's east façade. Each bay features a grouping of two metal-framed windows with operable lower sashes at each story. On the south tower, the east windows run from the first to the 23rd story. On the north tower's ground level, these window groupings are absent. Instead, larger panes of glass are found on the façade's north end. A projecting metal belt course extends above these windows and the brick wall beside them – a continuation of the horizontal roofline of the glassy lobby structure at the center of the complex.

The long north and south facades of the twin towers are virtually identical, except at ground level. The upper stories of these facades hold five wide, vertical bays. The center bays and those on either end of the facades are slightly recessed. Each features tan-colored brick spandrels running beneath long ribbons of metal-framed windows with operable lower sashes. The center bay is twice the width of the end bays. Rising between the recessed bays are two wide bays of buff brick. These bays are punctuated by five individual metal-framed windows at each story. The position of these windows alternates by story, with each window being slightly offset from the ones directly above and below it, creating a zig-zag or checkerboard effect.

The north tower's primary, north-facing façade runs along W. Irving Park Road. The first story is clad in primarily in buff brick, but provides a great deal of architectural interest. A projecting belt course extends along its entire length, visually separating the ground level from the stories above. At the center of the first-story facade, two swinging glass doors are set into a wall of fixed-pane, metal-framed windows. Flanking the doors, and beneath the windows, brick planter boxes project northward from the facade. Beyond the facade's glassy center, the wall projects. A brick ledge here is topped by angled brick columns laid in a stacked bond pattern. Between the columns, fixed-pane windows also sit at an angle. At the east end of the first-story façade, the large, fixed-pane windows of the east façade wrap around the corner to punctuate the brick wall. A very low brick planter runs beneath this portion of the north façade. A similar planter extends along the base of a windowless expanse of buff brick at the west end of the north façade's first story.

The ground level of the north tower's south façade and the first story of the north and south facades of the south tower are far simpler. The base of the north tower's south façade is completely obscured by the lobby structure at the center of the complex. So too is the ground level of the north façade of the south tower, except for the easternmost bay, which features a ribbon of metal-framed windows with a brick spandrel beneath it. The first story of the south façade of the south tower appears to follow the fenestration pattern of the stories above it.

The north and south towers' less-public west façades follow the fenestration patterns of the east facades, except at ground level, where doorways provide secondary entrances into the buildings. The north tower's west facade has a single secondary entrance at the south end of the building. This door sits at the top of a concrete ramp. The south tower's windowless first story sits adjacent to a loading dock between it and the west tower.



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The west tower stands in the center of the complex. Its east N. Lake Shore Drive façade has ribbons of windows separated by bands of buff colored brick, creating a striking horizontal emphasis. Because the façade's ground level is hidden by the adjacent lobby/parking structure, the repeating pattern begins at the second story and rises to the top of the building. Each ribbon consists of 26 metal-framed windows of varying width. All have operable lower sashes.

The north and south facades of the west tower largely mirror one another. Each is clad in buff colored brick and punctuated by three individual metal-framed windows with operable lower sashes on each upper story. The ground level of the west tower's south façade abuts a ramped entrance into the lower level of the attached parking structure, while the north façade adjoins a loading dock.

The upper stories of the west tower's west façade follow the same distinctive alternating pattern of ribbons of windows and bands of brick found on its east facade. The ground level of this façade, however, is exposed. Swinging doors at the center of the façade provide a direct entrance into the building. These doors are set into a wall of metal-framed windows. Flanking this wall of glass are large sections of wall clad in tan colored brick, in a stacked bond pattern. Each brick wall features a square blind window with a protruding concrete frame and concrete window box. A landscaped area extends in front of the west tower and across the west end of the north tower. Between the two buildings, up and down ramps lead into the enclosed parking structure.

Atop the roofs of the north and south towers are two oval shaped, one-story structures with windows and flat roofs. They are located over the second and fourth vertical sections of the buildings. The center tower only has one oval rooftop structure, which is centrally located. The flat roofs of the three towers extend out beyond the buildings. The roof of the one-story lobby and parking structure has a few planter containers for bushes and trees.

Today, the 3950 N. Lake Shore Drive complex possesses excellent integrity overall. As evidenced by historic photographs, the existing windows closely match the originals. (This if they are replacements, the updated windows did not modify the appearance of the building at all.) Today, the complex continues to strongly convey its historic character, retaining integrity of location, materials, design, workmanship, setting, feeling, and association.

### HISTORY/DEVELOPMENT

Developers John J. Mack and Ray Sher of Chicago's Lakeshore Management Company completed this three-tower apartment complex at 3950 N. Lake Shore Drive in 1956. They hired their "go-to" firms for the project: Shaw, Metz & Dolio for design and engineering services, and Crane Construction as general contractor. (Morton J. Crane, president of the construction company, was Ray Sher's son-in-law.) The three firms, who had already collaborated on several development projects, now sought to erect what the *Chicago Tribune* termed "the city's biggest apartment building" of that time. This large Post WWII apartment complex provided middle-class Chicagoans with affordable units that had modern amenities and spectacular views overlooking Lincoln Park and Lake Shore Drive.

By 1955, when planning for the 3950 N. Lake Shore Drive complex was underway, the developer, architects, and construction firm had already worked together on a number of Post WWII apartment projects. Among them were several buildings erected in 1952 with Federal Housing Authority (FHA) backed loans. With relatively low construction costs, these structures, which included the 3130 North



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Lake Shore Drive building [LV13], provided small, affordable apartments to middle-class tenants. Despite the success of these projects, Mack and Sher believed there was a strong market for luxury high-rises along N. Lake Shore Drive. In 1953, they had Shaw, Metz & Dolio design a building that would have spacious, well-appointed apartments. Erected at 3180 N. Lake Shore Drive, the building [LV18] was marketed to affluent Chicagoans. Rents for many of the apartments in the 176-unit high-rise exceeded \$300 per month (the equivalent of nearly \$3,000 today).

As Miles L. Berger explains in *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture*, Mack and Sher believed their modern apartments would essentially have to “replicate the single-family mansion.” But to make the projects most marketable, the structures needed to provide “comfortable living space” to the greatest “number of people at the lowest feasible development cost.” Mack and Sher set forth to accomplish this goal by creating an enormous three-towered complex at 3950 N. Lake Shore Drive. Altogether, the triple-towered complex would include 664 units. As the *Chicago Tribune* pointed out in May of 1955, when fully occupied the property would become home to approximately 2,500 people, “more than the population of some suburbs.” Although the building would include one, two, and three-bedroom apartments, 80% of the units would be five-room-suites, each with two bedrooms.

Mack and Sher had acquired a nearly 100,000-square-foot site at the southwest corner of Lake Shore Drive and Irving Park Road for the \$10 million apartment complex. They broke ground for the project in late March of 1955 and tenants first began moving in the following June. Planned with young families in mind, the complex provided fairly spacious apartments at reasonable rents. (Apartment ranged from \$140 to \$235 per month when the building was first completed.) Writing about the building just prior to completion, Herb Lyon, a *Chicago Tribune* columnist, commented on how reasonable he considered a rent of approximately \$210 to live in a new N. Lake Shore Drive apartment. He stated, “This is low man, low, for luxury boulevard living—at the prevailing rates.”

Some reporters had predicted that large buildings such as this one would have vacancies because there were new apartments along N. Lake Shore Drive were becoming overly abundant. But as Mack and Sher had expected, the 664-unit complex quickly filled with tenants. In fact, an article of December 23, 1956 reported that more than two-thirds of the building's apartments were already occupied. (Construction of the entire facility had been completed only a few weeks earlier.)

Shaw, Metz & Dolio designed the handsome triple-towered complex. They gave the two-toned brick towers a U-shaped layout and numerous windows so as to maximize views of Lincoln Park and Lake Shore Drive. Classified ads touted the high-rise's fine site “overlooking lake, park, and golf course.”

Among 3950 N. Lake Shore Drive's many modern amenities were ten high-speed elevators, an underground garage with spaces for 400 cars, five laundry rooms, and a food store. A January 12, 1957 “Realty Notes” column in the *Chicago Tribune* reported that the building owners held a premier party to show off the complex and its “five large, continuous lobbies, each designed and decorated in a different national theme.” The lobby designs were produced by Marion Heuer (1899- 1985), a prominent interior decorator whose work was often described in such magazines as *Life*, *Good Housekeeping*, and *Better Homes and Gardens*. The Chicago Chapter of the American Institute of Architects honored 3950 N. Lake Shore Drive with a 1957 Distinguished Building Award.



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During its early history, the complex was home to some families with young children, however families with children in high school or college seem to have been more the norm. Many of the early tenants were professionals or prominent businessmen. For example, a number of doctors, dentists, and lawyers lived at 3950 N. Lake Shore Drive. Others in high-ranking positions include the Director of the Cook County Housing Authority, the Superior Court Master in Chancery, a meteorologist at Midway Airport, and the Director of Community Relations for Michael Reese Hospital. Carter Davidson, a well-known journalist, was a resident of the complex for several years at the end of his life. Davidson, editorial director for WBBM-TV when he died in 1968, had previously served as the Associated Press Bureau Chief in Jerusalem in the late 1940s when Israel became a nation.

Several of the building's residents of the 1960s and early 1970s were prominent in Jewish charities and causes. They included Mrs. Louis Epstein, a vice-president of Louise Waterman Wise Women's Chapter of the American Jewish Council in 1960; Dr. Herman M. Pomrenze who was elected as president of the Labor Zionist Organization of Chicago in 1963; and Mrs. Edythe Levy, who was honored by the northeast region of B'Nai B'rith Women in 1970 for her service to Jewish causes and her commitment to the development of Israel.

By the mid-1970s, Romanek-Golub & Co., a successful Chicago real estate investment and development firm, had become owner of 3950 N. Lake Shore Drive. A group of investors headed by Hy Pawlow purchased the triple-towered complex for more than \$13 million in 1977. Pawlow and his investment group immediately formed the 3950 N. Lake Shore Drive Company, which converted the 664-unit complex into condominiums. (A few years later, a *Chicago Tribune* investigative report revealed that the condo conversion project included some questionable practices. One of the investors, Cook County Tax Assessor Thomas Tully, cut tax assessments on properties owned by some of the other major investors in the 3950 N. Lake Shore Drive project.) The building has remained a well-maintained condominium complex since 1977.

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

### NRHP EVALUATION/JUSTIFICATION

The high-rise complex at 3950 N. Lake Shore Drive was evaluated for significance under National Register of Historic Places Criteria A, B, and C. This Post WWII apartment complex housed thousands of middle-class Chicagoans. As it provided them with affordable units with modern amenities and lovely views of Lincoln Park and Lake Shore Drive, the property meets with Criterion A. Although many interesting individuals lived in the building over the years, none made contributions to history that



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NRHP RECOMMENDATION        Eligible

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SURVEY ID                              LV110

would warrant listing under Criterion B. With an award-winning design produced by the talented firm of Shaw, Metz & Dolio, the property meets with Criterion C. Today, the 1956 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

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

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## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

3950 N. Lake Shore Drive  
SURVEY ID                              LV110

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SURVEY ID                              LV110

Photo 1 – 3950 N. Lake Shore Drive



3950 N. Lake Shore Drive, view looking northwest from N. Lake Shore Drive toward East and South façades



## Historic Resources Survey

PROPERTY TYPE                      DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION        Eligible

**3950 N. Lake Shore Drive**  
SURVEY ID                              LV110

Photo 2 – 3950 N. Lake Shore Drive



3950 N. Lake Shore Drive, view looking west from N. Lake Shore Drive toward East façades



## Historic Resources Survey

PROPERTY TYPE DOMESTIC/ Multiple Dwelling  
NRHP RECOMMENDATION Eligible

3950 N. Lake Shore Drive  
SURVEY ID LV110

Photo 3 – 3950 N. Lake Shore Drive



3950 N. Lake Shore Drive, view looking east from W. Irving Park Road toward West façade of North tower