Section 106
Historic Properties Identification Report

North Lake Shore Drive Phase I Study
E. Grand Avenue to W. Hollywood Avenue
Job No. P-88-004-07
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Cook County, Illinois

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Executive Summary

This Historic Properties Identification Report was prepared to document above-ground historic properties within the Area of Potential Effects (APE), in accordance with the National Historic Preservation Act (NHPA) of 1966. A report documenting the identification of archaeological resources will be prepared separately.

Section 106 of the NHPA requires federal agencies to consider the effects of an undertaking on historic properties and allow the Advisory Council on Historic Preservation (ACHP) a reasonable opportunity to comment. As the North Lake Shore Drive (NLSD) Phase I Study project aims to use Federal-Aid Highway Program funds, as administered by the Federal Highway Administration (FHWA), it is subject to compliance with Section 106 of the NHPA. A description of the undertaking is provided in Section 1.1.

The Section 106 process will identify, evaluate, and resolve potential impacts to historic properties according to the regulations issued by the ACHP under 36 Code of Federal Regulation (CFR) Part 800. As part of the identification of historic properties, the Illinois Department of Transportation (IDOT) and Chicago Department of Transportation (CDOT) engaged the services of a team of professional architectural historians who meet the Secretary of the Interior's Professional Qualifications Standards. Upon its completion, this report will be used as a basis for an in-depth investigation of potential effects of the proposed improvement on historic resources within the project's APE.

Historic properties are defined in §800.16(l)(1) as "any prehistoric or historic district, site, building, structure, or object included in, or eligible for inclusion, in the National Register of Historic Places (NRHP)." The entire seven-mile NLSD Corridor extends through Lincoln Park, a historic park listed in its entirety on the NRHP, and is adjacent to five community areas: Near North, Lincoln Park, Lakeview, Uptown, and Edgewater. Resources within Lincoln Park during the Period of Significance were evaluated for significance to the NRHP listing. Properties within the adjacent community areas were evaluated for eligibility on the NRHP, including individual eligibility and potentially eligible historic districts. The methodology for evaluations is described in Section 2.0. The Historic Context statements for Lincoln Park and the adjacent community areas are provided in Section 3.0.

The 1994 NRHP nomination for Lincoln Park listed 81 contributing resources, including the historic landscape as one site feature, and 77 non-contributing resources for a Period of Significance between 1857 and 1944. This report evaluated resources through a Period of Significance extending to 1981. The evaluation included 223 buildings, sites, structures, and objects, identifying 114 as contributing resources and 109 resources as non-contributing.

Within the five community areas, five historic districts (HD) listed on the NRHP fall within the APE: the Gold Coast HD, Lakeview HD, Meekerville HD, Buena Park HD, and Bryn Mawr HD. The APE boundary also encompasses seven individually listed properties within the community areas. Two National Historic Landmarks (NHL) fall within the APE boundary: the three-acre Alfred Caldwell Lily Pool and the James Charnley House in the Near North Community Area [NN80]. The consideration of eligibility for the NRHP

evaluated properties that could be individually eligible, as well as eligible historic districts. Within the APE, 144 properties are recommended as individually eligible for the NRHP. Six proposed historic district boundaries are recommended as eligible for the NHRP. A summary of the NRHP status and recommendations for Lincoln Park, NLSD, and the properties within the five community areas is provided in Section 4.0.

The Historic Properties Identification Report was made available to consulting parties, including the Illinois SHPO and ACHP, for a 30-day review and comment period. The report, and other useful references for the Section 106 process, were posted to the project website (https://northlakeshoredrive.org/section106process). Consulting Party Meeting #1 was held on April 19, 2021 to introduce the Section 106 process to Consulting Parties and gather feedback on the historic identification efforts to date. Materials from Consulting Party Meeting #1, including the meeting invitation, handout, attendance record, presentation, and meeting summary are provided in Appendix K.

A record of the comments received from Consulting Parties during the review period, as well as responses to comments, are included in Appendix K of this report.

Certain comments received resulted in revisions to the Draft HPI report, as reflected in this final version. A summary of substantive changes is provided below:

- A revision to the limit of the APE to include the entirety of Lincoln Park.
- A revision of the APE limits to include the following properties (which may experience potential effects from adjacent improvements):
    - 811 W. Eastwood
    - 804 W. Lakeside Place
    - 809 W. Lawrence Avenue
    - 811 W. Lawrence Avenue
    - 817 W. Lawrence Avenue
    - 819 W. Lawrence Avenue
    - 823 W. Lawrence Avenue
- A re-evaluation of the Clarendon Park Community Center [UP22] to be eligible for the NRHP as a contributing resource to the proposed NLSD Uptown Historic District.
- Addition of the “Welcome to Edgewater” artwork as a feature within Lincoln Park on the Berwyn Underpass.
- Summary of APE revisions are reflected in Section 1.2 of the final HPI.
- Clarifications to historic context of Lincoln Park in response to comments received (Section 3.1 of the final HPI).

The Final HPI was provided to SHPO with a request for concurrence on determinations of eligibility. The coordination with and comments on the Final HPI from the SHPO are documented in Appendix K. This coordination led to the following changes reflected in this report:

- The evaluation of the James W. Jardine Water Purification Plant adjacent to Milton Lee Olive Park [NN04]. The Jardine Plant [NN04a] is recommended as individually eligible for the NRHP, as well as contributing to the eligible NLSD-Near North Historic District.
- A recommendation of NLSD as a linear resource within an eligible historic district (See Section 4.2).

During the SHPO review of the Final HPI, the Cornelia Apartments at 3500 N. Lake Shore Drive [LV33] became individually listed on the NRHP on August 11, 2022. This final report reflects the new listing within the Lakeview Community Area.

The SHPO provided concurrence with the determinations of eligibility on September 12, 2022.

1.0 Introduction and Description of Undertaking

1.1 Project Overview

The Illinois Department of Transportation (IDOT) and the Chicago Department of Transportation (CDOT) have been working together to improve the North Lake Shore Drive (NLSD) Corridor from E. Grand Avenue to W. Hollywood Avenue. The corridor comprises the eight-lane "Outer Drive" boulevard and the parallel two- to four-lane "Inner Drive" local access roadway that is variously named North Lake Shore Drive, N. Sheridan Road and N. Marine Drive. The entire seven-mile NLSD corridor extends through historic Lincoln Park. See Exhibits A-1a and A-1b for a location map and project study area map. The roadway developed between the 1870s and the 1950s, with a significant portion of the existing infrastructure dating to the 1930s. Although the NLSD Corridor has had extensive repairs over the years, many of its bridges and appurtenances are becoming severely deteriorated. In some instances, preservation or rehabilitation may not be viable options and structures may need complete reconstruction.

The purpose of this project is to improve the NLSD multi-modal transportation facility. The specific needs to be addressed throughout the study include: improving safety; improving mobility of people including those using non-motorized modes of travel and on buses and in automobiles; improving facility deficiencies; and improving accessibility to and from Lincoln Park, the Lakefront Trail and the adjacent communities. The project's Purpose and Need documentation is available in full on the project website at https://northlakeshoredrive.org.

1.2 NLSD Area of Potential Effects (NLSD APE)

The delineation of the Historic Architecture/Landscape Area of Potential Effects (APE) is one of the first steps undertaken in the Section 106 process, occurring prior to the identification of historic properties and assessment of effects. Section 800.16(1)(d) of the NHPA implementing regulations defines an Area of Potential Effects (APE) as "the geographic area or areas within which an undertaking may directly or indirectly cause alterations in the character or use of historic properties if any such properties exist." As the regulation further explains, "the APE is influenced by the scale and nature of an undertaking and may be different for different kinds of effects caused by the undertaking." The proposed APE boundary was delineated to include potential direct and indirect impacts of proposed improvements to NLSD on historic Lincoln Park and historic properties within the community areas adjacent to NLSD.

NLSD extends through Lincoln Park, sometimes abutting residential properties and sometimes flanked by wide expanses of parkland. In many instances, tall apartment towers that line NLSD have substantial views of the lakefront and drive, and block such views for buildings further to the west. In other instances, low-rise buildings or tall structures adjacent to wider intersections are positioned in a way that allows for deeper viewsheds towards NLSD. The delineation of the proposed APE took these variables into consideration.

On April 6, 2017, representatives of IDOT, CDOT, FHWA, State Historic Preservation Office (SHPO) and project consultants conducted a field visit to review the proposed APE. During this field investigation, the team made adjustments to the APE boundaries based on existing conditions and potential NLSD project alternatives. See Appendix K for documentation.

The State Historic Preservation Officer (SHPO) approved the proposed APE on May 10, 2017, with the notation that "the current APE is subject to change as plans are developed." (See letter in Appendix K).

In response to comments received from Consulting Parties and consistent with the methodology above, the APE was modified in the following areas:

- Near the North Avenue Beach hook, to encompass the entirety of the structure and limits of Lincoln Park
- Near Belmont Harbor, to encompass the entirety of the northern revetment wall and limits of Lincoln Park
- In the Uptown Community Area to encompass additional properties with potential for effects from adjacent improvements, including:
    - 811 W. Eastwood
    - 804 W. Lakeside Place
    - 809 W. Lawrence Avenue
    - 811 W. Lawrence Avenue
    - 817 W. Lawrence Avenue
    - 819 W. Lawrence Avenue
    - 823 W. Lawrence Avenue

The revised APE can be seen on Exhibit A-2 and on exhibits provided in Appendix B.

2.0 Historic Resource Survey Methodologies

This report for resources within the NLSD APE was completed in accordance with guidelines and methodologies set forth by the Department of the Interior, National Park Service, in Bulletin #24, *Guidelines for Local Surveys: A Basis for Preservation Planning;* Bulletin #15, *How to Apply the National Register Criteria for Evaluation*; Bulletin #16A, *How to Complete the National Register Registration Form*; Bulletin # 18, *How to Evaluate and Nominate Designed Historic Landscapes;* and *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*.

The NLSD APE includes properties that were previously listed on the NRHP. Some properties lie within the boundaries of a designated NRHP historic district but were either too recent to qualify for listing on the NRHP or were overlooked at the time of nomination. Other properties within the APE had not been evaluated for NRHP eligibility until now.

To qualify for listing on the NRHP, properties must generally be 50 years old or older. However, historic surveys often provide a somewhat shorter cut-off because the undertaking of construction projects may take many years. For the purpose of this survey, a 40-year cut-off (1981) date was adopted.

2.1 Lincoln Park and the National Register of Historic Places

Lincoln Park was listed as a historic district on the NRHP in 1994. The nomination was undertaken by historic preservation professionals of the Chicago Park District (CPD) Department of Research and Planning. The documentation relied upon the CPD Special Collections, which included extensive archival plans, drawings, photographs, and documents. The historic park was well researched and documented through the 100-page nomination form. See Appendix J for the Lincoln Park nomination form. The NRHP Registration Form defined 1857-1944 as the Lincoln Park Historic District's Period of Significance. The period ranges from the beginning of construction of the Couch Tomb, the oldest historic resource in the park, to 1944, which was the 50-year cut-off date in 1994. Historic preservation surveys generally utilize a 40-year cut-off date, which for purposes of this study is 1981. Therefore, resources of Lincoln Park that date from 1944 to 1981 were evaluated to determine whether they are **contributing**, **non-contributing,** or **character-defining** features.

Analyzing places with multiple historic resources (such as historic landscapes and/or historic districts) is guided by a detailed understanding of a site's **contributing** and **non-contributing** resources. As explained in National Register Bulletin #16A, *Guidelines for Completing National Register of Historic Places Forms*, a **contributing resource** is a building, site, structure, or object that: adds to the historic associations, historic architectural qualities, or archeological values for which a property is significant because it was present during the period of significance, relates to the documented significance of the property, and possesses historic integrity or is capable of yielding important information about the period. A **non-contributing resource** is a building, site, structure, or object that: does not add to the historic associations, historic architectural qualities, or archeological values for which a property is significant because: it was not present during the period of significance, or does not relate to the

documented significance of the property; or due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period.

Additionally, to fully analyze historic landscapes, it is helpful to identify their **character-defining features**. These are the distinctive components of a landscape which contribute to the physical character of the site and may include: topography; circulation; spatial relationships and views; plantings and planting design; and structures, buildings, and site furnishings. Other ephemeral qualities of the landscape such as seasonal change, and the play of light and shadow, may also be considered.

The updated list of **contributing** and **non-contributing resources** in Lincoln Park can be found in Appendix C. Since Lincoln Park's landscape is considered a single contributing site, in addition to reassessing features previously deemed as non-contributing, the report survey re-evaluated **character-defining features** of Lincoln Park's historic landscape. An updated summary of **character-defining features** can also be found in Section 4.1 and Appendix C.

2.2 Historic Properties in APE Contiguous to Lincoln Park/NLSD

For this report, fieldwork was conducted that included photographing every building (or other potential historic resource) contiguous to Lincoln Park/NLSD within the APE. As noted above, a 40-year cut-off date was adopted for the survey. Therefore, research was undertaken to identify all historic resources dating to 1981 or earlier. This initial evaluation relied upon such sources as digital newspapers, historic aerial photographs, and websites such as the Global Tall Building Database. A listing of each property can be found in the Survey Data Summary Tables in Appendix D.

I. Primary Source Research

Research on historic resources within the APE also relied on extensive primary sources. Building permit research was undertaken at the University of Illinois Chicago, University Library Microforms Collection. Additional sources include Sanborn Fire Insurance Maps; historic aerial photographs; United States Federal Census records and other related materials available through Ancestry.com, and historical newspaper articles available through Newspapers.com and Proquest such as the *Chicago Tribune, Chicago Inter-Ocean, Chicago Defender,* and *Chicago Sun-Times,* as well as publications such as *Construction News* and *The Economist*. The following digital collections were also utilized to identify and access relevant primary sources: the Explore Chicago Collections website, Chicago History Museum digital research collections, and Art Institute of Chicago Ryerson and Burnham Libraries digital collections.

II. Recommendations for Determinations of Eligibility to the National Register of Historic Places

A. Significance: Based on the field evaluation and historic research and documentation, properties that are 40 years old or older were evaluated to determine potential eligibility for listing on the NRHP. Following methodologies set forth in the National Park Service's Bulletin #15 and #16A, determinations were made as to whether

properties possess sufficient significance to meet with Criteria A, B, C, which are as follows:

a) Criterion A - That are associated with events that have made a significant contribution to the broad patterns of our history; or

b) Criterion B - That are associated with the lives of significant persons in our past; or

c) Criterion C - That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

B. Integrity: Analyses were undertaken to determine whether properties retain sufficient integrity to be eligible for the NRHP. The National Park Service Bulletin #15 sets forth guidelines for evaluating integrity based on seven aspects of integrity. Properties that retain historic integrity will possess several, though not necessarily all, of the aspects. The seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association. Using these aspects, the current appearance of the property was compared with its historic appearance. An understanding of integrity is grounded in an evaluation of a property's physical features and how they relate to its significance.

C. Categories of Historic Properties: Properties that are eligible for inclusion in the NRHP may be classified as buildings, sites, districts, structures, or objects. Groupings of contiguous properties are often listed on the NRHP as historic districts. As explained by National Register Bulletin #15, “How to Apply the National Register Criteria for Evaluation,” a historic district “derives its importance from being a unified entity, even though it is often composed of a wide variety of resources. The identity of a district results from the interrelationship of its resources, which can convey a visual sense of the overall historic environment or be an arrangement of historically or functionally related properties.” NRHP historic districts contain groupings of resources that possess significance in accordance with related historic contexts. Eligible historic districts may include some buildings, structures, or other historic resources that do not contribute to the significance of the district. Historic districts may include certain historic properties that serve as focal points, but if components lack individual distinction, they may still be eligible when the grouping achieves significance as a whole within its historic context. However, as long as a geographic grouping of properties that contribute to the significant historic contexts exists, the historic district will retain enough integrity to achieve eligibility. In general, properties must possess a higher level of significance and integrity to be eligible for individual listing. The NLSD survey process included an

analysis to determine whether properties are eligible individually and/or as contributing resources to historic districts.

D. Potential Historic Districts: Properties contiguous to Lincoln Park/NLSD were evaluated to determine whether they may be potentially eligible individually or as part of possible NRHP historic districts. There are five official Chicago Community Areas within the boundaries of the Lincoln Park/NLSD APE. Properties within the APE possess significance relating both to the development of Lincoln Park and NLSD as well as the history of the community in which they are located. Therefore, research and evaluation were undertaken to develop historic context statements for Lincoln Park/NLSD as well as the five community areas in which they are located. The official community areas within the APE include:

a) Near North
b) Lincoln Park
c) Lakeview
d) Uptown
e) Edgewater

III. Properties Previously Listed on the NRHP

There are a number of properties within the APE that were previously listed on the NRHP. These include some properties that were individually listed, as well as others that lie within designated historic districts. Many of the previously designated historic districts within the APE were listed on the NRHP in the 1970s and 1980s, such as the Buena Park, Lakeview, and Gold Coast Historic Districts. During that period, nominations to the NRHP did not require every property within its boundaries to be deemed as a contributing or non-contributing resource. Therefore, designated NRHP historic districts within the APE were reviewed, and the methodology below was followed:

A. If a property within a designated historic district was specifically mentioned in the description and/or significance statement of the nomination form, it was considered a contributing resource to the district. Therefore, further analysis (i.e. a survey form), was not undertaken.

B. If a property was built after the period of significance for the historic district nomination form but before 1981, it was determined that further analysis (i.e. a survey form) was undertaken.

C. If a property falls within the boundaries of the historic district, but is not mentioned in the nomination form, it was determined that further analysis (i.e. a survey form) was undertaken

IV. Historic Context Statements and Summary Table

A. The NRHP requires properties to be evaluated within relevant historic contexts. Historic Context Statements were prepared covering the following significance themes: History of Lake Shore Drive and Development of Surrounding Neighborhoods; History of the Near North, Lincoln Park, Lakeview, Uptown, and Edgewater neighborhoods; and Biographies of Architects/Firms who designed three or more buildings within the APE.

B. In addition to the historic context statements, a table was prepared that includes a photo and date of all properties within the APE. This includes properties built after 1981, as well as properties that have already been listed on the NRHP, previously determined NRHP eligible by the State Historic Preservation Office (SHPO) or the Keeper of the NRHP. The table also indicates whether properties were included in state historic surveys (HARGIS) and the Chicago Historic Resources Survey.

V. Survey Forms

A survey form was prepared for each property that is 40 years old or older (and not previously listed/ mentioned in a historic district on the NRHP). Survey forms include the name of the property, address, photograph, date, and architect or designer, along with the following short essays:

A. Description
B. History/Development
C. National Register Evaluation
D. National Register Recommendation/ Historic District Boundary
E. Sources

Appendices E through I contain all survey forms for the applicable properties within the APE.

3.0 Historic Context Statements

3.1 History of Lincoln Park/NLSD and Development of Surrounding Neighborhoods

Lincoln Park began in 1860 as a 60-acre portion of unburied cemetery land and evolved into a 1,200-acre premiere lakefront park. The park site's long and complex history includes various landfill extensions and stages in the construction of N. Lake Shore Drive, which runs through most of the park. Over the years, improvements to Lincoln Park and its roadways influenced the development of its surrounding neighborhoods, including the social characteristics of the areas and the types and architectural styles of the buildings that were developed there.

3.1.1 Early History of Lincoln Park — 1837 to Late 1860s

In February of 1837, about a month before Chicago's official incorporation as a city, early civic leaders set aside land to serve as a public cemetery. Located just beyond the city's northern boundary, the site was part of an enormous land grant through which the federal government transferred property to the State of Illinois to help fund the construction of the Illinois and Michigan Canal. Although Chicago's population was just over 4,000 at this time, political leaders expected that the canal (which was being built to link the Great Lakes with the Gulf of Mexico) would spur rapid development of the city and region. Local leaders decided that City Cemetery would serve as the public graveyard for the entire city. This burial ground stretched between Lake Michigan and Green Bay Road (now Clark Street) and North Avenue and Asylum Place (now Webster Street) in a suburban area known as North Chicago. In 1843, soon after the initial graves were dug near the south end of the cemetery, Chicago's Common Council passed an ordinance "forbidding interments" in the other public burial grounds.[1]

By the late 1840s, local officials began receiving complaints about the poor conditions in City Cemetery. North Side residents were becoming increasingly concerned that the cemetery posed a major health threat not just to their own area but to the entire city. Dr. John Rauch (1828-1894), a physician and public health official, "warned that cemeteries should never be located near highly populated areas and that the City Cemetery's lakefront site was especially problematic because bacteria and viruses from corpses of those who had died of cholera, small pox, and other infectious diseases could leach into the lake and contaminate Chicago's drinking supply."[2] Rauch and his followers argued that bodies should be disinterred and moved to other graveyards and that the City Cemetery should be converted to parkland. Although burials continued, in 1860 Chicago's Common Council responded to Rauch and his followers by designating a 60-acre unburied portion of the public cemetery as parkland.

[1] Pamela Bannos, "Hidden Truths: Chicago City Cemetery" website, at: http://hiddentruths.northwestern.edu/city_cemetery/city-cem37-44.html

[2] Julia S. Bachrach and Michael J. Chrzastowski, *A Walking Guide to the History & Features of Lincoln Park* (Urbana-Champaign: Illinois State Geological Society, 2015), unpaginated.

Located between Webster and Menomonee streets, this public space was initially called Cemetery Park. City officials soon named the site Lake Park. However, they only made minor improvements. And, as it sat just north of the burial ground, Chicagoans still referred to the largely unimproved green space as Cemetery Park. Although Rauch and others rallied for the conversion of the remaining cemetery grounds into parkland, burials continued.

The entire nation was shocked and horrified by the assassination of President Abraham Lincoln on April 15, 1865. That June, the Common Council agreed to rename Lake Park in tribute to the martyred president. As some members of the council had hoped, bestowing "this honored name to the embryo Park seemed to produce the desirable effect of unloosening the city's purse strings" because, along with the naming, the Common Council allocated $10,000 for its improvement.[3]

In addition to the generous budget for Lincoln Park, the Common Council approved funds for improvements to Union Park, a smaller green space on the then-fashionable West Side. Chicago's Board of Public Works ran advertisements in local newspapers to solicit plans for both Lincoln and Union Parks.[4] Swedish immigrant and landscape gardener Swain Nelson (1828–1917) had initially submitted only a scheme for the smaller Union Park. The members of the review committee were so delighted with his plan for that greenspace that they asked Nelson to prepare a plan for Lincoln Park. They then awarded him the $200 prize and adopted his plans for both parks.[5]

Nelson's original plan for Lincoln Park addressed some of the site's challenging natural conditions. Not only did the site have sandy ridges and low swales, but it "was also diagonally sliced by a drainage canal called the Ten-Mile Ditch, which began in Evanston and emptied into nearby Lake Michigan."[6] In the low wet areas, Nelson created the centerpiece of the landscape—a sinuous waterway that would be crossed by rustic bridges. He surrounded the water feature with lawns, scattered trees, and winding drives. (This scheme did not yet feature a prominent lakefront drive.)

Nelson hired his cousin Olof Benson (1836–1909) to assist him, and the two were soon contracted to begin the construction of Lincoln Park. Their work was not fully completed when the city began holding free concerts in Lincoln Park. On August 2, 1868, the *Chicago Tribune* reported that, along with enjoying the music, "thousands of well-dressed people" appreciated the new park's "delicious verdure."[7] That same year, the Commissioners of New York's Central Park shipped two pairs of mute swans to Chicago as a gift to Lincoln Park. They were placed on the park's waterway (later named South Pond) and the small collection of birds marked the beginnings of Lincoln Park Zoo.

[3] I.J. Bryan, *Report of the Commissioners and a History of Lincoln Park* (Chicago: Lincoln Park Commission, 1899), p. 18.
[4] "Horticultural Department: Public Parks," *Prairie Farmer,* August 26, 1865.
[5] Letters from Office of the Board of Public Works to Public Works to the Common Council, September 18, 1865 and September 25, 1865.
[6] Bachrach and Chrzastowski, *A Walking Guide to the History & Features of Lincoln Park*.
[7] "Lincoln Park: The Fourth Saturday Afternoon Out-Door Concert," *Chicago Daily Tribune,* August 2, 1868, p. 0_4.

3.1.2 Lincoln Park Commission and North Lake Shore Drive — 1869 to Mid-1880s

As Nelson and Benson continued working on the construction of the original 60-acre landscape, Dr. Rauch's campaign to remove the cemetery and expand Lincoln Park gained momentum. He published and presented several papers arguing that not only do public parks serve as "the lungs of a city," but they also "may be regarded as an unerring index of the advance of a people in civilization and refinement."[8] Rauch's crusade helped inspire a citywide parks movement.

North Siders were dissatisfied with the slow pace of the City's efforts to expand Lincoln Park. They began rallying for the creation of an independent park commission that would be in charge of improving and managing Lincoln Park. "A similar agitation was being made on the South and West Sides, and by joint action of the legislative session of 1869, acts were passed establishing" the South, West, and Lincoln Park Commissions.[9] "Although the three park commissions operated independently, the overall goal was to create a unified park and boulevard system that would encircle the city."[10]

The act that established the Lincoln Park Commission (LPC) was adopted by the State of Illinois on February 8, 1869. It provided for the management and improvement of the park while also expanding its boundaries. Lincoln Park's new northern boundary was set at Diversey Avenue (later called Diversey Parkway), which was intended as a boulevard that would link Lincoln with the West Parks. (The Lincoln Park Commissioners were never able to fulfill their goal of improving Diversey Parkway as a boulevard.) North Avenue was the park's new southern border. Its western edge, initially set at Clark and Franklin (later named Lincoln Park West) streets, was soon amended to add another 22½ acres to the west. Lincoln Park's existing 60 acres would thus be expanded to a total of approximately 250 acres. This acreage included all of the city-owned land within the new boundaries, "and several privately owned tracts which would be acquired by purchase or condemnation."[11]

Although most of the property within the new boundaries was located in the City of Chicago, the LPC's jurisdiction extended into two suburban communities, the towns of North Chicago and Lake View (situated to the north and west of the park). Soon after the state approved the Lincoln Park Act in February of 1869, residents of North Chicago and Lake View questioned its legality "because the revenue to improve and maintain Lincoln Park was raised through property taxes levied in their towns."[12] Because of this, the state passed an amendment that April, repealing the commissioners' authority to levy taxes, and instead requiring that tax levies for the park be approved by the supervisors of North Chicago and Lake View each year. (Although the City of Chicago had the authority to issue

[8] John H. Rauch, *Public Parks: Their Effects Upon the Moral, Physical, and Sanitary Condition of the Inhabitants of Large Cities With Special Reference to the City of Chicago* (Chicago: S.C. Griggs & Co., 1869), p. 6, 31.
[9] Bryan, *Report of the Commissioners and a History of Lincoln Park,* 1899, p. 20.
[10] Julia S. Bachrach, *The City in a Garden: A History of Chicago's Parks,* second edition. (Chicago: Center for American Places at Columbia College, 2012), p. 9.
[11] Julia Sniderman, Bart Ryckbosch, and Laura Taylor, "Lincoln Park," National Register of Historic Places Nomination Form (Washington, D.C.: United States Department of the Interior, National Park Service, 1994), p. 8:53.
[12] Sniderman, et al., "Lincoln Park," National Register of Historic Places Nomination Form, p. 8:53.

bonds for improvements to Lincoln Park and the state later approved another act that allowed North Chicago and Lake View to make special assessments to help such work, the bureaucracy relating to the park's management often hindered its development.)

The act specified that Lincoln Park would be controlled and managed by a board of five commissioners. The newly-formed Lincoln Park Board of Commissioners soon hired Nelson and Benson to create expansion plans and to undertake the improvements.[13] This would include exhuming skeletal remains to transform cemetery properties into parkland. Through condemnation procedures, families of cemetery plot owners were given a six-month period and compensation to exhume bodies and transfer them to other cemeteries. (Settlements and disinterments would go on for many years.) One family mausoleum—the 1858 Couch Tomb, a structure designed by architect John M. Van Osdel—was never removed. It stands as a reminder of Lincoln Park's early history.

Nelson & Benson's plans called for a pleasure drive that would extend along the lakefront at the eastern edge of the park. Construction of this—the original stretch of Lake Shore Drive—was soon underway.[14] In 1871, the Lincoln Park Commissioners described the 40-foot-wide clay and gravel roadway as "one of the most attractive features of the park."[15] Lake Shore Drive originally stretched from Diversey Parkway at the north to a location near the south end of South Pond. This oldest portion of Lake Shore Drive is part of the existing Cannon Drive roadbed.

Nelson and Benson's efforts to improve Lincoln Park were hindered by the Great Chicago Fire of 1871, which burned the old cemetery area and destroyed plats, surveys, and other documents needed for the conversion of the burial ground into parkland. The following year, the commissioners tried to move ahead with improvements by levying a $1,200,000 special assessment. Although representatives of North Chicago and Lake View agreed to this initiative, the special assessment was declared invalid by the state Supreme Court. In 1873, the legislature amended the Lincoln Park Act in a manner that would allow the special assessment to move forward. Two years later, authorities of North Chicago and Lake View approved a $1,200,000 special assessment once again. This time, the levy went through.

Despite the slowdown on many of the proposed improvements, Nelson and Benson had steadily worked on extending Lake Shore Drive from North Avenue south to Oak Street. This 200-foot-wide, three-quarter-mile-long boulevard extension was completed in 1875.[16] That same year, the park commissioners appointed Olof Benson as Lincoln Park's Superintendent.

At this time, some residents of Lake View had begun requesting an extension of Lake Shore Drive from Diversey Parkway as far north as Devon Avenue. (Early on, the proposed roadway was called North Shore Drive.) The Lincoln Park Commissioners supported this proposal.[17] The population of Lake View

[13] For more on Nelson and Benson, see Bachrach and Chrzastowski, *A Walking Guide to the History & Features of Lincoln Park.*

[14] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 40.

[15] *Annual Report of the Commissioners of Lincoln Park from March, 1869 to April 1st, 1871.*

[16] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 13.

[17] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 94.

Township was growing and they believed an extended drive would be an asset to the community.[18] Although the leaders of Lake View put the extension plan to a vote in 1876, a large number of property owners were opposed to the proposal, and the scheme was defeated.[19] (Proponents continued to rally for the extension.)

Benson created a revised Lincoln Park Plan and completed many improvements in the late 1870s and early 1880s. These included building green houses and constructing drives, paths, and the mall—a tree-lined promenade and large meadow south of South Pond. At that same time, residents of Lake View began requesting progress on the park north of Fullerton Avenue. Although Benson's plan had included a long meandering waterway that would have connected with South Pond, he instead began dredging a separate, smaller waterway that soon became known as North Pond. A small rustic pavilion designed by architect Mifflin E. Bell was completed on its west side in 1883.

The commissioners contemplated further extensions to Lake Shore Drive. In 1881, they sought consent from the state legislature to extend Lake Shore Drive south of Oak Street to Chicago Avenue, but legal complications with riparian rights slowed the effort. Plans to extend the drive north of Diversey Parkway, though dormant at the time, would come up for consideration again.

3.1.3 Near North Side Develops After Great Fire — Mid 1870s to Late 1880s

The 1871 Chicago Fire swept through the city's North Side, causing massive destruction. This area had been well settled. Altogether the fire leveled more than 13,000 buildings, including "expensive lakefront homes, workers cottages, storefronts, small factories, churches, schools, and salons."[20] Some long-term well-to-do residents of the area, such as Julian Rumsey, a former Chicago mayor, soon erected new buildings on the sites of their burned-out homes.[21] In addition, many other upper- and upper-middle-class Chicagoans began building fine Near North Side residences as their own homes or as investments. Not only were these high-profile Chicagoans enticed by the opportunity to rebuild an extensive part of the city, but they were also drawn by the location's many desirable features. Proximity to Lincoln Park, the north lakefront, and the newly-completed stretch of Lake Shore Drive were major attractions.

During the early 1880s, Potter and Bertha Palmer were among the Near North Side's most prominent new residents. After rebuilding their famous Palmer House Hotel downtown, the affluent couple decided to erect an enormous castle-like mansion on the Near North Side. They selected a spacious site overlooking Lake Shore Drive at the corner of E. Banks Street. As land in the area was quite swampy at that time, the Palmers had to have a series of frog ponds filled in before construction of their mansion could begin. The couple spent approximately a half-million dollars on building their enormous Norman

[18] Everett Chamberlain, *Chicago and Its Suburbs* (Chicago: T.A. Hungerford & Co., 1874), pp. 344-348.
[19] A.T. Andreas, *History of Cook County, Illinois: The Earliest Period to the Present Time* (Chicago: A.T. Andreas, 1884), pp. 708-710.
[20] Karen Sawislak, *Smoldering City: Chicagoans and the Great Fire 1871-1874* (Chicago: University of Chicago Press, 1995), p. 29.
[21] Bessie Louis Pierce, *The History of Chicago, Volume III: The Rise of the Modern City* (Chicago: University of Chicago Press, 1957,) p. 60.

Gothic style stone home.[22] (The Palmer residence was demolished and replaced with the apartment tower at 1350 N. Lake Shore Drive [NN74] in the early 1950s.)

While the Palmers' lavish mansion was under construction, other fine residences began to rise nearby. One of the most iconic was a vast Queen Anne style house at 1555 N. State Parkway [NN120] for the Archbishop of Chicago. He had substantial property holdings in the area, most of which had been set aside decades earlier for a Catholic cemetery. By the early 1880s, the Archbishop was selling off a large portion of his property. In fact, Palmer bought the land for his new home from the Archbishop.[23]

At this time, row houses were becoming extremely popular on the Near North Side. Prosperous North Siders anticipated that high-quality contiguous homes would be lucrative investments. Hiring the city's leading architects, these investors built row houses for sale or for rent, sometimes reserving one of a series for their own family. The buildings often had stone-clad primary facades with handsome or even whimsical architectural details. Row houses filled the full width of their lots and were generally three stories tall, and thus could be quite spacious. They included such luxuries as dining rooms and separate areas for servants.

One of the early developers of row houses was Horace F. Waite (1818-1898), a prominent Chicago attorney. Having lived on the North Side since at least the early 1860s, H.F. Waite began building properties in the area soon after the Great Fire. At that time, he was serving in the Illinois House of Representatives, and he would soon be elected as an Illinois state senator.

After Waite acquired a long stretch of N. Astor Street between E. Scott and E. Division streets, he began construction on a series of three row houses in 1880. Two years later, he built another row house trio just to the south. Waite's own residence, a limestone-fronted Queen Anne style structure at what is now 1207 N. Astor Street [NN48], was part of the second group, and the southernmost of the six row houses. All of the others were rental properties. (Waite's home is the only one of the six row houses that remains today.) Treat & Foltz, a talented and prolific early Chicago architectural firm, designed all six of Waite's buildings.

Another real estate investor who built early row houses in the area was Olof Oskar Ostrom (1841-1902), a Swedish immigrant who had arrived in the United States in 1872. Five years later, Ostrom was developing buildings in several Chicago neighborhoods. By the mid-1880s, he had accumulated sufficient wealth to purchase a full block of E. Schiller Avenue from the Catholic Archbishop. Ostrom soon hired Harald M. Hansen (1847-1921), a Norwegian architect who had trained both in Europe and in Chicago, to design a series of whimsical row houses on his desirable North Side site across from Potter Palmer's estate. Ostrom's handsome stone-fronted structures stretch between today's 50 and 38 E. Schiller

[22] "Potter Palmer's New House," *Chicago Daily Tribun*e, August 20, 1882, p. 9.
[23] "Real Estate. Important Sales Along the North Side Lake-Shore Drive," *Chicago Daily Tribune*, January 14, 1882, p. 12.

Street [NN95-NN101]. When they were completed in 1885, Ostrom had planned to sell his investment properties. But they were slow to sell, so instead Ostrom made the best of the situation by offering them as high-end rental properties. As the *Inter-Ocean* observed, the row houses made attractive rentals— "commodious and elegant interior as they are stylish in exterior."[24] The homes soon filled with upper-middle-class renters.

Potter Palmer was not only a resident of the Near North Side, but he was also one of the area's major real estate investors. In addition to purchasing the land for his family's mansion, Palmer had acquired a vast amount of nearby property. While he quickly resold some lots to his wealthy friends, he also developed numerous residences for resale or rental, many designed by C.M. Palmer. Architect Charles Malden Palmer (1845-1928), frequently worked for the Palmer family including preparing expansion plans for the Palmer House hotel.[25] Among the numerous high-end row houses he produced for Potter Palmer in the late 1880s were a stretch of sizable Romanesque Revival structures at 1316, 1318, 1320, and 1322 N. Astor Street; 25 E. Banks Street.

Potter and Bertha Palmer brought prestige to the area and other well-to-do Chicagoans soon followed. While only the wealthiest families could afford to erect enormous mansions with expansive landscaped grounds, others purchased nearby properties to build fine residences that were somewhat smaller, though still quite impressive. (As many of these families were affluent enough to own a second house, these city residences were sometimes considered "town houses.") Often designed by the same architects as the area's row houses, these residences had many similar attributes. Like the row houses, these individual homes were often three stories tall and generally filled the full width of their lot. They too were built of high-quality materials and had distinctive front facades. Some of these homes were developed as investment properties. Most, however, were erected by affluent Chicagoans to serve as their own homes.

Such owners included William H. Warren, a wealthy manufacturer of hardwood interior finishes who hired the firm of Cobb & Frost, architects of the Palmer castle, to produce his elegant residence at 1347 W. Astor Street [NN77]. Just to the south, architects Treat & Foltz designed a fine redstone town house for Dr. Edwin J. Gardiner, a prominent ophthalmologist. Other nearby residences followed, including the William Le Baron Jenney-designed Rensselaer W. Cox House at 1427 N. Astor Street [NN106] and Dr. George Farnsworth's home at 1421 N. Astor Street [NN104], which was the work of Charles M. Palmer.

The fashionable North Side neighborhood soon became so widely recognized for attracting elite residents that it became known as the Gold Coast. As the Gold Coast NRHP nomination form explains, this "was not the city's only upper-class neighborhood, but it most certainly served that end longer, and has remained better preserved than any other of a similar nature."[26]

[24] [Untitled], *The Inter-Ocean,* August 5, 1888, p. 10.

[25] "Charles Palmer Noted Architect is Dead at 82," Chicago Daily Tribune, July 24, 1928, p. 26.

[26] Robert Wagner, "Gold Coast Historic District," National Register of Historic Places Nomination Form (Washington, D.C.: United States Department of the Interior, National Park Service, 1978), p. 8-1.

3.1.4 Lincoln Park: Lakefront Development and Park Expansion — 1885 to Late 1890s

During the mid-1880s, problems with lake shore erosion prompted the Lincoln Park Commissioners to create an ambitious expansion plan for the park. The park commissioners and nearby residents had long been struggling with lakeshore erosion. Since the late 1870s, the commissioners had been utilizing a breakwater system that followed a method used in Holland and was thus called the Netherlands plan.[27] Composed of mattress-like layers of bound straw and brush weighted with stones, the devices did not effectively protect Lincoln Park during violent storms. During the winter of 1885, severe storms destroyed the Netherlands devices as well as large portions of Lake Shore Drive. A few months later, the commissioners conferred with the U.S. Army Corps of Engineers, seeking recommendations for a much sturdier breakwater system.

The government engineers recommended "two elaborate schemes of shore protection."[28] The first required improvements to the existing breakwaters at the south end of Lake Shore Drive, between Burton to Bellevue Place. The second was more ambitious. It involved building "a breakwater which would be a permanent protection" between Fullerton and North Avenues, 500 feet east of the existing shoreline.[29] Construction of this breakwater included the creation of 60 acres of new parkland on landfill behind it.

Lincoln Park's long, new landform provided space for lawns, a paved beach, and an adjacent parapet wall, as well as a new lakefront drive called the Outer Drive. (The project would leave the original Lake Shore Drive in place. It would become known in some areas as the Inner Drive and in others as Cannon Drive.) As the Lincoln Park Commissioners planned their ambitious extension, boaters asked that it include a rowing lagoon and, as a result, the commissioners included the South Lagoon in their plans for the new extension. The plans for the new Outer Drive called for a gentle curve at its south end that would connect with the stretch of Lake Shore Drive, which by this time ran from North Avenue to Pine Street (now Michigan Avenue). Interestingly, on its north end, the new Outer Drive would terminate at the mouth of the new South Lagoon (which was on axis with Fullerton Avenue). This meant that carriages heading north on the Outer Drive would have to stop and turn around.

While the landfill extension from North Avenue to Diversey Parkway was underway, the Lincoln Park Commissioners were also making efforts to expand the park to the north, an idea that had been considered a decade earlier. In 1875, the commissioners had developed a proposal to extend Lake Shore Drive as far north as Devon Avenue. (Early on, this northern extension was called North Shore Drive.) This ambitious project would have required the cooperation of the increasingly densely-settled Lake View Township, which stretched from Fullerton to Devon avenues.[30] Although the leaders of Lake View had put the extension plan to a vote in 1876, the township's citizens voted the project down.[31] A decade

[27] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 50.
[28] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 68.
[29] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 68.
[30] Chamberlain, *Chicago and Its Suburbs*, pp. 344-348.
[31] Andreas, *History of Cook County, Illinois: The Earliest Period to the Present Time*, pp. 708-710

later, however, the "project was revived on a more modest scale by some of the owners of the shore lands between Belmont Avenue and Byron Street (now W. Sheridan Road), who petitioned the Commissioners for the construction of a drive along the lake."[32] As the Lincoln Park Commissioners were then in the midst of extending Lake View Avenue north of Diversey Parkway, they weren't ready to pursue this project at that time.

In 1889, Lakeview Township was annexed to Chicago, and the movement to create North Shore Drive continued to gain support. In fact, residents of Evanston and other North Shore communities advocated for the extension of the pleasure drive from Lincoln Park north to Waukegan, Illinois, and the North Shore Improvement Association (NSIA) was formed with the goal of creating such a roadway.

The owners of lakefront property north of Belmont Avenue were strongly pushing for the lakefront drive extension in their area. In fact, they agreed to pay a special assessment to cover the costs of building an extension of the Drive between Belmont Avenue and Byron Street. The commissioners agreed to build this first part of North Shore Drive in 1890. By this time, Lake View Avenue had been completed between Diversey Parkway and Belmont Avenue, and the new extension would run north from there.

While efforts to extend the drive were underway, a new superintendent made noticeable improvements to Lincoln Park's existing acreage. The son of a gardener in England, John A. Pettigrew (1844-1912) had received horticultural training under his father prior to emigrating to America in 1865. Settling in Chicago, he engaged in "floriculture and landscape work" through a series of positions including periods as a cemetery superintendent and as a stone contractor.[33] After briefly serving as the West Park Commission's Superintendent, Pettigrew was appointed as Superintendent to the Lincoln Park Commission in the spring of 1889. By that fall, local newspapers were raving about new gardens and plantings in the park. Of special note were two new lily pools. In them, he and head gardener Carl Strombach had introduced "tender aquatics" including enormous Victoria regia water lilies.[34] The *Chicago Tribune* reported that these lilies, which grew as large as six feet in diameter "came from the Amazon" and were featured at Kew Gardens in England.[35] The article explained that in America, Lincoln Park was the only place west of New York where one could be seen.

Despite receiving high praise from North Siders and local newspapers, Pettigrew and other high-ranking employees of the LPC were forced to resign in May of 1894. Governor John P. Altgeld's administration had instigated the shake-up. Although Altgeld was considered a reformer, many Chicagoans believed that ousting Pettigrew was a terrible misstep. The *Inter-Ocean* reported that Pettigrew "must leave his work unfinished at the behest of a gang of political heelers who have managed to obtain strange

[32] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 94.
[33] "Has Won High Praise: A Tribute to the Worth of John A. Pettigrew," *The Inter-Ocean,* June 4, 1894, p. 10. The United States Census record for John A. Pettigrew indicates that he was a cemetery superintendent.
[34] *Park and Cemetery,* Vol. X, No. 7, p. 129.
[35] "Have the Plants Souls," *Chicago Daily Tribune,* September 15, 1889, p. 26.

influence over the Governor of Illinois, and despite the vigorous protests of every reputable citizen of Chicago and the entire daily press of the city, regardless of political bias."[36]

By the time Pettigrew resigned, the Belmont to Byron drive extension was well underway. (By then called Sheridan Drive, this is now part of N. Lake Shore Drive.) The project involved creating a 125-foot wide stretch of filled land. Improvements included a breakwater, a parapet and benches, a 45-foot paved roadway, separate bicycle and bridle paths, and a sidewalk for pedestrians, as well as parkways and rows of trees.[37] The work was well underway in 1895 when the park commissioners and other local officials toured Lincoln Park to assess the park's needs. When viewing this 4,800-foot long construction project, Andrew Crawford, President of the Lincoln Park Board of Commissioners, described it as "the grandest thing in the world, being considerably longer than that at Naples, which attracts so much attention."[38]

While work had progressed on the new stretch of roadway, other initiatives were underway. In 1895, the Free Bath and Sanitary League, a reform organization that advocated for free shower facilities in crowded tenement districts and municipal lakefront beaches, circulated a petition calling for a bathing beach in Lincoln Park. The commissioners responded by establishing a sand bathing beach at the foot of Diversey Parkway.[39] At the time, there were several other private beaches along the lakefront, but this was considered the first public bathing beach in Chicago. Citizens soon requested additional beaches, especially after the completion of Chicago's 1900 Sanitary and Ship Canal improved the quality of Lake Michigan water.

At the south end of the park, there was progress on a long-anticipated breakwater and extension to Ohio Street. Completed in the late-1890s, this project that extended Lake Shore Drive south from Oak Street included bicycle and bridle paths, broad stretches of lawn, and a paved beach with a stone sidewalk. The new paved beach was used for promenading, but not as a bathing beach.[40]

Despite these improvements, the park's administration was then in the midst of upheaval. The LPC had become fully entrenched in political patronage. After Pettigrew, three consecutive superintendents were appointed in quick succession. The third, Paul Redieske, served as tax collector for the town of North Chicago and was sued by the LPC in 1897 and 1898 for financial mismanagement. "Ironically, he was appointed as superintendent of Lincoln Park the following year."[41]

[36] "Has Won High Praise: A Tribute to the Worth of John A. Pettigrew."
[37] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 94.
[38] "Look At Its Needs: Lincoln Park Commissioners on an Exploring Tour," *Chicago Daily Tribune*, September 14, 1895, p. 9.
[39] Gwen Hoerr Jordan, "Shoreline Development," *Encyclopedia of Chicago*, at: http://www.encyclopedia.chicagohistory.org/pages/300022.html.
[40] Bryan, Report of the Commissioners and a History of Lincoln Park, 1899, p. 90.
[41] Sniderman, et al., "Lincoln Park," National Register of Historic Places Nomination Form, p. 8:66.

3.1.5 Residential Development along the North Lakefront — 1890s to 1910

By the 1890s, Chicago's north lakefront was becoming an extremely desirable place to live. The Gold Coast continued to attract many of the city's most successful businessmen and professionals, who commissioned talented architects to produce magnificent homes for their families. For example, attorney and railroad executive Mason Brayman Starring hired Lawrence Gustav Hallberg to design his Romanesque Revival style mansion at 1254 N. Lake Shore Drive in 1891 [NN55]. Lumber magnate James Charnley selected Adler & Sullivan, then one of the city's most highly respected firms, to prepare plans for his home at 1365 N. Astor Street [NN80]. Completed in 1892, the structure at 1365 N. Astor Street (now known as the Charnley-Persky House) is today "considered one of Chicago's most architecturally important houses."[42] Also in 1892, architects Treat & Foltz created a handsome Classical Revival style mansion at 1223 N. Astor Street for a prominent physician, Dr. John Hamilton Chew, and his family.

Even more lavish mansions were soon erected in the area. Real estate mogul Arthur T. Aldis had architects Holabird & Roche design his 1896 "Venetian-Gothic palazzo" at 1258 N. Lake Shore Drive [NN56].[43] C.D. Peacock, Jr., of the famous jewelry family, built a Chateauesque house at 1449 N. Astor Street. Completed in 1898, this was the work of architect E.R. Krause.

During this period, high-class apartment buildings were also becoming fashionable on the Near North Side. Although flat buildings had been springing up in various parts of the city since the 1870s, wealthy and middle-class Chicagoans had often been ambivalent about them. As historian Gwendolyn Wright explains in *Building the American Dream: A Social History of Housing in America*, some feared that apartments might lead to communism and promiscuity.[44] Many 19th-century urban dwellers associated multi-family dwellings with the overcrowded and filthy tenement apartments that had become common in the city's poorer neighborhoods. But, as Wright points out, well-to-do urbanites also felt attracted to the efficiency, cooperation, and affordability of apartment living.

As the costs of building or buying single-family houses in the neighborhoods along the north lakefront were becoming increasingly exorbitant, high-quality flats and apartment structures provided a desirable alternative. These buildings also represented potentially lucrative ventures for real estate investors. Among the earliest examples of high-class apartments on the North Side were Treat & Foltz's Ontario Apartments at State and Ontario Streets and the Mentone Flats, located nearby at Dearborn and Erie Streets, and designed by Lawrence G. Hallberg. Both were built in the early 1880s. Over the next decade or so "many new apartment buildings appeared along the fashionable streets near the lakefront."[45] Some were elevator buildings with commodious apartments. On the Gold Coast, a six-story structure at

[42] Susan Benjamin and Stuart Cohen, *Great Houses of Chicago: 1871-1921* (New York: Acanthus Press, 2008), p. 167.
[43] Alice Sinkevitch and Laurie McGovern Peterson, *AIA Guide to Chicago Architecture*, Third Edition (Urbana: University of Illinois Press, 2014), p. 177.
[44] Gwendolyn Wright, *Building the Dream: A Social History of Housing in America* (Cambridge, MA: MIT Press, 1981), pp. 135-36.
[45] Carroll William Westfall, "Home at the Top: Domesticating Chicago's Tall Apartment Buildings," *Chicago History,* Spring, 1985, p. 25.

37-39 E. Schiller Street [NN82] designed by Jenney & Mundie was built for real estate investor James B. Waller in 1896. (Due to various alterations, this does not retain sufficient integrity to warrant listing on the NRHP.)

Just as N. Lake Shore Drive had spurred residential development on the Near North Side, the roadway's new Sheridan Drive extension added to Lakeview's growing allure. Real estate investors who sought to capitalize on Lakeview's increasing desirability erected attractive multi-family buildings with spacious units that provided lovely views and close proximity to the lakefront. Among these investors was John Mountain (1848-1897), a Swedish immigrant masonry contractor who built two handsome stone-fronted apartment buildings at 3711-3713 and 3717-3719 N. Pine Grove Avenue [LV62, LV63] in 1897. With seven- and eight-room apartments, accommodations for servants, and a unit for a live-in janitor, Mountain's two buildings—the Montrose and the Mont Claire—catered to the new upper-middle-class market for high-quality North Side apartments. Another example of the 1890s was the Exmoor Flats at 628-630 W. Sheridan Road (then 1028-1030 Sheridan Road) [LV97]. The large, well-appointed apartments in this elevator building offered fine views of Lake Michigan and the new Sheridan Drive extension.

Many North Side businessmen began developing apartment buildings in the area as investments. For example, in 1898, John H. Wallace (1830 -1899), owner of a local lumber company, and Eugene W. Yeomans (1872-1927), a manufacturer of iron products such as bed frames, hired architect Wiliam Langtry (1860-1902) to prepare plans for a pair of adjacent stone-fronted three-flats at 644 and 648 W. Grace Street [LV80, LV81]. Charles E. Erby (1856-1933), a local politician and owner of a successful railway business, soon erected a high-grade six-flat a couple of doors down at 654-656 W. Grace Street [LV83]. Designed by Arthur G. Morey, the building attracted upper-middle-class tenants, just as Erby had expected.

Ernest Knoop, proprietor of a successful Chicago dry goods store, also sought to take advantage of the growing market for rental apartments in his community. He hired architects Huehl & Schmid to design a corner flat building that stood next door to his house at what is now 668-672 W. Sheridan Road/3915-3917 N. Pine Grove Avenue [LV103]. Erected in 1902, the Classically-inspired structure held 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.[46] Known as the Aloha Flats, the building's early tenants included a doctor who had his office in the basement.

Further north, apartment buildings were also starting to become fashionable in the Edgewater neighborhood. Architect John S. Woollacott produced a Classically-styled six-flat at 5700 N. Winthrop Avenue [EG25]. After its completion in 1901, advertisements touted the building's modern features such as "steam heat, hot water, electric light, fine plumbing, servants' bath," which were described as "all the latest improvements."[47]

[46] "Classified Ad," *Chicago Daily Tribune*, March 12, 1905, p. 40.
[47] "Classified Ad," *Chicago Daily Tribune,* September 22, 1901, p. 34.

Some enterprising North Siders built flat structures to serve as both their homes and as investments. Among them was William Pottle, owner of a "willow ware" company, who hired architect Charles Weary to design his elegant limestone-fronted two-flat at 656 W. Sheridan Road [LV102], which was completed in 1901. George Williams, a successful salt broker, commissioned Andrew Sandegren, an architect who specialized in apartment buildings, to produce a high-end two-flat next door at 652 W. Sheridan Road [LV101]. The building was completed in 1904. This trend would continue—thousands of other well-designed flat buildings would rise along the north lakefront for the next 25 years.

As the city's elite became more comfortable with the idea of living in multi-family dwellings, larger and more elaborate apartment designs were developed. One architect who specialized in this genre was Benjamin Howard Marshall (1874-1944). He had begun his career at the age of 19 as a clerk in the office of Chicago architects Wilson & Marble, and within a few short years, became architect Henry R. Wilson's junior partner.[48] The newly formed Wilson & Marshall soon became known for producing high-quality apartments and single-family homes for wealthy clients.

In 1900, the firm was commissioned to design the Raymond Apartments on Lake Shore Drive and E. Walton Place (not extant). Designed to be "equal to New York's highest class apartments," this was the first luxury apartment building constructed on Lake Shore Drive.[49] The eight-story building held 15-room apartments, each with four bathrooms. It also had a banquet hall, a billiard room, a conservatory, a laundry, a drying room, and sleeping quarters for butlers.

Several years later, Benjamin Marshall entered into partnership with architect Charles E. Fox, and the new firm continued to specialize in high-end residential buildings. In 1905, the duo prepared plans for another fine building with sumptuous apartments, this time as an investment property for Benjamin Marshall's father. Located on Lake Shore Drive at Cedar Street, the Marshall Apartments was designed to emulate a nearby Georgian Revival style mansion. (The Marshall Apartments was replaced in the late 1970s by 1100 N. Lake Shore Drive [NN38].)

Marshall & Fox's early work included a six-unit apartment building at 1201-1205 N. Astor Street [NN47] in the Gold Coast. Celebrity photographer William McKenzie Morrison (1857-1921) commissioned the architects to design the building in 1908 as an investment property and as his own home. Completed the following year, the handsome structure emulated a Classical Revival style mansion. Featuring seven- and eight-room apartments each with three bathrooms and a wood burning fireplace, the building quickly filled with wealthy tenants.

3.1.6 Mismanagement, Reform, and Improvements in Lincoln Park — Late 1890s through Mid-1910s

By the late 1890s, Lincoln Park stretched "over a mile and a half along the shore of Lake Michigan" encompassing "an area of about three hundred acres."[50] Improved with "lawns, flower parterres, trees,

[48] Commission on Chicago Landmarks, *Steger Building: Landmark Designation Report*, April 4, 2013, p. 21.
[49] "Lake Shore Drive Apartments, *Chicago Daily Tribune,* September 9, 1900, p. 39.
[50] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 13.

shrubbery, drives, walks, water surfaces," and several buildings including the newly completed Lincoln Park Conservatory, the park was one of Chicago's most beloved places.[51] But despite the site's tremendous popularity, the LPC continued to be riddled by political graft.

During Paul Redieske's superintendency between January of 1899 and August of 1901, political patronage took a heavy toll on the park. Lincoln Park suffered from overuse and neglect. The *Chicago Tribune* reported that "evidences of untidy and shiftless management" were "visible in so many places" within the park.[52] Things seemed to be improving when the Lincoln Park Board agreed to hire Mrs. Annette E. McCrea (1855-1928) as its first consulting landscape gardener. The widow of a nurseryman and a well-respected landscape designer, Mrs. McCrea made plans to "rejuvenate Lincoln Park" and make it into a "sylvan retreat."[53] Although her plans were widely praised, Mrs. McCrea was ousted after only six months.

Local newspapers continued to bring local attention to the dilapidated conditions of Lincoln Park. A *Tribune* article of February 9, 1901 reported:

> During the last two years, bridges and driveways have fallen into decay and have not been repaired. The sheds for the buffalo and other large animals are almost wrecks, and even the cages in which the carnivorous animals are confined have rotted until they are no longer considered safe. All this is the natural and inevitable result of the political management of the Park Board which has prevailed during the last few years.[54]

Richard Yates, Jr., the newly-elected Governor of Illinois, was under intense pressure to reform Lincoln Park's administration. At the time, there were four vacancies on the park's seven-member Board of Commissioners. Yates selected four successful businessmen who lived on the North Side and were deeply concerned about Lincoln Park. He assured his appointees "that politics shall not interfere with the park's affairs in any way whatever."[55] Two of the new appointees, Bryan Lathrop (1844–1916) and Francis T. Simmons (1855-1920), would prove to be instrumental in reforming the park commission.

Bryan Lathrop, who became the vice-president of the new Lincoln Park Board of Commissioners, was quite knowledgeable about landscape gardening. In fact, he described this field as the "rarest … greatest" and "least understood or appreciated" of the fine arts.[56] A real estate speculator and philanthropist, Lathrop was a member of the family that founded Graceland Cemetery, one of the

[51] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 13.
[52] "Regenerating Lincoln Park," *Chicago Daily Tribune*, July 7, 1901, p. 12.
[53] "Plans Suggested for a Perfect Park," *Chicago Daily Tribune*, February 11, 1900, p. 8.
[54] "Lincoln Park in a Bad Way," *Chicago Daily Tribune*, February 9, 1901, p. 12.
[55] "Yates Appoints Park Board Men," *Chicago Daily Tribune*, June 15, 1901, p. 15.
[56] Bryan Lathrop, "A Please for Landscape Gardening," in Ossian Cole Simond, *Landscape Gardening* (New York: Macmillan Co., 1920), p. 323.

nation's seminal "rural cemeteries."[57] By this time, he was serving as President of the Graceland Cemetery Association. As he believed it extremely important to recruit an experienced professional to head Lincoln Park, Lathrop recommended Rueben Warder (1844–1907), who had served as superintendent of Cincinnati's park system.[58] The board agreed, dismissing Redieske and appointing Warder in July, 1901.

Two years later, Lathrop recruited another professional to work for the Lincoln Park Board, O.C. Simonds. Born in Michigan, Ossian Cole Simonds (1855-1931) had studied architecture and engineering under William Le Baron Jenney at the University of Michigan. After graduating, he began working for Jenney's firm. At that time, Jenney was involved with designing an extension to Graceland Cemetery. Through this project, Simonds had met Lathrop, who became something of a mentor to him. With Lathrop's encouragement Simonds decided to devote his career to landscape gardening. "Simonds's early use of native plants and innovative naturalistic designs for Graceland Cemetery contributed to the Prairie style of landscape architecture and brought him national attention."[59] With Lathrop's recommendation, Simonds became Lincoln Park's consulting landscape gardener. He would serve in this position for over a decade.

During this period, the Lincoln Park Commissioners made substantial progress on their efforts to enlarge the park by filling in submerged lands. Plans for such an extension had been under consideration for at least a decade, but the effort was stalled by legal hurdles and the political corruption that had plagued the Lincoln Park Board. In May of 1903, the state legislature approved a bill authorizing the commissioners to "fill in the lake front from Fullerton Avenue to Cornelia street," and issue $1 million in bonds for the project.[60] Additional legislation passed which would allow for the creation of a boulevard connection between Lincoln Park and Jackson Park.[61]

Renowned architect Daniel Hudson Burnham (1846-1912) was then working on lakefront plans for Chicago's South Park Commission. At this time, he envisioned a subway tunnel that would extend beneath the Chicago River to connect the two park systems. (A few years later, he would instead call for a bridge at Michigan Avenue, one of many important ideas presented in his seminal 1909 *Plan of Chicago*.)

Having received authorization from Springfield, Lathrop and his board directed Simonds to develop a plan for the Fullerton-to-Cornelia-Avenue extension. This ambitious project included a new boating harbor at the foot of Belmont Avenue. Just south of the mouth of the harbor, a large oblong island would stretch between Diversey Parkway and Fullerton Avenue. Simonds prepared a scheme to extend the Outer Drive across this island, with bridges connecting it on both its north and south ends. However,

[57] Edgar Sanders, "Trees and Shrubs that Do Well at Graceland Cemetery, Chicago," *Modern Cemetery,* Vol. 2, No. 10, 1892, p. 112.
[58] "Radical Changes at Lincoln Park," *The Inter-Ocean*, July 7, 1901, p. 9.
[59] Bachrach and Chrzastowski, *A Walking Guide to the History & Features of Lincoln Park.*
[60] "Important Bills Passed by Legislature at Springfield," *Chicago Daily Tribune,* May 8, 1903, p. 2.
[61] "Important Bills Passed by Legislature at Springfield."

this proposal proved problematic. Along with the island bridges, the plan called for a drawbridge over the Belmont yacht harbor outlet, which was thought to present "an obstruction to shipping."[62]

With his proposal to extend the Outer Drive northward, Simonds was most certainly responding to the increasing prevalence of automobiles in Lincoln Park. In 1899, "horseless carriages" were so rarely seen on park drives that the Commissioners did not feel the need to impose any restrictions on them.[63] But only a few years later, so many automobiles were buzzing through the park that the Commissioners had to set an eight-mile-per-hour speed limit. They were having so much trouble enforcing the new rule that they stationed a policeman at Oak Street and Lake Shore Drive to stop every motorist who went by.[64]

Dredging to create the new Lincoln Park extension soon began, but the scheme to add on to the Outer Drive was not pursued at this time. Instead, the extension would take advantage of Lake Shore Drive's existing route, which met Lake View Avenue at Diversey Parkway. Because this would now become part of the continuous lakefront drive, the commissioners renamed this stretch of Lake View Avenue as Sheridan Road in August of 1903.

It would take several years for the ambitious landfill project to reach completion. In April of 1911, as the commissioners planned the final improvements to the area including planting trees and grass, the *Chicago Tribune* announced that "... by the end of August the people will be able to see for themselves that a great section has been added to the most popular playground in Chicago."[65]

The extension's new oblong island was called Picnic Island. Directly to its east, the lake inlet became known as the North Lagoon (now Diversey Harbor). (The landform was later named Simmons Island.) At its eastern edge, Lincoln Park's premier bathing beach stretched between Diversey Parkway and Fullerton Avenue. This long crescent-shaped beach remained. At that time, the park also had a small beach at Oak Street and an even smaller paved beach at Ohio Street.

Simonds found ways to accommodate recreational needs without compromising his intent to enhance Lincoln Park's landscape. For example, in 1908, when the Lincoln Park rowing club petitioned the commissioners for a boat house in the park, Simonds worked with architects Perkins and Hamilton to produce a structure that would be nestled into embankment along the South Lagoon. "To further camouflage the building, it was placed under a berm" and "covered with lush native plantings."[66]

The commissioners soon had Simonds prepare an even more ambitious plan to expand Lincoln Park all the way north to Devon Avenue. Created between 1908 and 1912, the scheme, which included several new lagoons, harbors and beaches, once again called for the extension of Outer Lake Shore Drive.[67] No doubt, Simonds had automobiles in mind – this additional piece of roadway was denoted as

[62] "How Dreadnought of Dredges Works Miracle of Expansion," *Chicago Daily Tribune,* May 30, 1909, p. E1.
[63] "Automobiles on the Boulevards," *The Inter-Ocean*, June 17, 1899, p. 6.
[64] "Automobiles on the Boulevards."
[65] "Lincoln Park's Size is Doubled," *Chicago Daily Tribune,* April 6, 1911, p. 9.
[66] Sniderman, et. al., "Lincoln Park," National Register of Historic Places Nomination Form, p. 8:69.
[67] Sniderman, et al., "Lincoln Park," National Register of Historic Places Nomination Form, pp. 8:68-70.

"speedway."[68] Though the Lincoln Park Commissioners formally approved these plans in 1913, they were never fully realized, and the park's final extension never ran as far north as Devon Avenue.

By the 1910s, the expanded Lincoln Park had evolved into a lovely green space with a lushly planted landscape, popular recreational amenities, and well-designed buildings, several of which were produced by architects Perkins, Hamilton & Fellows. The firm's contributions to Lincoln Park include the 1908 South Pond Refectory (also known as Café Brauer) and the 1912 Lion House. The following year, Perkins, Hamilton & Fellows prepared plans for a new Daily News Fresh Air Sanitarium for Sick Babies. This Prairie style structure would replace an existing 'floating hospital' at the same location. (Construction of this structure, now known as Theater on the Lake, was delayed for several years.)

The Perkins firm also created a series of custom-designed light fixtures with concrete posts and Prairie style collars for the LPC. (Recognizing the special qualities of these lamp posts, the architects patented the design.) These iconic light fixtures lined Lincoln Park's paths and Lake Shore Drive, and can still be found throughout the park today.

3.1.7 Various Residential Building Types Develop Along Lakefront — 1910 to 1920

As Lincoln Park and N. Lake Shore Drive continued to develop, the many new lakefront amenities attracted a flurry of residential construction. Elite Chicagoans continued commissioning well-regarded architectural firms to design large, stately homes for their families, especially on the Gold Coast. Astor Street, which had long been one of the city's most prestigious residential areas, remained a showcase for grand new single-family houses. In 1910, architects Jenney, Mundie & Jensen completed a grand Georgian Revival style mansion for Cyrus Bentley and his family at 1505 N. Astor Street [NN115]. The following year, architect Arthur Heun produced an impressive home with similar materials, scale, and proportions next door at 1511 N. Astor [NN116]. This was the home of William K. Kenly, a railway supplies dealer, and his wife Mary McDoel Kenly, the daughter of a railroad company president.[69] A block away, at 1451 N. Astor [NN113], John L. Fortune, a successful Irish brewer, hired Howard Van Doren Shaw (1869- 1926), a talented architect who was a favorite with wealthy Chicagoans, to design his enormous corner home. The *AIA Guide to Chicago* suggests that this Jacobethan Revival style mansion is an "only slightly scaled-down version of country houses that Shaw was designing so prolifically at the time."[70]

Other opulent residences rose nearby, overlooking the lakefront on N. Lake Shore Drive. An ensemble of three magnificent stone-fronted mansions were built at 1516, 1524, and 1530 N. Lake Shore Drive. The earliest and southernmost, the Edward G. Blair House [NN90], was produced in 1914 by McKim, Mead & White, a nationally-respected firm out of New York that had been involved in the World's Columbian Exposition. The center residence, the Eleanor Robinson Countiss House, was designed by Howard Van Doren Shaw in the French Neoclassical style. While Mrs. Countiss's home was as or even more grand

[68] *Map of Lincoln Park District Showing Present Park Area Proposed Extensions and Work Under Construction 1908,* in Chicago Park District Records: Drawings, Special Collections, Chicago Public Library.
[69] Albert Nelson Marquis, ed., *The Book of Chicagoans* (Chicago: A.N. Marquis & Co., 1911), p. 440.
[70] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, Third Edition, p. 178.

than other Shaw-designed residences, it was quite unlike any of his other projects. This was because Eleanor Robinson Countiss had asked Shaw to base the design of her home on the Petit Trianon at Versailles. Located at 1524 N. Lake Shore Drive [NN91], Mrs. Countiss's mansion was completed in 1917. (The Blair and Countiss houses were later acquired by the International College of Surgeons.)

The northernmost of the trio is the Bernard Eckhart House at 1530 N. Lake Shore Drive [NN92]. Marshall & Fox designed this home for Bernard A. Eckhart (1848-1931), the owner of a flour milling company and former state senator who was quite active in civic affairs in Chicago. The Chicago Landmarks Commission explains that for the design of this 1916 residence, the architects "imaginatively looked to the lightness of the Venetian Renaissance" structures.[71]

Developers soon began erecting nearby luxury apartments with exorbitant construction budgets to satisfy the desires of wealthy tenants. Marshall & Fox, the firm that largely introduced the luxury apartment genre to Chicagoans, designed a number of these dazzling new buildings. For example, between 1911 and 1913 the duo produced 1550 N. State Parkway [NN121], a 12-story structure described by historian Neil Harris as "the most extravagantly conceived and executed of Chicago's pre-World War I apartment buildings."[72] An expression of French Classicism, the elegant building originally had 15-room apartments, one per story, each occupying more than 9,000 square feet.[73]

Two other sumptuous Marshall & Fox-designed apartment towers completed during this period were the Lake Shore Apartments at 999 North Lake Shore Drive [NN25] and the Stewart Apartments at 1200 North Lake Shore Drive [NN43]. The French Second Empire style Lake Shore Apartments featured projecting bays, numerous windows, and balconettes to fully capitalize on its prime location at the corner of N. Lake Shore Drive and E. Lake Shore Drive, with views of Lincoln Park and the lakefront from every unit. Also built at a spectacular location overlooking the lakefront, the Neoclassical style Stewart Apartments originally housed only ten families. Each apartment had accommodations for five domestic servants, and there were additional servants' rooms on the lower levels and top story.

Benjamin Marshall served as developer for yet another one of his grand apartment structures— the Breakers at 199 E. Lake Shore Drive [NN29]. The building was built in two stages with a 1913 main structure and an annex completed three years later. *A Portfolio of Fine Apartment Homes* explains that "Being situated on a bend of the outer drive, its windows enjoy a magnificent sweep of seascape as well as the curving wooded shore of Lake Michigan."[74]

The extension of Lincoln Park and Lake Shore Drive from Fullerton Avenue to Cornelia Avenue prompted the development of luxury apartments in the Lakeview community. Hugh M.G. Garden, a partner in the architectural firm Schmidt, Garden & Martin, designed and developed an apartment tower at 3330 N. Lake Shore Drive [LV26] in 1916. The building offered marvelous views of Lincoln Park. Units rented for

[71] Commission on Chicago Landmarks, *Preliminary Staff Summary of Information on Seven Houses*, Revised, 1989, p. 8.
[72] Neil Harris, *Chicago Apartments: A Century of Luxury* (New York: Acanthus Press, 2004), p. 274.
[73] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, third edition, p. 183.
[74] Baird & Warner, *A Portfolio of Fine Apartment Homes* (Chicago: A. D. Weinthrop & Company, 1928), p. 27.

the princely sum of $5,000-$6,000 per year, and had 12 rooms, a sun porch, a sleeping porch, four bathrooms, and several maids' rooms. The first floor included an internal drop-off area for automobile passengers and a driveway that led to a rear parking lot. Another example, an elegant nine-story building, was erected nearby at 3314 N. Lake Shore Drive [LV24]. Architects L.G. Hallberg & Co. designed this Beaux Arts-style building, which was completed in 1917. The building's owner, Charles Benjamin Smith, occupied the duplexed penthouse, which, as he told *Building and Management* magazine, he had built for "entertainment purposes."[75]

While most developers of luxury apartment structures of this era sought to erect lucrative rental buildings, there were a few projects sponsored by members of the upper class who wanted to build an exclusive apartment tower that would be owned by its residents. The city's first co-operative apartment project was announced in February of 1910, when the *Economist* reported that "Lake Shore Drive will soon have a beautiful apartment house to be owned jointly by the occupants who are among the best known people in Chicago."[76] The building, which would be erected at 1130 N. Lake Shore Drive [NN41], was sponsored by leading families. They included Albert A. Sprague II, president of Sprague Warner & Co., a leading wholesale food companies; Alfred L. Baker, a lawyer, banker, and stock broker; Clyde M. Carr, president of Joseph T. Ryerson & Son, one of the nation's major steel companies; and David R. Forgan, president of the National City Bank and an accomplished golfer; as well as the proposed building's architect, Howard Van Doren Shaw, and his brother, Theodore A. Shaw.

Although co-operative apartments had been popular in New York for a couple of decades, none had yet been built here. Undertaking such a project was difficult at that time, because, in order to discourage speculative ventures, Illinois law disallowed the formation of corporations seeking to develop apartments for resale. Neil Harris, author of *Chicago Apartments: A Century of Lakefront Luxury,* explains that few sponsors could finance a co-operative building "without the legal advantages of incorporation."[77] For the 1130 project, the syndicate was not hampered by the limitation because its eight members had the necessary funds to build this structure that would become their collective home. The handsome Tudor Revival style building was completed in 1911.

Several years later, real estate brokers and investors Harold Bradley and A.J. Pardridge sponsored the city's first semi-co-operative apartment building. The developers selected the firm of Eckland, Fugard & Knapp to design their high-grade building at 60-70 E. Scott Street [NN58]. The Classical Revival style building had 16 sizable units when it was completed in 1918. Five families owned and lived in their apartments. They included Charles H. Morse, Jr., president of the Fairbanks Morse Manufacturing Company; Arthur Jackson, a successful stock broker; and Joseph Paul Rend, who had made a fortune in his family's coal business. The rented units were also occupied by members of Chicago's upper echelons,

[75] Paul steinbrecher, "*Chicago Apartment Buildings: Some Suggestions for Visiting Delegates*," *Buildings and Building Management,* Vol. 18, June 1918, pp. 20, 54-55.
[76] "Fine Apartments on Lake Shore Drive," *Economist,* Vol. 43, February 12, 1910, p. 352.
[77] Harris, *Chicago Apartments: A Century of Luxury*, p. 12.

such as Harry Beach Clow, the president of Rand, McNally & Company, who lived with his wife, Elizabeth McNally Clow, the couple's three adult children, and three domestic servants.

Co-operative apartment developments would remain rare until Illinois laws were changed in the early 1920s. However, there were a few other examples of high-end projects sponsored by tenant owners. One of the most interesting was a series of contiguous row houses located just west of Lincoln Park, at 2700, 2704, 2708, and 2710 N. Lakeview Avenue [LP05]. A group of wealthy and artistic friends planned the complex. They included architect Henry C. Dangler, designed the fine ensemble of Georgian Revival style structures along with his partner, David Adler. Dangler planned the residence at 2708 N. Lakeview Avenue as his own home. The other three owners were Mrs. Emily Ryerson, a member of the famous steel magnate family; artist Abram Poole; and architect Ambrose C. Cramer, who was Henry Dangler's cousin. The row houses were completed between 1915 and 1917.

Numerous luxurious multi-family dwellings built along the north lakefront during this period were planned to attract the city's elite. But others were geared to upper-middle- and middle-class tenants. For example, Edgewater residents Samuel and Kate Dalton sponsored a development of 15 five-, seven-, and nine room-apartments at Hollywood and Winthrop Avenues [EG15]. Rather than creating a single large apartment building, John E.O. Pridmore, a prolific Edgewater architect, designed four different house-like structures. To convey an even greater sense of luxury, he made them emulate small Tudor Revival style castles. The stylish Beaconsville-Hollywood Apartments filled with well-to-do tenants soon after its completion in 1913.

A broad range of high-grade apartments sprang up along the entire north lakefront to capitalize on the consistently-growing market of renters. Low-rises with multiple flats had the potential to be quite lucrative, and thus a variety of these structures were developed during this period. The Rinn family, which ran a successful lumber business, developed several Lakeview flat buildings as investments. Architect Thomas Bishop produced a 14-unit structure for the Rinns at 3140-3144 N. Sheridan Road/400-410 W. Briar Place [LV15] in 1912. James Burn, another talented local architect, completed a twelve-flat at 3707-3709 N. Pine Grove Avenue/650-652 W. Waveland Avenue [LV61] for the Rinns the following year.

Six-flats were becoming especially popular with investors during this period. High-end versions were meant to appeal to upper-middle-class tenants. These structures often had elaborate primary facades of brick and limestone with projecting bays, sun porches, large rooms, and amenities such as wood-burning fireplaces, formal dining rooms, and sometimes even covered parking spaces for automobiles. Architect David S. Klafter produced two such six-flats in Lakeview at 616-618 W. Waveland Street [LV57] and 3933-3935 N. Pine Grove Avenue [LV105]. Owners who occupied these buildings and some of their tenants had a live-in servant.

Other six-flats in the area were geared to middle-class renters. For example, a trio of six-flats on W. Montrose Avenue [UP15, UP16, UP17] were built between 1914 and 1919 just west of the lake. Each of these three brick buildings had a different owner and design, but their scale, materials, and simple, handsome brick details provide continuity. Early occupants of these structures included a banker, a

lawyer, a minister, business and sales managers, real estate agents, school teachers, and several secretaries.

Another type of apartment building that was starting to become popular in the neighborhoods along the north lakefront at this time were courtyard structures. These complexes "which massed units in low-rise buildings around landscaped courts" were becoming so prolific throughout Chicago's North Side that they soon represented "a new vernacular."[78] With front yard-like courts, abundant light and ventilation, and dedicated entrances, the structures brought single-family attributes to apartment dwellers for reasonable rental costs. Developers appreciated that well-designed courtyard buildings could accommodate dozens of units in a range of apartment sizes, thus maximizing profits. Examples during this era include a 1910 courtyard building produced by Sinclair M. Seator at 3741-55 N. Pine Grove Avenue [LV68] and a George Kingsley-designed structure with an unusual V-shaped courtyard built two years later at 3611-3629 N. Pine Grove Avenue [LV52].

3.1.8 Proposals and Improvements in and around Lincoln Park — Mid-1910s to Early 1930s

During the mid-1910s, the Lincoln Park Commissioners cooperated with the City of Chicago on several lakefront projects. Some years earlier, representatives of the City had suggested the development of an elaborate beach at the foot of Ohio Street, but the Lincoln Park Commissioners had initially rejected this scheme. In 1913, Mayor Carter H. Harrison requested that a less permanent bathing beach be created for working men and boys at the foot of Ohio Street. The Department of Public Works erected a temporary bath house there, and the City's Special Park Commission purchased swimming suits and operated the beach.[79]

The following year, the Lincoln Park Commissioners coordinated with the City as it began developing a Municipal Pier just south of Ohio Street. First proposed in Burnham's 1909 *Plan of Chicago,* the pier was intended as an attractive amenity that would support commercial and recreational uses of the lakefront. The work required filling in the site and building a protective breakwater. When completed in 1916, the new Municipal Pier extended "a half mile out into the lake at Grand avenue."[80] Architect Charles Sumner Frost designed the 3,000-foot-long and 292-foot-wide pier, which had extensive freight and passenger sheds "bookended by a Classically-designed headhouse and a large, elegant ballroom."[81] After the pier's completion in 1916, its new breakwater enabled the LPC to create a small, though more permanent sand beach. (The Municipal Pier was later renamed Navy Pier to honor the sailors and naval officers who served during WWI.)

[78] Daniel Bluestone, "Framing Landscape While Building Density: Chicago Courtyard Apartments, 1891-1929," *Journal of the Society of Architectural Historians*, Vol. 76, No. 4, December, 2017, p. 506.
[79] *Annual Report of the Special Park Commission*, City of Chicago, 1913, p. 42.
[80] "Method of Building Municipal Pier," *Cement Age,* 1915, quoted by Chicagology website, at: https://chicagology.com/harbor/municipalpier/
[81] "Method of Building Municipal Pier," Chicagology website;"Navy Pier," Chicago Architecture Center website, at: http://www.architecture.org/learn/resources/buildings-of-chicago/building/navy-pier/

In addition to the bathing beach that stretched from Diversey to Fullerton, and the minimal beach at Ohio Street, the park also had a small triangular sand beach at the foot of Oak Street. As this beach was in close proximity to mansions along Lake Shore Drive, the Lincoln Park Commissioners often received complaints from homeowners who despised the crowds that gathered there during summertime. In 1917, the Commissioners responded by making new rules severely limiting the hours in which the public could use Oak Street Beach. Thousands of North Siders signed petitions insisting that the "millionaire residents of the 'gold coast'' had no right to prevent the "park commissioners from opening the beach."[82] The commissioners revoked the rules later that summer.

Progress was slowly being made on the LPC's efforts to expand the northern boundary of the park. In 1915, North Siders had successfully rallied for the approval of a $1 million bond to begin the next phase of landfill. The next year, breakwaters were constructed between Cornelia and Montrose avenues. Further work was halted, however, after the United States entered WWI in 1917.

By this time, there were growing pressures on Lincoln Park to accommodate additional recreational activities. Along with swimming, boating, and other water sports, popular activities in the park included bicycling, baseball, roque, croquet, and fly-casting. There were also several playgrounds in Lincoln Park. A temporary six-hole golf course that had been installed just north of Diversey Parkway in 1909 was replaced in 1915 with a nine-hole course designed by golf-pro Chic Evans. Simonds' expansion plans had included an 18-hole course, and golf enthusiasts hoped that the project would be realized in the future. An attractive red brick golf shelter designed by architect Andrew N. Rebori was completed in 1916.

After WWI, the long-delayed Perkins, Hamilton & Fellows-designed *Daily News* Fresh Air Sanitarium finally opened on Picnic Island in 1920. The Prairie style structure's steel-arched open pavilion provided space for 250 cribs, which hung from iron posts.[83] The building also had hospital rooms, kitchens, a laundry, and nurseries.

The Lincoln Park Commissioners voted to rename Picnic Island in honor of Board President Francis T. Simmons in mid-July of 1920, less than two weeks after his death. The *Chicago Tribune* published a tribute to him that explains why this was so fitting:

> "Working quietly, efficiently, and without material remuneration, with the assistance of members of his board, he extended the park's area and improved its possibilities," making it "a scenic highway and a vast playground which lures and holds thousands."[84]

The commissioners installed a commemorative boulder and plaque on Simmons Island. (Although the bronze plaque was stolen years later, the Elizabeth Morse Charitable Trust has since replicated it.)

[82] "May Ask Lowden to Open Gold Coast Beaches," *Chicago Daily Tribune*, July 30, 1917, p. 5.
[83] Perkins, Fellows and Hamilton, *Educational Buildings* (Chicago: Blakely Printing Co., 1925), pp. 168-169.
[84] "The Best in Citizenship," *Chicago Daily Tribune*, July 8, 1920, p. 8.

Automobile ownership was increasing in Chicago and accommodating car traffic challenged Lincoln Park's administrators. Sometime during the early 1920s, the Lincoln Park Commissioners built a bridge to link the Outer Drive with the south end of Simmons Island.[85] (Although the bridge allowed cars onto the island, the drive did yet not stretch across Simmons Island.)

Growing traffic congestion soon convinced officials that it was time to build a better north-south route through Lincoln Park. A $2-million bond issue was approved in 1925, and the following year the commissioners adopted a *General Plan of Proposed Extension to Lincoln Park.* The plan called for a new Outer Drive from Ohio Street to Devon Avenue, much of it following the existing route of Lake Shore Drive. In the plan, the Outer Drive was denoted a "Speedway" – a continuous thoroughfare with grade-separated intersections at cross-streets. In 1926, construction of a Classically-styled bridge at the north end of Simmons Island connected the island with the new Outer Drive to the north.[86]

Two years later, *Parks & Recreation* reported that the commissioners had completed a full five-mile stretch of this "high-speed safety boulevard."[87] This improvement included new stone bridges at North Avenue, Irving Park Road, and Montrose Avenues, all from 1927.

While the Commissioners were completing Lincoln Park's extension to Montrose Avenue, they were also pursuing steps to expand the park north to Foster Avenue. In 1926, they secured permission from the City of Chicago to add landfill directly east of Clarendon Beach, which meant that the municipal beach would become landlocked. Plans called for Clarendon Beach to close down and be replaced by a new beach in Lincoln Park between Lawrence and Montrose Avenues. (It would be several years before this occurred.) The Lincoln Park Commissioners soon sought approval of a $3-million bond issue for the northward expansion project. The work would begin with a new breakwater between Foster and Berwyn avenues. Chicagoans voted in favor of the bond issue in early November of 1929, just a couple weeks after the stock market crash began triggering the most devastating economic depression in American history.[88]

With support from the State of Illinois, the LPC was able to continue working on the expansion of Lincoln Park and Lake Shore Drive during the early years of the Great Depression. The Chicago Plan Commission's Hugh E. Young was named Consulting Engineer for the project. The Montrose Extension relied on new geological engineering methods that included the "first recorded use of steel sheet pile for shore structures in Lake Michigan."[89] Construction began in 1931 for this 259-acre landfill extension,

[85] "Lincoln Park, Compliments of the Lincoln Park Commission," map included in a 1922 brochure, Municipal Reference Collection, Harold Washington Library.
[86]"Small to Open New Lincoln Park Driveway," *Chicago Daily Tribune*, November 10, 1926, p. 4.
[87]"In Chicago's Loop: Lincoln Park Commissioners Complete First Section of Wide Safety Boulevard," *Parks & Recreation*, Vol. 11-12, 1928, p. 381.
[88] Hal Foust, "One Bond Issue Wins; Others Lose," *Chicago Daily Tribune,* November 6, 1929, p. 1.
[89] Bachrach and Chrzastowski, *A Walking Guide to the History & Features of Lincoln Park*.

which took on a unique curved configuration to partially surround the new Montrose Harbor. Framing for the innovative "2,490-foot hook-shaped Montrose groin" was completed in under two months.[90]

Progress was also being made on the next extension of Lake Shore Drive. In late 1929, the *Chicago Tribune* noted that approximately 120,000 automobiles were already passing through Lincoln Park daily, many of them on their way to the northern suburbs. Through this next extension project, the Commissioners hoped to relieve traffic congestion on Montrose Avenue, Lawrence Avenue and Sheridan Road, as well as on the planned recreational drives.[91] Despite ongoing funding difficulties and related delays, work continued on the "124 foot wide, park level, express highway…[with] grade separations at Montrose Avenue, Wilson Avenue, and Lawrence Avenue" through the winter of 1932-1933.[92] The project included bridges at Wilson and Lawrence Avenue. Built of reinforced concrete using T-beam construction, the limestone-clad bridges featured spare, Art Deco styling.[93] (Most of the decorative detailing has since been removed.)

The design for the Lake Shore Drive Extension relied upon cloverleaf-shaped ramps at Montrose, Wilson, and Lawrence avenues. Historian Carl Condit suggests that this signified the first "systematic use of the cloverleaf for a succession of intersections" in the nation.[94] To prepare drivers in advance of the 1933 opening of the new stretch of the drive, the *Chicago Tribune* published a diagram of "Chicago's first cloverleaf grade separations" prepared by the Chicago Motor Club. The newspaper explained that all the roads were one way, separated by curbs, and that, with the addition of signage, the result would be "a simple facility, virtually fool proof, with a maximum of safety and convenience."[95] (The cloverleaf designs were removed in the late 1960s.)

Chicagoans were thrilled when the Montrose to Foster Avenue extension of Lake Shore Drive opened in September of 1933. But most of the parkland within the new area was still unimproved. Due to the Depression, the Lincoln Park Commissioners had limited funds and "reputable contractors were reluctant to accept payment of tax anticipation warrants."[96] The LPC was essentially bankrupt. By then the LPC was one of 22 independent park commissions in Chicago, and all of them were in dire straits financially. For years, public officials had complained about the inefficiency of having so many separate agencies providing recreational services and managing Chicago's parks. "To reduce duplicative services, streamline operations, and gain access to funding through President Franklin Delano Roosevelt's New

[90] Bachrach and Chrzastowski, *A Walking Guide to the History & Features of Lincoln Park*.
[91] "Lincoln Park to Vote Tuesday on Extending Drive," *Chicago Daily Tribune,* November 2, 1929, p. 6.
[92] "King Canute is Outdone: Waters Go Back," *Chicago Daily Tribune,* January 29, 1933, p. 56.
[93] "Metropolitan Paving Project Built in Winter Weather," *Concrete,* Vol. 42, No. 1, January 1934, p. 14; *Final Inspection Report of State Road Work, Bridge at the Intersection of Wilson Avenue and the Outer Drive, August 26, 1933; Final Inspection Report of State Road Work, Bridge at the Intersection of Lawrence Avenue and the Outer Drive, October 23, 1933.*
[94] Carl Condit, *American Building Art: The Twentieth Century* (New York: Oxford University Press, 1961), pp. 282-283, cited in *Historic American Engineering Record: Passerelle in Lincoln Park, HAER No. IL-155* (Washington, D.C.: National Park Service, 2001), p. 4.
[95] "Another Mile of North Drive Open to Traffic," *Chicago Daily Tribune,* September 24, 1933, p. 12.
[96] Sniderman, et al., "Lincoln Park,"National Register of Historic Places Nomination Form, p. 8:77.

Deal, voters approved the Park Consolidation Act of 1934, establishing the Chicago Park District (CPD)."[97]

3.1.9 Residential Development Accelerates and Declines — 1920 to Mid-1940s

Residential development throughout the city had slowed considerably during WWI, and at its end, "a shortage of materials brought a swift increase in building costs, which in 1920 reached a peak of approximately double the costs preceding the war."[98] As the result of a 'buyers strike,' costs quickly receded and a flurry of construction began. The growing prosperity of this period, a rapidly rising population in the city, and improvements to Lincoln Park, including the expansion of parkland and extension of Lake Shore Drive, all helped spur a residential building boom in the neighborhoods along the north lakefront.

During this period, the Near North community continued to lure wealthy residents, particularly the area's premier neighborhood, the Gold Coast. Many members of the city's upper echelons who had previously frowned upon multi-family dwellings now flocked to settle in fashionable luxury apartments along Lake Shore Drive and nearby streets. "All the money and ingenuity that prosperous Chicagoans had concentrated on estates with large grounds a few decades earlier was now lavished on their Gold Coast apartments."[99] Constructed of fine materials with elegant exteriors that often referenced historical styles, the buildings generally had ample windows to provide natural light and to capitalize on spectacular views of Lincoln Park and Lake Michigan. As in spacious single-family homes, interior floor plans were divided into public and private spaces. The public spaces included living rooms, dining rooms, foyers, and even orangeries. The private space consisted of "master bedrooms," as well as the "service portion" with "kitchen, pantry, maids' bedrooms, sitting rooms, and so forth."[100]

E. Lake Shore Drive, the north lakefront's preeminent residential street, continued to showcase some of the city's most impressive new structures. Marshall & Fox, the firm that had set a new standard for luxury apartments prior to WWI, designed three more iconic buildings here, the Drake Hotel [NN32], the Drake Tower Apartments at 179 E. Lake Shore Drive [NN31], and 209 East Lake Shore Drive [NN28]. Interspersed along this magnificent stretch were several buildings by Fugard & Knapp, another firm that had become well-known for producing grand apartments and hotels: 229 East Lake Shore Drive [NN26], 219 East Lake Shore Drive [NN27], and the Lake Shore Drive Hotel (now the Mayfair Regent) at 189 E. Lake Shore Drive [NN30].

A number of the E. Lake Shore Drive structures were co-operative buildings. For years, co-operative apartment projects remained scarce in Chicago because state law did not allow "limited liability building corporations" to sponsor them. That changed in the early 1920s, when revisions to Illinois statutes

[97] Bachrach, *The City in a Garden: A History of Chicago's Parks*, second edition, p. 35.
[98] Frank A. Randall, *History of the Development of Building Construction in Chicago,* second edition (Urbana: University of Illinois Press, 1999), p. 301.
[99] Carroll William Westfall, "The Golden Age of Chicago Apartments," *Inland Architect*, November, 1980, p. 72.
[100] R.W. Sexton, *American Apartment Houses, Hotels and Apartment Houses of Today,* (New York: Architectural Book Publishing Co., 1929), p. 163.

"established a legal mechanism for constructing co-operative apartments."[101] The legislative changes soon "transformed the real estate scene, and the cooperative apartment house became a dominant type in the luxury market."[102]

Well-to-do Chicagoans favored this new form of home ownership for a variety of reasons. Many were accustomed to owning a lavish house and didn't want to give up that status or allow a landlord to make decisions about their home. A co-operative apartment seemed to be a good investment from a financial perspective. In fact, with semi-co-operatives, high-paying tenants helped defray mortgage costs. And lastly, many wealthy residents appreciated the exclusive nature of co-operatives. In fact, the private governance of this ownership type allowed existing owners to restrict members of various groups from buying units in the building.

Luxury co-operative apartments notoriously discriminated against Jewish, immigrant, and other minority purchasers. Although restrictive tenancy requirements weren't always specifically spelled out, written materials about co-operative projects often used coded language to convey this message. For example, mortgage bonds advertisements for the Marshall & Fox co-operative at 209 E. Lake Shore Drive assured potential purchasers that the building would fulfill the "discriminating requirements of the tenants."[103] But sometimes the language was much more blatant. A 1928 advertisement for the Lake Shore Towers at 3920 N. Lake Shore Drive [LV108], which invited potential buyers to join "the restricted group of families who are planning their future homes here."[104]

Along with the changes to state law that encouraged co-operative buildings, new provisions to Chicago's Zoning Ordinance in 1923 also had an impact on the development of apartment towers. These revisions allowed for "a more generous building envelope along the lakefront," and height restrictions were loosened. A building could rise higher than 264 feet if a tower or other architectural embellishment were constructed at its top.[105] As a result, many of the fanciful Revival style structures of the era had interesting rooflines. Examples include the 23-story high-rise at 1430 N. Lake Shore Drive [NN86] and the 27-story structure at 1242 N. Lake Shore Drive [NN53], both designed by Robert DeGolyer, another architect of the era who was highly respected for his luxury apartments.

Further north, the recent and on-going extensions to Lincoln Park spurred the development of lakefront high-rises in Lakeview. Examples include architect Walter W. Ahschlager's 16-story twin towers at 3730 N. Lake Shore Drive [LV71], built in 1924. Nearby, three finely-detailed, 17-story buildings were all under construction in 1927. These were DeGolyer's 3750 N. Lake Shore Drive [LV72], the Sheridan Grace

[101] Carroll William Westfall, "Home at the Top: Domesticating Chicago's Tall Apartments," *Chicago History,* Spring 1985, p. 35.
[102] Harris, *Chicago Apartments: A Century of Luxury*, p. 24.
[103] "Display Ad," Chicago Daily Tribune, August 13, 1925, p. 21.
[104] "Display Ad," *Chicago Daily Tribune*, March 24, 1928, p. 18.
[105] Carol Willis, *Form Follows Finance: Skyscrapers and Skylines in New York and Chicago* (New York: Princeton Architectural Press, 1995), pp. 109-111.

Apartments at 3800 N. Lake Shore Drive by B. Leo Steif & Company [LV76], and the Roy F. France-designed Lake Shore Tower at 3920 N. Lake Shore Drive [LV108]—all completed in 1928.

The Aquitania, another fine apartment tower, had opened in 1923 in the Uptown community, an area that had recently developed into a vibrant entertainment hub. Located at 5000 N. Marine Drive, this was one of the neighborhood's first luxury apartment buildings. George K. Spoor of Essanay Studio fame, sponsored the Aquitania. He hired architects Harris & Jillson to design the exquisitely detailed Classical Revival style structure. Even further north, the Edgewater neighborhood had become the site of another alluring place to spend leisure time. The Edgewater Beach Hotel and Apartments [EG07], built between 1916 and 1928, was "a sophisticated luxury resort and center of roaring twenties nightlife."[106] The complex had two imposing pink buildings, one an apartment tower and the other a hotel. Its impressive grounds featured gardens, tennis courts, and a private beach. (The Edgewater Beach Hotel was demolished in the 1960s.)

Although members of the middle-class generally did not have the resources to purchase or rent a luxury apartment, a new type of building—the apartment hotel—provided them with an alternative opportunity to live on the desirable north lakefront. According to a 1919 article in *Buildings and Building Management,* the dwelling type "is best described by saying that it combines the advantages of a hotel and a high-grade apartment building, and eliminates the bad features."[107]

Robert Carroll Cash, an early proponent of apartment hotels*,* explained that this type of building was "such a convenient and economical way of living" that it spread quickly to cities throughout the nation.[108] Rooms could be leased with or without kitchenettes, often on a daily, weekly, or monthly basis. Many facilities offered tenants a choice of furnished or unfurnished units. As Emily Ramsey explains in the "Residential Hotels of Chicago" NRHP Multiple Property Nomination Form, the architects of these buildings often used clever space-saving features such as concealed beds and kitchenette cabinets.[109] Hotel-like amenities, such as beautiful lobbies, billiard rooms, phones in every room, maid and porter service, and a café or restaurant on the premises, made these buildings desirable to travelers and local residents alike.

A number of apartment hotels were built in Lakeview in the 1920s. These include Dubin & Eisenberg's Palais Brompton at 528 W. Brompton Avenue (now called the Majestic Hotel) [LV44]; a 48-unit building at 647 W. Sheridan Road, designed by Albert S. Hecht and originally known as the Sheridan Beach Hotel [LV91]; the Pinecrest, a mid-rise at 3941 N. Pine Grove Avenue produced by architects Ohrenstein & Hild

[106] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, third edition, p. 249.
[107] "The Apartment Hotel—Its Primary Function," *Buildings and Building Management,* January, 1919, p. 12.
[108] Robert Carroll Cash, *Modern Type of Apartment Hotels Thruout* [sic.] *United States (*Chicago: Robert Carroll Cash, 1917), p. 1.
[109] Emily Ramsey and Lara Ramsey, "Residential Hotels of Chicago 1900-1930*,"*National Register of Historic Places Multiple Property Documentation Form (Washington, D.C.: United States Department of the Interior, National Park Service, 2016), p. E:18.

[LV107]; and an eight-story structure with a whimsical terra cotta-clad facade at 661 W. Sheridan Road by Raymond Gregori (now Annabelle Apartments) [LV93].

As apartment hotels tended to have lower construction budgets than luxury apartment projects, they were generally built on side streets within a short walking distance from Lincoln Park rather than on prime lakefront locations. But there were exceptions. For example, Hugh McLennan, owner of the McLennan Construction Company, developed the Belmont Hotel, an ambitious $6-million structure that rose on the southwest corner of Sheridan Road and Belmont Avenue [LV19]. McLennan hired architects Fugard & Knapp to design the 1924 building. Early advertisements suggested that they incorporated "only the most attractive features of modern hotel construction" into their plans.[110]

Another high-end residential hotel in a prominent lakefront location was the Harbor View at 3318 N. Lake Shore Drive [LV25]. (The building, which soon became known as the St. Giles Hotel, has had a number of names over the years.) Real estate investor Frank P. Jackson planned this apartment hotel to provide middle-class tenants affordable units with numerous amenities including spectacular views of Lincoln Park and Belmont Harbor. Architect Louis C. Bouchard created the flamboyant brick and terra cotta-clad structure. Completed in 1923, the building was erected between two existing high-end luxury apartment towers—3314 N. Lake Shore Drive [LV24] and 3300 N. Lake Shore Drive [LV26]. Advertised as "an ideal city home," the 126-unit apartment hotel offered single rooms and two- to four-room kitchenette units that could be leased by the week or month.[111]

During this period, new financing opportunities allowed many real estate investors to pursue ambitious residential development projects. Historian Neil Harris explains "mortgages were issued by banks and loan companies, which could produce individual bonds whose collateral was the building itself."[112] Sponsors of large, high-grade apartment structures often financed their projects this way. For example, Courtney R. Gleason, a partner in the H.O. Stone real estate company, developed a $550,000 project called Eastnor Manor at 534-552 W. Brompton Avenue, using a $350,000 mortgage. To finance the mortgage, the firm in turn sold real estate bonds guaranteeing a minimum 7% return on a $1,000 investment.[113] Architect John Nyden produced the elegant double courtyard with Tudor-Gothic Revival style details.

Completed in the summer of 1922, the 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.[114] Prospective tenants could visit fully-furnished model units in

[110] "Display Ad 10," *Chicago Daily Tribune*, December 23, 1923, p. 12.
[111] "Display Ad," *Chicago Daily Tribune*, November 18, 1923, p. 17.
[112] Harris, *Chicago Apartments: A Century of Luxury*, p. 25.
[113] "Display Ad," *Chicago Daily Tribune*, January 22, 1922, p. 29.
[114] "Classified Ad," *Chicago Daily Tribune*, October 1, 1922, p. 8_13.

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.

Around that same time, real estate investors Plotke & Grosby sponsored an even more ambitious development nearby in Lakeview. Described by the *Tribune* as "one of Chicago's largest flat projects," the effort resulted in a complex of nine multi-family residences that stretched across a three-block area just west of Lake Shore Drive.[115] Architect Axel V. Teisen designed three groupings consisting of a courtyard structure flanked on each side by a low-rise. The three rows stretch along the north side of Cornelia Avenue [LV35, LV36, LV37], the south side of Addison Street [LV46, LV47, LV8], and the south side of Brompton Avenue [LV40, LV41, LV42]. 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, most of the buildings sold quickly. Some investors even purchased two structures. For example, Samuel Phillipson (1865-1936), a successful Chicago merchant, philanthropist, and investor, purchased the courtyard apartment building at 534-540 W. Cornelia Avenue [LV36] and its sister structure at 539-547 W. Brompton Avenue [LV41] in August of 1922. Although most of the nine-building complex was geared towards middle-class residents, the development included a three-flat at 3565 N. Pine Grove Avenue [LV48] that was somewhat more high-end than the other structures. Each unit had seven rooms including three bathrooms, and included such modern features as electric refrigeration, a solarium, and paneled and canvassed walls. The three-flat also had a brick garage with space for three cars.

The flurry of apartment development along the north lakefront continued through much of the 1920s. By this time, multi-family buildings had become popular throughout the city. "Three-quarters of the building permits in a three year period of the twenties were for apartments rather than for single family houses."[116] By the mid-1920s, the city was in the midst of a robust building boom.

The real estate market began to slow in 1927. At that time, the "volume of transfers, new buildings, and lots subdivided declined, apartment rents leveled off, and the demand for vacant lots abated."[117] Although the pace of development had tapered considerably, several high-profile apartment buildings were completed along the north lakefront in 1928 and 1929. These include the Sheridan-Melrose Apartments at 3240 N. Lake Shore Drive [LV21], an impressive Renaissance Revival style apartment tower produced by McNally & Quinn and completed in 1929. That same year, another luxury high-rise at 1325 N. Astor [NN72] was ready for occupancy. Architects Rebori, Wentworth, Dewey & McCormick designed the handsome structure in a streamlined-expression of the Classical Revival Style.

[115] "Work Starts on 276 Apartment House Project," *Chicago Daily Tribune,* July 24, 1921, p. A6.
[116] Harold M. Mayer and Richard C. Wade, *Chicago: Growth of a Metropolis* (Chicago: University of Chicago Press, 1969), p. 324.
[117] Mayer and Wade, *Chicago: Growth of a Metropolis*, p. 358.

Soon after the stock market crash of 1929, America plummeted into the Great Depression. As a result, real estate development came almost entirely to a halt. One of the very few examples of residential structures built along the north lakefront in the early 1930s was a 16-story apartment tower at 4300 N. Marine Drive [UP14]. Constructed in 1930-1931 and originally known as the Murray Hill Apartments, the luxury high-rise was the work of architects Johnck & Ehman. The building has handsome Classical details, but its sense of verticality and contrasting planes of red brick and limestone also give it a sense of Modernism. Even more Modernistic is a sleek, 15-story luxury apartment building at 1301 N. Astor Street [NN71], completed in 1932. Designed by architect Philip B. Maher, this structure expresses the Art Moderne style through its sleek limestone facades and strong sense of verticality.

By the mid-1930s, private sector construction had come to a complete halt, and Chicago began to suffer from a housing crisis. According to *Chicago: Growth of A Metropolis,* foreclosures in the city more than quadrupled between 1929 and 1933, to a total exceeding 15,000 homes.[118] By this time, Chicago's housing stock, composed largely of older buildings, was in very poor condition. The intense need for additional housing and financial pressures on building owners often prompted them to divide their properties into many smaller units. These changes tended to be made cheaply and quickly. Many North Side buildings with spacious multi-room units were renovated in this way. For example the partitions in an elegant 1912 six-flat at 628-632 W. Grace Street [LV77] were jerry-rigged to accommodate more than two dozen residents in the early 1930s.

In response to housing shortages throughout the nation, the United States Congress established the Federal Housing Authority (FHA) in 1934.[119] The agency sought to spur construction by insuring residential mortgages for both single family homes and multi-unit apartment buildings. Chicagoans were anxious to take advantage of FHA loans, but even with the government-backed program, projects were difficult to fund and orchestrate during the Depression years. As a result, a very limited number of buildings that used FHA-backed financing were erected in Chicago during the 1930s and early 1940s. Architects Oman & Lilienthal designed and developed one of the largest of these projects, the eight-story Marine Drive Apartments at 5040-5060 N. Marine Drive [UP42]. Completed in 1939, the structure is a noteworthy example of Modernism that combines elements of the Art Deco and Art Moderne styles.

The housing shortage continued after the U.S. entered WWII in 1941. Wartime construction restrictions and rising materials costs made it almost impossible to develop new residential buildings. Older apartment structures continued to be chopped up into multiple units. Around this time, the six-flat at 628-632 W. Grace Street [LV77] was subdivided into even more apartments. In fact, the C*hicago Tribune* reported that 65 people were living in what had by then become a 36-unit building.[120] Another example was the luxury apartment tower at 3300 N. Lake Shore Drive, which had been designed and developed by architect Hugh M.G. Garden [LV26]. Soon after its 1916 completion, wealthy businessman Alexander

[118] Mayer and Wade, *Chicago: Growth of a Metropolis,* p. 360.

[119] David Wallechinsky, Departments/ Agencies- Federal Housing Administration, AllGov: Everything Our Government Really Does, Available at: http://www.allgov.com/departments/department-of-housing-and-urban-development-hud/federal-housing-administration?agencyid=7411

[120] "Jap Landlord Hikes Rent 60%; Grabs Laundry," *Chicago Daily Tribune*, July 4, 1946, p. 2.

Peterson had acquired the building from Garden. In 1943, Peterson sold 3300 N. Lake Shore Drive to a new owner who immediately leased it to the government-operated Home Owners Loan Corporation (HOLC) for one dollar a year. HOLC carved out 59 one- and two-room apartments from the original seven units. The renovated apartments leased to "higher income range" war workers.[121] By the end of WWII, Chicago was in the midst of a dire housing crisis.

3.1.10 Lincoln Park and Lake Shore Drive Improvements Under CPD — 1934 through Late 1950s

When the Chicago Park District (CPD) formed in 1934, it accrued the debt of all of the 22 independent park districts, amassing a deficit that totalled more than $121 million.[122] The following year, President Roosevelt formed the Works Progress Administration (WPA) to provide jobs to millions of Americans. The majority of these public employees would work on major public construction and improvement projects. (Renamed the Work Projects Administration in 1939, the WPA existed until early 1943.)

The newly-consolidated CPD was responsible for more than 130 parks, many of which were dilapidated or unfinished, as was the case with Lincoln Park. From 1935 through 1942, the CPD received $84 million in federal funding through the WPA. Combined with bond funds that had been approved by the State, the CPD was able to accomplish approximately $105 million of work during this period.[123] The WPA funds set off a quick flurry of construction and improvement projects. In-house CPD staff members were responsible for most of the planning, engineering, design, and skilled construction work.

One of the first major priorities for the new CPD administration was the completion of Lincoln Park's Montrose to Foster Extension. The 340-acre landfill project had been completed and the extension of Lake Shore Drive had opened before the demise of the LPC. However, the extension's landscape had not yet been graded or planted, and it lacked walkways, shelters, comfort stations, and other buildings. The assignment to design and prepare all of the planting plans for the entire extension area was given to Alfred Caldwell (1903-1998). In addition to dense plantings these plans would include "bridle paths, bicycle paths, athletic fields, rookeries, circumferential walks and drives, and open meadows."[124]

Alfred Caldwell was a protegee of renowned Prairie style landscape architect Jens Jensen, for whom he had worked for over five years. He did not have a high-ranking position in the Landscape Section of the CPD's Engineering Department. Officials of the CPD "hired him for his knowledge of plants and his ability to rapidly draw intricate plans for park designs and plantings" and his colleagues knew him as an

[121] Al Chase, "HOLC to Make Flats Over for War Workers," *Chicago Daily Tribune*, November 7, 1943, p. C18.
[122] *First Annual Report of the Chicago Park District*, 1935, p. 13.
[123] Sniderman, et al., "Lincoln Park,"National Register of Historic Places Nomination Form, p. 8:78.
[124] *First Annual Report of the Chicago Park District*, 1935, p. 75.

"uncompromising genius … who was best left alone to draw."[125] Over the five-year period that Caldwell worked for the CPD, he developed "over a hundred large and complicated drawings."[126]

With sweeping meadows, layered native plantings, stratified stonework, winding paths, and informal layouts, Caldwell's CPD landscapes conveyed a "naturalistic effect."[127] This design intention was especially evident in another Lincoln Park project assigned to Caldwell, the redesign of one of the Victorian lily pools that had been created by John Pettigrew in the 1890s. In addition to the features above, the lily pool has several elements that were favorites of Jens Jensen—a meandering waterway with a cascading waterfall and a circular stone bench known as a council ring. (Now known as the Alfred Caldwell Lily Pool, the site is a National Historic Landmark.)

WPA funds allowed for the completion of the Outer Drive Bridge over the Chicago River in 1937 (just south of the APE). The CPD's architectural and structural design staff completed plans for the double-decked, double-leaf trunnion bascule drawbridge based on drawings prepared several years earlier by Hugh E. Young, chief engineer to the Chicago Plan Commission.[128] Huge crowds gathered when President Roosevelt came to Chicago to dedicate the bridge on October 5, 1937.[129]

Another major park project that received New Deal funding was the North Avenue Beach extension to Lincoln Park. This ambitious $1,250,000 project added more than 875,000 square feet of new beach and landscape to Lincoln Park. The project included an Art Deco style concrete bridge at La Salle Drive providing grade separation on Lake Shore Drive. The extension also featured an iconic new beach house designed to emulate a lake ship. Like many of the structures and buildings of this era, the LaSalle Drive Bridge and North Avenue Beach House were designed by in-house architects and engineers under the guidance of the district's chief architectural designer, Emanuel V. Buchsbaum (1907–1995). A similar but smaller beach house was erected at Montrose Beach.

In contrast to the two new modernistic buildings, Buchsbaum and the staff architects designed several buildings and shelters that conveyed a sense of historicism. Among them were several lannon stone comfort stations that followed new design standards that the CPD designers coined as "English style" versions. CPD architects and engineers also used lannon stone cladding for many of the new bridges they produced on roadways east of Lake Shore Drive in the Montrose to Foster extension.

Redeveloping Lake Shore Drive through Lincoln Park as a limited access highway was another important initiative of the late 1930s and early 1940s. The rising volume of automobiles that used the Drive and a long history of safety problems relating to this and adjacent roadways had contributed to the urgency of

[125] Dennis Domer, ed., *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect* (Baltimore: The John Hopkins University Press, 1997), p. 19.
[126] Domer, ed., *Alfred Caldwell: The Life and Work of a Prairie School Landscape Architect,* p. 19.
[127] *Third Annual Report of the Chicago Park District*, 1937, p. 132.
[128] Elizabeth A. Patterson, *A History of North Lake Shore Drive: From "Pleasure Drive" to "Chicago's New Lake-Front Highway,"* unpublished document produced for NSLD Project, May 31, 2013, revised July 31, 2014, p. 28.
[129] "Outer Drives Linked Today: Throngs to See Bridge Opened by Roosevelt," *Chicago Daily Tribune,* October 5, 1937, p. 1.

this project. From the new North Avenue Beach and LaSalle Drive grade separation, the Outer Drive would run north between the narrow beach being created on fill and the eastern edge of the long South Lagoon. At Fullerton Parkway, the channel between the old Outer (or Beach) Drive and the south end of Simmons Island would be filled in to create a peninsula along which the new Outer Drive would run.

Fullerton Parkway would be extended east over a new South Lagoon bridge to meet the Outer Drive, and a grade separation would be created at the new intersection of the two roads. (One of the northbound ramps for the new grade-separated intersection would run directly through the front entryway of the T-shaped *Daily News* Sanitarium, necessitating its partial demolition.) The roadway would run north across the island and over a new Diversey Harbor Bridge. It would then angle back northwest along the route of the old Beach or Lake Shore Drive to meet a new grade separation at Belmont Avenue and the recently-improved section of the Outer Drive/Sheridan Road from Belmont Avenue to Byron Street.

This included building a grade-separated connection between LaSalle Street and the Outer Drive; widening and relocating the Outer Drive between North and Belmont Avenues, with grade separations and new concrete Art Deco bridges at Fullerton and Belmont Avenues. Further north, at Barry Avenue, another grade separation allowed pedestrians and riders on horseback to pass under the Drive. This short, reinforced concrete bridge is similar in style to the LaSalle Drive Overpass.

Another type of grade separation, a pedestrian bridge located north of the LaSalle Drive Extension and just south of the rowing lagoon, would allow bathers to safely reach the new sand beaches. Designed under the direction of Chief Engineer Ralph E. Burke, this pedestrian bridge is known as the Passerelle. It features a 187-foot, three-hinged tubular arch steel bridge flanked by stairs and ramps on either side. To limit the span of the bridge, both the stairs and the 10%-grade ramps wrap back on themselves. The sleek steel and concrete Passerelle was built over NLSD in 1940. After its inclusion in a 1944 exhibit entitled “Built in the U.S.A. 1932-44” at New York’s Museum of Modern Art, it was featured in an *Architectural Forum* article.[130]

Outer Drive improvements such as the Lake Shore Drive grade separation projects were finalized in the early 1940s, just after the United States entered into WWII. Over the next several years, the CPD primarily focused on park maintenance and supporting the war effort through activities such as Red Cross training and helping Chicagoans plant Victory Gardens. In Lincoln Park, the *Daily News* Fresh Air Sanitarium for Sick Babies, which had recently been truncated to make way for an Outer Drive entrance ramp at N. Fullerton Avenue, was transformed into a United Service Organization (USO) Summer Recreation Center.

At the end of the War, the CPD adopted a “Ten Year Park Development Plan” for $60,000,000 in park improvements district-wide. To satisfy the needs of a growing population and make up for the wartime decline of park landscapes and structures, the plan called for dozens of new parks and additional recreational facilities throughout the city. Although the Ten Year Plan also called for lakefront

[130] Spivey, Justin M. *Passerelle in Lincoln Park*, documentation for the Historic American Engineering Record, HAER IL-155, U.S. Dept. of the Interior, 2001.

improvements from Foster Avenue to the city's northern limits, funds were not earmarked to cover the costs for the extension of Lincoln Park and Lake Shore Drive north of Foster Avenue.[131]

In the years after WWII, as more middle-class Chicagoans could afford to purchase their own automobiles, traffic congestion along the North Side lakefront was becoming even more problematic than before. A major bond issue in 1952 finally allowed the CPD to begin moving ahead on the Lake Shore Drive improvements that had been envisioned in the Ten Year Plan. The CPD, the City of Chicago, Cook County, and the State of Illinois joined forces to undertake the work that would extend N. Lake Shore Drive north to Hollywood Avenue as a limited access highway. This effort involved enlarging Lincoln Park through a landfill project between the existing boundary at Foster Avenue and its new northern limits at Ardmore Avenue. This expansion of the park meant that two well-loved Edgewater properties—the Saddle and Cycle Club [EG02] and the Edgewater Beach Hotel and Apartments [EG07]—became effectively landlocked.

By late 1953, the so-called "Foster Avenue extension" was well underway. The Cook County Highway Department had by then built and paved much of the western (southbound) half of the roadway and opened another short temporary bypass just south of W. Bryn Mawr Avenue.

When the Hollywood extension opened to traffic in the fall of 1954, it not only helped the flow of automobiles on Lake Shore Drive and adjacent roadways, but also improved traffic patterns throughout the region. At the new Hollywood Avenue terminus, northbound motorists had three choices. They could take N. Sheridan Road and continue driving north to Rogers Park and Evanston; exit at W. Bryn Mawr Avenue and take N. Ridge Avenue to W. Peterson Avenue; or exit at W. Foster Avenue and head west to the Edens Expressway.[132]

With the completion of the new Hollywood Avenue terminus, CPD and partnering agencies could make faster progress on other related improvements. Work included creating a new Ardmore Beach north of W. Hollywood Avenue. Further, to eliminate bottlenecks at W. Hollywood Avenue, alleviate traffic congestion in the Bryn Mawr business district, and provide a more direct connection to N. Ridge Avenue and the expressway, the agencies widened W. Hollywood Avenue from 30 to 44 feet between N. Sheridan Road and N. Broadway Avenue in 1958.

By this time, President Dwight D. Eisenhower had signed the Federal-Aid Highway Act, thereby creating the interstate highway system. The Federal bureau of public roads had quickly designated part of Lake Shore Drive—from Ohio Street south—as an interstate highway.[133] This designation sped previously-initiated studies about how to improve conditions on Lake Shore Drive between E. Division Street and E. 14th Boulevard. Consultant Ralph H. Burke, the former CPD engineer, led the analysis on behalf of the Park District, the City of Chicago, Cook County, and the State of Illinois. Burke's team conducted detailed

[131] Patterson, *A History of North Lake Shore Drive: From "Pleasure Drive" to "Chicago's New Lake-Front Highway,"* p. 42.
[132] Hal Foust, "Hollywood Avenue Extension of Drive Opened," *Chicago Daily Tribune*, November 28, 1954, p. 56.
[133] "Lake Shore Dr. Approved as a U.S. Highway," *Chicago Tribune,* August 1, 1957.

studies and issued a two-part *Preliminary Report on Lake Shore Drive Improvements*.[134] The report provided detailed recommendations for further improvements to Lake Shore Drive, however no immediate action followed.

On January 1, 1959, the Chicago Park District ceded control over Lake Shore Drive to the City of Chicago pursuant to a "functional merger" approved by the State Legislature several years before. Under the terms of this law, the CPD took over all of the City's small parks and playgrounds, while the City absorbed the District's "former police and boulevard functions," including responsibility for Lake Shore Drive.[135]

3.1.11 Post WWII Residential Development Along the Lakefront — Late 1940s to Early 1960s

During the Post WWII era, Chicago, like other large American cities, was contending with a number of problems. As the nation's highway system rapidly developed, many middle-class families were making a move to the suburbs. Jobs were also leaving Chicago. "Even the commercial and industrial base of the city dwindled as more and more firms located new establishments in the surrounding areas."[136] The lack of decent, affordable housing was also a major issue. The city had experienced almost no new residential development for over two decades, and much of the existing housing stock was in deteriorated condition.

The federal government sought to address the housing crisis that was affecting Chicago as well as other cities throughout the nation. The FHA lowered principal rates in 1947 and began offering longer loan terms to encourage the private development of rental units, which were in high demand, especially for veterans and their families.[137] Two years later, President Harry Truman's National Housing Act of 1949 (NHA) was established to spur rapid construction of new housing for millions of American families.

Section 608 of the NHA had new provisions that spurred the development of multi-family buildings. Following these guidelines, the FHA provided mortgages for hundreds of thousands of units, attracting "builders to the lucrative enterprise of providing urban apartments."[138] The program encouraged the construction of high-density buildings with smaller units including efficiency apartments. (Efficiencies were units with a kitchen, a bathroom, and a combination living-dining-bedroom.)

Chicago developers quickly took advantage of the new lending opportunities and planned high-quality but affordable mid-rise and high-rise buildings. Maximizing the number of units in each project, elevator buildings often had suites ranging from efficiencies to four-room apartments. Walk-ups tended to have four- and five-room units, though some offered only efficiencies and three-room apartments.

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[134] Ralph H. Burke, Inc., Consulting Engineers, *Preliminary Report on Lake Shore Drive Improvements Between E. Division St. & E. 14th Boulevard, Parts I (May 1956) and II (November 1956)* Coordinating Agencies: Chicago Park District, City of Chicago, County of Cook, State of Illinois. (Chicago: Ralph H. Burke, Inc., 1956).

[135] "1,350 Park Employees Come Under City Rule," *Chicago Tribune,* January 1, 1959, p. C9; "Daley's Park District Plan Gets 'Go' Sign," *Chicago Tribune,* May 30, 1957, p. 12.

[136] Mayer and Wade, *Chicago: Growth of a Metropolis*, p. 375.

[137] "Builders Enjoy Liberal Terms FHA Contends," *Chicago Daily Tribune,* January 12, 1947, p. 221.

[138] Wright, *Building the Dream: A Social History of Housing in America,* p. 246.

Altogether, these buildings provided thousands of new units for middle-class individuals and families in Chicago.

In 1949, the *Chicago Tribune* reported on the large number of projects that had received funding commitments from the FHA. The article explained that more than "16 million dollars of government insured loans" would provide the city with 1,947 new housing units.[139] These projects included a high-rise planned at 4950-4980 N. Marine Drive [UP39] sponsored by three prominent businessmen, Myer J. Hatowski, Joseph R. Shapiro, and Morris Greenberg. The trio hired architects Dubin & Dubin to design a building that could be considered a Modern reinterpretation of the courtyard building type. Essentially U-shaped in plan, the red-brick-clad building had L-shaped towers at each of its four corners, maximizing the light and ventilation for the apartments. With a total of 516 units of three-, four-, and five-room apartments, the high-rise was ready for occupancy in December of 1951.

Nearby, another project made possible by FHA-financing rose at 4880 N. Marine Drive. Its developer was Samuel E. Mittelman, a Polish Jewish immigrant who started in the wholesale grocery business and went on to become an extremely successful real estate attorney and builder. Architects Frank A. McNally & Associates designed the structure, which had 60 two-room units and 60 four-room suites with living room, bedroom, kitchen, and dining-alcove. The brick-clad structure had picture windows overlooking Lincoln Park. As the building neared completion, advertisements touted its amenities such as full streamlined modern kitchens, electrical outlets for televisions, and a laundromat with automatic dryers.[140]

Developers John J. Mack and Ray Sher utilized FHA financing to produce a 21-story high-rise at 3130 N. Lake Shore Drive [LV13]. Designed by their "go-to" firm of Shaw, Metz, & Dolio, the building had 286 modestly sized units—two-room efficiencies, as well as one- and two-bedroom suites. Monthly rental fees were considered quite affordable and included utilities and window cleaning services. Tenants could pay extra for indoor parking and maid services.

Mack and Sher's plans included a tenant amenity that was then quite a new idea, a grocery store on the ground level. At the time, a food shop in a residential high-rise would have been considered an auxiliary use, and thus, 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."[141] 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.

[139] Al Chase, "New Chicago FHA Loans Made: Will Cover 1947 Home Units," *Chicago Daily Tribune,* Sept. 17, 1949, p. 25.
[140] "Classified Ad," *Chicago Daily Tribune,* June 6, 1951, p. 38.
[141] "Fight Appeal for Food Shop in Apartments," *Chicago Daily Tribune,* June 10, 1954, p. N_A4.

Shaw, Metz & Dolio's 3130 N. Lake Shore Drive was innovative as one of the city's first high-rises to have a convenience store, however its overall appearance was fairly mundane. This was due, at least in part, to the strict government guidelines and relatively low construction budgets for projects funded through Section 608 of the FHA. But, while some architects were hindered by these parameters, a number of others managed to produce inspiring Modern buildings that met the federal guidelines.

One example is the Brockton Tower, a 346-unit high-rise at 5630 N. Sheridan Road [EG09] designed by Robert S. DeGolyer, who had previously produced such sumptuous Revival-style luxury apartments as 1120 N. Lake Shore Drive [NN40] and 3500 N. Lake Shore Drive [LV33]. Having received nearly $3 million in a federally-backed loan for its $3.5 million construction budget, the Brockton was one of the largest North Side projects with FHA-financing of the late 1940s.[142] Quite unlike his 1920s buildings, DeGolyer's plans for this structure called for ziggurat-like massing and streamlined facades. Completed in 1950, the 12-story structure has an impressive, visually arresting Modernistic appearance.

A structure with FHA financing that received attention from the press for its striking Modern design was 3410 N. Lake Shore Drive [LV28]. Architects L.R. Solomon & Associates and Josef Marion Gutnayer took advantage of the financing opportunity to collaboratively develop and design the 220-unit high-rise. In 1950, just before construction began on the project, Al Chase of the *Chicago Tribune* reported that this building would be especially innovative for its "unusual use of contrasting materials and color schemes."[143] Though glassy—with many windows overlooking the lakefront—the building's design featured red and black spandrels that would provide a pleasing contrast to its "wide bands of masonry" and "white concrete vertical columns."[144] The structure's form, with wide frontage that hugs Lake Shore Drive and an even longer façade bordering a long rectangular green space, was also unusual for a high-rise of this period.

The firm of Loebl, Schlossman & Bennett designed two early 1950s apartment complexes that had secured financing through Section 608 of the FHA, the double-towered 1350-1360 N. Lake Shore Drive [NN74] and The Darien Apartments at 3100 N. Lake Shore Drive [LV12]. For both projects, the architects produced brick-clad structures sited and fenestrated to fully capitalize on their spectacular lakefront sites. Especially prominent was the firm's 1350-1360 N. Lake Shore Drive, which replaced the old Potter Palmer Mansion. This high-rise with rhythmic, angled bays of windows that jut over the lakefront, "led a new generation of high rise development on the drive."[145] An article published one year after the Palmer Castle came down suggested "sightseers still flock to the site" of the mansion, "but now they come to marvel at the newest in modern living."[146]

Loebl, Schlossman & Bennett's 23-story Darien included 258 two-, three-, and three-and-a-half-room units, all with reasonably-priced rents. E.J. Kelly, FHA director for the Chicago area, described the

[142] Al Chase, "FHA Action Speeds 1941 Rental Units: Building 'Dam' is Declared Broken," *Chicago Daily Tribune,* April 2, 1949, p. A_5.
[143] Al Chase, "New Type of Rental Apartment," *Chicago Daily Tribune,* May 20, 1950, p. B5.
[144] Chase, "New Type of Rental Apartment."
[145] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, Third Edition, p. 177.
[146] Richard Blakesely, "Potter Palmer Castle," *Chicago Daily Tribune,* November 11, 1951, p. H4.

location for the project as "an A-double-plus site with magnificent views over the lake, park, and boulevards."[147] Beautifully integrated into its surroundings across from Lincoln Park, the building featured canted walls, horizontal window groupings that wrap around corners, and triangular window bays.

The degree to which a Post WWII high-rise expressed Modernism was not only a reflection of government involvement, but also of the developer's tastes and point of view. The Darien had been sponsored by a syndicate that included two men who were especially interested in developing buildings that represented the new era. Herbert Greenwald and Samuel Katzin had recently completed the Promontory Apartments, a new co-operative apartment high-rise at 5530 S. South Shore Drive. This building was designed by Ludwig Mies van der Rohe (1886-1969) the renowned German refugee architect who had previously led the Bauhaus School and went on to head the Armour Insitute's architecture program in the late 1930s. (The Armour Institute later became the Illinois Institute of Technology.)

As the Promontory Apartments neared completion, Greenwald and Katzin hired Mies to prepare plans for 860-880 N. Lake Shore Drive [NN22], a project that would prove to be one of Chicago's most iconic Modern structures. Completed in 1951, the complex comprises two identical towers placed at right angles to each other. Expressing his assertion "that architecture is 'clear structure'," the steel and concrete frame of the towers are discernable. I-beams welded to the columns and mullions articulate the structural framing, emphasizing verticality, and allowing for an expansive system of glass curtain walls.[148]

The sleek new towers looked with optimism to the future and set the standard for what a Modern apartment high-rise could be. The 860-880 complex quickly became one of the city's and nation's most celebrated works of architecture. As Mies van der Rohe's biographers Franz Schulze and Edward Windhorst explain, "The structural-steel and steel-and-glass walled towers at 860 and 880 North Lake Shore Drive are among the most celebrated and influential buildings of all time."[149] In 1956, *Architectural Record* deemed the complex one of the most significant 50 buildings in 100 years.[150] The property was entered into the NRHP in 1980, despite the fact that the towers were only 29 years old at that time.

After dazzling the city and nation with his twin towers at 860-880 N. Lake Shore Drive, Mies van der Rohe designed several other Modern high-rises in the area. These include the 1956 Commonwealth Apartments at 330-340 W. Diversey Parkway [LV02] and Esplanade Apartments at 900-910 N. Lake Shore Drive [NN23]. (Several years later, another Mies-designed residential high-rise was built at 2400 N. Lakeview Avenue, just outside of the APE.)

[147] Al Chase, "Plan 21 Story Lakeshore Apartments," *Chicago Daily Tribune,* September 10, 1949, p. A5.
[148] Franz Schultze and Edward Windorst, *Mies van der Rohe: A Critical Biography,* Revised Edition*,* 2012, p. 289.
[149] Schultze and Windorst, *Mies van der Rohe: A Critical Biography,* pp. 285-286.
[150] "One Hundred Years of Significant Buildings," *Architectural Record*, August, 1956, p. 171.

Most of the Mies van der Rohe-designed high-rises had been privately financed. In fact, as sleek Modern apartment towers had quickly gained acceptance by middle-class tenants, developers were finding it easier to obtain private financing for their projects. As builders planned high-rise complexes that wouldn't rely on FHA-backed loans, they began to consider new ways to make their projects most lucrative.

Developers John J. Mack and Ray Sher, who had produced several FHA-backed projects through their Lakeshore Management Company, believed that affluent couples and families represented a large market for residential high-rises that was being completely overlooked. So, in 1953, the duo began working on a new development geared towards wealthy renters. As Miles L. Berger explains in *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture*, Mack and Sher believed that with this kind of project, the apartments would essentially have to "replicate the single-family mansion."[151] They had Shaw, Metz & Dolio prepare plans for a luxury high-rise at 3180 N. Lake Shore Drive [LV18]. The *Chicago Tribune* soon published a rendering of the proposed 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."[152] Although many wealthy Chicagoans had begun selling their homes and moving to the suburbs, Mack and Sher believed that, with its simple but elegant design, large apartments, and prime location, their new apartment tower would convince many to relocate here instead.

Known as the Lake Shore-Belmont, the 23-story structure was completed in 1955. The high-rise had a total of 176 apartments all with spacious rooms. The building offered 126 two-bedroom/two-bathroom units, 42 three-bedroom/two-bathroom suites, and eight one-bedroom apartments. Each story included only eight units, all with unobstructed views of Belmont Harbor and Lincoln Park. Just as the heads of Lakeshore Management had expected, the building quickly filled with prosperous tenants.

Author Miles Berger explains that as Mack and Sher continued honing their approach to developing high-rises, they determined that to make projects most profitable, the buildings needed to provide "comfortable living space" to the greatest "number of people at the lowest feasible development cost."[153] So, in 1955, the partners embarked upon an enormous three-towered apartment complex at 3950 N. Lake Shore Drive [LV110]. Altogether, the complex would include 664 units. As planning for this project was underway, the *Chicago Tribune* suggested that, when fully occupied, the property would become home to approximately 2,500 people, "more than the population of some suburbs."[154] Although the building would include one-, two-, and three-bedroom apartments, 80% of the units would be five-room suites, each with two bedrooms.

Completed in 1956, the triple-towered 3950 N. Lake Shore Drive had many modern amenities that helped attract a broad array of upper-middle- and middle-class tenants. These included a food store, ten high-speed elevators, an underground garage with spaces for 400 cars, and five laundry rooms. The

[151] Miles L. Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture* (Chicago: Bonus Books, 1992), p. 263.
[152] "Luxury Apartment Scheduled," *Chicago Daily Tribune*, March 23, 1953, p. C5.
[153] Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 263.
[154] Ernest Fuller, "Apartment Apartment Sites on Lakefront Scarce," *Chicago Daily Tribune,* May 28, 1955, p. C5.

complex also had five "large continuous lobbies, each designed and decorated in a different national theme."[155] These lobby designs were produced by Marion Heuer (1899- 1985), a prominent decorator whose work was often described in such magazines as *Life*, *Good Housekeeping*, and *Better Homes and Gardens*. Although the three towers offered exquisite lakefront views, their facades were largely composed of brick cladding. Despite its somewhat heavy appearance, the Chicago Chapter of the American Institute of Architects honored 3950 N. Lake Shore Drive with a 1957 Distinguished Building Award.

The allure of high-rise living continued to attract increasing numbers of Chicagoans, particularly projects in prime lakefront locations. During the Depression, real estate investors had begun buying up old mansions with hopes to redevelop their sites. By the early 1950s, the market for high-rise apartments made these aging buildings appealing targets for replacement, and many of the historic mansions that had long lined Lake Shore Drive began to come down. A real estate syndicate headed by developer Harold Perlman sought to replace the old McCormick mansion with a gleaming new high-rise at 1000 N. Lake Shore Drive (also known as 1010 N. Lake Shore Drive) [NN36]. The spacious Romanesque Revival style edifice was razed in 1953, and in its place, a 23-story apartment tower was erected. Sidney H. Morris designed the structure with Shaw, Metz & Dolio as associate architects. The 1000 N. Lake Shore Drive high-rise rose spurred great enthusiasm during its construction. In March of 1954, even before its final completion, more than half of the building's one-, two-, and three-bedroom apartments had already been leased by tenants who signed five-year leases.[156]

While more and more historic mansions along Lake Shore Drive were being razed and replaced by high-rises, there were still a few developments built on vacant lots. The newly-created Hollywood Avenue Extension to Lake Shore Drive had resulted in some desirable, potentially buildable sites. In 1959, a real estate syndicate began developing a 15-story high-rise on the southwest corner of N. Sheridan Road and W. Hollywood Avenue. Demand for apartments along the new Hollywood Avenue extension was so strong, however, that the project sponsors soon increased the structure's height to 21 stories. Known as the Sheridan-Hollywood Tower, the building was located at 5650 N. Sheridan Road [EG12]. Its designer, Loewenberg & Loewenberg, a well-established architectural firm, had created luxury apartments decades earlier, and was now specializing in Modern high-rises. When the structure reached its maximum height on November 28, 1960, the project team held a "topping out" ceremony. Architect Max Loewenberg, Morton Crane, the building's general contractor, and Edward Levin, one of the syndicate members, participated in the celebratory event.

The 160-unit Sheridan-Hollywood Tower was ready for occupancy on May 1, 1961. Advertisements for the high-rise touted that it "combines every luxury and convenience for the finest in city life."[157] Amenities included large walk-in closets, high-speed elevators, laundry and locker space, kitchens with Provencal fruitwood cabinets and wall ovens, a rooftop solarium and sundeck, and garage parking for 62 cars. The

[155] "Realty Notes," *Chicago Daily Tribune,* January 12, 1957, p. A5.
[156] Al Chase, "'1000 Building' Rising, Filling At Rapid Pace," *Chicago Daily Tribune*, March 27, 1954, p. 21.
[157] "Display Ad,"*Chicago Daily Tribune*, March 11, 1961, p. 47

high-rise also featured an innovation in home security—closed circuit television, allowing tenants to survey visitors in the downstairs lobby on their own television sets.

In the early 1960s, developers Mack and Sher built several additional high-rise complexes at prime lakefront locations. Among them were 1550 N. Lake Shore Drive [NN94] and 3600 N. Lake Shore Drive [LV49], two 1960 high-rises designed by Shaw, Metz & Dolio. (Mack and Sher later had Shaw, Metz & Associates, the successor firm to Shaw, Metz & Dolio prepare plans for 3150 N. Lake Shore Drive [LV14], a building that is quite similar to 1550 N. Lake Shore Drive.) They also developed 3550 N. Lake Shore Drive [LV43], which was designed by Loewenberg & Lowenberg and completed in 1962. All of these projects were taller, glassier, and more Modern-looking than the previous high-rises developed by the Lakeshore Management Company.

Shaw, Metz & Dolio's 34-story tower at 1550 N. Lake Shore Drive featured alternating window bays and narrow expanses of brick that emphasized the structure's sense of verticality. The architects topped the skyscraper with a unique, eye-catching flat roof that appears to float above the building. Soon after the structure rose, Chicagoans noted that its rooftop added a new feature to the city's skyline. In fact, the *Chicago Tribune* published a 1961 article about the building entitled "The New Look in Chicago."[158]

For their 28-story complex at 3600 N. Lake Shore Drive [LV49], Shaw, Metz &Dolio created a glassy center lobby structure between two towers that had expansive window bays on their long north-south facades. Even though the narrow, brick-clad east-facing elevations only had small areas of windows, the longer facades provided spectacular views of Lake Michigan for every unit. Advertisements for the building emphasized its "beautifully designed...glass-walled" apartments "for lake viewing."[159]

Directly south of 3600 N. Lake Shore Drive, Mack & Sher built another Modern complex, 3550 N. Lake Shore Drive [LV43]. They commissioned Loewenberg & Loewenberg to design the building, probably due to the fact that Shaw, Metz & Associates was so busy with other projects, including several of their own. Like its neighbor, 3550 N. Lake Shore Drive was a 28-story double-towered high-rise development. A 1964 *Tribune* article entitled "Lake Shore Drive Reflects a Changing City," described the neighboring developments as "four sentinel pillars at Addison street and Lake Shore drive."[160] However, unlike 3600, every façade of the 3550 N. Lake Shore Drive towers features long, horizontal ribbons of windows. The complex also has a series of V-shaped canopies that provide a visually striking element while also sheltering the front entrance.

All three of these Lakeshore Management Company projects included up-to-date amenities such as air-conditioning, lobbies with doormen and security systems, high-speed elevators, enclosed garages, kitchens with electric appliances, and laundry rooms. The 3600 N. Lake Shore Drive complex had an in-house commissary, with a drug store, and a beauty salon, and 3550 N. Lake Shore Drive had a rooftop sundeck.

[158] Thomas Buck "The New Look in Chicago: Already the Change Is Marked. But We Haven't…," *Chicago Daily Tribune*, January 8, 1961, p. 16.
[159] "Classified Ad," *Chicago Daily Tribune,* August 7, 1960, p. G10.
[160] Louise Hutchinson, "Lake Drive Reflects a Changing City," *Chicago Tribune*, March 24, 1964, p. B1.

Between 1960 and 1962, architects Lou Solomon and John Cordwell designed and developed Hollywood Towers, a high-rise complex that offered even more extensive amenities [EG19]. Located at 5701 N. Sheridan Road, on the north east side of the Hollywood Drive extension, the double towered 29-story complex had an $11 million construction budget. The FHA was still encouraging builders to include studio apartments in their developments, but by then the agency had eased its rules and guidelines. The architects were able to obtain a $9 million federally-backed loan. They produced a 540-unit complex with studios and one- and two-bedroom apartments, as well as several larger penthouse units. In addition to what were now considered standard amenities such as an enclosed garage, doorman, and modern appliances, the complex had a food mart, dry cleaner, beauty shop, and travel agency, as well as a large rooftop deck with a swimming pool and other recreational features.

As Solomon and Cordwell's Hollywood Towers was under construction, the architects were busy completing Imperial Towers, an even more ambitious high-rise project for developer Albert A. Robin (1912-2007). The son of a Russian Jewish immigrant, Al Robin launched his own construction company during the Depression with a small contract to build a fence. By the early 1960s, he was extremely successful. In fact, he was part of the real estate syndicate that built Sandburg Village, a high-profile urban renewal project. Robin must have been impressed with L.R. Solomon and J.D. Cordwell & Associates, the project architects for Sandburg Village, because in 1960 he hired them to design Imperial Towers at 4250 N. Marine Drive [UP12].

Although Robin had at first hoped to erect a complex of six apartment towers for this project, by 1961 plans called for a twin-towered 29-story high-rise. There is no doubt that Al Robin had significant input on the design of his N. Marine Drive building. In a 1970 *Chicago Tribune* interview, Robin suggested that in addition to knowing about financing and construction, a successful developer should have "a feel for design." He liked his buildings to represent a theme, and for 4250 N. Marine Drive, Robin selected an Asian motif and named the building Imperial Towers. Robin went on trips to Japan and Hong Kong to select furniture for the lobby. He also decided to incorporate Japanese-styled landscapes into the building's plans, including a dry garden located in a glassed-in area behind the lobby's front desk. Mosaic panels that reflect a Japanese influence were incorporated into the design of the primary facades.

Along with its Asian-inspired details and fine views of Lincoln Park and the lakefront, the Imperial Towers offered the most state-of-the-art high-rise amenities. These included 24-hour doormen, security and message-service; a childcare facility; a sun deck with an oversized outdoor swimming pool; health club facilities; a party room; and a beauty shop, food store, and restaurant. The building had 432 air-conditioned, one-, two-, and three-bedroom units. An aggressive marketing campaign began in early 1962 featuring lengthy classified display ads. These advertisements often had catchy slogans such as "New York! Miami Beach! Los Angeles! London! Or Chicago! Nowhere in the World is there an Apartment Bldg. that Matches Imperial Towers."[161] The first tower was ready for occupancy in 1962, and the second one, the following year.

[161] "Classified Ad," *Chicago Daily Tribune,* April 29, 1962, p. L11.

3.1.12 Four-Plus-Ones: A New Apartment Type Rises Near Lake Shore Drive — Mid- to Late-1960s

Along with the increasing number of high-rises being built on the North Side during the early 1960s, many mid-rise apartment buildings also were being constructed, particularly west of Lake Shore Drive. Many were examples of a new building type, the four-plus-one. This uniquely Chicago take on the mid-rise was especially popular in desirable north lakefront neighborhoods. True to their name, four-plus-ones are composed of four residential stories and a low first story devoted primarily to parking. Chicago architect Jerome Soltan (1929 - 2010) created the earliest four-plus-one apartments around 1960 to satisfy developers' desires for inexpensive rental buildings with onsite parking.[162] Either rectangular or H-shaped in plan, the structures have four upper stories of apartment units. With a slightly below-grade parking level constructed of reinforced concrete, the upper stories are usually framed in wood and clad in brick. Although architectural detailing is often quite sparse, some four-plus-ones feature intriguing Modernistic elements.

Four-plus-ones were creatures of the Chicago Zoning Code. Under the code, these elevator buildings with five usable stories could be considered four-story structures if the lower level parking area was set partly below grade. Fire Code could be satisfied by constructing the depressed parking areas with reinforced concrete, creating fireproof ceilings to protect the residential floors above. The four upper floors could then be inexpensively framed in wood and clad in masonry. Chicago Code further permitted four-plus-ones to be treated as commercial properties if developers tucked small administrative offices into the ground level. This in turn allowed owners to maximize space by building to the property lines.

Most four-plus-ones featured only studio apartments and one-bedroom units. Such small, moderately-priced apartments appealed to single people, young marrieds, and older couples, who often could not otherwise afford to live close to the lakefront in desirable neighborhoods like Edgewater and Lakeview. These tenants were also drawn to four-plus-one amenities such as on-site parking, air conditioning, and new appliances, along with easy access to public transportation.

Four-plus-ones were also a favorite of developers who appreciated their low construction costs and minimal risk that their small, reasonably-priced, modern units would go unrented in the booming 1960s housing market. The expected rate of return was, in fact, said to be greater than that of high-rise apartments in the same locations. [163] A 1966 article reported that new low-rise buildings were developing at an "accelerating pace" with "the heaviest concentration" near N. Sheridan Road and areas in Lake View, particularly west of Belmont Harbor.[164]

Although many developers and tenants liked four-plus-ones, by the late 1960s, they had become quite controversial. As North Siders increasingly saw older mansions and other historic buildings being razed to make way for four-plus-ones, they became more and more upset. Many neighborhood residents felt that the inexpensively-built low-rises lacked any architectural merit whatsoever. Some looked down upon the

[162] Sinketvitch, ed. *AIA Guide to Chicago Architecture*, pp. 209-210.
[163] Alvin Nagelberg, "Low Rises Bolster City Construction: 100 Built in 3-Year Period," *Chicago Tribune*, July 31, 1966, p. E-1.
[164] Nagelberg, "Low Rises Bolster City Construction: 100 Built in 3-Year Period," p. E-1.

less-affluent residents who moved into the new buildings. Community organizations rallied against four-plus-ones, eventually convincing the City to change the zoning provisions that allowed for their construction.

Today, as interest in Mid-century Modernism grows, four-plus-ones are starting to be reconsidered. While many of these buildings lack architectural significance, some noteworthy four-plus-ones have higher quality materials and lively Modern details. One such example, an Edgewater four-plus-one at 1060 W. Hollywood Avenue [EG24], was designed by Jerome Soltan himself. Architectural enthusiasts are becoming increasingly interested in these buildings, and some recent publications and blogs have featured these uniquely Chicago structures of the 1960s.[165]

3.1.13 Lake Shore Drive and Lincoln Park — 1960s through the Early 1980s

As the residential neighborhoods along Chicago's north lakefront continued to evolve during the 1960s, N. Lake Shore Drive became an even more heavily-used commuter route. Enhancements of this period improved safety and traffic flow. These included creating a grade separation at the intersection of the Drive with N. Michigan Avenue and E. Oak Street; paving and widening roadways on various stretches between E. Goethe and W. Carmen streets; and eliminating the notorious S-curve just south of the Chicago River.

Traffic bottlenecks had been a longtime problem at the intersection of N. Lake Shore Drive, N. Michigan Avenue, and E. Oak Street, particularly because traffic lights were needed to allow cars traveling north on Michigan Avenue and east on Oak Street to enter the Drive. Engineer Ralph H. Burke's *Preliminary Recommendations for Improving Lake Shore Drive* had offered a solution in 1956 – the construction of a grade separation at Oak Street and the Drive.[166] By 1960, the city, county, state, and Federal governments had joined forces to begin work on the project.[167] But the plan was controversial because it initially called for elevating Lake Shore Drive above an at-grade Michigan Avenue entrance ramp. Many Gold Coast residents objected, denouncing the proposed overpass as "a blot on Chicago's scenic lakefront" that would create a physical barrier between the neighborhood and the beach and block prized lake views.[168] To address these concerns, the intersection had to be redesigned so that Lake Shore Drive would remain at grade.[169]

The long-needed project finally began after the close of the swimming season in 1963. In order to start the work, a temporary six-lane detour had to be constructed on sand fill. This roadway opened the following spring. To accommodate the detour, Oak Street Beach had to be closed. Therefore, a temporary beach and pedestrian bridges were built to keep beach access available. Contractors also

[165]Serhii Chrucky, "Defining the Four-Plus-One," Forgotten Chicago website, at: http://forgottenchicago.com/features/defining-the-four-plus-one/

[166] Burke, Part II, pp. 6-8; "Park Improvements are Urgent," *Chicago Daily Tribune,* July 2, 1960, p. S12.

[167] "$6 Million of Work is Scheduled," *Cook County Highways,* Vol. X, No. 10, March, 1963, p. 5; Edward Schreiber, "City to Seek Bids on Tunnel at Oak Street," *Chicago Daily Tribune,* September 25, 1960, p. S19.

[168] Hal Foust, "Delay Grade Separation at Michigan, Oak: Mayor Wants to Wait Until Later in Year," *Chicago Daily Tribune,* February 26, 1962, p. 9; Eleanor Page, "Lake Shore Drive Plan Opposed," *Chicago Daily Tribune,* January 26, 1962, p. B1.

[169] Thomas Buck, "Work Starts in Spring on Link to Drive," *Chicago Tribune,* January 8, 1963, p. 19.

started digging the tunnel that would hold the two-lane northbound on-ramp. The Oak Street grade separation opened to traffic in October, 1964. The following spring, the project was finalized with a promenade and paved area adjacent to the sand beach.[170]

Not long after the Oak Street grade separation's completion, additional Lake Shore Drive improvements began further north. During the mid-1960s, repaving and roadway widening efforts between E. Goethe Street and W. Irving Park Boulevard moved forward in stages. [171] Improvements at the end of the decade addressed safety and efficiency issues between W. Irving Park Road and W. Carmen Avenue (a few blocks north of W. Lawrence Avenue), the oldest portion of the limited access drive. The project involved widening the roadway and bridges at Irving Park Road and Montrose, Wilson, and Lawrence avenues; extending the Buena Avenue underpass; and eliminating the original cloverleaf interchanges in favor of diamond-shaped ones. The improved roadway had four 12-foot-wide lanes in both directions and longer acceleration and deceleration lanes. A tree-lined median separated the north- and south-bound lanes, a feature befitting a boulevard. The late-1920s stone bridges at Irving Park Road and Montrose Avenue were replaced with entirely new ones. The roadbeds of the slightly newer bridges at Lawrence and Wilson avenues were simply widened. The cost of the $6.4 million project was borne equally by Cook County and the Federal government.[172]

In the 1970s, traffic officials finally turned their attention to another N. Lake Shore Drive bottleneck, the infamous "S-Curve" approach to the Outer Drive Bridge, which engineer Burke had recommended eliminating 20 years before.[173] The task would not be an easy one. The S-Curve could not simply be demolished and rebuilt on the diagonal. Rather, this massive project would require yet another landfill extension to provide space for the re-routed roadway. The project would also involve extending and improving adjacent streets on both sides of the river to meet the two levels of the double-decker Outer Drive Bridge. The complicated project would be undertaken in phases, and its completion would take years. While work began in 1972 and progress included the start of construction on a new Columbus Drive bridge by 1979, the entire S-Curve project would not reach completion until well into the 1980s.[174]

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[170] "$6 Million of Work is Scheduled," p. 5; Hal Foust, "Finish Detour Lanes at Oak Street Beach," *Chicago Tribune,* December 16, 1963, p. 22; "Lake Shore Detour Open," *Cook County Highways,* Vol. XI, No. 10, March, 1964, p. 7: "Oak Street Traffic Tunnel is Opened," *Cook County Highways,* Vol. XII, No. 5, October, 1964, p. 5; "Fast Work on Beach," *Cook County Highways,* Vol. XIII, No. 1, June, 1965, p. 3.

[171] "Final Phase of Lake Shore Drive Improvement Begins," *Cook County Highway News,* Vol. XVI, No. 3, March, 1969, p. 2; "Drive Construction Making Progress," *Chicago Tribune,* January 9, 1966; "Two North Lanes of Drive Closed for Repairs Today," *Chicago Tribune,* June 7, 1967, p. 3.

[172] "Review '67 and Forecast '68 Projects for Annual Edition," *Cook County Highway News,* Vol. XIV, No. 11, December, 1967, p. 2; "New Pavement on N. Lake Shore Dr. Set For Detour," *Cook County Highway News,* Vol. XV, No. 7, July, 1968, p. 1; "Final Phase of Lake Shore Drive Improvement Begins;" Thomas Buck, "2 Overpasses Planned for N. Outer Drive," *Chicago Tribune,* November 26, 1967, p. A12.

[173] Burke, Part I, "Summary of Findings and Recommendations."

[174] Robert Davis, "Lake Shore Drive S-Curve Project to Begin in March," *Chicago Tribune,* December 11, 1981, p. C1; "Wacker Drive Extension Superstructure Bids Eyed," *Chicago Tribune,* December 31, 1972, p. N6; Manuel Galvan, "Wacker Extension to be Open 3 Months Early," *Chicago Tribune,* November 25, 1987, p. A10; John McCarron, "Over Columbus Dr. Link: Bridge Foes Plan Last Ditch Battle," *Chicago Tribune,* September 19, 1973, p. N1; Stanley

Though N. Lake Shore Drive was undergoing substantial upgrades during the 1960s and 1970s, few physical improvements were being made in the rest of Lincoln Park. The CPD constructed only a few modest structures, such as the Ardmore Avenue Comfort Station. During this era, when there was a growing national interest in physical fitness, the CPD was placing "a greater emphasis on recreational programs" than on landscape and facility improvements.[175] One project meant to encourage the physical fitness of Chicagoans was the creation of a lakefront bike path by the early 1960s. The move had been spurred several years before by Mayor Richard J. Daley, whose Boston heart specialist, Dr. Paul Dudley White, had urged him and his constituents to get more exercise on two wheels. (Dr. White had even taken the mayor for a spin on a tandem bicycle, an event that was photographed for the newspapers.)[176]

While many Chicagoans were participating in active recreation, some Lincoln Park users enjoyed passive pursuits such as strolling, picnicking, or bird watching. Located along an important route for migratory birds, the Mississippi Flyway, Lincoln Park had long been a magnet for birdwatchers. In the early 1970s, Montrose Point was becoming an especially popular location for birdwatching. For about a decade and a half, this area had been off limits to park users because the United States military had installed a Nike missile site there. The six-acre area was visually obscured by fencing that was covered in honey suckle vines and other plantings. This vegetation continued to thrive after the missile site was removed in 1972. Over the next several years, the area became such an important resting space for migratory birds that people began calling it the "Magic Hedge." (Today, the Chicago Park District manages 15.6 acres as the Montrose Point Bird Sanctuary.)

During the early 1970s, many of Lincoln Park's facilities and landscape areas were in decline. The CPD faced various challenges at the time. In 1974, *The Chicagoan* published an article entitled "A Slow Death for the Parks," in which journalist Jory Graham detailed widespread mismanagement and neglect in Chicago's parks.[177] In addition, the city and the nation were in a period of economic turmoil, with slow growth and high rates of inflation and unemployment. By 1977, the CPD was on the verge of a financial crisis, having already raised various park fees, reduced the number of full-time staff, and denied employees "merit and cost-of-living increases."[178] In order to avoid laying off another 200 workers and "limiting services to the public," the park district was forced to ask the city for $5 million in emergency funding.[179]

Ziemba, "At Last - Columbus Dr Bridge," *Chicago Tribune,* January 2, 1979, p. A1; Gary Washburn, "Area Busting Out All Over With 'Men at Work' Signs," *Chicago Tribune,* June 8, 1986, p. A3; Paul Sullivan, "Cab Gets First Crack at S-less Drive," *Chicago Tribune,* November 21, 1986, p. A3.

[175] Julia S. Bachrach, *The City in a Garden: A Photographic History of Chicago's Parks* (Santa Fe, New Mexico: The Center for American Places, Inc., 2001), p. 27.

[176] "Mayor Daley, Famed Doctor Open Bicycle Path," *Chicago Daily Tribune,* June 3, 1956, p. 3; 'Prepare Bicycle Paths in City and Park Area," *Chicago Daily Tribune,* May 1, 1956, p. 3; "Bike Boom," *Chicago Daily Tribune,* May 15, 1963, p. 12.

[177] Finding Aid for the Friends of the Parks Collection, Special Collections and University Archives at University of Illinois at Chicago, citing "A Slow Death of the Parks," at: https://findingaids.library.uic.edu/sc/MSFOTP83.xml

[178] George Bliss, "Park District Asks City Aid to Avoid Cash Crisis," *Chicago Tribune,* June 18, 1977, p. A3.

[179] Bliss, "Park District Asks City Aid to Avoid Cash Crisis."

One potential source of revenue that was considered and rejected was the collection of fees for admission to the Lincoln Park Zoo. Somewhat ironically, the zoo was the one part of Lincoln Park that saw a sizable building program in the late 1970s. Barbara Whitney Carr, the new executive director of the Lincoln Park Zoological Society, spearheaded a successful private fundraising effort that resulted in the construction of four structures, including the Great Ape House, by the end of the decade.[180]

Another addition to Lincoln Park from this period was not a building but a sculpture – Ellsworth Kelly's "Curve XXII." This was one of the first new sculptures in any Chicago park in nearly 25 years. In 1976, when King Carl XVI Gustaf of Sweden was set to visit the University of Chicago, the CPD agreed to move the monument to Swedish naturalist and botanist Carl von Linne from Lincoln Park to the Midway Plaisance.[181] Several prominent North Siders were furious that the public had not been consulted before the relocation occurred. These individuals led a movement to place a new artwork in Lincoln Park. With the help of a grant from the National Endowment for the Arts as well as over $100,000 in private donations, Kelly's "subtly curving 40-foot-tall monolith" was installed on the northeast corner of E. Fullerton Avenue and N. Cannon Drive in 1981.[182] "Curve XXII" was quickly nicknamed "I Will," in honor of the city's "can do" motto.

3.1.14 Next Wave of Residential High-rise Development Along the Lakefront — Mid-1960s to 1981

During the mid-1960s, Chicago was in the midst of another building boom. In fact, between 1964 and 1966, the Building Department issued permits for over $1 billion in construction projects throughout the city.[183] Although some Chicago neighborhoods were falling into decline, including parts of the North Side, most of the areas along the north lakefront were experiencing the next wave of high-rise development. As had been the case for a decade, prime locations overlooking Lincoln Park and Lake Shore Drive continued to attract high-end residential construction. And these projects were becoming even taller, glassier, and ritzier.

A 1964 *Chicago Tribune* article entitled "Rooms at the Top," highlighted a new group of luxury high-rises "in the heart of the aristocratic Gold Coast."[184] Describing these buildings as "glittering glass ornaments," on the skyline, reporter Ridgley Hunt suggested that these "...are the city's newest temples of wealth, the glass and aluminium towers that house some of Chicago's top echelon."[185] Among the high-profile projects nearing completion that Hunt described were Ritchie Tower at 1310 N. Ritchie Court [NN70] and 1000 N. Lake Shore Plaza [NN34].

[180] Mark Rosenthal, Carol Tauber, and Edward Uhlir, *The Ark in the Park: The Story of the Lincoln Park Zoo* (Champaign: University of Illinois Press, 2003), pp. 142-144.
[181] "Carl von Linné Monument," Chicago Park District website, at: https://www.chicagoparkdistrict.com/parks-facilities/carl-von-linne-monument
[182] "Curve XXII," Chicago Park District website, at: https://www.chicagoparkdistrict.com/parks-facilities/curve-xxii
[183] Randall, *History of the Development of Building Construction in Chicago,* second edition, p. 468.
[184] Ridgley Hunt, "Rooms at the Top," *Chicago Tribune,* September 16, 1964, p. H16.
[185] Hunt, "Rooms at the Top."

Barancik & Conte, a firm that had been focusing on Modern high-rises for several years, produced Ritchie Towers. The 29-story structure included 104 two-, three-, and four- bedroom apartments, some with a dining room, a library, or a maid's room. The units had high-end finishes such as marble baths, parquet floors, modern kitchens, and their own thermostats. With just four apartments per floor, every apartment featured a floor-to-ceiling corner window bay, affording tenants wonderful views in every direction. The building also had a three-level enclosed garage, and a heated outdoor swimming pool.

Guenter Malitz (1922-2006) of the Chicago Highrise Corporation designed 1000 Lake Shore Plaza [NN34]. The German-born architect had become a naturalized American citizen in January, 1961. Although his education and background remain something of a mystery, a *Chicago Tribune* article of 1966 suggests that he had been specializing in the design of high-rises for 14 years.[186] In 1964, when Malitz was working on 1000 Lake Shore Plaza, he had just completed another nearby luxury high-rise at 1300 N. Lake Shore Drive [NN64]. For a brief period, this glassy, balconied, 38-story structure was the tallest skyscraper on Lake Shore Drive.

The 1000 Lake Shore Plaza project was sponsored by Harold Perlman, who had headed the syndicate that erected the neighboring high-rise at 1000 N. Lake Shore Drive [NN36] in the mid-1950s. By the early 1960s, Perlman had decided to add to that complex by building another high-rise just to the south of it. He aspired to build what would become the city's tallest residential structure, a 55-story luxury apartment tower with two units per floor. However, to proceed, he needed a zoning variance from the city because a recent change to the zoning ordinance forced developers to create one apartment for every 115 square feet of site. Perlman told a *Chicago Tribune* reporter, "The only alternative would be to change the plans around to economy units which are less costly to build, but I won't do this because the site is one of the best in the world and deserves development to its best use."[187] Perlman asked the city to reconsider the zoning restriction. In January, 1964, Perlman, with the help of Mayor Richard M. Daley, broke ground for 1000 Lake Shore Plaza. In "Rooms at the Top," Hunt described the project as "the highest, biggest, most luxurious, most expensive, and most loudly touted apartment building in the history of Chicago."[188]

Soon after groundbreaking for 1000 Lake Shore Plaza high-rise began in January, 1964, Perlman ran a full-page display advertisement in the *Chicago Tribune* listing "[a] few of our 42 or more extraordinary features."[189] Notably, the building would include kitchen cabinets, vanities and bars produced by Perlman's own cabinet company, I-XL. Topping the structure was a facility with a party room and indoor pool and a lower-level deck with a 9-hole putting green. A high-end restaurant was planned for the first story. Ceilings in the apartments would be 9 feet high and room sizes would be generous.

The building was ready for occupancy in 1965. Given its many posh features, its gleaming white modernity, and its spectacular city and lakefront views, it is not surprising that a number of tenants from 1000 N. Lake Shore Drive moved next door into the new building. Among the most famous was Eppie

[186] "Prestige Tower Awaits Financing to Build," *Chicago Tribune*, May 22, 1966, p. 113.
[187] James M. Gavin, "Plan 55-Story Tower on Lake Shore Drive," *Chicago Daily Tribune*, September 11, 1963, p. 71.
[188] Hunt "Rooms at the Top."
[189] "Display Ad," *Chicago Tribune*, January 23, 1964, p. 55.

Lederer, an advice columnist known as Ann Landers, who moved into the building next door with her husband, Jules Lederer.

The strong market for new high-rises created exciting opportunities for many talented young Chicago architects and firms. A number of Modern buildings with innovative designs resulted. One example was the Harbor House, a 28-story high-rise at 3200 N. Lake Shore Drive [LV20]. The Romanek-Golub Development Company commissioned architects Hausner & Macsai to prepare plans for Harbor House in 1964. By then, Robert Hausner (1922-2008) and John Macsai (1926-2017) had been partners for several years. Hausner had gained substantial experience in designing high-rises, in his previous position with the firm Shaw, Metz & Dolio. The Hungarian-born Macsai, a survivor of the Holocaust, had been educated in Europe and later studied architecture at Miami University in Oxford, Ohio. After settling in Chicago, Macsai worked for several high-profile architectural firms including Skidmore, Owings & Merrill, before joining forces with Hausner. One of Hausner & Macsai's first projects was 1150 N. Lake Shore Drive [NN42], a 1958 apartment tower that has a unique, curved, brick-clad primary facade.

Comprising three interconnected towers, the 1967 Harbor House spans an entire block between Belmont and Melrose avenues. The strong pattern created by the concrete-framed structure's projecting floor slabs and columns and its varied window sizes and floor heights make it a dominating presence on the lakefront. Although the 28-story building can be viewed as a single mass, its three towers 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 lower floor plates under the large, central windows. 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.

Even more architecturally innovative and influential was Lake Point Tower [NN02], "the first skyscraper with curving glass walls."[190] Built on the east side of N. Lake Shore Drive just south of Navy Pier, the 70-story, 900-unit apartment tower was designed in 1965 and completed three years later. It was the work of George Schipporeit (1933-2013) and John Heinrich (1927- 1993), students of Mies van der Rohe at IIT. The two were inspired by sketches and models Mies had made "for a skyscraper office building with a curving glass curtain wall" in 1921.[191] A 1969 *Architectural Record* article explained that this was "the first skyscraper with a curtain wall of this type," and the first commission for the young architects.[192] The building's curving form, "bronze-toned aluminum and glass sheath," lush green Alfred Caldwell-designed

[190] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, Third Edition, p. 147.

[191] "Lake Point Tower: The First Skyscraper with an Undulating Glass Wall," *Architectural Record*, Vol. 146, no. 4, October 1969, p. 125.

[192] "Lake Point Tower: The First Skyscraper with an Undulating Glass Wall," p. 127.

park above the 700-car garage, and unobstructed lakefront siting make it a uniquely recognizable landmark in Chicago.[193]

As ground was being broken for Lake Point Tower in the mid-1960s, several other new lakefront high-rises were becoming influential for an entirely different reason—they were among the area's earliest condominiums. Made possible by the approval of Illinois Condominium Property Act of 1963, condominium apartment buildings allowed residents to "have exclusive ownership of their units and joint ownership of common areas."[194]

For decades co-operatives had provided Illinois residents with a type of apartment that they could own. However, the purchase of a co-operative could be risky. "A co-op was usually built with the assistance of a mortgage on the building as a whole, to which the tenants made regular payments."[195] An individual owner might meet all his obligations, "but if others defaulted, or his payments were misapplied, a foreclosure put him on the street with everyone else."[196] Under the 1963 Act, however, buyers could obtain their own mortgage financing to acquire their condominiums. So, owners were no longer at risk if their neighbor failed to make payments.

Planned in 1964 and completed in 1966, the Carlyle was among the first condominium high-rises to be built on Lake Shore Drive. Al Robin, one of the city's savviest and most successful developer/builders, hired architects Hirschfeld, Pawlan & Reinheimer to design the luxury condominium building at 1040 N. Lake Shore Drive [NN37]. With balconies on both its east and west sides, the 38-story structure included 132 units ranging in size from 1,780- to more than 5,000-square-feet. Along with high-end appointments within the apartments, the building had desirable amenities such as a roof garden, an indoor swimming pool, a ballroom with an attached catering kitchen, 24-hour doormen, state-of-the-art security equipment, and an enclosed garage with a chauffeurs' lounge.

As one of Chicago's earliest luxury condominium high-rises and with exceptionally steep purchase prices for the time, the Carlyle received extensive attention from the press. Several interviews of Robin appeared in the *Chicago Tribune.* He and his marketing team ran large display ads in local papers to persuade buyers that condominiums were a good investment. The strategy seems to have worked well, because soon after the building was completed, it was filled with affluent condo owners. In fact, the high-rise's architect, Leo Hirschfeld, and Al Robin himself were among them. Another early resident, Arthur Rubloff, headed the building's management team.

As the Carlyle rose, another early lakefront condo project was underway farther north at 3470 N. Lake Shore Drive [LV31], overlooking Belmont Harbor. In 1965, Sherwin L. Radis of Hyland Builders was involved with two condominium high-rise projects in Edgewater when he asked architects Raggi & Schoenbrod to team up with him on 3470 N. Lake Shore Drive. Raggi & Schoenbrod planned the project

[193] "Lake Point Tower: The First Skyscraper with an Undulating Glass Wall," p. 125.
[194] Tracey Steffes, "Condominiums and Cooperatives," *Encyclopedia of Chicago*, at: http://encyclopedia.chicagohistory.org/pages/325.html
[195] Joseph Ator, "New Owning Idea Old Hat" *Chicago Tribune,* June 27, 1963, p. E8.
[196] Ator, "New Owning Idea Old Hat."

so that all 62 of its units would have direct views of the lakefront. Along with designing the building, Roy M. Schoenbrod was a co-investor in the project.

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."[197] Sales were brisk, and before long, other condo developments were planned nearby.

The pace of high-rise development along the north lakefront began slowing in the late 1960s and early 1970s. However, some real estate investors pursued ambitious projects during this period. For example, when the historic Marshall & Fox-designed Edgewater Beach Hotel closed down in December of 1967, several investment groups prepared proposals to redevelop its spacious site. The winning bid came from attorney Marshall Holleb (1916-2008), who headed a syndicate for this project. The group had recently erected the Edgewater Plaza at 5455 N. Sheridan Road [EG06], just north of the old hotel. Designed by architects L.R. Solomon–J.D. Cordwell & Associates, the apartment tower was completed in 1968.

Around this same time, Holleb and his investors developed their proposal to replace the Edgewater Beach Hotel with a complex of five high-rises. These would include the new Edgewater Plaza building, a second rectangular tower, and three even larger triangular structures. As part of the complex, Holleb's plans called for a theater, restaurants, swimming pools, tennis courts, an enclosed shopping plaza, and underground parking. The proposal was later reduced from five to three towers. These included a second tower added to the existing Edgewater Plaza building and completed in 1971. Only one of the plan's three triangular towers was realized—the monolithic Park Tower and Mall at 5415-5419 N. Sheridan Road [EG05]. Triangular in plan, with rounded corners and a black-on-black color scheme, the 55-story high-rise provides a striking visual contrast to the light-colored rectangular towers. Solomon Cordwell Buenz produced both of the later structures.

During this period, developers believed that demand for middle-class apartments in large complexes along the lakefront would remain strong, as it had been for over a decade. But they were wrong. In fact, a major recession would impact the entire U.S. economy in the mid-1970s. Chicago's long-lucrative real estate bubble was about to burst.

An ambitious project that was launched in the early 1970s and derailed by the sudden economic downturn was Frontier Towers at 655 W. Irving Park Road [LV109] (now Park Place Tower). Around this time, John Mack and Ray Sher had formed a new entity, the Mid-Continental Realty Corporation, which sponsored Frontier Towers. They received an enormous loan through Section 236 of the FHA to build a complex that would include 901 units. Architects Loewenberg & Loewenberg designed the 56-story high-rise with two staggered towers.

By 1973, Mid-Continental Realty was overextended and faltering. Although construction of the enormous Frontier Towers was still unfinished, advertisements for apartments in the building began running in the

[197] "Model Units Open Tomorrow," *Chicago Tribune*, February 18, 1967, p. n_a9.

Chicago Tribune and model apartments were ready for viewing that May. In 1974, tenants had begun moving in, despite the fact the complex was still far from finished. Weekly ads promoted the apartments—two sizes of studios, one-bedrooms, and two-bedrooms—for the next two years, into late 1975. By that time, another large development firm, Romanek-Golub had acquired many of Mid-Continental Realty's holdings, including Frontier Towers. Even under the new management, problems persisted. The residential complex continued to be poorly managed, its vacancy rate remained extremely high, and the new owner soon defaulted on the property's $19 million loan. The U.S. Department of Housing (HUD) took possession of the high-rise in late 1975. A real estate management company took over, and during the next couple of years the situation improved, although the building was still operating at a deficit. In 1978, a new owner acquired the property, made substantial improvements, and renamed it Park Place Tower.

Another project that was underway when the real estate market declined was a high-rise at 1100 N. Lake Shore Drive. Sudler & Company and the Turner Development Corporation teamed up to purchase an eight-story co-operative apartment building on the site in the early 1970s. Although they had begun planning a condominium high-rise there in 1972, the project was soon deterred by skyrocketing interest rates and a weakening demand for new condos. The two firms had recently collaborated on the development of another condo building at 990 N. Lake Shore Drive [NN24]. Sales in that project were very slow, and with capital tied up, Sudler and Turner were unable to finalize plans for 1100 N. Lake Shore Drive until the spring of 1977.

By that time, the developers had commissioned one of Chicago's leading Modernists, Harry Weese & Associates, to design a 44-story high-rise for their narrow lot at 1100 N. Lake Shore Drive [NN38]. As a result of pushback from neighbors, Weese's plans were modified to lower the number of stories to 40 and re-site the structure further back from Lake Shore Drive in order to maintain the lakeshore views of residents living in adjacent buildings.

The condo building's 76 units soon went on the market. With only three apartments per floor, the high-rise's relatively small footprint meant that more than half of the units had a view of the lakefront. Many apartments were three-bedroom duplexes and all had high-end finishes. Amenities included a pool, sauna, exercise room, and large social room at the top of the building. By May, 1979, 70% of the condos in the Weese-designed building had sold. Residents were finally moving in by 1980.

Harry Weese's noteworthy designs of the period also include the Grace Towers, an apartment building at 635 W. Grace Street [LV73] built to fulfill a growing need for affordable housing during this period. Housing costs had been rising and there was a severe shortage of decent-quality apartments for low-and moderate-income people, especially in neighborhoods along the north lakefront. The situation was most dire for elderly Chicagoans. The building was sponsored by Marvin Myers (1922-2011), a socially-conscious builder who was a strong proponent of affordable housing.

Myers' ambitious 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 and had to meet income level requirements. With angled bays that alternate between unfenestrated warm red brick and soaring

stacks of windows, Weese gave the building a unique prismatic form that provides abundant natural light for its 180 apartments. The $4.5 million project was completed in 1976.

By the late 1970s, the need for affordable housing had become even more severe, especially for senior citizens. In 1979, the *Chicago Tribune* reporter Charles Storch explained that "the critical shortage of housing for the elderly" was being aggravated by federal programs that were shifting funding priorities from senior to family housing developments.[198] At this time, plans were underway for the Clarendon Court Apartments, a senior housing complex built at 4500 N. Clarendon Avenue [UP23] in Uptown. The developer received a loan for this project from the Illinois Housing Development Authority (IHDA). The state agency was able to make "below-market mortgage and construction loans" to private developers and non-profit organizations by "selling its own securities on the national market."[199]

The developer for the Clarendon Courts Apartments hired Seymour S. Goldstein (1920-2006) to design the complex. Although Goldstein is relatively unknown today, he was a University of Michigan-trained architect who produced a number of thoughtful affordable housing projects. For this commission, he created a 13-story concrete structure with an angular layout that provides a lively east facade with a unique courtyard space. The structure has been providing affordable units to residents of Uptown since its completion in 1980.

The residential real estate market along the north lakefront remained sluggish through much of the 1980s. By the end of that decade, some new development had begun. The improved economy of the 1990s and 2000s spurred the development of high-rise complexes, many reflecting the Post Modern style. Many of the more recent residential high-rises overlook the lakefront on the Near North Side, which has long been one of the city's most desirable places to live. Newer buildings make up only a small percentage of the structures within the APE, and properties dating from the 19th century to 1981 (the end of the Period of Significance) are much more pervasive than buildings after that date. Such a high value is placed on living on or near N. Lake Shore Drive that properties tend to be extremely well-maintained and most possess strong historic integrity.

3.1.15 Recent Changes to Lincoln Park and Lake Shore Drive — Late 1980s through 2021

Between the 1980s and the early 21st century, Lincoln Park and N. Lake Shore Drive received some additional improvements, often in response to overuse and deterioration. One of the most visible upgrades was the straightening of the "S-Curve" south of the Chicago River, a project completed in 1987. This enormous undertaking required the creation of new viaducts north of the river. Workers rebuilt the N. Lake Shore Drive roadway north to E. Huron Street. South of E. Ohio Street, a two-level viaduct replaced an at-grade stretch of N. Lake Shore Drive. (The Art Deco style Ogden Slip drawbridge just north of the Outer Drive

[198] Charles Storch, "Will HUD Funds Shift Hurt Elderly Renters?," *Chicago Tribune,* December 2, 1979, p. 12.
[199] "Housing Agency Reports Record Loan Volume," *Chicago Tribune,* August 24, 1980, p. NB2E.

Bridge was demolished to make way for this viaduct.) New on and off ramps connected the reconstructed Drive with E. Illinois Street and E. Grand Avenue, which passed beneath it.[200]

Another major project addressed the entire length of N. Lake Shore Drive from N. Grand Avenue to W. Hollywood Avenue. It began in 1991, when State and local officials worked together to develop a package of improvements. The project included rebuilding and/or resurfacing the entire roadway. To increase safety, concrete barriers were installed between the north- and south-bound lanes in the stretches of roadway where none were then present. The non-profit organization Friends of the Parks initially objected to plans that called for undistinguished "Jersey barriers" as road dividers. In response to these concerns, the CPD, CDOT, and IDOT worked cooperatively to design an alternative to the standard utilitarian barriers. Inspired by a then-remaining remnant of the concrete barriers that were built of the WPA improvements to Lake Shore Drive, planners developed a new custom-designed "Chicago Wall."

The Art Deco-inspired "Chicago Wall" included a vocabulary of elements that were used along the length of the N. Lake Shore Drive corridor. Between E. Oak Street and W. North Avenue and again between W. Fullerton Parkway and W. Montrose Avenue, the 20-inch-high, horizontally-detailed barriers were capped with elliptical aluminum railings and paired as planters to accommodate trees. Between W. North Avenue and W. Fullerton Parkway, a narrower and slightly taller version of the barrier was employed.[201] In the late 1990s, when the W. Foster Avenue and W. Bryn Mawr Avenue bridges were rehabilitated, the work followed the Art Deco motif.[202]

The streamlined North Avenue Beach House was another historic structure that inspired the design of a new one. By the late-1990s, the nearly 60-year-old one-story frame building was in a severe state of deterioration. In 1997, the CPD undertook studies to determine whether the building would be renovated or replaced. Park officials "concluded that a rehabilitation would have cost $5 million and still not produce[d] a structure as efficient as a new one."[203] There was strong consensus that, like the old building, the new North Avenue Beach House should emulate a lake ship. Ed Uhlir, the Chicago Park District's Director of Research and Planning said "It will be a better representation that the old one is, with all the familiar things—the smokestacks and rigging, air intakes, porthole windows and railings."[204] Designed by Wheeler Kearns Architects, the two-story beach house included bathrooms, concessions, a

[200] Robert Davis, "Lake Shore Drive S-Curve Project to Begin in March," *Chicago Tribune,* December 11, 1981, p. C1; William Currie, "Lake Shore Drive Project to Toss Motorists Some Curves," *Chicago Tribune,* April 13, 1982, p. 13; Gary Washburn, "Getting It Straight: 3-Year S-Curve Snarl Begins in April," *Chicago Tribune,* March 28, 1984, p. C10; Gary Wahsburn, "No Picnic for July 4th Travelers," *Chicago Tribune,* June 28, 1984, p. B16.
[201] Charles Nicodemus, "A New Leaf for the Outer Drive; Trees, Art to Decorate the Median," *Chicago Sun-Times,* March 17, 1991; Les Hausner, "North Lake Shore Drive is Back in the Fast Lane," *Chicago Sun-Times,* September 10, 1991; Lincoln Park Nomination, p. 7:36.
[202] "New Lake Shore Drive Traffic Woes," *Chicago Tribune,* February 19, 1997, p. 18.
[203] Gary Washburn, "River North May Gain a Residential High-Rise Developer Seeks City Support for Plan," *Chicago Tribune*, February 18, 1998, p. 3.
[204] Ibid.

life-guard training center, and a promenade space. The structure was built in 1999, just to the south of the older building, which was soon demolished.

The 1990s also heralded changes in the rest of Lincoln Park. Early in the decade, as the Lincoln Park NRHP nomination explained, "a citizen driven coalition of 17 non-profit organizations representing a composite membership of approximately 40,000 people" worked with the CPD and "other governmental agencies to generate a master plan" for the park.[205] The four-year effort produced the *Lincoln Park Framework Plan: A Plan for Management and Restoration.* Among other policy priorities, the 1995 plan called for the protection of the "open park landscape and lakefront," the development of a safe and "integrated pathway and roadway system," and the preservation and rehabilitation of the park's "historic resources, including landscapes."[206]

The 1995 *Lincoln Park Framework Plan* also directed the CPD to "coordinate rebuilding of lake front revetments" with the U.S. Army Corps of Engineers "to create new land."[207] In 1996, Congress authorized an initial $204 million to reinforce eight miles of Chicago's Lake Michigan shoreline.[208] Though the work began on the South Side lakefront, by the early 2000s the City of Chicago, the CPD, the Army Corps, and the Illinois Department of Natural Resources had also begun to rebuild the Lincoln Park shoreline between Belmont Harbor to Diversey Avenue. After North Side residents complained about the height and appearance of the new concrete revetments, a stretch of the historic stonework was preserved near the Diversey Harbor Inlet.[209]

The 21st century brought additional, targeted improvements along N. Lake Shore Drive. The CPD built a new bicycle and pedestrian bridge immediately east of the Diversey Inlet Bridge. This 21-foot-wide Art Deco style bridge, completed in 2001, replaced a much narrower one, which was turned into a planter.[210] Various stretches of the road were repaved between 2006 and 2012.[211] In 2010, CDOT reworked the N. Lake Shore Drive intersection with LaSalle Drive to create more parkland and reconstructed and improved the LaSalle Drive Extension and its pedestrian underpasses.[212] In 2010 and

[205] Sniderman, et al., "Lincoln Park," National Register of Historic Places Nomination Form, p. 8:84.
[206] Chicago Park District and the Lincoln Park Steering Committee, *Lincoln Park Framework Plan: A Plan for Management and Restoration,* 1995, pp. 9, 17-18, 20.
[207] *Lincoln Park Framework Plan,* p. 17.
[208] "U.S. Providing Funds to Rebuild Lakefront," *Chicago Tribune,* October 16, 1996, p. C1.
[209] Monica Davey, "Lake Wall Blocks Waves But Stirs Up Residents," *Chicago Tribune,* April 6, 2000, p. 1.1.; Liam Ford, "New Player in Lake Fight; State Agency Now Voicing Opposition to Concrete Walls," *Chicago Tribune,* June 3, 2003, p. 2C.1.
[210] Kevin Lynch, "Bike Trail Bridge Being Built Over Diversey Harbor Inlet," *Chicago Tribune*, March 20, 2001, p. 2C.5; Dennis McClendon, "Lake Shore Drive,"*Art Deco Chicago: Designing Modern America,* Robert Bruegman, ed. (Chicago: Chicago Art Deco Society, 2018), p. 324.
[211] John Hilkevitch, "Feds Fill Budget for Road Reconstruction, Resurfacing Projects," *Chicago Tribune,* May 11, 2009, p. 1.7; John Hilkevitch, "Spring Road Construction Starts to Bud," *Chicago Tribune,* March 26, 2010, p. 4.1; "At Least it's a Night Job—LSD Resurfacing Begins," *Chicago Tribune,* June 13, 2011, p. 8; "Lake Shore Drive set for repaving," *Chicago Tribune,* August 30, 2012, p. 5.
[212] "Feds fill budget for road reconstruction."

2011, energy efficient ceramic metal-halide light fixtures were installed along the Drive.[213] And after a February 2011 blizzard stranded motorists on N. Lake Shore Drive, the City replaced fixed concrete barriers with removable ones at E. Schiller Street and W. Armitage Avenue to allow emergency turnarounds when necessary.[214]

While work was proceeding on N. Lake Shore Drive, the CPD was again addressing concerns about erosion along the Lincoln Park lakefront, this time at the east end of W. Fullerton Parkway, near Theater on the Lake. The $31.5 million project involved not only constructing new concrete revetments, but also creating 5.8 acres of new parkland on fill. The work included re-routing the Lakefront Trail and building separate bike and pedestrian paths; installing accessible walkways; and providing a new vehicular drop-off and patio for Theater on the Lake. Completed in 2016, the project won a Merit Award that year from the Illinois chapter of the American Society of Landscape Architects.[215]

Though the Fullerton project had improved safety near Theater on the Lake by separating bicycle and pedestrian routes, much of the rest of Lincoln Park's Lakefront Trail remained a single, congested path. In March of 2016, Mayor Emanuel announced plans to route bicyclists and pedestrians onto separate pathways between Fullerton Parkway and Ohio Street.[216] (There would also be a South Side component.) Designed with input from Active Transportation Alliance and the Chicago Runners Association, Lincoln Park's Lakefront Trail separation project in Lincoln Park was completed in late 2018.

In early 2021, a number of other renovation and improvement projects were well underway in Lincoln Park. The Lincoln Park Conservancy worked with the CPD to complete a $1.5-million renovation of Sunshine Playground, near the North Pond. Another program undertaken to support youth is an artificial turf athletic field being installed just west of Lake Shore Drive near Diversey Parkway. Co-sponsored by the Chicago Public Schools, this project includes bleachers, a picnic field, and storm water management improvements. Another major new initiative is the development of a 2.5-acre AIDS Garden just south of Belmont Harbor. With the support of the Chicago Parks Foundation, this project has included the installation of a 30-foot-tall Self Portrait sculpture by renowned artist Keith Haring. Plans are underway for additional improvements including a grove of Ginkgo trees, perennial flower plantings, and other landscape amenities.

3.2 Community Areas

Community areas within the project APE include Near North Side, Lincoln Park, Lakeview, Uptown, and Edgewater. These community area boundaries and their overlap with the APE boundary are shown on Exhibit A-3. The following sections provide historic context statements for each community area.

[213] "Lights out: Energy-Efficient LSD Lighting hits major speed bump," *Chicago Tribune,* October 11, 2011, p. 9.
[214] John Hilkevitch, "Escape for Lake Shore Drive: Project Begins this Week to Construct Emergency Turn Around Access at 2 Points," *Chicago Tribune,* October 31, 2011, p. 1.4.
[215] Meredith Rodriguez, "Land Added Near Fullerton Beach," *Chicago Tribune,* July 31, 2015, p. 1-4; "Fullerton Theater on the Lake Shoreline Protection Project," ASLA Illinois website, at: https://il-asla.org/award/fullerton-theater-on-the-lake-shoreline-protection-project/
[216] Leonor Vivanco, "Runners, Bicyclists Say Trail Split on Right Path, *Chicago Tribune,* March 23, 2016, p. 8.

3.2.1 Near North Side Community Area

The Near North Side Community Area (#8) extends from W. North Avenue on the north to the Chicago River (north of W. Wacker Drive) on the south and from Lake Michigan on the east to the North Branch of the Chicago River (west of Goose Island) on the west. It is the only community area with the APE that lies within Chicago's original 1837 boundaries.

Altogether the community area possesses an enormous collection of historic resources, representing a range of type, style, date of construction, and the work of many talented architects and designers. Approximately 800 properties in the Near North Side Community Area have been identified as significant on the Chicago Historic Resources Survey. There are 41 properties within the community area that have been individually designated on the NRHP, including three that are located within the boundaries of the APE: 860-880 N. Lake Shore Drive [NN22], the Drake Hotel at 140 E. Walton Place [NN32], and the Charnley-Persky House at 1365 N. Astor Street [NN80].

There are also five designated NRHP historic districts within the Near North Side community area: The Chicago Avenue Water Tower and Pumping Station HD, the North Wells Street HD, the Washington Square HD, the West Burton Place HD, and the Gold Coast HD. A substantial portion of the Gold Coast NRHP HD lies within the boundaries of the APE.

Thirty properties within the APE were identified as contributing resources to the Gold Coast NRHP HD (which was officially listed in 1978). Thirty-eight additional properties were identified within the boundaries of the Gold Coast NRHP HD, however these properties were not mentioned or evaluated in the 1978 nomination form. At that time, three structures [NN75, NN87, and NN117] were too new to be considered for inclusion in the Gold Coast HD. As all three are now 40 years old or older, they were evaluated along with the other 35 properties as part of this report. See Table D-1 for a summary of resources for the Near North Community Area. Survey forms completed for the Near North Community Area are provided in Appendix E.

3.2.1.1 History of Near North Side

The Near North Side is one of Chicago's oldest community areas. In fact, it includes the homesite of Jean Baptiste Pointe Du Sable (ca. 1745-1818), the area's first non-indigenous resident. "Du Sable was a Black pioneer, trader, and founder of the settlement that later became the city of Chicago."[217] Although little is known about his early life, it is believed that Du Sable was born in Haiti to a French mariner father and an enslaved African mother.[218] He arrived in America in the 1770s, married a Potawatomi woman named Catherine, and the couple had two children. Around 1779, "Du Sable settled along the north

[217] "Jean Du Sable, Explorer who Founded Chicago," AAREG, at: https://aaregistry.org/story/jean-du-sable-explorer-who-founded-chicago/
[218] "Jean Baptiste Pointe Du Sable," Embassy of the Republic of Haiti, Washington D.C., at: https://www.haiti.org/dt_team/jean-baptiste-pointe-du-sable/

bank of the Chicago River near Lake Michigan," and "developed a prosperous trading post and farm."[219] Years later, John Kinzie, an agent of the American Fur Company, acquired the Du Sable home. (Due to its significance, the site was designated as Pioneer Court Plaza in 1965, and listed in the NRHP a decade later.)

In the 1830s, land speculators began purchasing property within the area. The incorporation of Chicago as a city in 1837 spurred a flurry of speculation and real estate values rose quickly. Many of these investors had come from the East Coast. Among them was New Yorker William Butler Ogden who was affiliated with the American Land Company. Although Ogden "was appalled by the swampy condition of the land," he was very encouraged by the "rapidly increasing real estate values" in the area.[220] In the early 1840s, representatives of the American Land Company donated a three-acre parcel to the City of Chicago to provide a small park for what they hoped would become a fashionable residential district. (They named the greenspace Washington Square, most likely to conjure images of the New York City park that had "sparked the rapid development" of adjacent "fine row houses" a couple of decades earlier.[221])

In addition to residential neighborhoods within what is now the Near North Side, Ogden owned land along the Chicago River in what was becoming an industrial district. In the 1850s, Ogden increased his "manufacturing land by having a canal dug across a bend in the North Branch of the river, creating Goose Island."[222] Various industries established plants and warehouses on the island, and along the east side of the North Branch. These include the original location of McCormick Reaper Works. Hundreds of small wooden cottages in the area provided homes for workingmen and their families, "while the McCormick family built fashionable residences on Rush Street."[223]

The Great Chicago Fire of 1871 wreaked havoc on the Near North Side. It destroyed most of the existing structures in the area. Among the exceptions, however, were the iconic Chicago Avenue Water Tower and Pumping Station, constructed between 1866 and 1869. Architect William W. Boyington designed the structures "in the 'castellated Gothic' style," and built them of "locally quarried Joliet-Lemont Limestone."[224]

Soon after the fire, the Lincoln Park Commissioners were busy improving the former cemetery at the south end of the park and building a Lake Shore Drive extension from Lincoln Park's southern boundary at North Avenue to Oak Street. These enhancements and the exciting opportunity to rebuild the entire

[219] "Early Chicago: Jean Baptise Du Sable," Du Sable to Obama: Chicago's Black Metropolis, WTTW, at: https://interactive.wttw.com/dusable-to-obama/jean-baptiste-dusable
[220] Amanda Seligman, "Near North Side," *Encyclopedia of Chicago*, at: http://encyclopedia.chicagohistory.org/pages/876.html
[221] Commission on Chicago Landmarks, *Preliminary Staff Summary of Information on Washington Square District*, Revised, 1987, p. 1.
[222] Seligman, "Near North Side," *Encyclopedia of Chicago*.
[223] Marjorie DeValut and Amy Reichler, "Near North Side," *Local Community Fact Book: Chicago Metropolitan Area*, *1990,*The Chicago Fact Book Consortium, eds. (Chicago: The Chicago Fact Book Consortium, 1994), p. 57.
[224] Vincent Michael, "Chicago Water and Pumping Station," *AIA Guide to Chicago Architecture*, Third Edition, 2014, pp. 136-137.

district after the fire attracted many new residents to the area. Most influential were hotelier and businessman Potter Palmer and his wife, Bertha Honoré Palmer. In 1882, the *Chicago Tribune* reported that the Palmers had purchased frontage along Lake Shore Drive from Burton Place to Schiller Street. Many Chicagoans were surprised that the Palmers would leave fashionable Prairie Avenue to build a new mansion in this marshy area that had "long been an eyesore in the vicinity."[225] The *Tribune* went on to say that "a concerted movement will now be made by Mr. Palmer and the other property owners to fill up all of the depressions between State Street and Lake Shore Drive and lift this property into its rightful place, as the choicest kind of residence property, not surpassed by any in the city."[226]

Another property owner who saw great potential for the area was Horace F. Waite, a successful attorney, politician, and longtime North Side resident. By 1880, Waite had acquired at least one block of Astor Street, and over the next two years, he developed six contiguous stone-fronted row houses that extended north from what is now 1207 N. Astor Street [NN48]. This Queen Anne style residence was Waite's own family home. He leased out the other five row houses to well-to-do Chicagoans. (Those properties were later demolished.)

By the mid-1880s, many other fine residences were rising in the area. Real estate investor Olof Oskar Ostrom (1841-1902) erected a series of whimsical row houses that stretch between today's 50 and 38 E. Schiller Street [NN95-NN101]. Ostrom had planned to sell his investment properties, but they were slow to sell, so he rented them out to well-to-do Chicagoans instead.

In addition to building his fanciful Lake Shore Drive mansion, Potter Palmer developed dozens of single-family homes in the area for sale or as rental properties. He often commissioned architect Charles Malden Palmer to design these structures. Some went up in the late 1880s, such as the Samuel Rountree Jewett House at 1308 N. Ritchie Court [NN69]; while many others were built in the mid-1890s. Among them were a double town home at 1304-1306 N. Ritchie Court [NN68], a Queen Anne style brownstone at 1302 N. Ritchie Court [NN67], and the stylish corner house at 1300 N. Ritchie Court [NN66] where banker James M. Forgan lived with his family.

Potter and Bertha Palmer's highly visible presence on the Near North Side lured many other affluent Chicagoans to the area. As explained by the Gold Coast NRHP nomination form, only a few short years after the Palmers began building their "magnificent, but since demolished castle on the Drive" both Lake Shore Drive and "Astor Street were being lined with the homes of Chicago's moneyed aristocracy."[227]

Among the many large and impressive houses that rose on Lake Shore Drive in the 1890s were the Carl Heisen House at 1250 [NN54], the Nathan Brayman Starring House at 1254 [NN55], and the Arthur T. Aldis House at 1258 N. Lake Shore Drive [NN56]. At this same time, splendid residences built one block to the west on Astor Street included the Dr. John Hamilton Chew House at 1223 [NN51], the Charnley-

[225] "Real Estate. Important Sales Along the North Side Lake-Shore Drive," *Chicago Daily Tribune*, January 14, 1882, p. 12.
[226] *Chicago Daily Tribune*, January 14, 1882, p. 12.
[227] Robert Wagner, "Gold Coast Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service), 1978, p. 8-2.

Persky House at 1365 [NN80], the Eugene R. Hutchins House at 1429 [NN107], the George W. Meeker House at 1431 [NN108], and the Horatio N. May House at 1443 [NN110]. Some of the city's most highly-respected architects and firms produced these buildings, such as Treat & Foltz, Adler & Sullivan, Pond & Pond, Holabird & Roche, and Joseph Lyman Silsbee.

In the 1890s, as this lakefront area north of Oak Street was becoming one of the city's premier residential neighborhoods, conditions were quite different directly to the south. For decades, "the Sands," a triangular area just north of the mouth of the Chicago River and east of Michigan Avenue, was known for attracting squatters. As land developed from accumulating silt deposits and trash, these interlopers made claims to it. The legal uncertainty over ownership of this "new" land fed decades of litigation over who could develop the area.[228]

The most notorious claimant and squatter was George Wellington Streeter (1837-1921), who in 1886 purposefully stranded his boat on the Sands and encouraged contractors to dump debris nearby to fill in the lake around him. Taking credit for having built up an area of more than 100 acres, he soon sold parcels to gullible purchasers. Through his self-published "District of Lake Michigan" survey map, Streeter asserted that he was the owner of this vast swath of manmade land between the river and Oak Street. [229]Although officials tried to stop him, "Cap'n' Streeter claimed that his grounded ship created this land, which was therefore outside of Illinois' jurisdiction."[230] Despite making "vague legal arguments," and using "dubious documents" to support his claim, Streeter managed to keep possession of his shantytown for decades.[231]

At the same time, the Lincoln Park Commissioners were working to extend Lake Shore Drive south of Oak Street to Ohio Street, and these efforts further complicated matters. The 1890s extension of the drive was constructed on new landfill, east of the existing shoreline. To pay for the drive's construction, the commissioners had sold titles to submerged land between the old shoreline and the proposed roadway. In turn, the owners had agreed to pay the cost of filling in the land between the shoreline and the new roadway.[232]

[228] Amanda Seligman, "Streeterville," *Encyclopedia of Chicago,* at: http://www.encyclopedia.chicagohistory.org/pages/1208.htm

[229] E. G. Ballard, Captain Streeter Pioneer. Chicago: Emery Publishing Service: 1914. p. 220.

[230] Seligman, "Streeterville," *Encyclopedia of Chicago.*

[231] Byron P. White, "A Truly Colorful Captain of His Destiny: George Wellington Streeter Parlays a Navigational Error into a Lucrative Opportunity as Founder of Streeterville," *Chicago Tribune,* February 25, 1997, p. SW_A2.

[232] "The Lake-Shore Drive Assured," *Chicago Daily Tribune*, January 24, 1892, p. 29; *Report of the Submerged and Shore Lands Legislative Investigating Committee: Made in Pursuance of the Statute, to the Governor of the Illinois and the Forty-Seventh General Assembly of Illinois*, Vol. 2 (Springfield, Illinois: Illinois State Journal Co., State Printers, 1911), pp. 207-209; Bryan, *Report of the Commissioners and a History of Lincoln Park, 1899*, p. 90.

Along with a new breakwater, this work included a 50-foot wide roadway "with double rows of elm trees on either side," a wide granite-paved beach, a parapet wall, a stone sidewalk, a 27-foot wide bicycle path with an adjacent bridle path, and "broad stretches of lawn."[233] A final connecting stretch of Lake Shore Drive, the Oak Street extension (now known as E. Lake Shore Drive), would be completed a few years later. In addition to the roadway, the project included a five-acre triangle of land that featured a wide lawn, a paved beach, and a parapet wall.[234]

Despite the completion of the Lake Shore Drive extension as an impressive public works project, the construction of private residences nearby was stalled by various lawsuits relating to Streeter's claims and riparian rights issues. Even without development directly on the lakefront, property values were rising throughout the area. This increasingly fashionable vicinity soon attracted investors who erected a new type of residential property—the luxury apartment building. Although flats had long been built throughout much of Chicago, the city's elite had been reluctant to live in such structures. But, by the late 19th century, luxury apartments were becoming popular in New York City, and some Chicago developers wanted to build them here. Chicagoan Harry Raymond believed that local residents who had the means would appreciate the lifestyle offered by a sumptuous, spacious apartment overlooking the lakefront. In 1900, he hired architects Henry R. Wilson and Benjamin H. Marshall to design his Raymond Apartments at the southwest corner of what is now E. Walton Place and N. Michigan Avenue. When the plans were completed that October, the *Chicago Tribune* reported that the "apartment house" would be the "finest west of New York City."[235] (The 1901 apartment building was later demolished.) Despite this glowing review, some of the neighbors of the Raymond Apartments bemoaned the building's construction. When a proposal soon emerged for another apartment structure nearby at Pearson and Lake Shore Drive, area residents voiced strong objections to "flats being placed on Lake Shore drive."[236] Although it was rumored that Potter Palmer took this position, he told the *Tribune* that he did not have "any objection."[237] Some neighbors would continue to complain about the trend. However, it was soon clear that high-end apartment buildings were becoming a new fixture along the desirable north lakefront.

Architect Henry Wilson retired in 1902, and Benjamin H. Marshall began practicing on his own. Three years later, he went into partnership with architect Charles E. Fox, and their firm quickly became a

[233] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 90.

[234] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, pp. 90, 131. The boulevard and greenspace were not completed until a judge awarded the Lincoln Park Commissioners ownership rights to a piece of land at the end of Bellevue Place, just north of Oak Street. "Park Commission Wins Lake Shore Drive Suit," *Chicago Daily Tribune,* January 7, 1903.

[235] "Local," *Chicago Daily Tribune,* October 11, 1900, p. 1.

[236] "New Flat on Lake Shore Drive: Residents Along North Side Boulevard Grieve," *Chicago Daily Tribune,* May 12, 1901, p. 3.

[237] *Chicago Daily Tribune,* May 12, 1901, p. 3.

favorite with upper-class Chicagoans. Among their early projects was South Shore Country Club (now South Shore Cultural Center), a private club whose membership included "such distinguished names in Chicago society as the Armours, Bordens, McCormicks, Palmers, and Swifts."[238] Marshall & Fox quickly became known for its posh hotels and residences, including luxury apartments. Among them was the 1905 Marshall Apartments at 1100 N. Lake Shore Drive (not extant), a building developed by Benjamin Marshall's father.

A broad array of high-class apartment buildings soon followed. In 1908, William M. Morrison, a successful Chicago photographer, took advantage of the growing market for such apartments by hiring Marshall & Fox to design a stately six-flat at 56 E. Division Avenue/1201-1205 N. Astor Street [NN47]. Morrison's seven- and eight-room apartments each had three bathrooms. After the building's completion, William M. Morrison moved into one of the units with his family. He rented the other apartments to well-to-do Chicagoans such as toilet soap manufacturer Emmons Cobb and his wife Elizabeth; Margaret Blythe, a wealthy widow who lived with her stockbroker son, Hugh Blythe; and real estate broker Charles Warren Leland and his wife May, a couple often mentioned in the *Chicago Tribune's* society columns.

Marshall & Fox continued to receive commissions for lavish apartment towers that would provide in-town residences for some of Chicago's wealthiest families. Around 1912, John K. Stewart (1870-1916), an inventor and founder of several successful manufacturing companies including Sunbeam, had the partners design a 13-story apartment building at 1200 N. Lake Shore Drive [NN43]. The Classically-styled Stewart Apartments provided accommodations for ten families with extra space for butlers, chauffeurs, laundresses, maids, and other servants, as well as playrooms for the children who lived here.

During this same time, Marshall & Fox produced 1550 N. State Parkway [NN121], a project described as "the ultimate in luxury" by the *AIA Guide to Chicago*.[239] Among the select group of Chicagoans who lived in this magnificent structure were Stanley Field (1875-1964), nephew of Marshall Field and head of the Field Museum, his wife, Sara, and their children; and Albert B. Dick (1856- 1934), inventor of the duplicating machine and head of a successful office supply company, his wife Mary, and their three sons.

Ogden Trevor McClurg (1878-1926), the wealthy head of a publishing firm, hired Marshall & Fox to prepare plans for the Lake Shore Apartments at 999 N. Lake Shore Drive [NN25]. This regal building was erected in 1912 at the east end of E. Lake Shore Drive. The first permanent residential building to rise on the manmade lakefront land, it paved the way for a series of exquisite structures constructed along this prime lakefront stretch between the mid-1910s and late 1920s. In fact, Benjamin H. Marshall himself developed the Breakers at 199 E. Lake Shore Drive [NN29] and the co-operative building at 209 E. Lake Shore Drive [NN28].

Other highly respected architectural firms were producing luxury apartments at this time. A stately apartment tower at 1130 N. Lake Shore Drive [NN41] was designed and co-developed by Howard Van

[238] Devereaux Bowly, Jr., "South Shore Country Club," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1975), pp. 8_1.
[239] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, Third Edition, p. 130.

Doren Shaw (1869-1926), an architect well-known for fine nearby homes such as the John L. Fortune Houses [NN113] and many North Shore estates. Completed in 1911, 1130 N. Lake Shore Drive was one of Chicago's earliest co-operative apartment buildings. As the nine-story structure neared completion, the *Chicago Tribune* reported that cabmen had begun including it on sight-seeing tours and that policemen in the neighborhood had dubbed the building the "Millionaire's Flat."[240]

The firm of Eckland, Fugard & Knapp designed another luxurious nine-story apartment building at 60-70 E. Scott Street [NN58]. Composed of two ornately appointed masses with a center landscape that provided a lovely private outdoor space to its residents, the structure represents a reinterpretation of the courtyard apartment type. Built in 1917-1918, this was one of the earliest semi-co-operative buildings in Chicago.

Some developers were erecting lower-scale luxury apartment structures during this period. Harry Lockman Street (1871-1931) and George Alfred Ranney (1874-1947), two of Chicago's leading businessmen, sponsored the Ascot Apartments, a three-and-a-half story structure at 1235-1245 N. Astor Street [NN61]. Andrew Sandegren, an architect who specialized in apartments, produced the handsome 1912 building. Two years later, architects Schmidt, Garden & Martin completed the Barrett Apartments, a six-story luxury apartment tower at 1415 N. Astor Street [NN103]. The structure had two elevators. Each of four stories originally held 15-room apartments with five bathrooms, and the top story was a penthouse with 18 rooms and seven bathrooms. In 1916, *Architectural Record* reported that when the Barrett Apartments was being planned, its future residents had input on the design. The article suggested that adding "special features" requested by individual tenants "immediately removes the stigma of 'apartment' and makes a home."[241]

Along with the many new luxury apartments, grand mansions continued to rise on N. Lake Shore Drive and Astor Street during the 1910s. Three enormous mansions at 1516, 1524, and 1530 N. Lake Shore Drive were built between 1914 and 1917. The nationally-renowned firm of McKim, Mead & White was responsible for the Edward T. Blair House at 1516 [NN90]. Howard Van Doren Shaw produced the center residence, the Eleanor Robinson Countiss House [NN91]. The Bernard Eckhart House at 1530 N. Lake Shore Drive [NN92] was the work of architect Marshall & Fox.

Georgian Revival architecture was quite in vogue, and several large single-family houses in the area reflect this style. For example, in 1911, Holabird & Roche produced a stately residence in this style for Lawrence D. and Grace Madeline Rockwell.[242] Located at 1260 N. Lake Shore Drive [NN57], the mansion has its front entryway facing onto E. Goethe Street. Also in 1911, architect Arthur Heun designed a handsome Georgian house for William Henry McDoel and his family at 1511 N. Astor [NN116]. Jenney,

[240] "Prominent Families Favor Apartments; Lake Shore Drive; Scene of "Flat" Buildings," *Chicago Daily Tribune,* October 29, 1911, p. 13.
[241] Foster, William D. "The Barrett Apartment House, Chicago: Richard E. Schmidt, Garden & Martin Architects," *Architectural Record*, Vol. 39, February 1916, pp. 145-153.
[242] The Gold Coast NRHP form and several other sources have this listed as the Warren D. Rockwell House. Based on 1913 *The Chicago Blue Book of Selected Names Chicago and Suburban Towns*, and numerous newspaper articles in the *Chicago Tribune* and the *Inter-Ocean,* the correct first name of the homeowner was Lawrence.

Mundie & Jensen were responsible for a neighboring structure at 1505 N. Astor [NN15] erected in 1912 that is also characteristic of the style.

Howard Van Doren Shaw designed an even larger and more distinctive Georgian Revival style home for lumber magnate William O. Goodman and his family in 1913 at 1353-1359 N. Astor Street [NN79]. With a stately 80-foot long brick and limestone façade and a sizable landscaped court on its east side, the estate would become known as Astor Court. When William and Erna Goodman moved into their mansion in 1914, they decided to buy the old stone-fronted home next door at 1349 N. Astor Street [NN78] from Potter Palmer's estate.

The Goodmans' adult son Kenneth Sawyer Goodman was recognized as a talented playwright. While serving in the military reserves during WWI, he contracted influenza, and died in his parents' home on Astor Street in 1918. After Kenneth's death, William and Erna Goodman hired Howard Van Dorn Shaw to design a family tomb at Graceland Cemetery. (In tribute to their son, the couple would found the Goodman Theater and sponsor a Howard Van Doren Shaw-designed addition to the Art Institute of Chicago to provide a performance space for the cultural institution.) In 1920, the Goodmans also commissioned Shaw to remodel the 1349 building [NN78] next door to Astor Court [NN79]. Shaw's work on this project included a new Georgian Revival style façade for the old home that was much more compatible with their impressive residence to the north.

By the late 1910s, the area between North Avenue and Oak Street, Lake Michigan and Clark Street had been dubbed the Gold Coast. A decade later, sociologist Harvey Warren Zorbaugh would publish a book entitled *The Gold Coast and the Slum* highlighting the disparity between the rich and the poor on the Near North Side. In it, he "claimed that college boys returning from the East Coast" had given the area its nickname.[243] Another possible explanation is revealed by newspaper articles of the period. In 1914, the *Chicago Tribune* had begun referring to the eastern part of the affluent suburb of Lake Forest as the "Gold Coast."[244] As many prosperous residents of Lake Forest had second homes on the Near North Side, the term may have come with them. The *Tribune* seems to have first used the moniker in reference to the Chicago neighborhood in early 1917, and employed it with great frequency over the next few years.[245]

While the Gold Coast experienced significant development during the mid-1910s, Streeterville had largely festered due to George Wellington Streeter's bogus lawsuits. That began to change a few years later, when the legal system finally caught up with Streeter. A few real estate projects were underway

[243] Ann Durkin Keating, ed. *Chicago Neighborhoods and Suburbs: A Historical Guide* (Chicago: University of Chicago Press, 2008), p. 160.
[244] "Society Women Battle Flames: Lake Forest "Gold Coast" Folk in Futile Effort to Save Pike Home," *Chicago Daily Tribune,* September 26, 1914, p. 13.
[245] "Fingerprints Clear Servants: Reynolds Convinced Professional Robbers Raided his Home," *Chicago Daily Tribune*, January 9, 1917, p. 3.

during this period. However, when the courts made a final ruling against "Captain Streeter," in 1918, development "boomed...just west of his shack on land that was even then called Streeterville."[246]

Early Streeterville developers included the Bowes Investment and Realty Company. Founded by brothers Edwin Jonathan Bowes, Jr. (1867–1941) and Frederick Marsh Bowes (1873–1970) the firm had built two nearby speculative manufacturing structures in 1911—one at Erie and St. Clair streets, and the other at Ontario and Pine streets. (Pine Street is now N. Michigan Avenue.) Architect Samuel N. Crowen (1873–1935) had designed both of these buildings. (Neither structure remains today.) By 1916, the Bowes brothers were working on another speculative building at 540 N. Lake Shore Drive [NN07]. Crowen prepared the plans for the seven-story structure, originally called the Lake Shore and Ohio Building. (It later became known as the Borg Warner Building.)

When the Lake Shore and Ohio Building was completed in 1917, advertisements for the commercial structure touted its "wonderful light and air," and its close proximity to the new Municipal Pier (which later became known as Navy Pier).[247] Among the early companies that leased space in the building were the Calf-Way-Milker Company, a manufacturer of milking devices; the Charles Williams Stores, a New York-based mail order company; and the Krasberg Engineering and Manufacturing Company, a firm that made specialty tools and phonograph motors. Krasberg was so successful that within a year, it had outgrown its large space in the Lake Shore and Ohio Building. Since no other space was available in the building, Krasberg engaged architect Alfred S. Alschuler to expand it. Built on the west side of the Lake Shore and Ohio Building, the addition, referred to in trade journals as the Krasberg Building, was completed by November 1919.

In 1920, the widening of Michigan Avenue (previously called Pine Street) and completion of the Michigan Avenue Bridge (now called the DuSable Bridge) spurred additional development in Streeterville. This Beaux Arts style bridge underscored the grand nature of Michigan Avenue. The double-decker structure also greatly improved traffic flow by allowing the boulevard's general foot and vehicular traffic to cross above the slow-moving and unwieldy freight traffic. Daniel H. Burnham and Edward H. Bennett had recommended the widened boulevard and double-decker access in their 1909 *Plan of Chicago*. The seminal document suggested that these improvements would "enhance the value of abutting real estate, because of the increased opportunities [they] will create for continuing the building of structures of the highest class." The plan predicted that Michigan Avenue was "destined to carry the heaviest movement of any street in the world."[248]

During the 1920s, stretches of property previously controlled by George Streeter provided space for major development projects. One of the most significant was the American Furniture Mart and Exposition Palace at 680 N. Lake Shore Drive [NN10]. Chicago furniture salesman William H. Wilson

[246] Byron P. White, "A Truly Colorful Captain of His Destiny: George Wellington Streeter Parlays a Navigational Error into a Lucrative Opportunity as Founder of Streeterville," *Chicago Tribune,* February 25, 1997, p. SW_A2.
[247] "Classified Ad," *Chicago Daily Tribune,* July 30, 1917, p. 20.
[248] Daniel L. Burnham and Edward H. Bennett, *Plan of Chicago,* Charles Moore, ed. (Chicago: The Commercial Club, 1909), p. 100.

teamed up with investment banker Lawrence H. Whiting (1874–1935) to create this centralized facility where wholesale furniture manufacturers could display their products under one roof. Henry Raeder designed the original 16-story building with associate architects George C. Nimmons and N. Max Dunning. Completed in 1924, the structure served as a central wholesale marketplace for hundreds of manufacturers. In 1927, the facility became even larger when a 20-story addition by architects Nimmons and Dunning was erected at its west end. The project included a tall tower with an iconic blue spire. A marvel of efficiency in design, the Furniture Mart housed an exposition hall, display suites, and a clubhouse utilized by the newly-formed Furniture Club of America. This facility helped Chicago become a leader in the nation's furniture industry for decades.

Chicago's economy thrived during the 1920s. Although the Near North Side had pockets in which residents were struggling, the Gold Coast continued to attract some of the city's most expensive residential development. At this time, E. Lake Shore Drive was completed as a continuous stretch with high-end hotels and luxury apartments. The location was quite exceptional. As explained by the Commission on Chicago Landmarks, this east-west street "offered a unique combination rarely found within city limits: immediate accessibility to the central business district (only a mile and a half to the south) and scenic surroundings of lake, beach and park."[249]

In 1920, the Drake family, well-established Chicago hoteliers, opened their new Drake Hotel at 140 E. Walton Street [NN32], near the juncture of E. Lake Shore Drive and N. Michigan Avenue. The *Economist* raved that its Marshall & Fox design was "of unusual magnificence."[250] A few years later, another exclusive hotel was erected nearby at 189 E. Lake Shore Drive [NN30]. (This high-end apartment hotel accommodated longer term residents as well as hotel guests.) Known originally as the Lake Shore Drive Hotel, the structure was produced by the firm of Fugard & Knapp with assistant architect Horace Colby Ingram.[251] Hugh McLennan (1878-1939), a prominent builder and developer, sponsored the project. He sought to provide "a standard of living not heretofore available in Chicago."[252] As McLennan wanted his hotel to be on par with the finest establishments in New York, he hired a manager from that city's Ritz Carlton Hotel to run his Lake Shore Drive Hotel. (The facility later became a Mayfair Regent Hotel, and is now a condominium structure.)

Fugard & Knapp and Benjamin H. Marshall added a few other buildings on E. Lake Shore Drive, thereby completing the ensemble along this famous lakefront stretch. Fugard & Knapp was responsible for the 1919 Shoreland Apartments at 229 E. Lake Shore Drive [NN26]. (The pair produced this building with a third partner, Henry C. Eckland.) The firm also designed the adjacent 12-story apartment building at 219 E. Lake Shore Drive with Horace Colby Ingram as associate architect.[253] Benjamin Marshall had begun

[249] *Landmark Designation Report: East Lake Shore Drive District Preliminary Summary of Information Submitted to the Chicago Commissionon Historical and Architectural Landmarks*, November, 1981, Revised October, 1984 p. 2.
[250] *Landmark Designation Report: East Lake Shore Drive District Preliminary Summary of Information Submitted to the Chicago Commissionon Historical and Architectural Landmarks*, November, 1981, Revised October, 1984 p. 4.
[251] "Many New Projects Illustrated," *Engineering World*, October 22, 1922, p. 215.
[252] "Display Ad," *Chicago Daily Tribune*, June 18. 1923, p. 4.
[253] *Engineering World*, October 22, 1922, p. 226.

practicing on his own in 1924, and among his first solo works was 209 E. Lake Shore Drive [NN28], a stately building that he both developed and designed. Four years later, Benjamin Marshall produced the final building in the series, the Drake Tower Apartments at 179 E Lake Shore Drive [NN31]. The 30-story tower rose directly east of the prestigious hotel that he had produced with his former partner.

Many other luxury apartment structures were developed on the Gold Coast between the mid-to-late 1920s. As Neil Harris, author of *Chicago Apartments: A Century of Lakefront Luxury,* explains, by this time "much of the social elite had made the move north from the avenues of the near south side to the Gold Coast of the near north side."[254] The extraordinary wealth of the era spurred the creation of buildings with even more "elaborate facades," and larger "multi-roomed, high-ceilinged, soundproof residences" with magnificent views and the most up-to-date amenities.[255] Changes in Illinois law encouraged the development of co-operative apartments and also spurred the construction of many new luxury apartment towers.

A number of the fine Gold Coast apartment structures erected during this period were the work of Robert S. DeGolyer (1875-1952), a highly-respected MIT-trained architect. He worked with a talented, younger designer, Walter T. Stockton (1895-1989), to produce co-operative apartment towers at 1120, 1242, and 1430 N. Lake Shore Drive [NN40, NN53, NN86]. (The two would eventually form a partnership together.) In addition to having exquisite spacious apartments, all three buildings were crowned by even larger and more impressive penthouse suites.

Architects Hooper & Janusch produced an elegant co-operative apartment structure at 1400 N. Lake Shore Drive in 1927 [NN83]. It was first planned as an apartment hotel known as the Touraine Hotel. However, the project soon changed to feature spacious four-to-eight-room co-operative units and the building took on its prestigious address as its name. Shortly after the completion of this structure, Hooper & Janusch began working with architect David Klafter to design a nearby co-operative apartment building at 1420 N. Lake Shore Drive [NN85]. The English Gothic style structure featured 35 units with 10-to-16-room suites. It too had a large and lavish penthouse. When this ambitious project was first announced, *Chicago Tribune* reporter Philip Hampson suggested that the apartment tower would be crowned by a "de lux duplex" with "open terraces, helping to form a miniature country estate within sight of the loop."[256]

The spate of exceptional mid-to-late 1920s apartment structures included several other buildings on Lake Shore Drive. The 18-story co-operative building at 1448 N. Lake Shore Drive [NN88] was the work of architects Child & Smith. Huszgah & Hill, the firm that designed Chicago's Aragon Ballroom, was responsible for a co-operative building at 1540 N. Lake Shore Drive [NN93]. This ornate red brick and limestone tower is topped by a steeply-pitched slate roof. Architects McNally & Quinn produced the limestone-clad French Renaissance style co-operative tower at 1500 N. Lake Shore Drive [NN89].

[254] Harris, *Chicago Apartments: A Century of Luxury*, p. 14.
[255] Harris, *Chicago Apartments: A Century of Luxury*, p. 14.
[256] Hampson, Philip. "Structure to Stand on Site of Freer Home - Will Have 35 Flats; Cost $3,000,000," *The Chicago Daily Tribune*, June 24, 1928, p. B1.

According to the Baird and Warner's *A Portfolio of Fine Apartment Homes,* New York designer Rosario Candela served as associate architect on the project.[257] Early residents included chewing gum magnate and owner of the Chicago Cubs William W. Wrigley, Jr., auto manufacturer Clement Studebaker, and department store owner Charles G. Stevens, and their families.

Among the Gold Coast's co-operative apartment structures of the 1920s were several buildings on Astor Street and nearby side streets. These include the Philip Maher-designed towers at 1260 and 1301 N. Astor Street [NN71] and the 12-story co-operative structure at 1325 N. Astor by Andrew Rebori and his firm of Rebori, Wentworth, Dewey & McCormick [NN72].

Owners of Gold Coast co-operative apartments enjoyed living in a beautiful space with magnificent views and exceptional amenities. They also tended to appreciate the exclusivity of residing in a co-op. These buildings often had an unwritten or sometimes even written policy of discriminating against potential purchasers on the basis of their religion, race, or ethnic background. In some cases advertisements for co-operative apartments conveyed this message by explaining the application process. For example, 1927 classified ads for the new 1400 Lake Shore Drive building stated "A committee of tenant owners passes on all applicants."[258] In other cases, applicants were informed of the discriminatory practices in a more direct way. Advertisements for subleases in the 999 Lake Shore Drive co-op structure included the phrase "rigid restrictions in approving tenants."[259] Sometimes ads for subleases even specified that only "gentiles" need apply.[260]

While many of the luxurious Gold Coast buildings of the 1920s were co-operative apartment ventures, others provided rental opportunities to wealthy tenants. Examples include the fanciful Gothic Revival style building at 1244 N. Stone Street [NN59] by architects Theilbar & Fugard. The Fugard & Knapp-designed Georgian Revival style rental building at 219 E. Lake Shore Drive [NN27], continued to offer leasing opportunities when it was converted to a semi-co-operative structure in the mid-1920s.[261]

The surging numbers of the city's upper-classes who had become Near North Side residents during this period spurred a movement to create new private clubs in the area. By then, fitness clubs had been popular with Chicago's upper classes for decades. Not only did they provide access to athletic facilities, but they also allowed "elite Chicagoans" to "foster business and social connections," and often included high-quality guest rooms where members could spend a weekend or stay for an even longer period.[262] (Many members liked to stay at their clubs during the times between living in their summer and winter homes.)

[257] Baird & Warner, *A Portfolio of Fine Apartment Homes*, 1928.
[258] "Classified Ad," *Chicago Daily Tribune,* January 23, 1927, p. 81.
[259] "Classified Ad," *Chicago Daily Tribune,* September 9, 1927, p. 39.
[260] "Classified Ad," *Chicago Daily Tribune,* August 21, 1938, p. 57.
[261] "Classified Ad," *Chicago Daily Tribune,* April 11, 1926, p. 119.
[262] Tiffany L. Crate, "Fitness and Athletic Clubs," *Encyclopedia of Chicago,* at: http://encyclopedia.chicagohistory.org/pages/459.html

One of the new North Side clubs that built a lavish structure for its members at this time was the Lake Shore Athletic Club. Having formed in the early 1920s, the group soon purchased a site for its building in the up-and-coming Streeterville neighborhood. To design their structure, the club hired Jarvis Hunt (1863-1941), nephew of famous New York architect Richard Morris Hunt, and a well-established, MIT-trained designer in his own right. Jarvis Hunt's many prominent commissions include an earlier private club, the Saddle and Cycle Club, at 900 W. Foster Avenue [EG02]. The Lake Shore Athletic Club, located at 850 N. Lake Shore Drive [NN21], was completed in 1927. The 19-story structure had over 400 guest rooms; several dining rooms; billiard and card rooms; a cavernous gymnasium with a track, dressing rooms, Turkish baths, and squash courts; an Olympic-sized pool; a bowling alley; and a large auditorium.

As the prestigious Lake Shore Athletic Club rose in Streeterville, another important institution was under construction nearby—Northwestern University's Chicago campus. Founded in the early 1850s in what would become Evanston, Illinois, Northwestern University grew steadily over the decades. By the early 20th century, its professional schools were housed in various Chicago locations. In 1920, the *Chicago Tribune* announced that Northwestern University's Trustees had authorized the purchase of nine acres at Chicago Avenue and Lake Shore Drive, said to be "the finest university site in the world."[263]

George A. McKinlock, Sr., president of the Central Electric Company, pledged a sizable donation to help Northwestern University build its city campus. Other prominent donors soon followed suit. The generous funding allowed the university to complete three initial structures in 1926— Montgomery Ward Hall [NN15], which housed the medical school; the Levy Mayer law school building [NN13]; and W.A. Wieboldt Hall [NN14], which provided space for the school of commerce. These buildings were designed by architect James Gamble Rogers (1867-1947), a national expert on university and college design, who was also working on the Evanston campus at the time. The firm of Childs & Smith served as associate architects on the Chicago campus. The complex of limestone-clad English Collegiate Gothic style buildings provided a dignified presence overlooking the lakefront. In fact, soon after their completion, the monumental structures received a gold medal for architectural beauty in an annual competition sponsored by the Lake Shore Trust and Saving Bank.[264]

During the Great Depression, development projects came to a halt on the Near North Side, as they had throughout the city. One of the few exceptions was Northwestern University, which erected a couple of new buildings during this period due to the generosity of its donors. Mrs. Ellen Cobb Thorne, widow of George R. Thorne (A. Montgomery Ward's brother-in-law and business partner), sponsored the development of Thorne Hall, an auditorium building that was completed in 1932 (not extant). Abbott Hall [NN11], another Depression-era building, was made possible by a $1.75 million gift of the Abbott Foundation. (Eleanor Abbott, daughter of Abbott Labs founder Dr. Wallace C. Abbott, was a Northwestern University graduate.) Located at 710 N. Lake Shore Drive, the 20-story structure was

[263] "N.W.U. Chicago Campus Bought for $1,500,000," *Chicago Daily Tribune,* June 16, 1920, p. 5.
[264] "N.U. Buildings Win Beauty Award," *Chicago Daily Tribune,* February 20, 1927, p. 26.

believed to be the "tallest building in the world used exclusively for student housing."[265] Completed in 1940, the limestone-clad building was designed by James Gamble Rogers.

In around 1940, Northwestern University began renting out classroom space to the Naval Reserve Midshipmen's School. As soon as Abbott Hall was ready for occupancy, some of the midshipmen moved in, and in 1941 "the entire building was given over for Navy use."[266] (John F. Kennedy, future president of the United States, was one of the thousands of men to complete training at the Midshipmen's School.)

Another nearby facility that played a prominent role in training military personnel was the Municipal Pier, which had been renamed Navy Pier in 1927 to honor those who had served in the U.S. Navy in WWI. During WWII, Navy Pier was used as an even larger naval training school. The facility included classrooms, laboratories, gymnasiums, housing for "up to 12,000 sailors at a time," a drill hall, and an aircraft hangar.[267] Those living in the crowded quarters could make use of a small park [NN05] just west of the pier. "The school, which featured instruction in diesel mechanics, aviation motor mechanics, radio, and advanced electronics, was the largest of its kind in the country."[268] Navy Pier functioned as a training facility for the U.S. Navy until just after the end of WWII in 1946.

During the Post WWII period, a number of Chicago developers sought to create "a new residential market within the city."[269] For over two decades, housing development had come to nearly a complete halt in Chicago. When the building industry finally began turning around in the late 1940s, the suburbs were becoming the focus of residential development. Some savvy investors believed that by erecting high-rises with the most up-to-date amenities on the desirable Near North Side, they could attract upper- and middle-class residents and turn a generous profit. Thus, a number of Chicago developers aggressively began purchasing sites on the lakefront for these high-end projects. The Gold Coast's older mansions and apartment buildings as well as its few remaining vacant lots became the target of these projects.

Among the investors of this period was attorney Isidore Brown. The son of Russian Jewish immigrants, Brown put himself through Northwestern University, rising to become a Master in Chancery of the Cook County Circuit Court. In 1949, Brown headed a syndicate that commissioned architect Leo Hirschfeld to design a residential high-rise that would replace a 19th-century apartment structure at 1335 N. Astor Street [NN75]. Hirschfeld, having produced earlier luxury buildings with his former partner, Maurice Rissman, was well-prepared to design an elegant, 16-story apartment tower for the prestigious Astor Street location. Hirschfeld created a streamlined limestone and brick clad structure with a Modern appearance. Completed

[265] "Abbott Hall," Northwestern Architecture, Chicago Campus, University Archives, at: http://digital.library.northwestern.edu/architecture/building.php?bid=2#:~:text=Abbott%20Hall%20was%20constructed%20between,Foundation%20in%20honor%20of%20Dr.

[266] "Abbott Hall," Northwestern Architecture, Chicago Campus, University Archives.

[267] "Navy Pier: 1914-1946" University Library, UIC Archives, at: https://uicarchives.library.uic.edu/history-of-uic/navy-pier-1914-1946/

[268] "Navy Pier: 1914-1946," University Library, UIC Archives.

[269] Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 197.

in 1950, the building offered apartments that ranged from three-room units to seven-room-and-three-bathroom suites. The high-rise also had two expansive penthouse apartments (one reserved for Brown) each with an outdoor terrace. All the apartments had radiant heating, parquet floors, and the latest in steel kitchen cabinets.

Around the same time, a larger high-rise complex was underway nearby, at an even more prominent site. The well-established Chicago real estate and apartment management firm, Draper & Kramer, had made plans to replace Potter and Bertha Palmer's famous mansion with an ambitious high-rise at 1350-1360 N. Lake Shore Drive [NN74]. Although two earlier redevelopment proposals for the site had fallen through, Draper & Kramer had secured a federally insured loan through the FHA for their more than $8.5 million project. The developers hired Loebl, Schlossman & Bennett to design the 750-unit complex. The architects took full advantage of the building's extraordinary lakefront location. Set well back on its landscaped site, the red-brick complex included two angled towers with ample space between them, maximizing lakefront views. Like the Darien Apartments at 3100 N. Lake Shore Drive [LV12], another Loebl, Schlossman & Bennett-designed high-rise of the same era, 1350-1360 N. Lake Shore Drive [NN74] has canted walls, horizontal window groupings, and triangular window bays that also capitalize on its lovely location.

The Near North Side's most celebrated high-rise of the era was Ludwig Mies van der Rohe's 860-880 N. Lake Shore Drive [NN22]. Real estate investors Herbert Greenwald and Samuel Katzin sponsored the project. In 1948, Robert H. McCormick III approached Greenwald and "offered to partner fifty-fifty" on a project to develop a prime piece of unbuilt lakefront land between Delaware and Chestnut Streets. As owners of a large portion of the site, the McCormicks would contribute the land as well as the "family's prestige" to the project.[270]

While the McCormicks owned the north half of the site as well as contiguous land to the west, Northwestern University controlled the south part of the Lake Shore Drive frontage. "The powerful McCormicks were able to trade their plot to the west for Northwestern's, with an important condition: they agreed to construct two residential towers with an opening between" so that the university could erect a structure to the west with a lake view at a future date.[271]

Mies van der Rohe's 26-story steel and glass towers at 860-880 N. Lake Shore Drive quickly captured the attention of the city and the nation. When the complex was completed in 1951, the *Chicago Tribune* published an article entitled "People Do Live in Glass Houses." Its author, Edward Barry, marvelled at the "the frankness" and simplicity of this structure's "geometrical" design and its then-unprecedented use of glass—with "a total of 130,000 square feet of plate glass divided into 3,232 separate windows" across the whole complex.[272]

[270] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* pp. 286-288.
[271] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* pp. 286-288.
[272] Edward Barry, "People Do Live in Glass Houses, *Chicago Tribune,* November 4, 1951, p. 124.

The 860-880 Lake Shore Drive towers satisfied the needs of a broad range of residents. The 880 building was geared towards singles with eight one-bedroom apartments per story. The 860 tower had four three-bedroom units per story, which were meant to appeal to families.[273] The project was considered an enormous success. In fact, a couple of years after its completion, Greenwald and Katzin commissioned Mies van der Rohe to design another apartment complex just to the north at 900-910 N. Lake Shore Drive [NN23]. This second double-towered complex was originally known as the Esplanade Apartments. This was "the first large project for which Mies's office completed both the design and the construction documents."[274]

The 900-910 N. Lake Shore Drive towers echoed 860-880 in its general appearance, massing, and details. However, during the few years between the 1951 completion of 860-880 and the start of planning for 900-910, "building technology had advanced and market demands shifted."[275] Both Mies and Greenwald "were eager to exploit the newest technologies."[276] As a result, when the Esplanade reached completion in 1957, it represented the city's most modern residential high-rise. Not only was it then Chicago's "tallest concrete building" and "first with a flat-slab concrete frame," but the Esplanade was also the city's first residential high-rise to include central air-conditioning.[277]

In the mid-1950s, a couple of other residential high-rises were erected north and west of the iconic Mies van der Rohe-designed complexes. One of them was built across from Oak Street Beach at 1000 N. Lake Shore Drive [NN36] on land that also had ties with the McCormick family. Harold Fowler McCormick (Robert Hall McCormick III's cousin) and his wife, Edith Rockefeller McCormick, had purchased a 41-room mansion at this location in the 1890s, and she continued to live there for several years after the couple's 1921 divorce.

For a time, this stretch of the drive had been rezoned as a commercial district. But the city later reinstated the zoning classification in recognition of the "contention" that Lake Shore Drive should remain as "one of the finest residential districts in the world."[278] By the early 1950s, planners had begun developing Michigan Avenue as an exceptional place to both live and shop. In fact, by then, upper Michigan Avenue was being marketed as the "Magnificent Mile."[279]

In 1952, attorney Harold L. Perlman headed a real estate syndicate that acquired the old McCormick mansion and began making plans for a 23-story apartment structure on the site. Sidney Morris & Associates designed the project with associate architects Shaw, Metz & Dolio. As the building reached completion in May of 1954, Perlman welcomed 400 people to a topping out party. The event included the unveiling of a 25'-tall bronze sculpture by Bernard Rosenthal (1914-2009). The striking modern

[273] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* p. 292.
[274] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* p. 294.
[275] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* p. 294.
[276] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* p. 294.
[277] Schulze and Windhorst, *Mies van der Rohe: A Critical Biography,* p. 294.
[278] "Urges Removal of Zoning Curb on Drive Parcel: Once Property of Late Edith McCormick," *Chicago Daily Tribune,* July 17, 1947, p. 31.
[279] "'Magnificent Mile' Slate for Chicago's Boul. Mich," *Decatur Daily Review*, December 21, 1947, p. 25.

figural group, titled “Gold Coast,” was mounted on a green-glazed brick wall adjacent to the 1000 N. Lake Shore Drive high-rise and fronting onto N. Lake Shore Drive. With slender figures representing people from the African Gold Coast, Rosenthal’s “Gold Coast'' makes a sly reference to the location of the new high-rise.

Shortly after the completion of 1000 N. Lake Shore Drive in 1954, another nearby mansion was sold for redevelopment. Once the home of stockbroker and art patron Frank G. Logan, the historic structure at the corner of the Drive and E. Division Street had become a rooming house. John J. Mack and Ray Sher, owners of Lakeshore Management, one of the leading sponsors of residential high-rises on the North Side, acquired the property and hired the talented young firm of Hausner & Macsai to prepare plans for a 24-story, 250-unit structure for the site. The architects gave the 1150 N. Lake Shore Drive structure [NN42] a distinctive curved facade. Offering modestly-sized studio, one- and two-bedroom apartments, the high-rise was ready for occupancy in 1958.

By this time, Mack and Sher had acquired another lakefront property, which until recently, had been the site of an old Lake Shore Drive mansion. Richard T. Crane, founder of a successful firm that manufactured plumbing supplies, had built this large ornate Gothic Revival style residence at 1550 N. Lake Shore Drive. Although the George F. Harding Museum tried to preserve the mansion and the “treasures” within it, the “fine old home fell to the insistent swing of the wrecker’s ball.”[280] With its “sweeping view of Lincoln Park and the lakefront,” many considered this property the “choicest” site for a high-rise in Chicago.[281] Mack and Sher commissioned Shaw, Metz & Dolio to prepare plans for a 34-story building on the site. By the fall of 1958, only a few months after the 1550 N. Lake Shore Drive [NN94] project was first announced, Mack and Sher’s Lake Shore Management Company had already received about 1,200 rental inquiries.[282]

The soaring tower at 1550 N. Lake Shore Drive had one-, two-, and three-bedroom units. The fashionable building was ready for occupancy in the spring of 1960. Like other high-end high-rises on the Gold Coast, it had a number of prominent tenants who were devoted to Jewish philanthropy. For example, businessman Bertram I. Kaplan made a donation to Michael Reese Hospital in 1960 that was so substantial that new additions were named the Max S. Kaplan Pavilion and the Jennie M. Kaplan Surgical Wing, in honor of his parents. Other residents who were active in the Jewish community were Maurice Cramer, who served on the board of directors at Temple Sholom, and Louis I. Ascher, President of the Chicago Sinai Congregation and President of the Richard Dudstadt Lodge of B’nai B’rith.

Some high-rise projects in the area were meeting with staunch resistance from neighbors. Only a few blocks west of 1550 N. Lake Shore Drive, plans were underway for a new apartment tower at 1555 N. Dearborn Parkway [NN122]. The owners of two local drug store companies, Henry Dressler and Saul Fellers, teamed up to sponsor the project. They purchased a large old house at the southwest corner of

[280] Sylvia Cassell, “2 Mansions Find Widely Varied Facts,” *Chicago Daily Tribune,* October 2, 1955, p. E3.
[281] Ernest Fuller, “A Lure for Walk-to-Work Fans,” *Chicago Tribune,* November 23, 1958, p. 46.
[282] *Chicago Tribune,* November 23, 1958, p. 46.

Dearborn Parkway and North Avenue and hired architect Milton Schwartz (1925-2007) to design a 25-story building for the site. (Although Schwartz was a talented Modernist whose work included the NRHP-listed 320 N. Oakdale Avenue high-rise, the Statesman at 5601 N. Sheridan Road [EG08], and several major commissions on the Las Vegas Strip, his architectural contributions were largely overlooked until recent years. The Art Institute of Chicago featured the architect's work in a 2015 exhibition entitled "The Midcentury Mood: Milton Schwartz in America 1963-1965.")

Although the City had reclassified the zoning to allow for a high-rise at 1555 N. Dearborn Parkway in 1957, nearby residents vehemently objected. A number of them lived in the historic 1550 N. State Parkway co-operative building next door. Although their complaints about the zoning change wound their way through the legal system and made it as far as the Illinois Supreme Court, the high court agreed that the zoning change was permissible. Known as the Constellation, the Schwartz-designed building featured alternating white vertical concrete panels and expanses of windows. Completed in 1962, the structure included studios and one- and two-bedroom apartments.

By the mid-1960s, luxury high-rises had become quite fashionable on the Gold Coast. Many projects completed during this period offered new amenities such as sundecks, swimming pools, and party rooms. Developer Ralph Applegate was completing a residential tower at 535 N. Michigan Avenue in 1963, when he hired the architect for that project, Guenter Malitz of the Chicago Highrise Corporation, to design another apartment structure at 1300 N. Lake Shore Drive [NN64]. With spectacular views up and down the lakefront, easy access to shopping on the "Magnificent Mile," and a posh rooftop common room and indoor pool, the 38-story high-rise attracted an array of executives, professionals, and wealthy retirees when it was ready for occupancy in 1964.

At the same time, Malitz was busy working on a new building for Harold Perlman. Located just south of Perlman's 1000 N. Lake Shore Drive [NN36] structure, the soaring 55-story rental structure was named 1000 Lake Shore Plaza [NN34]. Completed in 1965, the luxury high-rise had a "Sky Room" on its top story, with a party room, indoor swimming pool, health club, saunas, and massage rooms.

Harold and Jane Perlman were deeply committed to a number of civic efforts and philanthropic causes. As owners of 1000 Lake Shore Plaza, they decided to use the building to support Chicago's public television station (later known as WTTW), which they had helped to found. The Perlmans donated the use of two stories in the building to serve as the station's first studio and they allowed antennas to be mounted on the rooftop. Although the studio only remained there for a brief period, the station continued broadcasting from the antennas on top of 1000 Lake Shore Plaza for nearly a decade.

During the mid-1960s, the Near North Side underwent a major wave of new construction. Most transformative was the work taking place in Streeterville. For decades, a 45-acre area at the foot of Illinois Street straddling Lake Shore Drive, had been filled with warehouses and other industrial buildings. This area, which included Ogden slip, was controlled by the Chicago Dock & Canal Company, the successor to an 1850s firm founded by Chicago's first mayor, William B. Ogden. In the mid-1960s, representatives of Chicago Dock & Canal agreed to lease property to allow for the construction of Lake Point Tower, an innovative high-rise, east of Lake Shore Drive between Illinois Street and Grand Avenue.

Designed by George Schipporeit and John Heinrich, disciples of Mies van der Rohe, the $15-million, 70-story "undulating glass tower" quickly became a new icon for Streeterville and Chicago.[283]

Even before Lake Point Tower's completion in 1968, its developers, William Harnett and Charles Shaw, asked the young architects to prepare plans for additional skyscrapers nearby. However, this proposal met with quick criticism: "When the developers promoted the plans, members of the press raised objections to the prospect of two more giant towers that would crowd the shoreline."[284] As the passage of the Lakefront Protection Ordinance "banned any more commercial construction east of Lake Shore Drive," Lake Point Tower would remain the sole skyscraper perched on the lake side of the drive.[285]

Lake Point Tower was not the only major construction project to occur east of Lake Shore Drive in Streeterville in the 1960s. Just to its northeast, the Central Water Filtration Plant (later renamed Jardine Water Filtration Plant) [NN04a] and Milton Olive Park [NN04], which tops a portion of the plant, were created as the result of an ambitious project during that period. City officials had first begun making plans to build the world's largest water filtration plant on 61 acres of submerged land north of Navy Pier in the 1950s.[286] Many Near North Side organizations and property owners in the area objected to the project, arguing that it "would spoil their front yard" and depreciate property values."[287]

Although property owners filed an injunction to stop the project, the Illinois Supreme Court ruled that the $105 million development could move forward. City officials contended that the facility could be designed to be beautiful. C. F. Murphy & Associates served as architects and engineers on the project. Their plans called for an enormous filtration plant with an underground reservoir, pumps, laboratories, and conference rooms. At the west end of the 61-acre site, 10 acres were reserved as a new green space. Dan Kiley (1912-1924), one of the nation's leading landscape architects of that time, designed this park that would top part of the facility. He included diagonal walks, swaths of lawn, formally planted honey locust trees, and five circular fountains of varying sizes to represent each of the Great Lakes. As the park was nearing completion in 1966, Mayor Richard J. Daley announced that it would honor Milton Olive III, the first African-American Vietnam War soldier to receive the Medal of Honor. In addition to its distinctive Kiley-designed landscape, Olive Park [NN04] features a granite slab with plaques commemorating Milton Olive and a sculpture entitled "Hymn to Water," by renowned Chicago artist, Milton Horn.

When Olive Park was under construction in the mid-1960s, a new Holiday Inn hotel was being built nearby at 644 N. Lake Shore Drive [NN09]. The expanding interstate highway system of the 1950s and 1960s had contributed to a growing demand for family-oriented motels. Kemmons Wilson, a businessman who recognized the growing need for roadside hotels, opened his first Holiday Inn in

[283] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, Third Edition, p. 147.
[284] Blair Kamin, "50 Years Later Lake Shore Towers is a Singular Achievement—And Let's Hope It Stays That Way," *Chicago Tribune,* September 20, 2018.
[285] *Chicago Tribune,* September 20, 2018.
[286] Robert Hainey, "World's Biggest Water Filtration Plant Here Nearly a Third Completed," *Chicago Tribune*, September 28, 1968, p. 16.
[287] "Bill to Block Filter Plant in Lake is Filed," *Chicago Daily Tribune*, January 27, 1951, p. 1.

Memphis, Tennessee in 1952. By 1964, he had built 500 Holiday Inns across the United States, and only four years later, that number would double. Wilson planned his flagship Chicago hotel for a desirable North Side location near the newly-built highway system as well as the Drive that would also provide guests with access to the lakefront parks,beaches, and nearby shopping districts. William W. Bond & Associates, the in-house corporate architect for Holiday Inn, prepared plans for a gleaming Modern 600-room hotel that would be topped by a disk-shaped rotating restaurant. The Holiday Inn Lakeshore was completed in 1965.

The Near North Side's earliest lakefront lakefront condominium buildings were developed during this period. When the Illinois Condominium Act of 1963 was first approved by the state legislature, some real estate investors believed that luxury apartments would have to be so highly priced that even the wealthiest buyers would shy away from them. Developer and builder Al Robin disagreed. He argued that even an expensive unit could "save its owner 60 percent over a similar rental situation."[288] In 1964, Robin began making plans for the Carlyle, "the first luxury condominium apartment tower to be built in Chicago."[289] He acquired an exceptional site overlooking Oak Street Beach and he commissioned architects Hirschfeld, Pawlan & Reinheimer to design the 38-story structure [NN37].

The Carlyle was ready for occupancy in 1966. As Robin had expected, the luxury high-rise was extremely successful. Buyers appreciated the spacious size of the units, as well as the high-end appointments and amenities. With its unusually wide footprint, many balconies, and numerous windows, the Carlyle offered some of the city's most sensational views.

A number of other high-end condominiums rose on the Gold Coast during this period. They included the 1968 Park Astor Condominiums at 1515 N. Astor Street [NN117] designed by Raggi & Schoenbrod, and 1212 N. Lake Shore Drive [NN44], a 36-story tower produced by architects Barancik Conte & Associates and completed two years later. Architects Hausner & Macsai were responsible for a soaring condominium high-rise at 1110 N. Lake Shore Drive [NN39], a 1969-1970 project. (Alfred Hidvegi, a partner in the firm of Hausner & Macsai, played a prominent role in the design of 1110 N. Lake Shore Drive.)

As the Near North Side had continued to attract large numbers of wealthy families during the 1960s, Latin School, a prominent and long-standing private school in the community, was outgrowing its facilities. First founded as a boys' school in 1888, Latin had organized a separate girls' school in 1913. In 1953, they had merged, but Latin School still operated out of two separate Gold Coast buildings, one at E. Scott Street, just south of N. Stone Street, and the other at 1531 N. Dearborn Street. By the early 1960s, the Scott Street building was bursting at the seams and in poor condition. The Board of Trustees recognized that in order to remain competitive, the Upper School would need bigger and better facilities. They also sought to draw in a larger and more economically diverse student body.

[288] James M. Gavin "Luxury Apartments: Ownership vs. Rental," *Chicago Tribune,* October 4, 1964, p. E1.
[289] Berger, *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture,* p. 297.

To develop its new Upper School facility, Latin acquired the old Plaza Hotel at W. North Boulevard and N. Clark Street, a building that had been condemned by the City. The Trustees hired Harry Weese & Associates, a nationally-renowned Modernist firm, to design the structure. Ground was broken on the $3.6 million project in 1967, and construction was completed two years later. With straightforward geometric massing, clean lines, and a "spare exterior," Weese produced an innovative, though "no-frills" building that filled its entire lot at 59 W. North Avenue [NN124].[290] Aware that the Latin School would likely need further expansions, Weese produced an adaptable design. (The building received a fifth-floor addition in the 1990s, and a whole separate school was built for the Lower School at 45 W. North Avenue [NN123] in 2007.)

When Latin School moved out of its Scott Street building in the late 1960s, it put the 30,000-square-foot property up for sale. The site was soon acquired by the Astor Development Company, a firm that had produced a number rental apartments and condominium structures, including other projects on the Gold Coast. Although condominiums were becoming extremely popular in the neighborhood, brothers Marshall and Howard Abraham who headed Astor Development, believed there was still a strong market for rental units. They teamed up with the Arpen Group to produce an 18-story high-rise at 65 E. Scott Street [NN45]. Completed in 1971, the structure had 230 studio, one-, and two-bedroom units.

Around this same time, developers Mack and Sher were completing a high-rise near the new Latin School at 1240 N. Lake Shore Drive [NN52]. The two real estate moguls had recently formed a new entity called Mid-Continental Realty. Through this company, Mack and Sher were able to sell stock to raise the money they needed to build 1240 N. Lake Shore Drive and two other buildings. In 1969, Mack and Sher commissioned architects Hausner & Macsai to prepare plans for the 1240 project. When Hausner left the firm the following year, John Macsai continued working on the high-rise with his new partner, Wendell Campbell. (One of only the first African Americans to graduate from the Illinois Institute of Technology, Campbell had been collaborating on projects with Hausner & Mascai for a few years prior to becoming Macsai's partner.)

Mack and Sher had grappled with the question of whether this should be a condominium or rental building. Condos were becoming so popular on the Gold Coast that they decided 1240 N. Lake Shore Drive [NN52] could help fill the need for luxury rental apartments. With sweeping views of the lakefront, and such modern amenities as dishwashers, garbage-disposals, "jumbo refrigerators with automatic ice-cube makers" and air-conditioning, as well as a sundeck, sauna, and hospitality room, the 33-story high-rise was ready for occupancy in 1971.[291]

Along with the construction of new condominiums, many existing rental buildings on the Near North Side were being converted to condos. Ritchie Tower, at 1310 N. Ritchie Court [NN70], which had been produced by architect Barancik Conte & Associates in 1964, underwent a condo conversion less than a

[290] "Box Full of School," *Architectural Forum*, Vol. 132, No. 4, May 1970, pp. 58-61.
[291] "Display Ad," *Chicago Tribune,* June 20, 1971, p. D2.

decade later. Another luxury rental building of 1964, the Guenter Malitz-designed high-rise at 1300 N. Lake Shore Drive [NN64] went condo in 1972.

The intense wave of residential high-rise development that had been transforming the north lakefront for years slowed considerably during the Great Recession of the mid-1970s. Near North Side residential projects underway at the time suffered. For example, Sudler & Company, a long-standing Chicago real estate firm had teamed up with Turner Development Company (an arm of Turner Construction) to sponsor a luxury condo high-rise at 990 N. Lake Shore Drive [NN24]. Designed by Barancik Conte & Associates, the project reached completion just before the recession hit in the fall of 1973. Only 60 of the building's 145 units had sold by that time, and the lull in sales would continue until the late 1970s.

While residential development stalled considerably during the 1970s, a major project of a different nature continued to move forward in Streeterville at the time—the expansion of Northwestern University's medical campus. First announced in 1966, plans called for a $100 million project to include "the construction of 12 more buildings to serve as hospitals and research facilities" on the university's Chicago campus.[292] It was anticipated that it could take two decades to complete the work.

With four phases planned, the project sought to bring together all the medical school's affiliate institutions. The 12 proposed buildings included a new structure for the Rehabilitation Institute of Chicago (RIC), to be built on the north side of E. Superior Street as part of Phase I. Dr. Paul Magnuson (1884-1968), a pioneering orthopedic surgeon, had founded the RIC in 1954, as one of the nation's first medical facilities devoted to treating patients with disabilities such as amputees, stroke victims, and survivors of traumatic brain injuries. The RIC operated out of a converted warehouse at 401 E. Ohio Street.

By 1963, when a talented young doctor, Henry Betts (1928-2015), had come to work with Dr. Magnuson, the RIC was in need of a larger and better facility. This dream became a possibility when RIC representatives learned that founding Board member Bertha Brown had bequeathed $1.5 million and a piece of land near the warehouse building to erect a brand new facility. By then, Dr. Henry Betts was the head of the institute. With Mrs. Brown's generous gift, Dr. Betts immediately began planning the new building at 345 E. Superior Street [NN12]. He hired C. F. Murphy & Associates to design the new facility.

C.F. Murphy & Associate's original plans called for a 20-story structure, with 12 stories for the Institute, five for inpatient rooms, one for outpatient services, and one story each for the Northwestern University Physical Therapy School, the Prosthetic and Orthotic Institute, and the Searle Research Center. The $32 million price tag for this ambitious scheme was deemed much too high. So, the architects went back to work, reducing the building's size by two stories and instituting other cost-saving measures. Ultimately the building had a $26 million budget. Ground was broken at a grand ceremony in December, 1971. The RIC moved into its new glass and steel Miesian tower in April of 1974.

[292] Ronald Rotulak, "100 Million Expansion: Medic Center Project May Take 20 Years," *Chicago Tribune,* May 5, 1966, p. 1.

As the real estate market began slowly recovering during the mid-to-late 1970s, some condominium projects began moving forward on the Near North Side. The lakefront of the Gold Coast had never lost its luster, and developers believed that the market for luxury condominiums projects in the area was bouncing back. Charles G. Matthies (1924-1999), the sponsor of many Post WWII residential and commercial buildings in Chicago and the suburbs, had purchased several contiguous Astor Street lots in 1972. Two years later, he secured financing for his $15 million high-end condo project. He commissioned Solomon, Cordwell & Buenz to prepare plans for his 47-story "ultraluxury condominium" structure at 1555 N. Astor Street [NN119].[293] The building was ready for occupancy in the spring of 1975.

As high-rises replaced older structures on Astor Street, many North Siders were becoming deeply concerned about the changing character of the historic street. The Chicago Landmarks Commission proposed designating a stretch of N. Astor Street as a local historic district in 1973, and the nomination proved to be quite controversial. The following year, as the City Council debated whether to confer landmark status on the renowned Gold Coast street, a developer purchased the historic houses at 1221 and 1223 N. Astor Street [NN50, NN51], and made plans to replace them with a 26-story high-rise. The City did not approve this proposal, and support for the landmark district grew.

In 1975, the City Council officially designated the 1200-1600 blocks of N. Astor Street as a Chicago Landmark District. Meanwhile, the new owner of the two Astor Street mansions came up with a different redevelopment plan. He still wanted to raze the historic homes, but had now hired architect Harry Weese to redevelop the site with townhouses that would convey a "Georgian attitude."[294] This proposal was also rejected, but in 1977, the City agreed to a new plan. The owner of 1221 and 1223 N. Astor Street received a preservation easement that provided a tax benefit for alterations and renovations to the historic buildings and allowed their lots to be divided. The owner then had Harry Weese design a modern house at 55 E. Scott Street [NN46] for the newly divided lot. (The Weese-designed house does not possess sufficient integrity to warrant listing on the NRHP.)

The mid-to-late 1970s was a very prolific period for the office of Harry Weese & Associates. The firm's work of that era in Chicago includes a 40-story condominium tower at 1100 North Lake Shore Drive [NN38]. Completed in 1979, this soaring tower rose on the site of the Marshall Apartments, the early luxury apartment building developed by the father of architect Benjamin Marshall. The Sudler & Company acquired the famous Marshall & Fox structure in 1972. At the time, Sudler and the Turner Development Company were working together on 990 N. Lake Shore Drive [NN24], and the two firms had intended to build 1100 N. Lake Shore Drive by the mid-1970s. But with their capital tied up, the firms were unable to move ahead with plans for 1100 N. Lake Shore Drive until the spring of 1977.

By that time, Sudler and Turner had commissioned Harry Weese & Associates to design a 44-story high-rise for their 50-foot-wide lot. When Sudler and Turner proposed Weese's tower, the neighbors were outraged. Across E. Cedar Street was the 37-story Carlyle [NN37], whose residents included influential real estate operator Arthur Rubloff. He and a group of neighborhood residents sued Sudler and Turner,

[293] "Area Dictated Luxury for New Condominium," *Chicago Tribune,* June 2, 1974, p. 430.
[294] Paul Gapp, "Builder's Knock on Astor Street's Historic Doors," *Chicago Tribune*, July 1976, p. 38.

expressing their strong objections to the size of the proposed building. Rubloff believed that the partners had overpaid for the lot, held it too long, and now needed to maximize their profits with a very tall building. To a *Chicago Tribune* reporter he fumed, "Why stop at 44 [stories]? Why not go up to 100?"[295]

With high-rises on every nearby block, it was a difficult argument to sustain. When the plan was approved in May, 1977, over the objections of Rubloff and 100 others, Julian Levi, Chair of the Plan Commission, noted that the proposal met the requirements of the zoning code. As a result of the controversy, the Plan Commission did, however, ask Sudler and Turner to move the building further back from Lake Shore Drive in order to maintain the lake views for more residents of the Carlyle. To address concerns about traffic congestion, the building's height and number of apartments were reduced as well, resulting in a 40-story structure with 76 units.

Even before construction was underway in August of 1977, Sudler sold its interest to Turner. The $12 million project soon encountered other obstacles including construction delays caused by severe weather and a shortage of materials. In late 1978, Turner sold its interest in the project to the 1100 Lake Shore Drive Corporation. The slender and elegant Weese-designed building was finally ready for occupancy in 1980.

While the recession did have an impact on the Gold Coast's real estate market, several mixed- use projects of the 1970s and 1980s were extremely successful. These included the development of Water Tower Place in 1975, and 900 North Michigan Avenue and North Pier in the late 1980s (just outside of the APE).

3.2.2 Lincoln Park Community Area

The Lincoln Park Community Area (#7) extends from W. Diversey Parkway on the north to W. North Avenue on the south and from Lake Michigan on the east to the North Branch of the Chicago River on the west. When the city was first incorporated in 1837, this area sat directly north of Chicago's northern border and was known as the Town of North Chicago. In the early 1850s, the area between North and Fullerton was incorporated into the City of Chicago. (The Town of North Chicago would continue to exist as a legal entity that levied taxes for Lincoln Park and roads including Lake Shore Drive until 1902.) The area between Fullerton Avenue and Diversey became part of Lake View Township in 1857. It remained as such until 1889, when the Lake View community was annexed to Chicago.

Altogether the Lincoln Park community area possesses an enormous collection of historic resources, representing a range of type, style, date of construction, and the work of many talented architects and designers. However, most of them lie outside of the APE. Approximately 1400 properties within the Lincoln Park community area have been identified as significant on the Chicago Historic Resources Survey. There are approximately a dozen buildings within the community that have been individually

[295] Dorothy Collin, "Real Estate Heavies Choose Up Sides for Game of Clout," *Chicago Tribune,* March 9. 1977, p. 1.

designated on the NRHP, but none of them are within the boundaries of the APE. (The NRHP listed building at 399 W. Fullerton Avenue stands just west of the APE boundary.)

There are also four NRHP historic districts within the Lincoln Park community: Old Town Triangle HD, Sheffield HD; Julia Lathrop Homes HD (which lies partly within the North Center community area); and the Lakeview HD, which straddles Lincoln Park and Lakeview. The Lakeview HD includes one contributing resource that lies within the boundaries of the APE in Lincoln Park—the Elks National Memorial at 2780 N. Lakeview Avenue [LP06]. The four historic row houses at 2700, 2704, 2708, and 2710 N. Lakeview Avenue are located within the boundaries of Lakeview HD, however, these properties were not mentioned or evaluated in the 1977 nomination form. These structures were evaluated as part of this NLSD report form [LP05]. See Table D-2. Survey forms completed for the Lincoln Park Community Area are provided in Appendix F.

3.2.2.1 History of Lincoln Park

The early history of the Lincoln Park Community Area is closely tied with that of the park and cemetery that preceded it. In the 1830s, government officials set aside land directly north of Chicago to serve as a public cemetery for what would soon become a growing city. This property sat within an area then known as North Chicago. An unburied 60-acre part of the City Cemetery would later provide the beginnings of today's 1,200-acre Lincoln Park. But it was not until the surrounding territory was settled and citizens rallied for the conversion of the burial ground into parkland that the site would be transformed.

During the early 1850s, the Town of North Chicago was annexed to the City of Chicago. By this time, more than 400 people were residing in the area between North Avenue and Center Street (Armitage Avenue).[296] Even after its annexation the area continued to be called North Town. Considered Old Town today, North Town was largely settled by German immigrants. Many of them were truck farmers "whose products earned the area the nickname 'Cabbage Patch'."[297] There were also semi-skilled workers who had various jobs such as shoemakers, brewers, tailors, carpenters, and employees of nearby railyards and grain elevators.[298] The German community soon established a Roman Catholic Parish. They built a small wooden church which was named St. Michaels to honor the "patron saint of local brewer and land owner Michael Diversey" (for whom the local street was also named).[299]

Site conditions along the Lake Michigan shoreline north of North Avenue were quite poor. A drainage channel called the "Ten-Mile Ditch" or "Lakeshore Ditch" had been dug out between 1850 and 1855. It emptied into the lake in the unburied section of City Cemetery on axis with Center Street (Armitage

[296] David B. Miller, "Lincoln Park," *Local Community Fact Book: Chicago Metropolitan Area, 1990*, p. 54.
[297] Amanda Seligman, "Lincoln Park," *Encyclopedia of Chicago,* at: http://www.encyclopedia.chicagohistory.org/pages/746.html
[298] Old Town Triangle Historic District Committee, "Old Town Triangle Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1984), p. 8-2.
[299] Seligman, "Lincoln Park," *Encyclopedia of Chicago.*

Avenue). This area was barren of vegetation, and at the base of the drainage canal, "the current was so slight that it was usually full of stagnant water."[300] The City of Chicago had purchased a large tract of land just to the north, between Diversey Parkway and Fullerton Avenue, to provide quarantine grounds for people who had contracted cholera. (A couple of years later, this area, which is now the north end of the Lincoln Park neighborhood, would become part of Lake View Township.)

Cholera rates varied from year to year, however it is unclear whether the quarantine grounds were ever utilized. This tract would remain "a barren waste of sand and swamp" for years.[301] Just south of the quarantine grounds, the City Cemetery was also unsightly. Even though there were early efforts to prevent further burials at the marshy graveyard, internments continued. In fact, hundreds of cholera victims were buried in the graveyard over a six-day period in 1854.[302]

By the late 1850s, many North Side residents were concerned that the City Cemetery posed a major health threat to their area as well as to the entire city. Dr. John Rauch, a medical doctor and public health official, warned that "bacteria and viruses from corpses of those who had died of cholera, small pox, and other infectious diseases could leach into the lake and contaminate Chicago's drinking supply."[303] Rauch and other Chicagoans called for the removal of the City Cemetery. In 1860, Chicago's Common Council responded by designating a 60-acre unburied portion of the public cemetery as parkland.

Few improvements were made to "Cemetery Park" until it was renamed Lincoln Park in 1865. At that time, city officials made a major commitment to transforming the unfinished site into an impressive green space. In addition to adopting an original plan prepared by landscape gardener Swain Nelson, the Board of Public Works hired Nelson and his cousin, Olof Benson, to improve the landscape. Their work was not fully completed when the city began holding free concerts in Lincoln Park. On August 2, 1868, the *Chicago Tribune* reported that "thousands of well-dressed people" who attended the concert enjoyed the "delicious verdure," of the new park.[304]

North Siders continued rallying for the complete removal of the City Cemetery and expansion of Lincoln Park. As a result of a parks movement, the Illinois state legislature adopted the Lincoln Park Act in 1869. This bill set new boundaries for the park between North Avenue and Diversey Parkway. (The legislation specified that cemetery lots would be condemned and bodies removed.) Improvements to the park were delayed, however, by legal challenges to the Lincoln Park Act and by the Great Fire of 1871, which caused the destruction of cemetery plats and surveys as well as some damage to the parkland.[305]

The Great Fire caused tremendous devastation to the North Side. Although thousands of homes were destroyed throughout the community, the area just west of Lincoln Park was mostly unbuilt at the time.

[300] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 14.
[301] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 14.
[302] Bannos, "Hidden Truths: Chicago City Cemetery."
[303] Bachrach and Chrzastowski, *A Walking Guide to the History and Features of Lincoln Park*.
[304] "Lincoln Park: The Fourth Saturday Afternoon Out-Door Concert," *Chicago Daily Tribune,* August 2, 1868, p. 0_4.
[305] Bryan, *Report of the Commissioners and a History of Lincoln Park*, p. 20.

During the early 1870s some wealthy families began erecting impressive single-family homes on side streets near the park. One example was William C. Goudy, a prominent attorney and previous Illinois state senator, who built an Italianate style house with "a large veranda overlooking Lincoln Park and Lake Michigan" (not extant).[306] Substantial improvements made to Lincoln Park between the mid-1870s and early 1880s attracted further residential development to both the North Town and Lake View areas of the community.

In 1889, the stretch between Fullerton Avenue and Diversey Parkway became part of Chicago when Lake View was annexed to the city. By that time, the Lincoln Park community was home to a broad array of residents. Well-to-do Chicagoans had built impressive row houses and mansions in the neighborhood, particularly along its easternmost blocks. Many were the work of the city's most highly respected architects of that time, such as Adler & Sullivan, Joseph Lyman Silsbee, Edward J. Burling, Julius Huber, and Frommann & Jebsen.[307] (There are many extant examples.)

Lincoln Park also had a substantial population of middle- and working-class residents. Many lived in two- and three-story homes, often with simple Italianate details. There were also many modest one-story cottages throughout the community. While some were built of brick, frame structures were more prevalent, particularly in the blocks along the west side of the neighborhood. By the mid-1890s, commercial streets such as Fullerton and Lincoln Avenues were lined with mixed-use structures that had stores on the lower level and flats above. By this time, some brick two- and three-flats were interspersed throughout the Lincoln Park community.[308]

During the 1890s, several high-quality apartment buildings had also begun to rise in the area, often within close proximity to handsome mansions and row houses. Daniel F. Crilly, the developer of earlier rental row houses in Old Town, erected a series of four-story apartment buildings in 1893. At this time, developers often named their apartment buildings to lend a sense of prestige. Crilly named each of these rental structures for one of his children, inscribing individual monikers above the front entryways.[309] Also in 1893, a 10-story apartment structure called the Lincoln Park Palace, was erected at 500 W. Diversey Parkway. (This was later renamed the Brewster Apartments.) Challenging the Victorian stereotype that suggested apartment structures were dark and dreary, the units open onto an airy center atrium.

By the turn-of-the 20th century, the eastern portions of the neighborhood that edged Lincoln Park were still largely unbuilt. Around 1905, a private tennis club began leasing an open area, directly west of the park, between Lincoln Park West and Commonwealth Avenues, from Fullerton to Belden Avenue. As high-grade apartment buildings were becoming increasingly fashionable in Lincoln Park, the owners of the tennis club land realized that their property would be quite desirable to real estate developers. In

[306] Chamberlin, *Chicago and Its Suburbs,* p. 351.

[307] Sinkevitch and Peterson, AIA Guide to Chicago Architecture, Third Edition, pp. 178-203.

[308] Sanborn Fire Insurance Map of Chicago, Cook County, Illinois, Vol. 9, 1894.

[309] Old Town Triangle Historic District Committee, "Old Town Triangle Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1984), p. 8-2.

1912, they notified the Aztec Club's directors that the property would soon "be sold for building purposes."[310]

Walter Schuttler and Charles E. Rollins, Jr., two close friends who were members of Chicago's social elite, decided to team up to build a high-class apartment building on part of the Aztec Club site. They acquired a lot at the southwestern end of the tennis club grounds and hired Marshall & Fox, a prestigious architectural duo, to design an enormous and luxurious three-flat to serve as their own homes, as well as an investment. Located at 2355 N. Commonwealth Avenue [LP03], the handsome brown brick structure was completed in 1913. Though only three stories tall, the building had an elevator, and each level provided a single, 5,000 square-foot apartment. At the time, automobiles were becoming popular with affluent Chicagoans, and each unit had a two-car garage. A janitor and his wife resided in an apartment in the raised basement level.

Two other apartment structures would soon rise on the vacant property directly east of the 2355 N. Commonwealth building. Joseph E. Swanson (1882-1952), a successful real estate professional, was involved with developing both of these buildings. A Swedish immigrant, Swanson had worked as the foreman of a local factory at the age of 17. A decade later, he had become a partner in the Farnham, Willoughby & Co. real estate firm. Quickly achieving prominence in his field, by 1914 Swanson had been appointed as director of the Chicago Real Estate Board. Swanson lived on the North Side, and he realized that wealthy Chicagoans would be attracted to living in a beautifully-designed apartment adjacent to Lincoln Park. He soon acquired property for the Aztec Apartments at 305 W. Fullerton Parkway/2350 Lincoln Park West [LP01] and the 325 W. Fullerton Parkway Building [LP02].

For the Aztec Apartments [LP01] (at the southwest corner of Lincoln Park West and Fullerton Parkway), Swanson headed a real estate syndicate that included attorney and real estate broker Ralph Chester Otis (1870-1950) and hardware magnate William Gold Hibbard (1870-1920), with whom Swanson had developed a previous structure. Joseph Swanson's brother, Thurston B. Swanson (1885-1959), a successful builder, was also part of the group. His firm, T.W. Swanson & Co., served as general contractor for the building. It was designed by Andrew Sandegren (1867-1924), a Swedish immigrant who had become one of Chicago's most prolific architects of high-grade apartment structures. As the low-rise neared completion in March of 1916, the *Economist* reported that the corner building emulated an "English manor" of "the Jacobean period."[311] Both primary facades looked out onto Lincoln Park, allowing unobstructed views of the lakefront green space from each of the building's 16 enormous apartments. As Swanson had hoped, the Aztec Apartments were soon leased by prominent families. For example, Peter S. Theuer, President of Schoenhofen Brewery, was an original tenant. Theuer lived in the Aztec Apartments with his wife Alma, her mother, the couple's two children, and three live-in servants.

While the Aztec was underway, Joseph Swanson was simultaneously developing 325 W. Fullerton Parkway [LP02], which the *Chicago Tribune* described as an "exceedingly high grade apartment

[310] "Net Club Seeks New Quarters," *Chicago Daily Tribune,* December 7,1912, p. 18.
[311] "Activity in Apartments," *The Economist*, Vol. 55, March 25, 1916, p. 613.

building."[312] Like its neighbor, the seven-story structure was designed by Andrew Sandegren. Once again, the architect capitalized on the site's unobstructed views of Lincoln Park. There were two apartments per story. Each unit had a living room that featured a generous five-windowed bay as well as an adjacent breakfast room with more windows and a set of French doors that would open onto a Juliette balcony at the canted corner. Completed in 1917, the apartment building quickly filled with members of Chicago's elite. By 1930, the occupants of the structure included Joseph Swanson himself. He lived there with his wife Esther, and their two sons. Swanson would remain in the apartment for the rest of his life.

In addition to high-quality apartment buildings, Chicagoans who had the means continued to erect single-family homes and row houses in the eastern part of the Lincoln Park neighborhood. Among the loveliest examples was a contiguous row of houses at 2700, 2704, 2708, and 2710 N. Lakeview Avenue [LP05] built cooperatively by a group of talented and wealthy Chicago friends. Architects Henry C. Dangler and David Adler designed the fine ensemble of Georgian Revival style structures which were erected between 1915 and 1917.

Heading the row house sponsors was Emily Maria (née Borie) Ryerson Sherfessee (1863-1939), widow of Arthur Larned Ryerson, a successful attorney and son of the famous steel magnate Joseph T. Ryerson. In the spring of 1912, Emily and Arthur were travelling in France with three of their children, when they learned that their eldest son, Arthur Larned Ryerson, Jr., had died in an automobile accident in Pennsylvania. Attempting to return to America as quickly as possible, the family boarded the *Titanic* at Cherbourg, France. When the ship sank on April 15, 1912, Emily and the children were rescued, but Arthur L. Ryerson perished.

After the tragic event, Mrs. Ryerson decided to make her home in Chicago, where the family had lived years before. She enjoyed making jewelry and spending time with artists and architects, and the row house project allowed her to create a substantial new home and to participate in a prominent artistic community.

The row houses received positive attention from the press. An *Architectural Forum* article noted that "in these houses we see in both exterior and interior treatment the influence of the style developed by Robert Adam and his brother."[313] While suggesting that the fine proportions and lovely classical details of the 18th century style were well suited for contemporary Chicago row houses, the publication pointed out Dangler & Adler did not set out to create an architectural reproduction. Rather, they "impressed their own individuality of treatment in the facades and interiors" to produce an "American interpretation" of a historical precedent.[314]

[312] "Largest Outlying Theater, on Which Work has Begun, Fullerton Parkway Apartment Building," *Chicago Daily Tribune,* January 14, 1917, p. 21.
[313] "Domestic Architecture of Henry Corwith Dangler, Architect: Houses Designed by David Adler and Henry Dangler," *Architectural Forum*, Vol. 36, April, 1922, p. 140.
[314] "Domestic Architecture of Henry Corwith Dangler, Architect: Houses Designed by David Adler and Henry Dangler," p. 137.

The Lakeview row houses [LP05] were originally planned as a group of six residences, but only four materialized. Construction of the two northernmost row houses was abandoned for several reasons. The most significant was that Henry C. Dangler, a row house resident and the complex's lead architect, died suddenly on March 1, 1917. America's entry into WWI only a month later also put an end to plans for further construction.

Soon after WWI ended, the Elks Club decided to build a memorial to honor its thousands of members who had fought and perished in the war. The national organization acquired the lots just north of the four Lakeview Avenue row houses as well as additional property directly to the south. A Grand Lodge session was held in Chicago in 1920 to begin planning the national memorial.[315] The organization then invited seven nationally distinguished architectural firms to participate in a design competition to select the project designer. New York architect Egerton Swartwout (1870-1943) won the competition. Having worked for the firm of McKim, Mead & White prior to establishing his own office, Swartwout had extensive experience designing in the Beaux Arts style. He produced a monumental domed limestone structure to serve as the Elks National Memorial and Headquarters [LP06]. After its cornerstone was laid in 1924, the lavishly appointed building was completed two years later.

By the mid-1920s, the part of Lincoln Park that stretches between Diversey Parkway and Fullerton Avenue along the lakefront had become one of the city's most fashionable residential neighborhoods. In this area, developers were erecting luxurious apartments and co-operative structures. These stylish buildings offered spacious, well-appointed interiors with fine views of the park and the lakefront. Two examples that lie just outside of the APE are the McNally & Quinn-designed 399 W. Fullerton Parkway Building, constructed in 1926; and Rissman & Hirschfeld's 2440 N. Lakeview, built in 1927.

By the 1930s, the eastern part of Lincoln Park was filled with high-class residential architecture. This desirable area remained stable during the Depression. After WWII, construction in other parts of the North Side picked up immediately to fill the need for housing that had become dire throughout the city. Further north in Lakeview, developers were able to acquire large stretches of vacant property along the lakefront to erect modern high-rises for middle-class residents. Buildings such as the Darien, designed by Loebl, Schlossman & Bennett and built at 3100 North Lake Shore Drive [LV12] in 1951 and Mies van der Rohe's 1956 Commonwealth Plaza at 330-340 W. Diversey Parkway set a new standard for lakefront living. Several years later, a few modern apartment towers began to rise in Lincoln Park. These include a 1963 structure at 2400 N. Lakeview Avenue, "the last residential high-rise that Mies designed for Chicago."[316]

By this time, only a few single-family houses remained in the eastern part of Lincoln Park. Among them was the home of a successful builder, Henry Daniel Paschen, Sr. (1882-1959). During the early 1970s, his widow, Lillian Paschen, was still living in the house. But she and her adult children, Henry Paschen, Jr., and Marjorie Paschen O'Neil, knew that it would be quite lucrative to replace their home and an adjacent structure with a residential high-rise. They became involved with an entity called

[315] "History of Elks National Memorial," Elks USA website, at: https://www.elks.org/memorial/historicalTour.cfm
[316] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, Third Edition, p. 211.

Commonwealth Contractors Inc. to redevelop the site. They had the talented Modern architect Harry Weese (1915-1998) design a double-towered high-rise, and Paschen Construction served as the contractor for the project.

Built of stark white concrete with angled bays and soaring stacks of floor-to-ceiling windows, the 345 W. Fullerton Parkway [LP04] complex provided spectacular views of Lincoln Park. When the high-rise was completed in 1973, Lillian F. Paschen, her daughter, Marjorie, and son-in-law Robert O'Neil were among the building's first tenants. The Paschens continued to own the building until 1990. Its new owner soon converted the high-rise to condominiums. Although other parts of Lincoln Park had fallen into decline in the early 1970s, this area adjacent to the park did not. In fact, it continued to thrive as "one of the highest status neighborhoods in the city."[317]

3.2.3 Lakeview Community Area

The Lakeview Community Area (#6) extends from W. Irving Park Road on the north to W. Diversey Parkway on the south and from Lake Michigan on the east to N. Ravenswood Avenue on the west. (Between N. Clark Street and N. Ravenswood Avenue, the north boundary is W. Montrose Avenue.) Originally, the area was located north of Chicago's northern boundary. The area was organized as Lake View Township in 1857. The development of Lincoln Park, Lake Shore Drive, and Sheridan Road (including stretches of Lake Shore Drive originally considered Sheridan Road) helped spur the community's development. Annexed to the city in 1889, Lakeview has been a desirable residential community throughout its history.

(Historically the community area and eponymous North Side street were known as two words: Lake View. Since the 1930s or 1940s, the single combined name is generally, though not always used. For consistency, Lakeview is used throughout this report, except when referring to Lake View Township.)

Altogether the community area possesses a large collection of historic resources, representing a range of type, style, date of construction, and the work of many talented architects and designers. Approximately 600 properties have been identified as significant on the Chicago Historic Resources Survey. There are several buildings within the community area that have been individually designated on the NRHP, including one that is located within the boundaries of the APE: The Cornelia Apartments at 3500 N. Lake Shore Drive [LV33].

There are also four NRHP historic districts within the Lakeview community: Alta Vista Terrace HD; East Ravenswood HD (which is primarily in the Uptown community); Meekerville HD; and the Lakeview HD, which straddles Lakeview and Lincoln Park. The Meekerville HD includes one contributing resource that lies within the boundaries of the APE—the 1912 Arthur Burr Meeker House at 303 W. Barry Avenue/3030 N. Lake Shore Drive [LV11].

The Lakeview NRHP HD lies primarily to the west of the APE. However, there are five buildings located within the boundaries of Lakeview HD that were not mentioned or evaluated in the 1977 nomination

[317] Seligman, "Lincoln Park," *Encyclopedia of Chicago.*

form. These include the low-rise at 3140-3144 N. Sheridan Road/400-410 W. Briar Place [LV15], the three-flat at 416 W. Briar Place [LV16], the high-rise at 3150 N. Sheridan Road [LV17], Hotel Belmont (now Belmont Apartments) at 3170 N. Sheridan Road [LV19]; and the Presence Stone Medical Office Building at 2800 N. Sheridan Road [LV03]. (The LV03, LV17 and LV19 structures were then too new to be deemed as contributing properties, and LV15 and LV16 were historic structures that were overlooked.) As all five are now 40 years old or older, they were evaluated as part of this NLSD report. See Table D-3. Survey forms completed for the Lakeview Community Area are provided in Appendix G.

3.2.3.1 History of Lakeview

In the 1850s, Lakeview was a sparsely populated unincorporated area located less than a mile north of Chicago's northern boundary at Fullerton Avenue. At the time, a small number of immigrants from Germany, Luxembourg, Sweden, and Switzerland had established farms along the western part of today's Lakeview community. Few improvements had been made along the north shoreline.[318]

In 1853, the natural beauty and cool breezes of this vicinity prompted surveyor and land speculator James H. Rees (1813-1880) to acquire 225 acres of "lakefront property north of Belmont Avenue to develop an area of country manors."[319] The following year, he and another early Chicagoan, Elisha E. Hundley (1800-1879), built a hotel called the Lake View House near what is now N. Lake Shore Drive and W. Grace Street. Around the same time, railroad lines were constructed in this area and a plank road was laid along what is now N. Clark Street. Rees and Hundley's three-story hotel "was rapidly filled—principally by cholera refugees from the city," and "as the projectors of the Lake View House intended in the vicinity of the hotel a number of fine residences were erected."[320]

In 1857, this area became the southeastern part of Lake View Township.[321] Other residents soon settled in this stretch beyond Chicago's northern boundary. In 1865, the area between what is now W. Fullerton and W. Devon avenues and N. Western Avenue and Lake Michigan was incorporated as the Town of Lake View.[322] Four years later, when the State of Illinois authorized the formation of the Lincoln Park Commission, Lake View benefitted from the extension of the park's northern boundary to Diversey Parkway.

In the mid-1870s, several property owners asked Lake View officials to authorize the development of a drive along the lakefront from Diversey to Devon avenues. Although township authorities tried to move forward on this proposal for what was then called North Shore Drive, the proposition proved to be controversial, and plans were put on hold. In 1886, "owners of land between Belmont Avenue and Byron Street" (now W. Sheridan Road) asked the Lincoln Park Commissioners to move ahead on constructing "a drive along the lake

[318] Seligman, "Lake View," *Encyclopedia of Chicago.*
[319] *Local Community Fact Book: Chicago Metropolitan Area, 1990*, p. 50.
[320] Andreas, *History of Cook County, Illinois*, p. 708.
[321] Seligman, "Lake View," *Encyclopedia of Chicago.*
[322] Andreas, *History of Cook County, Illinois*, p. 709.

between those points."[323] It would take more than a decade to complete this stretch of what was soon known as N. Sheridan Road.

By the late 1880s, Lake View had become a premier residential suburb. This was especially true of its southeastern area, with its spectacular views of Lake Michigan and close proximity to the newly-improved parts of Lincoln Park. Spacious single-family homes continued to be erected throughout the area. In 1889, Lake View Township was annexed to Chicago as part of a major initiative in which Chicago's boundaries were expanded to include 125 square miles of additional property and 225,000 new residents.[324] The annexation of Lake View Township resulted in three new community areas in Chicago—Lakeview, Uptown, and Edgewater.

By the late 1890s, the North Shore Drive extension from Belmont to Byron was finally underway. Built on landfill, the project included a 45-foot roadway, as well as a bicycle path, bridle path, sidewalks, parkways, and rows of trees.[325] The new Sheridan Road extension added to Lakeview's growing allure.

Although affluent Chicagoans had previously frowned upon the idea of living in apartments, the building type was becoming more widely accepted during this period. Real estate investors capitalized on this trend by erecting apartment buildings on side streets near Sheridan Road. Edward W. Zander, "an active member" of the Real Estate Board and Chicago Fire Underwriters' Association, developed the Exmoor Flats at 628-630 W. Sheridan Road (then 1028-1030 Sheridan Road) [LV97], in the 1890s.[326] This elevator building had well-appointed, spacious apartments directly overlooking Lake Michigan and the roadway extension. Around this same time, masonry contractor John Mountain built two handsome stone-fronted apartment buildings at 3711-3713 and 3717-3719 N. Pine Grove Avenue [LV62, LV63]. Known as the Montrose and the Mont Claire, these structures quickly filled with upper-middle-class tenants.

Some enterprising North Siders began erecting flats in Lakeview to serve as both their homes and as investments. Examples include William Pottle, a manufacturer of "willow ware," and George Williams, a salt broker, who built neighboring greystone two-flats at 656 and 652 W. Sheridan Road [LV102, LV101], in 1901 and 1904, respectively. (Architect Charles Weary produced 656 W. Sheridan Road and Andrew Sandegren was responsible for the structure to its west.)

Ernest Knoop, a dry goods merchant who lived in a mansion on W. Sheridan Road (not extant), decided to take advantage of the growing demand for high-grade apartments in the area building by a low-rise next door to his own home. He hired architects Huehl & Schmid to prepare plans for the structure at 668-672 W. Sheridan Road/3915-3917 N. Pine Grove Avenue [LV103]. Known as the "Aloha Flats," the fine, Classically-styled building was completed in 1902.

[323] Bryan, *Report of the Commissioners and a History of Lincoln Park*, 1899, p. 95.
[324] Louis P. Cain, "Annexation," *Encyclopedia of Chicago,* at: http://www.encyclopedia.chicagohistory.org/pages/53.html
[325] Bryan, *Report of the Commissioners and a History of Lincoln Park*, p. 95.
[326] *A Half-Century's Progress of the City of Chicago: The City's Leading Manufacturers and Merchants* (Chicago: International Publishing Co., 1887), p. 188.

Handsome high-grade flats of various sizes continued springing up along W. Sheridan Road and other nearby side streets. In 1909, Richard S. Walsh, a successful construction executive, commissioned architect C.A. Eckstorm to design a handsome three-flat at 665 W. Sheridan Road [LV94]. (Walsh's son later resided in one of its spacious eight-room apartments with his wife, a nephew, and a servant.) A couple of years later, Thomas Bishop, a prolific residential architect, produced a large red brick three-flat at 650 W. Grace Street [LV82] for real estate investor John Francis. Attorney Albert Goetz hired another busy Chicago architect, William L. Klewer, to design his 1913 three-flat at 416 W. Briar Place [LV16]. Goetz and his family resided in the distinctive Arts & Crafts style building for many years.

During this period, many six- and twelve-flats were built as speculative investments. A stately six-flat 628-632 W. Grace Street [LV77] was sponsored by Cicero resident Alphonso T. Palmer (1855-1939). After earning profits as an inventor of devices used in railroad construction, Palmer had begun investing in real estate. He hired architect Solon Llewellyn Reily to design this Lakeview project. Completed in 1913, Palmer's six-flat quickly attracted affluent tenants. Harris, Kusel & Company, real estate developers, brokers, and contractors, erected numerous six- and twelve-flats throughout the North Side at this time. The firm commissioned architect Thomas Bishop to produce twin six-flats at 3737-3739 and 3731-3733 N. Pine Grove Avenue in 1915 [LV67, LV68].

During the early 20th century, a substantial number of Irish immigrants and first-generation Irish-Americans were settling in Lakeview. Many worshipped at St. Mary on the Lake Catholic Church in Uptown, just north of Lakeview. There were also some English immigrants and many American-born residents of Lakeview who attended Protestant churches such as Lakeview Presbyterian Church at 716 W. Addison Street.

Lakeview's population gradually began to expand to include another group—Jewish immigrants from Russia and Germany. Emanuel Congregation, which had been founded decades earlier on Chicago's South Side, moved into a new synagogue on W. Buckingham Place in Lakeview in 1908.[327] (This congregation later moved north to Edgewater.) A few years later, Temple Sholom, which had been located at N. Rush and E. Walton streets since the 1880s, erected a new synagogue at N. Pine Grove and W. Grace streets in Lakeview (now home to Anshe Emet).

Many of Lakeview's new Jewish residents moved here from other Chicago neighborhoods after achieving financial success. For example, Herman Kruger, an immigrant from Russia, had worked as a tailor when he first settled in Chicago. By 1910, he was the proprietor of a clothing manufacturing firm and the owner of a three-flat on N. Humboldt Boulevard, where he lived with his family. Five years later, the Krugers had become sufficiently wealthy to move to Lakeview. After purchasing an expansive lot at 3933-3935 N. Pine Grove Avenue, he hired architect David Klafter (1886-1965), a first-generation Hungarian Jew who happened to be his next door neighbor on N. Humboldt Boulevard. Kruger's Lakeview six-flat, which features a pair of five-sided bays that are enlivened with limestone details, was completed in 1916 [LV105]. That same year, Klafter designed a similar apartment building at 616-618 W.

[327] "New Temple is Dedicated," *Chicago Daily Tribune,* September 7, 1908, p. 10.

Waveland Avenue [LV57] for Erich Edelmann, who had become affluent by establishing an early-20th-century company that made automobile parts and accessories.

Another extremely successful resident of Lakeview at that time, Dr. Max Thorek (1880-1960), had emigrated from Budapest with his parents in the late 1890s after his brother was killed in a pogrom that had targeted Jews in Hungary.[328] The Thoreks settled near Maxwell Street on the city's West Side. After receiving a scholarship as a snare drummer, Max Thorek attended the University of Chicago and went on to receive a degree from Rush Medical College in 1904. He then completed an internship in obstetrics. Dr. Thorek opened his first office for low-income patients on the West Side, and he was also on staff at Cook County Hospital. He soon began to specialize in surgery.

Along with Dr. Solomon Greenspahn, Dr. Thorek founded the American Hospital on the city's West Side in 1908. Eight years later, the hospital moved to Lakeview. The American Theatrical Hospital Association co-sponsored the development of the new facility at 850 W. Irving Park Road, which was built specifically to serve theatrical professionals. Among the many famous patients who Dr. Thorek would treat at American Hospital were Mae West, the Marx Brothers, and Harry Houdini. (The facility was later renamed Thorek Hospital.)

In 1915, 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 his hospital's new Irving Park Road location. The six-flat would serve as both an investment property and as his family's own home. Max, Fannie, and their son Philip moved into the building soon after its completion in 1916. Many of the Thoreks' tenants had a live-in servant.

In addition to low-rise apartments, taller luxury apartments were beginning to rise along the lakefront in the mid-1910s. The recently completed extension of Lincoln Park from Diversey Parkway to Cornelia Avenue, which included the new Belmont Yacht Harbor, helped spur the development of these fine buildings. Architect Hugh M.G. Garden (1873-1961) developed an eight-story luxury apartment structure at 3330 N. Lake Shore Drive [LV26]. Following the designs of his firm, Schmidt, Garden, & Martin, the $400,000 building was ready for occupancy in 1916. Garden was quickly able to fill his building with affluent tenants. He soon sold the Lake Shore Drive apartment tower to a wealthy businessman.

Just to the south of Garden's structure, another fine, eight-story apartment building was completed in 1917. Charles Benjamin Smith developed this structure at 3314 N. Lake Shore Drive [LV24]. As President of the Stewart-Warner Speedometer Corporation, Smith certainly had the means to build his own single-family home in Lakeview. But, instead, he decided to follow what was just starting to become a fashionable trend by erecting an apartment tower which would provide a residence for his family and attract similarly prosperous tenants. The well-respected firm of L.G. Hallberg & Co. designed Smith's Beaux Arts style luxury building.

[328] Bledstein, Burton J., "Max Thorek: Neighborhood Ethnic Doctor," *In the Vicinity of Maxwell and Halsted Streets Chicago: 1890-1930,* University of Illinois-Chicago website, at: https://maxwellhalsted.uic.edu/home/public-health/

A number of other luxury buildings were erected along Lakeview's lakefront during the 1920s. Among them was a Beaux Arts style structure at 3400 N. Lake Shore Drive [LV27]. Designed by architect Peter J. Weber, this nine-story building was completed in 1921. A couple years later, a double-towered complex rose at 3730-3740 N. Lake Shore Drive [LV71]. Produced by architect Walter W. Ahlschlager, the stately structure was one of the first of what would soon become a spate of luxury co-operative apartments built in East Lakeview.

Another type of apartment structure that was quite popular in Lakeview during the 1920s was the courtyard building. Developers favored courtyard buildings because they could provide units of various sizes that would attract a range of upper-middle- and middle-class tenants. Courtney R. Gleason, a partner in the H.O. Stone real estate firm, hired architect John A. Nyden to create an impressive double-courtyard at 534-552 W. Brompton Avenue [LV45]. This distinctive Tudor Revival style version of the courtyard type was erected in 1922.

At the same time, an adjacent complex that included a number of courtyard structures was reaching completion. Plotke & Grosby, a real estate investment and brokerage firm, had commissioned Axel Teisen, a Danish immigrant architect with whom they often worked, to design their ambitious project. It comprised nine apartment blocks 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 within each row, Axel Teisen created a sense of architectural continuity in what otherwise might have become a monotonous group of buildings.

In 1924, another North Side real estate investor, Edward M. Levin, erected a large courtyard apartment structure at 512-½–534-½ W. Addison Street [LV50]. Known originally as the Addison Shore, this building by architect Raymond Gregori features lively ornamentation and an exceptionally deep courtyard. Classified advertisements referred to the building's units as "Daylight flats without a fault," and suggested that these "modern apartments of the finer type" near Lincoln Park and the lake could be leased for "reasonable rents."[329] All of the units in the Addison Shore included In-A-Door Beds (also known as Murphy wall-beds), a space-saving feature that was all the rage in the 1920s.

A few years after he completed the Addison Shore, Raymond Gregori designed another type of residential structure in Lakeview geared towards middle-class tenants—an apartment hotel. Located at 661 W. Sheridan Road, this eight-story elevator building [LV93] may have also been sponsored by Edward M. Levin.[330] With a lively façade of contrasting tan brick and light green and buff-colored terra cotta details, 661 W. Sheridan Road provided tenants with the choice of furnished or unfurnished one-, two-, three-, or four-room units.

Many other apartment hotels opened in Lakeview during this period. Among them was the Pine Crest Apartments at 3941 N. Pine Grove [LV107]. Designed by the firm of E. J. Ohrenstein & Hild in 1926, the

[329] "Classified Ad," *Chicago Daily Tribune*, September 9, 1924, p. 35.
[330] Al Chase, "To Building 8 Story Flats," *Chicago Daily Tribune*, June 26, 1926, p. 26.

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 a high level of service to its middle-class occupants.

Throughout this era, increasing numbers of upwardly-mobile Jewish families were moving into fashionable Lakeview. As a result, Temple Sholom—Chicago's oldest North Side congregation—was quickly outgrowing its relatively new synagogue at N. Pine Grove and W. Grace Street. In the early-1920s, the synagogue had begun making plans for a larger building on N. Sheridan Road (now Lake Shore Drive) between W. Cornelia Avenue and W. Stratford Place [LV32]. The synagogue board awarded the high-profile project to fledgling architects Loebl, Schlossman, & Demuth in association with the more established firm of Hodgdon & Coolidge. Built in the late 1920s and completed in early 1930, the building was touted as a Byzantine edifice, however it also expressed a sense of Modernism through its bold massing and clean lines, as well as a few Art Deco details.

A number of the area's prominent buildings of the late 1920s were developed by Jewish real estate investors. For example, the syndicate that sponsored 3260-3270 N. Lake Shore Drive [LV22] included Samuel C. Horwitz and Abner G. Rosenfeld, who were both well-connected attorneys from Jewish immigrant families. (Horowitz later served as president of Temple Sholom's board.) Architects Hooper & Janusch, a firm already well-versed in high-rise residential construction, produced the 1929 Revival style complex, which is essentially made up of two contiguous towers. Among the noteworthy residents of 3260 N. Lake Shore Drive was Abraham Lincoln Marovitz (1905-2001), Illinois' first Jewish state senator.

Some of the nearby luxury apartments of this era were designed by Jewish architects. For example, Benjamin Leo Steif produced the Sheridan Grace Apartments at 3800 N. Lake Shore Drive [LV76]. This massive structure features an impressive angled façade enlivened by English Tudor details. Architects Rissman & Hirschfeld designed two lavish structures for Krenn & Dato, a real estate firm that partnered with Mrs. Edith Rockefeller McCormick. Located at 3520-3530 N. Lake Shore Drive [LV38] and 3300 N. Lake Shore Drive [LV23], these two buildings were considered semi co-operatives because they provided a combination of units for rent and units for sale. Both Jews and gentiles resided in these structures. In fact, architect Leo B. Hirschfeld (of Rissman & Hirschfeld) was a resident of 3520-3530 N. Lake Shore Drive.

While many of Lakeview's fine luxury apartments did not discriminate against Jewish residents, others did. One example was the apartment tower at 3750 Sheridan Road (now Lake Shore Drive) [LV72]. In the spring of 1927, when the sumptuous Robert DeGolyer-designed building was under construction, real estate brokers Carlson & Greene ran rental advertisements indicating that the building's spacious five-, six-, seven-, and nine-room units would soon be available to a "highly restricted tenancy."[331]

At the same time, that tact was taken by the newly-established building corporation for the Lake Shore Towers co-operative apartments at 3920 N. Lake Shore Drive [LV108]. As the structure neared completion in April of 1927, classified advertisements in the *Chicago Tribune* included the phrase "highly restricted

[331] "Classified Ad," *Chicago Daily Tribune,* May 15, 1927, p. 169.

tenancy."[332]A year later, units were still available, and a display ad made it clear that Jews or other minority buyers would not be welcomed. It stated: "management of Lake Shore Towers invites you to become one of a restricted group of families who are planning their future homes here."[333] Although this advertisement indicated that the penthouse apartment was available for sale, the unit already belonged to a Jewish owner. A few years earlier, when Dr. Max Thorek helped architect Roy F. France finance the project, the building's penthouse unit was deeded to Thorek as part of the agreement. In order to take possession of their apartment, the Thoreks had to file suit against the 3920 Lake Shore Drive Building Corporation. On June 6, 1930, the *Tribune* reported that Chief Circuit Court Justice Thomas Taylor had issued an injunction against the building corporation. The judge ruled that the corporation could not prevent Dr. Thorek from moving into his apartment "because of his religion."[334] As a result of this legal writ, the Thoreks were finally able to move into their 2-story penthouse suite.

The financial crisis of the Depression narrowed the pool of tenants who could afford the high rental costs of many of Lakeview's luxury apartment structures. As a result, many of these buildings began lifting the restriction against Jews during the 1930s. (African-Americans, among other minorities, still suffered from housing discrimination.) This was the case with 3750 Sheridan Road (N. Lake Shore Drive) [LV72]. By 1934, advertisements for the building included the notation "highly desirable tenancy" instead of "restricted tenancy." The following year, ads dropped all references to "desirable" or "restricted tenancy." Indeed, the occupants of the apartment tower soon included some Jewish tenants.[335] Among them were Dorothy and Muriel Dunkelman, a mother and daughter who 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.[336]

As was the case throughout Chicago and the nation, development projects in Lakeview came to a near standstill during the Depression and WWII eras. When construction began to pick again in the late 1940s, some of the area's older mansions were razed for new building projects. One example was the Schloesser House at 2800 N. Sheridan Road, a dilapidated brownstone which the Amalgamated Meatcutters and Butcher Workmen (AMBW) demolished to make way for its new union headquarters. Architects Quinn & Christiansen designed the streamlined Modern building, which the AMBW Union first occupied in 1951 [LV03]. (The structure has had several well-designed additions, including work by Loebl, Schlossman & Hackl to convert it into a medical office building in the early 1980s.)

Much of Lakeview's Post-WWII construction was spurred by the city's severe housing shortage of that time. In addition to purchasing older, deteriorated structures, developers snatched up the area's last large vacant parcels and began making plans for residential high-rises. A number of these developers sought to take

[332] "Classified Ad," *Chicago Daily Tribune,* April 3, 1927, p. 122.
[333] "Display Ad," *Chicago Daily Tribune*, March 24 1928, p. 18.
[334] "Dr. Thorek Granted a Writ in Fight Over Co-op Flat," *Chicago Daily Tribune*, June 6, 1930, p. 8.
[335] "Classified Ad," *Chicago Daily Tribune*, April 1, 1934, p. B7; "Classified Ad," *Chicago Daily Tribune,* October 2, 1935, p. 2.
[336] "Youth Allijah to Benefit by Entertainment," *Chicago Daily Tribune*, May 5, 1940, p. N1.

advantage of new financing provisions set forth by the FHA specifically to spur the construction of elevator buildings with small units geared toward middle-class renters.

Although the architects of these projects had to contend with strict government guidelines and relatively low construction budgets, several well-designed Modern structures resulted from this initiative. Among the most noteworthy were the Darien Apartments at 3100 N. Lake Shore Drive [LV12] and 3410-3420 N. Lake Shore Drive [LV28]. Designed by Loebl, Schlossman & Bennett, the brick-clad Darien Apartments had unique angular massing and window bays. Louis R. Solomon and Josef Marion Gutnayer produced 3410-3420 N. Lake Shore Drive, a glassy structure with bold alternating red and black spandrels. A few years later, Solomon designed and developed an adjacent high-rise at 3430-3440 N. Lake Shore Drive [LV29] also in the Modern genre. (By this time he was in partnership with John Cordwell.)

Tenants reacted quite favorably to the new Modern high-rises, and many privately financed projects soon were undertaken as well. Without the restrictions imposed by government funding, developers could create upscale versions of the Modern high-rise prototype. Real estate investor I. Richard Cobrin teamed up with prominent father and son attorneys from the North Side, A. Paul and Marshall Holleb, to develop a high-rise at 2970 N. Lake Shore Drive [LV08]. Architects Loewenberg & Loewenberg designed the handsome 1955 structure with ribbons of windows overlooking the lakefront.

At the same time, construction was underway on another privately-financed rental high-rise that was meant to be so luxurious that it would lure affluent families away from their large single-family homes. Inspired by this vision, prolific developers John J. Mack and Raymond Sher had their favorite architects, Shaw, Metz, & Dolio prepare plans for the Lake Shore Belmont, an apartment tower with spacious, well-appointed units overlooking Belmont Harbor. Located at 3180 N. Lake Shore Drive [LV18], the structure was also completed in 1955.

Along with working on luxury high-rises like the Lake Shore Belmont, developers Mack and Sher were also erecting modern complexes geared towards a broad range of middle-class tenants. By creating even larger complexes with multiple high-rise towers and a variety of unit sizes, they could offer different price points for renters while also maximizing their profits. Mack and Sher had Shaw, Metz & Dolio produce a triple-towered project at 3950 N. Lake Shore Drive [LV110]. When the complex was under construction in May of 1955, the *Chicago Tribune* forecasted that, when fully occupied, the property would become home to approximately 2,500 people—"more than the population of some suburbs."[337]

Real estate investors Herbert Greenwald and Samuel Katzin were also working along these same lines. Together Greenwald and Katzin had already completed two iconic towers by renowned architect Mies van der Rohe—the Promontory Apartments on the South Side and 860-880 N. Lake Shore Drive [NN22]. In 1955, they commissioned Mies to design the Commonwealth Promenade Apartments at 330-340 W. Diversey Parkway [LV02]. The intention had been to build a four-towered complex. Although the full vision didn't materialize, the Commonwealth Promenade's two sleek, aluminum- and glass-sheathed, 250-foot-tall towers were completed in 1956.

[337] "Ground Broken for Two Lakefront Projects," *Chicago Daily Tribune,* March 26, 1955, p. C5.

Author Miles L. Berger believes that both sets of developers—Greenwald and Katzin, Mack and Sher—were especially influential to the development of Chicago's lakefront. In *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture,* Berger suggests that these developers "redefined and democratized the concept, bringing lakefront living within the range of young professionals and middle-to-upper-class families."[338] Mack and Sher's larger developments include two sleek double-towered high-rises just south of W. Addison Street on N. Lake Shore Drive. Shaw, Metz & Associates produced their 1960 complex at 3600 N. Lake Shore Drive [LV49]. Two years later, Mack and Sher completed an adjacent set of twin towers at 3550 North Lake Shore Drive [LV43], a Loewenberg & Loewenberg-designed project.

Throughout the 1960s, Chicagoans fully embraced Modernism and a broader array of expressions of the style began to appear in Lakeview. Belli & Belli, a Chicago firm that has been described as the creator of "whimsical, yet contemplative" architecture, designed two new buildings in the area at this time—St. Joseph Hospital [LV04], and an affiliated nursing school that is now Presence Saint Joseph Hospital Medical Office Building [LV06].[339] The two structures, built between 1961 and 1964, feature diverse geometric masses and elements, smooth Indiana limestone facades, aqua blue accents, and playful details that convey the religious affiliation of both structures.

Several Modern high-rises were constructed in Lakeview in the late 1960s. One of the most innovative was the 1967 Harbor House at 3200 N. Lake Shore Drive [LV20]. Designed by Hausner & Macsai, the structure's long east and west facades seem almost sculptural. The effect is created by the rhythms of solids and voids of this concrete-framed building. Architects Schiff & Freides produced an apartment tower at 3639 N. Pine Grove Avenue between 1966 and 1968 [LV54]. The 21-story brick-clad structure perches over tall, stark white columns at its base. Geared towards moderate-income tenants, the high-rise included 126 one- and two-bedroom apartments. Architect David Schiff co-developed the project with real estate investor Chaskel Roter.

A few other Lakeview high-rises of this period were developed or co-developed by their designers. For example, Louis R. Solomon of Solomon Cordwell Buenz (SCB) produced the 1967 Hawthorne House at 3450 N. Lake Shore Drive [LV30]. That same year, Roy M. Schoenbrod was an investor in the adjacent 3470 N. Lake Shore Drive high-rise [LV31]. Designed by his firm of Raggi & Schoenbrod, this was one of the first condominium structures in the area.

Lakeview's surge of residential construction slowed considerably during the 1970s. The area's long-running construction boom has hindered by the economic recession of 1973. In 1971, before the bottom fell out of the real estate market, developers Mack and Sher hired Loewenberg & Loewenberg to prepare a design for an ambitious 56-story double-towered high-rise at 655 W. Irving Park Road [LV109]. Plans called for a 901-unit building that 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,

[338] Berger, *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture,* p. 197.

[339] Adeshina Emmanuel, "Cuneo Hospital Should Stand, Says Son of Famous Architect," *DNA Info,* March 19, 2013, at: https://www.dnainfo.com/chicago/20130319/uptown/cuneo-memorial-hospital-should-stand-says-son-of-famous-architect/slideshow/310610/#slide-1

hospitality suites, tennis courts, an Olympic-sized swimming pool, and a grocery store. The project ran into significant financial problems, completion delays, and management issues. It was not until 1978 that a new owner made substantial improvements, renamed the high-rise the Park Place Towers, and put the complex on a solid footing.

Two other residential projects of the mid-to-late 1970s had very different goals, but each resulted in a distinctive design—Grace Towers at 635 W. Grace Street [LV73] and a series of brick townhomes at 3631 N. Pine Grove Avenue [LV53]. 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 acclaimed modern architectural firm of Harry Weese & Associates to design the building. Its unusual prismatic multi-faceted form and warm materials represent Weese's ongoing effort to humanize the steel and glass boxes of Miesian Modernism. The townhomes at 3631 N. Pine Grove also represent a break from Miesian high-rises. The red brick complex was produced by the little-known, but quite talented architect, Albert R. Belrose, who remained in solo practice throughout his long career. Completed in 1978, the structure received a design award from the Chicago Chapter of the American Institute of Architects the following year.

3.2.4 Uptown Community Area

The Uptown Community Area (#3) extends from W. Foster Avenue on the north to W. Irving Park Road on the south and from Lake Michigan on the east to N. Ravenswood Avenue on the west. Altogether the community area possesses a large collection of historic resources, representing a range of type, style, date of construction, and the work of many talented architects and designers. Approximately 225 properties have been identified as significant on the Chicago Historic Resources Survey. Nine properties within the community are individually designated on the NRHP, including two that are located within the boundaries of the APE: the Aquitania at 5000 N. Marine Drive [UP40] and Immaculata High School at 600 W. Irving Park Road [UP01-UP03].

There are also seven designated NRHP historic districts within the Uptown community: The Buena Park HD, Castlewood Terrace HD, East Ravenswood HD (which is primarily in the Lakeview community), Graceland Cemetery HD, Sheridan Park HD, Uptown Square HD, and West Argyle Street HD. The Buena Park HD lies primarily to the west of the APE. However, a number of buildings located along the eastern edge of the Buena Park HD fall within its boundaries.

Several properties within the APE were identified as contributing resources to the Buena Park NRHP HD (which was officially listed in 1984). These include a single-family house at 645 W. Hutchinson [UP10], an apartment building at 4338-4346 N. Clarendon Avenue [UP20], and Immaculata High School's full complex—600 and 640 W. Irving Park Road and 4030-4050 N. Marine Drive [UP01-UP03]— was also deemed as a contributing feature to the Buena Park HD. However, 15 properties located along the eastern boundary of the Buena Park HD were overlooked by the 1984 registration form. Only one of these 15 properties is less than 40 years old. Thus, the other 14 properties were evaluated as part of this NLSD report. See Table D-4. Survey forms completed for the Uptown Community Area are provided in Appendix H.

3.2.4.1 History of Uptown

The Uptown community began as a sparsely settled area approximately six miles north of Chicago. It was composed of marshland, sand dunes, prairie, and forested land. A small group of immigrants from Germany, Luxembourg, Sweden, and Switzerland were the area's earliest settlers. Among them was Conrad Sulzer, a Swiss immigrant, who, in 1836 purchased 100 acres near what is now N. Clark Street and W. Montrose Avenue. Although he had trained in medicine before emigrating, Sulzer made his living by vegetable farming and growing "flowers in green houses."[340]

In 1857, what is now known as Uptown became part of Lake View Township. Its early scattered settlements included Cedar Lawn and Buena Park.[341] Because of the area's sparse population, higher ground, and the natural attributes of the land, a large area near what is now the intersection of N. Clark Street and W. Irving Park Road became a series of private cemeteries. (Sulzer sold some of his land for this purpose.) Among the early burial grounds were two Jewish cemeteries known currently as the Hebrew Benevolent Cemetery and Jewish Graceland Cemetery, which date to the 1850s.

Nearby, Graceland Cemetery, one of the nation's most famous rural cemeteries, was soon founded. It was established because conditions in Chicago's public graveyard, City Cemetery were deplorable. Thomas Barbour Bryan, a successful local businessman whose son had been buried in City Cemetery, was so disgusted by conditions there that he founded Graceland Cemetery in 1860. He soon had his son's body removed and re-interred in this "private and more beautiful burial ground."[342] A few years later, St. Boniface Catholic Cemetery was founded several blocks north of Graceland Cemetery.

Along the eastern part of Lake View Township, the Federal government constructed a hospital for merchant seamen around 1870. This U.S. Marine Hospital was built along the lakefront on what is now N. Clarendon Avenue. (The hospital structure would stand until the late 1960s.) Near the Marine Hospital, the area's natural attributes—especially its cool lake breezes—attracted the development of fine homes on spacious lots.

As Lake View Township's growing population put increasing pressures on its water supply, a new water works facility went up in 1876 near what is now N. Clarendon and W. Montrose avenues. With two pumps and five engines, the facility drew lake water from a point 1,700 feet beyond the shoreline, and the expanded water supply helped to promote the growth of Lake View.[343]

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[340] Matthew Nickerson, *Images of America: Lake View* (Charleston, SC: Arcadia Publishing, 2014), p. 8,

[341] Amanda Seligman, "Uptown," *Encyclopedia of Chicago*, at: http://encyclopedia.chicagohistory.org/pages/1293.html

[342] Thomas Barbour Bryan, "Our Two Cemeteries: Now What Says Graceland?" [letter to the editor.] *Chicago Tribune,* December 7, 1862, p.0_1.

[343] A.T. Andreas, *History of Cook County, Illinois: From the Earliest Period to the Present Time* (Chicago: A.T. Andreas, 1884), p. 711; Frank Berbedick, "Lakeview Pumping Station, Clarendon and Montrose Avenues, Chicago, Illinois," Historic American Engineering Record (Washington, D.C.: Department of the Interior, National Park Service, n.d.) (HAER No. IL-4).

In 1889, the City annexed Lake View Township, and Uptown became part of Chicago. By the turn-of-the century, attractive low-rise apartments had begun springing up in the area, particularly on blocks near the lakefront. For example, in 1905 architect Samuel Crowen produced a two-tone brick flat building with lively terra cotta details at 4338-4346 N. Clarendon Avenue [UP20]. High-grade apartment structures of the 1910s include a Thomas Bishop-designed low-rise at 647-653 W. Buena Avenue [UP08], and a trio of six-flats at 707-709, 711-713, and 717-719 W. Montrose Avenue [UP15, UP16, UP17]. (Architect Paul F. Olsen was responsible for the first two, and James Burns for the third.)

Despite the growing popularity of apartments, North Siders who had the means continued to build handsome single-family homes in the area. Among them was a George S. Kingsley-designed American Four Square at 645 W. Hutchinson Street [UP10].

During the 1910s, two nearby private beaches—Wilson Beach and Lawrence/Clarendon Beach—were very popular with area residents. But the use of these beaches was expensive, as much as $1 per day (nearly $25 today) per person, and many who lived in Uptown couldn't afford the cost. Groups such as the Juvenile Protective Association called for the creation of municipal beaches to serve Chicagoans of all means, especially children. Such advocacy prompted the City to create Clarendon Beach on a 774-foot-long site edging Lake Michigan between W. Montrose and W. Wilson avenues. City Architect Charles W. Kallal designed the Clarendon Beach's enormous towered bathing pavilion, which had more than 11,000 lockers [UP22]. After the beach and pavilion opened in June of 1916, it drew as many as 35,000 bathers per day and 400,000 per season.[344]

Clarendon Beach attracted tourists from outside the city as well as Chicagoans. A 1919 *National Geographic Magazine* article describing Chicago as "the youngest of the world's cities of millions" included a photograph of Clarendon Beach. The accompanying caption read: "No city in the world has finer bathing beaches for its people than Chicago."[345] By 1920, the area west of Clarendon Beach had become quite popular. As this North Side neighborhood was transforming into one of Chicago's "most successful retail, commercial, and entertainment centers outside the Loop,"[346] it acquired a new nickname: "Up-town." A *Chicago Daily News* article of 1922 suggested, "Twenty years ago most of this district was a sand pile," but "beaches alone...proved inadequate to entertain the pleasure seekers; hence the dance halls, the hotels with palatial ballrooms, the cabarets, the cafes, the motion picture theaters found the section a fertile field."[347] The area's popularity was enhanced by its excellent

[344]F.H. Bernhard, "Clarendon Municipal Bathing Beach Chicago," *Municipal Journal*, Vol. XLI, No. 16, 1916, pp. 477-79.

[345] William Joseph Showalter, "Chicago Today and Tomorrow: A City Whose Industries Have Changed the Food Status of the World and Transformed the Economic Situation of a Billion People," *National Geographic Magazine,* Vol. XXXV. No. 1, p. 19.

[346] *Landmark Designation Report: Uptown Historic District, Final Landmark Recommendation adopted by the Commission on Chicago Landmarks*, *October 6, 2016*, p. 17.

[347] Harry M. Beardsley, "Thriving Era Dawns for Wilson Avenue: New Building Ventures to Bring More Vigor to North Side District," *Chicago Daily News*, February 18, 1922, p. 13.

transportation facilities including the Northwestern elevated railroad and a number of surface lines, as well as the increasing availability of automobiles.

In addition to its throngs of visitors, Uptown attracted growing numbers of residents. To meet their needs, developers began erecting a range of apartment structures. These included apartment hotels such as the Blackwood at 4520 N. Clarendon Avenue [UP24], designed by John A. Taggert. Geared towards middle-class renters, the apartment hotel had rooms available on a daily, weekly, or monthly basis. On the other hand, the 82-unit Aquitania at 5000 N. Marine Drive [UP40] is "a fine example of the better class of apartment buildings."[348] George K. Spoor, founder of the nearby Essanay Studios, developed this Classical Revival style luxury apartment building. Designed by Ralph B. Harris and Byron Jillson, the elegant structure was completed in 1923).

As Uptown grew more populated, religious institutions became part of the fabric of the neighborhood. Several churches served the area's expanding Catholic community, such as the 1913 St. Mary of the Lake Church at W. Buena Avenue and N. Sheridan Road, designed by Henry J. Schlacks (west of the APE and listed in the Buena Park NRHP Historic District). The Sisters of the Order of the Blessed Virgin Mary erected one of Uptown's most noteworthy religious buildings, Mary Hall, at 600 W. Irving Park Road. Built 1921-1922, the Prairie style school was designed by Barry Byrne (1883-1967), a disciple of Frank Lloyd Wright. Due to Byrne's Irish Catholic background, he received this and other commissions to design Catholic churches, rectories, and schools. The distinctive brick building was later known as Immaculata High School and now houses the American Islamic College [UP01-UP03]. (Barry Byrne designed an addition to the complex in the mid-1950s.)

Many Jewish Chicagoans who had come to the city as immigrants and settled on the Northwest, West, and South sides moved to the North Side in the 1910s and 1920s, after achieving prosperity. (While larger numbers of Jews settled in Lakeview, some Jewish families moved to Uptown.) Uptown's Jewish families generally worshipped at one of two Lakeview synagogues—either Temple Sholom or Emanuel Congregation.[349] (Both congregations later moved to new buildings nearby.) Emanuel Congregation's synagogue was so overcrowded that its High Holy Day services were held in the much larger Uptown Temple at 941 W. Lawrence Avenue (now called the Preston Bradley Center) from the late 1920s to the completion of its new Edgewater synagogue in the early 1950s.[350]

In 1922, a congregation called the North Shore Sons of Israel began a project to build a synagogue in Uptown at 5029 N. Kenmore Avenue. Architect P. Bernard Kurzou had completed plans for a small temple and its first story had been completed when the congregation decided to merge with Agudath Achim (First Hungarian) Congregation. The newly formed Agudas Achim North Shore Congregation hired architects Dubin & Eisenberg to design a second-story sanctuary, which was completed in 1926.

[348] Susan S. Benjamin, "The Aquatania," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2001), p. 8.12.
[349] Agudas Achim website, at: http://www.agudasachimnsc.org/history/index.html?history4.html.
[350] "Rituals of Yom Kippur Will be Held this Week: North Side Jews Mark Atonement, *Chicago Daily Tribune,* September 16, 1945, p. N1.

(Located west of the APE, the structure has recently been renovated and converted into an apartment building.)

Since many of the city's premier private clubs would not allow Jews to become members, a group of elite Jewish Chicagoans founded its own social club in Lakeview in 1907. Known as the Hampden Club, the group soon outgrew its original location. In 1915, they acquired lakefront property in Uptown for a larger clubhouse, and adopted the Buena Shore Club as their new name.[351] A decade later, the club decided to sell the clubhouse when it became clear that Lincoln Park's impending expansion would eliminate its lake frontage. (The high-rise at 4200 N. Marine Drive was later built on this site [UP09].)

In addition to being excluded from private clubs, Jewish North Siders were often faced with more blatant forms of discrimination. In the 1920s, violence frequently erupted when "gentile youth gangs" taunted yeshiva students and "elderly long-bearded Jews" at Clarendon Beach.[352] It wasn't always gangs that provoked such incidents. In 1921, after women bathers overheard lifeguards making remarks "directed at the Jews," a ruckus broke out and soon turned into what was characterized as a "riot of 500" at Clarendon Beach.[353]

During this period, Jewish Chicagoans often had difficulty obtaining access to housing in North Side neighborhoods. Many landlords and managers of apartment buildings so blatantly discriminated against Jews that they used such terms as "restricted building" or "gentiles" in apartment rental classified advertisements.[354]

In response to this issue, some syndicates with Jewish investors began erecting buildings that would be rented to both Jews and gentiles. One example was the 1931 Murray Hill Apartments, a luxury high-rise at 4300 N. Marine Drive designed by architects Johnck & Ehmann [UP14]. With a construction budget of $1,700,000, the well-appointed building's "select clientage," included several successful Jewish businessmen and their families, such as Jacob Lasker, owner of the Music Box and other local movie theaters, and Nathan Jameson, president of Arrow Mill Company, manufacturers of battery separators.[355] In the early 1940s, the Brunhilds, a Jewish family that owned a national chain of butcher shops, purchased and moved into the high-rise, which soon became known as Brunhild Towers.

In the mid-to-late 1930s, private development had halted as a result of the Depression. Even though government insured loans had been made possible by the newly formed FHA, few investors had enough capital to initiate construction projects. A rare exception was a syndicate formed by architects Samuel S. Oman and Samuel Lilienthal, and businessman Albert J. Tarrson, a cousin of Oman's wife, Janet. All three

[351] *The Chicago Jewish Community Blue Book* (Chicago: Sentinel Publishing Company, 1918), p. 108

[352] Irving Cutler, *The Jews of Chicago* (Urbana, IL: University of Illinois Press, 1996), p.223.

[353] "After the Battle of Clarendon Beach," *Chicago Daily Tribune,* June 22, 1921, p. 2.

[354] See, *e.g*., classified ad for apartment "near Edg. Beach Hotel,"*Chicago Daily Tribune,* March 25, 1923, p. 97.

[355] "Classified Ad 7," *Chicago Daily Tribune,* February 8, 1931, p. E6; "Obituary 1," *Chicago Daily Tribune,* March 12, 1953, p. d7; and United States Census Records for 1940, at: www.ancestry.com.

were from Russian Jewish families and had grown up on Chicago's West Side. Oman & Lilienthal had formed a partnership in 1923, and within the next several years, the firm became a premier designer of luxury apartments, co-operatives, and high-end hotels.

Oman, Lilienthal, and Tarrson formed a limited dividend corporation to sponsor the Marine Drive Apartments, a $1.5 million eight-story 202-unit Modernistic apartment building. Following its completion in 1939, Marine Drive Apartments quickly filled with middle- and upper-middle- class renters, including many well-do-do Jewish families. The Omans and Tarrsons originally occupied the building's two penthouses.

Housing development remained stagnant in Uptown, as in other Chicago neighborhoods, through the WWII years. While much of the neighborhood continued to suffer from a housing crisis during the post-war period, a wave of new residential construction soon surged along the lakefront. The completion of Lincoln Park's extension in the 1930s had rendered Clarendon Beach landlocked, leaving large buildable lots along N. Marine Drive and N. Clarendon Avenue.

Eight new apartment structures sprang up in this desirable area of the lakefront between 1948 and 1958. All of these were elevator buildings and most were high-rises. They had units ranging from two-room efficiency-apartments to spacious five-room suites. Some utilized FHA-backed loans, while others were privately financed.

Three of the eight new apartment buildings were the work of architect Frank A. McNally. Before the Depression, he had been a principal of McNally & Quinn, a firm that created many luxury apartment buildings. To help fill the dearth of housing in Uptown, McNally produced a trio of brick-clad apartment towers between 1948 and 1951—4880 N. Marine Drive [UP36], 4900 N. Marine Drive [UP37], and 4920 N. Marine Drive [UP38].

All of these structures fronted onto an attractive green swath of Lincoln Park. The southernmost, an eight-story structure at 4880 N. Marine Drive [UP36] included 120 units, half of which were two-room efficiencies. Also eight-stories in height, the center building at 4900 [UP37], was geared towards residents of somewhat higher means. It held 82 four- and five-room apartments with spacious living and bedrooms. (This structure was originally planned as a co-operative project, but when sales did not take off right away, the developer decided to offer its apartments as rentals instead.) The northern structure, a five-story building at 4920 N. Marine Drive [UP38], offered both affordable and high-end apartments. There were 38 three-and-a-half room units on the lower stories, and ten spacious luxury apartments on the top level.

Nearby, a 14-story brick apartment tower at 4950-4980 N. Marine Drive [UP39] was also completed in 1951. Produced by the longtime firm of Dubin & Dubin, the 516-unit complex included three-, four-, and five-room apartments. Advertisements described the building as "an address of distinction, in quite beautiful surroundings, with the ultimate in modern facilities."[356] The early ads touted such amenities as

[356] "Display Ad," *Chicago Daily Tribune,* October 22, 1950, p. 58.

multi-colored bathroom tile, electric appliances, lots of outlets for radios and television receivers, and a laundromat and garage in the building.

The four other residential buildings that rose in this area in the 1950s were taller, glassier, and even more Modern in appearance. Two of them were also completed in 1951. These included a 16-story, 189-unit high-rise at 4180 N. Marine Drive [UP07], known originally as the Marine Terrace Apartments. Monroe B. Bowman, a little-known architect who made several important contributions to Modernism, produced this spare, yet elegant concrete-framed structure. The Clarendon Shores, a 13-story apartment tower at 4750 N. Clarendon Avenue [UP31] was produced by Simpson-Peck, Inc. and associate architect William N. Cooley. With a light color palette and continuous horizontal bands of windows, this Modern high-rise included 77 modestly sized and priced apartments.

The final two 1950s high-rises were both slightly further south along Uptown's lakefront. Architect Louis Simon produced an 11-story structure at 4200 N. Marine Drive in 1955 [UP09]. Spare, yet handsome, this glassy apartment tower is clad in tan brick and minimally trimmed with limestone. Two years later, construction began on a 20-story building at 4100 N. Marine Drive [UP04]. L.R. Solomon and J.D. Cordwell and Associates designed the soaring structure. By the time the building's construction was completed on May 1, 1959, all 187 of its four- and five-rooms apartments had already been leased.

In the early 1960s, L.R. Solomon and J.D. Cordwell and Associates were commissioned to design a more prominent high-rise, the Imperial Towers [UP12]. At the time, residential projects were becoming larger and much more ambitious. In 1960, the *Chicago Tribune* announced that developer and builder Al Robin was making plans to erect six apartment towers on the 4200 block of Marine Drive.[357] Although Robin couldn't acquire the full six acres he needed for this $35 million project, he was able to move forward on an enormous 864-unit double-towered structure. Located at 4250 N. Marine Drive, the complex was completed in 1963. (The twin towered building was ultimately a $20 million project.)

Robin liked his buildings to follow a design theme and he decided that this project should express "the fabled beauty of the Far East."[358] As result, Solomon and Cordwell's 29-story complex includes a number of distinctive Asian-inspired elements. These include a series of exterior mosaic panels with abstract swirling forms that look like small islands, as well as Japanese garden features including a dry garden that can be viewed from the lobby. The Imperial Tower's details don't detract from its overall expression of Modernism. In fact, the building was featured in a 1964 *Chicago Tribune* article entitled "Lake Shore Drive Reflects a Changing City: New Towers Add Variety to Panorama."[359]

Other noteworthy Modernistic structures were built along Uptown's lakefront between the mid-1950s and late-1960s. One example, Weiss Memorial Hospital, resulted from an important philanthropic initiative. When Louis A. Weiss, a North Side businessman, died suddenly of a heart attack in 1949, his

[357] James M. Gavin, "Big Marine Drive Project Set," *Chicago Daily Tribune,* February 9, 1960, p. B5.
[358]Marketing Brochure entitled "A World of Exotic Beauty," produced by Powell, Schoenbrod, and Hall, ca. 1963, McNally and Quinn Records, Ryerson and Burnham Archives, Art Institute of Chicago.
[359] Louise Hutchinson, "Lake Shore Drive Reflects a Changing City: New Towers Add Variety to Panorama," *Chicago Tribune*, May 24, 1964, p. B1

wife and children were distressed by the area's inadequate medical facilities. Donating an initial gift of $1 million for a private hospital that would serve anyone in need, the Weiss family soon received support from dozens of other well-to-do Jewish families who lived on the North Side. Architects Loebl, Schlossman & Bennett designed an eye-catching Modern hospital that fully capitalized on its lakefront setting at 4646 N. Marine Drive [UP28]. As the facility grew, the same architects produced several additions to the hospital complex.

Another philanthropic Jewish family, the Silbermans, hired Loebl, Schlossman & Bennett to design a nearby apartment tower to provide housing to doctors and nurses who worked at Weiss Memorial. Originally known as the David B. Silberman Professional Residence, the structure at 4600 N. Clarendon Avenue [UP27] was seven stories tall when it was first completed in 1964. The need for additional units was so pressing, that another seven stories were added to the building in 1967. (Now called the Covington, the high-rise is no longer affiliated with Weiss Memorial Hospital.)

Other institutional buildings in the area reflect the Mid-century Modern aesthetic. With staggered elevations, glassy panels, and red glazed brick accents, the 1962 Fairview Hospital, now Chicago Lakeshore Hospital at 4840 N. Marine Drive [UP33], has a whimsical Modern appearance. In contrast, the stark, windowless Lakeview Water Pumping Station at 745 W. Wilson Avenue [UP25], was completed five years later, in a more restrained expression of the style.

By the late 1960s, Uptown's population had become quite diverse and included a large number of low-income residents. This was in part due to area landlords who had "neglected their property or did not require long-term leases or security deposits," thus making Uptown "accessible to recent migrants and Chicago's poor."[360] Community organizations soon formed to help address the social issues in Uptown. While some focused on urban renewal, others wanted to provide services to the area's low-income residents rather than displacing them. The 1968 Carmen-Marine Apartments was the product of community-minded developers who obtained FHA financing to provide housing to low-to-middle-income tenants. They hired Dubin, Dubin, Black & Moutoussamy to design an affordable rental high-rise at 5030 N. Marine Drive [UP41]. The project sought to adapt the Modern style and conveniences of nearby luxury high-rises to a building that would serve a less-prosperous clientele.

Lakeview Towers at 4550 N. Clarendon Avenue was also built as a result of efforts to provide affordable housing in the community. Visionary developer Philip M. Klutznick (1907-1999) wanted to provide much needed low-to-moderate income housing in Chicago by using an innovative approach. He formed a company known as the Urban Investment & Development Corporation (UIDC) and partnered with the Aetna Life Insurance Company to sponsor a series of developments including the Lakeview Towers. The project utilized a low interest loan from the federal government. Architects Loewenberg & Loewenberg produced the 500-unit building, which was completed in 1970 [UP26].

Disney Magnet School at 4140 N. Marine Drive [UP05] represents another innovative development built along Uptown's lakefront in the early 1970s. Recent social changes throughout the city and political

[360] Seligman, "Uptown," *Encyclopedia of Chicago.*

upheaval within the Chicago Public Schools resulted in a plan to develop a series of new "magnet schools." Disney would represent the first of these pioneering schools that sought to provide a new type of learning environment to an integrated population of Chicago students. Architects Perkins & Will, national leaders in educational buildings, produced the structure. Within the concrete and glass complex of varied geometry, a series of 8,000-square-foot "pods" served as open classrooms that could hold 200 students. Soon after it opened in 1973, the influential Disney Magnet School received positive attention. *Inland Architect* described the building as "a physical corollary to the rich, unrestrictive environment provided by the educational approach."[361]

Directly north of Disney Magnet School, the Waterford, a Modern condominium tower, also reached completion in 1973. Located at 4170 N. Marine Drive [UP06], the 25-story structure was designed by architects Campbell & Macsai. The high-rise's long north and south facades feature zig-zagging balconies and rhythmic bays of floor-to-ceiling windows that benefit from its fine lakefront site. Herb Rosenthal of Dunbar Builders, who is often considered the "Father of Chicago's Condos," sponsored the project.[362] Having initially started with modest condominium projects a decade earlier, he now sought to capitalize on the market for luxury apartments. When Rosenthal announced the project in 1972, he said the Waterford would "give residents a sense of living in the country but within easy reach to the heart of the city."[363] He raved that Lincoln Park would be at the Waterford's "doorstep" and "only a short walk" from the park's golf course, tennis courts, harbors, and beaches.[364]

Although many developers sponsored condominium projects during the early 1970s, some investors believed that the market for rentals was still strong. William P. Thompson, president of City Centrum Corp., decided to build a high-quality lakefront apartment tower geared towards middle-class tenants who couldn't afford the cost of buying or even renting in a luxury building. He hired architect Stanley Tigerman to produce a sleek Modern building that would provide affordable rental units with good amenities and fine views of the lakefront. The structure was named the Boardwalk because it features a long sundeck that stretches across the top of a two-story garage wing. Completed in 1974, the high-rise also included a food store, pharmacy, shoe repair, and dry cleaners at its lower level, and a restaurant on its third story.

Residential development slowed considerably in Uptown between the mid-1970s and early 1980s. One of the few projects erected along the lakefront in the neighborhood at that time was the Clarendon Court Apartments. Located at 4500 N. Clarendon Avenue [UP23], this structure was built to provide affordable housing for senior citizens. The project developers used a low-interest loan from the federal government to acquire a prime, lakefront site, and produce a high-rise that would address one of Chicago's most pressing housing shortages. The developers hired architect Seymour S. Goldstein to design the high-rise. The concrete-framed building's angular layout provides a lively east facade as well

[361] "Chicago's Disney Magnet School, A Major Investment in Tomorrow," *Inland Architect,* April 1973, pp. 18-19.
[362] "The Father of Chicago's Condos," Chicago's Condos Online website, at: http://chicagocondosonline.blogspot.com/2008/02/father-of-chicagos-condos.html.
[363] "Dunbar Condo Rising Near Lincoln Park," *Chicago Tribune*, June 10, 1972, p. N-B12.
[364] "Dunbar Condo Rising Near Lincoln Park."

as a unique modern courtyard. When completed in 1980, the Clarendon Court Apartments provided 152 subsidized studios, and one-bedroom and two-bedroom apartments. The complex continues to provide affordable senior citizen housing today.

3.2.5 Edgewater Community Area

The Edgewater Community Area (#77) extends from W. Devon Avenue on the north to W. Foster Avenue on the south and from Lake Michigan on the east to N. Ravenswood Avenue on the west. First established as a suburban area, the community comprised the northeastern part of Lake View Township. Along with the rest of the township, Edgewater was annexed to Chicago in 1889. Edgewater has remained a desirable residential neighborhood since that time.

Altogether the community area possesses a large collection of historic resources, representing a range of type, style, date of construction, and the work of many talented architects and designers. Approximately 100 properties have been identified as significant on the Chicago Historic Resources Survey. There are several buildings within the community that have been individually designated on the NRHP. Only one, the Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07], is located within the APE. There are also four historic districts within the Edgewater community: the Andersonville Commercial HD, Berger Park HD, Bryn Mawr HD, and Lakewood Balmoral HD. Only the easternmost boundary of the Bryn Mawr HD overlaps with the APE. Resources evaluated within the Edgewater Community Area are summarized in Table D-5. Survey forms completed for the Edgewater Community Area are provided in Appendix I.

3.2.5.1 History of Edgewater

Having begun as a small settlement of farmers in the 1840s, the Edgewater community transformed into a placid suburb, and then to a vibrant Chicago neighborhood. In the 1840s, the area began as a sparse settlement of farmers. Within a short time, this would become the "celery-growing capital of the Middle West."[365] One of the earliest settlers, a Luxembourger named Nicholas Krantz, built a homestead in 1848 at what is now Ridge Avenue and Clark Street. Providing service to travelers in the area, Kranz's home functioned as an inn. It became known as the Seven Mile House for its distance from Chicago's city center.[366]

The area became part of Lake View Township in 1857, and remained "relatively rural and sparsely-populated" until the late 19th century.[367] In 1885, John Lewis Cochran (1857-1923) purchased a large tract along the lakefront "to create an idyllic suburb" in the area.[368] Born in Sacramento and raised in Philadelphia, Cochran worked as a sales representative for the Blackwell Durham Tobacco Company, a Pennsylvania firm. He "was transferred by the company to Chicago" in the early 1880s.[369] Aware of the

[365] *Local Community Fact Book: Chicago Metropolitan Area, 1990,* p. 214.
[366] "Timeline: A Brief History of the Development of Edgewater: Decade by Decade," Edgewater Historical Society website, at: http://www.edgewaterhistory.org/ehs/local/development-timeline
[367] *Local Community Fact Book: Chicago Metropolitan Area, 1990*, p. 214.
[368] Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 122.
[369] Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 122.

potential of real estate development, he soon purchased property on the North Side of Chicago, quickly reselling it to generate enough income to buy the larger Edgewater tract.[370] Cochran aspired to establish a suburb like those of his home city of Philadelphia.

Cochran's first subdivision was bounded by what is today W. Bryn Mawr, N. Broadway, and W. Foster avenues, and Lake Michigan. He installed macadam streets, stone sidewalks, a drainage system, and Edison lights. Cochran energetically promoted his Edgewater subdivision in an attempt to attract residents to the new area. He financed loans so that potential residents could purchase land and houses in the community.[371] Between 1886 and 1896, Cochran commissioned accomplished architects such as Joseph Lyman Silsbee and George Washington Maher to design some of the early homes. Silsbee, who had previously produced noteworthy residences in Syracuse and Buffalo, New York, had moved to Chicago in the mid-1880s, soon settling in Edgewater.[372] Along with fine residences, he was responsible for some of Edgewater's early commercial buildings and a prominent private club.

Edgewater was located several miles north of the northern boundary of Lincoln Park. The suburb and perceptions of the area were influenced by on-going efforts to create Sheridan Road as a lakefront pleasure drive that would link Lincoln Park and Chicago's North Shore. Since the mid-1870s, officials of Lake View Township had considered erecting a lakefront drive from Diversey to Devon avenues. Although the project had stalled, residents of North Shore suburbs began calling for its creation and extension along their lakefronts.

Lake View Township, which included Edgewater, was annexed to Chicago in 1889. The movement to create the lakefront pleasure drive gained support during this time. That same year the North Shore Improvement Association (NSIA) was formed with the goal of creating the multi-community roadway. By the early 1890s, the lakefront drive stretched through Edgewater into Rogers Park. At the time, this fine pleasure drive was named Sheridan Road in honor of Philip Henry Sheridan (1831-1888), the celebrated Civil War general who helped Chicago maintain order after the Great Fire of 1871.

Cochran named local streets such as Bryn Mawr, Berwyn, Devon, and Ardmore after towns along Philadelphia's Main Line railway.[373] Advertisements in the late 1880s celebrated Edgewater's stylish mansions and the fact that it was "the only electric lighted suburb adjacent to Chicago."[374] In addition to the wealthy families who purchased large lakefront homes, the community soon included middle-class families who could afford smaller, frame houses further to the west. Many of these residents were of

[370] Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 122.
[371] "J. Lewis Cochran, Edgewater: A Community with Character Back of It," *Chicago Real Estate,* May 1921, pp. 7-8, at http://www.edgewaterhistory.org/ehs/local/j-lewis-cochran-edgewater
[372] "The History of the Development of the Bryn Mawr, Ridge, and Broadway District- Edgewater's First," Edgewater Historical Society Scrapbook Archive, Vol. XVIII, No. 1, Spring 2007, at http://www.edgewaterhistory.org/ehs/articles/v18-1-2.
[373] Alice Sinkevitch, ed., *AIA Guide to Chicago,* Second Edition. (Orlando: Harcourt, Inc., 2004), pp. 238.
[374] *Local Community Fact Book: Chicago Metropolitan Area, 1990*, p. 214.

German, Scandinavian, and Irish extraction.[375] Such a large population of Swedes began settling and establishing businesses along N. Clark Street that the area eventually became known as Andersonville.

In addition to its annexation, another catalyst for Edgewater's transformation from a suburb to an urban neighborhood was Cochran's pursuit of transit connections for the community. Initially, two rail lines passed through Edgewater without stopping there. One of them was the Chicago, Milwaukee and St. Paul Railroad. Cochran convinced the railroad company to create a stop in Edgewater and he built a depot at Bryn Mawr Avenue. The other, the Northwestern Elevated Company, which had organized in 1892, presented a source of frustration for Cochran. This was because, when the line was extended northward in 1900, it stopped short of Edgewater, at Wilson Avenue. According to Miles L. Berger, "In 1908 Cochran's long-sought connection was realized when the link from Wilson running through Edgewater to the southern boundary of Evanston at Howard was completed."[376] This expanded service helped spur residential construction and the community's population continued to grow.[377]

Cochran developed Edgewater to appeal to a prosperous clientele. He attracted well-to-do families by developing social amenities that would reinforce the exclusive image of the community. He encouraged the formation of social groups and the organization of churches. For example, the Saddle and Cycle Club was first established in Edgewater 1895. As it quickly outgrew its original location, it expanded three years later to a new lakefront site at 900 W. Foster Avenue [EG02]. Initially focusing on cycling and equestrian sports, the private club drew affluent members from all over Chicago. Its members enjoyed its desirable lakefront access for many decades to come. (Although no longer directly adjacent to Lake Michigan, the historic Saddle and Cycle remains a prominent club today.)

Many of Edgewater's affluent residents wanted their children to have a private education that would follow the most up-to-date educational philosophies. Julia Noyes Stickney (1870–1951) and her younger sister Josephine Stickney (1872–1956) responded by opening Stickney School in 1893, in a large house in the area. According to the Edgewater Historical Society, the sisters hoped to provide a personalized education that would "give boys and girls the best foundation possible for their physical and moral development along with careful and thorough intellectual training."[378] Though the Stickney School's first location accommodated 60 students, within a decade, the school needed a larger facility to serve the growing student body. To design their new building, the Stickney sisters chose architect John Edmund Oldaker Pridmore (1864-1940), a native of England and an Edgewater resident who had already produced many buildings in the community. Located at 1054 W. Hollywood Avenue [EG23], Stickney School was later converted into condominiums.

[375] Sinkevitch, *AIA Guide to Chicago*, Second Edition, pp. 238-240.
[376] Berger, *They Built Chicago: Entrepreneurs Who Shaped a Great City's Architecture,* at: http://www.edgewaterhistory.org/ehs/local/cochran-they-built-chicago
[377] Dominic A Pacyga and Ellen Skerrett. *Chicago: City of Neighborhoods.* (Chicago: Loyola University Press, 1986), p. 145.
[378] "The Stickney School," *Edgewater Historical Society Scrapbook Archive,* Vol. XIV, No. 2, Spring/Summer 2003, at http://www.edgewaterhistory.org/ehs/articles/v14-2-6

True to Cochran's wishes, many residents also organized churches in Edgewater, especially between the late 19th century and the 1920s. Two of the early churches were Epworth Methodist Episcopal Church at 5253 North Kenmore Avenue (listed on the NRHP)) and the Episcopal Church of the Atonement at 5749 North Kenmore Avenue (both just outside of the APE). As Edgewater developed, their congregations grew. Church of the Atonement was remodeled and expanded by architect J.E.O. Pridmore.[379] The Catholic Church established several churches for Edgewater's immigrant populations such as the 1923 St. Ita at the corner of W. Catalpa and N. Broadway avenues (outside of the APE). The 1920s also saw the arrival of another wave of immigrants who established such congregations as St. Andrew Greek Orthodox Church, which first occupied a building at 5658 North Winthrop Avenue, and would later move to the corner of W. Hollywood Avenue and N. Sheridan Road [EG10].

By the early 20th century, real estate developers had begun building apartment structures just west of the lakefront in Edgewater. Multi-family dwellings such as the 1901 John S. Woollacott-designed six-flat at 5700 N. Winthrop Avenue [EG25] provided middle-class residents entry to the neighborhood. J.E.O. Pridmore also produced many flats and apartment buildings for upper-middle- and middle-class families in Edgewater. For example, he designed the lively 1913 Tudor Revival style Beaconsfield-Hollywood Apartments, which still stands at 1055-1065 W. Hollywood Avenue [EG15].

By the 1910s, Sheridan Road had been built up with substantial brick mansions and coach houses. A number of these mansions were designed in the American Four Square style. Such houses were named for their square floor plan consisting of four rooms, which were roughly equal in size on each story. While the style is more commonly expressed in modest versions for middle-class families, those along Edgewater's lakefront were larger and more lavish.[380] Cassius Orlin Owens, a successful printer, built a large Four Square at 5640 N. Sheridan Road [EG11] in 1916, where he lived with his wife until his death in 1933. The house is one of only six remaining American Four Squares along N. Sheridan Road in Edgewater.[381]

During WWI, construction in Edgewater slowed. Development quickly resumed after the war. In fact, the area experienced a building boom in the 1920s. In order to maximize profits, developers built larger apartment structures along Edgewater's pleasant lakefront and conveniently near public transportation. Gustave M. Posner, president of the Marion Building Company, hired noted architect B. Leo Steif to design an elegant apartment hotel at the corner of N. Kenmore and W. Hollywood avenues [EG14]. (Known as the Pomeroy, the building now provides senior housing.) The iconic Edgewater Beach Hotel and Apartments [EG07] produced by the prestigious firm of Marshall & Fox brought many new visitors and residents to the area in the late 1920s.

[379] "Church of the Atonement: History," at: http://www.churchoftheatonement.org/history

[380] *Chicago Historic Resources Survey* (Chicago: Commission on Chicago Landmarks & the Chicago Department of Planning & Development, 1996).

[381] *Chicago Historic Resources Survey*.

As automobiles were becoming increasingly commonplace at the time, an "Auto Row" of car-related businesses developed in Edgewater near the intersection of W. Hollywood and N. Broadway avenues. These included the Monarch Garage at 1122 W. Hollywood Avenue [EG26], a much-needed parking facility for the growing number of car owners in the area. Designed by W.A. Nicholson as a one-story parking structure in 1922, the building was later expanded by architects Fox & Fox. The 1927 addition provided a second story, including a ramped entry.

As in most Chicago neighborhoods, development stalled during the Depression. To accommodate an intense need for housing, many of the larger homes and apartments in Edgewater were broken up into smaller units. This trend continued throughout WWII. By the post-war era, the community was suffering from a major housing crisis.

During the late 1940s, developers could take advantage of new financing opportunities offered by the FHA in response to the intense need for housing. New FHA provisions encouraged the construction of high-density elevator buildings with small units. Developer A. L. Jackson erected the Brockton, one of the largest FHA-backed projects in Edgewater. Architect Robert S. DeGolyer designed this impressive and visually arresting apartment building, a streamlined, modern reinterpretation of the historic courtyard form. Located at 5630 N. Sheridan Road, the Brockton [EG09], which was first occupied in 1950, has a major 1962 addition designed by A. Epstein & Sons.

When N. Lake Shore Drive and Lincoln Park were extended north of W. Foster Avenue in the mid-1950s, the area adjacent to the new W. Hollywood Avenue terminus became a hotbed for real estate development. As a result, W. Hollywood Avenue changed from a relatively quiet residential street that ended at the lake to a heavily-traveled through-street. One of the area's first new structures was the St. Andrew Greek Orthodox Church built in 1956. Located at the southeast corner of N. Sheridan Road and W. Hollywood Avenue [EG10], the Modern Byzantine style church provided a larger home for its growing Post-WWII congregation.

Between the mid-1950s and early 1970s, an assemblage of gleaming high-rise apartments developed along the lakefront near W. Hollywood Avenue. Over 4,000 new apartment units were added to the neighborhood during this period. The high-rises offered beautiful views of Lincoln Park and Lake Michigan and all of the latest modern amenities. Among the earliest were three high-rises built in 1961: the Sheridan-Hollywood Tower at 5650 N. Sheridan Road [EG12], designed by Loewenberg & Lowenberg; Solomon-Cordwell & Associates' Hollywood Towers at 5701 N. Sheridan Road [EG19]; and the Statesman at 5601 N. Sheridan Road [EG08], produced by architect Milton Schwartz. These buildings helped to turn the neighborhood into a hub of architectural modernity. Later examples include the 1969-1971 Edgewater Plaza [EG06] and the 1973 Park Tower and Mall [EG05]. Both were the work of architects Solomon Cordwell Buenz.

Just west of the lakefront, many examples of a new type of apartment building, the four-plus-one, quickly went up, often replacing older structures, including some of Edgewater's fine single-family homes. While some of the razed structures had been truly deteriorated, others were solid, lower-scale residential structures, a number of which were well-loved by the community. By the late 1960s,

Edgewater residents and community groups began rallying to change the zoning laws that permitted four-plus-ones.[382]

The Edgewater Community Council, an organization established in 1960 to protect the community's character, led the charge. The controversy continued until 1971, when the City Council amended the zoning laws, effectively halting the construction of four-plus-ones. By this time, the unpopular apartment buildings had invaded the area. Examples include the one at 949-955 W. Foster Avenue [UP45], the Claridge at 1025 W. Hollywood Avenue [EG13], and the double four-plus-one at 1111 W. Hollywood Avenue [EG16]. Despite the fact that these and many other four-plus-ones lack architectural significance and integrity, there are exceptions. The apartment building at 1060 W. Hollywood Avenue [EG24], designed by architect Jerome Soltan, originator of the building type, has a higher-quality design and attractive, modern details that set it apart from most other four-plus-ones.

The community's strong identity was evidenced by a multi-year campaign to have Edgewater designated as an official City of Chicago Community Area. Previously considered part of Uptown, Edgewater won recognition as Community Area #77 in 1980. Although the project had stalled, residents of North Shore suburbs began calling for its creation and extension along their lakefronts. In 1889 the North Shore Improvement Association (NSIA) was formed with the goal of creating such a roadway. That same year, the lakefront drive was named Sheridan Road in honor of Philip Henry Sheridan (1831-1888) the celebrated Civil War general who helped Chicago maintain order after the Great Fire of 1871.

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[382]Barbara Amazaki, "Groups O.K. Zoning Changes; Ask Stiff Control of High-Rises," *Chicago Tribune,* November 3, 1968, p. N-A12.
[383] Alice Sinkevitch, *AIA Guide to Chicago*. (Orlando: Harcourt, Inc., 2004), pp. 238.
[384]Local Community Fact Book Chicago-Metropolitan Area. (1995), p. 214.
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[388] "The Stickney School," *Edgewater Historical Society Scrapbook Archive,* Vol. XIV, No. 2, Spring/Summer 2003 http://www.edgewaterhistory.org/ehs/articles/v14-2-6
[389] Carla Bruni, *National Register of Historic Places Nomination Form* "Epworth Methodist Episcopal Church," United States Department of the Interior, September 20, 2007.
[390] Church of the Atonement: History at: http://www.churchoftheatonement.org/history

congregations as St. Andrew Greek Orthodox Church, which first occupied a building at 5658 North Winthrop Avenue, and would later move to the corner of W. Hollywood Avenue and N. Sheridan Road.

In keeping with Cochran's original plans for Edgewater, apartment buildings were long excluded from the lakefront on N. Sheridan Road. Just to the west, however, real estate developers began building handsome apartment buildings around the turn of the 20th century. New multi-family buildings such as the 1901 John S. Woollacott-designed six-flat at 5700 N. Winthrop Avenue [EG25] provided middle-class residents entry to the neighborhood. J.E.O. Pridmore also designed many flat buildings and apartments for upper-middle- and middle-class families in Edgewater. For example, he designed the lively 1913 Tudor Revival style Beaconsfield-Hollywood Apartments, which still stands at 1055-1065 W. Hollywood Avenue [EG15].

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During WWI, construction in Edgewater slowed, but quickly resumed during the 1920s. In fact, a building boom ensued. Developers, wanting to maximize profits, built apartments that would take advantage of Edgewater's pleasant lakeside location and convenient public transportation. Gustave M. Posner, president of the Marion Building Company, hired noted architect B. Leo Steif to design an elegant apartment hotel at the corner of N. Kenmore and W. Hollywood avenues [EG14]. (Known as the Pomeroy, the building now provides senior housing.) The iconic Edgewater Beach Hotel and Apartments [EG07] brought many new visitors and residents to the area in the late 1920s.

As automobiles were becoming increasingly commonplace at the time, an "Auto Row" of car-related businesses developed in Edgewater near the intersection of W. Hollywood and N. Broadway avenues. These included the Monarch Garage at 1122 W. Hollywood Avenue [EG26], a much-needed parking facility for the growing number of car owners in the area. In 1922, W.A. Nicholson designed a one-story parking structure, and Fox & Fox produced a second-story ramp addition in 1927.

At the onset of the Depression and through WWII, development stalled in the area and did not resume until the late 1940s. In response to the resulting housing shortage, throughout this period, many of the larger homes and apartments in Edgewater were broken up into smaller units. By the post-war era, the community was suffering from a major housing crisis.

[391] Commission on Chicago Landmarks & the Chicago Department of Planning & Development, *Chicago Historic Resources Survey* (Chicago, 1996),

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To meet the city's intense need for housing during the late 1940s, developers began taking advantage of new FHA provisions allowing for the construction of elevator buildings with smaller units than previously permitted. Developer A. L. Jackson erected the Brockton, one of the largest and most well-designed apartment complexes of the period. Architect Robert DeGolyer designed an impressive and visually arresting apartment building, a streamlined, modern reinterpretation of the historic courtyard form. Located at 5630 North Sheridan Road, the building [EG09], which was first occupied in 1950, has a major 1962 addition designed by A. Epstein & Sons.

When Lake Shore Drive and Lincoln Park were extended north of W. Foster Avenue in the mid-1950s, the area adjacent to the new W. Hollywood Avenue terminus became a hotbed for real estate development. As a result, W. Hollywood Avenue changed from a relatively quiet residential street that ended at the lake to a heavily-traveled through-street. One of the area's first new structures was the St. Andrew Greek Orthodox Church built in 1956. Located at the southeast corner of N. Sheridan Road and W. Hollywood Avenue [EG10], the Modern Byzantine style church provided a larger home for its growing Post-WWII congregation.

Between the mid-1950s and early 1970s, an assemblage of gleaming high-rise apartments developed along the lakefront near W. Hollywood Avenue. Over 4,000 new apartment units were added to the neighborhood during this period. The high-rises offered beautiful views of Lincoln Park and Lake Michigan and all of the latest modern amenities. Among the earliest were three high-rises built in 1961: the Sheridan-Hollywood Tower at 5650 N. Sheridan Road [EG12], the Hollywood Towers at 5701 N. Sheridan Road [EG19], and the Statesman at 5601 N. Sheridan Road [EG08]. These buildings, designed by prominent firms, helped to turn the neighborhood into a hub of architectural modernity. Later examples include the 1969-1971 Edgewater Plaza [EG06] and the 1973 Park Tower and Mall [EG05]. Both were designed by Solomon Cordwell Buenz.

Just west of the lakefront, many four-plus-ones quickly went up, often replacing historic structures in Edgewater including single family homes. While some of the razed structures had been truly deteriorated, others were solid, lower-scale residential structures, a number of which were well-loved by the community. By the late 1960s, Edgewater residents and community groups began rallying against the zoning laws that permitted four-plus-ones.[393] The Edgewater Community Council, an organization established in 1960 to protect the community's character, led the charge. The controversy continued until 1971, when the City Council amended the zoning laws, effectively halting the construction of four-plus-ones. By this time, the unpopular apartment buildings had invaded the area. Examples include the one at 949-955 West Foster Avenue [UP45], the Claridge at 1025 W. Hollywood Avenue [EG13], and the double four-plus-one at 1111 W. Hollywood Avenue [EG16]. Despite the fact that these and many other four-plus-ones lack architectural significance and integrity, there are exceptions. The apartment building at 1060 W. Hollywood Avenue [EG24], designed by architect Jerome Soltan, who originated the building

[393]Barbara Amazaki, "Groups O.K. Zoning Changes; Ask Stiff Control of High-Rises," *Chicago Tribune,* November 3, 1968, p. N-A12.

type, has a higher-quality design and attractive, modern details that set it apart from most other four-plus-ones.

The community's strong identity was evidenced by a multi-year campaign to have Edgewater designated as an official City of Chicago Community Area. Previously considered part of Uptown, Edgewater won recognition as Community Area #77 in 1980.

During the 1980s, more than 1,500 new housing units were constructed in Edgewater.[394] Among the new residential buildings were the Breakers at Edgewater Beach [EG04], a senior living community, and the nearby townhouses at 950 W. Berwyn Avenue [EG03]. Also in the 1980s, the rehabilitation of historic properties became an important force in the community. The Edgewater Historical Society, a non-profit organization, has been documenting the community's history and preserving its historic resources since its founding in 1988.

Many residents are still attracted to Edgewater for its fine collection of historic properties as well as its easy access to good transportation and the lakefront. Edgewater, particularly its business district along N. Clark Street, has retained a Swedish flair. Today, the community is home to a relatively diverse spectrum of residents that includes 12% African-Americans, 14.6% Asians, 18% Latinos, and 60% Caucasians. Approximately 31% of the community residents are foreign-born. [395]

3.3 Biographies of Key Architects and Firms

3.3.1 Barancik Conte & Associates

Architects Barancik & Conte specialized in modern high-rise design. Established in 1950, the prolific Chicago firm practiced for over 45 years. The son of a physician, Richard Morton Barancik (1924-present) was born and raised in Chicago's South Shore neighborhood. He joined the Army Enlisted Reserve Corps in 1942 and received training in engineering at the University of Nebraska through the Army Specialized Training Program.[396] He then served in Europe until the end of WWII. After the war, Barancik joined the military's Monuments, Fine Arts, and Archives Program and was sent to Salzburg, Austria, where he helped track artworks that had been stolen by the Nazis.[397] He remained in Europe to study architecture at the University of Cambridge in 1946 and at the École des Beaux-Arts at Fontainebleau, France in 1947.[398] Barancik then returned to the United States, completing his Bachelor of Science in Architecture

[394] Local Community Fact Book Chicago-Metropolitan Area. (1995), p. 214.
[395] "Demographics," Edgewater Chamber of Commerce. Available at: https://www.edgewater.org/edgewater/demographics/
[396] "Richard M. Barancik," Monuments Men Foundation for the Preservation of Art website, at: https://www.monumentsmenfoundation.org/barancik-pfc-richard-m
[397] "Richard M. Barancik," Monuments Men Foundation for the Preservation of Art.
[398] "Barancik, Richard M.," *American Architects Directory*, First Edition, 1956, p. 25, at: https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory

at the University of Illinois the following year.[399] He soon became an architectural designer for the Chicago Housing Authority, and remained in that position for a year or two.[400]

Born in Pittsburgh, Richard Conte (1918-1995) was the son of an Italian immigrant father and American-born mother. He began studying architecture at the University of Illinois in 1937.[401] He and his family moved to Chicago sometime before 1940, and settled in the West Humboldt Park neighborhood.[402] Like Barancik, Conte served in the army and received professional training in architecture during WWII. After attending the Royal Academy De Bella Arts in Florence, Italy for one year, he returned to the United States and resumed his studies at the University of Illinois.[403] Receiving his degree in architecture in 1947, Conte was immediately hired as an architectural design instructor at the University of Illinois.[404] He and his former student, Richard Barancik, decided to launch their own practice in Chicago in 1950.[405]

Barancik Conte & Associates received only modest commissions until the mid-1960s, when the firm began working on several high-rise projects. Among their first completed residential towers are Ritchie Tower at 1310 N. Ritchie Court [NN70] (1964) and 1212 N. Lake Shore Drive [NN44] (1969). During the early 1970s, the partners designed one of their premier projects, 990 N. Lake Shore Drive [NN24]. After Conte retired in 1980, Barancik continued the practice under the partnership's name. In a 1986 article, Barancik suggested that the firm's primary goals were for the users of its buildings to enjoy them and for projects to be profitable.[406]

Banancik Conte & Associates went on to produce numerous high-rise buildings in Chicago by the mid-1990s. In addition to residential high-rises, the firm also designed office complexes and senior housing. Outside of Chicago, their work can be found in nearby suburbs, as well as in Springfield, Illinois; Indianapolis, Indiana; Denver, Colorado; and Philadelphia, Pennsylvania. Barancik retired in 1993, and turned the reins over to the other five principals in the firm.[407] Several years later, Barancik Conte & Associates was dissolved.

3.3.2 Thomas R. Bishop

Prolific residential architect Thomas R. Bishop (1869-1956) left his mark on neighborhoods across Chicago. The son of builder William Bishop and his wife Sara, Thomas Bishop grew up in Chicago and Maywood, Illinois, and attended Chicago public schools. Immediately after graduating in 1884, he

[399] "Area Students At U. Of I. Are Given Degrees," *Chicago Tribune*, July 4, 1948, pg. 19.
[400] "Barancik, Richard M.," *American Architects Directory,* First Edition, 1956, p. 25.
[401] "Conte, Richard," *American Architects Directory*, First Edition, 1956, p. 107, at: https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory
[402] U.S. Census Records for 1930. Available at Ancestry.com.
[403] "Conte, Richard," *American Architects Directory,* First Edition, 1956, p. 107.
[404] "Conte, Richard," *American Architects Directory,* First Edition, 1956, p. 107.
[405] Karl Plath, "Barancik Designs Buildings For People, Not For Awards," *Chicago Tribune,* March 16, 1986, p. 1.
[406] Plath, "Barancik Designs Buildings For People, Not For Awards."
[407] Plath, "Barancik Designs Buildings For People, Not For Awards."; "Richard M. Barancik," Monuments Men Foundation for the Preservation of Art.

became an apprentice to architect John T. Long, the designer of many noteworthy Chicago buildings, including the Yale Apartments. In 1889, Bishop entered into partnership with architect George A. Small. By 1892, he was practicing with A. Edward Colcord.[408]

In the late 1890s, Bishop and his father formed a partnership known as Bishop & Co. Though his father died in 1901, the firm name lived on. [409] A long-time South Side resident, Bishop maintained offices in the Loop for more than 50 years.[410] While his South Side work is ubiquitous, his buildings can be found across Chicago and the surrounding suburbs.

Bishop was best known for his residential designs -- everything from single-family homes and small flat buildings to large-scale apartment dwellings and apartment hotels. A number of his fine single-family residences stand along the leafy streets of Hyde Park and Kenwood. In 1905, for example, he designed the solid, hipped-roof, red-brick home at 5641 S. Woodlawn Avenue for banker Charles W. Hoff. President and Mrs. Obama own another Bishop-designed home at 5046 S. Greenwood Avenue in Kenwood.[411]

The architect's solid two-, three-, and six-flat buildings grace Chicago's neighborhoods. These include, for example, a pair of Lincoln Square two-flats at 4426 and 4432 N. Artesian Avenue, designed for W.H. Boles in 1908, and two 1911 Lakeview three-flats, one for John Francis at 650 W. Grace Street [LV82] and another for L.H. Uhlemann at 445 W. Briar Place, just outside the APE. A bit further north, a pair of Bishop-designed six-flats for developers Harris and Kusel stand side-by-side at 3731-3733 and 3737-3739 N. Pine Grove Avenue [LV66 and LV67]. [412]

Bishop also produced a substantial number of larger rental properties, many in the city's appealing lakeside neighborhoods. One such Bishop-designed property, a 14-flat built for Barbara Rinn in 1912, stands at 3140-3144 N. Sheridan Road/400-410 W. Briar Place [LV15], only a block west of Lincoln Park in Lakeview.[413] Around the same time, Bishop also produced a handsome low-rise apartment building overlooking the lake at 647-653 W. Buena Avenue [UP08] in the Uptown community, as well as two more a block-and-a-half to the west at 742-748 and 750-758 W. Buena Avenue.[414] Bishop's 1915 Hotel

[408] *Industrial Chicago. Vol. I. The Building Interests* (Chicago: Goodspeed Publishing Company, 1891), pp. 620, 641-642; *Lakeside Directory of Chicago* (Chicago: Chicago Directory Company, 1892), p. 200.
[409] *Lakeside Directory of Chicago* (Chicago: Chicago Directory Company, 1898), p. 252.
[410] "Thomas R. Bishop," *Chicago Daily Tribune,* September 17, 1956, p. e5.
[411] Jean F. Block, *Hyde Park Houses: An Informal History, 1856-1910* (Chicago: The University of Chicago Press, 1978), p. 92; Susan O'Connor Davis, *Chicago's Historic Hyde Park* (Chicago: The University of Chicago Press, 2013), p. 374.
[412] Chicago History Museum's *American Contractor Index,* at: http://www.chsmedia.org/househistory/1898-1912permits/architect_response.asp; "Chicago Permits," *The Construction News*, Dec. 3, 1910, Vol. 30, No. 23, p. 27; Chicago Building Permit # A30572, June 3, 1915.
[413] Chicago Building Permit #A5463, July 8, 1912.
[414] *American Contractor* Index; Chicago Building Permit #30552, May 26, 1915.

Morlond, a tile-roofed apartment hotel on a prominent corner lot at 4946-4952 N. Sheridan Road, is part of Uptown's West Argyle Street National Register Historic District.[415]

Bishop's architectural output continued unabated through the 1920s. His work of that decade included a 1924 courtyard building at 428-436 West Surf Street, which is part of Chicago's Surf-Pine Grove Historic District.[416] A substantially larger courtyard structure (originally known as the "Hilldale") at 6800 N. Wolcott Avenue in Rogers Park dates to 1928.[417] That same year, Bishop designed the residential Hotel Lawrence at 4725-4727 N. Malden Street in Uptown.[418] His work from the period also included a number of distinguished apartment hotels in the Hyde Park community.[419]

Not surprisingly, Bishop's output slowed after 1930, by which time the economy had faltered and he had turned 60. His work of the 1930s includes four single-family residences near S. Greenwood Avenue and E. 48th Street in the Kenwood neighborhood and a seven-store retail building at S. Rhodes Avenue and E. 79th Street in Greater Grand Crossing.[420] Bishop apparently continued to practice architecture well into old age. He died at 87.[421]

3.3.3 Childs & Smith

The long-lasting firm of Childs & Smith produced a large collection of noteworthy buildings in Chicago and across the nation. The son of one of Chicago's most successful engravers and lithographers, Frank Aiken Childs (1875-1965) was born and raised in Evanston, Illinois.[422] His architectural training was quite extensive. After graduating from the Armour Institute in 1895, he spent ten years working for various firms including "three years with Geo. W. Maher and three years with Jas. Gamble Rogers."[423] He then went abroad and spent a few years travelling and studying at the Atelier Umbedenstock in Paris.[424] Childs returned to America, worked for a San Francisco architectural office for a couple of years, and then came back to Chicago and spent three years in the office of Holabird & Roche.[425]

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[415] Emily Ramsey, MacRostie Historic Advisors, "West Argyle Street Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2009), pp. 8:25.
[416] *Landmark District Designation Report for Surf-Pine Grove Historic District, Commission on Chicago Landmarks, September 7, 2006*, p. 19.
[417] "Apartments at Pratt and Hilldale," *Chicago Daily Tribune,* November 4, 1928, p. B2.
[418] "Display Ad 47," *Chicago Daily Tribune,* January 15, 1928, p. H1.
[419]Emily Ramsey, Lara Ramsey, and Terry Tatum, "Chicago Residential Hotels in Chicago: 1910-1930," National Register of Historic Places Multiple Property Documentation Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2016), pp. E22-E24.
[420]Al Chase, "Four Building Programs for 79 Residences," *Chicago Daily Tribune,* January 31, 1937, p. 22; "Completed at 79th and Rhodes," *Chicago Daily Tribune,* January 30, 1938, p. 14.
[421] "Thomas R. Bishop," *Chicago Daily Tribune,* September 17, 1956, p. e5.
[422] *Industrial Chicago. Volume IV: The Commercial Interests* (Chicago: The Goodspeed Publishing Co., 1894), p. 484.
[423] "Architectural Firm of Childs & Smith," *The Construction News,* September 7, 1912, p. 12.
[424] "Childs, Frank Aiken," *American Architects Directory,* First Edition, 1956, p. 92, at: https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory.
[425] "Architectural Firm of Childs & Smith."

Born in Philadelphia, William Jones Smith (1881-1958) received a degree in architecture from the University of Pennsylvania in 1903.[426] He then travelled to Paris and completed a four-year course at the École des Beaux-Arts.[427] After returning to America, Smith lived in New York, and spent a couple of years at the office of Cass Gilbert. He then relocated to Chicago, and worked for three years at Holabird & Roche. There he met Frank A. Childs.[428]

In 1912, William Smith and Frank Childs left Holabird & Roche to form a partnership, Childs & Smith. The duo opened their office downtown, in the Peoples Gas Building at 122 S. Michigan Avenue.[429] Among the early commissions of Childs & Smith were seven houses in Evanston, most in Revival styles and all now part of the Northeast Evanston NRHP Historic District.[430]

Childs & Smith maintained a busy practice for over 50 years. Their many works across the Midwest include: a chapel at Lawrence University in Appleton, Wisconsin; the Marathon County Courthouse and Employers' Mutual Insurance Building (now City Hall) in Wausau, Wisconsin; Jackson High School in Jackson Michigan; Travelers' InsuranceHeadquarters in St. Paul, Minnesota; Kenosha National Bank in Kenosha, Wisconsin; and First Financial Bank in Hamilton, Ohio.[431]

The firm also produced many buildings in and around Chicago. Their work in the city includes: 1448 N. Lake Shore Drive [NN88], the Boys & Girls' Club of Chicago at 3400 S. Emerald Avenue, and several Northwestern University structures [NN13, NN15], on which they worked with James Gamble Rogers as associate architects. Nearby, Childs & Smith produced Nichols and Haven Middle Schools in Evanston; Cossitt School in La Grange; Maine Township High School West, in Des Plaines; and the Campana Building in Batavia (listed in the NRHP).

3.3.4 Robert Seeley DeGolyer

Born and raised in Evanston, Illinois, Robert Seeley DeGolyer (1876-1952) studied at Yale University's Sheffield Scientific School and went on to receive a degree in architecture from MIT in 1898. He began his career as a draftsman in the offices of Holabird & Roche. He then served as draftsman for the Chicago Board of Education under head architect William B. Mundie from 1901 to 1903.[432] For several

[426] "Architectural Firm of Childs & Smith."

[427] "Smith, William Jones," *American Architects Directory,* First Edition, 1956, p. 521, at: https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory.

[428] "Smith, William Jones,"*American Architects Directory,* First Edition, 1956, p. 521.

[429] "Architectural Firm of Childs & Smith."

[430] Northeast Evanston Historic District Association, "Northeast Evanston Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1999), Sec. 8, p. 115.

[431] "Architecture and History Inventory," Wisconsin Historical Society website, at: https://www.wisconsinhistory.org/Records?&terms=childs%2csmith&start=0; James O. Betelle, "Planning for Multiple Use," *Architectural Forum,* Vol. LV, No. 6, December 1931, p. 645; "Childs & Smith," Emporis website, at: https://www.emporis.com/companies/101344/childs-smith-chicago-il-usa

[432] *The Evanston Directory, 1901* (Evanston: The Evanston Press, Co., 1901), p. 126, at: www.ancestry.com/interactive/2469/4444816?pid=1234555211&backurl=http://search.ancestry.com/cgi-

years thereafter, he worked "as a designer in the office of John H. Parkinson,"[433] a Los Angeles architect who became well-known for designing the 1904 Braly Block, one of that city's first high-rise residences.[434] Returning to Chicago in 1905, DeGolyer served for ten years as a designer for Marshall & Fox, renowned architects of luxury apartments and elegant hotels.

Soon after establishing his own practice in 1915, DeGolyer began receiving high-profile commissions to design luxury apartments and hotels. His Pearson Apartments at 200 E. Pearson Street dates to this period, as does a smaller, but equally refined apartment building at 923-925 Michigan Avenue in Evanston (part of the Suburban Apartment Buildings in Evanston NRHP Historic District). In the mid-1920s, DeGolyer hired young architect and engineer Walter T. Stockton to assist him in his busy practice. Stockton (1895-1989), like DeGolyer, grew up in Evanston. He graduated from Princeton in 1917 and returned to Chicago, working as a draftsman at several firms, including Pond & Pond, before joining DeGolyer.[435] The two architects soon became partners, though they continued to practice under the better-known DeGolyer's name.[436]

Robert S. DeGolyer & Co.'s work included many lavish buildings in the Gold Coast and Lake View neighborhoods, such as the 1926 Ambassador East Hotel. Among the firm's many elegant 1920s luxury apartments within the APE are 3750 N. Lake Shore Drive [LV70]; the Cornelia Apartments at 3500 N. Lake Shore Drive [LV33]; 1430 N. Lake Shore Drive [NN86]; and 1120 N. Lake Shore Drive [NN40].

The firm managed to make it through the Great Depression. Their handsome 27-story Revival style apartment building at 1242 N. Lake Shore Drive [NN53] was completed in 1930. Five years later, the firm became known as Robert S. DeGolyer & Walter T. Stockton, Architects.[437] That same year, the federal government appointed Robert S. DeGolyer along with a group of prominent architects to plan and design a multi-million-dollar public housing project for the Public Works Administration (PWA).[438] The group included other firms that were recognized for high quality apartment and hotel designs --

bin/sse.dll?indiv%3D1%26dbid%3D2469%26h%3D1234555211%26tid%3D%26pid%3D%26usePUB%3Dtrue%26_phsrc%3DQGP245%26_phstart%3DsuccessSource&treeid=&personid=&hintid=&usePUB=true&_phsrc=QGP245&_phstart=successSource&usePUBJs=true; Proceedings of the Board of Education of the City of Chicago, February 18, 1903, p. 382.

[433] Margery Blair Perkins, *Evanstonia: An Informal History of Evanston and Its Architecture* (Evanston: Evanston Historical Society, 1984), pp. 155-157.

[434] "Continental Building," Los Angeles Conservancy website, at: https://www.laconservancy.org/locations/continental-building

[435] "DeGolyer, Robert Seeley," *American Architects Directory,* First Edition, 1956, p. 539, at: https://aiahistoricaldirectory.atlassian.net/wiki/spaces/AHDAA/pages/20644319/1956+American+Architects+Directory

[436] "Oral History of Walter T. Stockton, interviewed by Betty J. Blum," 1983, pp. 8-9, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/10487/rec/1

[437] "News of the Architects," *Chicago Daily Tribune,* February 17, 1935, p. 16.

[438] "Name DeGolyer to Direct PWA Housing Group," *Chicago Daily Tribune*, January 12, 1935, p. 21.

Loewenberg & Loewenberg, Tallmadge & Watson, and Hubert Burnham. The architects selected DeGolyer "as director to coordinate the work."[439] (Julia C. Lathrop Homes is now listed on the NRHP.)

During WWII, Robert DeGolyer moved to Washington, DC, and worked on the design of the Pentagon.[440] By 1943, he and Stockton had dissolved their partnership.[441] One of DeGolyer's last buildings was the Brockton at 5630 N. Sheridan Road [EG09], completed in 1950. This streamlined 12-story apartment structure can be considered a Modern reinterpretation of the earlier courtyard building type. Among the first North Side apartment houses to be constructed during the Post-WWII period, the large, 346-unit building was a stunning addition to its neighborhood along the north end of Lincoln Park.

3.3.5 Dubin & Dubin/ Dubin, Dubin, Black & Moutoussamy

The sons of Russian Jewish immigrants, George Dubin (1890-1958) and Henry Dubin (1892-1963) were raised in Chicago. Both brothers graduated from Crane Technical High School. George Dubin received a basketball scholarship that allowed him to study architecture at the Armour Institute (now IIT).[442] However, he decided to transfer to the University of Illinois, and he completed his architectural degree there in 1914.[443] Soon after graduating, George Dubin went into practice with Chicago architect Abraham Eisenberg (1890-1975), the son of a Russian Jewish building contractor.

Henry Dubin graduated from University of Illinois in 1915. He then worked as a draftsman for the firm of Holabird & Roche for a couple of years. In 1919, Henry joined his brother at Dubin & Eisenberg, and the three architects became equal partners in the firm.[444] Dubin & Eisenberg produced hundreds of buildings such as the Majestic Hotel at 528 W. Brompton Avenue [LV44], as well as the Daughters of Zion (1401 N. California Avenue) and a synagogue for Congregation Agudath Achim (5029 N. Kenmore Avenue). In 1931, Henry received an honorable mention from *House Beautiful* for a Modernist home he designed for himself in Highland Park. (This structure, known as the "Battledeck House," is listed on the NRHP.)

Renamed Dubin & Dubin after Eisenberg's departure in 1932, the firm survived the lean years of the Depression and WWII, designing, for example, several small Art Moderne style retail buildings on S. Halsted Street in Englewood. In 1949, Henry's son Arthur (1923-2011) joined his father and uncle after serving time in the Army during WWII and returning to finish his architecture degree at the University of Michigan.[445] Arthur's younger brother Martin David (1927-2013), who had served as a Merchant Marine

[439] "Name DeGolyer to Direct PWA Housing Group."
[440] *Powhatan Apartments, 4950 South Chicago Beach Drive, Chicago, Illinois, Preliminary Staff Summary of Information Submitted to the Commission on Chicago Landmarks, November 1991,* p. 6.
[441] "Realty Miscellany," *Chicago Daily Tribune*, December 5, 1943, p. 40.
[442] "Oral History of Arthur Detmer Dubin, interviewed by Betty J. Blum," 2003, p. 4, at: http://digital-libraries.saic.edu/cdm/ref/collection/caohp/id/25298
[443] Franklin W. Scott, ed., *The Semi-Centennial Alumni Record of the University of Illinois* (Champaign, IL: University of Illinois, 1918), p. 530.
[444] "Oral History of Arthur Detmer Dubin," p. 12.
[445] "Biographical Summary, Oral History of Arthur Detmers Dubin," at: l-libraries.saic.edu/cdm/ref/collection/caohp/id/26667.

in WWII, received a degree in architecture from University of Illinois. (Martin went by his middle name David.) He joined the family firm a year or two after his older brother.

Immediately upon joining the firm, Arthur Dubin participated in the design of a 516-unit Modernist apartment tower at 4950-4980 N. Marine Drive in Uptown [UP39]. This complex, completed in 1950, relied on funding through the Federal Housing Authority (FHA). Dubin & Dubin soon specialized in FHA-backed projects. Another notable example is the 12-story Lake Terrace apartment tower at 7339 S. Shore Drive, completed in 1959.

In 1956, M. David Dubin left the firm to accept a position as senior project representative at Skidmore, Owings, & Merrill.[446] Two years later, the family firm had become extremely busy, and M. David returned and became a general partner. In 1965, Dubin & Dubin hired John T. Black (1917-2003), a talented architect who had previously been a partner at PACE Associates, and staff architect for Michael Reese Hospital. An architecture graduate of Harvard and a Hyde Park resident, Black brought tremendous innovation and skills to the practice and widened its circle of clients.[447]

The newly renamed firm of Dubin, Dubin, & Black soon began working with John W. Moutoussamy (1922-1995), then one of Chicago's few African-American architects. A graduate of the Chicago Public Schools, Moutoussamy served in the U.S. Army during WWII. Upon his return, he used the GI Bill to enter IIT, where he studied under Mies van der Rohe. After graduating in 1948, Moutoussamy worked as a draftsman for architects Schmidt, Garden, & Martin. In 1956, he joined the new Chicago firm of PACE Associates, which was then participating in the early planning of the new IIT campus. In 1965, Moutoussamy left PACE to work on Lawless Gardens, a large urban-renewal project at 3550 S. Rhodes Avenue in the Douglas (Bronzeville) community. The investors asked him to participate financially, but because he was African-American, banks refused to lend him money unless he partnered with an established white architectural firm. Moutoussamy had worked with John Black at PACE Associates. This connection and the strong recommendation of real estate developers Draper & Kramer led Dubin, Dubin & Black to invite Moutoussamy to join the firm as an associate. In 1966, only one year later, Moutoussamy was made a full partner, a first for an African-American architect at a large Chicago firm.[448]

Dubin, Dubin, Black & Moutoussamy was an extraordinarily successful firm throughout the following decade. They produced many high-rises including several federally-subsidized projects such as the 27-story Carmen-Marine Apartments, completed in 1968 in the Uptown community [UP41].

At the same time, the firm expanded its apartment and condominium building practice to include transit stations and educational institutions such as Chicago's City Colleges. Moutoussamy and his firm were responsible for the Brutalist office tower at 820 S. Michigan Avenue. Designed for John H. Johnson, the

[446] Bob Goldsborough, "M. David Dubin: Architect Designed North Side High-Rises," *Chicago Tribune,* August 9, 2013, Section 2, p. 7.
[447] Oral History of Arthur Detmer Dubin, p. 86.
[448] *Landmark Designation Report: Johnson Publishing Company Building, 820 S. Michigan Avenue* (Final Landmark Recommendation Adopted by the Commission on Chicago Landmarks, October 5, 2017), pp. 12-13.

African-American owner of Johnson Publishing, and erected between 1969 and 1971, the building is a designated Chicago Landmark.

John Black retired in 1978, however Dubin, Dubin & Moutoussamy continued to thrive. By that time, John Moutoussamy's son, Claude Louis Moutoussamy, a graduate of the University of Illinois architecture program, had joined the firm. [449] He eventually became a principal. Arthur Dubin's son, Peter Arthur Dubin, a graduate of MIT, also became a principal of Dubin, Dubin & Moutoussamy.[450] The partnership remained active until Moutoussamy's death in 1995. Among the firm's later work is 474 N. Lake Shore Drive [NN01], which was erected in 1990 (after the Period of Significance).

3.3.6 Fugard & Knapp/ Eckland, Fugard & Knapp/ Thielbar & Fugard/Fugard, Burt, Wilkinson, & Orth

The firm of Fugard & Knapp (in its various iterations) produced many signature buildings in Chicago including several prominent North Side luxury apartment towers. Born in Iowa, John Reed Fugard, Sr. (1886-1968) earned a degree in architecture from the University of Illinois in 1910. He moved to Chicago, got married, and found work as a building superintendent and draftsman for several local architectural firms before teaming up with George Knapp in 1912.[451] Born in Chicago, George A. Knapp (1888-1954) was the son of a furniture designer. The younger Knapp worked in a Chicago architectural office before studying at Columbia University in New York. He and Fugard launched their firm soon after Knapp completed his architecture degree.

In 1916, Fugard and Knapp brought on a third partner – Henry Claus Eckland (1869-1941). A Swedish immigrant architect who had been living in Moline, Illinois, Eckland had substantial experience and good connections.[452] Eckland, Fugard & Knapp soon began receiving high profile commissions. These included elegant apartment buildings at 222 and 230 E. Delaware Place, 60-70 E. Scott Street [NN58], and the Shoreland Apartments at 229 E. Lake Shore Drive [NN26].[453] In addition to residential buildings in Chicago, the firm received commissions for institutional structures in downstate Illinois, as well as in Iowa and Kansas. WWI interrupted the practice. Purportedly, Fugard and Knapp tossed a coin to see which of the two would enlist in the military. Fugard served in the Army from 1918 to 1919, earning the rank of Captain.[454]

[449] John Zukowsky, ed., *Chicago Architecture and Design 1923 – 1993* (Munich: Prestel, 1993), p. 461.
[450] Zukowsky, p. 461.
[451] Anonymous, "Builders of The Moody Memorial Church," 1925, at: www.moodymedia.org/articles/builders-moody-memorial-church/

[452] "Former Architect of Moline Dead," *Rock Island Argus,* March 19, 1941, p. 5.
[453] "$610,000 Deluxe Flats Feature of Realty Trade," *Chicago Daily Tribune*, August 26, 1917, p. E20; "Costly North Side Flats Going Up," *Chicago Daily Tribune*, November 26, 1916, p. 72.
[454] Anonymous, "Builders of The Moody Memorial Church," 1925.

Upon Fugard's return, Eckland left the practice.[455] The firm of Fugard & Knapp soon skyrocketed. For the next six years the two partners produced a large body of work that included luxury apartments, co-operatives, and residential hotels, as well as commercial and institutional buildings. Among their most prominent designs are: the Belmont Hotel [LV19]; 219 E. Lake Shore Drive [NN27]; the Lake Shore Drive Hotel (now considered the Mayfair Condominiums) at 189 E. Lake Shore Drive [NN30]; the Allerton Hotel at 710 N. Michigan Avenue (with Murgatroyd & Ogden); the Mutual Insurance Building at 4750 N. Sheridan Road; and the unusual and spectacular Moody Memorial Bible Church (just outside the APE).[456]

The firm collaborated with architect Horace C. Ingram on some of these projects. Born into a well-to-do family in Indianapolis, Horace Colby Ingram (1883-1946) graduated from Harvard University in 1904. Settling in Chicago, he had positions in several architectural offices before working with Fugard & Knapp. (Ingram would later serve as an official at the 1933 Century of Progress Exposition and go on to work for the federal housing administration in Washington, D.C.)[457]

Knapp retired in 1925, and Fugard took as his new partner Frederick J. Thielbar, a highly respected Chicago architect.[458] The son of German immigrants, Frederick John Thielbar (1866-1941) was born in Peoria, Illinois. After receiving a degree in architecture from the University of Illinois in 1892, he settled in Chicago and found work in the office of Holabird & Roche. Thielbar served as superintendent of construction for several years, and went on to become a partner in the firm.[459] As a member of the board of the Methodist Church in Chicago, he secured Holabird & Roche's commission for the Chicago Temple Building at 77 W. Washington Street. Thielbar served as principal designer and construction supervisor for this 23-story building, which was completed in 1924.[460]

Among Thielbar & Fugard's noteworthy projects are 1244 N. Stone Street [NN59], an elegant apartment building completed in 1926; the Raphael Hotel at 201 E. Delaware Place; the Hall of Religion at *A Century of Progress* World's Fair (no longer extant); and the McGraw Hill Building at 520 N. Michigan Avenue (partially demolished). By the time Thielbar died in 1941, Fugard's son, John Fugard, Jr., was a member of the firm.

By 1950, John Fugard, Sr. and his son were practicing with several other architects in the firm of Fugard, Burt, Wilkinson, & Orth. At this time, Fugard, Sr. was considered a leading expert on housing and planning. He was a member of the Chicago Housing Authority Board, serving as its first chairman and remaining as a commissioner for three decades. He also helped found the Metropolitan Housing and Planning Council.[461] Shortly after his death in 1968, the Chicago Dwellings Association established a

[455] "Personal," *American Architect,* January 22,1919, Vol. CXC, No. 2248, p. 145.

[456] Sinkevitch and Peterson, *AIA Guide to Chicago Architecture*, third edition, pp. 188-189.

[457] "Horace Ingram, Ex-Architect in City, Is Dead," *Chicago Daily Tribune*, December 1, 1946, p. 79.

[458] "News of the Architects," *Chicago Daily Tribune*, May 31, 1925, p. 22.

[459] Oscar E. Hewitt, "Claim Building is Held Up by Profiteering," *Chicago Daily Tribune*, February 8, 1919, p. 4.

[460] "S.J. Thielbar, Architect Here 49 Years, Dies," *Chicago Daily Tribune*, November 16, 1941, p. 16.

[461] Thomas Buck, "Remodeled House Stands as Big Lesson," *Chicago Daily Tribune*, June 8, 1965, p. 12.

contest in Fugard's honor, a competition whose purpose was "to find new designs in homes for moderate-income families."[462]

3.3.7 Harald M. Hansen

Little known today, Harald M. Hansen (1847-1921) was a talented and well-regarded Chicago architect of the late 19th and early 20th centuries. Born and raised in Christiania (now Oslo), Norway, Hansen apprenticed with a local contractor/architect as a bricklayer, plasterer, and draftsman. After graduating from his home town's Royal Art School, Hansen spent two more years studying architecture at the Bau Akademie in Berlin. He emigrated to Chicago in 1870, and immediately began work as a draftsman in the office of William LeBaron Jenney.[463] The following fall, Illinois Industrial University (now the University of Illinois) hired Hansen to run its architecture department in Champaign.[464] In 1872, he returned to Chicago and worked briefly with architect Otto Matz before opening his own firm.[465]

Hansen soon developed a successful practice. As *Chicago of Today, The Metropolis of the West* later put it, he "gained a fine growing patronage by reason of the superior excellence of his work, and the reliability of his business methods."[466] By the 1880s, the *Inter-Ocean* was regularly reporting on this "well-known" architect's designs, often in great detail. Although his work was varied, many of his commissions were for residences such as an 1881 "gothic" style brick townhouse for W.E. Curtis on E. Superior Street.[467] About the same time, Hansen designed a fine double house "of pressed brick with black mortar and Columbia stone trimmings" for R.S. Burger, the president of real estate developer E.S. Dryer & Co. [468] Though neither building is extant today, Hansen's turreted, pink-marble-clad residence for brewer George A. Weiss still sits at 1428 N. State Parkway. It is part of the Gold Coast NRHP Historic District.[469]

Hansen also became known for producing large groupings of individual residences. For example, in 1882, E.S. Dryer & Co. commissioned Hansen to create designs for a group of moderately priced houses in its new suburban development of Garfield (now part of Chicago's Hermosa and Humboldt Park communities). The two-story houses would have verandahs and Eastlake style flourishes.[470] A few years later, Olof O. Ostrom hired Hansen to produce eight distinctive, stone-fronted row houses at the northeast corner of Astor and Schiller streets [NN95-NN101]. Another notable row house development

[462] "Seek Economy Dwelling," *Chicago Daily Tribune*, August 29, 1965, p. N5.

[463] "Harald M. Hansen," *A History of the Norwegians of Illinois,* A.E. Strand, ed. (Chicago: John Anderson Publishing Co., 1905), p. 834.

[464] Edward C. Earl, "The Architectural Schools of the United States," *The Technograph,* 1892-1903, No. 7, p. 49.

[465] "Harald M. Hansen," *Chicago of Today. The Metropolis of the West* (Chicago: Acme Publishing & Engraving Co., 1891), p. 127.

[466]"Harald M. Hansen," *Chicago of Today. The Metropolis of the West*, p. 127.

[467] "A North Residence," *The Inter-Ocean,* July 8, 1881, p. 6.

[468] "The Building Situation," *The Inter-Ocean,* April 13, 1881, p. 8.

[469] Robert Wagner, "Gold Coast Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1978), p. 8.3.

[470] "Rising Roofs," *The Inter-Ocean,* September 2, 1882, p. 10.

followed in 1886, this one for Adolph Olsen. Five of the original twelve Olsen-Hansen row houses – including Hansen's own home – remain standing at 164-172 W. Eugenie Street. They are part of the Old Town Triangle NRHP Historic District.[471]

Hansen maintained his prolific practice for another 30-plus years. He continued to produce single-family residences, but also designed larger residential structures, such as a three-story 21-flat apartment building executed for Dawson Brothers in 1893.[472] (Part of this structure still stands at 1652-1654 W. Walnut Street.) One of his flat buildings, built in 1896 and anchored by storefronts, remains at 2843 N. Clark Street.[473] Another mixed-use structure, at 3259-3261 S. Halsted Street, is one of several he designed for A. Olezewski in 1912.[474] Hansen's commissions included industrial buildings such as his addition to the NRHP-listed Dawson Brothers Plant at 517-519 N. Halsted Street.[475] During the course of his practice, Hansen also returned to teaching at the University of Illinois. Hansen died in 1921, at his longtime home at 164 W. Eugenie Street.[476]

3.3.8 Holabird & Roche/ Holabird & Root

The renowned firm of Holabird & Roche and its successors Holabird & Root and Holabird, Root & Burgee have left an enduring legacy in Chicago and across the nation. Indeed, as critic Ada Louis Huxtable observed in 1980, "Probably no single firm reflects more accurately the complete span of American architectural practice over the last 100 years…."[477]

William Holabird (1854–1923), a native of New York and a West Point graduate, trained in the office of noted Chicago architect William LeBaron Jenney, known for his work on early skyscrapers. There, Holabird met engineer and landscape architect Ossian C. Simonds (1857–1931), with whom he formed a professional partnership in 1880. Among Holabird and Simonds' first commissions was a plan for Graceland Cemetery. Martin Roche (1853–1927), a former carpenter's apprentice and a draftsman in Jenney's office, soon joined the nascent firm. In 1883, after Simonds left to pursue an independent career in landscape design, the firm became known as Holabird & Roche.[478] The firm's early

[471] Old Town Triangle Historic District Committee Preparers, "Old Town Triangle Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1984), Sec. 8, p. 9.
[472] "Reported by Architects," *The Inter-Ocean,* November 26, 1893, p. 16.
[473] Chicago Historic Resources Survey; "Building Permits," *Chicago Daily Tribune,* April 30, 1896, p. 13.
[474] Index to the *American Contractor's* Building Permit Column, 1898-1912.
[475] Daniel Bluestone, "Dawson Brothers Plant," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1985).
[476] "Burial Services Today for Harald M. Hansen," *Chicago Daily Tribune,* October 19, 1921, p. 19.
[477] Ada Louise Huxtable, "A Major Chicago Firm at Its Centennial," *The New York Times,* March 2, 1980, p. D31.
[478] Werner Blaser, ed., *Chicago Architecture: Holabird & Root, 1880-1992* (Boston: Birkhauser Berlag, 1992), p. 17; Robert Bruegmann, *Holabird & Roche & Holabird & Root: An Illustrated Catalogue of Works, 1880-1940*, Vol. I, 1880-1911 (New York: Garland Publishing, 1991), pp. xiii-xiv.

commissions included planning the grounds and major buildings for the new federal Fort Sheridan in Highwood, Illinois (now listed on the National Register of Historic Places).[479]

Holabird & Roche's work at Fort Sheridan included several large homes for officers, and designing fine residences quickly became an important part of the firm's varied practice.[480] Several exceptional examples of this residential work still grace the streets of the Near North Side. For George W. Meeker, Holabird & Roche designed an elegant Federal style townhouse at 1431 North Astor Street [NN108], built in 1894. The following year came the fanciful Venetian Revival Arthur Aldis house at 1258 N. Lake Shore Drive [NN56]. Right next door at 1260 N. Lake Shore Drive is the more reserved Lawrence D. Rockwell House [NN57], completed in 1910.

Although Holabird & Roche designed a wide variety of building types, the firm is undoubtedly best known for its high-rise commercial structures. The earliest of these was the 1886 Tacoma Building (no longer extant), a 13-story structure with primary facades constructed with riveted metal framing, clad in brick and terra cotta, and lined with window-filled projecting bays.[481] The firm's successful formula for the Tacoma led to other Loop buildings of the same general scheme, including the 1893 addition to the Monadnock Building at 55 W. Van Buren.[482] Holabird & Roche moved toward a clearer articulation of the skeleton frame with the Marquette Building of 1894. The Marquette featured enormous window arrays, each with a fixed central pane flanked by two operable double-hung windows. As architectural historian Carl W. Condit observed, these "Chicago windows," were among "the distinguishing marks of nearly every office block designed by Holabird and Roche in the next fifteen years."[483] The firm continued to refine the formula, producing handsome and practical office structures such as the Loop's 1902 Powers Building (37 N. Wabash Avenue; later the Champlain and now the Sharp Building) and the polychrome terra cotta-clad Brooks Building (223 W. Jackson Street) of 1910, to name just a few. (The Marquette Building is a National Historic Landmark, the latter two have been determined eligible for the NRHP.)

Over the next two decades, the firm of Holabird & Roche continued to expand, applying its expertise with steel frame construction to a broad range of building types in a variety of styles. Completed in 1911, the eleven-story Classical revival City Hall/County Building at 121 N. LaSalle occupies an entire block of the Loop. The firm's 1914 Italian Renaissance Revival Three Arts Club at 1300 N. Dearborn Street is listed on the National Register. Their Academic Gothic Julius Rosenwald Hall at the University of Chicago, completed in 1915, features an octagonal tower. Other examples include the Gothic Revival Chicago Temple (77 W. Washington Street) – both church and office tower – of 1923 and the Beaux Arts

[479] Blaser, p. 17; Harry Butowsky and Sally Kress Tompkins, "Fort Sheridan Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1983).
[480] Butowsky and Tompkins, pp. 7.6-7.15; Perkins, *Evanstonia: An Informal History of Evanston and Its Architecture,* pp. 94-95, 97, 160.
[481] Carl W. Condit, *The Chicago School of Architecture* (Chicago: The University of Chicago Press, 1964), pp. 117-118.
[482] Bruegmann, *Holabird & Roche & Holabird & Root,* Vol. I, pp. 93-96.
[483] Condit,*The Chicago School of Architecture,* p. 121.

Palmer House Hotel (17 E. Monroe Street) of 1927. (The City Hall/County Building and the Chicago Temple are both part of the West Loop-LaSalle Street NRHP Historic District.)

By the middle of that year, both Martin Roche and William Holabird had died, but the firm was already in the hands of a younger generation – John A. Holabird, Sr., and John W. Root, Jr. William Holabird's son and another West Point graduate, John Augur Holabird, Sr. (1886-1945) attended the École des Beaux-Arts. There he met John Wellborn Root, Jr. (1887-1963), a Cornell graduate who was the son of Daniel Burnham's talented partner, John W. Root, Sr. The two young architects began working for Holabird & Roche in 1914. After leaving to serve in WWI, they returned to the practice in 1919, in time to work on the many important commissions of the 1920s.[484]

The firm reorganized in 1927, changing its name to Holabird & Root the following year. The resurgent organization quickly gained wide acclaim for its fine Art Deco designs, including high-rise office buildings for the *Chicago Daily News,* Palmolive, and the Chicago Board of Trade. (The first two are individually listed in the NRHP. The Board of Trade is a National Historic Landmark.) In 1930, Holabird & Root received the Architectural League of New York's 1930 Gold Medal of honor for the "great distinction and high quality of architecture they have achieved in the solution of the American office building."[485]

Notwithstanding the accolades, the firm's work dried up during the Depression. Holabird & Root shrank to only a few employees by the mid-1930s.[486] Among the few new commissions were designs for educational buildings – the Henry Crown Fieldhouse at the University of Chicago of 1932 and Abbott Hall at Northwestern University's Chicago campus [NN90], completed in 1939.

For several decades after WWII, the still well-respected firm experienced what architectural historian Robert Bruegmann termed "a period of inner turmoil."[487] John Holabird died in 1945.[488]Three years later, Joseph Z. Burgee (1897-1956), with the firm since 1927, was made a name partner. The firm became known as Holabird, Root & Burgee, and its employees again numbered in the 100s.[489] About the same time, third-generation architect John A. Holabird, Jr. (1920-2009) joined the office. A graduate of Harvard, Holabird initially stayed only briefly, leaving the firm to teach and design sets, before returning for good in 1955.[490] Joseph Burgee died the following year, and the firm name was soon restored to Holabird & Root.

Despite ongoing upheaval, the firm was again prolific, designing a wide variety of large projects, including academic buildings at the University of Chicago, the University of Illinois at Chicago, and other

[484] Bruegmann, *Holabird & Roche & Holabird & Root*, Vol. I, p. xiii; "John W. Root, 76, Architect, Dies," *Chicago Daily Tribune,* October 25, 1963, p. A2.

[485] "Chicagoans Win Gold Medal for Architecture," *Chicago Daily Tribune,* January 31, 1930, p. 10.

[486] Bruegmann, *Holabird & Roche & Holabird & Root*, Vol. 1, p. xiii.

[487] Bruegmann, *Holabird & Roche & Holabird & Root*, Vol. 1, p. xiv.

[488] "John Holabird, 59, Architect, Dies on His Birthday," *Chicago Daily Tribune,* May 5, 1945, p. 9.

[489] "Holabird, Root Adds Burgee to Name of Architectural Firm," *Chicago Daily Tribune,* April 4, 1948, p. 175.

[490] Oral History of John Augur Holabird, Interviewed by Susan S. Benjamin, 1992, p. 69-71, 73, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/6201/

institutions. Its relationship with Northwestern University continued, as the firm produced several buildings for the Evanston Campus, as well as the Morton and Searle buildings from 1955-1956 [NN15] and the 1959 McCormick Hall [NN13] on the 300 block of E. Superior in Chicago.[491]

The firm experienced another resurgence in the 1970s.[492] John Holabird was among the partners, and internal tensions had eased.[493] As Robert Bruegmann noted, Holabird & Root "enjoyed renewed acclaim as one of the country's oldest and most dependable architectural organizations."[494] In 1983, the American Institute of Architects honored the century-old Holabird & Root as its Firm of the Year.[495] Over the last four decades, the firm has maintained a broad-based practice, while continuing its emphasis on institutional buildings, such as the 1984 Arthur Rubloff (American Bar Association) Building at 750 N. Lake Shore Drive [NN13] on Northwestern's Chicago Campus.[496]

3.3.9 Hooper & Janusch

Architect William Hooper and engineer F.W. Janusch, partners with a broad and successful practice during the 1920s, are now best known for their elegant Chicago luxury apartment buildings. Both were immigrants. English-born William T. Hooper (1884-1954) immigrated to the United States as a child, and was living in Chicago by 1900. Though little is known about his early training, by the time he was in his late 20s, Hooper had begun practicing architecture out of his own office in Steinway Hall.[497] Frederick William Janusch (1887-1957) was born in Vienna and attended school there, receiving degrees in architecture and engineering in 1907. He arrived in America in 1914, and began practicing architecture in Chicago in 1918.[498] He soon became a member of the Western Society of Engineers.

By June of 1922, Hooper and Janusch had begun working as a team.[499] Among their first commissions was the Rienzi Hotel at 556 Diversey Boulevard (since demolished), a seven- and eight-story residential hotel with shops and a 200-car parking structure.[500] The firm also designed numerous theaters.[501] In 1926, the firm produced a handsome French Manor style mansion for H.F. Busch at 2828 Sheridan Place

[491] "Holabird, Root, & Burgee," and "Holabird & Root LLC," Emporis website, at: https://www.emporis.com/companies/101686/holabird-root-burgee-chicago-il-usa and https://www.emporis.com/companies/100337/holabird-root-llc-chicago-il-usa

[492] Huxtable, March 2, 1980.

[493] Oral History of John Augur Holabird, pp. 74, 130, 146; Nory Miller, "The Firm Today: 'A Place to Do Your Own Thing'," *Inland Architect,* Vol. 20, No. 7, July 1976, p. 17.

[494] Bruegmann, *Holabird & Roche & Holabird & Root*, Vol. 1, p. xiv.

[495] Richard Guy Wilson, "A Century of (Intermittent) Progress," *AIA Journal,* 1983, Vol. 72, No. 2, pp. 43-51.

[496] "Holabird & Root LLC," Emporis website.

[497] *Construction News,* August 2, 1913, p. 20.

[498] *Who's Who in Chicago: The Book of Chicagoans* (Chicago: A.N. Marquis & Co., 1926), p. 456.

[499] "News of the Architects," *Chicago Daily Tribune,* June 4, 1922, p. A6.

[500] "Building News," *The Economist,* June 10, 1922, Vol. 67, p. 1351; "Town Talk," *The Hotel World,* June 3, 1922, Vol. 94, p. 44; *Chicago Commerce,* Vol. 18., January 27, 1923, p. 20.

[501] Cinema Treasures website, at: www.cinematreasures.org/theaters; "Construction News," *Exhibitors' Trade Review,* March 14, 1925, p. 59; "Construction News," *Exhibitors' Trade Review,* April 25, 1925, p. 61; "Construction News," *Exhibitors' Trade Review,* May 16, 1925, p. 102.

in Evanston. (The home, recently owned by Illinois gubernatorial candidate J.B. Pritzker, is part of the Northeast Evanston NRHP Historic District.)[502]

Hooper & Janusch quickly gained a strong reputation for designing large and stylish residential buildings. The firm's 14-story Wellington Arms Apartments at 2970 N. Sheridan Road in Lakeview, begun in late 1924, received considerable notice. The *Chicago Tribune* commended the architects and its developer Anton Wille for designing a courtyard-type structure that was not "a shirt front building," but instead "played fair" with its neighbors by using high-quality face brick on all four sides.[503] Hooper & Janusch also used decorative treatments on all four facades for a well-received "kitchenette apartment" building at 23 E. Delaware Place. The Revival style tower, with its three-story cut-limestone base, rises 18 stories to its buttressed, copper-roofed turret.[504]

In the late 1920s, Hooper & Janusch designed several fine apartment buildings along the lakefront. The impressive 21-story Touraine at 1400 N. Lake Shore Drive [NN83], part of the Gold Coast NRHP Historic District, features three interconnected arms with courtyards between them, affording excellent views of the lake. Both Hooper and Janusch, who described the limestone-trimmed brick structure as "Georgian," served on this co-operative building's board of directors.[505] Further north, the firm produced a pair of contiguous 17-story towers at 3260 and 3270 N. Lake Shore Drive [LV22]. These enormous Revival style "flat buildings" featured high-end finishes and parking at the rear of their lots.[506] Hooper & Janusch designed a final lakefront co-operative building with architect David S. Klafter. Begun in 1928, 1420 N. Lake Shore Drive [NN85] is a comparatively narrow, 19-story tower with elegant Tudor Revival detailing.[507]

Hooper & Janusch produced a handful of buildings outside Chicago. Among them was the proposed Northwoods club – the Inawendiwin – near Janusch's summer home in Eagle River, Wisconsin.[508] They also designed the distinctive Art Deco Foshay Tower, a Minneapolis corporate headquarters produced in collaboration with the firm of Magney and Tusler.[509] The Foshay Tower is also NRHP-listed.

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[502]Sherry Thomas, "French Twist," *Evanston Magazine,* February 6, 2017, JWC Media website, at: https://jwcdaily.com/evanstonmagazine/2017/02/06/french-twist/https://jwcdaily.com/evanstonmagazine/2017/02/06/french-twist/

[503] "Wellington Arms Apartments," *Chicago Daily Tribune,* November 9, 1924, p. H23.

[504] "23 East Delaware Apartments," *Chicago Daily Tribune*, January 17, 1926, p. B1; "Skyscraper to Bring Back Days of Queen Bess," *Chicago Daily Tribune,* June 20, 1926, p. B1.

[505] Al Chase, "The Touraine is Latest Inn for Gold Coast, *Chicago Daily Tribune,* June 15, 1926, p. 24; "$78,000 Surplus Reported for Co-op on Drive," *Chicago Daily Tribune,* May 26, 1929, p. B5.

[506] "Philip Hampson, "Two 17-story Flats Rising on Sheridan Road; Total Cost Placed at $3,720,000," *Chicago Daily Tribune,* April 22, 1928, p. B1.

[507]Philip Hampson, "Nineteen Story Co-op Apartment for Lake Shore Drive: Structure to Stand on Site of Freer Home," *Chicago Daily Tribune,* June 24, 1928, p. B1; Harris, *Chicago Apartments: A Century of Lakefront Luxury,* pp. 202-204.

[508]"Inawendiwin Club to be 350 Miles North of the Loop," *Chicago Daily Tribune,* October 10, 1926, p. B7.

[509]David Gebhard and Tom Martinson, *A Guide to the Architecture of Minnesota* (Minneapolis: University of Minnesota Press, 1977), p. 31.

As was the case for many architectural firms, the work of Hooper & Janusch slowed after the Crash of 1929. In 1930, the *Chicago Tribune* reported that Hooper was the developer of a film exchange building designed by his firm, though apparently never built.[510] Hooper became editor of the *Western Architect's* "Architectural Department" that same year, and in 1931 he joined the architecture faculty of the School of the Art Institute of Chicago. Hooper & Janusch designed a pair of Modern restaurants (the Blue Ribbon and Victor Vienna Garden cafes) for the 1933-1934 *A Century of Progress World's Fair.*[511]

The firm does not appear to have survived the Depression. Janusch eventually moved to Wisconsin. In 1938, the *Tribune* published a photograph of an illuminated ice castle he had designed for the Eagle River Winter Carnival in 1938.[512] Janusch died in that city in 1957.[513] Hooper died in 1954, after moving to Waukegan.[514]

3.3.10 William Le Baron Jenney/ Jenney & Mundie/ Jenney, Mundie, & Jensen

Widely known as an engineer, landscape designer, and architect, Chicagoan W.L.B. Jenney was among the leading American architects of the late 19th century. A native of Massachusetts, William Le Baron Jenney (1832-1907) studied civil engineering at Harvard before enrolling in the École Centrale des Arts et Manufactures in Paris in 1853. He interrupted his studies to volunteer for the Union in the U.S. Civil War. By the middle of the conflict he was serving as chief engineer for the 15th Army Corps.[515]

Jenney came to Chicago in 1868. Though he began an architectural practice with Sanford Loring, he soon set out on his own.[516] Jenney created original plans for Humboldt, Garfield, and Douglas Parks in 1871.[517] The push to rebuild after the Great Chicago Fire quickly fed his practice -- he was working on at least seven large commercial projects only a month after the conflagration.[518] As Jenney's business grew, he hired talented young architects and engineers including Irving Pond, Louis Sullivan, Normand Patton, Martin Roche, William Holabird, and Ossian C. Simonds.[519] He also mentored other young professionals as the first architecture professor at the University of Michigan, teaching between 1876 and 1880.[520]

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[510] "City's Biggest Cinema Center," *Chicago Daily Tribune,* March 2, 1930, p. A10; "Film Exchange Building," Hooper & Janusch drawings in the Burnham papers collection at the Art Institute of Chicago.

[511] "Beerful Days Recalled by New Fair Café," *Chicago Daily Tribune,* October 30, 1932, p. 18; "Plan Modern Viennese Café for A Century of Progress," *Chicago Daily Tribune,* November 13, 1932, p. 18.

[512] "Going Somewhere," *Chicago Daily Tribune,* January 23, 1938, p. E4.

[513] "Janusch, Frederick W.," *Chicago Daily Tribune* March 26, 1957, p. 22.

[514] "Wm. T. Hooper, Ex-Architect, Is Dead at 71," *Chicago Daily Tribune,* September 8, 1954, p. B10.

[515] Ted Thurak, "William Le Baron Jenney," *Master Builders,* Diane Maddex, ed. (Washington, D.C.: The Preservation Press, p. 98.

[516] "Classified Ad," *Chicago Daily Tribune,* May 21, 1868, p. 1.

[517] Julia S. Bachrach, *The City in a Garden: A Photographic History of Chicago's Parks* (Chicago: University of Chicago Press, 2001), p. 10.

[518] "Rebuilding the Burnt District," *Chicago Daily Tribune,* November 12, 1871, p. 3.

[519] "Chicago Architects: A Genealogy," Society of Architectural Historians website, at: https://www.sah.org/docs/default-source/misc-resources/chicago-architects-genealogy-map.pdf?sfvrsn=8bc4a7ae_4

[520] Thurak, p. 98.

The influential Jenney became best known for his tall commercial buildings in Chicago's Loop. His first Leiter Building of 1879 was, in the words of architectural historian Carl W. Condit, "nearly a glass box," made possible through innovative engineering.[521] By the mid-1880s, Jenney had further refined his construction techniques to produce the nine-and-one-half-story Home Insurance Building. With its cast iron columns, wrought iron and steel beams, and granite and brick exterior, it is often cited as the first skyscraper.[522] (Neither structure is extant.) Other tall commercial structures followed, including the Second Leiter Building (later the Sears Building and now the Robert Morris Center) at State and Van Buren, a National Historic Landmark, and the NRHP-listed Manhattan Building at 431 S. Dearborn Street, both begun in 1889.

By this time, Jenney and his team of architects had also designed a variety of residential structures, including a three-story, stone-fronted house for Jacob Walford on State Street, near Burton Place (1885, no longer extant).[523] A brief, but prolific, partnership with William A. Otis produced a number of fine residences in 1887, including the white granite Eddy House on Lake Shore Drive and another for Dr. R.N. Tooker at 563 N. Dearborn Street, which is now part of the Washington Square NRHP Historic District.[524] Within the APE, Jenney designed a brick town house for Rensselaer W. Cox at 1427 N. Astor Street [NN106] in 1889.

Among Jenney's most trusted associates of the 1880s was William Bryce Mundie (1863-1939). Mundie, born in Ontario, attended Hamilton Collegiate Institute and apprenticed in Canada before coming to Chicago. He joined Jenney's office in 1884. Recognizing the younger architect's talent, Jenney made him a partner only seven years later.[525] The new firm of Jenney & Mundie designed a number of notable buildings. These included the terra cotta-clad Ludington Building at 1104 S. Wabash Avenue of 1891, now listed in the NRHP; the Horticultural Building at the 1893 World's Columbian Exposition; and skyscrapers at 19 and 39 S. LaSalle Street – the Association (Central YMCA) and New York Life buildings of the mid-1890s.[526] Jenney & Mundie also produced residential work, including an 1896 high-rise apartment building at 39 E. Schiller Street [NN82]. The following year, the firm designed a spacious Queen Anne style home for William W. Butterfield at 727 W. Hutchinson, just outside the APE. The residence is now part of the Buena Park NRHD.[527] In 1899, Mundie was appointed architect to the Chicago Board of Education, a position he held for four years, designing numerous schools, including

[521] Condit, *The Chicago School of Architecture,* p. 79.

[522] Condit, *The Chicago School of Architecture*, pp. 83-85.

[523] "New Buildings," *The Inter-Ocean,* September 26, 1885, p. 7.

[524] "Jenney & Otis," *The Inter-Ocean,* January 7, 1888, p. 12.

[525] Julia S. Bachrach and Elizabeth A. Patterson, "William Bryce Mundie (1863-1939)," *Chicago Historic Schools* website, at: https://chicagohistoricschools.wordpress.com/2013/02/08/william-bryce-mundie-1863-1939/

[526] Bachrach and Patterson, "William Bryce Mundie (1863-1939)," *Chicago Historic Schools*; Sinkevitch, *AIA Guide to Chicago,* Second Edition, pp. 80, 151; "William Le Baron Jenney, Noted Architect, Stricken," *Chicago Daily Tribune,* February 12 1907, p. 5.

[527] Daniel Bluestone, "Buena Park Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1984), Section 7, p. 9.

Wendell Phillips High School at 244 E. Pershing Boulevard, begun in 1902.[528] Notwithstanding the demands of his official duties, Mundie was allowed to maintain his partnership in Jenney & Mundie.

After Jenney retired in 1905, Mundie took on another partner, Elmer Jensen (1870-1955), who had begun as the firm's office boy in 1884, the same year Mundie arrived there.[529] The firm was known as Jenney, Mundie & Jensen until Jenney's death two years later, when it became Mundie & Jensen. (For years thereafter, the papers continued to include the esteemed Jenney's name.) The high-profile projects continued. In the Gold Coast, the firm designed elegant residences for affluent Chicagoans at 1505 [NN115] and 1518 N. Astor Street ca. 1911. In the Loop, their projects from the following decade include the unusually narrow, white terra cotta-clad Gothic Revival style Singer Building at 120 S. State Street (listed in the NRHP) and the stately Union League Club on W. Jackson Boulevard (determined eligible for the NRHP).

In the midst of the Depression, Mundie & Jensen took two senior draftsmen – Robert E. Bourke and George Havens – into partnership. The firm remained Mundie, Jensen, Bourke & Havens after Mundie's death in 1939. This iteration of the architectural partnership was best known for its 1937 Art Deco style Kraft office building at 500 N. Peshtigo Court, demolished in the 2000s.[530] When Bourke and Havens departed in 1944, the firm name returned to Mundie & Jensen. Later incarnations of the firm were Mundie, Jensen & McClurg; Jensen, McClurg & Halstead; and Jensen & Halstead, which remains in business today.

3.3.11 David Saul Klafter

The son of a Hungarian Jewish immigrant factory inspector, David Saul Klafter (1886-1965) was born in Cincinnati, Ohio, and moved to Chicago as a child. Klafter studied architecture at the Lewis Institute and the Art Institute of Chicago.[531] By the early 1900s, he was producing schemes for buildings, one of which the *Inter-Ocean* published in 1903.[532] Two years later, he and S. Milton Eichberg designed a large West Side synagogue for Agudat Achem Hungarian congregation.[533] In 1907, he entered the office of D. H. Burnham and Company. Although he remained with the firm for only a short time, Klafter's obituary noted that he was "deeply influenced" by "Burnham's views on ornamentation."[534]

[528] Elizabeth A. Patterson, "Wendell Phillips High School," *Chicago Historic Schools* website, at: https://chicagohistoricschools.wordpress.com/2013/09/18/wendell-phillips-academy-high-school/
[529] Finding Aid for the Elmer C. Jensen Papers in the collection of the Ryerson and Burnham Libraries at the Art Institute of Chicago, at: https://digital-libraries.artic.edu/digital/collection/findingaids/id/24328
[530] "New Project for North Side," *Chicago Daily Tribune,* March 7, 1937, p. 42.
[531] "Klafter, David Saul," *American Architects' Directory,* First Edition, 1956, p. 303, at: http://content.aia.org/sites/default/files/2018-09/Bowker_1956_K.pdf
[532] "Chicago Building, Proposed Structure by David S. Klafter," *Inter-Ocean,* October 18, 1903, p. 18.
[533] "Synagogue of First Hungarian Congregation, Designed by S. Milton Eichberg and David S. Klafter," *Inter-Ocean,* July 16, 1905, p. 22.
[534] "D.S. Klafter, Architect for 57 Years, Dies," *Chicago Tribune,* January 5, 1965, p. 34.

By 1908, Klafter had married and begun working for architect Jarvis Hunt. (The affiliation lasted a few years.)[535] Klafter simultaneously maintained an independent practice, and regularly advertised as "architect and engineer" in the Chicago papers.[536] Among his early commissions was the Clark Hospital in Neenah, Wisconsin. Another was a theater on Chicago's N. Milwaukee Avenue, where he also invested in property.[537] The architect was soon billing himself as the "designer of Milwaukee Avenue's finest buildings."[538] One of those designs – another theater – nearly cost him his career when its roof collapsed in late 1912. Though the Illinois Board of Examiners of Architects threatened to revoke Klafter's license, he was eventually exonerated.[539]

According to his obituary, Klafter was convinced that "people want beauty in buildings," so he sought to provide that to his clients.[540] His work was as varied as it was prolific. Over the course of his decades-long career, Klafter produced structures not only synagogues and movie houses, but also commercial blocks and apartment buildings. His buildings within the APE include two well-detailed Renaissance Revival style six-flats at 616-618 W. Waveland Avenue [LV57] and 3933-3935 N. Pine Grove Avenue [LV105], each erected in the mid-1910s. His later work includes 1420 N. Lake Shore Drive [NN85]. This 1928-1930 Tudor Revival style residential tower was designed in collaboration with Hooper & Janusch. (Klafter also developed plans for subdividing the apartments in the Eckland, Fugard & Knapp-designed 60-70 E. Scott Street [NN58] during WWII.)

Klafter's other notable designs include the polychrome terra cotta Sexauer Garage at 3630 N. Halsted Street (its front façade was recently preserved and restored as part of a new Whole Foods store), the Classical Revival cooperative building at 415 W. Aldine Avenue (just outside the APE), and the Gothic Revival Insurance Center Building at 330 S. Wells Street in the Loop, all from the mid-1920s. In the late 1930s, Klafter produced the NRHP-listed Fred Mandel, Jr., House in Highland Park, a French Eclectic residence designed for his daughter and son-in-law, an heir to the Mandel Brothers Department store fortune.[541] In 1960, Klafter teamed with fellow investor Richard Tucker on a $7,000,000 Orland Park residential development of 400 ranch and split-level homes known as Fairway Estates.[542]

Throughout his career, Klafter was active in philanthropy and public service. From early on, he had been involved in Jewish charitable and service organizations such as the Orthodox Home for Aged Jews,

[535] Susan Benjamin and Courtney Gray, *"*Mandel, Mr. Fred L., Jr., House," National Register of Historic Places Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2009), p. 8-30.
[536] "Klafter, David Saul," *American Architects' Directory,* 1956, p. 303; Classified Ad, *Inter Ocean,* June 2, 1909, p. 11.
[537] "Archt. Klafter Visits Menasha," *The Menasha Record* (Menasha, Wisconsin), January 14, 1909, p. 1; "Draw Plans for Theater," *Chicago Daily Tribune,* August 1, 1908, p. 12; "West Side Transfers," *Chicago Daily Tribune,* July 26, 1908, p. 10.
[538] "Classified Ad," *Chicago Daily Tribune,* March 23, 1911, p. 66.
[539] "Architect to Face Criminal Charge," *Inter Ocean,* December 12, 1912, p. 5; "Theater Built Despite Suit to Enforce City Code," *Chicago Daily Tribune,* November 11, 1914, p. 13.
[540] "D.S. Klafter, Architect for 57 Years, Dies."
[541] Benjamin and Gray, "Mandel, Mr. Fred L., Jr., House," pp. 8-31, 8-35.
[542] "Announce $7,000,000 Plan for New Orland Park Homes," *The Economist Newspapers,* February 14, 1960 p. 10.

Jewish Consumptives Relief Society, and B'Nai B'rith.[543] He also played an ongoing role in public life. In 1911, 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.[544] He would later receive other high-profile government posts, such as serving on Mayor William Hale Thompson's 1927 Citizens Committee and as Cook County Architect from 1941 to 1948.[545] In the early 1960s, Governor Otto Kerner appointed Klafter to the state's architectural licensing board – certainly an irony in light of his earlier brush with license revocation. President Lyndon Johnson named him to his Committee on Equal Employment Opportunity. For his many achievements, Klafter received a 1963 Good American Award from the Chicago Committee of 100 and a Success Story Award from the Free Enterprise Awards Association of New York in 1964. He died the following year, at the age of 78.[546]

3.3.12 Loebl, Schlossman & DeMuth/ Loebl & Schlossman/ Loebl, Schlossman & Bennett/ Loebl, Schlossman, Bennett & Dart/ Loebl, Schlossman, Dart & Hackl/Loebl, Schlossman & Hackl

Jerrold Loebl (1899–1978) and Norman J. Schlossman (1901–1990) became close friends in the late 1910s when they both attended the Armour Institute of Technology (now IIT).[547] The son of Hungarian Jewish immigrants, Loebl grew up on Chicago's West Side. Schlossman, a second-generation German Jew, was a 16-year-old student at Hyde Park High School when he received a scholarship to attend the Armour Institute. While in college, Loebl and Schlossman were often excluded from social activities because they were Jewish. As a result, the two became close, and along with a few other Jewish students formed their own fraternity, which later became part of a larger Jewish fraternity, Zeta Beta Tau.[548]

Loebl earned a bachelor's degree at the Armour Institute in 1921 and completed his master's degree there the following year. (He later taught at the Armour Institute and served on the committee that selected Mies van der Rohe to head its Architecture Department.)[549] Loebl's first professional position was with architect Charles D. Faulkner and he then went on to work for Benjamin H. Marshall, a well-known designer of luxury apartments and hotels such as the Drake Hotel and Apartments [NN32, NN31].

Schlossman, a recipient of the prestigious Hutchinson Award, completed his bachelor's degree at the Armour Institute in 1921. He briefly worked for architects Levi & Klein, and then spent time travelling in

[543] Benjamin and Gray, "Mandel, Mr. Fred L., Jr., House," p. 8-32; "Jewish Consumptives Relief Society," *The Reform Advocate: America's Jewish Journal*, October 18, 1913, Vol. 46, p. 320.
[544] Untitled, *Chicago Eagle,* November 25, 1911, p. 4.
[545] Benjamin and Gray, "Mandel, Mr. Fred L., Jr., House," p. 8-32; "Induct David S. Klafter as Cook County Architect," *Chicago Daily Tribune,* December 22, 1942, p. 17.
[546] "D.S. Klafter, Architect for 57 Years, Dies."
[547] "Oral History of Norman J. Schlossman by Betty J. Blum," 1990, p. 10, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/10036/
[548] "Oral History of Norman J. Schlossman," p. 12.
[549] *Armour Institute of Technology Yearbook, 1937*.

Europe. When he returned to Chicago, Schlossman accepted a position in the office of Coolidge & Hodgdon in 1923.[550]

In 1925, Loebl and Schlossman, who had often collaborated on projects together in the past, decided to establish their own firm. At the time, Jerrold Loebl had become engaged to marry Ruth Weil. She was the daughter of Benjamin Weil, President of Weil-McClain, a successful manufacturing firm that produced plumbing and heating supplies. Ruth's family connections helped the fledgling architectural firm get off the ground. The Misch family, relatives of Weil, soon hired Loebl & Schlossman to design an impressive 16-room house in Glencoe, Illinois. This commission helped the young architects launch their partnership[551]

In 1926, John Demuth (1899-1983), a former Armour Institute classmate, became the third partner and the practice became known as Loebl, Schlossman & Demuth. Soon after Demuth joined the firm, the young architects received the commission to design a new synagogue for Temple Sholom at 3480 N. Lake Shore Drive [LV32]. Members of the synagogue board were concerned that Loebl, Schlossman & Demuth might be too inexperienced for such a major commission, so Coolidge & Hodgdon agreed to serve as associate architects on the project.[552]

In 1929 and 1930, as the construction of Temple Sholom was coming to completion, Loebl, Schlossman & DeMuth designed other prominent structures such as the Music Corporation of America Building at 430 N. Michigan Avenue. As had been the case with most other firms, they struggled during the Depression, but managed to get by. Their work of this period included designing exhibits for Chicago's 1933-1934 World's Fair, *A Century of Progress*.[553]

Demuth left the partnership in the mid-1930s, and Loebl & Schlossman continued the practice. They soon received several government contracts to design public housing. In 1947, Loebl & Schlossman took on a new partner, Richard March Bennett (1907-1996). Bennett, who held a master's degree from Harvard University, had previously worked for several architects including Edward Durell Stone.[554]He then went into partnership with architect Caleb Hornbostel while also teaching design in the architecture department at Yale University. Loebl & Schlossman invited him to join their firm soon after WWII.

Loebl, Schlossman & Bennett became quite busy during the postwar era. The firm received a commission to design Park Forest, Illinois, a suburban community planned "to welcome back veterans with first-rate housing." [555] The project would include thousands of townhouse units, churches, city

[550] "Oral History of Norman J. Schlossman," p. 19.
[551] "Oral History of Norman J. Schlossman," p. 21.
[552] "Oral History of Norman J. Schlossman," p. 25.
[553] Rendering of Frank Buck's Animal Show by Loebl, Schlossman and Demuth, ca. 1930, University of Illinois at Chicago.
[554] "Oral History of Richard March Bennett, interviewed by Betty J. Blum," 1991, p. 7, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/566
[555] "History," Loebl, Schlossman & Hackl website at: http://lshdesign.com/firm-profile/about-us/history/item/258-1946-park-forest-master-plan-ii

buildings, and the Park Forest Plaza shopping center. The firm soon became known as specialists in housing, and went on to receive numerous commissions for apartment buildings and residential complexes. Modern high-rise commissions would include the Darien Apartments at 3100 N. Lake Shore Drive [LV12], 1350-1360 N. Lake Shore Drive [NN74], and the Covington at 4600 N. Clarendon Avenue [UP27]. They also designed Prairie Shores, a complex of high-rises in Bronzeville.

The firm also received several high-profile hospital commissions. Soon after completing Michael Reese Hospital's Psychiatric & Psychosomatic Institute in the early 1950s, the office was hired to design the new Louis Weiss Memorial Hospital at 4646 N. Marine Drive [UP28]. The architects took great care in providing for patients' needs and their approach came to be characterized as "humanistic."[556] Weiss Memorial expanded several times between the late 1950s and late 1960s, and the firm produced plans for each of these additions.

Edward B. Dart (1922-1975) became Loebl, Schlossman & Bennett's fourth partner in 1965. A graduate of the University of Virginia and Yale University School of Architecture, Dart had studied under important Modernists such as Louis Kahn, Eero Saarinen, and Paul Schweikher.[557] After graduating, he worked for Edward Durell Stone in New York, and then moved to Chicago to accept a position in the office of Schweikher & Elting in Roselle, Illinois. Dart established his own firm in Chicago in the early 1950s. Working solo over a period of 14 years, he produced dozens of projects. He soon began receiving attention for his Modern designs. He won a National Builders Competition Award in 1951, and the home he designed for his family in Barrington, Illinois, was featured in *House & Garden* in 1959 and *Architectural Record* the following year.[558]

When Dart joined the practice in the mid-1960s, Donald Hackl was a junior member of the firm. Hackl had earned both Bachelor's and Master's Degrees in Architecture from the University of Illinois.[559] In 1975, Richard Bennett retired, and Hackl was made a full partner. By this time, Norman Schlossman's son John had become a principal in the firm. After graduating from Grinnell College, John I. Schlossman (1931-2018) went on to study architecture at the University of Minnesota and the Massachusetts Institute of Technology.[560] Among the most noteworthy projects produced by Loebl, Schlossman, Dart, & Hackl is the Water Tower Place mixed-use high-rise at 845 N. Michigan Avenue in Chicago.

After Dart's death in 1976, the firm became Loebl, Schlossman & Hackl, which remains its name today. Loebl, Schlossman & Hackl has produced some iconic local structures such as the 1990 Two Prudential Plaza, a glassy tower addition to the Prudential Building, and City Place, a mixed-use building at 676 Michigan Avenue, also erected in 1990. Over recent years, the firm has developed an

[556] Kenan Heise, "'Humanistic' Architect Richard Marsh Bennett," Chicago Tribune, May 9, 1996, p. SW_A15.
[557] Davis, *Chicago's Historic Hyde Park,* p. 379.
[558] "Discovering Dart," National Trust for Historic Preservation, 2013, at: https://savingplaces.org/stories/discovering-dart#.Xu1Mo2hKhPY
[559] Zukowsky, ed., *Chicago Architecture and Design 1923-1993*, p. 467.
[560] Sara Johnson, "Architect John Schlossman Dies at 86," *Chicago Architect Magazine,* August 15, 2018, at: https://www.architectmagazine.com/practice/architect-john-schlossman-dies-at-86_o

international practice, and it has designed buildings in numerous countries including China, Quatar, and the United Arab Emirates.

3.3.13 Loewenberg & Loewenberg

Brothers Max L. Loewenberg (1889–1984) and Israel S. Loewenberg (1892–1978) were Russian Jewish immigrants who settled in Chicago in 1901 with their family. After they attended the Armour Institute, Max became a structural engineer and Israel an architect. [561] The two formed Loewenberg & Loewenberg in 1919. Within a few years, the firm became well known for producing such handsome Revival style apartment buildings as the Pine Grove Apartment Hotel (outside of the APE), which is listed on the NRHP and as a Chicago Landmark. The firm survived the Depression by taking on modest commissions, remodeling existing properties and designing small commercial buildings. At that time, the Loewenbergs were also selected to serve in a pool of architects who would produce a prominent federally funded public housing project.[562]

In the mid-1950s, Loewenberg & Loewenberg reinvented itself as a firm that specialized in Modern high-rises apartments. Among its early commissions was a 19-story apartment building at 2970 N. Lake Shore Drive [LV08], completed in 1954. Max Loewenberg's son James (b. 1934) graduated from MIT in 1957, and joined the firm shortly thereafter.[563] James Loewenberg helped his father and uncle with their increasingly busy practice by serving as head architect for high-profile projects such as a 25-story rectangular tower at 3900 Lake Shore Drive [LV96].[564]

Loewenberg & Loewenberg went on to produce more than a dozen additional high-rise residential buildings in the 1960s. Their work near and along N. Lake Shore Drive includes the 1961 Sheridan Hollywood Tower at 5650 North Sheridan Road [EG12], the 1962 building at 3550 Lake Shore Drive [LV43], and the 1964 Hollywood House Apartments at 5700 North Sheridan Road [EG20]. The firm continues today as Loewenberg Architects, with James R. Loewnenberg as president.

3.3.14 John Macsai: Hausner & Macsai/ Campbell & Macsai/ Macsai & Associates

Born Janos Lusztig in Budapest, Hungary, John Macsai (1926-2017) had just completed an art degree in the spring of 1944 when the Nazis occupied his homeland. After surviving a German labor camp, he was sent to the Mauthausen concentration camp in Austria, and was liberated by American forces on May 5, 1945.[565] He soon shed his German surname and adopted the name, Macsai, in reference "to 'Macsa,' the Transylvanian town of his ancestry."[566] Macsai returned to Budapest and began studying engineering at Polytechnic University. While there, he learned that the Hillel Foundation was giving

[561] Davis, *Chicago's Historic Hyde Park*, 2013, p. 390.
[562] "Name DeGolyer to Direct PWA Housing Group," *Chicago Daily Tribune*, January 12, 1935, p.21.
[563] "James Loewenberg AIA," Loewenberg Architects, at: http://www.loewenberg.com/about-people-jl.html.
[564] Ernest Fuller, "Caisson Digger Walks Around Like a Beetle," *Chicago Daily Tribune*, November 2, 1958, p. A10.
[565] Blair Kamin, "John Macsai 1926-2017," *Chicago Tribune,* August 15, 2017, p. 5.
[566] Tal Rosenberg, "John Macsai's Architecture by Accident," *Chicago Reader,* March 31, 2016, at: https://www.chicagoreader.com/chicago/john-macsai-hauser-architecture-midcentury-modernism/Content?oid=21618718

Jewish students scholarships to study in America. "Macsai applied and was eventually accepted: seeing the specter of communism slowly overtake Hungary, he decided to make the journey west."[567] The scholarship sent Macsai to Miami University in Oxford, Ohio, where he graduated with a bachelor's degree in architecture in 1949.

Upon graduation, Macsai moved to Chicago and worked for a series of prominent architectural firms including Holabird & Root and Skidmore, Owings & Merrill. He soon married and settled in the South Shore community. As chair of his synagogue's Social Action Committee, he worked hard throughout the 1960s to bring about the peaceful integration of his rapidly-changing neighborhood.[568]

In 1955, after working for several firms including a construction company, Macsai agreed to go into partnership with architect Ray Stuermer, who immediately brought in a third partner, Robert Hausner. A young architect who had studied at the University of Illinois, Robert Hausner (1922-2008) had been specializing in modern high-rise designs while working for the firm of Shaw, Metz & Dolio. The two decided to become partners without Stuermer, and they formed the firm of Hausner & Macsai.[569] They soon began producing many apartment buildings and hotels throughout the city and northern suburbs, including the 1959 "Purple Hotel" in Lincolnwood (no longer extant).

In 1970, Hausner and Macsai parted ways. Mascai then went into partnership with Wendell Campbell (1927-2008), an African American architect. The son of a carpenter in East Chicago, Indiana, Campbell attended Indiana University Northwest in Gary prior to receiving a scholarship to study architecture at the Illinois Institute of Technology.[570] After graduating from IIT, he worked on redevelopment in northwest Indiana before moving to Chicago and forming his own firm in 1966. Like his contemporary, John Moutoussamy, Campbell would find many doors closed to him as an African-American architect.

Campbell went to work for Hausner & Macsai in the late 1960s, an extremely busy time for the firm. When Campbell & Macsai formed in 1970, the two principals sought to become the first "truly integrated" architectural office in the Chicago area.[571] Campbell worked hard to create a network for other African-American architects and to provide opportunities for them. He founded and was first president of the National Organization for Minority Architects.[572] Although their office was successful and grew to 25 people, Campbell & Macsai were together for less than five years, with each of them forming his own firm in 1975.

[567] Rosenberg, "John Macsai's Architecture by Accident."
[568] "Oral History of John Macsai, interviewed by Betty J. Blum," 2002, p. 60, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/7510/
[569] "Oral History of John Macsai," p. 58.
[570] Trevor Jensen, "Wendell Campbell 1927-2008," *Chicago Tribune*, July 15, 2008, p. 2C_5.
[571] "Oral History of John Macsai," p. 97.
[572] Jensen, "Wendell Campbell, 1927-2008."

Macsai continued practicing alone under the name Macsai & Associates until 1991. He then joined the firm of O'Donnell, Wicklund, Pigozzi, & Peterson, with whom he would work until his retirement in 1999.[573]

Over his long architectural career, Macsai became recognized as a specialist in housing. In fact, he was the lead author of *Housing*, a book "on the design, building, financing and management of multifamily housing."[574] As a long-time instructor at the University of Illinois at Chicago, he also educated and inspired many young architects who went on to achieve their own successes.

John Macsai produced a large collection of Modernist buildings, many expressive of his talents as an artist. His work includes Harbor House [LV20], 1110 N. Lake Shore Drive [NN39], 1150 N. Lake Shore Drive [NN42] (Hausner & Macsai); the Waterford [UP06] and 1240 N. Lake Shore Drive [NN52] (Campbell & Macsai); and 2960 N. Lake Shore Drive [LV07] (John Macsai & Associates).

3.3.15 Marshall & Fox/ Benjamin H. Marshall

Born in Chicago, Benjamin Howard Marshall (1874-1944) was the son of Caleb H. Marshall, a businessman who had come west from Massachusetts in the 1860s to make his fortune. He found success in milling and baking, and raised his family on Chicago's fashionable South Side. At the age of 17, Benjamin Marshall began working as a clerk in a wholesale clothing company, and learning about garment design.[575] Having had a fervid interest in architecture since early childhood, Marshall decided to pursue a career in the field. In 1893, he began working as an office boy for architects Marble & Wilson.[576] Shortly thereafter, Oliver W. Marble and Horatio R. Wilson parted ways, and Marshall became a valued apprentice for Wilson in his solo practice.[577]

By February of 1896, Wilson and Marshall were working as partners.[578] Specializing in the design of fine homes and early luxury apartment buildings, Wilson & Marshall remained in partnership until in 1902, when both began to practice alone.[579] Marshall quickly gained a reputation for producing exuberant, lavishly-detailed buildings, and his early prominent commissions included Chicago's Iroquois Theater.

[573] "Oral History of John Macsai," p. 197.

[574] Blair Kamin, "John Macsai 1926-2017," *Chicago Tribune,* August 15, 2017, p. 5.

[575] "Benjamin Howard Marshall," *Who's Who in Chicago: The Book of Chicagoans,* 1926, p. 460.

[576] "Let's Talk It Over," *The National Magazine,* vol. XL, April-September, 1914, inclusive, p. 493.

[577] Commission on Chicago Landmarks, "Landmark Designation Report for the Steger Building," 2013, p. 21. Although the Steger Building report and other sources say Oliver Marble died in 1905, he appears to have continued practicing architecture in Chicago and elsewhere, permanently relocating to Sandusky, Ohio by 1901. "Oliver W. Marble, Architect," Sandusky History blog of the Sandusky Public Library, August 28, 2015, at: http://sanduskyhistory.blogspot.com/2015/08/oliver-w-marble-architect.html

[578] "Numerous Flat and Apartment Buildings to be Erected," *Chicago Daily Tribune,* February 16, 1896, p. 35.

[579] "Water Front for H.C. Lytton's Geneva Home," *Chicago Daily Tribune,* June 15, 1902, p. 38.

Completed in the fall of 1903, the Iroquois was destroyed about a month later in one of the nation's most disastrous fires.

Despite the trauma of the Iroquois Theater fire, Marshall continued to pursue his architectural career. In 1905, he entered into partnership with Charles Eli Fox (1870–1926), a graduate of MIT who had grown up in Reading, Pennsylvania. In 1891, Fox had come to Chicago to participate in the development of the World's Columbian Exposition.[580] Holabird & Roche soon hired Fox, and he continued with that office until he went into partnership with Marshall. Fox was considered an expert in steel construction and often served as the project manager to oversee the construction of the firm's buildings.[581] Fox was an officer of the Chicago Yacht Club and a member of several other private clubs.[582] Among them was the South Shore Country Club, which retained Marshall & Fox to design its 1906 clubhouse as well as later additions and buildings. (The South Shore Country Club is now South Shore Cultural Center.)

Among Marshall & Fox's early works was a luxury apartment building at 1100 N. Lake Shore Drive, which they produced for Benjamin Marshall's father in 1905 (not extant). A few years later the duo designed and co-developed one of the city's first co-operative apartment structures at 40/ 49 E. Cedar Street. They went on to invest (together and separately) in other projects they designed. For example, the architects purchased land along E. Lake Shore Drive, an undeveloped stretch that the *Chicago Tribune* in 1911 predicted would soon become a "millionaire colony."[583] The following year, Benjamin Marshall developed the Breakers, a fine apartment tower at 199 E. Lake Shore Drive [NN29] that he and Fox had designed. The firm was also producing lavish structures for high-profile clients, including a Second Empire style apartment tower nearby at 999 N. Lake Shore Drive for Ogden T. McClurg and Stuart G. Shepard [NN25].

During this era, their numerous commissions included a low-rise at 1201-1205 N. Astor Street [NN47], an elegant three-flat at 2355 N. Commonwealth Avenue [LP03], the Stewart Apartments at 1200 N. Lake Shore Drive [NN43], and the Bernard Eckhart mansion at 1530 N. Lake Shore Drive [NN92]. Marshall & Fox also designed two elaborate structures that Marshall developed at this time – a sumptuous apartment tower at 1550 N. State Parkway [NN121], and the Edgewater Beach Hotel (not extant).

Marshall & Fox produced another celebrated hotel, the Drake, at 140 E. Walton Place [NN32]. Benjamin Marshall had been a classmate of John B. Drake, Jr. (1872-1964), son of early Chicago hotelier John Burroughs Drake (1826-1895). In 1908, the younger John Drake and his brother Tracy Corey Drake (1864-1939) hired Marshall & Fox to create plans for their Blackstone Hotel at 636 S. Michigan Avenue. Six years later, the Drake brothers announced plans for another hotel at the juncture of E. Lake Shore

[580] Albert Nelson Marquis, ed., *The Book of Chicagoans* (Chicago: A.N. Marquis & Co., 1911), p. 246.

[581] Marshall and Fox Records, Alexander Architectural Archive, University of Texas Libraries, at: https://legacy.lib.utexas.edu/taro/utaaa/00003/aaa-00003.html

[582] "Commodore Thorne Retires," *Sail and Sweep,* Volume 3, 1904, p. 7.

[583] "Boulevards Save 'Colony' of Rich," *Chicago Daily Tribune*, December 7, 1911, p. 7.

Drive and N. Michigan Avenue. Benjamin H. Marshall, his mother, Cecelia Marshall, and Charles E. Fox owned the property on which the brothers would build their ambitious hotel. Although the Drakes had planned on utilizing second mortgage bonds to purchase the site and construct the hotel, initially called the Esplanade, progress was delayed due to WWI.[584] After the war, the Drake brothers needed a new means of financing to proceed on the project, so they formed a company with Marshall, Fox, and other prominent stockholders including Potter Palmer's sons.[585] By then known as the Drake Hotel, the building would have 800 guest rooms as well as shops and restaurants. The elegant Marshall & Fox-designed structure opened on New Year's Eve of 1920.

By the early 1920s, Marshall & Fox had become one of the city's most highly-respected and prolific firms. However, the two partners were soon embroiled in disputes about finances and control of the firm. In November of 1923, Benjamin Marshall filed a lawsuit to dissolve the partnership. He asserted that Fox had "executed contracts" on his "own behalf and appropriated the proceeds to his own use instead of depositing them in the co-partnership."[586] Marshall also contended that his partner had been causing frequent disagreements and "that prospective clients" had "been insulted and antagonized by his manner… with resultant loss to the business."[587] Although the resolution of the suit is unclear, the partnership was dissolved in 1924. The two men then practiced separately. In addition to building projects, Fox remained busy as president of the Illinois Society of Architects and the newly formed Architects Club of Chicago.[588] Charles E. Fox suffered a stroke in the summer of 1925, and died on October 31, 1926.[589]

Benjamin H. Marshall remained extremely busy throughout the 1920s. During this era, he was assisted by Lewis Walton, an architect who had worked for Marshall & Fox for many years. Born in Ercildoun, Pennsylvania, Lewis B. Walton (1889-1973) received his architecture degree from the University of Pennsylvania in 1912. He briefly worked as an instructor in the architecture school at the University of Minnesota before joining Marshall & Fox in 1915.[590]

Marshall continued to invest in many of the structures he designed. He formed a building corporation to develop a Renaissance Revival style co-operative apartment tower at 209 E. Lake Shore Drive [NN28],

[584] "17 Story Hotel on 'Outer Drive'," *Chicago Daily Tribune,* April 11, 1914, p. 14.

[585] Miles Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 167.

[586] "Marshall Sues to Break Noted Architects Firm: Says C.E. Fox is Unfair in Partnership," *Chicago Daily Tribune,* November 25, 1923, p. 12.

[587] "Marshall Sues to Break Noted Architects Firm: Sats C,E, Fox is Unfair in Partnership," *Chicago Daily Tribune,* November 25, 1923, p. 12.

[588] "Charles E. Fox Heads New Club of Architects," *Chicago Daily Tribune,* January 11, 1925, p. 22.

[589] "Charles E. Fox, Architect and Sportsman, Dies," *Chicago Daily Tribune,* November 1, 1926, p. 21.

[590] American Architects Directory, George S. Koyl, ed. (New York: R.R. Bowker, 1955), p. 585.

completed in 1926. He was also a major investor in the 1928 Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07],[591] and president of the corporation that built the Drake Tower Apartments directly east of the Drake Hotel [NN31] between 1928 and 1930. (Lewis B. Walton was vice-president.)

Marshall faced major financial difficulties as a result of the Great Depression. He filed for bankruptcy in 1934.[592] He was forced to sell many of his buildings including his palatial home in Wilmette, IL. He and his wife, Elizabeth Walton Marshall, moved into the Drake Hotel. Despite the significant drop in business, his firm, then known as the Benjamin H. Marshall Company, continued to operate. When Marshall retired in 1938, Lewis B. Walton and another architect from the office, Frank T. Kegley, went into partnership, forming a successor firm.

3.3.16 McNally & Quinn/ Frank McNally & Associates

Born in St. Paul, Minnesota, and raised in Canton, Ohio, Frank Angus McNally (1884-1951) was the son of a manager for the Standard Oil Company. He studied civil engineering at Purdue University from 1904 to 1906; however, it is unclear whether he finished his degree.[593] McNally began working as a draftsman for the Canton Bridge Company in 1907, and then for a firm known as the Berger Company the following year.[594] By 1913, McNally had moved to Chicago and, over the next few years, worked in the architectural offices of Eric Edwin Hall and Schmidt, Garden & Martin. By 1919, Frank A. McNally had established his own practice as a structural engineer.[595]

In 1921, McNally entered into partnership with architect James Edwin Quinn (1895-1986), whom he had met while working for Eric E. Hall. The son of an Irish immigrant stone cutter, Quinn was born and raised in Chicago. He trained in the office of Charles J. Bremer and also briefly studied architecture in the evenings at the School of the Art Institute.[596] After working as a draftsman in Hall's office from 1914 to 1918, Quinn served a short stint in the U.S. Navy towards the end of WWI. He returned to Hall's office in early 1919.

When McNally & Quinn Architects and Engineers formed two years later, the partners began with commissions for modest flats and low-rise buildings with stores and apartments. The firm quickly became known as one of Chicago's leading designers of luxury apartment buildings, cooperatives, and

[591] Susan M. Baldwin, "Edgewater Beach Apartments," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1994), pp. 8.10.

[592] "B.H. Marshall Files Petition in Bankruptcy," *Chicago Daily Tribune,* July 4, 1934, p. 3.

[593] Jennifer Kenny, Granacki Historic Consultants, "399 West Fullerton Parkway Building," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2006), pp. 8.24-25. (The nomination suggests that he studied at Purdue University from 1904 to 1910, but a Purdue University Yearbook lists him as being part of the Class of 1907.)

[594] *Canton Official City Directory, 1907-1908* (Akron, Ohio: The Burch Directory Company, 1907), p. 486; *Canton Official City Directory, 1908-1909* (Akron, Ohio: The Burch Directory Company, 1908), p. 467.

[595] "Hotel Plaisance," *Economist*, June 12, 1919, p. 91.

[596] McNally and Quinn Records, Ryerson and Burnham Archives, Ryerson and Burnham Libraries, The Art Institute of Chicago, at: http://digital-libraries.saic.edu/cdm/compoundobject/collection/findingaids/id/17457/rec/13

fine apartment hotels. Their work includes the Devonshire Apartments at 6334 N. Sheridan Road; the Highland Apartments at 7147 S. Jeffery Boulevard; 399 W. Fullerton Parkway, listed on the NRHP; 3240 N. Lake Shore Drive [LV21]; and 1500 N. Lake Shore Drive [NN89] (a contributing resource in the Gold Coast NRHP Historic District).

McNally & Quinn remained busy during the early Depression years, but by the mid-1930s, they had only a few commissions. The two dissolved the partnership in 1937. Quinn then patented a modular form of residential construction and established a firm -- Structures Inc., Planners and Builders of Communities -- which focused on this method and approach. Between 1941 and 1965, in addition to maintaining his own firm, Quinn also served as Chief Architect for the Cook County Highway Department, where he focused on "the development of pre-stressed concrete bridges."[597]

After the dissolution of McNally & Quinn, Frank A. McNally also began to practice independently. He started with only a few remodeling projects and small commissions to design "war flats."[598] Immediately following WWII, McNally's office became extremely busy. Frank A. McNally & Associates was named as the official Cook County Architect in 1947.[599] At the same time, the firm produced a flurry of apartment buildings, several of which had financing from the FHA. These handsome brick mid- and high-rise buildings, designed for middle-class tenants, responded to the intense need for good and affordable housing at that time. They include 4880 N. Marine Drive [UP36], 4900 N. Marine Drive [UP37], and 4920 N. Marine Drive [UP38].

3.3.17 Ludwig Mies van der Rohe

Born in Aachen, Germany, Ludwig Mies van der Rohe (1886-1969) had a profound impact on modern architecture, during his lifetime and beyond. At the age of 18 he apprenticed to architect Peter Behrens, learning his craft alongside fellow apprentice Walter Gropius. (He also crossed paths very briefly with LeCorbusier.) Although he spent time in the German Army during WWI, Mies was busy designing residential projects during the 1910s and 1920s, with his personal style becoming ever more spare and structure-driven.[600]

Through Behrens, Mies became associated with the Bauhaus, a design school that focused on bringing together crafts, the fine arts, and, beginning in the late 1920s, architecture. Students produced works that were decidedly Modern and, increasingly, the Bauhaus struggled to steer clear of the conservative Third Reich. Although Mies had a successful architectural practice in Berlin, in 1930 he agreed to become the Director of the Bauhaus. By 1933, the political pressure had become too great, and the school was forced to close.[601] Like many of his Bauhaus colleagues, Mies soon realized that his modern design ideas were no longer welcome in Germany. He fled Nazi Germany in 1937, accepting a position to head the architecture program at the Armour Institute, which was later known as the Illinois Institute of

[597] McNally and Quinn Records, Ryerson and Burnham Archives.
[598] Al Chase, "Plan to Rebuild 4 Structures as War Homes," *Chicago Daily Tribune,* April 9, 1944,
[599] "McNally Associates Made Architects for County," *Chicago Daily Tribune,* August 6, 1947, p. 17.
[600]Schulze and Windhorst, *Mies van der Rohe*, pp. 26, 28-29, 53-55.
[601] Schulze and Windhorst, *Mies van der Rohe,* pp. 145, 152.

Technology (IIT). Mies arrived in Chicago for the fall semester in 1938, where he was soon joined by several other colleagues from the Bauhaus.[602]

With students and professors housed in a series of temporary structures near the school's original Victorian building on Chicago's south side, IIT was already starting to plan for a new campus when Mies became head of the fledgling architecture school. He drew his first campus plan in 1938, but the final plan did not coalesce until 1941. Over the next two decades, 22 buildings designed by Mies were added to IIT's now-iconic campus. The best known, S.R. Crown Hall is a National Historic Landmark, and the entire campus was designated an NRHP Historic District in 2005.[603]

At IIT, Mies headed and inspired a group of instructors who were committed to modern architecture and engineering. He was greatly admired throughout the profession and the school began to grow and gain stature around him. Under his leadership, the IIT architecture program trained a talented pool of young architects, and their collective impact on the built environments of Chicago and other American cities is enormous.[604] Among them are at least two architects -- John Moutoussamy and Wendell Campbell -- who produced buildings within the APE.

Mies conditioned his hiring at IIT on being able to continue his private architectural practice. In the late 1940s, he began designing a small, modern, weekend house for Dr. Edith Farnsworth. Set off the ground, the house had an open steel frame filled with enormous plate glass windows. A broad, travertine terrace overlooked the Fox River in Plano, Illinois. In its simple beauty, the Farnsworth House has become an international icon of Modernism. The structure is a National Historic Landmark.

Near the end of WWII, Mies met young developer Herbert Greenwald. He and Greenwald would build some of Chicago's most famous Modern residential buildings. They began their first venture together, Promontory Apartments, in 1944, using PACE Associates as the architect-of-record.[605] The building was a success, proving that a modern high-rise was a desirable place for middle-class urban residents to live. In 1950, still using PACE to oversee the construction documents, they began work on 860-880 N. Lake Shore Drive [NN22]. These twin towers, set at right angles to each other along the lakefront, are "among the most celebrated and influential buildings of all time."[606] With their clear structure, dramatic black steel frame and beautiful siting it was as if, as one architect said, "steel and glass are seen for the first time."[607]

Mies and Greenwald quickly followed the success of the Lake Shore Drive project with the twin-towered Esplanade Apartments at 900-910 N. Lake Shore Drive [NN23]. Completed in 1956, this was the first

[602] Schulze and Windhorst, *Mies van der Rohe* , p. 189.

[603]"IIT Campus Historical Architecture," IIT College of Architecture website, at: https://arch.iit.edu/about/iit-campus

[604] Pauline A. Saliga, ed., *The Sky's the Limit: A Century of Chicago Skyscrapers* (New York: Rizzoli, 1990), p. 297.

[605] Schulze and Windhorst, *Mies van der Rohe* , p. 276.

[606] Schulze and Windhorst, *Mies van der Rohe,* p. 285-286.

[607] Pomeranc, Joan, "860-880 Lake Shore Drive," Commission on Chicago Historical Architectural Landmarks Report, 1977, p. 12.

project for which Mies' office did both the design and the construction documents.[608] Simultaneously, Mies and Greenwald were at work on another apartment complex on Diversey Parkway, where they planned to build four residential high-rises. Two of the Commonwealth Promenade Apartments towers, at 330-340 W. Diversey Parkway [LV02] opened to residents the same year as the Esplanade Apartments. Although site preparation for the second pair of Commonwealth buildings began in mid-1958, Greenwald died in a plane crash early the next year, and the final two towers remained unbuilt.

By the late 1950s, Mies had retired from IIT. His architectural practice and his international reputation had grown substantially during the 1950s, as he accumulated many honors and awards.[609] Although he was now in his 70s, Mies was busy working on numerous projects, including the Seagram Building (1958) in New York and the Federal Center (1964-1975) in Chicago.

At the time of his death, in 1969, *New York Times* architecture critic Ada Louise Huxtable wrote a long tribute, extolling the genius and the legacy of Mies and "the tremendous impact of the modern architectural aesthetic."[610]

3.3.18 Paul F. Olsen

Born in Chicago to Danish immigrant parents, Paul Frederick Olsen (1889-1946) began working for a local builder before he was 20 years old and went on to become a talented and prolific architect. After a brief stint with builder C.H. Thompson, Olsen began selling real estate in Evanston and the North Shore for Ballard, Roye, & Whitman in 1911.[611] He became a licensed architect in late 1913, and a member of the Illinois Society of Architects the following year.[612]

Olsen had clearly honed his skills quickly, as he was soon working out of his own architectural office at 127 N. Dearborn Street.[613] Within his first few years in business, Paul F. Olsen had prepared plans for dozens of mixed-use and flat buildings in various neighborhoods throughout the city. His early work includes two North Side apartment buildings for Thomas Tagney. One of them, a three-story structure at the SW corner of W. Surf and N. Cambridge Avenues is listed in the City of Chicago's Surf-Pine Grove Landmark District.[614] The other is a fine six-flat in the APE at 707-709 W. Montrose Avenue [UP15]. A few years after that structure was completed, another developer, Rudolph Matteson, hired him to design a six-flat directly to the west at 711-713 W. Montrose Avenue [UP16].

[608] Schulze and Windhorst, *Mies van der Rohe,* p. 294.
[609] David Spaeth, "Ludwig Mies van der Rohe," *Master Builders* (Washington, D.C.: Preservation Press, 1985), p. 153.
[610] Ada Louise Huxtable, "Mies van der Rohe 1886-1969," *New York Times*, August 24, 1969, p. D24.
[611] "Leases and Loans," *Chicago Daily Tribune,* July 2, 1911, p. 6.
[612] "Twenty-Two Pass Architects' Examination," *The Construction News*, Volume 36, 1913, p. 6.; "Many New Members," *American Stone Trade,* November 1, 1914, p. 14.
[613] *The Construction News,* Vol. 39, April 17, 1915, p. 16.
[614] City of Chicago Commission on Landmarks, "Landmark Designation Report for the Surf-Pine Grove District," September 7, 2006.

Olsen became especially well-known for his apartment buildings. He produced a large collection of handsome courtyard apartment structures. These include the buildings 1643-1657 E. 67th Street and 1733-1745 E. 67th Street, which feature geometric brickwork and limestone details. Both of these structures were built in 1919 and are listed as contributing resources to the Chicago Park and Boulevard Historic District on the NRHP. Paul F. Olsen also produced a pair of identical 1923 Tudor Revival style courtyard buildings within the APE at 512-520 W. Cornelia Avenue [LV34] and 517-525 W. Brompton Avenue [LV39].

During the late 1920s, Olsen designed three mid-rise courtyard buildings that comprise half of the Jeffery-Cyril NRHP Historic District in South Shore: the eight-story Gothic Revival Bedford Villa Apartments (7128-7138 S. Cyril Avenue), the five-story Spanish Colonial Revival East 71st Street Building (1966-1974 E. 71st Place), and the six-story Art Deco Jeffery Terrace Apartments (7130 S. Jeffery Avenue).

Olsen produced several elegant co-operative buildings. These included the 1926 Vista Homes at 5830-5844 S. Stony Island Avenue. He also designed (as well as developed) the 707 W. Junior Terrace cooperative apartment building. The structure has been designated as a contributing resource to the Buena Park NRHP Historic District. In 1930, Olsen published an article on the subject of co-operative apartments in *The Annals of Real Estate Practice.*[615]

As the building boom slowed dramatically with the onset of the Great Depression, so too did Olsen's practice. In 1930, he produced a couple of Art Deco style structures. One is the Blackwood, an apartment building at 5200 S. Blackstone Avenue in Chicago. The other, the Monterey Hotel in Janesville, Wisconsin, was commissioned by the Frank Perry firm of Chicago.[616] By the late 1930s, Olsen was designing a number of homes in Chicago's North Park neighborhood and in the Kenilworth Gardens development on the North Shore. He helped the Village of Mt. Prospect to write its building code.[617] As the economy improved during the WWII years, Olsen's practice turned to redesigning existing buildings by subdividing large apartments into smaller rental units and producing some new structures such as the 1943 Wooded Isle courtyard building at 5736-5752 S. Stony Island Avenue.

3.3.19 Charles M. Palmer

Little known today, early Chicago architect C.M. Palmer was a well-regarded professional who left his imprint on the post-Fire city, particularly the elite Near North Side community, where he designed many residential projects for wealthy businessman Potter Palmer. Born in Saginaw Michigan, Charles Malden Palmer (1845-1928), came to Chicago at 21.[618] He soon began training with the respected architect John M. Van Osdel.[619] By 1870, Palmer was working with another well-known early architect, Otis L.

[615] *The Annals of Real Estate Practice,* National Association of Real Estate Boards, 1930, p. 656.
[616] Carole Zellie, *Main and Milwaukee: A Guide to Janesville's Downtown Historic Districts* (Janesville, Wisconsin: Janesville Historic Commission, 1989), p. 25.
[617] "Village Code More Liberal than Chicago's," *Chicago Daily Tribune,* January 8, 1939, p. 18.
[618] "Charles Palmer, Noted Architect, Is Dead at 82," *Chicago Daily Tribune*, July 24, 1928, p. 26.
[619] *Bailey & Edwards' Chicago Directory, 1868* (St. Louis and New York: Edwards & Co.,

Wheelock.[620] (It was during this period that Wheelock designed the Honoré Block for H.H. Honoré, father to Potter Palmer's wife, Bertha Honoré Palmer.)[621]

After the Chicago Fire changed the city's architectural landscape, C.M. Palmer opened an independent practice.[622] By mid-1872, Potter Palmer had hired C.M. Palmer to design a four-story cast iron-fronted building at 27 West Adams Street (now part of the Berghoff Restaurant).[623] He also charged the designer with expanding on John Van Osdel's plans to rebuild his namesake hotel, the Palmer House, which the Fire had destroyed.[624] The relationship between the wealthy hotelier and the young architect would last for decades.

The high profile of Potter Palmer's projects meant that the talents of C.M. Palmer were soon in high demand. During the mid-1870s, the architect designed Loop buildings for other clients, including a five-story retail and office building in the "renaissance style" for Charles Kimball.[625]The *Chicago Tribune* called C.M. Palmer "very prominent in his profession," noting that his practice was "extensive."[626] By 1876, Palmer had taken on a partner, Frank Spinning, a young architect from Dayton, Ohio.[627] The work of Palmer & Spinning included the "reconstruction" of the Honoré Building in 1879; a four-story, two-building apartment complex near 18th and State Streets for Potter Palmer in 1881; and numerous Near North Side residences for wealthy Chicagoans.[628] The productive partnership ended the following year due Spinning's untimely death at the age of 33.[629]

After Spinning's death, C.M. Palmer practiced independently through the 1880s and 1890s, and the projects of Potter Palmer occupied a great deal of his professional time. Beginning in the early 1880s, the businessman had been buying up lots on the Near North Side, and by 1882 he was building his "castle" beside the new Lake Shore Drive.[630] Though Potter Palmer chose architects Cobb & Frost to build his lakefront pile, he kept C.M. Palmer busy building smaller, yet still fine, residences nearby as

Publishers, 1868), p. 693.

[620] *Edwards' Annual Directory to the…City of Chicago for 1870-1871* (St. Louis and New York: Edwards & Co., Publishers, 1870), p. 638.

[621] Terry Gregory, "Honoré Block I," Chicagology website, at: https://chicagology.com/prefire/prefire013/, citing *The Land Owner,* January 1870, and the *Chicago Daily Tribune,* October 7, 1870.

[622] *Edwards' Annual Directory to the…City of Chicago for 1873* (St. Louis and New York: Edwards & Co., Publishers, 1873), p. 744.

[623] Chicago Historic Resources Survey at: http://webapps1.chicago.gov/landmarksweb/web/historicsurvey.htm; "New Chicago. Rapid Progress in Rebuilding During the Past Week.," *Chicago Daily Tribune*, August 3, 1872, p. 3.

[624] "New Chicago," *Chicago Daily Tribune*, May 12, 1872, p. 5.

[625] "Charles Kimball's Building," *Chicago Daily Tribune*, May 26, 1872, p. 5.

[626] "C.M. Palmer," *Chicago Daily Tribune*, January 30, 1876, p. 5.

[627] "Classified Ad," *Lake Geneva (Wisconsin) Herald,* May 27, 1876, p. 4; *The Lakeside Annual Directory of the City of Chicago, 1877-1878* (Chicago: The Chicago Directory Company, 1877), p. 930.

[628] "Another Large Addition," *Chicago Daily Tribune*, August 10, 1879, p. 16; "Building," *Chicago Daily Tribune*, May 22, 1881, p. 9.

[629] *The Lakeside Annual Directory of the City of Chicago, 1882* (Chicago: The Chicago Directory Company, 1882), p. 1148.

[630] Real Estate. Important Sales Along the North Side Lake-Shore Drive," *Chicago Daily Tribune*, January 14, 1882, p. 12.

investment properties. Those of the late 1880s include row houses at 1308 N. Ritchie Court [NN69]; 1421 N. Astor Street [NN104]; and 1316-1322 N. Astor Street and 25 E. Banks (just outside the APE). Contiguous C.M. Palmer-designed row houses at 1300-1306 N. Ritchie Court [NN66-NN68] date to 1895. In total, the Chicago Historic Resources Survey records more than two dozen other Near North Side residences produced by the architect during the last two decades of the 19th century. Lining streets such as Division, Elm, Cedar, and Bellevue, all of these dwellings lie within the boundaries of the Gold Coast NRHP Historic District. And most, if not all, were built for Potter Palmer.[631]

Although Potter Palmer kept C.M. Palmer quite busy, the architect also found time to work on some substantial projects for others. For example, in 1891, he designed an armory building for the Chicago Hussars at 35th Street and Cottage Grove.[632] A few years later, he produced a four-story commercial and residential structure at 18th Street and Wabash Avenue for J.A. Kent that comprised 13 stores, 42 apartments, and 10 offices.[633]

C.M. Palmer's final project for Potter Palmer was an eight-story apartment building in the Lincoln Park neighborhood. Though C.M. Palmer continued to practice architecture after his long-time patron's death in 1902, the architect's projects now rarely made the papers. In 1908, the *Chicago Tribune* did report that he had designed an eight-story store and light manufacturing building for the E.L. Brand Estate at 1223-1225 S. Wabash Avenue.[634] Palmer retired to Michigan ca. 1913. He died there in 1928, at the age of 82.[635]

3.3.20 Raggi & Schoenbrod/ Richard Raggi & Associates

Architects Richard A. Raggi and Roy M. Schoenbrod formed their partnership in 1964. Although the duo practiced together for just four years, they specialized in condominium buildings both as a team and individually, and were involved in producing several of Chicago's earliest modern condo high-rises along the lakefront.

Born and raised on the West Side of Chicago, Richard Raggi (1924-1973) graduated from Chicago's Lane Technical High School.[636] He then studied architectural engineering at the University of Illinois, and won a prize in a national competition while attending college.[637] Raggi completed his bachelor's degree in 1951, and received similar honors in local design contests. After working as a draftsman for several years, he became a principal in the Chicago Highrise Corporation in 1962.[638] (Architect Guenter A. Malitz

[631] Chicago Historic Resources Survey; Robert Wagner, "Gold Coast Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1978).
[632] *Industrial Chicago. Vol. I. The Building Interests*, p. 223.
[633] "Improvement on Wabash Avenue," *Chicago Daily Tribune,* August 18, 1895, p. 30.
[634] "Eight-story Structure Will Be Erected at 1223-1225 Wabash," *Chicago Daily Tribune,* August 27, 1908, p. 12.
[635] "Charles Palmer, Noted Architect, Is Dead at 82," *Chicago Daily Tribune*, July 24, 1928, p. 26.
[636] Edward Barry, "Best Kitchens in Tribune Rooms Contest," *Chicago Daily Tribune*, May 25, 1952, p. 110.
[637] "Our Town," *Chicago Daily Tribune*, July 3, 1949, p. 114.
[638] "Raggi, Richard August," *American Architects' Directory,* Third Edition, 1970, p. 742, at: http://content.aia.org/sites/default/files/2018-09/Bowker_1970_R.pdf

served as president of that firm.[639]) Raggi remained at the Chicago Highrise Corporation until 1964, when he and Schoenbrod launched their partnership.

The son of a Russian Jewish father, Chicagoan Roy Schoenbrod (1919-2002) attended the Morgan Park Military Academy and went on to complete a degree in architecture at the University of Pennsylvania.[640] When he enlisted in the Army in 1941, Schoenbrod had already finished college and was working as a draftsman in Philadelphia.[641] After returning to Chicago, Schoenbrod established a solo practice, with an office at 1253 N. LaSalle Street.[642]

In 1953, he became the co-owner of the Hyland Builders Corporation.[643] Founded by real estate investor Herbert Rosenthal, the design-build firm specialized in affordable housing in the suburbs and the city including cooperative apartment structures. Under Schoenbrod's guidance, Hyland formed a subsidiary to produce Techbuilt houses, kit residences with Modern designs and open floor plans at affordable prices.[644] In 1955, Schoenbrod became president of Hyland Builders.[645] By then the company was "one of Chicago's largest co-operative builders, specializing in two and four flat units."[646]

When the Illinois Condominium Property Act was approved by the state legislature in 1963, both Raggi and Schoenbrod were well-positioned to become involved in the development of some of the city's earliest examples of the new building type. Raggi and Schoenbrod announced that they had formed a partnership in 1964.[647] The following year, Sherwin Radis (1929-2015), a developer who had already begun working on some condo projects in Edgewater, asked them to team up with him on developing a condominium high-rise at 3470 N. Lake Shore Drive [LV31]. Raggi & Schoenbrod not only designed 3470 N. Lake Shore Drive for Radis, but they also became investors in the project. In fact, it was Schoenbrod who purchased the land on which the Lake Shore Drive high-rise would be built.[648]

Raggi & Schoenbrod went on to produce only a small number of additional projects. These include an apartment building in Oak Park and the Park-Astor Condominium building at 1515 N. Astor Street [NN117], which replaced the old Cyrus McCormick mansion. Again, Raggi & Schoenbrod not only designed the Park-Astor, but also had a financial interest in it.[649] The partners also prepared plans for an

[639] James M. Gavin, "Apartment Project," *Chicago Daily Tribune*, November 1, 1961, p. 47.
[640] Joe Ziemba, *Cadets, Cannons, and Legends, The Football History of Morgan Park Military Academy* (Columbus, Ohio: Gatekeeper Press, 2018), unpaginated.
[641] World War II Army Enlistment Records, at: www.Ancestry.com
[642] "News of Architects," *Chicago Daily Tribune*, March 21, 1948, p. 203.
[643] Louise Hutchinson, "Cape Cod Home is Keystone of Expandability," *Chicago Daily Tribune*, October 11, 1953, p. 324.
[644] "Builder Plans 1,000 Homes in Suburban Area," *Chicago Daily Tribune*, September 9, 1955, p. B7.
[645] "Real Estate Notes," *Chicago Daily Tribune,* July 9, 1955, p. C5.
[646] "Builder Plans 1,000 Homes in Suburban Area.".
[647] James M. Gavin, "Real Estate News," *Chicago Tribune,* July 10, 1964, p. C6.
[648] "Realtor Tells Advantages of Condominium," *Chicago Tribune*, April 23, 1967, p. D1.
[649] "Construction will begin on Astor St. Condominium," *Chicago Tribune*, March 27, 1966, p. 125.

ambitious 51-story high-rise at Sheridan Road and Granville Avenue known as "Kenilworth-on-the-Lake."[650] However, this project was never built.

Raggi and Schoenbrod dissolved their partnership in 1968. Raggi then established a solo practice known as Raggi & Associates. He went on to design two more condominium buildings before his death in 1973; Hampden Tower at 2754 N. Hampden Court and Ritchie Court Condominiums at 1313 N. Ritchie Court [NN65]. Schoenbrod maintained his AIA membership, however he no longer actively practiced architecture. He lived to the age of 83, and remained busy as president of the Grant Park Advisory Council, while also serving as a trustee for the Morgan Park Academy, and as a docent at the Art Institute.[651]

3.3.21 Rissman & Hirschfeld/ Leo S. Hirschfeld/ Hirschfeld, Pawlan & Reinheimer

Rissman & Hirschfeld, specialists in elegant apartments and hotels, had a long and productive partnership. After Rissman's death, Leo S. Hirschfeld continued practicing first on his own, and then with partners, continuing to focus on residential high-rises.

Born in New York to Russian Jewish immigrant parents, Maurice Barney Rissman (1894-1942), moved to Chicago with his family during his early childhood. He graduated from Crane Technical High School and went on to receive a degree in architecture from the Armour Institute (which later became IIT) in 1915.[652] He worked in construction for the United States Navy during WWI.[653]

After the war, Rissman went into partnership with Leo S. Hirschfeld. Born to Russian Jewish immigrant parents in Chicago, Leo Saul Hirschfeld (1892-1989) also attended Crane Technical High School. Like Rissman, he studied architecture at the Armour Institute and received his degree in 1915.[654] Rissman and Hirschfeld formed their partnership in 1919, opening offices at 139 N. Clark Street.[655]

Rissman & Hirschfeld found quick success designing lavish buildings during the prosperous Jazz age. In early 1922, the *Chicago Daily Tribune* reported that "the work now on their boards" included nearly 20 commercial and residential structures of various types.[656] Within only a few years, their projects were of a much larger scale. In 1924 came a 48-flat low-rise building at 617 W. Melrose Street in Lake View.[657] That same year the firm also produced the 13-story Revival style Sheridan-Brompton Apartments at 3520-3530 N. Lake Shore Drive [LV38]. Another important commission was the 17-story Italian Renaissance Revival Sheridan-Aldine Apartments at 3300 N. Lake Shore Drive [LV23], designed in association with Edwin D. Krenn in 1926. Other Rissman & Hirschfeld projects from 1926 include an 18-

[650] "51 Story Condominium Planned for Sheridan Rd." *Chicago Tribune*, July 8, 1966, p. e1.
[651] "Voice of the People, Slow Down", *Chicago Tribune*, April 21, 1993, p. 26.
[652] "Register of Graduates," *Bulletin of Amour Institute of Technology,* May, 1920, p. 193.
[653] "Rissman, Maurice Barney," *Who's Who in Chicago: The Book of Chicagoans,* 1926, p. 733.
[654] John W. Fountain, "Architect Leo S. Hirschfeld," *Chicago Tribune,* October 3, 1989, p. S10; "Hirschfeld, Leo S(aul)," *American Architects Directory,* George S. Koyl, ed. (New York: R.R. Bowker, 1955), p. 250.
[655] "Personals," *The American Architect,* Vol. 115, March 5, 1919, p. 351.
[656] "News of the Architects," *Chicago Daily News,* February 19, 1922, p. 22.
[657] Al Chase, "Start Work on $300,000 Flats on Melrose St.," *Chicago Daily Tribune,* December 3, 1924, p. 28.

story apartment building at 2440 N. Lakeview Avenue, the Davis Hotel (now the Knickerbocker) at 163 E. Walton Place, and two houses for Oscar Meyer at 333 and 335 W. Wellington Avenue. (The two Oscar Meyer Houses, which lie just outside the APE, are part of the Meekerville NRHP Historic District.)

The firm's practice remained strong through the 1920s, but work slowed during the Depression. The *Chicago Tribune* reported in 1935 that Rissman & Hirschfeld were designing a Colonial Revival style hospital near Batavia for the Chicago Consumptive Aid Association, a Jewish charitable organization.[658] In 1937, the firm began work on a sprawling residential development near Wheaton, backed by Federal Housing Authority (FHA) funds. The *Tribune* explained that Rissman & Hirschfeld were investors in the project and had already designed the first ten of a planned 270 houses.[659] Another noteworthy Rissman & Hirschfeld-designed, FHA-backed project was Granville Gardens, a Modern 14-building, 196-unit residential complex near the corner of W. Granville and N. Hoyne Avenues in Chicago, completed in 1938.

After Maurice Rissman died of heart disease in early 1942, Leo Hirschfeld continued the practice under his own name. Perhaps Hirschfeld's most well-known design of this period was the streamlined, 16-story, 47-unit 1335 (N.) Astor Co-operative Building [NN75], completed in 1950.[660]

The post-WWII building boom prompted Hirschfeld to expand his practice. As a result, he formed a partnership with Harold S. Pawlan in 1953.[661] The son of a Russian Jewish immigrant father, Harold Sydney Pawlan (1915-2002) grew up on the city's West Side and graduated from Crane High School. He attended Purdue University before obtaining an architecture degree from the University of Illinois in 1938. He worked for several different firms, and then moved to Springfield, Illinois, where he had a position with the Illinois Division of Architecture and Engineering.[662] He then had a solo practice, but often worked as an associate for architect Sidney C. Finck.[663]

After teaming up, Hirschfeld & Pawlan continued to produce residential high-rises, including Modern apartment buildings at 850 N. DeWitt Place (1955) and 253 E. Delaware Street (1958), just outside the APE.[664] In 1954, the partners hired Martin Reinheimer (1918-2009). A graduate of the Illinois Institute of Technology, the German-born Reinheimer had already worked for both an architectural firm and a national consulting engineering practice. He went on to become Hirschfeld and Pawlan's third partner in 1961. Hirschfeld, Pawlan, & Reinheimer produced a number of apartment buildings on the Near North Side, including 1440 N. Lake Shore Drive [NN87] and the Outer Drive East (400 E. Randolph Street), both

[658] "Announce $100,000 Addition to Suburban Institution," *Chicago Daily Tribune,* May 26, 1935, p. 22.
[659] Al Chase, "Syndicate Buys 55 Acres; Work Starts on First Group of Residences," *Chicago Daily Tribune,* November 28, 1937, p. C12.
[660] Al Chase, "Work Begun on Astor St. Co-op Homes," *Chicago Daily Tribune,* December 17, 1949, p. A5.
[661] "Real Estate Notes," *Chicago Daily Tribune,* July 25, 1953, p. A5.
[662] "Pawlan, Harold S(ydney)," *American Architects Directory,* George S. Koyl, ed., 1955, p. 424.
[663] "Munster to Get a New $200,000 Shopping Area," *Chicago Daily Tribune,* October 1, 1950, p. S3.
[664] Al Chase, "Large Rental Unit Apartment Planned," *Chicago Daily Tribune,* May 20, 1954, p. C9; Bruce Gunnerson, "OK is Sought for Near North Apartments," *Chicago Daily Tribune,* January 5, 1956, p. N1.

from the early 1960s.[665] One of the firm's best-known structures is the elegant, 36-story Carlyle at 1040 N. Lake Shore Drive [NN37], among Chicago's first Modern luxury condominiums, constructed between 1964 and 1967 at a cost of $11 million.[666]

Pawlan retired in the late 1960s to become a real estate developer and Hirschfeld left the practice in the early 1970s.[667] The firm then became Reinheimer & Associates. Reinheimer retired in 1983, and the firm is now known as Fitzgerald & Associates.[668]

3.3.22 James Gamble Rogers

Born in Kentucky, James Gamble Rogers (1867-1947) moved to Chicago with his family at an early age. He attended elementary and high schools in the city before leaving for Yale, where he earned a bachelor of arts degree in 1889.[669] After graduation, he returned to Chicago, and worked for architects William LeBaron Jenney and William Bryce Mundie, then for Burnham & Root. In 1892, Rogers left for Europe to attend the École des Beaux Arts, graduating with highest honors. His stint in Paris complete, Rogers returned to Chicago to open his own architectural office with his brother John Arthur Rogers.[670] A few years later, he married Anne Day, whose social connections helped to stoke her husband's business.

Rogers' early work was varied, and included substantial residences in Chicago and along the North Shore. In 1899, for example, Dr. George Swift Isham commissioned Rogers to plan his grand residence at 1340 N. State Parkway. (Known for a time as the Playboy Mansion, it is now part of the Gold Coast NRHP Historic District.[671]) That same year, he designed an "English style" lakefront home in Highland Park for F.H. Page.[672] For lumberman Albert Blake Dick, he created Westmoreland, a French-influenced 1902 Lake Forest estate comprising various buildings. (Only the coach house and gates stand today.[673])

That same year, Rogers produced plans for First Baptist Church of Hyde Park, a handsome, Romanesque structure of red sandstone at 56th Street and Woodlawn Avenue. Now known as Hyde Park Union

[665]James Gavin, "Plan Luxury Apartment Building: 35 Story Unit to Cost 8 Million," *Chicago Daily Tribune,* February 16, 1961, p. A7; James Gavin, "Start 40-Story Skyscraper Tomorrow: Apartments' Cost Set at 27 Millions," *Chicago Daily Tribune,* June 3, 1962, p. A3.

[666] Harris, *Chicago Apartments: A Century of Lakefront Luxury*, pp. 184-185.

[667] "Harold S. 'Hal' Pawlan," *Chicago Tribune,* April 3, 2002, p. 7; John W. Fountain, "Architect Leo S. Hirschfeld," *Chicago Tribune,* October 3, 1989, p. S10.

[668] Fitzgerald Associates website, available at: http://www.fitzgeraldassociates.net/fitzgerald-history/

[669]"James G. Rogers Dies; Designed NU Buildings," *Chicago Daily Tribune,* October 2, 1947, p. 28.

[670] "James G. Rogers, Architect, Is Dead," *New York Times,* October 2, 1947, p. 1; "Landmark Designation Report: Northwestern University Chicago Campus District, 303-361 E. Chicago Avenue" (Final Landmark Recommendation Adopted by the Commission on Chicago Landmarks, June 5, 2014), p. 18.

[671] "Among Architects and Builders," *Chicago Daily Tribune,* February 19, 1899, p. 94; Benjamin and Cohen, *Great Houses of Chicago, 1871-1921*, pp. 204-210; John Handley, "Hefner Hall: Famed Gold Coast Mansion Recycled through the Years," *Chicago Tribune,* December 29, 1985, p. 231.

[672] "Among Architects and Builders," *Chicago Daily Tribune,* August 27, 1899, p. 27.

[673] Stuart Cohen and Susan Benjamin, *North Shore Chicago: Houses of the Lakefront Suburbs, 1890-1940* (New York: Acanthus Press, 2004), pp. 86-89.

Church, it is part of the Hyde-Park Kenwood NRHP Historic District.[674] About the same time, the University of Chicago hired Rogers to design its new school of education at 1362 E. 59th Street, now part of the university's Lab School and also within the Hyde Park-Kenwood District.[675]

In 1905, Rogers moved to New York to further his practice.[676] There, he formed a short-lived partnership with Herbert D. Hale (1866-1909). Among the commissions of Hale & Rogers were a grand post office for the city of New Orleans and a New York City mansion for wealthy investor Edward Harkness.[677] After Hale's death in 1909, Rogers garnered ever more high-profile work. In 1915, for example, *Architectural Record* published a lengthy article about his high-rise for the Yale Club in Manhattan.[678] A few years later, his alma mater called on him to plan its Memorial Quadrangle, an expansive complex of Collegiate Gothic style buildings funded by Edward Harkness' mother, Anna. That commission would be followed by many others at Yale and other academic institutions.[679]

In the early 1920s, Northwestern University hired Rogers to be consulting architect for both its Chicago and Evanston locations.[680] Rogers soon laid out the university's new campus along Chicago's lakefront, producing plans for its three professional schools – Levy Mayer Hall for the law school [NN13], W.A. Wieboldt Hall for the school of commerce [NN14], and Montgomery Ward Hall for the medical school [NN15] – all completed in 1926. In Evanston, he designed the Sorority Quadrangle and Dyche Stadium. About the same time, Rogers developed plans for the vast, multi-building Columbia-Presbyterian Medical Center in New York, another philanthropic interest of the Harkness family.[681]

Rogers continued his work with Yale and Columbia, as well as other academic institutions, through the Depression and WWII years. For Northwestern's Evanston Campus, he designed the fine 1932 Deering Memorial Library, among other buildings. For its Chicago campus, he produced the Thorne Auditorium of 1931 (no longer extant) and the 1939 Abbott Hall Dormitory [NN11]. When Rogers died in 1947, it was in the Harkness Pavilion of the Columbia-Presbyterian Hospital he had designed 20 years before.[682]

[674] "First Baptist Church of Hyde Park is to be Completed," *Chicago Daily Tribune,* September 6, 1902, p. 13.
[675] "Among Architects and Builders," *Chicago Daily Tribune,* December 21, 1902, p. 22.
[676] "Lifts Veil from Secret," *Chicago Daily Tribune,* May 16, 1905, p. 9.
[677] "Harkness House to Cost $500,000," *New York Tribune,* April 30, 1907, p. 14; *Upper East Side Historic District, Vol. II* (New York: Landmarks Preservation Commission, City of New York, 1981), pp. 756, 1251, 1328; Benjamin and Cohen, *Great Houses of Chicago,* p. 11.
[678] Marrion Wilcox, "The Yale Club's New House," *Architectural Record,* Vol. 38, 1915, pp. 310-342.
[679] Marrion Wilcox, "The Memorial Quadrangle of Yale College," *Architectural Record,* Vol. 43, 1918, pp. 148-159; "James G. Rogers, Architect, Is Dead," *New York Times,* October 2, 1947, p. 1.
[680] "News of the Architects," *Chicago Daily Tribune,* February 5, 1922, p. 26.
[681]Marrion Wilcox, "New York's Great Medical Center," *Architectural Record,* Vol. 58, No. 2, August, 1925, pp. 101-115.
[682] "James G. Rogers, Architect, Is Dead," *New York Times,* October 2, 1947, p. 1.

3.3.23 Andrew Sandegren

Born in Halsted Sweden, Andrew Sandegren (1867-1924) studied at the Carolinian Cathedral School at Lund.[683] He then worked for the Halmstad-Nassjo Railroad Company, first in the shops, and later in the mapmaking and architecture departments.[684] Sandegren immigrated to America in 1888 at the age of 21. After briefly working as a draftsman in Chicago, Sandegren moved to the East Coast, and worked for architects in New York and Boston.[685] He returned to Chicago in the early 1890s and established his own practice here. Although he initially created plans for a broad range of building types, Sandegren soon specialized in apartment buildings.

Architectural historian Carroll William Westfall described Sandegren as "one of the most versatile flat designers within the classical idiom."[686] Westfall also suggests that Sandegren was one of the first Chicago architects to design apartments with enclosed glass porches or solariums.

It has been estimated that over his 30-year career, Sandegren designed more than a thousand structures.[687] In addition to preparing plans for other clients, he occasionally developed his own buildings. These include the Oak Ridge Apartments, a courtyard apartment building at 1615-1625 Ridge Avenue in Evanston, Illinois.[688] Among his many noteworthy domestic buildings are 813-815 and 819 W. Buena Avenue, both listed in the Buena Park NRHP Historic District; 1358-1364 and 1352-1354 E. 48th Street, listed in the Hyde Park-Kenwood NRHP Historic District; and the Pattington Annex at 655-657 and 701-719 W. Irving Park, listed on the NRHP along with the Pattington Apartments.

Sandegren produced a large number of high-grade apartment buildings on Chicago's North Side. His work in the APE includes 652 W. Sheridan Road [LV101], 3919-3927 N. Pine Grove Avenue [LV104], the Aztec Apartments at 305-321 W. Fullerton/2346-2360 N. Lincoln Park West [LP01]; 325 W. Fullerton Parkway [LP02]; and the Ascot Apartments at 1235 N. Astor Street [NN61]. Other fine multi-dwelling buildings nearby include 1233 N. Astor and 1401 and 1411 N. State Parkway, all in the Gold Coast NRHP Historic District.

(Sandegren had a nephew who was also an architect and engineer. His name, too, was Andrew Sandergen (1901-1997). After working in Chicago for many years, the younger Andrew Sandegren moved to Florida in the 1950s, and spent the remainder of his career there.)

[683] Ernst W. Olson, *The Swedish Element in Illinois: Survey of the Past Seven Decades* (Chicago: Swedish American Biographical Association, 1917), p. 467.
[684] "Architect is Dead," *Svenska Tribunen-Nyheter,* January 30, 1924.
[685] Olson, *The Swedish Element in Illinois: Survey of the Past Seven Decades*, p. 467.
[686] Carroll William Westfall, "Home at the Top: Domesticating Chicago's Tall Apartment Buildings," *Chicago History*, Vol. 14, No. 1, Spring 1985, p.34
[687] "Architect is Dead," *Svenska Tribunen-Nyheter,* January 30, 1924.
[688] *Directory of Apartments of the Better Class Along the North Side of Chicago,* (Chicago: A.J. Pardridge & Harold Bradley, 1917), p. 94.

3.3.24 Howard Van Doren Shaw

Born in Chicago, Howard Van Doren Shaw (1869- 1926) was the son of Theodore Andrew Shaw, a successful dry goods commission merchant, and Sarah Van Doren Shaw, a talented painter from a prominent New York family. He grew up in Grand Boulevard, a prestigious South Side neighborhood and attended the Harvard School, a private boys' academy. Howard Shaw "earned a Bachelor of Arts degree from Yale in 1890 and that fall, entered the Massachusetts Institute of Technology, where he completed the rigorous two-year architecture program in just one year."[689]

After graduating from MIT, Shaw apprenticed with the firm of Jenney & Mundie and then spent some time travelling in Europe. In 1893, he married Frances Wells, "the daughter of Moses Dwight Wells, a very successful wholesale shoe and boot merchant" who would become an "important early client."[690] Howard Shaw soon launched his own architectural practice, initially from the top floor of his family's South Side home. By the late 1890s, he was receiving commissions from prominent Chicagoans such as Cornelia McLaury, for whom he designed a stately house at 4911 S. Greenwood Ave. (listed in the Hyde Park-Kenwood NRHP Historic District).

In 1897, Shaw designed Ragdale, a summer home in Lake Forest, Illinois, for his own family. (The Arts and Crafts style country estate is listed on the NRHP.) He went on to produce many large single-family houses in Lake Forest and other suburbs for members of his social circle. Though he would become known for his residential work, he also produced other building types. For example, he designed the Lakeside Press Building at 731 S. Plymouth Court for the R.R. Donnelly & Sons Printing Company, "as well as the near south side plant for the firm."[691] He also redesigned the interior of the Second Presbyterian Church at 1936 S. Michigan Avenue after a devastating 1900 fire, collaborating with important artists and designers including Louis J. Millet. (The church was designated a National Historic Landmark "in recognition of its Arts & Crafts interior."[692])

In 1910, Howard and Frances Shaw were among a group of eight elite couples who joined together to erect a luxury apartment building that would serve as their own city homes. The *Chicago Tribune* soon reported that this was "the first cooperative apartment building in Chicago."[693] Designed by Howard Van Doren Shaw, the stately building at 1130 N. Lake Shore Drive was completed in 1911 [NN41]. Its enormous and beautifully appointed units would influence the development of other nearby luxury apartment structures. At the same time, however, some wealthy Chicagoans would continue to hire Shaw to produce elegant city mansions for their families. Examples in the Gold Coast included the 1910

[689] William Tyre, "Happy 150th Birthday Howard Van Doren Shaw," Glessner House, May 7, 2019, at: https://www.glessnerhouse.org/story-of-a-house/2019/5/7/happy-150th-birthday-howard-van-doren-shaw?rq=birthday

[690] Stuart Cohen, *Inventing the American House: Howard Van Doren Shaw, Architect* (New York: The Montacelli Press, 2015), p. 15.

[691] Cohen, *Inventing the American House: Howard Van Doren Shaw, Architect*, pp. 18-19.

[692] "Preserving Historic Second Church," at: https://www.historicsecondchurch.org/

[693] "Prominent Families Favor Apartments; Lake Shore Drive Scene of 'Flat' Building," *Chicago Daily Tribune,* October 29, 1911, p. 13.

John L. Fortune Houses [NN113] at 1451 N. Astor Street; the 1914 William C. Goodman House (also known as Astor Court) at 1355 N. Astor Street [NN79]; and the 1917 Eleanor Robinson Countiss House at 1524 N. Lake Shore Drive [NN91], now the International Museum of Surgical Science.

Shaw was active in many civic and professional organizations. He was a member of the City Club, he sat on the executive committee of the Art Institute, and he served as Chairman of the Illinois Art Commission.[694] He was a member of the Chicago Architectural Club and a Fellow of American Institute of Architects. In 1926, "he received the American Institute of Architects' gold medal for architectural excellence."[695] Altogether, dozens of Howard Van Doren Shaw-designed buildings in Chicago, Lake Forest, Highland Park, and other Illinois towns and cities have been entered into the NRHP.

3.3.25 Shaw, Metz, & Dolio/ Shaw, Metz & Associates

Architects Shaw, Metz & Dolio and its successor firm, Shaw, Metz & Associates, were among Chicago's most prolific designers of large Modern buildings. They were best known for producing numerous residential high-rises along the city's lakefront. However, the firm was extremely broad based and their work was not limited to Chicago. In fact, Shaw, Metz & Dolio designed "virtually every kind of structure imaginable, from NATO bases in Europe to public schools in Chicago."[696]

Born and raised in Dorchester, Massachusetts, Alfred Phillips Shaw (1895-1970) was the son of Enoch Shaw, a Welch immigrant who specialized in safes. His mother, Ellen Phillips, the daughter of Irish immigrants, died when he was a baby. After attending St. John's Preparatory School in Danvers, Massachusetts, Shaw studied at the Boston Architectural Club atelier.[697] For several years he worked for two prominent Boston firms, Maginnis & Walsh and Shepley, Rutan & Coolidge.[698] He then went to New York, where he practiced under the prominent architect Whitney Warren. In the 1920s, he moved to Chicago and joined the firm of Graham, Anderson, Probst & White, becoming a junior partner after several years. While serving in that position, Shaw played a major role in the design of such prominent buildings as Chicago's Civic Opera House and Merchandise Mart.[699]

Although Graham, Anderson, Probst & White had several major commissions in the early Depression era, business soon slowed. After Ernest Graham died in 1936, Shaw and Sigurd Naess (1886-1970), another talented architect with the firm, were let go. The two had worked closely with Charles F. Murphy (1890-1985), Graham's long-time assistant. Murphy also left the firm, and the three formed

[694] "Winner of Medal of Architects Dies: Howard Van Doren Shaw Had Just Received the American Institute's Award," *New York Times*, May 8, 1926, p. 17.
[695] "Winner of Medal of Architects Dies."
[696] "John B. Dolio, mechanical engineer," *Chicago Tribune,* April 16, 1991, p. 9.
[697] Sally A. Kit Chappell, *Architecture and Planning of Graham, Anderson, Probst & White, 1912-1936: Transforming Tradition* (Chicago: University of Chicago Press, 1992), p. 280.
[698] Art Institute of Chicago, "Library Exhibitions," 2014, at: http://archive.artic.edu/ryerson-2014/around-world-travel-sketches/4.
[699] John M. Tess, Heritage Consulting Group, "225 Baronne Street Building," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2013), p. 17.

Shaw, Naess & Murphy.[700] Among that partnership's designs is the Art Moderne style Hall of Science (now Michael J. O'Connell Center) at DePaul University.

In 1947, Shaw withdrew from Shaw, Naess & Murphy to enter into partnership with Carl A. Metz (1892-1985) and John B. Dolio (1904-1991). Metz had grown up in Tolano, Illinois, and received a degree in civil engineering from the University of Illinois. He worked for several different firms before establishing his own C.A. Metz Engineering Co. in 1930.[701] Dolio was born and raised in Wilmington, Illinois. The son of Italian immigrants, "he worked in lumber yards and coal mines to put himself through school."[702] Dolio received an engineering degree from the Armour Institute (IIT), and worked as a mechanical engineer in the City of Chicago's Water Department before going into practice with Shaw and Metz.[703]

By the late 1940s, the new firm of Shaw, Metz & Dolio had designed several large Art Moderne style commercial buildings such as Woolworths at 211 S. State Street and the Florsheim Office and Factory at 130 S. Canal Street. During the post-WWII era, some Chicago developers began to specialize in residential high-rise construction. Among the most prolific sponsors of these mid-century structures were partners John J. Mack and Raymond Sher, who, with great frequency, commissioned Shaw, Metz & Dolio to design them. The developers and their architects expected their "lakefront towers" would act as "beacons luring middle-class professionals back into the city" and keeping others from making the exodus to the suburbs.[704]

Shaw, Metz & Dolio produced an impressive portfolio of lakefront high-rises for developers Mack and Sher during the 1950s. The architects designed the 26-story 3130 N. Lake Shore Drive [LV13]; the 23-story 3180 N. Lake Shore Drive [LV18]; the triple-towered 3950 N. Lake Shore Drive [LV110], the double-towered 3600 N. Lake Shore Drive [LV49], and the 34-story 1550 N. Lake Shore Drive [NN94]. (Shaw, Metz & Dolio also provided the engineering services on another Mack and Sher tower--1000 N. Lake Shore Drive [NN36]--on which they worked in collaboration with design architects Sidney, Morris & Associates.) The firm continued its work for Mack and Sher after its 1959 reorganization as Shaw, Metz & Associates.[705] The firm's 38-story tower at 3150 N. Lake Shore Drive [LV14] for Mack and Sher was completed in 1963.

[700] "Oral History of Charles F. Murphy, interviewed by Carter Manny,' 1981, p. 22, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/8499

[701] "Metz, Carl Altgeld," *American Architects Directory*, Second Edition, 1962, p. 479, at: http://content.aia.org/sites/default/files/2018-09/Bowker_1962_M.pdf

[702] "John B. Dolio, Mechanical Engineer," *Chicago Tribune,* April 16, 1991, p. 9.

[703] "John B. Dolio, Mechanical Engineer."

[704] Berger, *They Built Chicago: Entrepreneurs Who Shaped A Great City's Architecture*, p. 259.

[705] "United Insurance Starts Tuesday on District Building," *Chicago Daily Tribune,* September 8, 1959, p. 69. The Shaw, Metz & Dolio-designed 3600 and 1550 N. Lake Shore Drive were not completed till the following year.

After dissolving his partnership with Metz in 1966, Shaw established Alfred Shaw & Associates, and continued practicing architecture for the remainder of his life. His son Patrick, who had been working for his father for some years, inherited the firm, later renaming it Shaw & Associates.[706]

Over the years, through the various iterations of the firm, Alfred Shaw was responsible for many other high-profile buildings. These include Chicago's Pittsfield Building; the Civic Opera House; the original McCormick Place convention center; the Morton Wing addition to the Art Institute; Grace Abbott ABLA Homes and other Chicago Public Housing complexes; the Residence Inn Chicago (201 E. Walton Place); and 777 North Michigan Avenue. Among his noteworthy projects outside of Chicago are the interior of the Baha'i Temple in Wilmette, Illinois (listed on the NRHP); Pittsburgh's Koppers Building; the 225 Baronne Street Building in New Orleans (listed on the NRHP); 30th Street Station in Philadelphia; Chase National Bank in New York; and the *Goethals Monument* in Panama City, Panama.

3.3.26 Solomon, Cordwell, Buenz & Associates

The son of Russian Jewish immigrants, Chicagoan Louis R. Solomon (1906–1971) worked briefly in real estate before studying architecture at the University of Illinois.[707] He graduated in 1930, and established L.R. Solomon & Associates the following year.[708] During the Depression, his practice was largely devoted to remodeling projects. But as soon as he had the opportunity, Solomon began acquiring and developing properties. His brother Irving served as the firm's contractor and his sister Sylvia managed projects.[709] In 1950, he received commissions to design apartment buildings in collaboration with architect Joseph Marion Gutnayer. These include a public housing project,[710] as well as a Modernist high-rise at 3410 N. Lake Shore Drive [LV28]. A few years later, Solomon designed its sibling, 3440 N. Lake Shore Drive [LV29] on his own.

In 1956, Solomon hired Englishman John D. Cordwell (1920-1999), who had studied architecture and planning in England before and after service in the Royal Air Force during WWII.[711] After working briefly for several firms in London, Cordwell immigrated to the U.S. He initially lived in Minnesota, but relocated to Chicago in 1950. Cordwell served as the Director of Planning for the Chicago Plan Commission from 1952 to 1956. Solomon and Cordwell received a major commission to design Carl Sandburg Village in 1957, and the two formed a partnership the following year.[712] L.R. Solomon and J.D. Cordwell & Associates soon began designing many other prominent high-rises. They produced the 1962 Imperial Towers at 4250 N. Marine Drive [UP12]. The same year, they served as both the designers and developers of the twin Hollywood Towers [EG19] at 5701 North Sheridan Road.

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[706] "Shaw Metz to Split Plan: Cooperation," *Chicago Daily Tribune,* May 5, 1966, p. 72; "Architect Alfred P. Shaw Dies," *Chicago Tribune,* December 2, 1970, p. 5.

[707] Zukowsky, ed. *Chicago Architecture and Design 1923 – 1993*, p. 472.

[708] "Solomon, Louis R.," *American Architects Directory*, Third Edition, 1970, pp. 860-861, at: http://content.aia.org/sites/default/files/2018-09/Bowker_1970_S.pdf

[709] "Firm History," SCB website, at: https://www.scb.com/about/

[710] "Public Housing Plans for Five Sites Disclosed," *Chicago Daily Tribune,* August 24, 1950, p. 39.

[711] "Biographical Summary," Oral History of John Donald Cordwell, interviewed by Betty J. Blum," 1992, at: http://www.artic.edu/research/archival-collections/oral-histories/john-donald-cordwell-1920-1999

[712] Meg McSherry Breslin, "John Cordwell, City Planner, Architect," *Chicago Tribune,* February 6, 1999, p. 17.

In 1963, L.R. Solomon and J.D. Cordwell & Associates hired John B. Buenz (b. 1933). Buenz had received a master's degree in architecture from the Georgia Institute of Technology, and had worked under such prominent Modernist architects as Eero Saarinen, Harry Weese, and Keck & Keck.[713] Buenz was made partner in 1967, and the firm became Solomon Cordwell Buenz & Associates (SCB).[714] Although the firm has produced a diverse variety of projects and building types, over the years, they became especially well-known for their Modern high-rises. Their work within the APE includes the 1966 Hawthorne House at 3450 N. Lake Shore Drive [LV30]; 2800 N. Lake Shore Drive, built in 1968 [LV01]; the 1969-1971 Edgewater Plaza [EG06]; the 1973 Park Tower Condominiums [EG05]; and 1555 North Astor Street [NN119], completed in 1975.

3.3.27 Axel V. Teisen

Born and raised on the island of Funen in Denmark, Axel V. Teisen (1886-1961) immigrated to Chicago in 1910. He attended evening school for several years and married fellow Danish immigrant Ingefred Peterson in 1914. He began practicing architecture the following year.[715] Largely specializing in residential buildings, Teisen soon became quite busy. His early work includes 16 bungalows on the 6000 block of W. Grace Street for developers Louis and Albert Schorsch. Completed in 1918, these handsome, though modest homes, are listed as contributing resources to the Schorsch Irving Park Gardens NRHP Historic District.[716] Teisen went on to produce a number of other bungalows, including a home with a Spanish tile roof at 3030 W. Palmer Square and an impressive Craftsman style residence at 4930 N. Bernard Street.

Around 1921, Teisen joined the Chicago Architectural Club. By this time, his designs included some institutional and commercial structures. These include a Gothic Revival style church at 5008 W. Wellington Avenue. Several years later, he produced a mission home for children at 2825 W. McLean Avenue for the Salem Evangelical Free Church. Among Teisen's commercial work was the one-story Logan Square Dairy Company building.[717] He designed some Classical Revival style banks, such as the 1921 Capital Savings Bank at 5435-5439 N. Clark Street in Edgewater and the 1927 West Irving State Bank at 6001-6009 W. Irving Park Road.[718] He also prepared plans for some mixed-use buildings such as a Renaissance Revival style store with flats at 3422 W. Fullerton Avenue and a Gothic Revival style funeral home with flats at 3301 W. Fullerton Avenue.[719]

Throughout the 1920s, Teisen produced a substantial collection of apartment buildings throughout Chicago's North and Northwest Sides, as well as nearby suburbs. Many of these were large courtyard

[713] Zukowsky, ed. *Chicago Architecture and Design 1923 – 1993,* p. 472.
[714] "Addition of 29-Story Unit Set for Sandburg Village, *Chicago Tribune,* Oct. 22, 1967, p. d1.
[715] H. Einar Mose, *The Centennial History 1862-1962* (Chicago: Dania Society of Chicago, 1962), p. 22.
[716] Daniel Bluestone, Koysin Billet, Gabrielle Harlan, and Emily Ramsey, "Schorsch Irving Park Gardens Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2004).
[717] *The Economist*, Vol. 62, December 27, 1919, p. 1324.
[718] Serhii Chrucky, "List of Chicago's Outlying Banks, 1893-1933." Forgotten Chicago, 2011, at: https://forgottenchicago.com/Bank_Spreadsheet_Serhii_Chrucky.pdf
[719] Chicago Architectural Data website, at: https://chicagoarchitecturedata.com/search/?q=Axel+Teisen

building developments sponsored by real estate investors Plotke & Grosby. Among them were a single well-detailed structure at 112-122 S. Maple Street in Oak Park;[720] sister buildings at the southeast corner of Magnolia and Bryn Mawr avenues;[721] and a group of three structures with 200 units on W. Estes Avenue near N. Sheridan Road.[722] One of Teisen's most ambitious projects for Plotke & Grosby was a development of three corner apartment structures and six large courtyard buildings in Lakeview. Erected in 1921, the project included: courtyard buildings at 522-530 W. Cornelia Avenue [LV35]; 534-540 W. Cornelia Avenue [LV36], 539-547 W. Brompton Avenue [LV41]; 527-537 W. Brompton Avenue [LV40]; 541-549 W. Addison Street [LV47]; 531-539 W. Addison Street [LV46]; and corner apartment buildings at 3501-3507 N. Pine Grove/546 W. Cornelia Avenue [LV37]; 3511-3519 N. Pine Grove/549-551 W. Brompton Avenue [LV42]; and 3565 N. Pine Grove Avenue [LV48].

In 1932, after Teisen's practice declined significantly due to the Depression, he was hired as an assistant architect for the Chicago Board of Education. He worked under his friend and colleague, John C. Christensen, who had recently been reappointed as the school board's head architect.[723] Teisen and Christensen were both active members of the Dania Society of Chicago. In 1933, Teisen was selected as architect for Abraham Lincoln Log Cabin in Denmark's Rebild National Park, and the Dania Society contributed funds for the Illinois lumber that was used in its construction.[724]

The Chicago Board of Education allowed its architects to accept outside work, and Teisen received some design commissions during the mid-to-late 1930s. These included a French Eclectic Revival style house at 5818 N. Kostner and Naperville's Centennial Beach bathhouse, which was a WPA project. Teisen retired from the Board of Education in 1958, a few years before his death.[725] Shortly thereafter, on July 14, 1961, the Dania Society held a tribute in his honor.[726]

3.3.28 Treat & Foltz

First forming a partnership in 1872, architects Samuel A. Treat and Frederick L. Foltz had a long and productive relationship. Their firm of Treat & Foltz was among Chicago's most prolific and highly-respected architectural offices of the mid-to-late 19th century.

Born and raised in New Haven, Connecticut, Samuel Atwater Treat (1839-1910) was the son of a builder. [727] In 1856, he graduated from the Collegiate and Commercial Institute, a preparatory school popularly known as William Russell's Military Academy.[728] He then went to work for New Haven

[720] Historic Architectural Survey of Oak Park Managed with Ruskinarc, at: https://www.ruskinarc.com/oakpark/all
[721] *The Economist*, Vol. 65, June 18, 1921, p. 1363.
[722] Al Chase, "Plan $1,000,000 for Rogers Park," *Chicago Tribune*, April 30, 1924, p. 28.
[723] Bachrach and Patterson, *Chicago Historic Schools* website, at: https://chicagohistoricschools.wordpress.com/2013/02/08/john-c-christenson/
[724] Mose, *The Centennial History 1862-1962,* pp. 22-23.
[725] "Axel V. Teisen," *Chicago Daily Tribune*, July 6, 1961, p. D10.
[726] Mose, *The Centennial History 1862-1962,* p. 23.
[727] U.S. Census Records for 1850, at: https://www.ancestry.com/
[728] "Obituaries: Samuel Atwater Treat F.A.I.A.," *American Institute of Architects Quarterly Bulletin* Vol. XI, No. 2, July 1910, p. 120.

architect Sidney M. Stone. In 1861, Treat enlisted in the 15th Connecticut Volunteer Infantry. At the end of the Civil War, he returned to Stone's office, but soon moved to Chicago. He found employment in the office of architect Gurdon P. Randall.[729]

Frederick L. "Fritz" Foltz (1843-1916) was born in Darmstadt, Germany.[730] He practiced architecture in Frankfurt before immigrating to New York in 1865. Foltz relocated to Chicago three years later.[731] He worked alongside Samuel A. Treat in Randall's office and the two became friends. They launched their own firm several months after the Great Fire of 1871. A display advertisement that appeared in the *Chicago Tribune* in the spring of 1872 announced that Treat & Foltz would soon be moving from their South Side location to a new office downtown.[732]

Samuel Treat and Fritz Foltz practiced together for over two decades. According to the July 1910 *Bulletin of the American Institute of Architects,* "Mr. Treat's inclination was toward the practical side of the work and Mr. Foltz's to the artistic, and work of their quarter century of association shows good results in both fields."[733] Treat & Foltz produced a large body of work and a variety of building types including factories and other commercial structures, private clubs, hotels, and residences. In fact, elegant row houses and mansions became a specialty for the firm. Among their many existing row houses are the Horace F. Waite residence at 1207 N. Astor Street [NN48], Dr. Edwin Gardiner home at 1345 N. Astor Street [NN76], Maynard Row Houses from 119 to 123 W. Delaware Avenue (listed in the NRHP), and Hale Row Houses from 855 to 859 N. Dearborn Avenue. The lavish mansions they designed include the Martin Ryerson House at 4851 S. Drexel Boulevard and the Dr. John Hamilton Chew House at 1223 N. Astor Street [NN51],as well as the George H. Taylor and George B. Carpenter residences at 919 and 923 N. Dearborn Street (both listed in the Washington Square NRHP Historic District).

After Treat and Foltz split up in 1896, each practiced alone.[734] Treat ran his own practice for several years, then formed a brief partnership with Alfred S. Alschuler.[735] Foltz maintained a solo office downtown. By the mid-1910s, his son, Frederick C. Foltz (1889-1938), had joined the firm. The two worked together for at least a few years before Foltz, Sr. passed away.[736] The younger Foltz continued to practice until his own death in 1938.

[729]"Although the Obituary for Samuel Atwater Treat in the July 1910 A*merican Institute of Architects Quarterly Bulletin* suggests that Treat and Foltz both worked in the office of Chicago architect C.E. Randall, the name seems to be an error. While Gurdon P. Randall was a well-known early Chicago architect, there are no listings for a C.E. Randall in primary source materials of the 1870s. The Chicago city directory of 1870 lists both Frederick Foltz and Gurdon P. Randall as architects in the same building, 105 Dearborn.

[730] U.S, Census Records for 1870, at: https://www.ancestry.com/

[731] Obituary for Fritz Foltz, *Chicago Daily Tribune,* February 3, 1916, p. 15.

[732] "Display Ad 4," *Chicago Daily Tribune,* April 28, 1872, p. 6.

[733] "Obituaries: Samuel Atwater Treat F.A.I.A.," *American Institute of Architects Quarterly Bulletin.*

[734] "Dissolution of Treat & Foltz," *The Economist,* May 16, 1896, p. 606.

[735] "Chicago Architects: A Genealogy."

[736] "Building Permits," *Chicago Daily Tribune,* December 8, 1915, p. 20.

3.3.29 Harry Weese & Associates

Born in Evanston, Harry Mohr Weese (1915-1998) was raised in Kenilworth. By age ten he had decided to become an architect.[737] After graduating from New Trier High School in 1933, Weese attended the Massachusetts Institute of Technology (MIT) for three years. He left MIT to spend a year at Yale before returning to MIT. After graduating in 1938, he went on to Cranbrook Academy on a Fellowship in City Planning.[738] Weese studied under Eliel Saarinen, who was then the director of Cranbrook, and he became good friends with Saarinen's son Eero. While at Cranbrook, Weese also met Benjamin Baldwin, who would become his first partner and, in 1945, his brother-in-law, when Weese married Kitty Baldwin. From Cranbrook, Weese returned to MIT on another fellowship, this one to study public housing for the Bemis Foundation. He finally came back to Chicago in 1939 after being offered a job by Gordon Bunshaft at Skidmore, Owings & Merrill (SOM).

By 1941, with Ben Baldwin pressing him to go into partnership, Weese left SOM to launch Baldwin & Weese.[739] The young firm designed several houses, but the war and the impending draft soon led Weese and Baldwin to go their separate ways. Weese enlisted in the U.S. Navy in 1941. He served until 1946, learning valuable engineering skills. After the war, Weese briefly returned to SOM before opening his own firm, Harry Weese & Associates, in 1947.[740]

By the early 1950s, Harry Weese & Associates was receiving commissions for everything from master plans for the Lincoln Park Zoo to the United States Embassy in Ghana (1955-1958).[741] His youngest brother, Ben Weese (b. 1929), joined the firm in 1957 and remained an integral part of the practice until 1977.[742]

Harry Weese's long and varied education had left him with an interest in housing, city planning, landscape architecture, modular building techniques, and anything having to do with what he considered good design. He especially retained a lifelong interest in innovative solutions to architectural problems. For example, in the early 1960s, Weese successfully adapted his initial design for the First Baptist Church of Columbus, Indiana, after the congregation requested that it be built of brick rather than concrete and that the original flat site be replaced with a rolling one.[743] (The dramatically geometric church, one of 13 buildings he designed in Columbus between 1955 and 1965, would win a national American Institute of

[737]Susan Benjamin and Courtney Gray, "141 Kenilworth Avenue," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 2009). Much of the early biographical material for Weese has been culled from this nomination form.

[738] "Oral History of Harry Mohr Weese, interviewed by Betty J. Blum," 1991, p. 263, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/12572/rec/1

[739] Robert Bruegmann, *The Architecture of Harry Weese* (New York: W.W. Norton, 2010), p. 26.

[740] Bruegmann, *The Architecture of Harry Weese*, p.32.

[741] "Oral History of Harry Mohr Weese," 1991, p. 89.

[742] "Oral History of Benjamin Horace Weese, interviewed by Annemarie van Roessel," 1998, p. 134, at: https://digital-libraries.artic.edu/digital/collection/caohp/id/11577

[743] Bruegmann, *The Architecture of Harry Weese,* pp. 128-133.

Architects' (AIA) 25-year award.[744]) Weese's Seventeenth Church of Christ Scientist at 55 E. Wacker Drive (1968) is a noteworthy example of the architect's unique ability to sensitively respond to site and program, using simple materials to produce a striking, yet functional structure.[745]

Weese was conscious of the influence of Mies van der Rohe on Chicago's architecture. His own take on Modernism is expressed through his Time-Life Building at 541 N. Fairbanks Court (1969), a slender 30-story skyscraper with a Cor-Ten steel frame and bronze glass windows. But, according to *Chicago Tribune* architecture critic Blair Kamin, Weese's great ability was "to present a humanistic alternative" to Miesian Modernism.[746] His monumental designs for the Washington, D.C., subway system (1976) blended Modernism and Classicism in a way that still makes it one of America's most beautiful public transit systems.

Weese was also deeply interested in urban problems, and his love of preservation grew out of his desire to honor and reuse important buildings and sites. In 1964, when preservation in Chicago was just in its infancy, he led the renovation of Adler & Sullivan's monumental 1887 Auditorium Building. This was followed by a complex renovation of D. H. Burnham & Co.'s Orchestra Hall in 1967. Weese would undertake numerous preservation projects throughout his career, both as commissions and as personal real estate ventures, including the early conversion of a loft building at 10 W. Hubbard Street for use as his own office.[747]

Weese continued to study and work on housing problems and solutions throughout his career. Three of his buildings within the APE, all from the 1970s, are good examples of his ability to use siting and materials to create interesting high-rise housing. The twin towers of 345 W. Fullerton Parkway [LP04] provide spectacular views of Lincoln Park and the lakefront for all the building's residents, while making efficient use of a tight corner lot. At 1100 N. Lake Shore Drive [NN38], Weese used a similar scale on the two high-rise towers, but varied their facades with different detailing. Another example is his prismatic Grace Street Towers at 635 W. Grace Street [LV73]. With its warm red brick and human-scaled windows, this structure represented Weese's solution to the problem of creating affordable housing for senior citizens.

Weese produced numerous structures for academic institutions, including the North Side Junior High School in Columbus, Indiana; the Humanities Building and Elvehjem Art Museum at the University of Wisconsin in Madison; and the Sawyer Library at Williams College in Williamstown, Massachusetts.[748]

[744] Stan Allan, "A Man of Many Words and Works, 1915-1918: Harry Weese Retrospective," *Inland Architect,* Vol. 116, No. 1, 1999, p. 50.
[745] Bruegmann, *The Architecture of Harry Weese,* p. 138-141.
[746] Blair Kamin, "Harry Weese, Visionary Architect Known as 'Chicago's Conscience'," *Chicago Tribune*, November 9, 1998.
[747] Robert Cross, "Rest Assured. Harry Weese is Keeping Chicago.," *Chicago Tribune Magazine,* May 20, 1979, pp. 19, 21; Bruegmann, *The Architecture of Harry Weese,* pp. 124-127.
[748] Bruegmann, *The Architecture of Harry Weese,* pp. 50-51, 100-101, 168-171.

His distinctive brick-and-glass design for the Latin School at 59 W. North Avenue [NN124] was his creative response to the many programmatic requirements of the institution's administrators.

Weese's contributions to architecture were many. He saved the important Midwestern architectural magazine, *Inland Architect*, and was an outspoken advocate of housing, preservation, and city planning throughout his life. He won numerous awards and was named a Fellow of the AIA before he turned 50. In addition to his outspoken advocacy in his native city of Chicago, Weese was an important national figure. He was a leading voice on the 1981 jury that selected Maya Lin's design for the Vietnam War Memorial in Washington, D.C.[749]

Harry Weese and his namesake firm won the prestigious AIA Firm of the Year Award in 1978. About the same time, many Harry Weese & Associates architects began leaving to form their own practices. Weese himself withdrew from active participation in the early 1990s. Harry Weese died in 1998, at the age of 83, having left his mark on Chicago and the nation.[750]

[749] Allan, "A Man of Many Words and Works, 1915-1918: Harry Weese Retrospective," p. 64; Kamin, "Harry Weese, Visionary Architect Known as 'Chicago's Conscience'."
[750] Allan, "A Man of Many Words and Works, 1915-1918: Harry Weese Retrospective," p. 63; Kamin, "Harry Weese, Visionary Architect Known as 'Chicago's Conscience'."

4.0 NRHP Summary and Recommendations

This section summarizes the listed and recommended as eligible historic resources within the APE boundary. Appendix B depicts the historic resources evaluated and their NRHP status. A summary table of the evaluated resources for Lincoln Park is provided in Appendix C. For each of the community areas within the APE, a summary table of historic resources evaluated is provided in Appendix D and survey forms are provided in Appendices E – I.

4.1 Lincoln Park and NRHP

As explained in Section 2.1, the Lincoln Park Historic District was listed on the NRHP in 1994 and the NRHP Registration Form defined 1857-1944 as the Period of Significance for Lincoln Park. Since the form utilized the 50-year cut-off date as the end of the Period of Significance, it was necessary to identify and evaluate properties that were added to the park after 1944. As this report survey utilizes a 40-year cut-off date for the Period of Significance, historic research and field evaluation was undertaken to identify and evaluate resources built in or added to Lincoln Park between 1944 and 1981.

Contributing and non-contributing resources were evaluated in the updated analysis, as well as character-defining features for Lincoln Park's historic landscape. Evaluated resources are depicted on the exhibits in Appendix B and summarized in Table C-1. Lincoln Park's landscape is designated on the NRHP in its entirety as one contributing site. To provide additional analysis to the park's historic landscape, some examples of the site's character defining features have been listed below.

Landforms

- Mt. Prospect
- Cricket Hill
- Golf course topography
- Topography (swales and ridges) between Cannon and Stockton Drives, LaSalle and Fullerton
- NLSD Grades

Circulation System

- N. Lake Shore Drive Outer and Inner Drives
- Lakefront Trail
- Hollywood Drive
- Bryn Mawr Drive
- Foster Drive
- Marine Drive
- Simonds Drive
- Lawrence Drive
- Wilson Drive
- Montrose Drive
- Irving Park Drive
- Recreation Drive
- Addison Drive
- Waveland Cul-de-sac Drive
- Belmont Drive
- Belmont Harbor Drive
- Diversey Drive
- Cannon Drive
- Stockton Drive
- Ridge Connecting Drive
- Fullerton Drive
- Webster Drive
- Dickens Drive
- La Salle Drive
- North Boulevard
- E. Lake Shore Drive
- The Mall

Harbors and Other Water Features

- Montrose Harbor
- Belmont Harbor
- Diversey Harbor
- North Pond
- Lily Pool
- Marovitz Golf Pond
- South Pond
- South Lagoon
- Lincoln Park Zoo Waterfowl Pond

Materials/Walls

- North Avenue Groin/Hook and piers
- Stepstone revetments at Diversey
- Diversey- Belmont Revetment
- Montrose Avenue Groin/Hook
- Stepstone revetments between Montrose and Hollywood
- Golf Course Walls

Beaches

- Ardmore (Kathy Osterman) Beach
- Foster Beach
- Montrose Beach
- North Avenue Beach
- Oak Street Beach
- Ohio Street Beach

Gardens

- Peace Garden
- Grandmother's Garden
- Formal Garden
- Alfred Caldwell Lily Pool

Site furnishings

- Light Fixtures
- Concrete & wooden slat benches
- Historic concrete drinking fountains
- Lincoln Park Commission manhole covers

Plantings and planting design

- Landscapes east and west of N. Lake Shore Drive between Hollywood and Foster Drives
- Landscapes east and west of N. Lake Shore Drive between Foster and Montrose Drives
- Marovitz golf course
- Bill Jarvis Migratory Bird Sanctuary
- Montrose Point Bird Sanctuary
- Landscapes surrounding Belmont Harbor
- Landscapes between Diversey and Fullerton Drives and Lakeview Avenue and N. Lake Shore Drive (near Diversey)/Cannon Drive
- Landscapes surrounding Diversey Harbor including Simmons Island
- Landscapes surrounding South Lagoon

- Landscapes between Cannon and Stockton Drives, and LaSalle Drive and Webster Avenue
- Landscapes between Fullerton and LaSalle Drives and Clark Street and Stockton Drive
- Landscapes between LaSalle Drive and North Boulevard and Clark Street and N. Lake Shore Drive
- Landscapes between North Avenue Beach and N. Lake Shore Drive
- Landscapes between North Boulevard and E. Lake Shore Drive and N. Lake Shore Drive and Lake Michigan
- Landscapes between E. Lake Shore Drive and Ohio Street east of N. Lake Shore Drive

4.2 North Lake Shore Drive – Recommended as an Eligible Linear Resource

As summarized in the Historic Context statement in Section 3.1, NLSD was an important theme and feature in the development of Lincoln Park and its significance is also intrinsically tied to the history of the adjacent communities. NLSD is recognized as a character defining feature of the historic landscape of Lincoln Park, however, NLSD itself has significance beyond Lincoln Park geographically, historically, and culturally. Therefore, NLSD is recommended as a linear resource within an eligible historic district for the NRHP. This recommended eligible historic district would overlap with the 1994 Lincoln Park listed historic district and is shown on the exhibits in Appendix B.

The proposed NLSD Historic District meets NRHP criteria A, B, and C, and possesses excellent integrity. Having begun in the 1860s and evolving over many decades, NLSD meets Criterion A as it reflects important patterns of history for Chicago, its lakefront, and several North Side neighborhoods. Along with its importance as a pleasure drive in Lincoln Park, NLSD is significant for spurring the creation of lakefront communities (including on landfill) and development of high-quality buildings that have attracted generations of Chicagoans.

The linear district warrants listing under Criterion B for its association with a large number of individuals who made substantial contributions to history. These include developers John J. Mack, Herbert Greenwald, and Arthur Wirtz, who built numerous buildings along the corridor and each lived in one of them; noteworthy businesspeople/philanthropists: George W. Borg (Borg-Warner), Ogden T. McClurg (A.C. McClurg), Edward T. Ryerson (Inland Steel), David F. Bremner (Bremner Biscuit Company), and Harris Pearlstein (Pabst Brewing Co.); political leaders U.S. Congressman Sidney Yates and Illinois Governor Dwight Green; physicians and surgeons Dr. Julia C. Strawn, Dr. Max Thorek, and Dr. Frank Schram; and many others, including columnist Eppie Lederer, sculptor Sylvia Shaw Judson; Chicago Symphony Orchestra conductor Frederick Stock; and pioneer soap opera writer Irna Phillips.

The district meets Criterion C for significance in landscape architecture as well as manifold noteworthy examples of architecture including buildings that represent distinctive characteristics of a type or period; reflect high artistic values; and/or were the work of acclaimed designers. Among dozens of examples are luxury apartments, apartment hotels, and high-quality low-rises; superb examples of the Beaux Arts, Revival, and Art Deco styles; and noteworthy buildings by talented architects such as William Le Baron

Jenney; Treat & Foltz; Howard Van Doren Shaw; Robert DeGolyer; Lawrence Hallberg; Marshall & Fox; Mies van der Rohe; Harry Weese & Assoc.; and Dubin, Dubin, Black & Moutoussamy.

4.3 Summary of Properties Within APE Contiguous to Lincoln Park-Recommended as Eligible for NRHP Listing

Based on the methodologies explained in Section 2.0 above, it has been determined that some properties within the APE may be eligible for listing on the NRHP as contributing resources to a historic district, while others also may be eligible individually. Historic context statements were developed for Lincoln Park/N. Lake Shore Drive as well as for each of the five community areas within the boundaries of the APE (Section 3.0). As part of this study, a survey form was prepared for each property dating to 1981 or earlier that was not previously designated on the NRHP (either individually or as a contributing resource to a historic district). Tables that include all of the resources within each community area within the APE, including photographs, can be found in Appendix D. Properties that are determined to be eligible for listing individually or as contributing properties to historic districts are presented by community area below.

4.3.1 Near North Community

Community Area #8, the Near North Side, possesses a large collection of historic properties, representing a broad range of type, style, date, and work of noteworthy architects. Within the APE, three Near North Side properties have previously been individually designated on the NRHP: 860-880 N. Lake Shore Drive [NN22], the Drake Hotel at 140 E. Walton Place [NN32], and the Charnley-Persky House at 1365 N. Astor Street [NN80]. The Charnley-Persky House is individually listed on the NRHP, is a National Historic Landmark, and is included in the Gold Coast NRHP Historic District. There are 29 properties within the APE that were identified as contributing resources to the Gold Coast Historic District.

Research for this project has indicated that there is a large geographic grouping of historic resources along the NLSD corridor in the Near North Side community area that meet Criteria A, B, and/or C. The properties possess significance and retain sufficient integrity for listing as a Near North Side - NLSD Historic District on the NRHP. The historic context for this proposed district is provided in Sections 3.1 and 3.2.1.1. The boundaries for the proposed Near North Side NLSD Historic District are shown on Exhibit B-1 in Appendix B.

There are 70 properties within the Near North Side community area along the N. Lake Shore Drive corridor that warrant individual listing on the NRHP. Including the previously listed resources, a total of 108 properties could be listed as contributing resources to the proposed Near North Side - NLSD Historic District. These properties are indicated on the exhibits in Appendix B and summarized in Table D-1.

4.3.2 Lincoln Park Community

Community Area #7, Lincoln Park, possesses a large collection of historic properties, representing a broad range of type, style, date, and work of noteworthy architects. However, the boundaries of the APE

in this area only include a total of six properties; most of the residential properties in the area are located a substantial distance away from N. Lake Shore Drive. Within the APE, the Elks National Memorial [LP06] is listed as a contributing resource to the Lakeview NRHP Historic District.

Research for this project has indicated that there is a small geographic grouping of historic resources along the NLSD corridor in the Lincoln Park community area that meet Criteria A, B, and/or C. The properties possess significance and retain sufficient integrity for listing on the NRHP. Four of these properties are contiguous to one another, and could thus be considered for listing as a Lincoln Park - NLSD Historic District on the NRHP. The proposed boundaries for this district are shown on Exhibit B-2 in Appendix B. The other properties within the APE are the two Lakeview Avenue Row Houses at 2700-2710 N. Lakeview Avenue [LP05] and the Elks Memorial at 2750 N. Lakeview Avenue [LP06]. Both possess significance and retain sufficient integrity to warrant individual listing on the NRHP. The historic context for the proposed historic district and individual listings is provided in Sections 3.1 and 3.2.2.1. The properties evaluated within the Lincoln Park community area are indicated on the exhibits in Appendix B and summarized in Table D-2.

4.3.3 Lakeview Community

Community Area #6, Lakeview, possesses a large collection of historic properties, representing a broad range of type, style, date, and work of noteworthy architects. Within the APE, one Lakeview property has previously been individually designated on the NRHP: The Cornelia Apartments at 3500 N. Lake Shore Drive [LV33]. The Arthur Burr Meeker House at 303 W. Barry Avenue/3030 N. Lake Shore Drive [LV11] is listed as a contributing resource in the Meekerville Historic District.

Research for this project has indicated that there is a large geographic grouping of historic resources along the NLSD corridor in the Lakeview community area that meet Criteria A, B, and/or C. The properties possess significance and retain sufficient integrity for listing as a Lakeview - NLSD Historic District on the NRHP. The proposed boundaries for this district are shown on Exhibit B-3 in Appendix B. The historic context for this proposed district is provided in Sections 3.1 and 3.2.3.1.

There are 50 properties within the Lakeview community area along the N. Lake Shore Drive corridor that warrant individual listing on the NRHP. Including two previously listed historic resources, a total of 98 properties could be listed as contributing resources to a Lakeview-NLSD Historic District. These properties are indicated on the exhibits in Appendix B and summarized in Table D-3.

4.3.4 Uptown Community

Community Area #3, Uptown, possesses a large collection of historic properties, representing a broad range of type, style, date, and work of noteworthy architects. Within the APE, two Uptown properties have previously been individually designated on the NRHP: the Aquitania at 5000 N. Marine Drive [UP40] and Immaculata High School's full complex at 600-634 and 640 W. Irving Park Road and 4030-4050 N. Marine Drive [UP01-UP03]. Immaculata High School's full complex is both individually listed on the NRHP and included in the Buena Park NRHP Historic District. Additionally, a single-family house at

645 W. Hutchinson [UP10] and an apartment building at 4338-4346 N. Clarendon Avenue [UP20], both located within the APE, are listed as contributing resources to the Buena Park NRHP Historic District.

Research for this project has indicated that there is a large geographic grouping of historic resources along the NLSD corridor in the Uptown community area that meet Criteria A, B, and/or C. The properties possess significance and retain sufficient integrity for listing as an Uptown - NLSD Historic District on the NRHP. These boundaries are shown on Exhibit B-4 in Appendix B. The historic context for this proposed district is provided in Sections 3.1 and 3.2.4.1.

There are 12 properties within the Uptown community area along the N. Lake Shore Drive corridor that warrant individual listing on the NRHP. Including the previously listed resources, a total of 39 properties could be listed as contributing resources to an Uptown - NLSD Historic District. These properties are indicated on the exhibits in Appendix B and summarized in Table D-4.

4.3.5 Edgewater Community

Community Area #77, Edgewater, possesses a large collection of historic properties, representing a broad range of type, style, date, and work of noteworthy architects. Within the APE, the Edgewater Beach Apartments at 5555 N. Sheridan Road [EG07] is both individually listed on the NRHP and included in the Bryn Mawr Avenue NRHP Historic District.

Research for this project has indicated that there is a geographic grouping of historic resources along the NLSD corridor in the Edgewater community area that meet Criteria A, B, and/or C. The properties possess significance and retain sufficient integrity for listing as an Edgewater - NLSD Historic District on the NRHP. These boundaries are shown on Exhibit B-5 in Appendix B. The historic context for this proposed district is provided in Sections 3.1 and 3.2.5.1.

There are 11 properties within the Edgewater community area along the N. Lake Shore Drive corridor that warrant individual listing on the NRHP. Including the one previously listed resource, a total of 17 properties could be listed as contributing resources to an Edgewater - NLSD Historic District. These properties are indicated on the exhibits in Appendix B and summarized in Table D-5.

5.0 Report Survey Personnel

The members of the NLSD Historic Properties survey team have backgrounds that exceed the National Park Service Secretary of the Interior's professional qualifications for history and architectural history as set forth by Code of Regulations 36 CFR Part 61. Below is a short summary of the professional experience of each team member:

Julia S. Bachrach has over 25 years of experience as a historian, author, and preservation planner. She holds a Master's Degree in Cultural Resource Preservation from the Landscape Architecture Department at the University of Wisconsin-Madison, and a Bachelor's Degree in Historic Preservation and American Culture Studies from Roger Williams University. She has written extensively on Chicago's historic landscapes, architecture, and artworks. Her books include *The City in a Garden: A History of Chicago's Parks* and *Inspired by Nature: The Garfield Park Conservatory and Chicago's West Side*. Bachrach also contributed to other books such as the *AIA Guide to Chicago Architecture*. She has prepared many historic resources surveys, two National Historic Landmark nominations, and more than two dozen NRHP nominations including a multiple resources documentation form and many historic districts. In the early 1990s, she served on a committee that advised the National Park Service on the development of the Secretary of the Interior's Standard for the Treatment of Historic Properties with Guidelines on the Treatment of Cultural Landscapes. From 2010 to 2016 she served on the Board of Trustees for the Illinois Historic Preservation Agency. Bachrach served as the lead historian and co-author of the Section 106 Historic Properties Report Federal Undertakings In and Adjacent to Jackson Park Cook County, Illinois. She is a historic preservation planner with Quigg Engineering, Inc. and serves as the lead historian for this project.

Jean A. Follett has over 40 years of experience as a professional in architectural history and historic preservation. She holds a Doctorate in American Studies from Boston University and a Bachelor's Degree in Urban and Architectural History from Brown University. She has prepared several nominations to the NRHP. She recently completed the Illinois entries for Archipedia, a national online encyclopedia of historic sites. Much of her work now involves guest lecturing, writing and working with communities to help them understand the value of their local historic resources. She has helped craft strategic plans for numerous not-for-profit organizations ranging in size from a neighborhood historical society to Landmarks Illinois. Follett was a founding member and Chair of the Hinsdale Historic Preservation Commission and served as a Village Trustee in Hinsdale for four years. She currently serves on the Board of the Landmarks Illinois. She is a historic preservation planner with Quigg Engineering, Inc.

Jean Lambin holds a Master's Degree in Historic Preservation from the School of the Art Institute of Chicago and a Bachelors of Science Degree in Anthropology from Loyola University. She previously served as Chairman of the Historic Preservation Program at the Savannah College of Art and Design and as an adjunct professor of Historic Preservation for the Center for World Heritage Research at the University of Florida. Lambin was a program officer for the National Trust for Historic Preservation for seven years. She was a member of the NLSD historic preservation survey team from July, 2018 to December, 2018.

Lisa Napoles holds a Master's Degree in Historic Preservation from the School of the Art Institute of Chicago and a Bachelors of Science Degree in Cultural Anthropology from the continuing education program of Northwestern University. Napoles served as the Historic Preservation Manager for the Friends of the Historic Second Church of Chicago and as project assistant for MacRostie Historic Advisors, LLC. She was a member of the NLSD historic preservation survey team from July, 2018 to October, 2019.

Elizabeth A. Patterson has over 20 years of experience as an independent researcher and historic preservation consultant. She holds a Master's Degree in Historic Preservation from the School of the Art Institute of Chicago and a Bachelor's Degree in History from St. Olaf College. She has contributed to nominations to the National Register of Historic Places and submittals to the Historic American Building Survey and Historic American Engineering Record. Her clients have included non-profit organizations, government agencies, preservation-related businesses, and private individuals. Patterson is the co-author of *Accessible Faith: A Technical Guide for Accessibility in Houses of Worship*. She also contributed to The *Encyclopedia of Chicago*. She served as co-author for the Section 106 Historic Properties Report Federal Undertakings In and Adjacent to Jackson Park, Cook County, Illinois. She is a historic preservation planner with Quigg Engineering, Inc.

Adam G. Rubin holds a Master's Degree in American Studies-Historic Preservation from the George Washington University in Washington, D.C. and a Bachelor's of Fine Arts Degree from New York University. He has developed and managed public education initiatives focused on the historic built environment in local communities throughout greater Los Angeles and New York City. Rubin previously served on the Board of Docomomo/Chicago-Midwest, a non-profit organization dedicated to the documentation and conservation of buildings, sites and neighborhoods of the Modern Movement. He was a member of the NLSD historic preservation survey team from April 2017 to June 2018.

Christine Whims has 10 years of experience as a preservation planner and architect. She has a Master's Degree in Historic Preservation from the School of the Art Institute of Chicago and a Bachelor's in Political Science from University of Tampa. She previously worked in historic preservation in New York, and abroad in India. Christine successfully listed Berger Park on the National Register of Historic Places. She received first place as a Peterson Prize recipient for the successful documentation of On Leong Merchants Association in Chinatown for the Historic American Building Survey. She is a historic preservation planner with Quigg Engineering, Inc.

Matthew M. Wicklund earned Master's Degrees in Preservation Planning and Urban Planning in 2012 from the University of Pennsylvania. He primarily serves as a private consultant on historic preservation projects with organizations, communities, planning firms, and municipalities. Over the past decade he has prepared dozens of nominations to the National Register of Historic Places, as well as local landmark nomination reports for the City of Chicago and other municipalities. In addition, he has experience in preparing preservation plans and historic tax credit applications. Matt is a historic preservation planner with Quigg Engineering, Inc.

Jennifer Hyman, P.E. has 9 years of experience in Design and Environmental studies. She holds a Master's Degree in Civil Engineering from Purdue University and a Professional Engineering license in Illinois. She is a Project Manager for Civiltech Engineering, Inc. and a member of the NLSD Phase I Study team.

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