

ELMHURST, ILLINOIS

A Summary and Inventory



Granacki Historic Consultants 2010

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ARCHITECTURAL RESOURCES in the ARLINGTON-KENILWORTH SURVEY AREA ELMHURST, ILLINOIS

Summary and Inventory

Prepared for the City of Elmhurst by:

Granacki Historic Consultants 1105 West Chicago Avenue, Suite 201 Chicago, IL 60642

2010

ARCHITECTURAL RESOURCES IN THE ARLINGTON-KENILWORTH SURVEY AREA A Summary and Inventory

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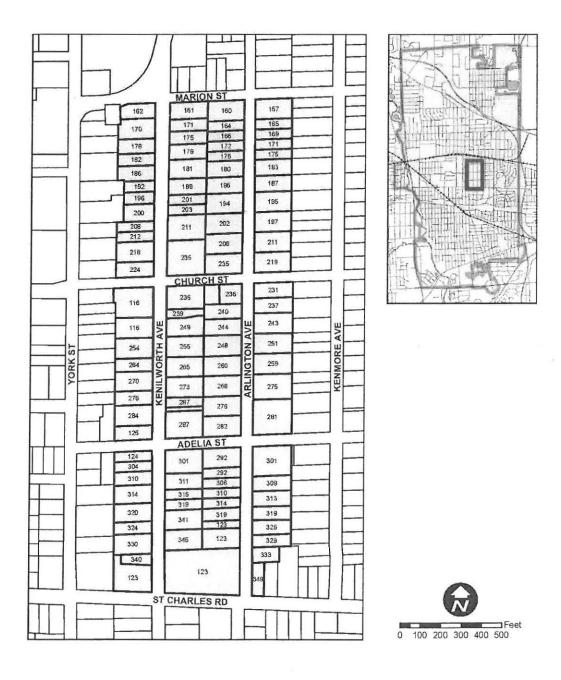
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SURVEY BOUNDARY MAP



INTRODUCTION

The city of Elmhurst dates back to 1834, when pioneer families bought up land and built a small community on the prairie. Known as Cottage Hill until 1869, when the name of the village of 300 became Elmhurst, it today boasts a population of over 45,000. Parallel growth in the city's building stock, spanning over 150 years, has resulted in a variety of styles ranging from high-style, architect-designed buildings to typical vernacular styles of the Midwest region.

In 2009, Granacki Historic Consultants conducted an intensive field survey of 100 properties in a small residential area in the center of the city, south and east of the central business district. The survey area encompasses all structures on the east and west sides of Arlington Avenue and Kenilworth Avenue between Marion Street and St. Charles Road. The purpose of the architectural resources survey is to identify, document, and evaluate historic structures for their architectural significance, and to make recommendations for landmark designations. The project consists of written and photographic documentation of each building in the survey area and this report, which summarizes and evaluates the findings of the survey and provides recommendations. The compiled information is intended to aid the Elmhurst Historic Preservation Commission and the Elmhurst City Council to make informed decisions regarding the city's preservation planning, community development projects, and rehabilitation plans for individual buildings—decisions that can significantly impact the long-term preservation of the city's architectural and historic resources.

THE ARLINGTON-KENILWORTH SURVEY AREA

The Arlington-Kenilworth survey area comprises a small but varied collection of single family residences, representing architectural styles ranging from the late 19-the century to the present day. The area is especially notable for its handful of stunning designs by Prairie School architects Frank Lloyd Wright and Walter Burley Griffin. The survey area runs along both sides of Kenilworth and Arlington Avenues, between Marion Street and St. Charles Road. The general street pattern is a standard grid system on a north-south/east-west axis, with most houses lined along the north/south streets. Concrete sidewalks line most of these streets and are separated from the roadway by land-scaped parkways. Detached garages are generally located to the rear of the house and are accessed by long side driveways, while houses with attached garages feature front drives. The survey area is primarily residential, but also includes a small number of religious structures located on corner lots.

Every principal structure and secondary structure visible from the public right-of-way on each street within this area has been viewed and evaluated by a team of field surveyors. A complete computerized database by property address has been created using Microsoft Access software. The information for each property is printed on an individual data form, with one black-and-white image for each principal structure. Additional photos of secondary structures were taken accordingly. The computerized database and individual data form for each property include the following information: use, condition, integrity, architectural style, construction date, architect or builder when known, prominent owners, architectural features, alterations, and a significance rating. This report is a summary of that information.

There are 100 properties within the survey area, with 99 principal structures and one parking lot. Of these 99 principal structures, 25 (approximately 25%) were rated significant, 5 (5%) were rated potentially significant, 42 (42%) were rated contributing to the character of an historic district, and 27 (27%) were rated non-contributing to the character of an historic district. There are 52 secondary structures, and most are detached garages—20 were rated contributing (38%) and 32 are non-contributing (62%). The survey area is almost completely residential, with single family houses comprising 94 of the 99 structures. The five remaining non-residential structures are all religious buildings.

PRESERVATION ACTIVITIES IN ELMHURST

ELMHURST HISTORIC PRESERVATION COMMISSION

The Elmhurst Historic Preservation Ordinance was approved in 2006, creating the Elmhurst Historic Preservation Commission. Since its creation, the Commission has succeeded in obtaining local landmark status for the Glos Mansion (home of the Elmhurst Historical Museum) and the Glos Mausoleum in 2007, and the John L. Pentecost House in 2008.

ELMHURST HISTORICAL MUSEUM

The Elmhurst Historical Museum is a local history museum founded in 1957 and operated by the City of Elmhurst. The museum serves as the community's memory by collecting, preserving and interpreting significant original materials to share the stories that are Elmhurst. The museum is

housed in a historically significant structure known as the Glos Mansion, which is the former home of Elmhurst's first village president, Henry Glos, and his wife, Lucy Glos. The Elmhurst Historical Museum opened in January 1957 on the third floor of the Glos Mansion, which at the time also housed Elmhurst's City Hall. The museum moved to the Wilder Mansion in Wilder Park in 1965, and then returned to its current location in the Glos Mansion in 1975.

In October of 2009, the Elmhurst Historical Museum opened a special exhibit exploring the residential architecture of the American Midwest, using examples taken from Elmhurst's housing stock. The exhibit, entitled "Dwellings: A Study in Residential Architecture," is on display at the museum through May 23, 2010, and features several houses within the Arlington-Kenilworth survey area:

- A. Julius & Edward Breuhaus House, 157 S. Arlington Avenue*
- 160 S. Arlington Avenue*
- 231 S. Arlington Avenue*
- William B. Sloane House, 248 S. Arlington Avenue
- William H. Emery, Jr. House, 281 S. Arlington Avenue
- J & C. Adelaide King House, 265 S. Kenilworth Avenue*
- William H. Emery, Sr. House, 284 S. Kenilworth Avenue*
- Frank B. Henderson House, 301 S. Kenilworth Avenue

ELMHURST HISTORICAL SOCIETY

In 1972, the Elmhurst Historical Society was established as a citizens' group to support the work of the Historical Commission, which had been established by the City Council twenty years earlier with a mission to acquire and conserve local artifacts. The current survey is being generously underwritten by the Historical Society.

OTHER SURVEYS

This historic resources survey is the fourth undertaken in the City of Elmhurst within the past 12 years. The first was commissioned by the Elmhurst Historical Society in conjunction with the City of Elmhurst in 1998 to identify significant structures in the Elmhurst Memorial Hospital Neighborhood. The survey was conducted by Historic Certification Consultants. A second residential survey was conducted by Historic Preservation graduates students from the School of the Art Institute of Chicago that same year. In 2000, Historic Certification Consultants conducted a survey of Elmhurst's downtown for the Elmhurst City Centre.

In addition to these local surveys, there are several other county— and state-wide inventories that recognizes important structures within the city of Elmhurst. The Illinois Historic Sites Survey (IHSS) and Illinois Historic Landmarks Survey (IHLS) are inventories of architecturally-and historically-significant structures across the state of Illinois. The survey was undertaken in the early 1970s. Buildings included on the IHSS were assigned one of three ratings: P (individually significant); HD (contributing to historic district); and O (other). Fifteen buildings within the survey area

^{*}Also featured in the Field Guide and Self-Guided Tour brochure that was produced in conjunction with the exhibit

were listed on the IHSS:

- Alfred E. Swanson House, 197 S. Arlington Avenue—rated O
- Robinwood (George H. Miller House), 208 S. Arlington Avenue—rated O
- William B. Sloane House, 248 S. Arlington Avenue—rated P
- George Hammerschmidt House, 276 S. Arlington Avenue—rated O
- William H. Emery, Jr. House, 281 S. Arlington Avenue—rated P
- 162 S. Kenilworth Avenue—rated O
- 178 S. Kenilworth Avenue—rated O
- H. L. Breitenbach House, 179 S. Kenilworth Avenue—rated O
- 181 S. Kenilworth Avenue—rated O
- Abram A. Kester House, 189 S. Kenilworth Avenue—rated O
- 218 S. Kenilworth Avenue—rated O
- William H. Emery, Sr. House, 284 S. Kenilworth Avenue—rated O
- John Tobey Emery House, 287 S. Kenilworth Avenue—rated O (altered)
- Frank B. Henderson House, 301 S. Kenilworth Avenue—rated P
- Philip J. Soukup House, 314 S. Kenilworth Avenue—rated O

In addition, five structures in the survey area (all of which were also included on the IHSS) were listed on the IHLS:

- Robinwood (George H. Miller House), 208 S. Arlington Avenue
- William B. Sloane House, 248 S. Arlington Avenue
- William H. Emery, Jr. House, 281 S. Arlington Avenue
- William H. Emery, Sr. House, 284 S. Kenilworth Avenue
- Frank B. Henderson House, 301 S. Kenilworth Avenue

The DuPage County Cultural and Historical Inventory of 1996 lists twenty sites and/or structures in Elmhurst and the surrounding area as Historical and/or Cultural Sites. Of the twenty sites, three are within the survey area:

- William B. Sloane House, 248 S. Arlington Avenue
- William H. Emery, Jr. House, 281 S. Arlington Avenue
- Frank B. Henderson House, 301 S. Kenilworth Avenue

OBJECTIVES OF THE SURVEY

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

To ensure the preservation of architecturally and historically significant structures in Elmhurst ::

Many historic structures in Elmhurst have been altered or demolished, and many of these were architecturally and/or historically significant. If this continues unabated, the overall character and historic quality of the community will be irreversibly changed for the worse. For the many residents

who believe that historic buildings are part of what makes Elmhurst an attractive place to live, definite actions must be taken to preserve the most significant historic structures.

To heighten public awareness of the richness of the historic architectural resources in Elmhurst ::

Residents can appreciate how the City of Elmhurst has developed since its founding as well as contributed to the overall development of the Chicago metropolitan area by becoming aware of and understanding local architecture and history. This can include knowledge of the architecturally and historically significant buildings around them—the architectural styles, prominent architects' work, periods of construction, prominent local historical figures residing in the area, and the general patterns of community growth. Documentation of the community's architectural and historic heritage can be used in a variety of ways. The material gathered in this survey can be a valuable resource when creating educational programming, books, articles, additional walking, bus, and bike tours, and exhibitions.

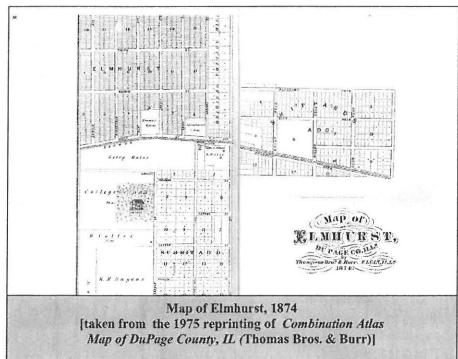
To assist individual property owners in maintaining and improving their properties and to provide economic incentives for preservation ::

Many owners of historic properties may not realize the historic features that make their buildings special. In some cases this has led to inappropriate modernizations that remove or hide character-defining features. This survey will assist property owners in identifying and preserving their building's significant features. With landmark designation, an owner of a landmark property who restores or rehabilitates their building may be eligible for tax incentives.

HISTORICAL DEVELOPMENT OF THE ARLINGTON-KENILWORTH SURVEY AREA

The history of the Arlington-Kenilworth survey area reflects the arc of residential development around the center of what is now the city of Elmhurst. From the late 19th century, when the first subdivisions were platted by Diedrich Struckmann and William Harrison Emery, Sr., it continued through boom years of the 1920s, the decade that witnessed the largest number of residences built within the survey area. Although a small number of houses were constructed in the decades following, the survey area had reached residential maturity by World War II.

The City of Elmhurst can trace its origins back to 1842, when Gerry Bates purchased land in the northeast corner of York Township. In 1845, Bates opened the "Hill Cottage Tavern,", a stage coach stop that soon flourished into a small settlement.¹ When the Galena & Chicago Union Railroad came through the area in 1849, Bates gave a right-of-way to the railroad, on condition that they build a station, which Bates christened "Cottage Hill," opposite his home on what is now Park Avenue. Bates also platted the area's first subdivision, called the "original Cottage Hill" subdivision, which ran from the railroad tracks to North Avenue between York Road and Addison to Cottage Hill.² The early residents that settled in the area were mainly German immigrants or those of English ancestry migrating eastern states. When School District No.1 was organized in the burgeoning settlement in 1850, both English and German were spoken in the classroom, and the area remained bilingual for decades.³



In 1869, the small community of Cottage Hill was renamed Elmhurst. The new name was suggested by Barbour Bryan, Thomas whose brother-in-law Jedediah H. Lathrop, had joined with other estate owners to plant elm trees along Cottage Hill. Bryan was a Virginia-born attornev who moved to York Township in 1859. purchased 1,000 acres along St. Charles Road and York Road from Gerry Bates and built a large country house called "Byrd's Nest."4

After the Chicago Fire of

1871, prosperous Chicago residents were persuaded to settle permanently in suburban communities such as Elmhurst. A Mr. Emerson platted a new subdivision immediately west of Cottage Hill named "Town of Elmhurst" in 1874, and arranged for railway excursions to sell plots. The 1874 Atlas of DuPage County, Illinois, showed Elmhurst and Lombard as the largest settlements within

York Township. The map of Elmhurst included the original Cottage Hill subdivision created by Bates, Emerson's "Town of Elmhurst" subdivision just west of Cottage Hill, as well as two additional subdivisions—Shippards Addition, consisting of 13 blocks between Pleasant Road, York Road, Virginia Street, and Clinton Avenue; and Summit Addition, made up of 18 blocks between York Road and Prospect Street, north of St. Charles Road. According to the map of York Township included in the atlas, the Arlington-Kenilworth survey area remained un-subdivided during this time, with much of the land still held by two owners—Deitrich Struckmann and Seth Wadhams.

The 1874 map also showed the location of what is now Elmhurst College on a 30-acre lot west of Prospect Street. Founded in 1871 as a proseminary for the German Evangelical Synod of the Northwest, the school was reorganized into the Elmhurst Academy and Junior College in 1919, and expanded as a four-year institution in the 1920s. In addition to the pre-seminary, several parochial schools associated with German congregations were created in Elmhurst around that same time, including a day school founded by St. Peter's Evangelical Church (Reformed) and another founded by Zion Lutheran Church of Bensenville (which eventually led to the founding of Immanuel Lutheran). According to historian Virginia Stewart, "Many German-speaking residents felt that parochial education was critical to maintaining cultural identity as well as denominational loyalty."

Although Elmhurst grew into a thriving community in the years following the coming of the rail-road, it remained unincorporated until 1882, when a local businessman named Henry L. Glos led the push to incorporate. Glos was born in Elmhurst in 1851, and spent his early adulthood teaching school in York and Addison Townships. In 1874, Glos used \$1,000 of his savings to build a brick commercial building called the Glos Block. He later built the adjacent Henry L. Glos Private Bank at the southeast corner of York Road. Glos ran a general store out of his commercial block for some time, and later became a successful real estate developer. Although neither the Glos Block nor the bank is still standing, his former residence, built in 1892, now houses the Elmhurst Historical Museum. After leading Elmhurst to incorporate, Glos served as Village Board President for 20 years.

Municipal improvements followed the village incorporation throughout the 1880s and 1890s. Streets were soon named and platted; kerosene lamps installed; the first city hall built; a volunteer fire department founded. By 1885, with only a population of 300, there were already 40 businesses within the village. The Elmhurst Spring Water Company was organized in 1889 and a brick sewer system was installed in 1891. The Chicago Great Western Railroad was completed through Elmhurst in 1887 and a year later, a branch of the Illinois Central line was run diagonally through the village.

The years after incorporation also saw the beginning of development for the Arlington-Kenilworth Survey Area. In the late 1880s and early 1890s the two men who owned the majority of the land within the survey area—Dietrich Struckmann and William Harrison Emery, Sr.—both subdivided a portion of their holdings. The November 18, 1887 edition of the *Wheaton Illinoisan* reported on Struckmann and Emery's intentions to subdivide, declaring that "William Emery, of Oak Park. . . has bought the Wadhams Farm for \$21,000. He will subdivide early next spring and move here as soon as he can build. . . . The Struckmann farm, which adjoined the Emery purchase, will also be subdivided next spring. . . The two farms contain about 130 acres of the best land in the corporation." Emery's subdivision was the first, recorded on June 10, 1889.



William Harrison Emery, Sr. [photo courtesy of the Elmhurst Historical Museum]

Born in 1840 in Maine, William Harrison Emery married Mary Adelia Tobey in the early 1860, and ran a market in Augusta, Maine before moving to Oak Park in 1869. Emery stayed in Oak Park for nearly 20 years before moving to Elmhurst. Emery worked as a rawhide dealer for several years before becoming president of the Chicago Rawhide Company in 1888. In late 1887, Emery purchased approximately 70 acres of farmland north of St. Charles and east of York Road from Seth Wadhams, and immediately set about planning the new subdivision. Emery's Subdivision consisted of two blocks encompassing the east side of

York Road and the east and west sides of what is now Kenilworth Avenue (then called Division Street), from Church Street to Adelia Street (which was named after his wife). Emery constructed an impressive Queen Anne residence for his own family on

Lots Six and Seven of Block One of his first subdivision around the time that it was platted; eight years later, in 1897, he added another subdivision just to the south of his first, called Sunnyside.¹⁵

Dietrich Struckmann's Subdivision was the second subdivision in the survey area, and was platted just over a year after William Emery's. Born in 1818 in Hanover, Germany, Struckmann immigrated to New York in 1841, and worked as

a builder in Sandy Hook for several years before moving to Addison Township in 1844. Struckmann was known as a real estate speculator in Elm-

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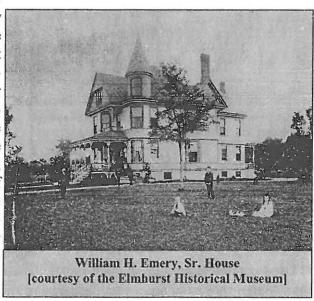
hurst during his time here, and helped to construct the buildings at Elmhurst College while accumulating property in both York and Addison Townships, including the 67.5-acre parcel east of York Road, just north of Seth Wadhams' farm. Struckmann's Subdivision consisted of two blocks on the east side of York Road and the east and west sides of Kenilworth Avenue, between Marion Avenue and Church Street.¹⁶



Dietrich Struckmann [photo courtesy of the Elmhurst Historical Museum]

Even with these subdivisions in place, residential buildup in the survey area was gradual through the last decades of the 19th century. In addition to the house that William Emery, Sr. built at the northwest corner of Kenilworth Avenue and Adelia Street, only a handful of other houses were constructed along Kenilworth Avenue, including the King House at 265 S. Kenilworth Avenue and 287 S. Kenilworth Avenue and 287 S. Kenilworth Avenue and 287 S.

worth, built for William Emery's son John Tobey Emery. The first church building in the survey area was also erected during this period, for the First Congregational Church. The church was first organized as a Sunday School for people of various denominations in January of 1889. Soon after the Sunday School was created, members began to organize church services, which were held in the public school building that stood on the site of the Hawthorne School. In 1890, a permanent church body, named the Union Congregational Church of Elmhurst, was organized, and a small chapel was erected at the southeast corner of Kenilworth Avenue and Church Street. The lot was donated by William Emery, and was located within Emery's Subdivision.¹⁷



Elmhurst continued to grow during the early years of the 20th century. In 1900, a nine-hole golf course was laid out just west of Elmhurst College, with a club house designed by Walter Burley Griffin, then just beginning his architectural career. The electric interurban rail line came to Elmhurst in 1902 with the Chicago, Aurora & Elgin (C.A. & E.) line. Its right-of-way was established adjacent to the Great Western Railroad, which was about a mile south of the Chicago & North Western Railway, the major passenger line to Chicago. This caused the residential sections of Elmhurst as well as the business district to expand south of St. Charles Road. The 1904 *DuPage County*

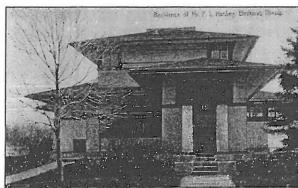


Subdivisions in Survey Area, 1904 [taken from Twentieth Century Atlas of DuPage County, Illinois. 1904]

Atlas shows this southern development of several substantial subdivisions converging around the intersection of these two rail lines as "South Elmhurst." The C.A. & E. continued to carry commuters to and from Chicago until 1957, when service was stopped due to construction of the Eisenhower Expressway. Much of the roadbed from the rail line became the Illinois Prairie Path. 19

Both William Emery and Dietrich Struckmann continued to subdivide their holdings east of York Road. Emery's Second Subdivision and Struckmann's Second Subdivision created new lots along both sides of Arlington Avenue between Marion and Adelia Streets, and Emery's First Addition to Sunnyside extended that earlier subdivision to the east side of Arlington Avenue. These new subdivisions helped to attract a growing number of residents to the survey area. Between 1900 and 1910, some of the most architecturally significant houses within the survey area were constructed, including two stunning Prairie-style houses designed by Frank Lloyd Wright (301 S. Kenilworth Avenue), and Walter Burley Griffin (281 S. Arlington Avenue). Griffin's design was commissioned by William Em-

ery, Sr. as a wedding present for his son, William, Jr. In 1908, George Miller built a charming cottage called "Robinwood," at 208 S. Arlington Street, designed by Joy Wheeler Dow. The house,

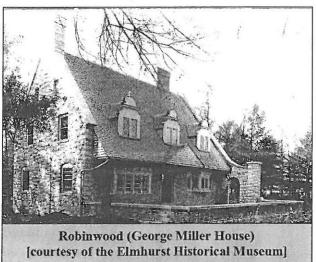


Frank B. Henderson House, designed by Frank Lloyd Wright (postcard courtesy of the Elmhurst Historical Museum]

with its many references to historic European styles, provided a sharp contrast to the Prairie designs, and was a harbinger of the explosion of revival-style houses that would be built in the survey area and throughout Elmhurst in the 1920s.

The two decades between 1910 and 1930 were ones of explosive growth for Elmhurst. In 1910, when the Village of Elmhurst was re-incorporated as a city, the population was 2,360—over double the population reported for the village in the 1890 census.²¹ By 1930, there were over 14,000 people living in the city, making it the largest municipality in DuPage County.²² Part of this exponential surge in population was due to a wave of annexation that began in

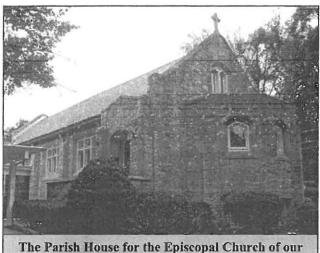
1911 and continued through the late 1920s. These annexations-mostly of areas south and east of the original city-tripled its land area. By 1927, the southern section of the city property stretched all the way to Harrison Street, while some parts of the north section continued up to Armitage Avenue.²³ New subdivisions sprouted up on former farmland and estates in these newly-annexed areas, and new schools were built to absorb the increase in student population. In 1920, a group of local businessmen and other citizens organized the Elmhurst Booster Club, which strove to make Elmhurst "the peer of all Chicago suburbs."24 Through the efforts of the boosters and the city government, led during this period by Mayor Otto W. Balgemann, streets were



paved throughout the city, a comprehensive lighting system was installed, the first Zoning Ordinance was enacted, a Plan Commission was created, and the Park District was organized.

As in many other towns across the nation, residential construction soared in the late 1910s and 1920s in Elmhurst, a trend that is reflected within the Arlington-Kenilworth survey area. The southeast corner of the survey area south and east of the Sunnyside Subdivision and Addition, the last section of the area to be developed, was subdivided during this period as Grace Emery's Subdivision and Skeeles Addition. Between 1915 and 1930, over 35% (34) of the 94 houses within the survey area were constructed; 24 of those were built between 1920 and 1929. These houses reflected the popular styles of the time, ranging from modest Bungalows to more impressive revival styles like Colonial Revival.

In addition to residential construction, the survey area also saw a number of new church buildings erected during this time period. The first was a small Gothic-Revival style stone structure called the Parish House, which was built to house the congregation of the Episcopal Church of Our Saviour. The congregation had originated in 1862, when its first regular service was held in the dining room of Thomas Barbour Bryan's estate on October 6. Two-and-one-half years later, the small chapel that Mr. Bryan financed to house the congregation—called "Byrd's Nest Chapel" after Bryan's own house—was completed at the corner of St. Charles Road and Cottage Hill Avenue. In the early years, services were presided over by various clergy from Chicago, Oak Park, and other nearby towns. A congregation of approximately 50 families continued to use Byrd's Nest Chapel until 1910. After four years of holding services in various places around Elmhurst, the congrega-



Saviour, constructed in 1914

tion was granted permission to form a mission under the name of the Church of Our Saviour. That same year, the Parish House, which is still standing on the south side of Church Street, was erected as a permanent site for the congregation.²⁵

Two other church buildings were also constructed in the survey area in the 1920s. The first was a new building for the First Congregational Church. Originally known as the Union Congregational Church, the congregation had already constructed a chapel at the southeast corner of Kenilworth Avenue and Church Street in 1890, and a Community House just east of the chapel in the first decade of the 20th century. In 1927, a new Gothic Revival-style church building and

manse, designed by local architect E. Norman Brydges, replaced the original chapel.²⁶ The newly-organized Redeemer Evangelical Lutheran Church of Elmhurst broke ground for its first building at the northwest corner of St. Charles Road and Kenilworth Avenue in October of 1929. The Gothic Revival building, designed by Roy J. Hotchkiss and Edgar Hanebuth, was completed in 1930.²⁷

As the Great Depression deepened in the 1930s, residential construction in Elmhurst ground to a halt. The Arlington-Kenilworth area did see a few new residences built in the early 1930s. Although the building boom of the 1910s and 1920s did much to push the area closer to residential maturity, there remained a number of empty lots along both streets, most concentrated toward the southern end of the area, near St. Charles Road. These empty lots were filled in during the years following World War II, when Elmhurst experienced its greatest period of residential development and population growth. The survey area remained stable through the 1970s, 1980s, and 1990s, with very few new houses replacing older homes. Only in the first decade of the 21st century did new construction again pick up in the survey area, with 13 new houses—most of them the result of tearing down existing homes—built between 2000 and 2009.

ARCHITECTURE IN THE ARLINGTON-KENILWORTH SURVEY AREA

The Arlington-Kenilworth survey area exhibits a wide mix of the most common late 19th— and early to mid-20th century high styles and popular residential types, ranging from the Queen Anne and Shingle styles popular in the 1880s and 1890s to just-completed Neo-Traditional houses. The survey area is particularly strong in its collection of outstanding Prairie designs from the first decade of the 20th century, and it also features a substantial number of handsome 1910s and 1920s historic revival styles.

Unfortunately, the Arlington-Kenilworth survey area also contains a significant number of tear-downs, most of which have been constructed within the last decade. A total of 13 buildings, equaling 13% of the total buildings and half of the non-contributing structures within the survey area, were constructed within the last 20 years, with all but one of those were built in or after 2000. Considering the fact that many of the survey area's most prized residences—including the William Har-

rison Emery, Jr. House designed by Walter Burley-Griffin at 281 S. Arlington; Robinwood, the National Register-listed English Cottage at 208 S. Arlington; and the Frank B. Henderson House designed by Frank Lloyd Wright at 301 S. Kenilworth Avenue—are currently for sale, the rising number of teardowns in the neighborhood is cause for concern.

Throughout the Arlington-Kenilworth survey area, there are a number of fine historic houses. In the survey area, 23 (just over 24%) of the 94 residential buildings were rated significant, and an additional five (just over five percent) were rated potentially significant. These buildings represent the best of the survey area and should be considered for potential individual landmark designation.

DOMESTIC ARCHITECTURE IN THE ARLINGTON-KENILWORTH SURVEY AREA

Some very important periods of development for Midwestern domestic architecture are well-represented in the Arlington-Kenilworth survey area. The survey area contains a total of 99 structures, of which 94 are residential. Of the 94 residential buildings, all are single-family. Generally speaking, most residential structures can

DECADE	NUMBER OF BUILDINGS
1880s	2
1890s	6
1900s	12
1910s	17
1920s	26
1930s	3
1940s	5 30 10 10 10 10 10 10 10 10 10 10 10 10 10
1950s	8
1960s	3
1970s	4
1980s	0
1990s	1
2000s	12

be placed into one of the following groups: high-style architecture, 19th-century vernacular types, and 20th-century popular house types. Because there are no examples of 19th-century vernacular types within the survey area, only high-style architecture and 20th-century popular types will be discussed in this report.

High-style architecture includes buildings that are architect-designed or, if no professional architect was involved, display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built. These categories are based on the distinctive overall massing, floor plan, materials, and architectural detailing that can be identified in a building.

Some architectural high styles are based on historic precedents. These may include buildings from the 19th century that were loosely based on styles from the past, such as Italianate, Greek Revival, and Queen Anne. It also includes the more literal historic revival styles that prevailed during the 1910s and 1920s, such as Colonial Revival, Tudor Revival, and others. Finally, it includes homes built during the last 40 years, from the 1970s through the present, which are a conscious interpretation of historic styles. They are sometimes referred to as Neo-Traditional because of a more literal use of historic inspired elements.

Other high-style buildings, those that were built during the 20th century, include some that generally make no reference to prior historic styles. Rather, they look to practical massing based on the function of the building, use of modern materials, and little, if any, ornament. The earliest of these is the Prairie style that Frank Lloyd Wright fathered in the early 1900s. Others date from the modern period, generally after 1930, and include Art Deco, International Style, and Contemporary styles.

The majority (53 or approximately 56%) of the residential structures within the Arlington-Kenilworth survey area are historic high-style buildings from the late 19th to mid-20th century. The most numerous are the Colonial Revival houses (13), most dating from the early- to mid-20th century. There are also five historic examples of the closely-related Dutch Colonial Revival style, and two of the Cape Cod style. Tudor Revival style houses are also very well-represented, with nine examples. Of those styles not based on historic precedent, the Prairie style is most-represented, with six examples. There are also two examples of the Craftsman style. With nine combined examples, Queen Anne and Queen Anne-Free Classic houses are the most common of the 19th-century high styles in the survey area. Some other high styles are represented by just a few examples. These include Shingle (one), English Cottage (one), and French Eclectic (two) A substantial number of high-style residences in the survey area are non-historic, with Neo-Traditional alone representing just under 13% (12) of the total housing stock. There is also a single Neo-Colonial residence, and four of the seven Contemporary-style residences are also under 50 years old and therefore considered non-historic.

Beginning in the early 20th century, plans for popular house types were widely published and made available in books and catalogues. The earliest of these 20th century popular house types was the American Foursquare, which some architectural historians suggest was influenced by the horizontality of the Prairie style. The American Foursquare, with broad eaves and a hipped roof, was particularly popular between 1900 and 1920. Bungalows of various sorts were another type built throughout the country until 1930. After 1930, during the modern period, popular house types included the Ranch, Raised Ranch, and Minimal Traditional. The Split Level began to be built in the early 1950s through 1960s.

Just over 17% (16) of the residential structures in the survey area are 20th-century popular types. The simple Bungalow is the most numerous type in the survey area. There are seven Bungalows within the survey area, as well as two Craftsman Bungalows. Other 20th-century popular types represented in the survey area are American Foursquare (three examples), Minimal Traditional (two examples); and Ranch (two examples).

The following sections describe the high-style architecture from the 19th and 20th centuries and 20th century popular house types that are represented within the Arlington-Kenilworth survey area. The examples of these styles and types chosen for illustration are, in most cases, those ranked locally significant. In some cases it was not possible to illustrate all the significant ranked buildings in a particular style because there were several. In a few other cases a building with less integrity had to be chosen because it was the only surviving example of a particular style or type.

19th-CENTURY HIGH STYLE ARCHITECTURE

The earliest houses in the Arlington-Kenilworth survey area are examples of the popular high styles in Elmhurst and throughout the American Midwest through the late 19th century and into the first decade of the 20th century. The majority of these are Queen Anne and Queen Anne-Free Classic residences dating from the late 1880s through 1905. There are also a small number of early Colonial Revival and Shingle style houses that also date from this period.

QUEEN ANNE

The Queen Anne style was popular throughout the country from 1880 until approximately 1910. Named and popularized by a group of 19th-century English architects led by Richard Norman Shaw, its roots are in the Elizabethan and Jacobean periods in England. It is characterized by asymmetry and irregularity in overall shape, facades, and roofs. The Queen Anne house often has gables,



dormers, round or polygonal towers, and wings with full or wrap around porches. A variety of materials and patterns are used to break up the surface of the walls. Shingles and clapboard are often combined, sometimes with brick masonry. Queen Anne residences built after 1893 reflected the influence of the World's Columbian Exposition in Chicago, which celebrated classicism and was popularly known as "The White City." Late 19th-century examples of the Queen Anne style are simpler than their predecessors, with less detailing, and frequently have classical or square columns. These later examples are sometimes referred to as "Free Classic" Queen Anne-style houses.

The oldest houses remaining in the survey area are a small handful of high-style residences built in the late 1880s early 1890s, around the time that the area's first subdivisions were being created. Among these are nine examples of the Queen

Anne style, including two Free Classic variants of the style. Three of the nine examples—162 S. Kenilworth Avenue, 178 S. Kenilworth Avenue, and the William H. Emery, Sr. House at 284 S. Kenilworth Avenue—are rated significant. The Queen Anne residence at 268 Arlington is rated potentially significant.

The impressive Queen Anne residence at 284 S. Kenilworth Avenue is the finest example of the style within the survey area. It was built for William Harrison Emery, Sr. around 1889 on part of his 70-acre holding, which he subdivided for residential development that same year. Sited on a generous lot at the northwest corner of Kenilworth and Adelia, the house exhibits many of the hall-mark characteristics of a picturesque Queen Anne, including complex massing and multiple roof-lines; discontinuity of the wall plane through the use of multi-sided window bays, cutaway corners on 2-story bays, and rounded corners; wall texture variations through the use of patterned wood shingles; and an expansive hipped-roof front porch with turned porch supports and decorative spin-dlework. The house is listed on the IHSS (rated P), and the IHLS, and would be an excellent candi-

date for either local landmark designation or for individual

listing to the National Register.

The Queen Anne-Free Classic example found at 162 S. Kenilworth Avenue provides a striking contrast to the elaborate design of the William Emery, Sr. House. Its straightforward massing and steeply pitched side gable roof with pent enclosures are austere in comparison. The full-width front porch features simple, classical-inspired columns and a triangular pediment on the front dormer. The house was listed on the IHSS (rated O).

SHINGLE STYLE

The Shingle Style, popular between 1880 and 1900, borrows characteristics from several other styles. Many examples are closely related to the Queen

J. & C. Adelaide King House
265 S. Kenilworth Avenue

Anne style, with a façade that is usually asymmetrical, with irregular, steeply pitched roof lines having cross gables and multi-level eaves. Others exhibit Colonial Revival or Dutch Colonial Revival elements like gambrel roofs, classical columns, and Palladian windows. The distinguishing feature that sets this style apart is the use of continuous wood shingles that clad the roof and walls and wrap the house like a skin. Shingled walls may curve into recessed windows, and in some examples even porch and stair rails are covered with shingles.

The sole example of the Shingle style within the survey area is rated significant. The J. & C. Adelaide King House, built in the late 1880s at 265 S. Kenilworth, is among the oldest houses in the survey area. King owned a large nursery located between Church, Adelia, Arlington,

162 S. Kenilworth Avenue

and Chandler. The house is covered with wood shingles, a hallmark feature of the style. A broad, front-facing gambrel bay dominates the front façade, and features a recessed second-story balcony with an unusual curving knee wall that is reminiscent of the shape of the eyebrow dormers sometimes seen on Shingle style houses. The hipped-roof porch with rounded arch openings wraps around the northwest corner of the house.

HISTORIC 20TH-CENTURY HIGH STYLES

The survey area contains 42 high-style buildings from the first half of the 20th century. Most of these are in historic revival styles, with the exception of six Prairie-style houses and two Craftsman -style homes. The most popular 20th-century high style in the survey area, as it was throughout the country during this time, was Colonial Revival (12), with its variants, the more modest Cape Cod (2) and the Dutch Colonial Revival (6). Other styles that are represented are Tudor Revival (9), and French Eclectic (2). From the second half of the 20th century there are eleven Contemporary structures, one Late International and one Mansard. Non-historic examples of high styles include 23 Neo -Traditional and other current interpretations of historic styles from the 1980s to the present.

EARLY 20TH-CENTURY HIGH STYLES BREAK WITH HISTORIC PRECEDENTS

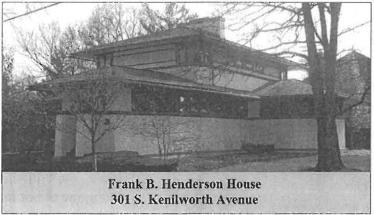
In the first decades of the 20th century, some building designs began to bear no reference to prior historical architectural styles. The earliest of these, the Prairie and Craftsman styles, looked to other areas of inspiration than the past. There was clear intent to tie architecture to the surrounding natural landscape, and the pure expression of materials, without unnecessary ornamentation, was a dominant design feature.

Prairie

The Prairie style of architecture is frequently regarded as America's first indigenous residential architectural style. It takes inspiration not from historical precedents but from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie houses. Identifying features of Prairie architecture include low-pitched roofs with wide overhangs, flat stucco or brick wall treatments, casement windows, frequently leaded and clustered in horizontal bands, and brick or wood detailing in geometric patterns.

Prairie School buildings also tend to have a massive quality, as if rooted to the earth.

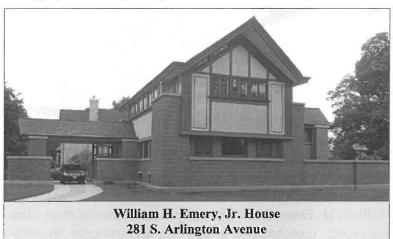
The Arlington-Kenilworth survey area contains six examples of the Prairie style. The three that have been rated significant are all textbook examples of the style, and designed by two of its most well-known adherents: Frank Lloyd Wright, the "acknowledged master of the Prairie house," and Walter Burley Griffin. Wright designed the Frank B. Henderson



House at 301 S. Kenilworth Avenue, and Griffin designed both the William H. Emery, Jr. House at 281 S. Arlington Avenue and the William B. Sloane House at 248 S. Arlington. ²⁸

Wright was commissioned to design the house for Chicago businessman Frank Henderson, and completed the design with architect H. Webster Tomlinson in 1901 (construction was not completed until 1905). The house incorporates all of the elements that are associated with this thoroughly American and iconic style—the ground-hugging massing and overwhelming emphasis on the horizontal, all echoed in the long ridges and deeply overhanging eaves of the low-pitched hipped roof and simple wood trim; the main living areas raised on a "stylobate" base to provide privacy while maintaining the appropriate sense of scale; and the bands of art-glass windows. The Henderson House is individually listed on the National Register of Historic Places.²⁹

The William H. Emery, Jr. House at 281 S. Arlington Avenue, was built at around the same time as the Henderson House by Walter Burley Griffin. At the time, Griffin was working for Frank Lloyd Wright; however, Wright did allow Griffin to maintain a small independent practice, and this was

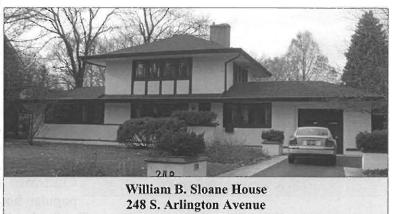


one of the buildings that came out of that practice. The Emery House was Griffin's first significant commission, and there were personal connections involved. Griffin's family had moved to Elmhurst in the early 1890s, and the families knew each other well. William Emery, Sr., was offering the house as a wedding present to William and his bride Marjorie Wilder, and the lot on which the house was built was located only one street away from the Emery family home on Kenilworth. Although clearly inspired by the work

of his employer, the house does diverge slightly from what would become standard Prairie-style features. The house is more straightforward in its massing, and features a certain tension between vertical and horizontal, with the height of the center bay offset by the lower western port-cochere

and east wing. The exterior materials, deep overhanging eaves, and ribbon windows remain as characteristic of the style. The Emery House is also individually listed on the National Register.³⁰

The William B. Sloane House at 248 S. Arlington Avenue is the second Griffin designed building in the survey area. Built in 1910-11, the house is a more modest example of the Prairie style. The two-story center bay is flanked by



two lower wings. The low-slung hipped roof with overhanging eaves, stucco cladding, and ribbon windows are hallmarks of the style. The patterned wood mullions of the casement windows add a

geometric element to the façade.

Craftsman and Craftsman Bungalow

The Craftsman style is generally characterized by low-pitched, shallow gable roofs with deep over-hanging eaves, and exposed rafter ends and decorative brackets or knee braces. Deep, sometimes recessed, front porches are also common. Windows are frequently double-hung sash with three panes in the upper sash and one in the lower. Craftsman detailing was often combined with the bungalow form, and Craftsman Bungalows, inspired by the work of California architects Greene and Greene, were widely published in architectural journals and popular home magazines of the day. Plans were often included in articles about the style, and the Craftsman Bungalow became one of

the country's most popular house styles during the teens and twenties. Craftsman houses often share similar characteristics with Tudor Revival style houses. Both styles have English roots, with the Craftsman style growing out of the Arts and Crafts Movement. Although they were built into the 1920s, Craftsman homes were particularly popular between 1901 and 1916, when the architect and furniture maker Gustav Stickley published his magazine, *The Craftsman*.

There are two Craftsman-style houses in the survey area, Both residences—the Berkeley and Grace Emery Brandt House at 301 S. Arlington Avenue, and the house at 270 S. Kenilworth Avenue—are rated significant. The handsome Craftsman residence at 301 S. Arlington was designed by Brandt, who was a local architect, for himself



Berkeley & Grace Emery Brandt House 301 S. Arlington Avenue

and his wife Grace Emery, daughter of William H. Emery, Sr. The couple later moved from Elmhurst to California. The house's jerkinhead roof, crosshatched brickwork, and irregular fenestration all lend a rustic appeal that is inherent to the style.

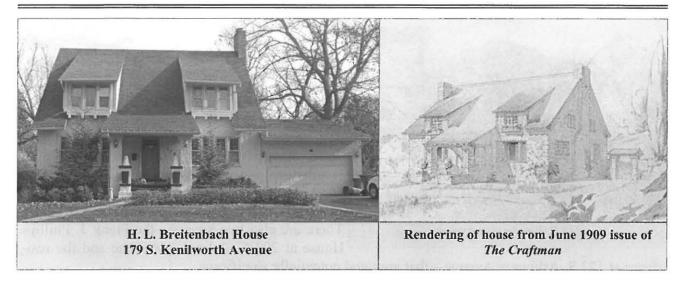
The house at 270 S. Kenilworth Avenue exhibits a slightly more formal variation on the style. The



house features the square massing, broad hipped roof with overhanging eaves often seen not just in Craftsman-style houses, but also in several other non-historic, early 20th-century styles, including the Prairie style and the popular American Four-square type. Its front entry porch, with a low-slung gable roof with projecting rafter tails and square columns, and the typical 3/1 vertical sash configuration of the windows are both prominent Craftsman features.

Craftsman Bungalows combined the 20th-century popular house type with Craftsman features. The

resulting Bungalows ranged from modest, with simple clipped gables and 3/1 wood windows, to more elaborate designs. There are also two Craftsman Bungalows in the survey area, of which



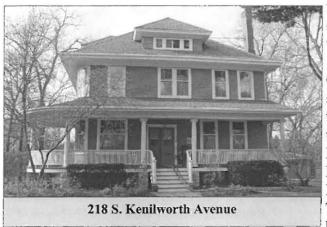
one—the H. L. Breitenbach House at 179 S. Kenilworth Avenue—is rated potentially significant. While most Craftsman Bungalows were only inspired by designs like those produced in Gustave Stickley's *The Craftsman*, the Breitenbach house is a true example of a design that came straight from the pages of this journal. Between 1904 and 1915, a group of architects (collectively called "The Craftsman Architects"), under the aegis of Stickley's Craftsman enterprise, created four individual residential designs for each monthly issue of *The Craftsman*. Architectural working drawings were prepared for each of these designs and made available for subscribers. The Breitenbach house is an example of a design made available in the June, 1909 issue of *The Craftsman*. The house features a side gable roof with two shallow shed dormers and a center shed roof porch. The walls are clad in stucco, with wood siding on the dormers. The original design called for stone exterior walls; however, it was not uncommon for the built houses to vary in materials or detailing from the rendering that was featured in the magazine. The attached garage is a later addition.

HISTORIC REVIVAL STYLES OF THE 1910s, 1920s, and 1930s

By the 1920s, architectural favor had swung back to historic revival styles—those based on historic precedent. The 1920s were a boom time for construction throughout the country, and the Midwest was no exception. During this time, The most popular architectural high styles were Colonial Revival and its variations, and Tudor Revival. Other revival styles, such as French Eclectic, Renaissance Revival, Classical Revival, and Spanish Eclectic, although not as popular, were still seen throughout the Midwest during this period.

Colonial Revival

The Colonial Revival style first dates from the 1876 Centennial Exhibition in Philadelphia, and became the most popular historical revival style throughout the country between World Wars I and II. Many people chose Colonial Revival architecture for its basic simplicity and patriotic associations. Whether derived from stately red brick Georgian examples or more modest clapboard structures, most Colonial Revival-style houses are symmetrical and rectangular in plan, though some do have side wings. The design of any details comes from classical sources, partly due to the endorsement of classicism at the 1893 World's Columbian Exposition. Many front facades have classical temple -like entrances with pedimented projecting porticos. Paneled doors flanked by sidelights and



topped by rectangular transoms or fanlights are common, as are multi-light double-hung windows with shutters.

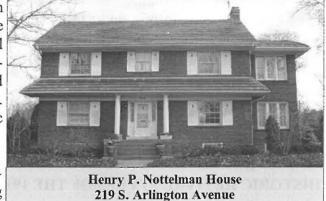
Colonial Revival is a well-represented style in the survey area, with 13 examples dating from the turn of the 20th-century to the late 1940s. Of these, three have been rated significant—218 S. Kenilworth Avenue; the Henry P. Nottelman House at 219 S. Arlington Avenue; and the John L. Greaves House at 260 S. Arlington Avenue. There are also two houses—the Frank J. Phillips House at 292 S. Arlington Avenue and the resi-

dence at 172 S. Arlington Avenue—that are rated potentially significant.

The Colonial Revival at 218 S. Kenilworth Avenue is among the earliest examples in the survey area, and shares many features with the transitional Queen Anne-Free Classic style that was also

popular around the turn of the 20th century. The massing of the house is more straightforward than most Queen Anne residences, although the rounded southeast corner and south end of the full—width porch does prevent it from being truly rectangular. The hipped roof is flared slightly, and the front and side dormers are wide and shallow. The porch features rounded columns with Ionic capitals.

The Henry P. Nottelman House at 219 S. Arlington Street is a charming red brick Colonial dating from the early 1920s. The symmetrical façade is

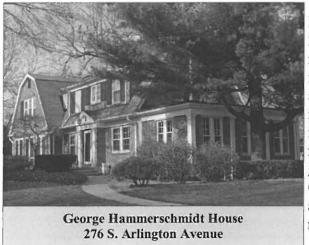


dominated by a prominent .pent roof extending along the façade between the first and second stories. The pent roof also acts as a shelter for the centered entry, which is flanked by round columns.

Dutch Colonial Revival

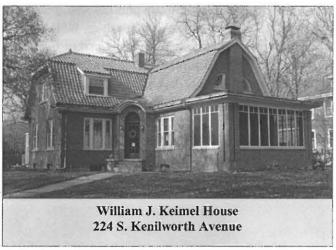
The Dutch Colonial Revival is a subtype of the Colonial Revival style, marked by a gambrel roof with a double slope on each side of the building. Generally faced in wood clapboard or shingles, the style is derived from early Dutch houses built in the northeastern United States during the 1700s. Like Colonial Revival homes, Dutch Colonial Revival houses were built over a long period—from the 1880s through the 1950s. Most have a symmetrical front façade and a classical entry portico. Those with gambrel roofs facing the street tend to be earlier, dating from the late 19th and early 20th centuries, while those with side-facing gambrels and a broad front dormer were very popular during the 1920s.

There are six examples of the Dutch Colonial style in the survey area, two of which are rated significant—the George Hammerschmidt House at 276 S. Arlington Avenue, and the William J. Keimel House at 224 S. Kenilworth Avenue.



Built in 1927, the George Hammerschmidt House at 276 S. Arlington Avenue is a handsome, slightly rambling Dutch Colonial. Within five years of building the house, Hammerschmidt constructed several additions, including the east one-story bay and a dining room addition at the rear of the house. The house is oriented toward the south, with the side-gambrel roof facing the street. An intersecting south-facing gambrel bay extends from the west end of the house. Classical details include the entry surround with triangular pediment and round, engaged columns, and multi-light double hung windows.

The William J. Keimel House, located at the northwest corner of Kenilworth Avenue and Church Street, is an unusual blending of Dutch Colonial and Renaissance Revival styles. The house is L-shaped in plan, with intersecting south and east gambrel-roof bays. Green ceramic tiles cover the roof. The entry is tucked within the crook of intersecting bays, and features a segmental arch roof. A 1-story sun roof projects from the east bay. William Keimel was a partner in the Wendland-Keimel Greenhouses, a wholesale florist company. The company



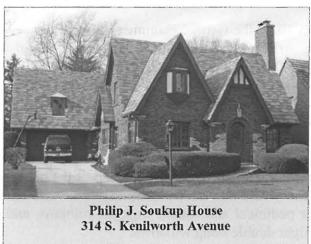
boasted 150,00 square feet of greenhouse space, and specialized in producing roses.³³

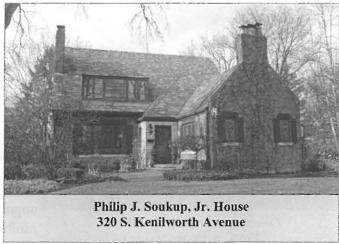
Tudor Revival

The Tudor Revival style is one of a number of historic revival styles that do not exhibit classical influences, borrowing instead from a variety of 16th-century medieval English models. Houses are typically brick, commonly have stucco or decorative half-timbering, and are characterized by an irregularly-shaped footprint, steeply-pitched gable roofs, and tall narrow casement windows with multiple panes or diamond leading. The front door opening usually features a round arch or a flattened and pointed (Tudor) arch, and may have a rough-cut stone surround. Many examples of this style feature prominent exterior stone or brick chimneys.

There are nine examples of the Tudor Revival style in the survey area—four are rated significant, and one is rated potentially significant. The significant-rated examples are: 231 S. Arlington Avenue; 251 S. Arlington Avenue; the Charles L. Huebner House at 310 S. Kenilworth Avenue; and the Philip J. Soukup House at 314 S. Kenilworth Avenue. Another Tudor house owned by the Soukup family at 320 S. Kenilworth Avenue is rated potentially significant.

The two houses at 314 S. Kenilworth Avenue (rated S) and 320 S. Kenilworth Avenue (rated PS)





belonged to Philip J. Soukup and his son, respectively. Soukup owned the hardware store at 116 S. York Road in downtown Elmhurst, as well as a second store in downtown Hinsdale. According to the original blueprints held by the current owner, 320 S. Kenilworth was designed by local architect Roy J. Hotchkiss; although the architect of 314 S. Kenilworth is unknown, it is possible that Hotchkiss also designed that house. Both are excellent examples of the Tudor Revival style, with multiple gables roofs, decorative stone and brickwork, prominent end chimneys, and casement windows.

While many of the typical Tudor Revival style residences, large and small, tend to emulate the overall proportions and detailing of the grander manor houses, other designs from the same time period were inspired by the much more modest folk cottages that dot the English countryside. This subset of Tudor Revival is called English Cottage. There are two houses within the survey area that

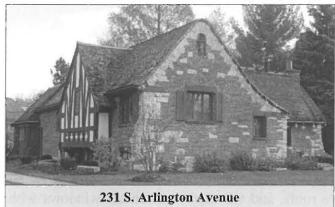
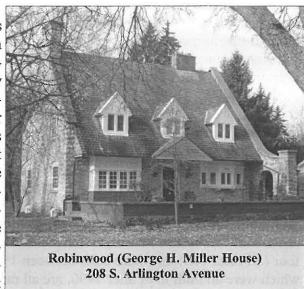


exhibit at least some features of this English Cottage style. The first, a design by R. Harold Zook at 231 S. Arlington Avenue, blends the manor-inspired Tudor Revival with English Cottage elements. The second, Robinwood at 208 S. Arlington Avenue—is an English Cottage design that also incorporates elements of Colonial Revival and Craftsman styles.

The picturesque Tudor Revival residence at 231 S. Arlington Avenue was designed by well-known Hinsdale architect R. Harold Zook.

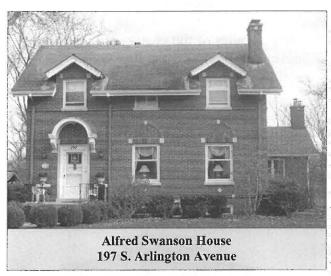
Zook, who began his career in the offices of Howard van Doren Shaw, specialized in designing residences that combined Tudor elements, such as decorative half-timbering, asymmetrical gabled roofs, and leaded glass casement windows, with features inspired by modest English-style cottages, including rustic brick and stonework, and most notably the rounded, overhanging roof shingles meant to resemble thatching, A signature feature in many Zook residential designs is the inclusion of a spider-web design somewhere in the house, usually as a decorative pane within a window. The house at 231 S. Arlington is a textbook example of Zook's work, with its asymmetrical front bay sweeping south to include the recessed entry; the projecting half-timbered bay on the north elevation, the irregular and rustic decorative stonework, and the leaded glass casement windows with heavy wood lintels

Although assigned the English Cottage style in this survey, the house at 208 S. Arlington Avenue known as "Robinwood" can be best understood as a Romantic early 20th-century interpretation of a variety of earlier English and European architectural traditions. The steeply pitched side gable roof, interior end chimney, and front overhang all recall elements of the English and Dutch Colonial residences that populated New England in the 18th century. The front oriel and square bays are inspired from Medieval English fenestration, which is what Tudor Revival and English Cottage styles draw upon. The north end garden wall, with its rounded arch openings and square pillar, is also a charming cottagestyle element. The three gabled dormers on the front facade were originally Flemish Revival-style dor-



mers, and added yet another layer of influence to the house. The house is widely recognized for its architecture, and is individually listed on the National Register, as well as the IHSS (rated O) and IHLS.³⁴

French Eclectic



Although never as popular as Colonial Revival or Tudor Revival, the French Eclectic style can be seen in many of the suburban communities surrounding Chicago, including Elmhurst. The style was fashionable in the 1920s, when many Americans who had served in France during World War I returned with first-hand familiarity with French prototypes. In addition, numerous American architects who designed these homes had received training at the Ecole des Beaux Arts and came back to America ready to apply what they had learned. In the 1920s, a number of photographic studies of modest French homes were published, both in architectural journals and popular maga-

zines, providing architects and builders with many models from which to draw inspiration.

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

There are two examples of French Eclectic architecture within the survey area. One—the Alfred Swanson House at 197 S. Arlington Avenue—is rated significant. The house is actually an unusual hybrid of French Eclectic and Craftsman styles, and is a unique design. The house features a side

gable roofline instead of the more typical hipped or mansard, and the overhanging eaves and offset front entry with rounded canopy supported by brackets recall Craftsman designs. However, the through-the-cornice dormers, rectangular massing, slightly formal regularity of the front façade, and Renaissance-inspired blind arches above the first floor windows, can all be tied to the French Eclectic style. The house is listed on the Illinois Historic Structures Survey (rated O).

OTHER 20TH-CENTURY HIGH STYLES

There are several other architectural styles within the survey area that are also considered high styles, but that had no significant or potentially significant-rated examples. Cape Cod is the only exclusively historic high style within this group, with two C-rated examples. The Contemporary style can include houses built from 1940 to 1980, a period of time which straddles the typical 50-year limit used by preservationists to determine historic from non-historic structures. The seven residential examples of the style include three (all rated C) that were constructed in the 1950s, and four (all rated NC) that were built between 1964 and 1973. The 13 Neo-Traditional-style houses, which were all built in or after 1990, are all rated non-contributing.

POPULAR HOUSE TYPES OF THE 20th CENTURY

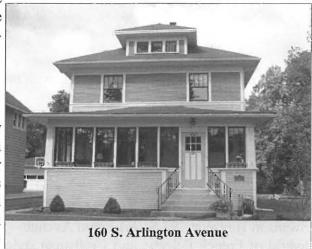
Beginning in the early 20th century, plans for popular house types were widely published and made available in books and catalogues throughout the United States. These plans could be purchased and used by individual builders or homeowners on a site of their choosing, which explains the prevalence of some popular types in varied communities all across the country. The earliest of these types was the American Foursquare, which some art historians suggest was influenced by the horizontality of the Prairie style. Also widely built in the early decades of the century was the Bungalow. After 1930, during the modern period, popular house types included the Ranch and the Split Level. During the post-World War II years in particular, Ranch houses were built all over the country by the hundreds of thousands.

Although only a small percentage of the housing stock within the Arlington-Kenilworth survey area is comprised of 20th-century popular types, there are a small number of representative examples, most dating from the first half of the century. Of the earliest types, there are three American Foursquare houses and seven Bungalows. Modern types are also represented, with two Minimal Tradi-

tional houses and two Ranch houses. None of the Minimal Traditional or Ranch houses within the survey area was rated significant or potentially significant.

AMERICAN FOURSQUARE

American Foursquare houses are simple, usually symmetrical houses that began to appear at the turn of the 20th century. The house is typically square or nearly square in plan with four equal-sized rooms (an entrance hall, living room, dining room, and kitchen) in each corner. The type became popular in house building because it was practical and com-

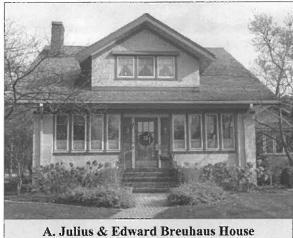


fortable for the working and middle classes. The Foursquare is usually two to 2½ stories tall, two to three bays wide, with a hipped or pyramidal roof with overhanging eaves, dormers, and a fullwidth front porch with classical or squared-off columns.

There are three American Foursquare houses in the survey area, one of which—160 S. Arlington Avenue—was rated significant. Constructed around 1910, the house is a typical example of the type, with its shallow hipped roof with overhanging eaves and front dormer; full-width hipped roof porch (now enclosed), and unadorned exterior.

BUNGALOW

The Bungalow is an informal house type that began in California and quickly spread to other parts of the country. Although it evolved from the Craftsman heritage, Bungalows may incorporate various other stylistic features. They became so popular after 1905 that they were often built in quantity by contractors and builders. Plan books and architectural journals published plans that helped



157 S. Arlington Avenue

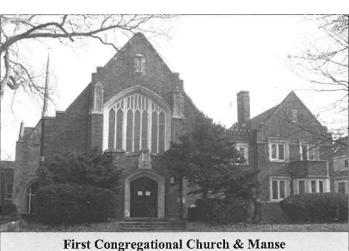
The full-front enclosed stucco cladding. porch (instead of the inset, open front porch typical of most bungalows) appears to be an original feature.

OTHER STRUCTURES WITHIN THE SURVEY AREA

In addition to the 94 residential structures, the Arlington-Kenilworth survey area contains five religious structures associated with three congregations—the Episcopal Church of our Saviour, First Congregational Church, and Redeemer Lutheran Church. The two churches that have been rated significant are both Gothic Revival designs constructed in the late 1920s.

popularize the type for homeowners and builders. Bungalows are one-, 1 ½-, or sometimes two-story houses that emphasize horizontality. Basic characteristics usually include broad and deep front porches and low-pitched roofs, often with dormers. Exterior materials are often brick with cut stone trim, or they can be frame. Both may have built-in Arts and Crafts features on the interior.

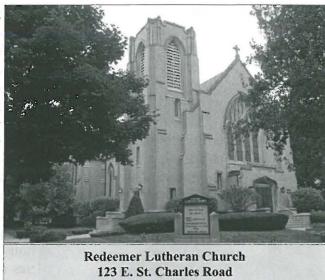
The survey area contains seven examples of the Bungalow type, one of which—the A. Julius and Edward Breuhaus House at 157 S. Arlington Avenue—is rated significant. The house exhibits many of the hallmarks of the Bungalow type, including broad side gable roof with overhanging eaves, front gabled dormer, and



235-7 S. Kenilworth Avenue

The First Congregational Church building and Manse (parsonage) was constructed in 1927 at the southeast corner of Kenilworth Avenue and Church Street. Designed by local architect E. Norman Brydges, the new church was attached to the older Community House building (1913) that sat

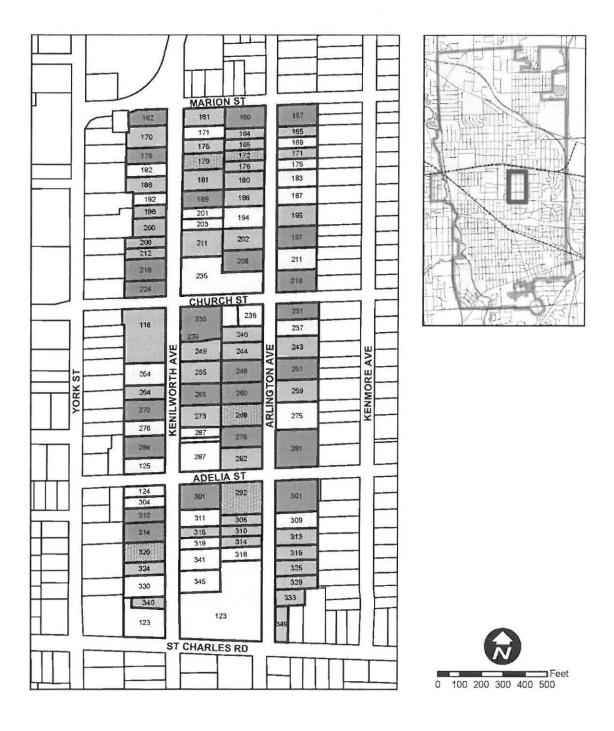
along Church Street. The church building features a steeply pitched gabled roofline, with a large pointed arch window flanked by two decorative buttresses and a one-story entry bay projecting toward the street just below this window. Buttresses also line the north and south elevations of the church. Just south of the church building, the manse is connected by a two-story hyphen, with an open archway on the first floor and a study in the second. The design of the parsonage is in keeping with the church, and features leaded glass casement windows with stone label molds and quoin surrounds. A three-sided first story window bay breaks up the otherwise flat plane of the front façade.



Redeemer Lutheran Church, located at the north-

west corner of Kenilworth Avenue and St. Charles Road, was designed by architects Roy J. Hotch-kiss, of Oak Park, and Edgar Hanebuth, of Elmhurst. The church features a similar front-gable bay, large pointed arch stained glass window with intricate tracery, and one-story projecting entry bay that is seen on the First Congregational Church. A square bell tower with corner buttresses and pointed arch, louvered openings extends from the southeast corner of the building.

ARLINGTON-KENILWORTH SURVEY AREA RATINGS MAP



CONCLUSION

Although the Arlington-Kenilworth survey area is relatively small, with only 100 properties and 99 principal structures, approximately 30% (29) of those structures have been rated significant or potentially significant. An additional 43 have been rated contributing to a potential local historic district. The survey area contains some impressive examples of late 19th- and early 20th-century architectural high styles, some of which have already been widely recognized. Combined with more modest but historic 20th-century popular types that are also prevalent, the Arlington-Kenilworth survey area is a window into the residential development that occurred in Elmhurst during the late 19th and early 20th centuries. Although the overall historic character of the survey area remains essentially intact, the number of teardowns that have occurred there within the last ten years is cause for concern, especially considering that some of the area's most cherished houses are currently on the market.

DESIGNATE BUILDINGS AS INDIVIDUAL LANDMARKS

An important purpose of an architectural survey is to identify properties that may be eligible for landmark designation, whether as individual local landmarks or National Register landmarks, or as groupings that comprise a historic district. There are two choices for landmark designation: inclusion in the National Register of Historic Places and designation as a local Elmhurst landmark. Both types of designations, National Register and local, allow homeowners to participate in tax incentive programs. Owner-occupants of residential, one- to six-unit, designated landmark buildings or contributing buildings in a historic district may be eligible for a freeze on the assessed value of their property for up to 12 years. The freeze is available to any homeowner who spends 25% of the assessor's fair market value on a rehabilitation that meets the Secretary of the Interior Standards for Rehabilitation. Additional information is available from the Tax Incentives Manager at the Illinois Historic Preservation Agency.

The advantage of National Register listing is recognition and prestige for the community within the city itself and in the larger region; however, no protection against alteration or demolition is offered with inclusion on the National Register. The following three structures within the survey area are already individually listed on the National Register of Historic Places:

- Robinwood (George H. Miller House), 208 S. Arlington Avenue, English Cottage, 1908
- William Harrison Emery, Jr. House, 281 S. Arlington Avenue, Prairie, 1902
- Frank B. Henderson House, 301 S. Kenilworth Avenue, Prairie, 1905

The following structure within the survey area is considered potentially eligible for individual listing on the National Register:

• The William Harrison Emery, Sr. House, 284 S. Kenilworth Avenue, Queen Anne, c. 1899

The advantage of local designation is that the city has control over future alterations to a designated property through the building permit review process. This can ensure that the character of a historic neighborhood and of individual significant structures remains consistent. Adjacent property owners are not harmed by inappropriate alterations to landmark properties around them. Most importantly, local designation can prevent demolition of designated structures. Within the survey area, 25 build-

ings were rated locally significant. All of these S-rated structures would be potential candidates for individual landmark designation. Because the application process for buildings already individually listed on the National Register is somewhat streamlined in Elmhurst, it is recommended that the Commission begin by encouraging the owners of those properties already individually listed on the National Register of Historic Places to submit applications for local landmark designation.³⁵

In addition to the significant-rated buildings, there are an additional five structures within the survey area that have been rated potentially significant. These buildings have been singled out for one of several reasons: because they are excellent examples of a building type or style that have been too altered to be rated significant, but retain a relatively high degree of physical integrity; are typical yet intact examples of a building type or style; or have possible historic significance. Many of these structures may also be considered for local landmark designation. In each case, the importance of the building must be weighed against the extent to which it has been altered and the feasibility of restoring historic materials and configurations.

Alterations that warrant a PS rating can range from relatively minor modifications that are easily reversible, to more substantial changes. Minor or reversible alterations include:

- Replacement siding and other materials that are historically appropriate
- · Aluminum or vinyl siding on façades, under eaves, or on dormers
- Enclosure of historic front or side porches
- Replacement windows with historically appropriate material and configuration

Owners of potentially significant houses should be encouraged to reverse minor alterations like porch enclosures, non-historic exterior siding, and inappropriate window types and materials. If historic documentation exists, owners could also be encouraged to restore architectural elements or details that have been removed or replaced. If such improvements are made to a potentially significant building, its local rating may be elevated to significant.

HISTORIC DISTRICT DESIGNATION

In addition to individual landmarking, there is also the option of creating a local historic district within part or all of the Arlington-Kenilworth survey area. Local landmark districts allow for greater control over a wider number of properties, preserving the character of not just an individual house, but of an entire neighborhood. Contributing buildings within a local historic district are generally afforded the same protections as individually designated buildings; this is why local historic district designation is preferable to National Register district nomination as a means to protect areas that may be under pressure from development.

The Arlington-Kenilworth survey area would make a good candidate for the city's first local district designation. The survey area boasts a high percentage (nearly 30%) of properties that are rated significant or potentially significant. The survey area also represents well Elmhurst's first period of rapid residential development, beginning in the last decades of the 19th century and stretching through the 1920s. The area, which at the time of Elmhurst's incorporation as a village in 1882 consisted of two large farm holdings, was almost completely subdivided by the late 1890s, and filled

with new residences during the early decades of the 20th century.

Although the number of significant properties is high, so is the number of buildings considered non-contributing to a potential district. Nearly one-third (27) of the buildings within the survey area are rated NC. The majority of these NC-rated structures are non-historic, meaning that they were constructed less than 50 years ago. The remaining are buildings that, although historic, have been extensively altered. Even with this high number of non-contributing structures, the survey area still retains, with 72 buildings rated C, PS or S, a more-than-adequate percentage of contributing structures to a potential district.

ENCOURAGE MORE HISTORICALLY APPROPRIATE ALTERATIONS

There are some historic structures in the Arlington-Kenilworth survey area that have been altered in ways that are incompatible with their original historic character. The individual survey forms are very clear about which existing features are alterations. If at any time the owners of historic homes apply for a building permit, the Historic Preservation Commission should offer advice on what kinds of changes would be more sensitive to the historic character of their building. The information on the survey forms should be used as a reference. Owners of potentially significant houses should be encouraged to reverse minor alterations like porch enclosures or exterior siding. If historic documentation exists, owners should also be encouraged to restore architectural elements or details that have been removed or replaced. If such improvements are made to a potentially significant building, its local rating may be elevated to significant.

PRESERVING THROUGH EDUCATION

One way that the Elmhurst Historic Preservation Commission can encourage local homeowners to submit to landmark designation is through educating them about the architectural heritage of the city in general, and of the advantages of landmark designation in particular. Other communities have initiated public education efforts to make historic preservation a local priority. Some suggestions might include the following:

- Inform realtors of the importance of specific architecturally and historically significant properties, and provide materials on the potential tax benefits that are available to purchasers of those properties so they can use this information in their marketing efforts.
- Counter teardowns by hosting a program or producing printed or web-based material on designing alterations and additions that are sensitive to the historic character of buildings.
- Use the information provided in this and the three other surveys that have been conducted to
 create educational materials such as house walks, lectures, web content, and exhibits. The Elmhurst Historical Museum's current "Dwellings" exhibit is an excellent example of the type of
 educational program that can pique homeowners interest and pride in the architecture of their
 neighborhood. Also consider producing materials that deal with technical topics related to rehabilitation, and incentives for historic preservation.

ENDNOTES

- ¹ Grossman, James R., Ann Durkin Keating, and Janice L. Reiff, ed., *Encyclopedia of Chicago* (Chicago: University of Chicago Press, 2004), p. 268.
- ² Don Russell, Elmhurst: Trails from Yesterday (Illinois: City of Elmhurst, 1977), p. 18.
- ³ Encyclopedia of Chicago, p. 268.
- ⁴ *Ibid*; Knoblauch, Marion, ed., *DuPage County: A Descriptive and Historical Guide, 1831-1939* (Elmhurst, Illinois: Irvin A. Ruby, Distributor, 1948), p. 60.
- ⁵ Thomas Bros. & Burr, Combination Atlas Map of DuPage County, IL. (Elgin, IL: Thomas Bros. & Burr, 1874) Re-published in 1975 by the DuPage County Historical Society, pp. 88-89.
- ⁶ *Ibid*, pp. 86-7.
- ⁷ Encyclopedia of Chicago, p. 268.
- ⁸ Virginia Stewart, *Visionary: An Elmhurst Retrospective* (Elmhurst, IL: Elmhurst Historical Museum, 2006), p. 29.
- 9 Russell, Elmhurst: Trails from Yesterday, p. 45.
- ¹⁰ *Ibid*, p. 47.
- ¹¹ The Wheaton Illinoian, 11/18/1887 (no page number—quotation taken from genealogical file on Dietrich Struckmann at the Elmhurst Historical Museum).
- ¹² Emery family genealogy file in the collections of the Elmhurst Historical Museum.
- ¹³ Norman Mark, *The CR Century: Images of an American Business* (Chicago: CR Industries, 1978), p. 11.
- ¹⁴ Plat Map of Emery Subdivision (Doc. #46166), Plat Book 4, Page 68, DuPage County Recorder of Deeds; Warranty Deed (Doc. #38660), Book 59, Deeds, Page 430 (November 15, 1887), DuPage County Recorder of Deeds.
- ¹⁵ Plat Map of Sunnyside Subdivision (Doc. #51500), Plat Book 5, Page 105, DuPage County Recorder of Deeds.
- ¹⁶ Genealogical file on Dietrich Struckmann in the collections of the Elmhurst Historical Museum; Plat Map of Struckmann Subdivision (Doc. #46392), Plat Book 4, Page 74, DuPage County Recorder of Deeds.
- ¹⁷ "First Congregational Church Golden Anniversary: 1889-1939," unpublished anniversary pamphlet in the collections of the Elmhurst Historical Museum.
- ¹⁸ 20th Century Atlas of DuPage County (Chicago: Middle-West Publishing Company, 1904), pp. 74-75.
- ¹⁹ Russell, Elmhurst: Trails from Yesterday, p. 67.
- ²⁰ Plat Map of Emery's 2nd Subdivision (Doc. #76717), Plat Book 6, Page 5, DuPage County Recorder of Deeds; Plat Map of Struckmann's 2nd Subdivision (Doc. #86113), Plat Book 6, Page 18, DuPage County Recorder of Deeds; Plat Map of First Addition to Sunnyside (Doc. #92778), Plat Book 6, Page 42A, DuPage County Recorder of Deeds.
- ²¹ Knoblauch, Marion, ed., DuPage County: A Descriptive and Historical Guide, 1831-1939, p. 58.
- ²² Stewart, Visionary, pp 58-9.
- ²³ "City of Elmhurst Annexation Map," available on Elmhurst Historical Museum website [www.elmhurst.org/DocumentView.aspx?DID=405].
- ²⁴ Stewart, *Visionary*, p. 74.
- ²⁵"One Hundredth Anniversary The Episcopal Church in Elmhurst 1862-1962," unpublished his-

tory of the Church of Our Saviour, at Elmhurst Historical Museum.

- ²⁶ First Congregational Church Golden Anniversary: 1889-1939."
- ²⁷ "Redeemer Evangelical Lutheran Church of Elmhurst: 50 Years of Growing in Liberty and Joy," unpublished church anniversary pamphlet in collections of the Elmhurst Historical Museum.
- ²⁸ Virginia & Lee McAlester, A Field Guide to American Houses (New York: Alfred A. Knopf, 1991), p. 440.
- ²⁹ U.S. Department of the Interior, National Parks Service, *National Register of Historic Places Registration Form: Frank B. Henderson House*, by Jean A. Follett, Ph.D., prepared May 1, 2002, Section 8, pp. 4-9.
- ³⁰ U.S. Department of the Interior, National Parks Service, *National Register of Historic Places Registration Form: William H. Emery, Jr. House*, by Linda S. Von Dreele, prepared December 15, 2003, Section 8, pp. 10-16.
- ³¹"Guide to the Craftsman Architects Drawings, 1904-1915," (Department of Drawings & Archives, Avery Architectural and Fine Arts Library, Columbia University), p. 2.
- ³² *The Craftsman*, June 1909, pp. 330-333.
- ³³ Business file on Wendell & Keimel Company in the collections of the Elmhurst Historical Museum.
- ³⁴ U.S. Department of the Interior, National Parks Service, *National Register of Historic Places Registration Form: Robinwood (the George H. Miller House)*, by Jean Follett, prepared October 6, 2003, Section 8, pp. 6-10.
- Potential local landmarks must meet two criteria—1) be at least 50 years of age and 2) be listed on the National Register or State Register. If the building is not already listed on the National Register or State Register, then the applicant would then have to prove that it satisfies at least two of 13 criteria in order to establish significance.

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- U.S. Department of the Interior, National Parks Service. *National Register of Historic Places Registration Form: Frank B. Henderson House*, by Jean A. Follett, Ph.D., prepared May 1, 2002.
- U.S. Department of the Interior, National Parks Service. *National Register of Historic Places Registration Form: Robinwood (the George H. Miller House)*, by Jean Follett, prepared October 6, 2003.

CREDITS

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Many thanks to the members of the Elmhurst Historical Society and the Elmhurst Historic Preservation Commission, and to Marlene Tegmeyer. Thanks also to Nancy Wilson at the Elmhurst Historical Museum, for her assistance with the research for this report.

Project staff included:

Victoria Granacki, *Project Director* Lara Ramsey, *Field Surveyor, Researcher, Writer*

:: APPENDIX A :: SURVEY METHODOLOGY

METHODOLOGY

Several ways of collecting information were used to complete the Microsoft Access database and data form for each principal structure surveyed (see a sample survey form in Appendix B). The surveyor recorded most items through observation in the field — use, architectural style, description of architectural features, any alterations, and an estimated date of construction based on prevalent architectural styles and building types and when they commonly appeared in Illinois. Available building history information from City of Elmhurst records and the Elmhurst Historical Museum was used to verify construction and alteration dates. Information from these sources was recorded on the back of the forms. Other published texts, newspaper articles and Sanborn Fire Insurance Maps, walking tours, and locally prepared lists were also consulted. These are listed in the bibliography. Additional information for several homes was obtained through house histories solicited from owners by the consultant.

The main sources used to determine architectural styles were A Field Guide to American Houses by Virginia and Lee McAlester (1991) for high-style architecture and Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley by John A. Jakle, Robert W. Bastian, and Douglas K. Meyer (1989) for vernacular building types. Descriptions of specific architectural features relied on the Old-House Dictionary by Steven J. Phillips (1989).

In the field, the surveyor made a judgment on the integrity and the significance of each structure based on specific evaluation criteria. The survey forms were later reviewed in the office so that an individual building could be evaluated within the context of the village as a whole. The members of the Elmhurst Historical Society also had the opportunity to review the survey forms before they were finalized.

EVALUATION CRITERIA

All principal buildings in the area surveyed were evaluated for local architectural significance using the criteria for architectural significance as stated in the Elmhurst Historic Preservation Ordinance. An "S" indicates that a building would be eligible for listing as an individual local landmark. A "PS" indicates that the building is architecturally significant, but its alterations preclude it from an S rating. A "C" indicates that it would be a contributing building in a locally designated historic district. An "NC" would be a building that does not contribute to the time period of significance for a local historic district.

Integrity, that is, the degree of original design and historic material remaining in place, was factored into the evaluation. No building was considered locally significant if it had more than minor alterations. Similarly, buildings that might otherwise be considered contributing because of age and historic style, but that have been greatly altered, were ranked as non-contributing. Buildings were evaluated primarily for their architectural significance, with historical significance, known in only a few cases, being a secondary consideration. It is possible that a building could be elevated to a locally significant ranking and thus considered for individual local landmark designation by the Historic Preservation Commission if additional historic research identifies an association with important historical figures or events. For some buildings whose significant historic features have been concealed or altered, they might also be re-ranked as locally significant if unsympathetic al-

terations are removed and significant historic features restored.

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

The other notations under "listed on existing survey" include:

IHSS and IHLS, which indicate the building was included in the Illinois Historic Structures Survey (IHSS) or Illinois Historic Landmarks Survey (IHLS), completed by the State Historic Preservation Office in the early 1970s

NR (individual), which indicates that the building is individually listed on the National Register of Historic Places

SAIC, which indicates that the building was listed in the brochure of significant buildings found in the School of the Art Institute survey of the area in 1998

EL, which indicates that the building is an Elmhurst Local Landmark.

Architectural integrity is evaluated by assessing what alterations to the original historic structure have occurred. Structures were considered unaltered if all or almost all of their historic features and materials were in place. Minor alterations were those considered by the field surveyor to be reversible. Generally, aluminum, vinyl, or other siding installed over original wood clapboard siding is considered a reversible alteration. Major alterations include irreversible changes and additions. These include porches and other architectural detailing that have been completely removed and for which there is no actual physical evidence or photo documentation to accurately reproduce them; window changes in which the original window opening size has been altered and there is no evidence of the original sash configuration and material; and large unsympathetic additions, visible from the street, that compromise the historic character of a house.

NATIONAL REGISTER RATINGS

A. INDIVIDUAL LISTING (Y)

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

of construction or period of significance.

B. CONTRIBUTING TO A HISTORIC DISTRICT (C)

- Age. Must have been built or standing during the period of historic significance or be at least 50 years old or older (built before 1960).
- Integrity. Any building that possesses enough integrity to still be identified with the period of historic significance.

C. NON-CONTRIBUTING (NC)

- Age. Any building or secondary structure built after the period of significance or less than 50 years old (built in 1960 or later).
- Integrity. Any structure that has been so completely altered after the period of significance that it is no longer recognizable as historic.

LOCAL SIGNIFICANCE RATINGS

A. SIGNIFICANT (S)

- **AGE**. Must be at least 50 years old or older (built before 1960) OR must be listed on the National Register of Historic Places
- **ARCHITECTURAL MERIT.** According to Section 21.30 of Article III in the Elmhurst Historic Preservation Ordinance, in order for a property to be considered for local landmark designation because of its architecture, it must meet at least two of the following criteria:
- (i) exemplify a distinctive architectural style, type, period, method of construction, or material, or be the best remaining example of an architectural type or style in the City;
- (iv) exemplify an architectural type, style or design that is distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship;
- (v) be identified as the work of an architect, designer, engineer or builder whose individual work is significant in the history or development of the City, the state, or the Midwest region of the United States
- Any structure ranked significant automatically contributes to the character of a local historic district.
- **INTEGRITY.** Must have a high degree of integrity: most architectural detailing in place, no historic materials or details covered up, no modern siding materials, no unsympathetic and/or overpowering additions; only minor porch alterations permitted. In some rare cases, where a particular structure is one of the few examples of a particular style, more leniency in integ-

rity was permitted.

B. POTENTIALLY SIGNIFICANT (PS)

AGE. Must be at least 50 years old (built before 1960) unless it has achieved exceptional importance.

ARCHITECTURAL MERIT. See criteria for Significant (S)

INTEGRITY. Must have a moderate degree of integrity; if it has been altered, it should be in ways that can be reversed: some architectural detailing in place so that missing exceptional features could be recreated; porch alterations are minor; and window changes should be reversible; no large, unsympathetic additions permitted. If the alterations are reversed (for example, siding is removed, or architectural detail is restored based on remaining physical evidence), it may be elevated to significant. In some cases of exceptional architectural or historical merit, side additions or permanent alterations were considered acceptable and the PS rating was assigned.

C. CONTRIBUTING TO A HISTORIC DISTRICT (C)

AGE. Must be at least 50 years old (built before 1959).

ARCHITECTURAL MERIT. May fall into one of two groups: (a) Does not necessarily possess individual distinction, but is a historic building (over 50 years old) with the characteristic stylistic design and details of its period; or (b) possesses the architectural distinction of a significant structure but has been altered. If the alterations are reversed (for example, siding is removed or architectural detail is restored based on remaining physical evidence), it may be elevated to significant.

INTEGRITY. May have a high degree of integrity, but be of a common design with no particular architectural distinction to set it apart from others of its type. May have moderate integrity: if it has been altered, it must be in some ways that can be reversed. Must possess at least one of the following: original wall treatment, original windows, interesting architectural detail, and readily recognizable and distinctive historic massing.

D. NON-CONTRIBUTING (NC)

AGE. Most buildings less than 50 years old (built in 1960 or later).

INTEGRITY. Any building at least 50 years old whose integrity is so poor that most historic materials and details are missing or completely covered up or any building over 50 years old that has unsympathetic alterations that greatly compromise its historic character. Poor integrity was present if all of these factors were missing: original shape, original wood siding, original windows (especially if window openings were also changed), and original architectural detail and trim.

:: APPENDIX B :: SURVEY INVENTORY FORM

City of ELMHURST	AND HISTORICAL SURVEY
TREET#	
DIRECTION	
TREET	
UFFIX	
IN	
OCAL	
IGNIFICANCE ATING	
O I EN I I AL IND	
R? (Y or N)	
RITERIA	
ontributing to a R DISTRICT?	
ontributing secondary structure?	
isted on existing	
URVEY?	
GE	NERAL INFORMATION
ATEGORY CU	RRENT FUNCTION
ONDITION	STORIC FUNCTION
NTEGRITY	ASON for
ECONDARY STRUCTURE SIG	GNIFICANCE
ECONDARY STRUCTURE	
ARCI RCHITECTURAL	HITECTURAL DESCRIPTION
LASSIFICATION	PLAN
ETAILS	NO OF STORIES
ATE of construction	ROOF TYPE
THER YEAR	ROOF MATERIAL
ATESOURCE	FOUNDATION
ALL MATERIAL (current)	PORCH
ALL MATERIAL 2 (current)	WINDOW MATERIAL
ALL MATERIAL (original)	WINDOW MATERIAL
ALL MATERIAL 2 (original)	WINDOW TYPE
1	WINDOW CONFIG
GNIFICANT EATURES	
LTERATIONS	

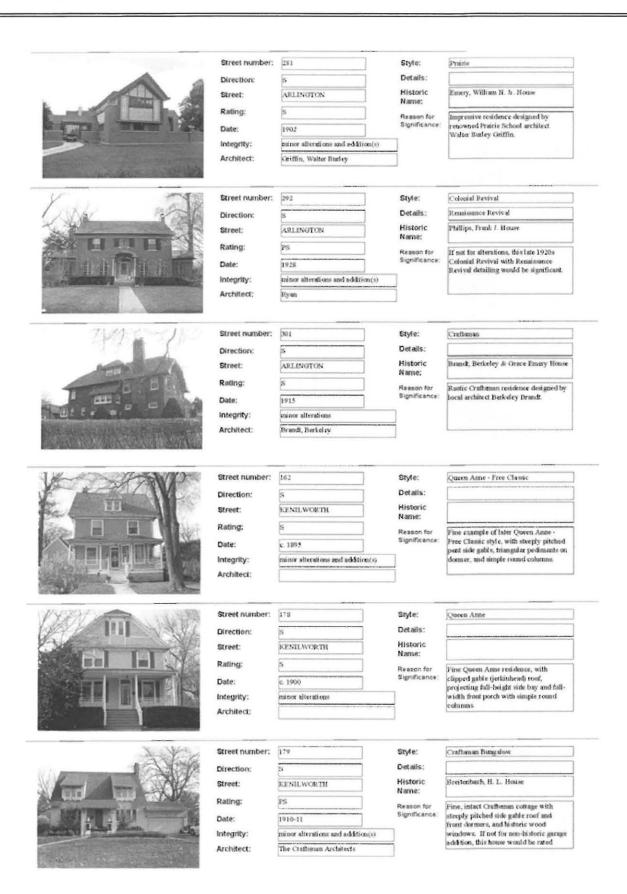
HISTO	DRIC INFORMATION		
HISTORIC NAME			
COMMON NAME			
PERMITNO			
COST			
ARCHITECT			
ARCHITECT2			
BUILDER			
	1.10		
HISTORIC INFO		PERMIT INFO	
LANDSCAPE		SURVEY INFORMATION	
		PREPARER	
		PREPARER GRANACKI HISTORIC	
		ORGANIZATION CONSULTANTS	
		SURVEYDATE	
		SURVEYAREA	
	OTO INFORMATION		
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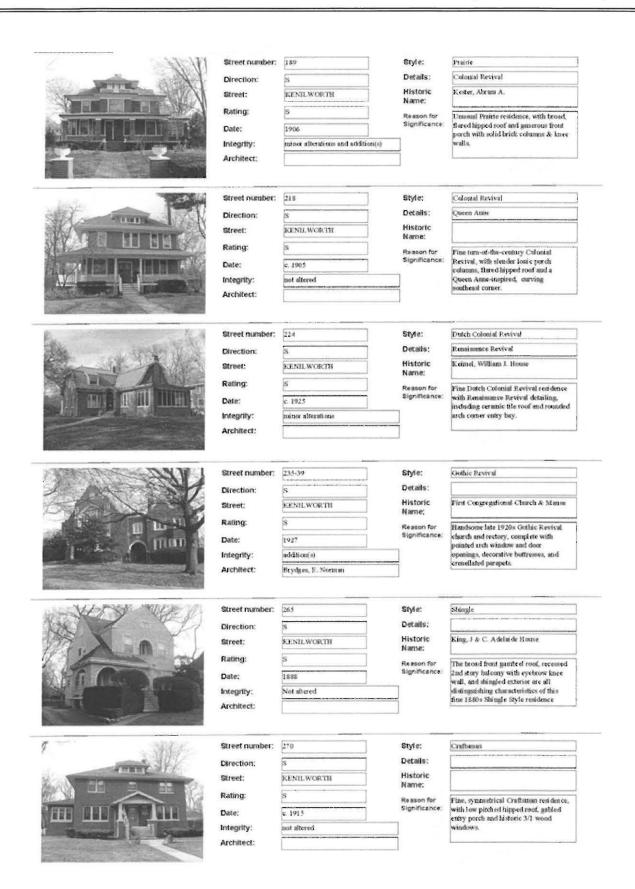
:: APPENDIX C ::

SIGNIFICANT- AND POTENTIALLY SIGNIFICNANT-RATED BUILDINGS IN THE ARLINGTON-KENILWORTH SURVEY AREA

		-	The same of the sa	
	Street number:	157	Style:	Bungalow
See See	Direction:	[8]	Details:	
	Street:	ARLINGTON	Historic	Breuhaus, A. Julius & Edward House
The last of the la		C. C	Name:	
A STATE OF THE PROPERTY OF STATE OF STA	Rating:	S	Reason for	This early 1920s Bungalow exhibits the
SECTION AND SECTION AND SECTION ASSESSMENT OF SECTION ASSESSMENT O	Date:	1921	Significance:	hallmark characteristics of this popular housing type, and features unusual red
1000	Integrity:	minor alterations and addition(s)		brick frim around the windows.
A STATE OF THE STA	Architect:			
W-90-4	-		Carriero C	
1212	Street number:	160	Style:	American Foursquare
THERT	Direction:	s	Details:	
	Street:	ARLINGTON	Historic Name:	
A	Rating:	8	Reason for	Textbook example of early 1900s
	Date:	c. 1910	Significance:	American Foursquare.
	Integrity:	minor alterntions	7	
	Architect:		=	
	Part Miles		_	
-				
11.344	Street number:	172	Style:	Colonial Revival
BE	Direction:	s	Details:	
	Street:	ARLINGTON	Historic	
	Rating:	FS	Name:	
			Reason for Significance:	If not for alterations, this early Asserican Foursquare would be rated
	Date:	1910	7	nigue ficent.
	Integrity:	minor alterations	_	
	Architect:			*
1960 E	Street number:	197	Style:	French Eelectic
	Direction:	s	Details:	Craftman
	Street:	ARLINGTON	Historic	Swanson, Alfred House
		G 1	Name:	
	Rating:	8	Reason for Significance:	Charming French Extectic residence
	Date:	1915	Significance.	with through the comice donners, blind round arches on 1st story windows, and
A A A A A A A A A A A A A A A A A A A	Integrity:	minor alterations		rounded emopy over entry.
	Architect:	Davis & Davis		
ALL ALL DESCRIPTIONS	Street number:	208	Style:	English Cottage
and the second			Details:	English Change
· De la company	Direction:	S		5.1
	Street:	ARLINGTON	Historic Name:	Robinwood (George H. Miller House)
	Rating:	s	Reason for	This finely-crafted English Cottage
	Date:	1908	Significance:	design is listed on the National Register
THEN SERVICES	Integrity:	Minor alterations		of Historic Places.
1	Architect:	Dow, Joy Wheeler		
79	Street number:	219	Style:	Colonial Revival
4	Direction:	s	Details:	
	Street:	ARLINGTON	Historic	Nottelman, Henry P. House
THE REAL PROPERTY.	Rating:	s	Name:	
R R LINE P. H. CO.			Reason for Significance:	Fine, well-preserved example of 1920s Colonial Revival.
A LANGE	Date:	1923	-	PARTICULAR PARTY III.
The same of the sa	Integrity:	not altered		
CONTRACTOR OF STREET	Avelidact		T .	









::APPENDIX D::

INVENTORY OF ARCHITECTURAL RESOURCES IN THE ARLINGTON-KENILWORTH SURVEY AREA

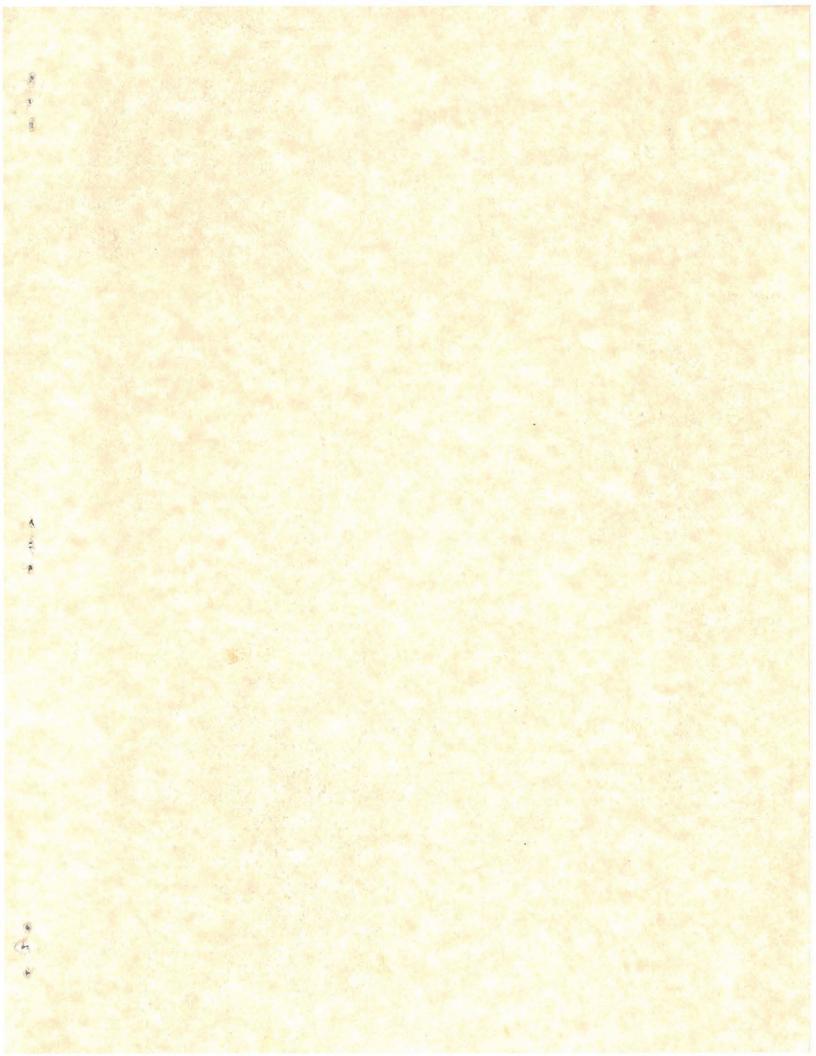
NUMBER	DIRECTION	STREET	SUFFIX	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
124	E	ADELIA	ST	NC	Contemporary	1964	Miller, Richard D. (spec)	
125	Ε	ADELIA	ST	NC	Contemporary	1969	Magnuson, Robert House	
157	S	ARLINGTON	AVE	s	Bungalow	1921	Breuhaus, A. Julius & Edward House	
160	s	ARLINGTON	AVE	s	American Foursquare	c. 1910		
164	S	ARLINGTON	AVE	С	No Style	1926		
165	s	ARLINGTON	AVE	С	Bungalow	c. 1925		
166	S	ARLINGTON	AVE	С	Cape Cod	1941	Stringer, G. M. House	
169	S	ARLINGTON	AVE	NC	Contemporary	1970	Donohue, John	
171	S	ARLINGTON	AVE	С	Bungalow	c. 1920		
172	S	ARLINGTON	AVE	PS	Colonial Revival	1910		
175	S	ARLINGTON	AVE	NC	Bungalow (altered)	c. 1925		
176	S	ARLINGTON	AVE	C.	Tudor Revival	c. 1925	Flamm, Paul R. House	
180	s	ARLINGTON	AVE	С	Colonial Revival	c. 1905		
183	S	ARLINGTON	AVE	NC	Neo-Traditional	2001		
186	s	ARLINGTON	AVE	С	Bungalow	c. 1915	Specht, Henry House	
187	s	ARLINGTON	AVE	NC	Bungalow (altered)	c. 1915		
194	s	ARLINGTON	AVE	NC	No Style (altered)	1910		
195	S	ARLINGTON	AVE	С	Prairie	c. 1920		
197	S	ARLINGTON	AVE	s	French Eclectic	1915	Swanson, Alfred House	Davis & Davis
202	S	ARLINGTON	AVE	c	Ranch	1955	Smith, Dr. Harold House	
208	s	ARLINGTON	AVE	S	English Cottage	1908	Robinwood (George H. Miller House)	Dow, Joy Wheeler
211	S	ARLINGTON	AVE	NC	No Style (altered)	c. 1920		
219	S	ARLINGTON	AVE	s	Colonial Revival	1923	Nottelman, Henry P. House	
231	S	ARLINGTON	AVE	S	Tudor Revival	1925		Zook, R. Harold
236	S	ARLINGTON	AVE	NC	No Style (altered)	1911		
237	S	ARLINGTON	AVE	NC	Neo-Traditional	2000		
240	\$	ARLINGTON	AVE	С	Bungalow	c. 1920		
243	S	ARLINGTON	AVE	С	Dutch Colonial Revival	c. 1920		
244	s	ARLINGTON	AVE	С	Queen Anne	c. 1900		
248	S	ARLINGTON	AVE	S	Prairie	1910	Stoane, William B. House	Griffin, Walter Burley
251	S	ARLINGTON	AVE	S	Tudor Revival	1927		

NUMBER	DIRECTION	STREET	SUFFIX	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
259	S	ARLINGTON	AVE	С	Dutch Colonial Revival	c. 1920		
260	s	ARLINGTON	AVE	s	Colonial Revival	1916	Greaves, John L. House	
268	S	ARLINGTON	AVE	PS	Queen Anne	1893		
275	S	ARLINGTON	AVE	NC	Neo-Traditional	2007		
276	s	ARLINGTON	AVE	s	Dutch Colonial Revival	1927	Hammerschmidt, George House	
281	S	ARLINGTON	AVE	S	Prairie	1902	Emery, William H. Jr. House	Griffin, Walter Burley
282	S	ARLINGTON	AVE	С	No Style	c. 1915	Haddlesay, John House	
292	S	ARLINGTON	AVE	PS	Colonial Revival	1928	Phillips, Frank J. House	Ryan
301	s	ARLINGTON	AVE	s	Craftsman	1915	Brandt, Berkeley & Grace Emery House	Brandt, Berkeley
306	S	ARLINGTON	AVE	С	Tudor Revival	1929	Emery, Mrs. M. House	
309	s	ARLINGTON	AVE	NC	Neo-Traditional	2000		
310	S	ARLINGTON	AVE	С	Contemporary	1958	Woodburn, L. N.	
313	S	ARLINGTON	AVE	С	Colonial Revival	1953	Lorek, Frank House	
314	S	ARLINGTON	AVE	С	Craftsman Bungalow	1922	Coughlin, Jerry F. House	
318	S	ARLINGTON	AVE	NC	Neo-Colonial	1977	Drews, Rev. Richard House	
319	S	ARLINGTON	AVE	С	Contemporary	1955	Ritz-Woller, Oliver C. House	
325	S	ARLINGTON	AVE	С	Contemporary	1951		
329	S	ARLINGTON	AVE	С	Ranch	1955		
333	S	ARLINGTON	AVE	С	Tudor Revival	c. 1925	Hall, Mrs. Sarah N. House	
349	S	ARLINGTON	AVE	С	Cape Cod	1951	Spaul, Raiph House	
116	E	CHURCH	ST	С	Expressionist/A-Frame	1959	The Episcopal Church of Our Savior	William Cooley & Associates
116B	E	CHURCH	ST	С	Gothic Revival	1914	The Episcopal Church of Our Savior	Brydges, E. Norman
161	S	KENILWORTH	AVE	С	Queen Anne	c. 1900		
162	S	KENILWORTH	AVE	S	Queen Anne - Free Classic	c. 1895		
170	S	KENILWORTH	AVE	c	American Foursquare	c. 1910	Mensching, Mrs. Anna M. House	
171	S	KENILWORTH	AVE	NC	Neo-Traditional	2000	(spec)	
175	S	KENILWORTH	AVE	С	American Foursquare	1908	Berens, Helmut House	
178	S	KENILWORTH	AVE	S	Queen Anne	c. 1900		
179	S	KENILWORTH	AVE	PS	Craftsman Bungalow	1910-11	Breitenbach, H. L. House	The Craftsman Architects
181	S	KENILWORTH	AVE	С	Colonial Revival	c. 1900		
182	S	KENILWORTH	AVE	NC	Neo-Traditional	2006		

NUMBER	DIRECTION	STREET	SUFFIX	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
186	s	KENILWORTH	AVE	С	Minimal Traditional	1941	Dewsberry, Nora House	
189	S	KENILWORTH	AVE	S	Prairie	1906	Kester, Abram A.	
192	S	KENILWORTH	AVE	NC	Neo-Traditional	2003		
196	S	KENILWORTH	AVE	С	Colonial Revival	1948		
200	s	KENILWORTH	AVE	С	Tudor Revival	c. 1925		
201	5	KENILWORTH	AVE	NC	No Style (altered)	1949	Costner, Joseph House	
203	s	KENILWORTH	AVE	NC	Neo-Traditional	2003		
208	S	KENILWORTH	AVE	С	Minimal Traditional	1947		
211	s	KENILWORTH	AVE	С	Queen Anne	1893		
212	S	KENILWORTH	AVE	С	Colonial Revival	c. 1920		
218	S	KENILWORTH	AVE	S	Colonial Revival	c. 1905		
224	S	KENILWORTH	AVE	S	Dutch Colonial Revival	c. 1925	Keimel, William J. House	
235-39	s	KENILWORTH	AVE	S	Gothic Revival	1927	First Congregational Church & Manse	Brydges, E. Norman
235B	s	KENILWORTH	AVE	NC	Parking Lot	-		
249	s	KENILWORTH	AVE	c	Queen Anne - Free Classic	c. 1895		
254	s	KENILWORTH	AVE	NC	Neo-Traditional	2002		
255	s	KENILWORTH	AVE	С	Prairie	1907		
264	s	KENILWORTH	AVE	С	Colonial Revival	c. 1910		
265	S	KENILWORTH	AVE	S	Shingle	1888	King, J & C. Adelaide House	
270	s	KENILWORTH	AVE	ş	Craftsman	c. 1915		
273	S	KENILWORTH	AVE	С	Colonial Revival	c. 1910		
276	s	KENILWORTH	AVE	NC	Contemporary	1973	Klein, Robert House	
284	s	KENILWORTH	AVE	S	Queen Anne	c. 1889	Emery, William Sr. House	
287	S	KENILWORTH	AVE	NC	Colonial Revival (altered)	1899	Ernery, John Tobey House	
301	5	KENILWORTH	AVE	S	Prairle	1905*	Henderson, Frank B. House	Wright, Frank Lloyd
304	S	KENILWORTH	AVE	NC	Dutch Colonial Revival	1965		
310	S	KENILWORTH	AVE	s	Tudor Revival	c. 1925	Huebner, Charles L. House	
311	s	KENILWORTH	AVE	NC	No Style (under construction)	2009		
314	S	KENILWORTH	AVE	S	Tudor Revival	1930	Soukup, Philip J. House	
315	s	KENILWORTH	AVE	С	Queen Anne	c. 1890		
319	s	KENILWORTH	AVE	NC	Neo-Traditional	2004		

NUMBER	DIRECTION	STREET	SUFFIX	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
320	S	KENILWORTH	AVE	PS	Tudor Revival	1928	Soukup, Philip J., Jr. House	
324	S	KENILWORTH	AVE	С	French Eclectic	c. 1935		
330	S	KENILWORTH	AVE	NC	Neo-Traditional	2008		
340	S	KENILWORTH	AVE	С	Dutch Colonial Revival	1936	Variation and the virial section of the section of	
341	s	KENILWORTH	AVE	NC	Neo-Traditional	1990		
345	s	KENILWORTH	AVE	NC	Mansard	1971	Redeemer Lutheran Church (secondary)	
123	E	ST CHARLES	RD	S	Gothic Revival	1929	Redeemer Lutheran Church	Hotchkiss, Roy J. (Oak Park)

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