

ARCHITECTURAL RESOURCES
in the
YORK-COTTAGE HILL SURVEY AREA
ELMHURST, ILLINOIS

Summary and Inventory

Prepared for the City of Elmhurst by:

Ramsey Historic Consultants
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2016

ARCHITECTURAL RESOURCES IN THE ARLINGTON-KENILWORTH SURVEY AREA

A Summary and Inventory

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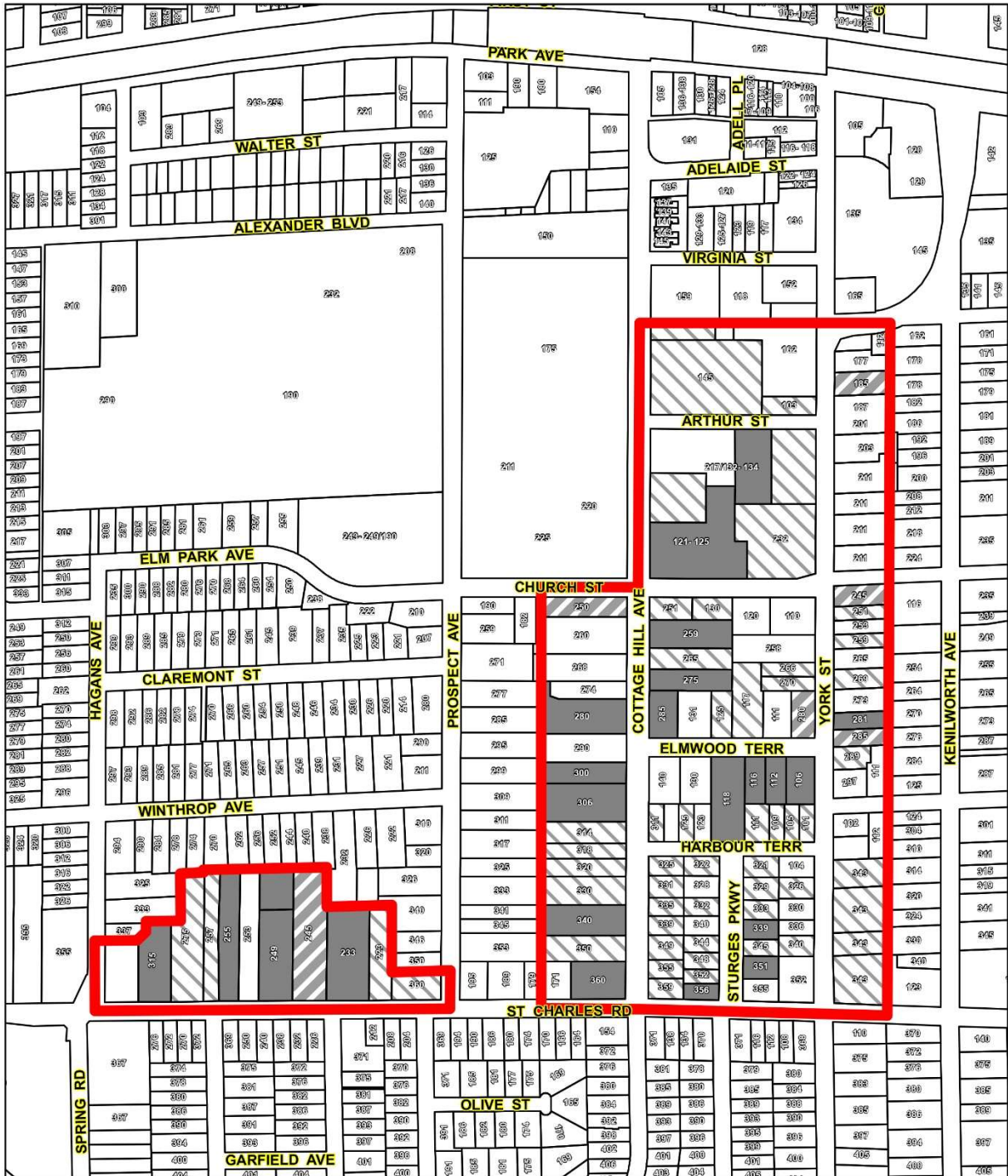
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SURVEY MAP



Historic Preservation Rating

- Significant
- Contributing
- Potentially Significant
- Non-Contributing



0 100 200 300 400 500 Feet

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 2015, Ramsey Historic Consultants conducted an intensive field survey of 113 properties in a small residential area south and west of the central business district. 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 YORK-COTTAGE HILL SURVEY AREA

The York-Cottage Hill survey area comprises a small but varied collection of single family residences, representing architectural styles ranging from the late 19th century to the present day. The survey area runs along both sides of York Street and Cottage Hill Avenue, roughly between Arthur Street and St. Charles Avenue, and includes the north side of St. Charles Street from Prospect Avenue to Hagans Avenue. 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 landscaped parkways. Along Sturges Parkway, there is also a landscaped center median that divides north-bound and south-bound traffic. 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 (see Appendix A for survey methodology). 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 (see Appendix B), 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 113 properties within the survey area, with 107 principal structures. Of these 107 principal structures, 22 (approximately 21%) were rated significant, five (approximately five percent) were rated potentially significant, 51 (48%) were rated contributing to the character of an historic district, and 35 (33%) were rated non-contributing to the character of an historic district. There are 39 secondary structures, and most are detached garages—20 were rated contributing (51%) and 19 are non-contributing (49%). The survey area is almost completely residential, with single family houses comprising 93 of the 107 structures. In addition to single-family residential, there are three multi-family residences in the survey area. There are eleven non-residential resources in the survey area—seven are churches or related religious structures, three are schools (public and church schools), and one is a commercial structure. There are four vacant lots within the survey area—most of the lots are side-lots attached to other houses. There is one park in the survey area, and one freestanding parking lot that is not physically tied to a principal structure.

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. The landmark designation for the Pentecost House was later removed.

Elmhurst History Museum

The Elmhurst History 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 History 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.

Other Surveys

This historic resources survey is the fifth undertaken in the City of Elmhurst within the past 18 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 2009, Granacki Historic

Consultants completed a survey of 100 properties along Arlington and Kenilworth Avenues. The survey was underwritten by the Elmhurst Historical Society.

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. Five buildings within the York-Cottage Hill survey area were listed on the IHSS:

- John L. Pentecost House (The Pines), 259 S. Cottage Hill Avenue
- Lee Sturges House (Shadeland), 280 S. Cottage Hill Avenue
- Otto W. Balgemann House, 116 W. Elmwood Terrace
- Alben F. Bates House, 118 W. Elmwood Terrace
- Anthony Treybal House, 351 S. Sturges Parkway

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:

- Rectory of St. Mary's Catholic Church (Immaculate Conception), 245 S. York Street
- Villa Virginia (Wilbur Hagans House), 315 W. St. Charles Road
- Lee Sturges House (Shadeland), 280 S. Cottage Hill 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 ::

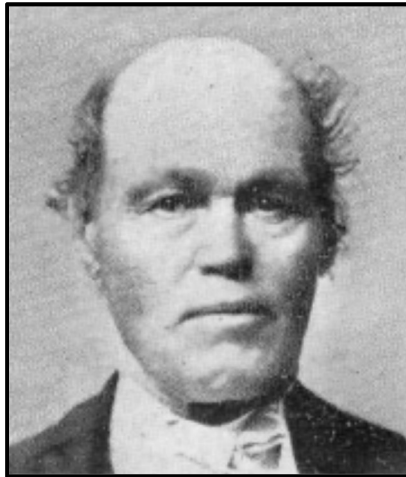
Many owners of historic properties may not realize the historic features that make their buildings special. In some cases this has led to inappropriate modernizations that remove or hide character-defining features. This survey will assist property owners in identifying and preserving their building's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

HISTORY OF THE YORK-COTTAGE HILL SURVEY AREA

The history of the York-Cottage Hill survey area reflects the arc of residential development around the center of what is now the City of Elmhurst, and includes historic resources from that span from the mid-1870s through the population and building boom of the post-World War II era, when the neighborhood reached residential maturity.

EARLY HISTORY OF ELMURST AND THE YORK-COTTAGE HILL SURVEY AREA

The City of Elmhurst can trace its origins back to the 1830s, when a small number of families, including the Glos and Graue families, staked claims in the northeast corner of what would become York Township. In 1842, Gerry Bates, a Massachusetts native who is credited with founding



Gerry Bates

Elmhurst, arrived in the area, and purchased 45 acres along the north side of St. Charles Road. Three years later, Bates opened the Hill Cottage Tavern, a stage coach stop at the northeast corner of Cottage Hill Avenue and St. Charles Road, that soon flourished into a small settlement.¹ Bates sold Hill Cottage in 1851, and the house was passed to a number of owners through the late 19th century. In 1891, the house was sold by local manufacturer Frank Sturges to John R. Case, Jr., the son of John R. Case, Sr. who built a vast cherry orchard on the south side of St. Charles Road in the 1860s. Sturges wanted the building taken off his property to allow for the construction of his new estate, and Case moved Hill Cottage to 413 S. York Street, where it remains today.²



Hill Cottage Tavern

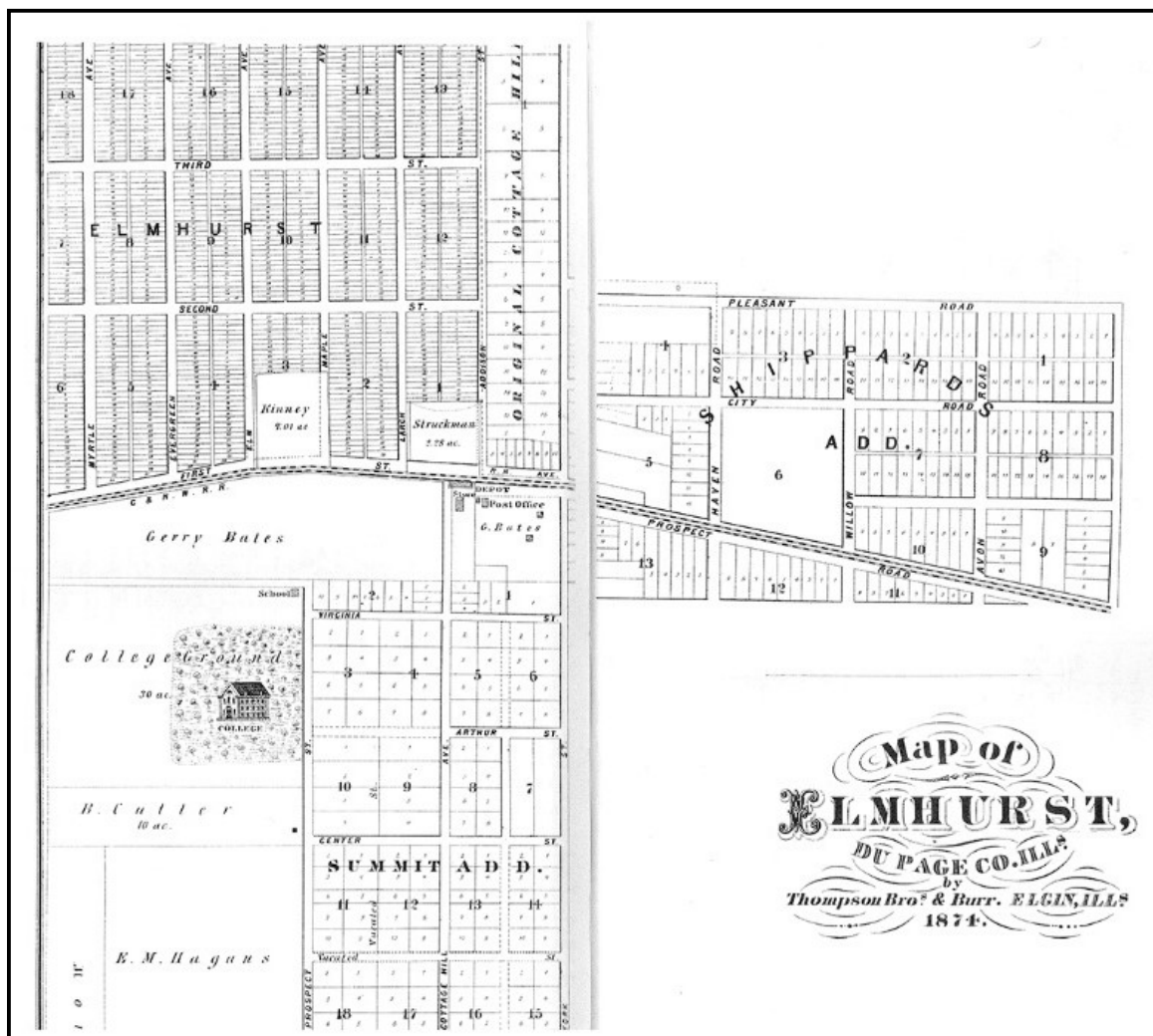
Gerry Bates remained as a central figure in the early development of the burgeoning community, which would eventually become Elmhurst, in the late 1840s and early 1850s. When the Galena & Chicago Union Railroad came through the area in 1849, Gerry Bates gave a right-of-way to the railroad, on condition that they build a station, which Bates christened “Cottage Hill,” opposite his home on what is now Park Avenue. Bates opened a store and post office south of the station. When York Township was organized in 1850, Bates served as its

¹ James R. Grossman and 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. 16.

Architectural Resources in the York-Cottage Hill Survey Area Elmhurst, Illinois

second supervisor, and was integral in organizing the township's first school district. A modest one-room schoolhouse was built on St. Charles Avenue in the early 1850s, and was replaced by a larger, two-room schoolhouse on Church Street between York and Cottage Hill in 1857.³ 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.⁴



Map of Elmhurst, 1874
[taken from the 1975 reprinting of *Combination Atlas*
Map of DuPage County, IL (Thomas Bros. & Burr)]

As governmental and educational institutions began to take shape in Cottage Hill, so did religious life. In 1862, Father Meinrad Jeggler organized the Cottage Hill Catholic Mission, and soon after a church for the mission was constructed on the east side of York Road just south of Church Street.

³ Ibid, p. 19.

⁴ Ibid, p. 18.

St. Mary's Catholic Church was the first church built in the village, and served a congregation of approximately 20 families in the area. Initially, the church was serviced by priests from St. Joseph's Church in Chicago—it wasn't until the erection of a rectory just north of the church in 1876 that a resident pastor, the Reverend Charles Becker, was assigned to the parish.⁵ Although the original church building was destroyed by fire in 1898, the rectory building still stands today at 245 S. York Street, and is the oldest surviving residence in the York-Cottage Hill survey area.

In 1869, the small community of Cottage Hill was renamed Elmhurst. The new name was suggested by Thomas Barbour Bryan, a Virginia-born attorney who moved to York Township in 1859. Bryan purchased 1,000 acres along St. Charles Road and York Road from Gerry Bates and built a large country house called *Byrd's Nest*.⁶ Bryan's brother-in-law Jedediah Lathrop purchased 26 acres from Bryan in 1864, and built his own estate, called Huntington, west of the Bryan estate. Lathrop is also credited with planting rows of elm trees that became the city's namesake.⁷

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.⁸ The eastern edge of the survey area was originally located within Summit Addition; the remaining survey area west of Cottage Hill Avenue remained in the hands of a small number of landowners.⁹ Among them was Lucian Hagan, whose estate, called *Hawthorne*, was built in 1874 at the northwest corner of St. Charles Road and Prospect Street.

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.¹⁰ 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 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

⁵ "A Century of Search," Immaculate Conception Church Centennial booklet, 1976.

⁶ Knoblauch, Marion, ed., *DuPage County: A Descriptive and Historical Guide, 1831-1939* (Elmhurst, Illinois: Irvin A. Ruby, Distributor, 1948), p. 60.

⁷ Russell, p. 28-29.

⁸ 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.

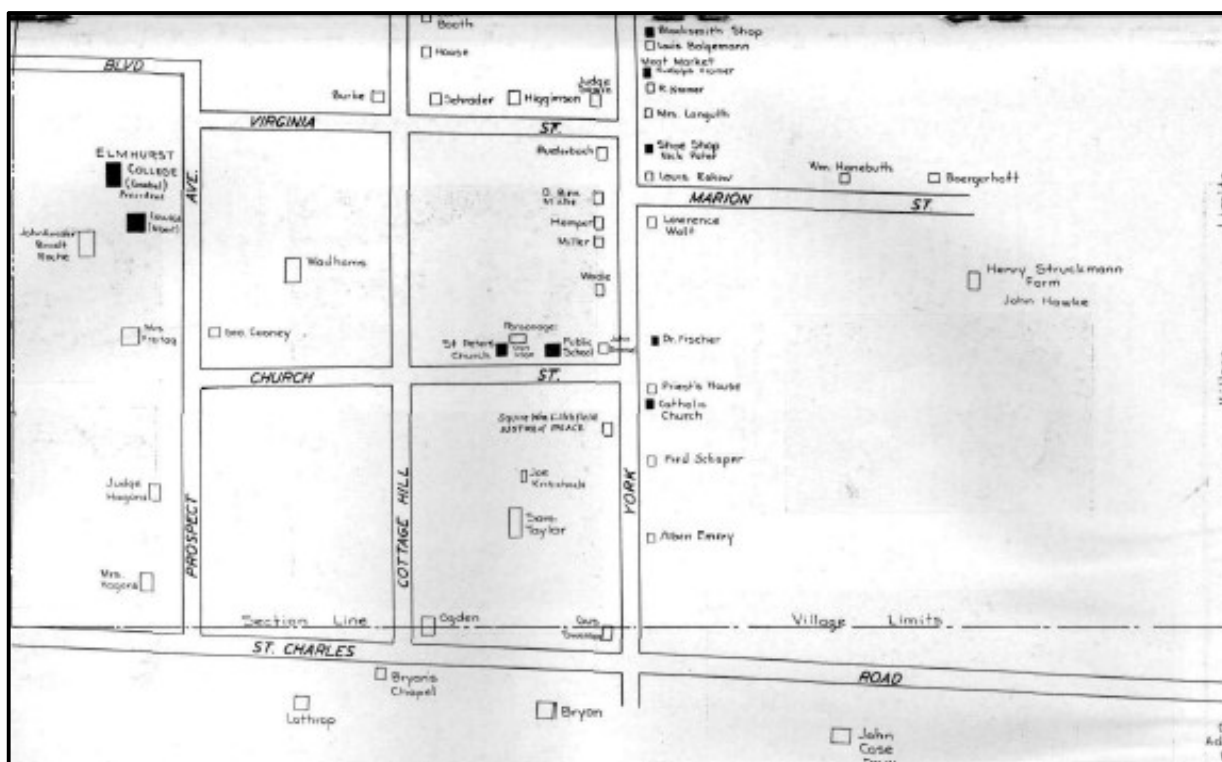
⁹ *Ibid*, pp. 86-7.

¹⁰ *Encyclopedia of Chicago*, p. 268.

loyalty.”¹¹

ELMHURST IN THE LATE 19TH CENTURY

Although Elmhurst grew into a thriving community in the years following the coming of the railroad, 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



Fred H. Goltermann's 1885 Map of Elmhurst

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.¹² 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 History 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

¹¹ Virginia Stewart, *Visionary: An Elmhurst Retrospective* (Elmhurst, IL: Elmhurst Historical Museum, 2006), p. 29.

¹² Russell, p. 45.

within the village.¹³ The Elmhurst Spring Water Company was organized in 1889; the company erected a brick water-tower on the east side of York Street south of Church Street in 1890, 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.

Even with these improvements, residential development remained slow in the York-Cottage Hill survey area through the late 19th century. An 1885 map of Elmhurst drawn by Fred H. Goltermann shows that most of the development within the York-Cottage Hill survey area during this period occurred along York Street, which had emerged as the village's major north-south thoroughfare. The stretch of York between St. Charles and Church Street was peppered with a small number of houses owned by Fred Schaper, Sam Taylor, Joe Kirschack, and Alben Emery. The north side of Church Street was also partially developed—St. Peter's Evangelical Church had built its church building and parsonage in the middle of the block between York and Cottage Hill, and the Hawthorne public school was also erected east of the church in 1888.¹⁴

Much of the land in the survey area continued to be held by a few wealthy owners. Although the Summit Addition had been platted for denser development early in Elmhurst's history, many of the blocks were consolidated into larger estates. Through most of the York-Cottage Hill survey area, no new subdivisions were platted in the late 19th century. The exception was along the east side of York Street. William Harrison Emery purchased 70 acres of farmland east of York Street from Seth Wadhams in the late 1880s, and created the Emery Subdivision between Church and Adelia Streets in 1889. In 1897, Emery platted another subdivision, called Sunnyside, between Adelia and St. Charles Road. However, the creation of these subdivisions did little to change the development pattern in the survey area in the late 19th century.

Of the handful of residences built in the 1880s and 1890s in the York-Cottage Hill survey area that still stand, most were impressive homes set on large, elaborately landscaped grounds. The earliest was built in 1887 for Wilbur Eggleston Hagans. The son of Lucian and Lovela Hagans, Wilbur Hagans was superintendent for Rand, McNally & Company, where his father was a major stock holder. In the mid-1880s, he contracted for the construction of a grand house at the northeast corner of St. Charles Road and Hagans Avenue, just west of his parent's estate. After traveling abroad for several years, Hagans returned to his finished estate, which he dubbed *Villa Virginia* in

¹³ *Ibid*, p. 47.

¹⁴ *100 Years of Elmhurst News, 1836-1936* (Elmhurst, IL: Elmhurst Centennial Historical Committee, 1936), p. 24-5; Val Stewart, *A History of Elmhurst's Public School Buildings 1850 to 2009*. Unpublished history for the Elmhurst Community Unit School District 205, September 2013. In collection of the Elmhurst History Museum.

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Elmhurst, Illinois

honor of his birthplace. Around the same time, Hagans developed the Elm Park subdivision on a parcel of land west of York Street and south of St. Charles Road, naming the streets after relatives and friends. Upon retiring to Florida in 1915, Hagans sold the house to Winfield Day, who extensively altered the Queen-Anne-style house.¹⁵

Other substantial houses built in the survey area during the late 19th century include two handsome frame Queen Anne designs erected along Cottage Hill Avenue in 1888—the Rebecca Richardson House (*The Pines*) at 259 S. Cottage Hill, and the Frank B. Rockwood House (*Truesdale*) at 314 S. Cottage Hill. Frank Rockwood and his twin brother Fred came to Chicago in 1860, and built a successful grocery wholesale business in the city. The brothers first came to Elmhurst in the mid-



**Villa Virginia (1887), 315 St. Charles Road
Before 1910s Renovations**



**Rebecca Richardson House (1888), 259 S. Cottage Hill Ave.
House Before 1910 Renovation**



**Frank B. Rockwood House (Truesdale)
314 S. Cottage Hill Avenue, 1888**

1880s, and purchased adjoining parcels along the west side of Cottage Hill Avenue south of Church Street. Frank Rockwood's estate, which was located north of Truesdale, was called Hollywood. The house was later demolished.¹⁶

Arguably the most impressive 19th-century home remaining in the York-Cottage Grove is *Shadeland*, the imposing Shingle-style house at 280 S. Cottage Hill Avenue built for Lee Sturges

¹⁵ Russell, p. 61-2.

¹⁶ "Fred S. Rockwood House—Hollywood," biography and history in Elmhurst Homes collection, Elmhurst History Museum.



Lee Sturges House (*Shadeland*)
280 S. Cottage Hill Avenue (1892)



Frank Sturges House (demolished)

in 1892. Lee Sturges joined the Chicago Stamping Company, a family business that made milk cans, in the late 1880s. He had a long and successful career as a manufacturer, and was the founder of the Illinois Manufacturers' Association in 1893. Sturges was also a well-known artist and etcher—his work was featured in a solo exhibition at the Smithsonian's National Museum of American Art in 1927. Lee Sturges' father Frank Sturges built his own house around the same time on a generous 15-acre parcel between Cottage Hill, Church Street, York Street, and St. Charles Road. Frank Sturges' house was built around the same time on a generous parcel between York and Cottage Hill, St. Charles and Church in the early 1890s.

ELMHURST IN THE EARLY 20TH CENTURY

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 Chicago 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 Atlas* shows this southern development of several substantial subdivisions converging around the intersection of these two rail lines as "South Elmhurst."¹⁷ 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.¹⁸

¹⁷ *20th Century Atlas of DuPage County* (Chicago: Middle-West Publishing Company, 1904), pp. 74-75.

¹⁸ Russell, p. 67.

The two decades between 1910 and 1930 were ones of explosive residential development 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.¹⁹ By 1930, there were over 14,000 people living in the city, making it the largest municipality in DuPage County.²⁰ 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.²¹ 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.”²² 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.

While very few of the homes within the York-Cottage Hill survey area were built in the 1910s, several existing structures from the late 19th century were remodeled to reflect popular trends in architectural design. In



Villa Virginia After Remodeling

In 1910, John L. Pentecost purchased *The Pines* from Rebecca Richardson, and hired architect Henry J. Fiddelke to expand and remodel the house with Craftsman and Prairie features. *Villa Virginia* was also remodeled around 1915 by new owner Winfield Day in the Tudor Revival style.

As in many other towns across the nation, residential construction soared in the 1920s in Elmhurst, a trend that is reflected within the York-Cottage Hill survey area. The area, which had not had a new subdivision since William Emery’s subdivisions of the east side of York Street in the late 19th century, saw the large estates broken up to allow for denser residential development. The first, recorded in early July 1921, was the Owner’s Home Subdivision, created by a group of owners of Blocks 11, 12, 17, and 18 in Summit Addition—including Mary L. Sturges, Lillie Sturges, Fred Rockwood, Lucy Rockwood, and John L. Pentecost—in order to “establish permanently the lines

¹⁹ Knoblauch, Marion, ed., *DuPage County: A Descriptive and Historical Guide, 1831-1939*, p. 58.

²⁰ Stewart, *Visionary*, p. 58-9.

²¹ “City of Elmhurst Annexation Map,” available on Elmhurst History Museum website [www.elmhurst.org/DocumentView.aspx?DID=405].

²² Stewart, *Visionary*, p. 74.

and corners of said adjacent tracts between them” and “agree. . . that they shall never be changed.”²³

The breakup of Frank Sturges’ estate between Cottage Hill Avenue and York Street led to the creation of two substantial subdivisions in the York-Cottage Hill survey area. The first, the Elmhurst Real Estate Improvement Company’s re-subdivision of the north end of the Sturges Estate, created Elmwood Terrace in 1921. In 1928, Lee Sturges subdivided the remaining acreage of his father’s estate to create the Sturges Park Subdivision, which featured 47 lots arranged around Sturges Parkway, a short north-south street with center landscaped parkway, and Harbour Terrace, which ran along the north end of the subdivision and connected York Street to Cottage Hill Avenue. Soon after the platting of Sturges Park, the 19th-century home that Frank Sturges had built in the early 1890s was demolished.

Compared to previous decades residential development in the York-Cottage Hill survey area in the 1920s was substantial—between 1920 and 1930, over 18% (17) of the 93 single-family residences in the survey area were constructed. Only the decade between 1950 and 1960 accounts for a greater percentage of the residential development in the area. These houses reflected the popular styles of the time, from Craftsman and Prairie to historic revival styles like Colonial and Tudor Revival.

Among the finest homes built in the survey area during this decade are four handsome masonry residences along St. Charles Avenue—233, 245, 249, and 255—built between 1921 and 1924. Of the four houses, research confirms that 245 and 255 St. Charles Road were designed by prominent local architect E. Norman Brydges. Brydges designed 255 St. Charles as his own home in 1923. The main house was originally attached to a garage and studio building by a second-story connector; in the 1930s, the connector was removed, and the garage was enlarged and converted into a single-family home. Based on their design, it is also likely that Brydges also designed the houses at 233 and 249 St. Charles Road.

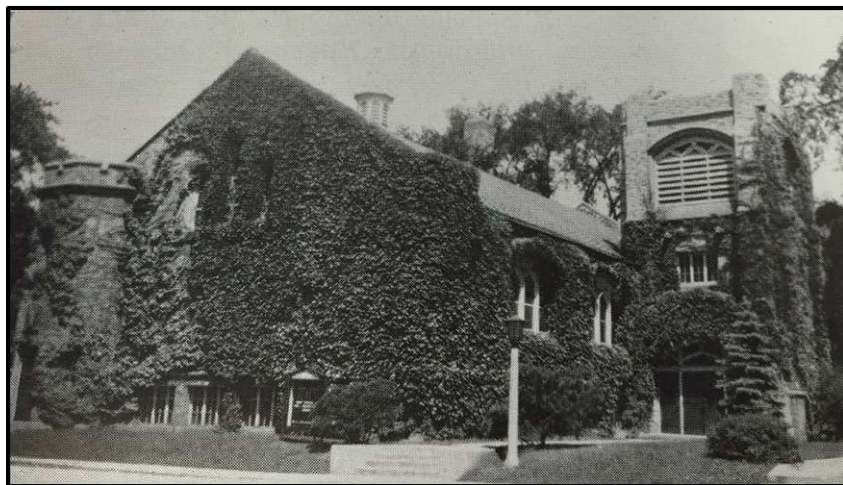


**E. Norman Brydges House (1923)
255 St. Charles Road**

In addition to new housing, the survey area also saw a number of new church and school buildings erected during this time period. In 1924, the old St. Peter’s Evangelical Church was replaced with a new stone church with Gothic and Tudor Revival detailing, designed by Eben Ezra & Elmer Roberts.

²³ Plat Map of Owner’s Home Subdivision, DuPage County Recorder of Deeds.

Immaculate Conception Parish (renamed from St. Mary's in 1916) also expanded in the 1920s. The parish built a Mission-style school and parish center at the corner of York and Arthur Streets



St. Peter's Evangelical Church (1924)
125 W. Church Street

in 1920. The building later served as the parish high school in the 1930s. In 1929, the parish built a combination church and school building on the south side of Arthur street west of the 1920 school and parish center. The three-story structure included a church space on the ground floor, classrooms for the grammar school on the second floor, and an unfinished third floor.

As the Great Depression deepened in the 1930s, residential construction throughout the country slowed. Although development in Elmhurst in this decade paled to the runaway pace of building in the 1920s, twelve houses (13% of total family residences) were built in the 1930s in the York-Cottage Hill survey area. Many are clustered within the Sturges Park Subdivision, which had been platted at the end of the 1920s. A substantial number of houses were also built in the survey area from the 1940s, although most date from either the early or late part of the decade, before and after World War II.



329 Sturges Parkway (1930)



344 Sturges Parkway (1938)



352 Sturges Parkway (1938)

ELMHURST IN THE POST-WORLD WAR II ERA

Following World War II, when Elmhurst experienced its greatest period of residential development and population growth, eclipsing even the boom years of the 1920s. Between 1940 and 1950, the population grew from 15,458 to 21,273; by 1960, the population was 36,991.²⁴ This jump in population matched that seen in the 1920s, and was achieved without the sweeping annexations from that earlier period.

²⁴ Russell, p. 135; "Chronology of Elmhurst History," available on Elmhurst History Museum website [<https://www.elmhurst.org/DocumentCenter/Home/View/288>].

In order to deal with the changes brought about by the soaring population, Elmhurst officials expanded services, including water, sewer treatment, and road maintenance programs. The city also established a seven-ward governmental system, with two aldermen representing each new ward. In October of 1958, Elmhurst hired Evert Kincaid & Associates to create a long-range Master Plan to help the central business district compete with new shopping centers along the edges of the city. This concern over the future of its commercial center was one that Elmhurst shared with many suburban towns around Chicago in the post-war era.²⁵



275 S. Cottage Hill Avenue (1954)



Immaculate Conception Parish Center (1961, above) and
High School (1951-3, below)

Within the York-Cottage Hill survey area, over one-quarter (24) of the single-family residences were built between 1950 and 1959; an additional seven homes were built between 1960 and 1969. Most of the houses erected during this period were relatively modest Ranch, Minimal Traditional, or Split-Level designs. A small handful were mid-century examples of the ever-popular Colonial Revival style. A singular, late example of the Neo-

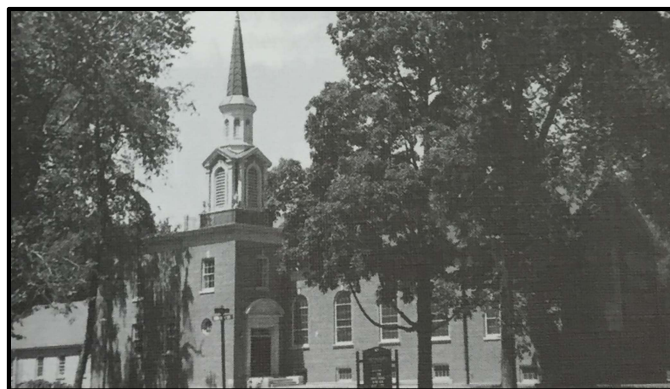
Classical style at 275 S. Cottage Hill Avenue, built in 1954, is the most impressive of these post-war residences.



The religious centers located within the York-Cottage Hill survey area also expanded in response to growing congregations. Immaculate Conception created a small campus for the parish in the post-war period. In 1951, the church began work on a three-story brick high school building at 217 S. Cottage Hill Avenue—the high school was the first Catholic secondary school to be built in DuPage County. During the 1960s, the parish added several

²⁵ Russell, p. 136-7.

buildings to this campus, including a new parish center at the southwest corner of Arthur and York Streets, which replaced the 1920 building that had been severely damaged by a fire in 1946; a rectory building at 177 S. York Street in 1964 (later converted into multi-family residential); and a convent building west of the 1924 church and school building on Arthur Street in 1967. The First Baptist Church, which had built a new church building at the northeast corner of York Street and St. Charles Road in 1941, also constructed substantial additions in 1955 and 1966 to better serve congregants.



**First United Methodist Church (1950-51)
232 S. York Street**

After over 30 years of slow but steady growth, during which the congregation worshiped in various buildings throughout the city, First United Methodist Church was finally able to construct a handsome Colonial Revival church building in 1950-51. A large addition was built on the west side of the church just eight years later.

The York-Cottage Hill survey area has remained relatively stable from the 1970s through the present day, with relatively small number of newer homes replacing older buildings—construction of single-

family residences from the 46-year period accounts for approximately 13% of the total number of homes in the survey area.

ARCHITECTURE OF THE YORK-COTTAGE HILL SURVEY AREA

The York-Cottage Hill survey area exhibits a wide mix of the some 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 recently-completed New-Traditional houses. The survey area is particularly strong in its collection of historic revival styles from the early- to mid-20th century, and also features a small but fine collection of 19th-century Victorian styles.

The survey area contains a small handful of 19th-century structures, but it is, on the whole, a 20th-century neighborhood, with the vast majority of houses constructed between 1920 and 1960. Much of the land within the neighborhood remained part of large estates until the 1920s, which deferred denser residential development in large sections of the survey area. Although overwhelmingly residential in character, the York-Cottage Hill survey area does contain a number of religious buildings clustered along Church Street, Arthur Street, and York Street.

DOMESTIC ARCHITECTURE IN THE YORK-COTTAGE HILL SURVEY AREA

The York-Cottage Hill survey area contains a total of 107 principal structures, of which 93 were built as single family residences. The single-family residential structures that have been surveyed can be placed into the following groups: high-style architecture, 19th-century vernacular types, and 20th-century popular house types.

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 either conscious interpretations of historic styles or inspired from historic styles. More literal interpretations in historically appropriate scale are referred to as New Traditional; those examples that are oversized, contain vague references to historic styles, or reference a broad mix of historic styles, are called Millennium Mansions.

Some high-style buildings erected during the 20th century represent architectural styles that 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 initiated in the early 1900s. Others date from

the modern period, generally after 1930, and include Art Deco, International Style, and Contemporary styles.

Approximately 47% (44) of the single-family residences in the York-Cottage Hill survey area are historic high-style buildings from the late 19th to mid-20th-century. The Colonial Revival style is the most represented high style, with 16 examples. The Tudor Revival style, which usually rivaled Colonial Revival in popularity in most Midwest towns, is also well-represented, with 10 examples in the survey area. Of those styles not based on historic precedent, the Craftsman style is most popular, with four examples. Other historic 20th-century high styles in the survey area include French Eclectic (four); Neo-Classical (four); Contemporary (two); Renaissance Revival (one); Spanish Revival (one); Prairie (one); and Late Prairie (one). Nineteenth-century high styles are less common within the survey area, with four total examples—three combined examples of the Queen Anne and the related Queen Anne-Free Classic styles, and one example of the Shingle style.

Vernacular and popular house types are generally non-stylistic and include 19th-century vernacular house types whose design depends on a builder's experience and knowledge, as well as later 20th-century popular house types that were typically constructed according to widely available published plans. In this survey, those buildings not defined as high style are considered either vernacular or popular in type. Nineteenth-century vernacular buildings were usually built by an owner or builder who relied on simple, practical techniques and locally available materials for overall design and floor layout. Availability and locale determined the types of structural systems, materials, and millwork found in vernacular buildings. Because of this, vernacular buildings are most easily classified by their general shape, roof style, or floor plan. Occasionally, ornament characteristic of a high style such as Italianate or Queen Anne is applied to the facade.

Very few (two or two percent) of the single-family residences in the York-Cottage Hill survey area can be classified as 19th-century vernacular types. Both of these residences are classified as Gable Front.

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, and continued through the 1970s and early 1980s.

Just over 30% (30) of the single family residences within the York-Cottage Hill survey area are 20th-century popular types. Of these, 29 are historic examples. There is only one early 20th-century popular type in the survey area—a Four-Over-Four residence built in 1924. The vast majority of 20th-century popular types in the survey area are post-World War II era types, including Ranch, Split Level, and Minimal Traditional. There are 15 examples of the Ranch type, 10 examples of the Split-Level type, and a single example of the Minimal Traditional type.

The following sections describe the high-style architecture from the 19th and 20th centuries, 19th-century vernacular house types, and 20th-century popular house types. 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. In a few other cases, a building with less architectural integrity was illustrated because it was the only surviving example of a particular style or type.

MID- TO LATE-19TH CENTURY HIGH STYLE ARCHITECTURE

The York-Cottage Hill survey area does not contain the a large number of examples of 19th-century high-style architecture. Of the four examples in the survey area, one is rated significant, and one is rated potentially significant.

QUEEN ANNE AND QUEEN ANNE – FREE CLASSIC

The Queen Anne style is one of several styles popular in America from about 1880 to 1910. It was championed by Richard Norman Shaw and other 19th-century English architects and has roots in styles prevalent during the Elizabethan and Jacobean eras in England. Queen Anne architecture is characterized by asymmetry and irregularity in its overall shape, facade, and roof. Queen Anne houses often exhibit gables, dormers, towers, and wings, as well as partial, full-width, or wraparound porches. A variety of materials and patterns are used to break up the surface of the walls of Queen Anne houses, creating further visual interest. The early examples of the style feature turned porch columns and balustrades and spindle work along the roofline and porch roof, while those after 1893 (reflecting the influence of the World's Columbian Exposition in Chicago) often have classical columns and simpler square balusters. These later examples are called Free-Classic Queen Anne- style houses.

There are three examples of the Queen Anne style in the survey area, dating from the late 1880s to 1900. Of these, the house at 185 S. York Street has been rated potentially significant. Built c. 1900, the house is the sole example of the Free Classic



185 S. York Street (c. 1900)

variant of the Queen Anne style in the survey area. Unlike earlier, more picturesque Queen Anne designs typical of the 1880s and early 1890s, the flared hipped roof and rectangular massing is relatively simple. The three-story polygonal southwest corner tower and dormer windows add visual interest, and the generous front porch anchors the façade. Notable classical details on the porch include Ionic columns and a triangular pediment over the porch entry. The property also includes a handsome historic frame coach house at the rear of the lot.

SHINGLE STYLE

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



Shadeland (Lee Sturges House)
280 S. Cottage Hill Avenue (1892)



Lee Sturges

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 Lee Sturges House (*Shadeland*), built at 280 S. Cottage Hill Avenue in 1892. The house is arguably one of the finest residences within the survey area, and retains a high degree of historic integrity. The base of the imposing design is rough-faced ashlar limestone, and a limestone chimney extends through the middle of the front façade. The inset front porch features round arch openings, which is mirrored in the second-story sleeping porch. The broad side-gambrel main roof and lower front facing gambrel, as well as the wood shingles covering the upper floors of the house, are indicative of the Shingle style. In addition to being rated architecturally significant, this house is potentially eligible for individual listing to the National Register of Historic Places.

19th-CENTURY VERNACULAR HOUSE TYPES

Of the 93 single-family residences within the York-Cottage Hill survey area, only two (approximately two percent) have been classified as 19th century vernacular types. Research indicates that a number of 19th century vernacular structures within the survey area have been demolished. Most notable was the former home residence of Carl Sandberg, which was torn down by the First Baptist Church to make way for a parking lot.

Because 19th-century vernacular types are generally simple in plan and were originally built with little stylistic ornamentation, they are frequently underappreciated. Changes over the years tend to obscure their original character. Determining significance in a vernacular structure is usually based on integrity, that is, the presence of its original, historic configuration and materials, with few

alterations.

GABLE FRONT



St. Mary's Rectory (1876)
245 S. York Street



St. Mary's Rectory – Historic Photo

The Gable Front vernacular type dates from the 19th through the early 20th century. Both of the two examples of 19th-century vernacular houses within the survey area have been classified as Gable Front. A

Gable Front house or cottage is characterized by its roof type. The roof has two sloped sides that meet at a center ridge. The triangular ends of the walls on the other two sides are called gables. In a Gable Front the gable end faces the street and is the front of the house. It is often a working-class house, usually frame, with a rectangular plan, minimal projections on the front facade, and the front entry on the open end of the gable. Often the porch extends the full width of the front of the house. Sometimes Gable Front houses display trim details in the architectural styles that were in favor at the time.

Of the two Gable Front houses in the survey area, one—the original rectory for St. Mary's Catholic Church (now Immaculate Conception)—is rated potentially significant. The simple front gable roof, rectangular massing, and shed-roof front porch structure are all intact, as are the historic windows. Minor and reversible alterations include aluminum siding and replacement porch columns and railings.

HISTORIC 20TH-CENTURY HIGH STYLES

The York-Cottage Hill survey area contains 44 historic 20th-century high-style buildings dating from the early 1900s to 1966. These houses represent approximately 47% of the single-family housing stock and account for the vast majority of high style architecture in the survey area. Most of the 20th-century high style homes in the survey area (36 or 82%) are historic revival styles built in the 1920s through the 1950s. Colonial Revival is most popular, with 16 examples. Another classically-inspired style, the Neo-Classical, is also relatively well-represented, with four examples. Of the non-classical historic revival styles, the Tudor Revival is best represented, with

10 examples. A smaller number of these 20th-century high styles represent those architectural styles that did not look to historical precedent, including the Craftsman Style (4 examples) and the Prairie Style (one example). Non-historic high styles include the New-Traditional homes representing various historic styles, with five examples. Millennium Mansions are also represented in the survey area, with five examples.

EARLY 20TH-CENTURY HIGH STYLES BREAK WITH HISTORIC PRECEDENT

As in many cities and towns across the county, development in Elmhurst in the first decades of the 20th century followed design trends that broke with historic precedent. The simpler Prairie School and Craftsman styles were remarkable departures from the picturesque styles of the late 19th century. In these styles, the pure expression of materials, without unnecessary ornamentation, was the dominant design features. In the York-Cottage Hill survey area, there are a total of five early-20th century high styles that are not based on historic models.

Craftsman

The best-represented style in the survey area from the early 20th century not based on historic precedent is the Craftsman style. Often exhibiting low-pitched roofs with deep overhanging eaves, Craftsman homes have exposed rafter ends, decorative brackets or knee braces under shallow gable roofs, dormers, and a deep front porch. Windows are frequently double-hung sash with three panes in the upper sash and one in the lower. Although they were built into the 1920s, Craftsman style houses were particularly popular between 1901 and 1916, when the architect and furniture maker Gustav Stickley published his influential magazine, *The Craftsman*.

There are four examples of the Craftsman style in the survey area, of which two—the Herman Wendland House at 106 W. Elmwood Terrace and the John L. Pentecost House at 259 S. Cottage Hill Avenue—were rated architecturally significant. Both of the examples combine Craftsman features with elements from other popular styles.



Herman Wendland House (1924)
106 W. Elmwood Terrace

The Herman Wendland House, built in 1924 at the Southwest corner of Elmwood Terrace and York Street, represents the common juxtaposition of the Craftsman style and the Tudor Revival style.

The broad, shallow hipped roof with overhanging eaves and exposed rafter tails and the low-slung gable-roof porch with simple, square wood columns set on low knee walls are characteristic of

many Craftsman designs. The decorative half-timbering at the second-story is a Tudor-Revival feature that is often incorporated into Craftsman designs. The Flemish bond brickwork and leaded-glass casement windows in the east-side one-story wing also reference Tudor Revival design.

The John L. Pentecost House, which was originally built in the Queen Anne style in 1888 and extensively remodeled in 1910, combines Craftsman and Prairie elements, which was also common practice among early 20th-century architects in the Midwest. The simplicity and proportion of the massing and the front entry porch with built-in side benches are Craftsman-style features. The hipped porch with deeply overhanging eaves is indicative of both styles. The stucco cladding is a feature seen more on Prairie-style residences, and the slightly severe geometry of the front dormer and projecting square oriel bay on the north elevation are also Prairie-inspired. The house was listed on the National Register of Historic Places in 2003.



**John L. Pentecost House (1888, remodeled 1910)
259 S. Cottage Hill Avenue**



John L. Pentecost House After 1910 Renovation

Prairie

The Prairie style of architecture is frequently regarded as America's first indigenous residential architectural style because it takes its inspiration from the horizontality of the Midwest's most characteristic natural feature, the prairie. Although Frank Lloyd Wright is generally credited for

the birth of this style, there were many other accomplished practitioners in the Midwest who are considered part of the Prairie School of architecture. Elements of the designs by Prairie School architects influenced builders of more modest means, who created handsome, slightly more pedestrian examples of the style throughout the Midwest. Identifying features of Prairie style architecture include low pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently



280 S. York Street (1924)

leaded) clustered in horizontal bands, and brick detailing in geometric patterns. Prairie Style buildings generally have a solid, massive quality, as if rooted to the earth.

The sole house classified as Prairie in the survey area is at 280 S. York Street. The house is rated potentially significant. The house features a long-rectangular main massing and low-pitched hipped roof. A one-story entry bay is topped with a jerkinhead roof, an architectural element often used on the related Craftsman style. Ribbon window openings pierce the stucco-clad second story. If not for the replacement windows, the house would be rated architecturally significant.

HISTORIC REVIVAL STYLES PEAK IN THE 1920s

Although interest in Prairie, Craftsman, and their variations dominated popular taste through most of the country in the early decades of the 20th century, some early examples of historic styles were often built in the 1900s and 1910s. But it was in the 1920s, a boom time for construction throughout the country, that architectural favor turned in full force to historic revival styles. These were influenced by classical, European, and other models in a trend that continued into the 1950s.

Classical Themes: Colonial Revival and Neo-Classical

Colonial Revival

The Colonial Revival style dates from the years following the 1876 United States Centennial Exposition held in Philadelphia. It became the most popular historic revival style throughout the country between World Wars I and II, as the country enjoyed a resurgence of patriotism. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18th-century homes. Most of these buildings are symmetrical and rectangular in plan. Detailing is derived from classical sources, partly due to the influence of the classicism that dominated the 1893 World's Columbian Exposition. Many front facades have classical, temple-like entrances with projecting porticos topped by a pediment. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters.



112 W. Elmwood Terrace (1924)

The Colonial Revival style was the most popular of the 1920s revival styles in the Midwest and throughout the country, and this also holds true in the York-Cottage Hill survey area. Of the 16 examples in the survey area, four have been rated architecturally significant, and one has been rated potentially significant.

Two handsome examples of the Colonial Revival style from the 1920s and 1930s represent how well the Colonial Revival style blended with other popular styles of the day. The house at 112 W. Elmwood Terrace, built in 1924, combines the massing, roofline, and symmetrical façade of the Colonial Revival style with

subtle Craftsman detailing, including deeply overhanging eaves and rake under the side gable roof and three-over-one double hung windows with vertically muntins on the upper sash. The house served as parsonage for the Episcopal Church of Our Savior in the 1930s.

The Alben F. Bates House at 118 W. Elmwood Terrace, built around 1930, features Renaissance Revival detailing around the front entrance, which is marked by a terra cotta bay. The front door is set within a round arch entry topped by a blind arch ornamented with a floral wreath; fluted pilasters flank the entrance opening, and a wrought-iron railing tops the entry bay. Other notable features on the house include the oversized wood cornice with stylized modillions, the narrow double-hung windows flanking the entry bay, and the variegated brick exterior with decorative brickwork above the entry bay.



**Alben F. Bates House (c. 1930)
118 W. Elmwood Terrace**



exterior with decorative brickwork above

A more typical, but very well preserved, example of the Colonial Revival style from the 1920s can be found at 281 S. York Street. Built in 1923, the house features the side gable roof, red brick exterior, and symmetrical façade with center entry porch that are characteristic of Colonial designs from the period. A triangular pediment tops the entry porch, which is flanked by paired double-



339 S. Sturges Parkway (1951)

front porch extends across the front entrance from the garage. The house exhibits excellent historic integrity, with its original windows, porch supports, and garage doors.

Neo-Classical

The Neo-Classical style, although not as popular as the closely-related Colonial Revival style, was still popular throughout the country in the first half of the 20th century. A revival of interest in classical models began after the Chicago World's Columbian Exposition of 1893, which was attended by hundreds of thousands of visitors. The fair's planners mandated a classical theme, and when built, its buildings and public spaces were widely photographed. As a result, the revival of classical styles became fashionable throughout the country into the 1920s. The architects who had received training at the Ecole des Beaux Arts in Paris contributed to the influence of the Neo-Classical style



339 S. Sturges Parkway (1951)



275 S. Cottage Avenue (1954)

in America, as well as other classically-inspired styles. The typical Neo-Classical house is characterized primarily by its full-height porch with its roof supported by two or more story high classical columns and topped by a pediment. Its facade is symmetrical, with a center entrance.

Other characteristics of the style

such as doors, windows, and classical trim, are similar to Colonial Revival.

There are four Neo-Classical houses located within the York-Cottage Hill survey area, one of which—275 S. Cottage Hill Avenue—has been rated significant. This post-World War II example of the style sets itself apart from the other examples in the survey area, with its Lannon stone exterior and well-proportioned front portico. The horizontal emphasis of the massing and the attached garage are hallmarks of many post-war interpretations of historic revival styles.

Other Historic Revival Styles in the York-Cottage Hill Survey Area

Tudor Revival

Perhaps the most popular revival style in America during the 1920s based on European traditions was the Tudor Revival style. Its design source comes from a variety of late medieval models prevalent in 16th-century Tudor England. Tudor Revival houses are typically brick, sometimes with stucco. Half timbering, with flat stucco panels outlined by wood boards, is common. The style is characterized by steeply pitched gable roofs and tall narrow casement windows with multiple panes or diamond leading. The front door may have a rounded arch or flattened pointed (Tudor) arch. Many examples feature prominent exterior stone or brick chimneys.

Tudor Revival is the most popular historic revival style in the York-Cottage Hill survey area that is not classically-inspired. Of the 10 examples, six are rated significant and one is rated potentially significant.

One of the most impressive examples of the Tudor Revival style in the survey area is a 19th century residence that was extensively remodeled around 1915. *Villa Virginia*, originally built for Wilbur Hagans in the late 1880s, was updated by its second owner, Winfield Day. The remodeling has been variously attributed to Walter Burley Griffith and E. Norman Brydges, although no conclusive evidence has confirmed either as the architect.



Villa Virginia (1887, remodeled 1915)
315 W. St. Charles Road

Another excellent collection of Tudor Revival residences along St. Charles Road—233, 245, and 255 W. St. Charles—illustrates well the variety of interpretations within the style. The earliest, 245 W. St. Charles, was built for Francis O. Stevens and designed by local architect E. Norman Brydges. The design is slightly formal, with oversized brick laid in Flemish bond and nested front gables, the smaller with flared ends, the larger asymmetrical. Because the windows have been



Elmer J. Engel House (1924)
233 W. St. Charles Road



Francis O. Stevens House (1921)
245 W. St. Charles Road



E. Norman Brydges House (1923)
255-7 W. St. Charles Road

style features an unusual polygonal bay along the north end wing. The house was originally connected to a garage and studio building via a raised bridge on its west elevation—that bridge was later removed when the garage was converted to a single family residence (now 157 W. St. Charles Road). The final Tudor Revival example within this group is the Elmer J. Engel House, built in 1924. Although the architect has not been confirmed, it is likely that Brydges designed this house as well. The Engel House is the most informal of the three Tudor houses, reflecting the influence of rustic English cottages. The house retains an excellent degree of historic integrity.

Another fine, archetypal example of the Tudor-Revival style is the Otto W. Balgemann House, built in 1927 at 116 W. Elmwood Terrace. The house features a two-story west end bay with stone first story and half-timbered second story. Stone quoins surround the historic wood casement windows. The dominant feature of the house is its elaborately carved wood entry porch. The house is eligible for listing to the



Otto W. Balgemann House (1927)
116 W. Elmwood Terrace

replaced, the house has been rated potentially significant. The next example was designed by Brydges as his own residence, and completed in 1923. This stucco example of the



Dr. Merle Sweeley House (1939)
360 S. Cottage Hill Avenue

National Register of Historic Places, both for its architecture and for its associations with Balgemann, who was mayor of Elmhurst from 1919 to 1931.

The impressive, formal Tudor Revival residence at 360 S. Cottage Hill Avenue was originally built for Dr. Merle Sweeley in the late 1930s.

Sited on a large landscaped lot, the sprawling brick house features multiple hipped and gable roofs, gable wall dormers, and an offset entry with stone surround. Unlike many earlier examples of the style, the Sweeley House is sparsely ornamented, reflecting the stripped-down appeal of Modernism in the 1930s in America. The house now serves as the residence for Elmhurst College's president.

Another late 1930s Tudor Revival house is the Anthony Treybal House at 351 S. Sturges Parkway. The house exhibits the typical variety of exterior materials, nested gable bays, and decorative half timbering that are characteristic of the style.

Renaissance Revival

During the historic revival period of the early 20th century, a number of European models became the basis for architectural expression in America. One of these was the Renaissance Revival style. By the late 19th century, many American architects as well as their clients had visited Italy, and some became interested in Italian architecture. American designs based in the Renaissance Revival style were generally rectangular in form and rendered in brick or stone, with low pitched, hipped roofs of ceramic tile. The identifying feature of the style is the presence of rounded arch openings for windows and doors; these rounded arch windows are sometimes arranged in a row along the first story of the house.



Anthony Treybal House (1939)
351 S. Sturges Parkway

Within the York-Cottage Hill survey area, there is one single-family examples of the Renaissance Revival style. Both have been rated architecturally significant. The Adolph Hultquist House was built in 1914 at 306 S. Cottage Hill Avenue. The handsome, restrained design features a hipped



Adolph Hulquist House (1914)
306 S. Cottage Hill Avenue

roof with close eaves, buff brick exterior, center entry bay, and casement windows in unadorned openings. The north and south two-story wings feature flat roofs and first-story windows topped with blind arches.

Spanish Revival

The Spanish Revival style was a popular historic revival style in the southwestern United States and Florida, where original Spanish Colonial building occurred. While simple Spanish-inspired residential designs were

common in these areas of the country in the late 19th and early 20th centuries, the Panama–California Exposition of 1915 introduced much more intricate buildings based on Spanish Colonial architecture in other countries. The exposition, along with the wave of American architects traveling and studying throughout Europe, led to the creation of the Spanish Revival style. The style encompassed an impressive range of elaborate decorative detailing, as well as massing and rooflines. Despite the extreme variety found in Spanish Revival designs, most examples feature a low-pitched roof with a shallow overhang, usually covered with ceramic tiles, stucco exterior walls, and an asymmetrical exterior. Decorative detailing is typically concentrated around windows and doors—these surrounds can be quite extravagant, and reflect the rich history of Spanish architectural influences.



Emmanuel Hoganson House (1929)
340 S. Cottage Hill Avenue

During the 1920s, Spanish Revival residences proliferated in southern California and Florida, producing entire neighborhoods and towns planned in the style. In other areas of the country, including the Midwest, examples of the style were very rare, with only a small number scattered through suburban developments. The sole example of the Spanish Revival style in the York-Cottage Hill survey area is the

Emmanuel Hogansen House at 340 S. Cottage Hill Avenue. Built in 1929, the stately house features a ceramic tile roof, grouped bays at the north end of the façade with shallow gable roofs, first-floor windows with round-arch transoms that mirror the round-arch wood plank front door.

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 School 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.

In the York-Cottage Hill survey area, approximately 32% (30) of the residential building stock are 20th-century popular types. Early 20th-century types like the American Foursquare and Bungalow, which are usually present in large numbers in most residential survey in the Midwest, are largely absent. Popular mid-century and post-World War II types like Minimal Traditional, Ranch, and Split-Level are better-represented within the survey area, which is not surprising given the percentage of the overall housing stock that was built during this period.

MID-20th-CENTURY POPULAR TYPES

RANCH

Ranch houses became popular in the late 1940s and 1950s, when the housing type was widely published, and built nationwide in suburban communities. Because of the Midwest's close association with the Prairie School, many Chicago-area Ranch houses owe much to the architecture of Frank Lloyd Wright, especially his Usonian houses of the 1930s. Characteristics of a Ranch house include its wide, ground-hugging profile, low-pitched roof, and deep eaves. Due to the rise in automobile ownership in the early to mid-20th century, the garage has a prominent position in the front of the house and is an integral part of the architecture of the Ranch house.

The Ranch type is the second most popular historic architectural type or style in the survey area, with 15 examples, all of which are historic (older than 50 years). Two of the examples—285 S. Cottage Hill Avenue and 356 S. Sturges Parkway—are rated architecturally significant. The ranch house at 250 S. Cottage Hill Avenue has also



285 S. Cottage Hill Avenue (1948)

been rated potentially significant.

The house at 285 S. Cottage Hill Avenue is an early example of the Ranch type within the York-Cottage Hill survey area, and is arguably the finest. The house retains a high degree of historic integrity, and exhibits the low-horizontal massing, low-pitched roof, attached garage, and corner



356 S. Sturges Parkway (1956)

windows that are hallmarks of the type. The stone exterior is a notable feature.

A more modest but unaltered example of the type is located at 356 S. Sturges Parkway. Built in 1956, the house features varied exterior

materials and a very low, broad hipped roof with overhangs. Unlike more typical ranches that are built on more generous lots, the Sturges Parkway ranch has its main entrance placed along its short elevation facing Sturges Parkway, with its long secondary elevation running west to a rear attached garage along St. Charles Road. This configuration adapts well to the restrictions of the lot.

SPLIT LEVEL

The Split-Level began to emerge as a popular housing type in the 1950s. It is characterized by a two-story section met at mid-height by a one-story wing. The three levels of space created in this type could correspond to family need for quiet living areas, noisy living areas, and sleeping areas. Although the Split-Level is the second-best-represented 20th-century popular type in the York-Cottage Hill survey area, only one—300 S. Cottage Hill Avenue—has been rated significant. The example is an early 1950s interpretation of the Split-Level, and its scale and proportion are reminiscent of the related Minimal Traditional popular type.



300 S. Cottage Hill Avenue (1953)

Other mid-20th-century popular types represented in the survey area include Bi-Level (two

examples), Mansard (one example), and Minimal Traditional (one example). None of the examples of these two types has been rated significant or potentially significant.

There are two residential structures in the survey area that cannot be readily classified according to any of the commonly accepted high styles or vernacular or popular types. In the case of older buildings, that is usually because they have been so altered that the original character of the structure is no longer distinguishable. In the case of newer structures, they may be of a design for which there simply is no accepted classification. Both of the examples are rated non-contributing.

MULTI-FAMILY HOUSING TYPES



Walter H. Youngberg House (1923)
249 W. St. Charles Road

The multi-family residences within the survey area can be divided into two different types—townhomes and duplexes. The two groupings of townhouses along York Street in the survey area are both non-contributing. The sole significantly-rated multi-family residential building in the survey area is the Walter H. Youngberg House at 249 W. St. Charles Road. The handsome Renaissance Revival structure was originally constructed in the early 1920s as a duplex, with two mirror-image units. The center section of the house features a tiled hipped roof;

two-story east and west wings flank the main block, and are fronted by square, flat-roof bays with round-arch openings that originally served as the entry porches for both units. The duplex has since been converted to single-family use.

NON-RESIDENTIAL ARCHITECTURE IN THE SURVEY AREA

In addition to the 93 residential structures, the York-Cottage Hill survey area contains eleven non-residential structures—seven church and other religious structures, three schools (including church schools) and one non-contributing commercial structure on York Street. Of the religious structures, one—St. Peter's Evangelical Church—is rated significant. Of the school buildings, only the Immaculate



St. Peter's Evangelical Church (1924)



St. Peter's Evangelical Church (1924)

Conception School and Church building was rated significant.

St. Peter's Evangelical Church was constructed on the north side of Church Street (125 W. Church Street) in 1924. The new building replaced the existing 1870s

church building already on the site. Designed by Eben Ezra and Elmer Roberts, the church combined elements of Gothic and Tudor Revival to create a church building that was very much in keeping with church design and overall architectural mores of the period. The broad brick south wall of the sanctuary facing Church Street, with its polygonal corner tower with crenelated parapet,



Immaculate Conception Church & School (1928)

presents an imposing face to the street. That view is softened by the progression of segmental arch windows separated by brick buttresses along the east and west elevations, as well as by the recessed entry set within the squat bell tower along the east elevation. The use of decorative half-timbering at sections of the second story of the building lends a more residential feel to the building.

The school building at 132 W. Arthur Street was originally constructed in

1928 as a combination church and grammar-school building for Immaculate Conception Parish. The imposing Gothic-Revival-style structure features three bays clearly delineated by brick and stone decorative buttresses on the front façade. A one-story, three-part entry bay features a main, three-part center entry with blind pointed arch surround, flanked by single entries. Although the windows in the building have been replaced, the school remains architecturally significant.

CONCLUSION

The York-Cottage Hill survey area as a whole contains 113 properties and 107 principal structures, approximately of 26% (28) those structures have been rated significant (S) or potentially significant (PS); an additional 51 have been rated contributing (C) to a potential local historic district, for a total of 79 contributing resources. The survey area contains some impressive examples of late 19th- and early 20th-century architectural high styles, some of which have already been recognized. Combined with more modest but historic 20th-century popular types that are also prevalent, the York-Cottage Hill survey area is a window into the residential development that occurred in Elmhurst during the late 19th and early 20th centuries.

DESIGNATING 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. To date, only one property within the survey area is already individually listed on the National Register of Historic Places:

- John L. Pentecost House (*The Pines*), 259 S. Cottage Hill Avenue, 1888 (renovated 1910)

The following additional structures within the survey area are considered potentially eligible for individual listing on the National Register:

- Walter H. Youngberg House, 249 W. St. Charles Road, 1923
- Lee Sturges House (*Shadeland*), 280 S. Cottage Hill Avenue, 1892
- Emmanuel Hogansen House, 340 S. Cottage Hill Avenue, 1929
- Otto Balgemann House, 116 W. Elmwood Terrace, 1927
- Elmer J. Engel House, 233 W. St. Charles Road, 1924
- E. Norman Brydges House, 255 W. St. Charles Road, 1923
- Wilbur Hagans House (*Villa Virginia*), 315 W. St Charles Road, 1887 (remodeled c. 1915)

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 buildings 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.

In addition to the significant-rated buildings, there are an additional six 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 potentially significant 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 in original openings

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.

DESIGNATING HISTORIC DISTRICTS

In addition to individual landmarking, there is also the option of creating a local historic district within part or all of the York-Cottage Hill 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 protections afforded to local landmark districts help to encourage quality design and protect the investments of local homeowners within the community. Both local and National Register districts also serve as an educational tool,

providing tangible links to an area's history and architectural heritage.

Taken as a whole, the York-Cottage Hill survey area contains a robust number of significant or potentially significant properties (28 of 113), as well as properties that, while not individually distinctive, contribute to the overall character of the area. However, the York-Cottage Hill survey area would not, in its entirety, make an ideal candidate for historic district designation. Generally speaking, a historic district requires a strong justification of its boundaries. This can be based on a shared pattern of development (usually indicated through the boundaries of specific subdivisions), architecture, or some other aspect of history that ties the buildings together in a common context. Because there is no overarching historic context that ties the survey area together thematically—other than the fact that it is a residential area in Elmhurst—creating a historic district using the survey area boundaries would not be recommended.

Within the York-Cottage Hill survey area, there is a residential grouping that would make good candidate for designation as either a local historic district or a National Register historic district. The cluster of five structures encompassing 233-257 W. St. Charles Road make up a handsome and well-preserved capsule of historic-revival style architecture from the early-to-mid-1920s. Although further research is needed at this stage, it seems likely that all of these structures were designed by local architect E. Noman Brydges—considering Brydges' importance in the history of Elmhurst architecture in the early 20th century, a contiguous collection of his residential work would be an excellent candidate for district designation.

ENCOURAGING MORE HISTORICALLY APPROPRIATE ALTERATIONS

There are some historic structures in the York-Cottage Hill 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.

In order to create a consistent method for administering design review over designated landmarks, as well as for giving guidance to homeowners whose properties are not landmarks but are historic, the Historic Preservation could consider the development of design guidelines for historic properties based on the information provided on the housing stock and commercial buildings compiled in previous surveys. Guidelines can be organized in a tiered system of maintenance and rehabilitation standards that outlines “Best”, “Acceptable” and “Not Acceptable,” approaches, and could give specific information on individual architectural elements, such as windows, porches, siding, etc.

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CREDITS

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Project staff included:

Lara Ramsey, *Project Director, Field Surveyor, Researcher, Writer*
Emily Ramsey, *Field Surveyor*

APPENDIX A: 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 History 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 Savage McAlester (2013) 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 city 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 alterations 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 1966).

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 1966) 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 integrity was permitted.

B. POTENTIALLY SIGNIFICANT (PS)

Age. Must be at least 50 years old (built before 1966) 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 1966).

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 1967 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

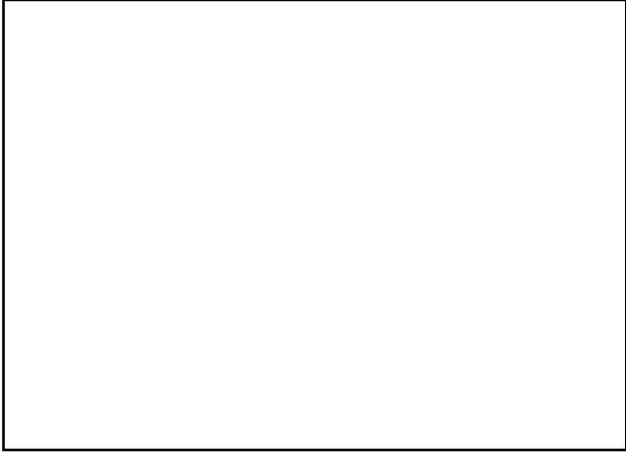
was present if all of these factors were missing: original shape, original wood siding, original windows (especially if window openings were also changed), and original architectural detail and trim.

APPENDIX B: SAMPLE SURVEY FORM

City of ELMHURST		ILLINOIS URBAN ARCHITECTURAL AND HISTORICAL SURVEY
STREET # <input style="width: 100%;" type="text"/> DIRECTION <input style="width: 100%;" type="text"/> STREET <input style="width: 100%;" type="text"/> SUFFIX <input style="width: 100%;" type="text"/> PIN <input style="width: 100%;" type="text"/> LOCAL SIGNIFICANCE RATING <input style="width: 100%;" type="text"/> POTENTIAL IND NR? (Y or N) <input style="width: 100%;" type="text"/> CRITERIA <input style="width: 100%;" type="text"/> Contributing to a NR DISTRICT? <input style="width: 100%;" type="text"/> Contributing secondary structure? <input style="width: 100%;" type="text"/> Listed on existing SURVEY? <input style="width: 100%;" type="text"/>	<div style="border: 1px solid black; height: 200px; width: 100%;"></div>	
<u>GENERAL INFORMATION</u>		
CATEGORY <input style="width: 100%;" type="text"/> CONDITION <input style="width: 100%;" type="text"/> INTEGRITY <input style="width: 100%;" type="text"/> SECONDARY STRUCTURE <input style="width: 100%;" type="text"/> SECONDARY STRUCTURE <input style="width: 100%;" type="text"/>	CURRENT FUNCTION <input style="width: 100%;" type="text"/> HISTORIC FUNCTION <input style="width: 100%;" type="text"/> REASON for SIGNIFICANCE <input style="width: 100%; height: 40px;" type="text"/>	
<u>ARCHITECTURAL DESCRIPTION</u>		
ARCHITECTURAL CLASSIFICATION <input style="width: 100%;" type="text"/> DETAILS <input style="width: 100%;" type="text"/> DATE of construction <input style="width: 100%;" type="text"/> OTHER YEAR <input style="width: 100%;" type="text"/> DATESOURCE <input style="width: 100%;" type="text"/> WALL MATERIAL (current) <input style="width: 100%;" type="text"/> WALL MATERIAL 2 (current) <input style="width: 100%;" type="text"/> WALL MATERIAL (original) <input style="width: 100%;" type="text"/> WALL MATERIAL 2 (original) <input style="width: 100%;" type="text"/> SIGNIFICANT FEATURES <input style="width: 100%; height: 30px;" type="text"/> ALTERATIONS <input style="width: 100%; height: 30px;" type="text"/>	PLAN <input style="width: 100%;" type="text"/> NO OF STORIES <input style="width: 100%;" type="text"/> ROOF TYPE <input style="width: 100%;" type="text"/> ROOF MATERIAL <input style="width: 100%;" type="text"/> FOUNDATION <input style="width: 100%;" type="text"/> PORCH <input style="width: 100%;" type="text"/> WINDOW MATERIAL <input style="width: 100%;" type="text"/> WINDOW MATERIAL <input style="width: 100%;" type="text"/> WINDOW TYPE <input style="width: 100%;" type="text"/> WINDOW CONFIG <input style="width: 100%;" type="text"/>	

GRANACKI HISTORIC CONSULTANTS, 2009

<u>HISTORIC INFORMATION</u>	
HISTORIC NAME	<input type="text"/>
COMMON NAME	<input type="text"/>
PERMITNO	<input type="text"/>
COST	<input type="text"/>
ARCHITECT	<input type="text"/>
ARCHITECT2	<input type="text"/>
BUILDER	<input type="text"/>



<u>PERMIT INFO</u>	
HISTORIC INFO	<input type="text"/>
PERMIT INFO	<input type="text"/>

<u>LANDSCAPE</u>	
LANDSCAPE	<input type="text"/>

<u>SURVEY INFORMATION</u>	
PREPARER	<input type="text"/>
PREPARER ORGANIZATION	GRANACKI HISTORIC CONSULTANTS
SURVEYDATE	<input type="text"/>
SURVEYAREA	<input type="text"/>

<u>PHOTO INFORMATION</u>	
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GRANACKI HISTORIC CONSULTANTS, 2009

APPENDIX C:
SIGNIFICANT AND POTENTIALLY SIGNIFICANT-RATED
BUILDINGS



Street number:	132	Style:	Gothic Revival
Direction:	W	Details:	-
Street:	ARTHUR	Historic Name:	Immaculate Conception Church & School
Rating:	S	Reason for Significance:	Handsome Gothic Revival building was constructed to house the church and school for Immaculate Conception Parish. The elaborately ornamented, three- part entry on the 1st floor of the
Date:	1928		
Integrity:	minor alterations and addition(s)		
Architect:	-		



Street number:	125	Style:	Gothic Revival
Direction:	W	Details:	Tudor Revival
Street:	CHURCH	Historic Name:	St. Peter's Evangelical Church
Rating:	S	Reason for Significance:	Rustic church design that combines Gothic and Tudor Revival elements. The 1949 west addition blends well with the original 1924 church building.
Date:	1924		
Integrity:	minor alterations		
Architect:	Roberts, Eben Ezra & Elmer		



Street number:	250	Style:	Ranch
Direction:	S	Details:	Tudor Revival
Street:	COTTAGE HILL	Historic Name:	-
Rating:	PS	Reason for Significance:	-
Date:	1947		
Integrity:	minor alterations		
Architect:	-		



Street number: 259

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1888

Integrity: Historic alterations

Architect: Fiddelke, Henry G.

Style: Craftsman/Prairie

Details:

Historic Name: Pentecost, John L. House (The Pines)

Reason for Significance: Originally built in 1888, this handsome stucco house with Craftsman and Prairie elements is the result of an extensive 1910 remodeling. The house was listed to the National Register in 2003, and is a



Street number: 275

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1954

Integrity: minor alterations and additions

Architect: -

Style: Neo-Classical

Details: -

Historic Name: -

Reason for Significance: Fine Post-WWII example of the Neo-Classical style, with irregularly-coursed stone exterior and center entry portico.



Street number: 280

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1892

Integrity: minor alterations and addition(s)

Architect: Sturges, Lee

Style: Shingle

Details:

Historic Name: Sturges, Lee House (Shadeland)

Reason for Significance: Imposing 19th-century Shingle-style residence. Owner Lee Sturges was prominent local businessman and artist. House may be eligible for individual listing to the National Register



Street number: 285

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1948

Integrity: minor alterations

Architect: -

Style: Ranch

Details: -

Historic Name: -

Reason for Significance: Handsome and well-preserved example of a ubiquitous Post-WWII building type.



Street number: 300

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1953

Integrity: minor alterations

Architect: -

Style: Split-Level

Details: -

Historic Name: -

Reason for Significance: Well-preserved example of the Split-Level residential type.



Street number: 306

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1914

Integrity: minor alterations

Architect: -

Style: Renaissance Revival

Details: -

Historic Name: Hultquist, Adolph House

Reason for Significance: Fine, streamlined example of the Renaissance Revival style.



Street number: 340

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1929

Integrity: minor alterations

Architect: Deckson

Style: Spanish Revival

Details: -

Historic Name: Hogansen, Emmanuel House

Reason for Significance: Fine example of the Spanish Revival style, with ceramic tile roof, multiple front gable bays; and prominent front end chimney.



Street number: 360

Direction: S

Street: COTTAGE HILL

Rating: S

Date: 1939

Integrity: minor alterations and addition(s)

Architect: -

Style: Tudor Revival

Details: -

Historic Name: Sweeley, Dr. Merle and Ruth House

Reason for Significance: Charming but substantial example of the Tudor Revival style from the 1930s.



Street number: 106

Direction: W

Street: ELMWOOD

Rating: S

Date: 1924

Integrity: not altered

Architect: -

Style: Craftsman

Details: Tudor Revival

Historic Name: Wendland, Herman House

Reason for Significance: Fine Craftsman design, with exposed rafter tails under eaves; half-timbering on 2nd story, and entry porch with paired square columns on brick knee walls.



Street number: 112

Direction: W

Street: ELMWOOD

Rating: S

Date: 1924

Integrity: minor alterations and addition(s)

Architect:

Style: Colonial Revival

Details: Craftsman

Historic Name:

Reason for Significance: Fine example of Colonial Revival massing, roofline, and symmetry married with Craftsman detailing.



Street number: 116

Direction: W

Street: ELMWOOD

Rating: S

Date: 1927

Integrity: minor alterations

Architect: -

Style: Tudor Revival

Details: -

Historic Name: Balgemann, Otto W. House

Reason for Significance: The half-timbered east bay and elaborately carved wood entry porch distinguish this late 1920s Tudor Revival residence. House was built for Otto Wilhelm Balgemann, who served as



Street number: 118

Direction: W

Street: ELMWOOD

Rating: S

Date: 1930 (c.)

Integrity: minor alterations and additions

Architect: -

Style: Colonial Revival

Details: Renaissance Revival

Historic Name: Bates, Alben F. House

Reason for Significance: Unusual combination of Colonial Revival and Renaissance Revival elements distinguish this fine c. 1930 brick residence. The stone entry surround is of particular note. The house



Street number: 233

Direction: W

Street: ST. CHARLES

Rating: S

Date: 1924

Integrity: minor alterations

Architect: -

Style: Tudor Revival

Details: -

Historic Name: Engel, Elmer J. House

Reason for Significance: Charming English Cottage variant of the popular Tudor Revival Style, with sloping jerkinhead roof and integrated front entry porch.



Street number: 245

Direction: W

Street: ST. CHARLES

Rating: PS

Date: 1921

Integrity: minor alterations

Architect: Brydges, E. Norman

Style: Tudor Revival

Details: -

Historic Name: Stevens, Francis O. House

Reason for Significance: Fine, formal iteration of the Tudor Revival style designed by prominent local architect E. Norman Brydges. If not for replacement windows, this house would be rated architecturally significant.



Street number: 249

Direction: W

Street: ST. CHARLES

Rating: S

Date: 1923

Integrity: minor alterations

Architect: -

Style: Renaissance Revival

Details: -

Historic Name: Youngberg, Walter H. House

Reason for Significance: Stately Renaissance-Revival duplex with east and west porches, multi-light casement windows, and buff brick exterior.



Street number: 255

Direction: W

Street: ST. CHARLES

Rating: S

Date: 1923

Integrity: addition(s)

Architect: Brydges, E. Norman

Style: Tudor Revival

Details: -

Historic Name: Brydges, E. Norman House

Reason for Significance: Prominent local architect E. Norman Brydges designed this Tudor Revival residence for himself in 1923.



Street number: 315

Direction: W

Street: ST. CHARLES

Rating: S

Date: 1887

Integrity: not altered

Architect: -

Style: Tudor Revival

Details: Craftsman

Historic Name: Villa Virginia (Wilbur Hagans House)

Reason for Significance: Impressive stucco residence with Tudor Revival and Craftsman detailing dating from an extensive early 20th century remodeling.



Street number: 339

Direction: S

Street: STURGES

Rating: S

Date: 1951

Integrity: not altered

Architect: -

Style: Colonial Revival

Details: -

Historic Name: -

Reason for Significance: Well-preserved, Post-WWII example of the Colonial Revival style.



Street number: 351

Direction: S

Street: STURGES

Rating: S

Date: 1939

Integrity: minor alterations

Architect: -

Style: Tudor Revival

Details: -

Historic Name: Treybal, Anthony House

Reason for Significance: Stately and well-preserved example of the Tudor Revival style. The asymmetrical front entry bay is a notable feature.



Street number: 356

Direction: S

Street: STURGES

Rating: S

Date: 1956

Integrity: not altered

Architect: -

Style: Ranch

Details: -

Historic Name: -

Reason for Significance: Unaltered, mid-1950s example of the popular Ranch housing type. The house features the varied exterior materials, horizontal massing, and low-pitched roofline characteristic of the type.



Street number: 185

Direction: S

Street: YORK

Rating: PS

Date: 1900 (c.)

Integrity: minor alterations

Architect: -

Style: Queen Anne - Free Classic

Details: -

Historic Name: -

Reason for Significance: If not for replacement siding, this Queen Anne - Free Classic style residence would be rated significant for architecture.



Street number: 245

Direction: S

Street: YORK

Rating: PS

Date: 1876

Integrity: minor alterations and addition(s)

Architect: -

Style: Gable Front

Details: -

Historic Name: St. Mary's Church Rectory

Reason for Significance: If not for alterations, this 1870s Gable Front residence would be rated significant. The oldest remaining residence in the survey area, the house was constructed as the first rectory for



Street number: 280

Direction: S

Street: YORK

Rating: PS

Date: 1924

Integrity: minor alterations

Architect: -

Style: Prairie

Details: Craftsman

Historic Name: -

Reason for Significance: If not for replacement windows, this 1920s Prairie-style residence would be rated significant for architecture



Street number: 281

Direction: S

Street: YORK

Rating: S

Date: 1923

Integrity: minor alterations

Architect: -

Style: Colonial Revival

Details: -

Historic Name: -

Reason for Significance: Well-proportioned brick Colonial Revival from the early 1920s that exhibits a high degree of architectural integrity.

**Street number:** 285**Direction:** S**Street:** YORK**Rating:** PS**Date:** 1923**Integrity:** minor alterations**Architect:** -**Style:** Colonial Revival**Details:** Craftsman**Historic Name:** Trick, Charles T. House**Reason for Significance:** If not for replacement windows, this 1920s Colonial Revival residence would be rated significant for architecture.

APPENDIX D:
INVENTORY OF ARCHITECTURAL RESOURCES
IN THE YORK-COTTAGE HILL SURVEY AREA

York-Cottage Hill Inventory								
STREETNO	DIRECTION	STREET	SUFFIX	ARCHCLASS	RATING	INDNREVAL	BEGINYEAR	ARCHITECT
102	E	ADELIA	ST	New Traditional - French	NC	N	1971	-
111	E	ADELIA	ST	Millennium Mansion	NC	N	1998	-
112	E	ADELIA	ST	Mansard	NC	N	1971	-
103	W	ARTHUR	ST	Gothic Revival	C	N	1913	-
130	W	ARTHUR	ST	Mid-century Modern	C	N	1961	-
132	W	ARTHUR	ST	Gothic Revival	S	N	1928	-
134	W	ARTHUR	ST	Mid-century Modern	NC	N	1967	-
145	W	ARTHUR	ST	Collegiate Gothic	C	N	1919	Perkins, Fellows, & Hamilton
110	W	CHURCH	ST	Millennium Mansion	NC	N	2010	-
120	W	CHURCH	ST	Millennium Mansion	NC	N	2010	-
125	W	CHURCH	ST	Gothic Revival	S	N	1924	Roberts, Eben Ezra & Elmer
130	W	CHURCH	ST	Ranch	C	N	1952	-
217	S	COTTAGE HILL	AVE	Collegiate Gothic	C	N	1951-3	-
250	S	COTTAGE HILL	AVE	Ranch	PS	N	1947	-
251	S	COTTAGE HILL	AVE	Colonial Revival	C	N	1953	-
259	S	COTTAGE HILL	AVE	Craftsman/Prairie	S	Y	1888	Fiddelke, Henry G.
260	S	COTTAGE HILL	AVE	Garage/Guest House	NC	N	2010	-
265	S	COTTAGE HILL	AVE	Late Prairie	C	N	1948	-
268	S	COTTAGE HILL	AVE	New Traditional - Craftsman	NC	N	1959	-
274	S	COTTAGE HILL	AVE	Vacant Lot--Side Yard	NC	N	-	-
275	S	COTTAGE HILL	AVE	Neo-Classical	S	N	1954	-
280	S	COTTAGE HILL	AVE	Shingle	S	Y	1892	Sturges, Lee
285	S	COTTAGE HILL	AVE	Ranch	S	N	1948	-
290	S	COTTAGE HILL	AVE	Split-level	NC	N	1955	-
300	S	COTTAGE HILL	AVE	Split-Level	S	N	1953	-
306	S	COTTAGE HILL	AVE	Renaissance Revival	S	N	1914	-

York-Cottage Hill Inventory								
STREETNO	DIRECTION	STREET	SUFFIX	ARCHCLASS	RATING	INDNREVAL	BEGINYEAR	ARCHITECT
311	S	COTTAGE HILL	AVE	Colonial Revival	C	N	1942	-
314	S	COTTAGE HILL	AVE	Queen Anne	C	N	1888	-
318	S	COTTAGE HILL	AVE	Bi-Level	C	N	1963	-
320	S	COTTAGE HILL	AVE	Contemporary	C	N	1961	-
325	S	COTTAGE HILL	AVE	Neo-Classical	C	N	1932	-
330	S	COTTAGE HILL	AVE	Craftsman	C	N	1914	-
331	S	COTTAGE HILL	AVE	Split-Level	C	N	1954	-
335	S	COTTAGE HILL	AVE	Ranch	C	N	1953	-
339	S	COTTAGE HILL	AVE	Split-Level	C	N	1958	-
340	S	COTTAGE HILL	AVE	Spanish Revival	S	Y	1929	Deckson
349	S	COTTAGE HILL	AVE	Ranch	C	N	1952	-
350	S	COTTAGE HILL	AVE	Ranch	C	N	1955	-
355	S	COTTAGE HILL	AVE	Split-Level	C	N	1957	-
359	S	COTTAGE HILL	AVE	Ranch	C	N	1952	-
360	S	COTTAGE HILL	AVE	Tudor Revival	S	N	1939	-
106	W	ELMWOOD	TERR	Craftsman	S	N	1924	-
111	W	ELMWOOD	TERR	Millennium Mansion	NC	N	1989	-
112	W	ELMWOOD	TERR	Colonial Revival	S	N	1924	-
116	W	ELMWOOD	TERR	Tudor Revival	S	Y	1927	-
117	W	ELMWOOD	TERR	Colonial Revival	C	N	1939	-
118	W	ELMWOOD	TERR	Colonial Revival	S	N	1930 (c.)	-
125	W	ELMWOOD	TERR	Colonial Revival	C	N	1924	-
130	W	ELMWOOD	TERR	Colonial Revival	NC	N	1927	-
131	W	ELMWOOD	TERR	Four Over Four (altered)	NC	N	1924	-
140	W	ELMWOOD	TERR	Colonial Revival	NC	N	1922-3	-
101	W	HARBOUR	TERR	Ranch	C	N	1951	-

York-Cottage Hill Inventory								
STREETNO	DIRECTION	STREET	SUFFIX	ARCHCLASS	RATING	INDNREVAL	BEGINYEAR	ARCHITECT
104	W	HARBOUR	TERR	Split-Level	NC	N	1948	-
105	W	HARBOUR	TERR	Minimal Traditional	C	N	1951	-
109	W	HARBOUR	TERR	Colonial Revival	C	N	1950	-
111	W	HARBOUR	TERR	Ranch	C	N	1949	-
123	W	HARBOUR	TERR	Ranch (altered)	NC	N	1961	-
125	W	HARBOUR	TERR	Colonial Revival	C	N	1938	-
112	E	MARION	ST	Park	NC	N	1974	-
360	S	PROSPECT	AVE	Split-Level	C	N	1957	-
171	W	ST. CHARLES	RD	No Style (altered)	NC	N	1939	-
223	W	ST. CHARLES	RD	Neo-Classical	C	N	1942	-
233	W	ST. CHARLES	RD	Tudor Revival	S	Y	1924	-
245	W	ST. CHARLES	RD	Tudor Revival	PS	N	1921	Brydges, E. Norman
249	W	ST. CHARLES	RD	Renaissance Revival	S	Y	1923	-
253	W	ST. CHARLES	RD	New Traditional - Classical	NC	N	1983	-
255	W	ST. CHARLES	RD	Tudor Revival	S	Y	1923	Brydges, E. Norman
257	W	ST. CHARLES	RD	Tudor Revival	C	N	1923	Brydges, E. Norman
275	W	ST. CHARLES	RD	French Eclectic	C	N	1948	-
315	W	ST. CHARLES	RD	Tudor Revival	S	Y	1887	-
321	S	STURGES	PKWY	Bi-Level	C	N	1959	-
322	S	STURGES	PKWY	Ranch	C	N	1955	-
328	S	STURGES	PKWY	Split-Level	NC	N	1955	-
329	S	STURGES	PKWY	Tudor Revival	C	N	1930	-
332	S	STURGES	PKWY	Colonial Revival	C	N	1948	-
333	S	STURGES	PKWY	Split-Level	C	N	1962	-
339	S	STURGES	PKWY	Colonial Revival	S	N	1951	-
340	S	STURGES	PKWY	French Eclectic	NC	N	1942	-

York-Cottage Hill Inventory								
STREETNO	DIRECTION	STREET	SUFFIX	ARCHCLASS	RATING	INDNREVAL	BEGINYEAR	ARCHITECT
344	S	STURGES	PKWY	French Eclectic	C	N	1938	-
345	S	STURGES	PKWY	Neo-Classical	C	N	1949	-
348	S	STURGES	PKWY	French Eclectic	C	N	1939	-
351	S	STURGES	PKWY	Tudor Revival	S	N	1939	-
352	S	STURGES	PKWY	Colonial Revival	C	N	1938	-
355	S	STURGES	PKWY	Millennium Mansion	NC	N	1985	-
356	S	STURGES	PKWY	Ranch	S	N	1956	-
162	S	YORK	ST	Contemporary	NC	N	1980s	-
177	S	YORK	ST	No Style (altered) - Townhouses	NC	N	1964	-
185	S	YORK	ST	Queen Anne - Free Classic	PS	N	1900 (c.)	-
187	S	YORK	ST	Townhouses	NC	N	2000 (c.)	-
201	S	YORK	ST	Townhouses	NC	N	2000 (c.)	-
203	S	YORK	ST	Vacant Lot	NC	N	-	-
211	S	YORK	ST	Parking Lot	NC	N	-	-
232	S	YORK	ST	Colonial Revival	C	N	1950-51	Olson, Benjamin Franklin
245	S	YORK	ST	Gable Front	PS	N	1876	-
251	S	YORK	ST	Craftsman	C	N	1923	-
253	S	YORK	ST	No Style [Under Construction]	NC	N	2015	-
258	S	YORK	ST	New Traditional - French	NC	N	2013	-
259	S	YORK	ST	Gable Front	C	N	1900 (c.)	-
265	S	YORK	ST	New Vernacular	NC	N	1984	-
266	S	YORK	ST	Contemporary	C	N	1964	-
269	S	YORK	ST	Queen Anne	C	N	1898	-
270	S	YORK	ST	Ranch	C	N	1956	-
273	S	YORK	ST	New Traditional - Colonial	NC	N	1984	-
280	S	YORK	ST	Prairie	PS	N	1924	-

York-Cottage Hill Inventory								
STREETNO	DIRECTION	STREET	SUFFIX	ARCHCLASS	RATING	INDNREVAL	BEGINYEAR	ARCHITECT
281	S	YORK	ST	Colonial Revival	S	N	1923	-
285	S	YORK	ST	Colonial Revival	PS	N	1923	-
289	S	YORK	ST	Tudor Revival	C	N	1929	-
297	S	YORK	ST	Vacant Lot--Side Yard	NC	N	-	-
326	S	YORK	ST	Ranch	C	N	1964	-
330	S	YORK	ST	Split-Level	NC	N	1964	-
336	S	YORK	ST	Vacant Lot	NC	N	-	-
340	S	YORK	ST	Ranch	C	N	1950	-
343	S	YORK	ST	Colonial Revival	C	N	1941	Hanebuth, Edgar
352	S	YORK	ST	Colonial Revival	NC	N	1941	-