

**ARCHITECTURAL RESOURCES
IN THE
LAKESHORE HISTORIC DISTRICT
EVANSTON, ILLINOIS**

Summary and Inventory

Prepared for the City of Evanston by:

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2012

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A Summary and Inventory

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INTRODUCTION

The Evanston Lakeshore Historic District, listed on the National Register of Historic Places in 1978 and designated an Evanston historic district, is one of four National Register districts and three local historic districts within the city. The district is located in the southeastern corner of the city, with Lake Michigan at its eastern edge. With a total of 774 primary structures, the character of the district is overwhelmingly residential, with a focus on single family houses. In fact, the boundaries of the district were drawn specifically to exclude the large apartment buildings (most dating from the 1920s) along sections of Forest, Judson, and Hinman Avenues. The exact boundary of the district is fully described in the 1979 National Register nomination. A rough summary follows: Sheridan Road on the north, Lake Michigan on the east, South Boulevard and Keeney Streets on the south, and an irregular boundary on the west that jogs around Hinman and Chicago Avenues.

An intensive field survey of the historic district was conducted in two phases by Granacki Historic Consultants. Phase 1 consisted of 379 properties and was completed in 2011 while Phase 2 consisted of 424 properties and was completed in 2012. For purposes of convenience the overall survey area was divided at Greenleaf Street, with Phase 1 covering the south section and Phase 2 covering the north section. The total number of properties in the district is 803, with a total of 774 primary structures and 557 secondary structures.

The purpose of this survey was to update and expand upon information found within the original National Register district nomination, with the eventual goal of using the information to update the National Register listing for the district. The City of Evanston also intends to use the compiled information to make informed decisions regarding the city's preservation planning, community development projects, and rehabilitation plans for individual buildings. An important goal of the project is also to integrate the data collected from the survey within the City of Evanston's GIS system, and to make the information easily available to residents through the City's website.

THE EVANSTON LAKESHORE HISTORIC DISTRICT

The Lake Shore Historic District comprises a residential district with houses dating from the mid-19th century to the present day. The street pattern can be described as a rough orthogonal grid system, with most major streets running north-south. Blocks within the district are generally rectangular, and most feature rear alleys. Gracious parkways with mature shade trees line most of the streets in the district, giving it the verdant quality so often associated with 19th-century suburbs. Several parks are dotted throughout the survey area, including Burnham Shores Park, Centennial Park, Clark Square Park, Dawes Park, Elliot Park, and Garden Park along the lakeshore, and Baker Park, Congregational Park, Currey Park, Cornelia Lunt Gardens, Patriots Park, Raymond Park, and Stockham Park farther inland. The district also contains the Kelly and Snyder Tot 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. Extensive historic research on each property within the survey area was conducted by members of the Evanston Preservation Commission's survey committee. A complete computerized database by property address has been created using Microsoft Access software. The information for each property is printed on an individual data form, with one black-and-white photograph for each principal structure. Additional photos of secondary structures were taken accordingly. The com-

puterized 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.

The vast majority of the 774 principal structures—695 or approximately 90%—are classified as single family residences (based on historic use). Sixty-one of the structures in the survey area are multi-family residences, which includes 24 Double or Triple Houses, eighteen Two or Four Flats, seventeen apartment buildings, and two townhouse complexes. The sixteen non-residential structures within the district include seven churches, three educational facilities, and six park buildings. At the time that fieldwork was underway, there were also five vacant lots and nine side yards in the district. In addition to these principal structures, there are 557 secondary structures, most of which are detached garages.

Of the principal structures, 201 are designated local landmarks, and two are individually listed on the National Register. An additional 55 structures within the survey area considered eligible for local landmark designation, and an additional 63 are considered eligible for individual listing to the National Register. Approximately 92% or 710 of the principal structures are considered as contributing to the historic character of the local district and to the National Register district. The remaining structures were rated as non-contributing to the district, either because they were not historic, or because they had lost their overall integrity. Of the secondary structures in the survey area, 436 were rated contributing and 121 non-contributing.

The full results of this survey are contained in a database and individual reports for each property are printed and assembled into binders that are the property of the City of Evanston. This report is a summary of that survey.

EVANSTON LAKESHORE BUILDING COUNTS

Historic Uses	Total	Local District C	Local District NC	Local Landmarks	Local Landmark Eligible	Individual NR	Individual NR Eligible
Domestic – Single Family	695	642	53	201	49	2	56
Domestic – Multiple Family (Double House)	22	22	0	9	4	0	1
Domestic – Multiple Family (Triple House)	2	2	0	1	0	0	0
Domestic – Multiple Family (Two-Flat)	14	14	0	0	0	0	0
Domestic – Multiple Family (Four-Flat)	4	4	0	3	0	3	0
Domestic – Multiple Family (Townhouses)*	2	1	1	0	0	0	0
Domestic – Multiple Family (Apartment)	17	13	4	3	1	3	0
ALL MULTIPLE FAMILY	61	56	5	16	5	6	1
Domestic – Dormitory	2	0	2	0	0	0	0
ALL PRIMARY DOMESTIC STRUCTURES	758	698	61	218	54	8	57
Park Buildings	6	2	4	0	0	0	0
Education ***	3	3	0	1	1	0	1
Religious Facilities+	7	7	0	7	0	0	5
ALL PRIMARY STRUCTURES	774	710	65	226	55	8	63
Park Objects	2++	2	0	2	0	0	0
Parks	15	11	4	0	0	0	0
Vacant Lots	5	-	-	-	-	-	-
Side Yards	9	-	-	-	-	-	-
ALL OBJECTS AND SITES	26	13	4	1	0	0	0
Barns	20	20	0	-	-	-	-
Coach Houses	31	31	0	-	-	-	-
Detached Garages	501	384	117	-	-	-	-
Other (Sheds, Car Ports, Pool houses)	5	1	4	-	-	-	-
ALL SECONDARY DOMESTIC STRUCTURES**	557	436	121	-	-	-	-

*there are two groups of townhouses within historic district—840 Michigan Avenue contains 20 separate units and 900-912 Sheridan Road contains 4 units.

**There are eight secondary structures that were converted solely to single or multi-family use and have been counted with Single and Multi-family domestic structures—some of these still appear physically as secondary structures, while others have been extensively altered and expanded. These include 318 Greenleaf Street, 201 Dempster Street, 329 Dempster Street, 1110 Forest Avenue, 1112 Forest Avenue, 1319 Forest Avenue, 1419-1421 Forest Avenue, and 1515 Judson Avenue.

***In addition to the three buildings that were originally built as educational buildings, there are eight structures within the district that were originally built as single family dwellings, but were later purchased by Northwestern University. These structures are counted with single family domestic structures.

+ The three historic church complexes—First Presbyterian Church (1427 Chicago), First Baptist Church (607 Lake/1458 Chicago) and First Methodist Episcopal Church (516 Church Street)—have each been counted once. All feature prominent additions (chapels, rectories, etc) that were not built at the same time as the original church building, but are attached physically to the original structure and contribute to the significance of the overall church complexes.

++ Although all parks feature signage, lighting, etc., they are not counted towards objects. The only two objects of note within the district's parks are the Flagpole in Patriots Park, and the horse trough at the north end of Cornelia Lunt Gardens. Both objects are Evanston Landmarks.

HISTORICAL DEVELOPMENT OF THE EVANSTON LAKESHORE HISTORIC DISTRICT

The history of the Lakeshore Historic District reflects many of the overarching themes of development that helped to create the city of Evanston as it stands today. With the north part of the district lying within the bounds of the original Plat of Evanston (1854) that defined the original village, and the south part within what was, from 1873 until 1892, part of the independent village of South Evanston, the district displays a wide variety of architectural styles popular from the mid-1850s to the post-World War II period, expressed almost exclusively through the single-family housing type. The verdant, suburban character of the district, with its many parks stretching along the lakeshore and studded farther inland, attracted a number of influential and successful businessmen, statesmen, social reformers, designers, and authors, along with many residents affiliated with Northwestern University. Although the encroachment of multi-family housing threatened to forever change the district in the early years of the 20th century, the enactment of the state's first municipal zoning code in 1921 ensured that the Lakeshore District, as well as several other heavily single-family areas within the city, would retain their early residential character.

EARLY SETTLEMENT AND DEVELOPMENT (1834-1868)

Before permanent settlement of the area by non-native populations began in the 1830s, the area that is now the city of Evanston was a flat, marsh-covered expanse broken by several glacial ridges along the shores of Lake Michigan. The Green Bay Indian Trail (now known as Ridge Avenue) west of the Lakeshore Historic District was the principal route through the area; the lower, eastern ridge at the western edge of the district (along what is now Chicago Avenue) was also used for travel, but was closer to the lake and at times under water.¹

The Potawatomi tribe was the last in a series of American Indian tribes that inhabited the land along the western shores of Lake Michigan in what is now northern Illinois. Migrating south from Wisconsin in the 1690s, the Potawatomi in the Chicago area maintained close ties to the French fur traders who traversed Lake Michigan in the 17th and 18th centuries. The Lakeshore Historic District contained several sites associated with Potawatomi settlement, including a village sporadically utilized by a nomadic group of fishermen near what is now Dempster Street, and a workshop near Greenleaf Street.² Through a series of treaties signed in the early 1820s, and culminating with the second Treaty of Chicago in 1833, the Potawatomi ceded control over their land in Illinois, Wisconsin, and Michigan to the federal government. Although the evacuation of the tribe members to lands west of the Mississippi officially began after the treaty was ratified in 1835, many Potawatomi had already left the area by that time, leaving the area free for settlers from Europe and the eastern United States.³

According to early histories of Chicago and Cook County, one of the first non-native settlers to the Evanston area, and the first within the boundaries of the Lakeshore Historic District, was Abraham Hathaway. Hathaway built a cabin in the northwest corner of what is now Raymond Park. According to historian (and founder of the Evanston Historical Society) Josiah Seymour Currey, "Here he [Hathaway] kept liquor for sale, and the place soon became the headquarters for counterfeiter and fugitives from justice, and generally speaking, a vile resort."⁴ Hathaway left the area sometime in the 1840s, but returned around 1850, before leaving again for California. One year after Hathaway's arrival to the area, Major Edward Mulford constructed the first

permanent settlement in the area. Other settlers followed, with many building along the higher, west ridge (now Ridge Avenue) west of the Lakeshore Historic District.

The area that would later become Evanston continued to attract pioneering families through the 1830s. By that time, the land along the north shore had been named Grosse Pointe Township, after Pere Jacques Marquette's name for the jutting land on which he and his entourage camped in 1674, now the site of the Grosse Point Light Station. In 1842, Congress authorized the construction of a post road along the Green Bay Trail, and Major Mulford established his home as the Grosse Pointe Post Office in 1846. Mulford also constructed a log tavern called the Ten-Mile House to house travelers along the Green Bay Road.⁵ In 1850, a new township named Ridgeville was organized out of part of what had previously been known as Grosse Pointe. The new township stretched from Irving Park Road in Chicago to the northern boundary of the Ouilmette Reserve, now known as Central Street in Evanston. The 1850 census put the population of the new township at 441.⁶

THE FOUNDING OF NORTHWESTERN UNIVERSITY AND THE PLAT OF EVANSTON

No single event had more influence over the history and development of the city of Evanston and, by extension, the Lakeshore Historic District in the 19th century than the founding of Northwestern University in 1851. In 1850, the same year that the area that would become Evanston was organized into Ridgeville Township, a group of nine successful Chicago professionals, businessmen, and clergy set out to establish a Methodist university within the Northwest Territories. This group consisted of Dr. John Evans, attorneys Grant Goodrich, Andrew J. Brown, and Henry W. Clark, merchants Orrington Lunt and Jabez K. Botsford, and the ministers of the three Methodist churches within the city of Chicago—Richard Haney, Richard K. Blanchard, and Zadoc Hall. The men first met to discuss the founding of the university on May 31, 1850, in Grant Goodrich's office in Chicago. By January of 1851, the group had secured a charter from the Illinois legislature for the new school, which was named Northwestern University.⁷

Initially, the founders of Northwestern University had planned to locate the school within the city of Chicago; however, Orrington Lunt persuaded the group to look in less developed areas. In 1853, the founders purchased over 400 acres of farmland from Dr. John H. Foster and Samuel Billings for the university and surrounding town, and entrusted Philo Judson to survey the area and create a plat for the new town. Judson's plat, which includes the section of the Lakeshore Historic District north of Dempster Street, was completed in 1854; the town was named Evanston, after Dr. John Evans. The plat included streets in a grid pattern that echoed the lakeshore and ridges, many furnished with alleys. The land south of the University campus—bounded by Orrington Avenue, University Place (now part of Sheridan Road), the lakeshore, and Lake and Grove Streets—was land owned by Northwestern, and was set at a slight angle to the north-south grid of the rest of the plan.⁸ The plat also included six parks and the lakeshore, which were meant to “beautify the future Evanston.”⁹ The first structure to be completed for the new university was the Preparatory School, which was constructed at the northwest corner of Hinman Avenue and Davis Street and dedicated in 1855.

The years following the founding of Northwestern University were ones of growth for Evanston, spurred by the coming of the Chicago and Milwaukee (later known as the Chicago and North Western) Railway through town in 1854 and the establishment of the Drainage Commission in 1855, which allowed for development on land between Ridge and Chicago Avenues and

helped to spur the creation of roads throughout the town. The founding of the University attracted other educational institutions to the area, including Garrett Biblical Institute (chartered in 1855) and the Northwestern Female College (first building erected in 1855). In 1854, First Methodist Church was organized, becoming the first congregation in Evanston. First Baptist Church (now Lake Street Church) organized soon after, in 1858.¹⁰

Officials and faculty of Northwestern University and a number of intrepid Chicagoans made the move to Evanston during this period—university employees tended to cluster around smaller lots closer to the campus and the lake, while the wealthier residents built along Ridge Avenue west of the Lakeshore District.¹¹ Between the 1854 plat of Evanston until 1870, the overall population of Evanston swelled, from around 600 to just over 3,000.¹² Among the early residents of Evanston were Allen Vane and his wife Mary, who first came to the area in 1855 and constructed a house at the northwest corner of Davis Street and Forest Avenue around 1857. The house was subsequently moved to make way for Vane's second residence at that corner, built in 1890. When the Vane family left Maryland for Illinois, they brought with them a young Black girl named Maria Murray, a slave belonging to Mrs. Vane's family and whose freedom the couple had purchased. In 1868, Murray married George Robinson, and the couple moved to a modest Gable Front house at 325 Dempster Street. In the ensuing years, the block became a small enclave for Evanston's early Black population.¹³ Another of the district's first residents was Dr. Jacob Watson Ludlam, who was Evanston's first physician. Ludlam purchased ten acres at the northwest corner of Grove Street and Chicago Avenue and built his house there around 1857. In 1889, his widow sold the land and moved the house to where it stands today, at 1206 Hinman Avenue.

EVANSTON AND SOUTH EVANSTON (1868-1892)

For much of the 19th century, the section of the Lakeshore Historic District Evanston south of Greenleaf Street was part of South Evanston, an area that, along with North Evanston, was not included within the original Plan of Evanston and developed separately, although closely, with Evanston in the decades after its creation in 1854. The initial decision of the residents of North and South Evanston to remain separate from Evanston stemmed mainly from Northwestern University's tax-exempt status, and the subsequent tax burden this status imposed on citizens of the town. The first subdivision platted in the area that would eventually become South Evanston was Julius White's Addition to Evanston, platted in 1868 out of a tract between Greenleaf and Lee Streets. A Civil War general, White resided in an Italianate house at 1028 Judson Avenue, which is said to have originally been a tannery building dating from 1859 that was moved to its current site on Judson and remodeled in 1872.¹⁵ Gibbs, Ladd, and George's Addition to Evanston was recorded soon after. O. F. Gibbs had purchased 17 acres north of the subdivision the year before, and built his house there. The subdivision was carved out of approximately 20 acres between Lee and Main Street, Chicago and the lake.¹⁴ A subsequent subdivision made by White was added south of Gibbs, Ladd, and George's Addition, stretching between Main and Kedzie Streets.

Real estate developers Warren, Keeney & Company were instrumental in subdividing the remaining portion of South Evanston included within the Lakeshore District in the early 1870s. They, along with other partners, created Kedzie & Keeney's Addition out of approximately 55 acres of land between Kedzie Street, Sheridan Road, Keeney Street, and Chicago Avenue in 1871. The next year, Warren, Keeney & Company partnered with landowner Jacob Rinn to create Keeney & Rinn's addition at the south end of the district, between Keeney Street, Sheri-

dan Road, Rinn Street (now South Boulevard) and Chicago Avenue. In 1873, they purchased a 37-acre tract along the lakeshore, east of their previous subdivisions, and created Arnold & Warren's Subdivision. The company's advertisements for their new subdivisions boasted of "fine brick buildings" and "fine frame buildings, all built in the best manner, and with all modern improvements. . . parties desiring a pleasant homes [sic], with the comforts of the city—but away from its noise and dust—can here find both a healthy and charming location."¹⁶

By 1873, both South Evanston and North Evanston incorporated as separate villages. North Evanston survived independently until the next year, when its desperate need for a source of fresh water overcame the opposition to taxation, and led to annexation to the Village of Evanston. South Evanston remained as a separate governing body for close to two decades, until it was finally annexed to Evanston in 1892.

In both Evanston and South Evanston, residential development continued at a steady pace, and improvements to infrastructure were made. In 1871, the Northwestern Gas Light & Coke Company built a small plant to serve a limited number of gas street lights in Evanston. The following year, the Army Corps of Engineers began construction on the Grosse Point Light House at the east end of Central Street in northern Evanston. By 1872, Evanston began publishing its first weekly newspaper, the *Evanston Index*.¹⁷ Within the Lakeshore District, 92 houses were constructed between 1870 and 1879 that still stand today (although some have been altered over the decades). The majority of the houses lie within the boundaries of what was South Evanston at the time, although there are a number of 1870s residences along Hinman and Judson Avenues and clustered along Greenwood and Lake Streets within the original Village of Evanston. Some of these houses were moved from their original sites, but the majority of these structures were moved short distances within or near the current boundaries of the district.

Beginning in the late 1860s, a number of real estate speculators constructed houses throughout the Lakeshore Historic District. One of the most prolific and well-known of these early speculators was Luther L. Greenleaf. A native of Vermont, Greenleaf came to Chicago in 1862, and built a house for his family at 228 Greenwood Street in Evanston in 1868 (the house was extensively remodeled by Ernest Mayo in 1927). Greenleaf was best known for building modest, board-and-batten houses in the Gothic Revival style—these houses were so identified with him that they became known as "Greenleaf Cottages". Seventeen houses within the Lakeshore Historic District have been identified as Greenleaf speculative houses.

Luther Greenleaf was also known as a civic leader and philanthropist during his time in Evanston—he served on the board of Northwestern University, and donated over \$7,500 to the school for the acquisition of over 11,000 volumes that became the nucleus of its library.¹⁸ Greenleaf's career as a developer in Evanston ended soon after most of his fortune was lost in the 1871 Chicago Fire.

ANNEXATION AND THE CITY OF EVANSTON (1892-1900)

Residential development continued in both Evanston and South Evanston in the 1880s, and the pace of that development only increased through the next decade. By the early 1890s, Evanston had added telephone service, free mail delivery, and a second newspaper to its list of civic accomplishments.¹⁹ This period also witnessed the formation of many social, philanthropic, and cultural organizations in the village. Of particular note was the formation of the Woman's Club

of Evanston in 1889, led by Elizabeth Boynton Harbert. Harbert's home at 1412 Judson Avenue, which still stands today, served as "Evanston's literary salon," where well-known authors regularly gave readings.²⁰

South Evanston had also made strides since its incorporation as an independent village nearly twenty years before. In her book *A Classic Town: The Story of Evanston by an "Old Timer,"* published in 1891, noted temperance reformer, suffragist and long-time Evanston resident Frances Willard described South Evanston as a "beautiful little town, and went on to list its latest improvements:

Waterworks have been established, the village is lighted by electricity, and nearly two hundred thousand dollars worth of street improvements are being carried on at the present time. There are four churches. . . There are two public schools. . . The Illinois Industrial School for Girls at South Evanston was organized in 1877. . . there are about one hundred and fifteen girls at present in the school.²¹

Even with these successes, South Evanston was still plagued by the same problem that led North Evanston to agree to annexation in 1874—lack of reliable access to clean water. Although the village had constructed a pumping station to bring water from the lake, it was located too close to where the sewer emptied, making the water all but unusable. Many residents continued to use the artesian well at Chicago Avenue, carrying water by hand to their houses.²² On February 20, 1892, citizens in both villages voted in favor of combining Evanston and South Evanston; just over one month later, a referendum for city organization was also approved.

According to the *Plan of Evanston*, published in 1917, the combined population of Evanston and South Evanston in 1890 was 15,976; by 1900, that figure had risen to 19,259.²³ A number of major transportation improvements helped to spur the suburb's development. The first was the creation of Sheridan Road, a boulevard running along the lakeshore connecting Lake Shore Drive in Chicago to Fort Sheridan. First conceived by the North Shore Improvement Association in 1889, the road was meant to eventually continue all the way to Milwaukee, Wisconsin, but was only completed to the Illinois-Wisconsin border. Each separate community along the North Shore was responsible for completing its portion of the road, and by the end of the 1890s Evanston's section had been laid out.²⁴ Rail connections between Chicago and Evanston were also strengthened in the 1892 with the establishment of the Chicago and North Shore Street Railway Company, an electrified street railway that connected with an existing cable car system in Chicago. Commuters could now travel between Evanston and Chicago in just 30 minutes.²⁵

Nearly 200 residences were constructed within the Lakeshore Historic District between 1880 and 1899; approximately three-quarters of those houses were built in the 1890s. Although a number were constructed within former South Evanston, most of the houses from this period are concentrated within the original Village of Evanston, north of Dempster Street. Sanborn Fire Insurance Company maps from 1899 neatly illustrate the general state of residential development within the district at the end of the 19th century. Within the boundaries of the original Plan of Evanston, most blocks exhibit substantial residential development, especially near the southern edge of the Northwestern University Campus. Many of the larger houses are set on oversized lots, especially those along Greenwood Avenue and along Forest Avenue near Davis Street. In contrast, the area of the district south of Hamilton Street is sparsely developed, with single houses or small groups of houses interspersed with rows of empty lots. Along Sheridan Road between Hamilton and Lee Streets, the map shows only five houses, and 37 unimproved lots. Isolated sections of South Evanston along Hinman, Judson and Forest Avenues feature a

moderate number of houses, with the greatest concentration along Hinman Avenue between Kedzie and Keeney Streets.²⁶

Queen Anne, Stick Style and Shingle Style were the predominant architectural styles used during the last decades of the 19th century, along with early iterations of Colonial Revival and Tudor Revival. While the Italianate and Gothic Revival-style houses built in the district and throughout Evanston and South Evanston during the 1860s and 1870s were generally not architect designed, by the 1880s residents began to hire architects like Asa Lyon, who was considered Evanston's first architect. Lyon designed three single-family residences (331 Davis Street, 1314 Hinman Avenue, 215 Lake Street) and one double house (516-518 Greenwood Street) within the district in the early years of the decade. By the 1890s, a varied number of architects and architectural firms were designing houses throughout Evanston, including Stephen A. Jennings, Josiah C. Lane, Edgar O. Blake, Charles R. Ayars, Holabird & Roche, and others.

As in decades past, Evanston continued to attract successful and noteworthy men and women in the 1880s and 1890s. One of the most important residents of the Lakeshore Historic District from this period was Dr. Alice Bunker Stockham, whose Queen Anne-style house was built at 222 Burnham Place in 1890-91. A physician whose practice focused on women and children, Stockham was also the author of several pamphlets on female sexuality, and a staunch supporter of women's rights. She lived in the house until 1910.²⁷ Other important late-19th-century residents of the district include H. H. C. Miller, an attorney who served as Corporation Counsel, President of the Evanston Village Board, and President of Evanston School Board in the 1880s and 1890s; Judge Elliott Anthony, City Attorney for Chicago in the 1850s who helped found the Republican Party; and Charles Congdon, a member of the Chicago Board of Trade who commissioned an impressive granite-clad Romanesque design from architects A. M. F. Colton & Sons in 1891. The house, located at 405 Church Street, was later purchased by Northwestern University.²⁸

THE LAKESHORE DISTRICT IN THE 20TH CENTURY (1900-1962)

MULTI-RESIDENTIAL DEVELOPMENT AND EVANSTON'S 1921 ZONING ORDINANCE

The first two decades of the 20th century ushered in a fundamental shift in the residential development of the Lakeshore Historic District and Evanston. Although a number of two- and three-family structures had been built in the city in the late 19th century, these Double Houses and Triple Houses closely followed the designs of their single-family neighbors, and harmonized with the existing housing stock. Larger flat and apartment buildings began to crop up in Evanston and the Lakeshore District around the turn of the century, and their presence was distinctly unwelcome to the area's homeowners, who feared that the arrival of multi-unit buildings would destroy the character of the suburb. The Melwood Apartments, built at the northeast corner of Michigan Avenue and Hamilton Streets in 1901, was so offensive to resident Wallace R. Condict, whose house at 1225 Sheridan Road afforded a clear view of the rear of the apartment building, that he built a new house at 1136 Lake Shore Drive to avoid it.²⁹ Despite opposition, apartment buildings continued to be built on scattered sites throughout the district in the first two decades of the 20th century. Many, like the Hamilton Apartments (1904-5) and the Judson Apartments (1911) were located on prominent corner lots. Others, like the Greenwood Apartments (1912) and 911 Sheridan Road, were smaller and slightly less conspicuous.

In 1916, the Claridge Bachelor Apartments opened on the 300 block of Dempster Street, advertising single-room apartments as “a bachelor’s paradise.”³⁰ That same year, the City Council passed an ordinance establishing restricted residential districts that barred the construction of new apartment buildings or conversions of single-family structures for multi-family use. Under the ordinance, either the City Council or two-thirds of the owners on any street could create a residence district.³¹ It is likely that the creation of these districts had at least some impact on the development of the Lakeshore District in 1910s—despite a period of rapid residential development, during which the number of new buildings constructed (162) nearly surpassed those of the 1890s and was double that of the previous decade, relatively few apartment buildings and flats were built in the district, even though there was still ample vacant land available south of Hamilton Street. The exception to continued single-family development was the area along part of Michigan, and all of Forest, Judson, and Hinman between Kedzie Street and Main Streets, which had developed as heavily multi-family by 1920. Because of its multi-family character, this area was excluded in both the Lakeshore National Register and Evanston local historic districts.³²

In 1919, the Illinois legislature passed a statute allowing cities and towns to regulate land usage. Evanston, which had been battling this issue for years, quickly moved to take advantage of this new statute, passing the state’s first municipal zoning ordinance in 1921. The new ordinance established single-family “A” districts and multi-family “B” districts, based primarily on existing land usage. This single-family designation played a significant role in preserving the character of the Lakeshore Historic District, and helped to ensure that development after 1921 remained in keeping with that character.³³

Not surprisingly, much of the residential build-up within the district in the 1900s and 1910s occurred in the area south of Hamilton, which had remained relatively undeveloped through the turn of the 20th century. The re-subdivision of the land previously occupied by the Illinois Industrial School along Sheridan Road and the opening of Edgemere Court provided further opportunities for residential construction. Representative styles ranged from late-era Queen Anne designs from the earliest years of the century, to Craftsman and Prairie residences from the late 1900s to mid-1910s, along with Colonial and Tudor Revival styles more prevalent toward the end of the 1910s. A significant number of houses erected during this period were built by real estate speculators—the most prolific were Charles H. Thompson, A. D. Orvis, Webster H. Rapp, T. E. Telfer, and J. F. Kinney. Thompson is listed as the owner and architect on the building permits for 26 houses built between 1910 and 1919 that still stand today in the district, including eleven houses along the 800 block of Sheridan Road (formerly occupied by the Illinois Industrial School) and several houses along Edgemere Court.

That said, the district also remained a draw for Evanston’s wealthy and influential residents and many impressive houses were designed by major architects such as Walter Burley Griffith, Tallmadge & Watson, George W. Maher, Spencer & Powers. The first two decades of the 20th century were also the most prolific period for Evanston architect Ernest A. Mayo, who designed 30 houses and extensively remodeled five existing residences between 1900 and 1919. Among Mayo’s original designs are the Tudor Revival residence at 144 Greenwood (1915), built for Robert L. Scott, vice president of Carson, Pirie, Scott & Company; a Colonial Revival house at 101 Greenleaf (1911) built for Henry Dawes, brother of Charles Gates Dawes and president of Pure Oil Company; and 1318 Forest Avenue (1911), a Tudor Revival house built for Frank Cunningham, president wholesale merchandising company Butler Brothers and founder of the Cradle Society.³⁴

THE LAKESHORE DISTRICT AFTER 1920

By the end of the 1910s, the Lakeshore Historic District had essentially reached residential maturity, with most of its lots developed with single-family houses. Groups of undeveloped lots remained along the east side of Forest Avenue between South Boulevard and Keeney Street, and along the east side of Sheridan Road between Kedzie and Keeney Streets, but most of the remaining vacant parcels were scattered throughout the district. In the years between 1920 and 1929, during which Evanston's population grew 70 percent and nearly 30 percent of the city's housing units were constructed, only 48 new homes were built in the Lakeshore Historic District. This number is not surprising, considering that residential building during this decade was overwhelmingly multi-family.³⁵

During the late 1920s and 1930s, a small number of estate houses were demolished within the district, and the land subsequently subdivided and opened for development, providing some small but concentrated pockets of development. The largest of these was the estate of Daniel H. Burnham, which occupied two blocks between Forest Avenue, Dempster Street, the lake, and what is now Burnham Place. The house on the estate was demolished, and the Burnham Park Subdivision was platted on the land in the 1930s. Houses within the subdivision date from 1936 to the 1970s with most built in the 1940s and early 1950s. Other estates that were subdivided during this period include the Charles F. Grey Estate and the Hugh Wilson Estate. These two estates were located next to each other on the block bounded by Davis Street, Forest Avenue, Lake Street, and Judson Avenue—Grey's estate lay on the southern half of the block, and Wilson's on the northern half. The Grey Estate was subdivided soon after the Italianate house that anchored it at 1508 Forest Avenue was demolished in 1927, and all of the lots made available were improved by the mid-1930s. The house at 329 Lake Street, built for Charles Grey's son, remains at the northeast corner of Lake Street and Judson Avenue, and the original barn on the estate (1515 Judson Avenue) was converted into a single-family residence in 1935. Hugh Wilson's estate was subdivided after the demolition of the house in 1937—the houses built within this subdivision date from late 1930s to the 1960s.

Despite these new subdivisions, residential construction slowed to a near-standstill in the 1930s, with a mere 15 new houses built between 1930 and 1939; residential construction continued at this pace through the 1940s and 1950s, and slowed even further in the 1960s. A significant number of these new homes were constructed within the former estate subdivisions, along the 600 block of Sheridan Road and Sheridan Square, and on Edgemere Court. In the past 50 years (between 1963 and 2012), a total of 44 structures have been constructed within the district.

PARKS IN THE LAKESHORE HISTORIC DISTRICT

From the first Plat of Evanston platted by Philo Judson in 1854, parks have played a significant role in the overall character of the city of Evanston. Within the boundaries of the Lakeshore Historic District there were five designated parks on the Plat of Evanston—Lake Park, Michigan Park, and three un-named parks within lots scattered through the plat. The most impressive of these original parks was Lake Park, which stretched between the lakeshore and what is now Sheridan Road from University Place to Lake Street.³⁶ The original Lake Park has changed many times over the years, and is now part of two separate lakefront parks. The northern section of Lake Park (from Church Street to the Northwestern University Campus) is now Cen-

ennial Park, which includes Clark Street Beach. The park was renamed in 1963 to celebrate the centennial year of Evanston's incorporation as a town.³⁷

The southern end of the original park (from Lake to Church Streets) is now part of Dawes Park, which currently runs from Church Street south to Dempster Street. This section features the Arrington Lagoon, which was added to the park in the early 1900s. The middle section of Dawes Park, running from Greenwood Street to Lake Street, was gifted in 1909 to the city by, among others, Charles Gates Dawes. Dawes, who served as US Vice President under Calvin Coolidge and was awarded the Nobel Peace Prize in 1925, lived at 225 Greenwood Street, just across from this section of the park. The park was named for Dawes in 1909. The southern section of Dawes Park, from Dempster Street to Greenwood Street, was the former site of the Dempster Street pier and adjacent coal sheds in the 19th century. The land was purchased by the city in 1957—it now contains Dempster Street Beach carry-in boat launch.³⁸

The triangular lot between Church Street, Judson Avenue and Sheridan Road was labeled "Michigan Park" on the 1854 Plat of Evanston. In 1963, the park was renamed after Cornelia Lunt, the daughter of Orrington Lunt and a central figure in Evanston society in the late 19th and early 20th centuries. The park contains the Yerkes fountain and horse trough, which was made a local landmark in the 1990s. Other parcels labeled "Park" include land that is now Raymond Park at the western end of the district, and the small parcel east of Raymond Park on which the First Congregational Church of Evanston now sits. The church received permission from Northwestern University to build on park land in 1886—the small remaining triangle of land behind the present church building is called Congregational Park today.³⁹ The Congregationalist Church is one of four historic churches within the boundaries of the Lakeshore Historic District that face Raymond Park—the three other churches include First Baptist Church (now Lake Street Church) at the northwest corner of Chicago Avenue and Lake Street, home to Evanston's second oldest congregation; First Presbyterian Church at the southeast corner of Lake Street and Chicago Avenue, built in 1894 and expanded in the 1920s and early 1960s; and the former home of the First Church of Christ, Scientist (now Music Center of Chicago), built in 1912 and now used as a music school.

Although not specifically labeled a park, the triangular lot north of Davis and East of Forest Avenue, now known as Patriots Park, also appeared to have been set aside as green space. The park was historically known as Bell Park. In 1929, a memorial flagpole with a base designed by architect Thomas Tallmadge was constructed within the park, which was renamed Patriots Park. The memorial was built to honor Evanston's war veterans—artist Stephen Beames, who sculpted the figures on the flagpole base, used local residents as models for the figures representing the city's soldiers. The memorial is a designated Evanston landmark. A later Blue Star Memorial was placed at the north end of the park by the Four Seasons Garden Club of Evanston.⁴⁰

While the northern section of the Lakeshore District has been dotted with park space since the mid-1800s, the area of the district that was once part of South Evanston contains parkland that is more recent. Margery Blair Perkins notes that "South Evanston's trustees failed to set aside enough land for parks, nor did they acquire any until many years later. As a result, the area remains limited in park acreage except along the lakefront."⁴¹ The first park that was opened within South Evanston was Clark Square Park, between Kedzie and Main Streets along the lakefront. The site was originally purchased by the village around 1888 for a waterworks, but the site was too close to a sewage outlet to produce clean water and was converted to parkland around 1890.⁴¹

Another early park within South Evanston was Stockham Park, a small parkway in the center of the 1200 block of Michigan Avenue. The block was originally called Stockham Park Place, after resident Dr. Alice B. Stockham, who had subdivided the land and built her house at what is now 222 Burnham Place. Dr. Stockham gifted the parkway to the Village of South Evanston in 1890.⁴²

After South Evanston's annexation to Evanston in 1892, a more concerted effort was made to create more park space south of Dempster, although this effort focused mainly on the lakefront. Land along the lake between Greenleaf and Hamilton was gifted to the city in 1900 by Frank M. Elliot, a lawyer and real estate developer, for use as a park. The park, named Elliot Park after its donor, was later extended to Lee Street; Lee Street Beach was added to the park in 1968. Burnham Shores Park, north of Elliot Park along the lake, was created in part out of property that had belonged to the estate of Daniel H. Burnham. In 1959, another small lakefront park, called Garden Park, was created at the east end of Sheridan Square.⁴⁴

The only large inland park (discounting the two tot lots) within the southern half of the Lakeshore Historic District is Baker Park, created in 1935 along the east side of Forest Avenue south of Keeney Street. The field house within the park also dates from the 1930s.

Recreation spaces for young children were an early concern for Evanston's citizens and planners. The 1917 *Plan of Evanston* stated that the "most difficult problem to solve, is the problem of providing play space for little children. . .the nearer these play spaces for little children can be to the home door-yard, the more nearly will the problem of that particular group be solved."⁴⁵ The authors of the plan proposed creating interior play spaces within city blocks by acquiring land along either side of the alley. While this particular scheme for play spaces did not come to fruition, the city did eventually turn its focus to creating parks tailored for smaller children. Two of these "Tot Lots" are located within the Lakeshore Historic District—the Kelly Tot Lot at the southwest corner of Keeney Street and Michigan Avenue, and the Thomas E. Snyder Tot Lot at the southeast corner of Judson Avenue and Kedzie Street. Both parks date from the 1950s. A later park that is also tailored to younger children is Currey Park, carved out of land adjoining the former Miller School (now Chiaravalle Montessori School) in the 1970s.⁴⁶

ARCHITECTURE IN THE LAKESHORE HISTORIC DISTRICT

The Evanston Lakeshore Historic District contains a wide range of building styles and types spanning over 150 years of construction. The vast majority (90%) of the 774 primary structures within the survey area were built as single family residences. There are eight buildings that were originally constructed as secondary structures—mainly carriage houses and barns—that have since been converted to residential use and are included in the 695 single family residence count. And another eight single family homes have been purchased and are now used by Northwestern University for non-residential purposes. There are 61 multi-family structures which include double (22) and triple (2) houses, two (14) and four (4) flats, townhouses (2 buildings with 24 units), and apartment buildings (17); there are two dormitories. The number of non-residential buildings within the survey area is very small—there are no structures that were built for commercial or business use, but there are seven religious structures, six park buildings, and three educational structures. There are 15 parks and 14 vacant lots or side yards in the survey area. Most of the 557 secondary structures are garages but there is also a good representation of coach houses (31) and barns (20).

Although the earliest remaining residences in the Lakeshore Historic District date from the late 1850s, there is excellent representation of all late 19th- and early 20th-century styles and types. A full 92% (709) of the structures are historic with about a third having been built in the 19th century, almost half in the first decades of the 20th century, and the rest in the mid-20th century. A trend in the late 20th century towards recreating historic styles added a sampling of newly built but historic-looking residences.

This survey and report place single family residential buildings into the following architectural classifications: 19th-century high style and vernacular types, 20th-century high-styles, and 20th-century popular types. High-style architecture can be described as fitting within well-defined stylistic categories that are based on the distinctive overall shape, floor plan, materials, and architectural detailing that can be identified in a building. High-style buildings may be architect-designed, but even if no professional architect was involved, these buildings display a conscious attempt to incorporate architectural characteristics “in fashion” during the time they were built.

The Lakeshore Historic District contains a wide range of buildings designed in 19th- and 20th-century high styles. Of the 774 principal buildings in the survey area, over three-quarters can be classified as high-style architecture, reflecting the widespread use of architects designing individual homes on specific sites for upper middle class clients. There are many excellent examples of 19th-century Gothic Revival, Italianate, Stick Style, and Queen Anne homes. Early-20th-century high styles are also represented in the area, with Prairie, Craftsman, Colonial Revival, Dutch Colonial Revival, Tudor Revival, and Renaissance Revival examples. Mid-century modern styles such as Contemporary and International can be found. The high-style classification also includes 11 structures that are considered Neo-Traditional. These are non-historic (less than 50 years old) buildings with designs based on historic styles.

Nineteenth-century vernacular house types are generally non-stylistic, with designs dependent on a builder’s craftsmanship. They were usually built by an owner or builder who relied on simple, practical techniques and locally available materials for overall design and plan, which resulted in a consistency in structural systems, materials, and millwork throughout a given community. Vernacular buildings are most easily classified by their general shape, roof style, or floor plan, such as Gable Front or L-Form. Although these types were first built in the 19th cen-

tury, they continued to be built into the early 20th century. The Lakeshore Historic District contains just 27 examples of 19th-century vernacular buildings, only 3% of the total inventory.

Beginning in the early 20th century, plans for popular house types were widely published in books and catalogs. The earliest of these house types was the American Foursquare. Bungalows of various sorts were built throughout the country until 1930. During the modern period, popular house types included Minimal Traditional, Ranch and the Split-Level. There are 44 examples of 20th-century popular types in the survey area—of this group, the American Foursquare and the Bungalow are the most well-represented types.

The following sections describe in more detail the high-style architecture, 19th-century vernacular house types, and 20th-century popular house types represented in the Lakeshore Historic District. Only styles that have multiple examples, of which at least one must be considered architecturally significant, are discussed in detail. Examples of each style and representatives chosen for illustration are, in most cases, either those designated local or National Register landmarks or those considered potentially eligible for local landmark designation. The styles are discussed in relative chronological order of their appearance and construction in the Midwest.

19TH-CENTURY HIGH STYLE ARCHITECTURE

The overwhelming majority of the 19th-century residential structures within the Lakeshore Historic District can be classified as high styles. 237 houses have been identified as a 19th-century high style. The most well-represented of these 19th-century high styles are the Italianate (48) and Italian Villa style (4 examples); the transitional Stick Style (36 examples); and the Queen Anne style and its Free Classic variant (101 combined examples). Other styles from this period seen in smaller numbers within the survey area include Gothic Revival (25 examples) and the Shingle style (16 examples). Styles with just a few examples include Greek Revival (3), the oldest style generally found in northeastern Illinois communities, and Romanesque Revival (2); there is just one example of the rare Chateausque style and it is a National Historic Landmark.

GREEK REVIVAL

The Greek Revival style was one of the earliest high styles to become popular in residential building in the Chicago area, and its influence filtered down to common 19th-century vernacular forms such as the Gable Front and Gable Front and Wing. Archaeological investigations in the early 19th century shifted American and European interest in classical building from Rome to Greece. Widely distributed carpenter guides and pattern books such as Asher Benjamin's *The Practical House Carpenter: The Builder's Guide*, and the work of prominent trained architects such as Benjamin H. Latrobe and William Strickland further popularized Grecian classicism. The style reached the height of its popularity in the United States between 1830 and 1860, but remained popular in the Midwest and in rural areas across the country through the 1870s. Interpretations of the style varied widely by region. In the Midwest, Greek Revival houses are often modest, front-gabled frame structures with uncovered entryways.

Of the three Greek Revival style residential structures in the survey area, the following two are local landmarks. The other — 1206 Hinman Avenue — is the oldest structure in the district from 1857 and is considered local landmark eligible.

- 1810 Hinman Avenue from c.1863, architect unknown
- 314 Lake Street from 1942 (a recreation of the 19th century style) by William N. Alderman



1810 Hinman Avenue

1810 Hinman Avenue is a fine Greek Revival design with a prominent full-height front portico of the type sometimes found in Classical Revival style homes. Built c. 1863, other characteristic features include the shallow-pitched front pediment, the fluted square columns on short, paneled piers and the multi-light, 6/6 double hung sash. There is a hipped roof with unadorned frieze.

A more typical expression of the Greek Revival is this home at 314 Lake Street. Although built in 1942, almost a hundred years after the popularity of Greek Revival, it is a faithful recreation of the style. The flat front with three evenly-spaced openings per floor is topped with a shallow-pitched pediment. A small, classical portico with fluted pilasters and Corinthian columns marks the entry which has a paneled wood door with sidelights and transom. The windows are the typical 6/6 and 6/9 multi-light, double hung sash. The side addition from 1950 blends well with the original design.



314 Lake Street

GOTHIC REVIVAL

There are two variations of Gothic Revival style found in northeastern Illinois — early Victorian Gothic Revival, popular in the Chicago area from about 1860 to 1880, and Late Gothic Revival, used from the late 19th century through the 1920s. The Victorian Gothic Revival style takes its inspiration from Europe's great medieval cathedrals which were characterized by verticality, structural expression, and richly carved stonework. The relationship, however, is more sentimental than literal. In Gothic Revival houses, steeply pitched gable roofs are often decorated with crisply cut ornamental verge board (commonly called gingerbread) or stick work to suggest the home's underlying framework. Windows are tall and narrow and frequently have pointed arches. Exterior materials may be stone, or vertical wood siding. Built by local craftsmen, when constructed of wood these homes were sometimes called Carpenter Gothic.

As distinguished from early Victorian Gothic Revival architecture, the Late Gothic Revival style (also called English Gothic or Collegiate Gothic) was popularly used for North American universities and other institutional buildings including churches. It is typically characterized by towers and battlements with engaged buttresses and crenellations. Windows and door openings have Gothic (pointed) or Tudor (flattened) arches; some may have drip molds. Institutional buildings are frequently masonry: ashlar stone, or brick with stone trim, string courses, and window surrounds.

The 25 Gothic Revival homes in the district initially date from 1858 though 1875, however many of them were altered later, particularly in the 1880s and 1890s. The following nine are designated local landmarks. No architects have been identified for any of the nine. None of the others were considered local landmark eligible in this report.

- 1632 Sheridan Road from c. 1866/1880 (moved)/c. 1890 (altered)
- 404 Greenwood Street from 1869/1888 (moved)
- 1114 Hinman Avenue from 1870/1902 (moved)

- 231 Dempster Street from 1870/c. 1890 (altered)/1939
- 1133 Hinman Avenue from 1870/1893 (altered)/1925 (moved)
- 1325 Judson Avenue from 1871
- 1244 Forest Avenue from 1871
- 1218 Forest Avenue from 1873/1920 (altered)
- 1423 Hinman Avenue from 1874/1910 (altered)



1423 Hinman Avenue

This charming Victorian Gothic Revival cottage at 1423 Hinman Avenue built in 1874 retains many of its original features, including the characteristic segmental arched-window lintels and the elaborately detailed front and south side bay windows. The front-facing, steeply pitched gable roof is decorated with the cut ornamental verge board that marks the style. Historic alterations between 1899-1920 include the second stories over the porches.

ITALIANATE

The Italianate style was popular in the Midwest at approximately the same time as Greek Revival, from 1860 to 1880. The style was loosely based on the Italian country villa and grew as a reaction against the formal classical ideals that had dominated American architecture for 150 years. Italianate houses are generally two full stories topped by low-pitched hipped roofs. They have deep overhanging eaves supported by ornamental brackets frequently found in pairs. Tall, narrow windows with decorative lintels are common. Most Italianate homes have broad front porches that sometimes wrap around the corner. Those classified as Italian Villa in this survey have square towers in addition to the other Italianate features.

After the Queen Anne style, the Italianate style is the most represented 19th-century high style in the district, with 48 Italianate examples and four Italian villas dating from 1859 through 1881. Of those, eighteen Italianate homes and two Italian villas are designated local landmarks. Five more Italianate homes are considered local landmark eligible: 534 Forest Avenue from 1874/1925; 543 Judson Avenue from 1875; 1118 Judson Avenue from 1868/1891(moved)/1917 (altered); 739 Forest Avenue from 1872/1897 (altered); 733 Forest Avenue from 1875/c. 1890 (altered).

- 1028 Judson Avenue from 1859/1872 (moved)
- 1332 Forest Avenue from 1866/1903/1941 (altered)
- 216 Lake Street from 1868
- 222 Lake Street from 1869
- 1302 Hinman Avenue from 1870
- 1513 Forest Avenue from 1870/1928/1938 (altered)
- 404 Lake Street from 1871/1899 (altered)
- 414 Greenleaf Street from 1872/1896 (moved)
- 730 Judson Avenue from 1872
- 1224 Hinman Avenue from 1873/1900 (altered)
- 534 Judson Avenue from 1873/c. 1910 (altered)
- 525 Judson Avenue from 1874 (potential National Register eligible)
- 635 Judson Avenue from 1874 (potential National Register eligible)
- 1024 Hinman Avenue from c. 1874
- 1427 Judson Avenue from 1875/1891(moved)/1901 (potential National Register eligible)
- 215 Lake Street from 1881 by Asa Lyon



525 Judson Avenue

windows with bracketed, triangular-pedimented hoods and the bracketed cornice. An elaborate entry porch echoes the pediment style of the window hoods.

This Italian Villa at 701 Forest Avenue from c. 1872 retains its signature square, corner tower, the feature that distinguishes an Italian Villa from the Italianate style. Tall windows have triangular-pedimented window hoods and there is an elaborate wood cornice with paired brackets and hanging pendants and paneled frieze under the main hipped roof and the three-story hipped-roof tower.



701 Forest Avenue

- 1404 Forest Avenue from c. 1867/1910/1925 (altered)
- 1615 Judson Avenue from 1874/1892 (altered)
- The Italian villa at 701 Forest Avenue from c. 1872
- The Italian villa at 540 Judson Avenue from c. 1875/1916 (altered)

525 Judson Avenue from 1874 is among the finest Italianate residences in the district. Its full-height, polygonal bays are typical of the urban sub-type of this style. Other characteristic features include the tall

STICK STYLE

The Stick Style is a transitional style dating from 1860 through 1895, between the preceding Gothic Revival style and the subsequent Queen Anne style. Stick style buildings are Gothic in their overall verticality but look toward the Queen Anne style in their picturesque complexity, both in form and detailing. Characteristic are gable and cross-gable roofs with decorative trusses in the apex of the gable peaks. Wood wall surfaces are decorated with patterns of vertical or diagonal boards. Porches commonly show diagonal or curved braces. Although the style was popularized in house pattern books of the 1860s and 1870s, it never became as widespread as the closely related Queen Anne style that replaced it. Nonetheless it is well represented in the historic district, with 36 examples dating from 1873-1893. The following eight Stick Style homes are designated local landmarks. One other Stick Style home at 1220 Hinman Avenue from 1891/1895 is considered local landmark eligible.



1220 Hinman Avenue

- 1314 Hinman Avenue from 1882 by Asa Lyon
- 634 Judson Avenue from 1886/1912 (altered)
- 736 Forest Avenue from c. 1887
- 1220 Hinman Avenue from 1887
- 720 Michigan Avenue from 1888
- 703 Forest Avenue from 1890
- 707 Forest Avenue from 1890 by Stephen Jennings
- 526 Greenwood Street from 1875/1889 (moved)/1904 (altered).

The Stick Style homes in the historic district generally have a gable-front form and a full front porch similar to simple iterations of the Queen Anne style. The use of stick-like ornament is somewhat restrained. In this example at 1220 Hinman Avenue from



1707 Hinman Avenue

1887, stick ornament is displayed in a band above the second floor windows, on the vertical corner boards, and in the front gable bay with paneled verge board and overhanging peak. There are also carved corner brackets at the gable ends. The wraparound porch is a historic alteration from 1907.

The uniquely styled Swiss Chalet at 1707 Hinman Avenue from 1895 designed by William A. Otis, is discussed here because of some similarities with the Stick Style, particularly the use of decorative bands of wood trim on its wall surfaces, and its traditional gable-front form with trefoil verge board. There is also decorative half-timbering in the overhanging gable peak. The house is a local landmark and is considered eligible for individual listing on the National Register. It is also historically significant as the home of lawyer and prominent Evanstonian, H.H.C. Miller.

QUEEN ANNE

The Queen Anne style followed the Italianate period, and homes in this style were built throughout the country from 1880 until about 1910. Named and popularized by a group of 19th-century English architects led by Richard Norman Shaw, its roots are in the Elizabethan and Jacobean periods in England. Inarguably the most popular of the late 19th century picturesque styles, it is characterized by asymmetry and irregularity in overall shape, facades, and roofs. The Queen Anne house often has gables, dormers, round or polygonal towers, and wings with full or wrap around porches. A variety of materials and patterns are used to break up the surface of the walls. Shingles and clapboard are often combined, sometimes with brick masonry.

The Queen Anne style is the most well-represented 19th-century high style in the Lakeshore Historic District with 91 examples, of which 28 have been designated local landmarks. Queen Anne style homes in the district date from 1880 through 1905. Two other single family Queen Anne homes have been considered local landmark eligible. They are: 1232 Hinman Avenue from 1888; 1225 Judson Avenue from 1890 by Holabird & Roche. Eight homes may be eligible for individual listing on the National Register.

- 1412 Judson Avenue from 1874 altered 1887/1923/1926
- 1719 Hinman Avenue from 1882-3/1892 (altered)
- 416 Greenwood Street from 1882, remodeled 1894 by Stephen A. Jennings
- 1130 Judson Avenue from 1886/1892 (moved)
- 1246 Judson Avenue from 1888
- 1433 Hinman Avenue from 1890 by John M. Van Osdel (potential National Register eligible)
- 1122 Michigan Avenue from 1890/1913 by Cole & Dahlgren
- 1241 Hinman Avenue from 1890 by Wesley A. Arnold
- 1039 Forest Avenue from 1890 (potential National Register eligible)
- 222 Burnham Place from 1890 by Baumann & Cady (potential National Register eligible)
- 1107 Michigan Avenue from 1891
- 1422 Judson Avenue from 1891 by Holabird & Roche
- 641 Michigan Avenue from 1891
- 716 Michigan Avenue from 1892
- 1114 Judson Avenue from 1892 by Stephen A. Jennings (potential National Register eligible)

- 707 Sheridan Road from 1892
- 1143 Forest Avenue from 1893 by Stephen A. Jennings (potential National Register eligible)
- 200 Burnham Place from 1893 by Handy & Cady, remodeling in 1923 and 1926 by owner-occupant Hubert Burnham, son of Daniel H. Burnham
- 1043 Forest Avenue from 1894 by J.T.W. Jennings
- 1236 Judson Avenue from 1894 by Stephen A. Jennings
- 1246 Forest Avenue from 1895 by Asbury W. Buckley (potential National Register eligible)
- 1040 Lake Shore Boulevard from 1895 by John Turner Long
- 1104 Michigan Avenue from 1895 by William K. Johnston (potential National Register eligible)



1433 Hinman Avenue

This impressive red brick Queen Anne style residence at 1433 Hinman Avenue was designed by Chicago's first architect, John M. Van Osdel in 1890. Sited on a corner lot, the home has two richly detailed facades with projecting gables, towers and turrets so characteristic of the Queen Anne style. The north gable end is filled with foliated ornament in terra cotta and there are diamond wood windows in the polygonal window bay below it. There is also a polygonal southwest corner tower. This local landmark may also be eligible for individual listing on the National Register.

The Queen Anne residence at 1104 Michigan Avenue is one of the finest designs in the district, with a wide variety of massing, roofline, and wall materials. By architect William K. Johnston from 1895, there is a sweeping wraparound porch with paired classical columns on rusticated piers. The round southeast corner has a bellcast roof with recessed windows separated by squat, paired columns. Varied surface materials include wood shingles on the upper floors. This local landmark may also be eligible for individual listing on the National Register.



1104 Michigan Avenue

Queen Anne residences built after 1893 reflected the influence of the World's Columbian Exposition in Chicago, which celebrated classicism and was popularly known as "The White City." Late 19th– to early 20th-century examples of the Queen Anne style are simpler than their predecessors, with less detailing, and frequently have classical or square columns. These later examples are sometimes referred to as "Free Classic" Queen Anne-style houses. Within the historic district there are ten examples dating from 1887 to 1902, of which three are local landmarks. One other single family Queen Anne Free Classic home is considered local landmark eligible: 1031 Forest Avenue from 1902.

- 305 Davis Street from 1890 with a remodeling in 1913 by Tallmadge & Watson

- 1031 Sheridan Road from 1895 by J.T.W. Jennings
- 1512 Judson Avenue from 1896 by W.C. Pockington
- 915 Michigan Avenue from 1897 by Pridmore & Stanhope
- 1225 Forest Avenue from 1899 by Ernest A. Mayo
- 1220 Judson Avenue from 1899 by Charles R. Ayars

- 217 Dempster Street from 1890-1/1920 by Burnham & Root
- 936 Sheridan Road from 1898 by Charles Ayars

There are also twelve Queen Anne style double or triple houses (two of which are Queen Anne Free Classic), and two-flat buildings which are discussed later.

This late 1890s residence at 936 Sheridan Road designed by Charles R. Ayars exhibits a mix of stylistic features including a hipped roof with flared ends and overhanging boxed eaves, front and side dormers with flared gable ends and windows with multi-light round-arched transom. Most impressive is the Queen Anne-style wraparound porch with Free-Classic elements in the columns and newel posts.



936 Sheridan Road

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 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.

With only sixteen examples of the Shingle Style in the district, half of them are designated local landmarks and five are considered eligible for the National Register, including 1319 Forest Avenue which is also local landmark eligible.

- 225 Lake Street from 1887/1910 by Handy & Cady
- 1144 Michigan Avenue from 1890 by Enoch Hill Turnock (potential National Register eligible)



1144 Michigan Avenue

- 1207 Judson Avenue from 1892 by Stephen A. Jennings
- 225 Hamilton Street from 1894 by Pond & Pond (potential National Register eligible)
- 1217 Michigan Avenue from 1894/1918 (altered) by Josiah C. Lane
- 715 Michigan Avenue from 1896 by Fred Peterson
- 1228 Forest Avenue from 1897 by Franklin P. Burnham & Co. (potential National Register eligible)
- 1424 Judson Avenue from 1902 by William A. Otis (potential National Register eligible)

This house at 1144 Michigan Avenue designed in 1890 by Enoch Hill Turnock is one of the finest examples of the Shingle style in the district. Notable features include the broad gambrel roof with second story polygonal window bays and generous inset porch with rusticated stone

base. Characteristic of the style is the extensive use of shingles on the upper floors and continuous with the roof. This home may be eligible for individual listing on the National Register.

ROMANESQUE REVIVAL & CHATEAUESQUE

There are two other picturesque styles from the 19th century's end that are far less common, but are represented in the Lakeshore historic district with structures of architectural significance. There are two residences in the Romanesque Revival style and one in the Chateausque style. All three are local landmarks. One is already individually listed on the National Register of Historic Places and the other two are potentially eligible for listing.

- 405 Church Street from 1892 by A.M.F. Colton & Son (potential National Register eligible)
- 1030 Forest Avenue from 1901 by Hallberg & Sturm (potential National Register eligible)
- Charles Dawes House, 225 Greenwood Street from 1894 by Henry Edwards-Ficken (listed on the National Register as a National Historic Landmark)

Richardsonian Romanesque style houses are always masonry, usually with some rough-faced stonework. Wide, rounded arches of the kind found in Roman or Romanesque architecture are an important identifying feature, and they often rest on square columns. There is frequently decorative floral detail in the stonework, and sometimes on column capitals. The overall massing may resemble a Queen Anne style house, with towers, bays, and inset porches. In the late



405 Church Street

19th century the style was popularized by Henry Hobson Richardson and as a result is usually called Richardsonian Romanesque.

This imposing Romanesque Revival residence at 405 Church Street is a rare example of the style within the Lake Shore historic district. Designed by A.M.F. Colton & Son in 1892, the house was constructed for Charles Congdon, a member of the Board of Trade and may be eligible for the National Register. The rusticated granite block exterior is topped with a slate-shingled, hipped roof.

Front and side Dutch gables have stepped stone parapet walls. There is an open projecting front porch and a porte cochere.

Prevalent from 1880 through 1910, Chateausque is a rare style popularized in America by Richard Morris Hunt who studied at the Ecole des Beaux-Arts in Paris. It is loosely based on 16th century French chateaus which combined Gothic and Renaissance elements. Always in masonry, it features steeply pitched hipped roofs accented by spires, pinnacles, thin turrets with steep, candle-snuffer roofs, and shaped chimneys. Dormers have parapeted gables, and ornamental metal cresting may be found along cornice lines. Windows and doorways often display Gothic-style arches and may be divided with stone mullions and transoms above.



The Charles Gates Dawes house at 225 Green-

225 Greenwood Street

wood Street is significant both as the finest Chateausque structure in Evanston, and also as the home of the Vice President of the United States from 1925 to 1929. Designed by Henry Edwards-Ficken in 1894, it features a multi-ridged, hipped roof clad in ceramic tile shingles with copper gutters and a bracketed cornice beneath. A parapeted-gable dormer has a sandstone face. Massive round corner towers are topped with conical roofs. The front entrance is framed with a Tudor-style arch and inset wood panels. This house is a National Historic Landmark, the highest landmark status.

19TH- AND EARLY 20TH-CENTURY VERNACULAR TYPES

There are relatively few vernacular houses in the district — just 27 dating from as early as 1865 to the first years of the 20th century. 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 original, historic configuration and materials, with no or few alterations. The most common vernacular type in the district is the Gable Front with 21 examples. There are just two examples each of the L-Form and the Gabled Ell, and just one example each of the Gable Front Cottage, (a one-story variant of the Gable Front), and the Side Gable.

GABLE FRONT & L-FORM

The Gable Front house is a vernacular house type from the late 19th and early 20th centuries characterized by roof shape. 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 house the gable end faces the street and forms the front of the house. These were built as working-class homes, usually frame, with a rectangular plan, minimal projections on the front facade, and the front entry on the open end of the gable. The Gable Front house is commonly found in Midwest towns because it was a simple type for local builders to construct and could fit on narrow lots.

L-Form houses are based on general massing with an L-shaped floor plan that is one integrated whole. The gable roof intersects at a right angle and the roof ridges are usually, but not always, at the same height as a multiple gable roof.

Of the 27 19th-century vernacular type houses in the district, eight are local landmarks — seven are Gable Front and the last one below is an L-Form. As is common with vernacular types, no architects have been identified for any of them. No other 19th-century vernacular type houses have been considered eligible for local landmark designation.

- 1308 Judson Avenue from 1860/1868/1898 (moved)
- 1322 Judson Street from c. 1867
- 325 Dempster Street from 1870
- 1317 Judson Avenue from 1871/1907/1914 (altered)
- 1509 Forest Avenue from 1872
- 1514 Judson Street from 1873/1955 (altered)
- 1231 Hinman Avenue from 1873/1900 (altered)
- 512 Lake Street from 1875/1889 (moved)



This c. 1873 Gable Front house at 1514 Judson Avenue is a pure example of this common vernacular type. The front-facing **1514 Judson Avenue**



1509 Forest Avenue

gable has a narrow frieze. The regularly spaced windows openings on each floor have classical wood window hoods.

1509 Forest Avenue from 1872 adds Gothic details to this vernacular L-Form with its front-facing gable section joined to a two-story L-section. Most notable are the pointed arch window openings. The wraparound porch has round columns and a wood railing.

HISTORIC 20TH-CENTURY HIGH STYLES

The Lakeshore historic district contains 343 historic 20th-century high-style buildings, accounting for approximately 44% of its single-family residences. Some of these are styles from the first decades of the 20th century that break with historic precedent, while others from the late 1910s and 1920s return to styles inspired by the past. Of those that break with the past, the majority (82) are Craftsman or Craftsman Bungalow (2), followed by the Prairie (29). Twenty-three buildings are Contemporary in style while six are International.

The greatest number of homes from the early 20th century are inspired by classical themes from the past. One hundred residences are designed in the Colonial Revival style, 21 in the Dutch Colonial Revival style, 16 in the Renaissance Revival style, and three in the Dutch variant of the Renaissance Revival style. A more romantically-inspired and popular style with historic references is Tudor Revival with 47 examples. Also represented in the district are French Eclectic with seven examples and Spanish Eclectic with just one.

EARLY 20TH-CENTURY HIGH STYLES BREAK WITH HISTORIC PRECEDENT

In the first decades of the 20th century, some architects began designing buildings in styles that bore no reference to prior historical architectural styles. The earliest of these, the Craftsman and the Prairie School styles, were remarkable departures from the picturesque styles that had immediately preceded them. With the Prairie School style in particular, there was an intent to have architecture fit more into the rhythm of the surrounding, often flat, natural landscape. In the Craftsman, Prairie, and modernist styles, the pure expression of materials, without unnecessary ornamentation, was the dominant design feature. As the century progressed, modernism took hold, first with the International style and then with later variations including Contemporary.

CRAFTSMAN

The best-represented style in the district from the early 20th century and 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, the Craftsman style was particularly popular between 1901 and 1916, when the architect and furniture maker Gustav Stickley published his magazine, *The Craftsman*.

Most of the 83 Craftsman and Craftsman Bungalow style homes were built between 1909 and 1916, but the earliest example dates from 1897 while the latest is from 1923. Twelve are designated local landmarks. Four of these are considered eligible for the National Register.

- 1022 Michigan Avenue from 1909 by T. B. Carson
- 1236 Forest Avenue from 1909 by H. J. Schlacks
- 1021 Forest Avenue from 1910 by Hill & Woltersdorf
- 824 Sheridan Road from 1911 by Charles H. Thompson
- 1030 Sheridan Road from 1911 by Ernest A. Mayo (potential National Register eligible)
- 919 Edgemere Court from 1912 by Charles H. Thompson
- 1110 Sheridan Road from 1912 by Ernest A. Mayo
- 916 Sheridan Road from 1912 by John A. Rogers (potential National Register eligible)
- 1046 Sheridan Road from 1914 by Ernest A. Mayo
- 1030 Michigan Avenue from 1915 by Leon A. Urbain
- 747 Sheridan Road from 1915 by Howard Van Doren Shaw (potential National Register eligible)
- 1000 Sheridan Road from 1919 by Ernest A. Mayo (potential National Register eligible)

Eight other Craftsman-style homes are considered eligible for local landmark designation. They are: 1112 Hinman Avenue from 1899 by Charles R. Ayars; 1022 Hinman Avenue from 1905 by Ernest A. Mayo; 1036 Judson Avenue from 1905 by Edgar Ovet Blake; 830 Sheridan Road from 1910 by Charles H. Thompson; 1015 Sheridan Road from 1911 by Charles H. Thompson; 738 Judson Avenue from 1911 by Charles H. Thompson; 732 Judson Avenue from 1915 by Webster H. Rapp; and 611 Judson Avenue from 1919 by George F. Lovdall.



916 Sheridan Road

This Craftsman style home at 916 Sheridan Road is nearly unaltered from its original 1912 design by John A. Rogers. It has wood board siding on the first floor and characteristic half-timbering on the second floor. A small, gabled canopy marks the entrance. Exposed rafter tails and false purlins are typical of the Craftsman style. The owners recently won a preservation award

for a sensitive rear addition. The home may be eligible for individual listing on the National Register.

PRAIRIE

The Prairie School of architecture, practiced by Frank Lloyd Wright, takes its inspiration from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie houses. Identifying features of Prairie architecture include low-pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently leaded) lined up in horizontal bands, and brick detailing in geometric patterns. Many of the examples of the Prairie style found throughout the Midwest hew more closely to the vernacular variation known as the American Foursquare or Prairie Box, which features a more upright profile and straightforward massing, but still feature some of the detailing of the more iconic examples designed by the Prairie School architects

There are 29 examples of the Prairie School style in the historic district, dating from 1897 to

1917. The following fourteen are local landmarks. In addition, 1117 Forest Avenue from 1909 by Huehl & Schmid is considered eligible for local landmark designation. Of the local landmarks, 1024 Judson Avenue is already listed on the National Register while four others are considered eligible.

- 1045 Judson Avenue from 1897 by Myron Hunt
- 633 Michigan Avenue from 1906 by Tallmadge & Watson
- 1315 Forest Avenue from 1907 by Tallmadge & Watson (potential National Register eligible)
- 1000 Forest Avenue from 1908 by Tallmadge & Watson (potential National Register eligible)
- 1136 Lakeshore Boulevard from 1909 by Tallmadge & Watson
- 308 Church Street from 1910 by George W. Maher (potential National Register eligible)
- 1024 Judson Avenue from 1910 by Walter Burley Griffin (listed on the National Register in 1974)

- 1049 Michigan Avenue from 1910 by Charles H. Thompson
- 704 Judson Avenue from 1911 by Repp & Herlin
- 720 Judson Avenue from 1912 by Charles H. Thompson
- 1145 Sheridan Road from 1913 by Tallmadge & Watson
- 645 Judson Avenue from 1913 by T. E. Telfer
- 741 Sheridan Road from 1915 by John S. Van Bergen (potential National Register eligible)
- 1026 Michigan Avenue from 1915 by John S.



1045 Judson Avenue

1045 Judson Avenue is one of two impressive residences built in 1897 and designed by noted architect Myron Hunt. (shown left) This early Prairie style residence features paired polygonal bays with conical roofs and a broad front porch with oversized square brick columns on brick knee walls. The hipped roof has flared ends and overhanging eaves.

A textbook example of the Prairie School style by one of its most respected practitioners, Walter Burley Griffin is at 1024 Judson Avenue. (shown right) Built in 1910 in



1024 Judson Avenue

multiple levels on a sprawling footprint, its front gable roof has deeply overhanging eaves. Bands of ribbon windows mark the Prairie School style. This home was individually listed on the National Register in 1974.



941 Sheridan Road

This Prairie School residence at 941 Sheridan Road by John Van Bergen is more simplified in its exterior form. The 1915 stucco building (shown left) with low-pitched hipped roof is ac-

cented with several bands of ribbon windows. By an architect who designed in the style for much of his career, this home may be eligible for the National Register.

INTERNATIONAL STYLE

The avant-garde in design arrived in the United States in the 1930s as a number of prominent modernist Bauhaus architects fled Europe, carrying with them their functional approach to architecture. They began a modernist tradition that influenced the work of countless other architects. Their designs regularly won awards and were featured as *Architectural Record* houses of the year. Originating in Europe during the 1910s and 1920s, the International style was brought to Chicago by Ludwig Mies Van Der Rohe. The style is immediately distinguishable by its minimalism. In lieu of any applied surface ornament, interest is created through manipulation of the building's form, its structural system, and its fenestration. When used for residential design, International Style homes are characterized by flat roofs and planar wall surfaces. They are generally low in profile but may stand two or even three stories, are asymmetrical and geometric in form, and often incorporate a considerable amount of glass in their designs. They are elegant in their attention to proportion and detailing. The notion of a house's functionality, designed in a manner which was conducive to a high quality of life with minimal encumbrance, was a guiding principle of International Style design.

There are just six International style residences in the historic district, all dating from the 1960s and 1970s. Despite being less than 50 years old, one has been designated a local landmark—641 Sheridan Square from 1973 by Booth and Nagle



1221 Michigan Avenue

Two others are considered eligible: 647 Sheridan Square from 1961 by Geoege Fred Keck which falls within the 50-year historic time frame; and 1221 Michigan Avenue from 1968 which is less than 50 years old.

1221 Michigan Avenue designed by David Haid from 1968 is an excellent and rare example of the International style in the district and could be local landmark eligible despite its young age. Its blond brick exterior walls are interrupted by floor to ceiling windows. An exposed I-beam accentuates the rectangular form and flat roofline of the structure. Haid worked in Mies van der Rohe's offices before founding his own firm. This was Haid's home until his death in 1973.

CONTEMPORARY

The term Contemporary is somewhat imprecise but, for that reason, has been used to classify a style dating from the 1940s that incorporates some of the tenets of modernism, but often with a less rectangular form and occasionally with a little ornamental trim. Some variations feature gabled roofs and the naturalistic touches popular in the Prairie and Craftsman styles. Overhanging eaves are combined with few decorative features in this style. The Contemporary style was popular primarily for architect-designed residences and fell from favor around 1980. Although there are 23 homes in the district that have been classified Contemporary, only five are considered contributing to the character of the historic district, and just one—200 Dempster Street from 1941 by William F. Deknatel—is a designated local landmark. The house at 729 Sheridan Road, designed by Edward Dart and built in 1969, may be eligible for local designation.

This 1941 design at 200 Dempster Street by William F. Deknatel merges tenets of the Prairie School with a more contemporary form. The multi-level flat roofs have cantilevered eaves. The first floor is brick with a recessed entry while the second floor has wide wood siding and Prairie-style ribbon windows. Deknatel was an early Taliesin fellow who studied with Frank Lloyd Wright.



200 Dempster Street

HISTORIC REVIVAL STYLES EMERGE AFTER 1893; PEAK IN THE 1920S

Although interest in Prairie, Craftsman, and their variations dominated popular taste in the early decades of the 20th century, examples of historic revival styles were often built, particularly reflecting the influence of the 1893 World's Columbian Exposition in Chicago. 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. It was to resume more recently in the 1990s and 2000s with the recreation of historic styles in 17 recent homes that this report titles "neo-".

CLASSICAL THEMES:

**CLASSICAL REVIVAL, COLONIAL REVIVAL, DUTCH COLONIAL REVIVAL,
RENAISSANCE REVIVAL**

Classical Revival

Taking inspiration from classical models first introduced at the Chicago World's Columbian Exposition of 1893, this design theme found its expression in the Classical and Colonial Revival styles and other variants. The use of similar classical elements such as round columns, pediments, porticos, cornices, and classical trim follows through multiple time periods. Overall massing of turn of the 20th century Colonial and Classical Revival homes is quite different than the Colonial Revival style that dominates the late 1920s through the 1940s. In this period houses are generally more vertical in appearance, with a hipped roof and symmetrical façade of three bays. Entrances are in the center of the principal façade and a full width front porch may dominate. The later Classical Revival style building is typically characterized by a full-height porch with its roof supported by two or more story high classical columns and topped by a pediment. Its façade is symmetrical, with a center entrance. The architects who had received training at the Ecole des Beaux Arts in Paris contributed to the influence of this style. Other characteristics of the style such as doors, windows, and classical trim, are similar to Colonial Revival.

The six Classical Revival homes in the historic district display a wide range of dates from 1897 through 1941. The following three have been designated local landmarks and one of them — 1047 Forest Avenue — may also be eligible for individual listing on the National Register. One other — 1020 Lake Shore Boulevard from 1920 by Chester Walcott has no landmark designation but is considered eligible for both local and National Register designation.

- 1047 Forest Avenue from 1897 by Harvey L. Page & Co. (potential National Register eligible)
- 1616 Forest Place from 1902 by George L. Harvey
- 1034 Sheridan Road from 1924 by William P. Whitney

A massive, full-front, classical-style porch dominates the façade of 1034 Sheridan Road. Fluted Ionic columns and Ionic pilasters support a cornice with oversized dentils and a decorative balustrade. The 1924 brick design by William P. Whitney has a center entrance with triangular pediment, sidelights, and fanlight transom.



1034 Sheridan Road

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. 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.

The Colonial Revival style was among the most popular of the 1920s revival styles in the Midwest and throughout the country, so it is not surprising that it is the best represented of the historic revival styles within the Lakeshore Historic District with 100 examples dating from 1885 through 1962. The following 22 have been designated local landmarks.

- 235 Greenwood Street from 1892 by Joseph Lyman Silsbee (potential National Register eligible)
- 1208 Judson Street from 1892
- 1138 Judson Avenue from 1893 by F.M. Whitehouse
- 1426 Hinman Avenue from 1893
- 1304 Forest Avenue from 1894 by John Turner Long
- 1046 Michigan Avenue from 1895 by Josiah Carson Lane (potential National Register eligible)
- 1324 Forest Avenue from 1898 by Barfield & Hubbell
- 1215 Forest Avenue from 1902 by Ernest A. Mayo
- 133 1/2 Dempster Street from 1911 by Ernest A. Mayo
- 115 Dempster Street from 1911 by Ernest A. Mayo
- 1130 1/2 Lake Shore Boulevard from 1911 by W. H. Perrine
- 1005 Michigan Avenue from 1913 by Howard Van Doren Shaw
- 101 Greenleaf Street from 1913 by Ernest A. Mayo (potential National Register eligible)
- 1119 Michigan Avenue from 1913 by Charles H. Pajeau
- 1200 1/2 Forest Avenue from 1913 by Alfred C. Clas
- 1130 Sheridan Road from 1916 by Robert Rae
- 204 Lake Street from 1916 by Ernest Woodyatt
- 118 Greenleaf Street from 1919 by Chester H. Walcott
- 404 Church Street from 1919 by Ernest A. Mayo (potential National Register eligible)
- 950 Sheridan Road from 1922 by Ralph Stoetzel
- 1243 Forest Avenue from 1937 by H. Ring Clauson
- 405 Grove Street from 1879/1908/1940 (altered)



101 Greenleaf Street

1037 Sheridan Road from 1905/1921 (moved); 1637 Judson Avenue from 1908 by Ernest A. Mayo; 1135 Judson Avenue from 1912 by Tallmadge & Watson; 706 Forest Avenue from 1919 by C. W. Johnson; 1722 Judson Avenue from 1922 by Emil H. Frommann; and 321 Lake Street from 1927 by Frederick Stanton.

This fine brick 1913 home at 101 Greenleaf Street was designed by prolific Evanston architect Ernest A. Mayo. It displays the symmetrical order of Colonial Revival residences of the period with a prominent center entry and regularly spaced multi-light windows with classical hoods and fixed shutters. The ceramic tile, hipped roof is atop a cornice with modillions and dentil trim. The paneled front door has multi-light sidelights and fanlight. This building may be eligible for the National Register.

This brick home at 950 Sheridan Road by Ralph Stoetzel from 1922 is a smaller, popular version of the Colonial Revival style. The brick façade is symmetrically arranged around the front entry with a broken swan neck pediment. The side gable roof is pierced by three gable-roofed dormers featuring multi-light decorative windows. Matching chimneys mark the ends of the house.



950 Sheridan Road

Dutch Colonial Revival

The Dutch Colonial Revival style is a subtype of the Colonial Revival style, marked by a gambrel roof, with a double slope on each side of the building. Those with the gambrel facing the street tend to be earlier, dating from the late 19th and early 20th centuries, while those with side-facing gambrels and a broad front dormer were very popular during the 1920s. There are 21 houses in the Dutch Colonial Revival style in the historic district, of which three are local landmarks. Four others are considered local landmark eligible: 408 Greenwood Street from c. 1888; 1125 Sheridan Road from 1911 by William Warren; 747 Michigan Avenue from 1913 by George Herlin; and 1519 Judson Avenue from 1938 by Raymond F. Houlihan (historical significance)

- 202 Greenwood Street from 1889 by Joseph L. Silsbee (potential National Register eligible)
- 1216 Judson Avenue from 1890 by W. C. Pocklington
- 1221 Hinman Avenue from 1892 by J. C. Lane

A finely rendered, late 19th-century example of the Dutch Colonial style is the house at 202 Greenwood Street, designed by Joseph L. Silsbee. The scale of the side-facing gambrel roof

and the rubble-stone chimney and porch walls create a striking contrast to the relatively refined classical detailing.

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.



202 Greenwood Street

In the historic district there are sixteen examples of the Italian Renaissance Revival style dating from 1890 through 1928, and three examples of the Dutch Renaissance Revival style, all from 1896. The following nine Italian Renaissance Revival homes and all three Dutch Renaissance Revival homes are local landmarks. Four of these may be eligible for the National Register. An additional two Renaissance Revival style homes at 605 Judson Avenue from 1912 by Thornton A. Herr and at 1025 Hinman Avenue from 1923 by J.J. Jensen may be local landmark eligible.

- 1134 Forest Avenue from 1903 by Horatio R. Wilson
- 850 Sheridan Road from 1912 by Charles H. Thompson
- 932 Edgmere Court from 1912 by Charles H. Thompson
- 208 Hamilton Street from 1913 by Chatten & Hammond
- 1001 Sheridan Road from 1915 by Lawrence G. Hallberg
- 1005 Sheridan Road from 1916 by Lawrence G. Hallberg
- 732 Sheridan Road from 1920 by Arthur Howell Knox
- 731 Forest Avenue from 1925 by C. D. Faulkner
- 1038 Sheridan Road from 1925 by Robert S. DeGolyer (potential National Register eligible)
- 303 Lake Street from 1928 by Fred V. Prather
- 1101 Forest Avenue from 1896 by Beers, Clay & Dutton (potential National Register eligible)



1001 Sheridan Road

- 1110 Forest Avenue from 1896 by Beers, Clay & Dutton (potential National Register eligible as part of 1108 Forest Avenue)
- 1112 Forest Avenue from 1896 by Beers, Clay & Dutton (potential National Register eligible as part of 1108 Forest Avenue)

1001 Sheridan Road, designed by Lawrence G. Hallberg in 1915, is characteristic of the Italian Renaissance Revival style with its perfectly balanced symmetry and its round arched windows with fanlight transoms. The front entrance repeats the multi-light, paired doors



1038 Sheridan Road

originally the coach house for the main house at 1108 Forest Avenue. (shown left) Designed by Beers, Clay & Dutton in 1896, it retains its original Dutch Renaissance Revival-style parapeted dormers. The side-gabled roof is ceramic tile and the wall material is stone. The two-building complex at 1110 and 1112 may be eligible for listing on the National Register as secondary structures for 1108 Forest Avenue.

and transom. The ceramic tile, hipped roof has overhanging eaves with paired brackets and there are hipped roof dormer.

This design at 1038 Sheridan Road by Robert S. DeGolyer from 1925 is an interesting combination of Italian Renaissance Revival fenestration with a distinctive French Eclectic roofline. The mansard roof is sunk behind an elaborate, balustraded parapet. This home may be National Register eligible.

1112 Forest Avenue was



1110 Forest Avenue

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 not from classical themes but from a variety of late medieval models prevalent in 16th-century Tudor England. Tudor Revival houses are typically brick, sometimes 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.

The Lakeshore historic district has a wealth of excellent Tudor Revival homes. It is the second most prevalent historic revival style in the district (after Colonial Revival) with 47 examples dating from 1882 through 1939. Many of them are potentially eligible for individual listing on the National Register. Over three-quarters of these (36) residences are local landmarks — a greater number than any other architectural style. Another two are considered local landmark eligible: 1510 Forest Avenue from 1928 and 325 Lake Street from 1934 by R. F. Houlihan. Eighteen of the local landmarks are considered potentially eligible for individual listing on the National Register.

- 228 Greenwood Street from 1865 with a 1927 remodeling by Mayo & Mayo (potential National Register eligible)
- 207 Lake Street from 1865/1902/1909/1937 (altered)
- 1800 Sheridan Road from 1882 by Edward Baumann with a 1915 remodeling by Ernest A. Mayo (potential National Register eligible)
- 1622 Forest Place from 1883 with a 1910 remodeling by Ernest A. Mayo (potential National Register eligible)
- 300 Church Street from 1890/1925 by Baumann & Cady (potential National Register eligible for its historic associations with Congressmen Ralph and Marguerite Stitt Church)

- 1745 Hinman Avenue from 1892 by William Boston Chase (potential National Register eligible)
- 1012 Lake Shore Boulevard from 1894 by Spencer & Kendall (potential National Register eligible)
- 1122 Judson Avenue from 1894 by Ernest A. Mayo
- 1041 Judson Avenue from 1897 by Myron Hunt (potential National Register eligible)
- 1314 Forest Avenue from 1899 by Handy & Cady
- 1140 Forest Avenue from 1899/1908 by Myron Hunt
- 1218 Sheridan Road from 1901 by Ernest A. Mayo (potential National Register eligible)
- 210 Davis Street from 1902 by Ernest A. Mayo
- 1225 Sheridan Road from 1902 by Ernest A. Mayo
- 1203 Forest Avenue from 1905 by Ernest A. Mayo (potential National Register eligible)
- 1217 Forest Avenue from 1907 by Ernest A. Mayo (potential National Register eligible)
- 1114 Lake Shore Boulevard from 1909 by Tallmadge & Watson
- 1120 Forest Avenue from 1909 by Ernest A. Mayo
- 715 Sheridan Road from 1910 by Elmo C. Lowe
- 1210 Forest Avenue from 1910 by Ernest A. Mayo
- 1025 Forest Avenue from 1910 by Spencer & Powers (potential National Register eligible)
- 1318 Forest Avenue from 1911 by Ernest A. Mayo
- 1010 Michigan Avenue from 1911 by Ernest A. Mayo (potential National Register eligible)
- 1000 Lake Shore Boulevard from 1911 by Tallmadge & Watson
- 1023 Sheridan Road from 1911 by Charles H. Thompson
- 1201 Sheridan Road from 1912 by Spencer & Powers (potential National Register eligible)
- 1103 Sheridan Road from 1912 by Brown & Walcott
- 1117 Sheridan Road from 1912 by Ernest A. Mayo
- 147 Dempster Street from 1914 by Chatten & Hammond (potential National Register eligible)
- 144 Greenwood Street from 1915 by Ernest A. Mayo (potential National Register eligible)
- 1630 Judson Street from 1924 by White & Weber
- 1624 Judson Street from 1924 by A. Brown (potential National Register eligible)
- 1140 Lake Shore Boulevard from 1925 by Harwood Hewitt and Herbert Riddle
- 900 Edgemere Court from 1927 by Mayo & Mayo (potential National Register eligible)
- 214 Greenwood Street from 1889/1916
- 1108 Forest Avenue from 1896 by Beers, Clay & Dutton with a 1930 remodeling by Ernest A. Mayo (potential National Register eligible)

This traditional, richly ornamented Tudor Revival home at 1012 Lake Shore Boulevard was designed by Spencer & Kendall in 1894. (shown left) The entire upper floors of this brick building feature decorative half-timbering. There is an inset front porch supported by heavy wood posts and rows of leaded glass windows. The steeply-pitched front gable has exposed rafter tails. This home may be eligible for listing on the National Register.



Originally built as a 20-room home designed by Edward Baumann in 1882, the imposing Tudor Revival residence at 1800 Sheridan Road was completely remodeled by Ernest A. Mayo in 1916. The exterior is buff brick with sections of half-timbering. (shown above right) The center gabled entry bay has a framed door-

1012 Lake Shore Boulevard



1800 Sheridan Road

There are wood verge boards in the gable peaks. This home may also be eligible for individual listing on the National Register.

French Eclectic & Spanish Eclectic

Although never as popular as Colonial or Tudor Revival, the French Eclectic style was fashionable in the 1920s, when many Americans who had served in France during World War I returned with first-hand familiarity with French prototypes. The 1920s was also a time when photographic studies of modest French homes were published, both in architectural journals and popular magazines, providing architects and builders with many models to draw from. There are two subtypes of French Eclectic architecture. The first is usually rectangular and symmetrical. In this type, the massive hipped roof with its ridge paralleling the front of the house or steeply pitched mansard roof dominates, and the front and rear facades are symmetrical with a central entry. The second, more common subtype is asymmetrical, usually L-shaped in plan, with an off-center doorway frequently located in the corner in a prominent cylindrical tower topped by a steep conical roof.

The Spanish Eclectic style, also popular in the late 1910s and 1920s in America, borrowed elements from a broad range of historical Spanish styles, including Moorish, Gothic, and Renaissance. The Panama-California Exposition held in 1915 in San Diego helped to popularize the style. Although most popular in the southwestern United States and Florida, examples of the style, though rare, are scattered throughout the rest of the country.

There are seven homes in the French Eclectic style dating from 1920 through 1938 and one in the Spanish Eclectic style from 1924, but none of them are designated landmarks. One French Eclectic home at 929 Edgemere Court from 1936 by Raymond F. Houlihan and the Spanish Eclectic home at 201 Dempster Street from 1906 by Phillips, Rogers & Woodyatt are considered eligible for local landmark designation.



929 Edgemere Court

way. There are multiple, hipped and gabled bays and dormers and a distinctive polygonal corner tower with crenellated top. This home may be eligible for the National Register.

This fine Tudor Revival residence at 1218 Sheridan Road was designed by Ernest A. Mayo in 1901. (shown below right) Notable features include the curved half-timbering in the front-facing gables and the brick chimneys. The combination gable/hipped roof has slate shingles and



1218 Sheridan Road

929 Edgemere Court is a characteristic example of the French Eclectic style with its steeply-pitched, slate-covered, hipped roof and its through-the-cornice dormers. Designed by Raymond F. Houlihan

in 1936, it is rendered in square rubblestone with an ashlar stone entry, and it has metal casement windows.

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 Lake Shore historic district 44 homes are in these types with the American Foursquare being the most represented with 14 examples and the Bungalow next most popular with 11 examples. Other types represented include Ranch (7), Split-Level (7), Minimal Traditional (2), Bi-Level (1), Monterey (1) and Mansard (1).

MINIMAL TRADITIONAL, BUNGALOW, & AMERICAN FOURSQUARE

There are only two local landmarks from among these types, a Minimal Traditional-type home at 911 Edgemere Court and a Bungalow at 550 Judson Avenue. There is just one other home considered eligible for local landmark designation: an American Foursquare at 644 Michigan Avenue.

- 911 Edgemere Court from 1949 by Walton & Kegley
- 550 Judson Avenue from 1922 by owner Henry J. Ross

The Minimal Traditional type of house was built in great numbers in the years immediately before and after World War II, especially in large tract-housing developments. Generally with a front-facing gable integrated with a longer side-gabled section, eaves are short or non-existent, and architectural detail is at a minimum. It conveys a generally traditional appearance without stylistically identifiable ornament.

The Bungalow is an informal house type that evolved from the Craftsman heritage, but came to incorporate various other stylistic features. Bungalows are compact one- or 1 1/2-story houses that emphasize horizontality. Basic characteristics usually include broad front porches and low-pitched roofs, often with dormers. Exterior materials can be frame or brick with cut stone trim. There may also be simple built-in Arts and Crafts features on the interior.

American Foursquare houses are simple, mostly symmetrical houses, usually two- to 2½-stories tall, with a hipped roof, dormers, and a full-width front porch with classical or squared-off columns. The house is typically square or nearly square in plan with four equal-sized rooms in each corner — an entrance hall, living room, dining room, and kitchen.



644 Michigan Avenue

corner — an entrance hall, living

This Foursquare at 644 Michigan Avenue from 1914 by Webster H. Rapp is a classic example of the type. With its broad, hipped roof, square stucco piers and knee walls, it is handsome and well-preserved. Foursquares like this are sometimes called “Prairie Box” reflecting their Prairie School heritage.

OTHER RESIDENTIAL TYPES

Within the historic district there are a number of homes that cannot easily be placed into generally accepted stylistic categories, usually because they combine a variety of features with no one style predominating. Or some may be historic homes that have been altered and original features removed. There are 26 houses in this category dating from 1869 through 1951. Four are local landmarks. None of the rest have been considered local landmark eligible.

- 714 Sheridan Road from 1890/1908 (altered)
- 320 Greenwood Street from 1869/1889 (moved; altered)
- 1414 Forest Avenue from 1870/1892/1922 (altered)
- 1210 Michigan Avenue from pre-1899 (altered)

MULTI-FAMILY HOUSING TYPES

Historic multi-family housing in the Lake Shore historic district falls into three types: Double (22) and Triple (2) houses; Two (14) and Four (4) flats, and Walk-up or Courtyard apartment buildings (17). In Double and Triple houses the residential units are side-by-side, sharing common side (or “party” walls). In Flat buildings the residential units are stacked one or two per floor. The appearance of these types generally blends in with the single-family character of the district, and the same architectural styles are used in the exterior expression. The most common style for Double and Triple houses is the Queen Anne with ten examples, while the most common style for Flat buildings is Colonial Revival with five examples. Nine of the Double and one Triple house are local landmarks, while another four are considered local landmark-eligible.

- 735-737 Judson Avenue from 1910, a Colonial Revival by Edgar O. Blake
- 1400-1404 Judson Avenue from 1899, a Craftsman by Myron Hunt (potential eligible for the National Register)
- 318-320 Dempster Street from 1892, a Dutch Colonial Revival by D. H. Burnham & Co.
- 1316-1318 Judson Avenue from 1893, a Queen Anne by Albert G. Ferree
- 413-415 Dempster Street from 1896, a Queen Anne by Stephen A. Jennings
- 1230-1232 Forest Avenue from 1892, a Queen Anne, architect unknown
- 1032-1034 Michigan Avenue from 1899, a Queen Anne/Shingle style by Myron Hunt
- 1239-1241 Judson Avenue from 1898, a Queen Anne/Free Classic by James R. Willett
- 1124-1126 Judson Avenue from 1897, a Shingle style by George L. Harvey
- 1203-1205 Hinman Avenue/425 Hamilton Street from 1892, a Shingle style Triple by J. C. Lane

Those Double and Triple houses that are eligible for local landmark designation include: 516-518 Greenwood Street from 1882, a Dutch Colonial Revival by Asa Lyon; 1109-1111 Hinman Avenue from 1892, a Queen Anne by Stephen A. Jennings; 416-418 Dempster Street from 1892, a Queen Anne by Albert G. Ferree; and 1332-1334 Hinman Avenue from 1889, a Queen Anne/Free Classic by W. C. Pocklington.

Only three of the Flat buildings are designated local landmarks (they are Four-Flats). They are also individually listed in the “Suburban Apartment Buildings in Evanston, Illinois” National Register Multiple Property documentation from 1984. No others are considered eligible for local landmark designation.

- 417-419 Lee Street from 1902, a Colonial Revival by Edgar Ovet Blake
- 1301-1303 Judson Avenue from 1894, a Queen Anne by Sidney Smith
- 1305-1307 Judson Avenue from 1894, a Queen Anne by Sidney Smith



417-419 Lee Street

This Four-Flat at 417-419 Lee Street from 1902 has Colonial Revival features in its classical-styled entry portico and the engaged brick pilasters and square capitals supporting a classical cornice. Designed by Edgar Ovet Blake, each unit has an inset balcony, and the building is topped with a flat frieze and cornice.

Three of the seventeen apartment buildings in the Lake Shore historic district are local landmarks and are individually listed in the “Suburban Apartment Buildings in Evanston, Illinois” Multiple Property documentation.

This form included 42 apartment buildings scattered about Evanston, although the majority were concentrated in the southeast part of the city just south of the Lake Shore historic district.

- 1201-1213 Michigan Avenue/205-207 Hamilton Street from 1901, a Classical Revival building by Wilmore Alloway
- 425 Greenwood Street from 1912, a Craftsman style building by Thomas McCall
- 1243 Judson Avenue from 1911, a Craftsman style building by Francis M. Barton



1201-1213 Michigan Avenue

One other apartment building in the historic district is considered eligible for local landmark designation: 1000 Hinman Avenue from 1922, a Classical Revival walk-up by Lawrence Gustav Hallberg & Co.

This handsome brick apartment building at 1201-1213 Michigan Avenue (1902) is a Classical Revival design by Wilmore Alloway. The gently rounded bays create an elegant rhythm across the principal facades. Entries are trimmed in stone with round-arched transoms and there is stone, classical detailing in the stringcourses, lintels, and the cornice.

NON-RESIDENTIAL ARCHITECTURE

The Lake Shore historic district is almost completely residential in character, however there are a few other building types scattered throughout. They include three educational structures and seven religious structures. One of the educational structures and all seven of the churches are local landmarks.

- Sigma Alpha Epsilon Building at 1856 Sheridan Road from 1929, a Gothic Revival educational structure by Arthur Howell Knox (potential National Register eligible)

The HHC Miller School (now Chiaravalle Montessori School) at 425 Dempster Street from 1898/1950 by D. H. Burnham & Co. is considered local landmark eligible.

The three historic church complexes — First Presbyterian Church, First Baptist Church (now Lake Street Church) and First Methodist Episcopal Church (now First United Methodist Church) — each have several attached buildings such as chapels, rectories, etc. built at different times but as part of a campus. These have been counted as one resource. Five of the seven churches are potentially eligible for individual listing on the National Register under criterion C, architecture. Two churches and an educational structure attached to another church were designed by the noted Prairie School architects, Tallmadge & Watson.

- First Baptist Church of Evanston (now Lake Street Church) at 607 Lake Street/1458 Chicago Avenue with a Gothic Revival church from 1873 by Cass Chapman and a Gothic Revival educational structure from 1920 by Tallmadge & Watson (potential National Register eligible).
- First Presbyterian Church at 1427 Chicago Avenue with a Romanesque Revival church from 1894 by D. H. Burnham & Co., a Gothic Revival parish house from 1925 by Harry Bergen Wheelock, and a Gothic Revival chapel from 1961 by B. F. Olson (potential National Register eligible).
- First Church of Christ, Scientist (now Music Center of Chicago) at 1490 Chicago Avenue, a Classical Revival church from 1912 by Solon S. Beman (potential National Register eligible).

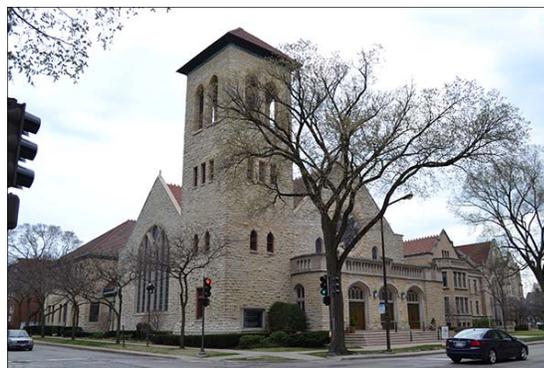


607 Lake Street

The oldest church of the three surrounding Raymond Park is First Baptist Church of Evanston (now Lake Street Church) at 607 Lake Street. This Gothic Revival structure was designed by Cass Chapman in 1873. The verticality of the design is emphasized in the slender, pointed-arch windows and the tall steeple topping the corner bell tower. The 1920 addition by Tallmadge & Watson which includes an educational structure is also architecturally significant.

- First Congregational Church at 1417 Hinman Avenue, a Colonial Revival church from 1926 by Tallmadge & Watson
- First Congregational Church of Evanston at 1445 Hinman Avenue, a Colonial Revival church from 1926 by Tallmadge & Watson (potential National Register eligible)
- St. Luke's Protestant Episcopal Church at 939 Hinman Avenue, an English Gothic Revival church from 1906 by John Sutcliffe
- First Methodist Episcopal Church (now First United Methodist Church) at 516 Church Street, a Gothic Revival church from 1910 by Tallmadge & Watson (potential National Register eligible)

The imposing Romanesque Revival church at 1427



1427 Chicago Avenue

The imposing Romanesque Revival church at 1427 Chicago Avenue was designed by D. H. Burnham & Co. in 1894. In rusticated limestone, a massive, square corner tower dominates the structure. The round-arched arcade at the entry is a characteristic Romanesque Revival feature.

First Congregational Church of Evanston at 1445 Hinman Avenue from 1926 is a fine Colonial Revival-style church building designed by Tallmadge & Watson. Its siting on an unusual triangular lot facing a park heightens the impact of its impressive front portico and soaring bell tower.



ARCHITECTS WHOSE WORK IS FEATURED IN THE DISTRICT

1445 Hinman Avenue

The majority of the structures in the Lake Shore Historic District were architect-designed, attesting to the high quality of the architecture found there. Original architects have been identified from the end of the 19th and throughout the 20th centuries. Within the district are lesser-known architects who were very busy with local projects, and nationally prominent architects who designed one or two structures.

The earliest known architect is **Asa Lyon** (1849-?) who designed the Italianate house at 215 Lake Street in 1881. A resident of South Evanston from 1872-1875, he is generally considered Evanston's first resident architect with an active architectural practice until he left for Grand Rapids, Michigan in 1884.⁴⁷ He designed three other homes in the district between 1881 and 1883 in several different styles.

The busiest 19th century architect in the district was **Stephen Alston Jennings** (1857-1930) who designed twelve homes and three double homes between 1889 and 1896, in the Queen Anne or Shingle style. He was a graduate of the University of Illinois known for his impressive homes for the wealthy.⁴⁸ Seven of his designs are local landmarks and two have been considered potentially eligible for individual listing on the National Register. Jennings left Evanston in 1899 for Seattle, Washington.

Another prolific late 19th century architect in the district was **Josiah Carson Lane** who started his practice in Chicago but moved his office to Evanston about 1892.⁴⁹ From 1889 through 1896 he designed ten homes, one double house, and one triple house in the district, in a mix of styles including Dutch Colonial Revival, Queen Anne, and early Colonial Revival. Three are local landmarks and one may be eligible for individual listing on the National Register. Lane moved to Florida in 1898.

Edgar Ovet Blake (1866-1953) was an Evanston native who studied at the Art Institute and in Paris, and then worked briefly for Stephen Jennings before opening his own office.⁵⁰ His work in the district covered a range of residential structures over a period of years from 1897-1915. He designed five single family homes, three double houses, and one four flat in styles that include Craftsman and Dutch Colonial Revival.

Several prominent architects with national reputations are represented in the district. **Daniel Burnham** in partnership with John Root designed two homes from 1888 and 1890, and then as D.H. Burnham & Co. designed First Presbyterian Church, Chiaravalle Montessori School, and a double house, all in the 1890s. The church may be eligible for the National Register for its architecture. Burnham (1846-1912) is perhaps best known for the *1909 Plan for Chicago* which grew out of his role as chief architect and city planner for the 1893 Chicago World's Columbian Exposition. His firm and several successor firms designed commercial, institutional, and resi-

dential structures in Chicago, in many US cities, and even internationally, well into the second half of the 20th century. Both he and his son, Hubert, lived in the Lakeshore district on a two-block estate; Burnham Place is named after him.

Another important Chicago commercial firm, **Holabird & Roche**, designed four Queen Anne homes in 1890-1891 of which two are local landmarks. The William Holabird (1854-1923) and Martin Roche (1855-1927) architectural partnership began in 1883 and lasted over four decades, during which time they created every type of structure imaginable. Many impressive commercial structures from the boom years of the 1920s still stand in downtown Chicago. A catalog of the work of Holabird & Roche/Holabird & Root lists over 1500 entries, most of them built.

Residential home construction in the early 20th century in the Lakeshore district was dominated by one man, **Ernest Alfred Mayo** (1868-1946). Born in England, Mayo made his way to Chicago for the 1893 World's Fair where he designed several of the administration buildings. After 1918 he formed Mayo & Mayo in partnership with his son, Peter.⁵¹ In the Lakeshore district Mayo designed thirty homes between 1894 and 1919 and remodeled many older homes, transforming them into the Colonial Revival, Craftsman, and Tudor Revival styles popular in his day. A full 25 of these are local landmarks with one Colonial Revival, two Craftsman, and nine Tudor Revival style homes considered potentially eligible for individual listing on the National Register.

Second only to Mayo in residential output was developer **Charles H. Thompson** who is listed as architect on the building permits for 26 homes in the district. According to Margery Perkins, Thompson was not an architect, but hired architects to design houses for him—his name appears as the architect on the permits because he supervised the construction of most of his houses. In just a few years ranging from 1909 to 1913, his stylistic output was varied. Although the majority are in the Craftsman style, there are examples of Prairie, American Foursquare, Tudor Revival, and Renaissance Revival, with seven of them designated local landmarks.

Less well known, but active in the district was **Webster H. Rapp**, a builder/architect who designed fourteen homes in the district between 1910-1916, primarily in the Craftsman style. Only one of his homes—an American Foursquare, is a local landmark.

Tallmadge & Watson led the Prairie School designers in the 20th century in the district with eleven examples of their work. Thomas Eddy Tallmadge (1876-1940) started in the office of D. H. Burnham & Co. and then traveled in Europe before returning to team up with and Vernon Spencer Watson (1879-1950).⁵² Their partnership lasted until 1936. In the district they designed two of the five churches — First Congregational Church and First Methodist Church, as well as an educational structure for First Baptist Church (now Lake Street Church). All are local landmarks and may be eligible for the National Register for their architecture. Their residential work is principally in the Prairie School style and includes two homes that may also be eligible for the National Register.

Other well known Prairie School architects with just a few examples of their work include Myron Hunt with four homes, two double houses, and one apartment building; George W. Maher with four homes; John S. Van Bergen with two; and Walter Burley Griffin with one.

Myron Hunt (1868-1952), who is best known for his work in California, lived and worked in Evanston in the years surrounding the turn of the 20th century. A graduate of the Massachusetts

Institute of Technology, Hunt moved to Evanston in 1895. Hunt designed a number residences, many with Craftsman and Prairie influences, during his time in Evanston. Four single family residences, two double houses, and one apartment building within the Lakeshore District are attributed to him. In 1903, Hunt moved to California, and later became president of the California Chapter of the American Institute of Architects.

George Washington Maher (1864-1926) became one of the most accomplished of the Prairie School practitioners. Born in West Virginia, he completed his education in 1893 and traveled in Europe before coming to Chicago. While working for Joseph Silsbee he met the man who would define the stylistic direction of his career — Frank Lloyd Wright.⁵³ Maher's four homes in the district span from 1904-1917 with three in the Prairie School style and one in the Craftsman. Only one of the Prairie School homes is a local landmark and it may also be eligible for the National Register.

John S. Van Bergen (1885-1969), whose practice was generally limited to small scale residential work, designed in the Prairie School style much longer than any of his contemporaries. With a home and studio in Highland Park, he occasionally collaborated with Midwestern landscape architect Jens Jensen.⁵⁴ The two homes by Van Bergen in the district are both Prairie School from 1915 and are both local landmarks. One may also be eligible for the National Register.

Walter Burley Griffin (1876-1937), a graduate of the University of Illinois, was one of the most distinguished members of the Prairie School, having worked directly for Frank Lloyd Wright in his Oak Park studio.⁵⁵ His single design, a Prairie School residence at 1024 Judson Avenue from 1910, is one of only two individual National Register landmarks in the district.

A nationally respected architect who was generally a traditionalist was **Howard Van Doren Shaw** (1869-1926). A native of Chicago who was educated at Yale University and MIT, he is well-known for his many beautiful country homes on Chicago's North Shore. His numerous buildings of varied types exemplify originality and good taste in design.⁵⁶ His 1915 Craftsman style home and 1913 Colonial Revival style home are both local landmarks and the Craftsman home may also be eligible for the National Register.

There are many more architects identified who worked in the district, designing one to ten buildings. They are too numerous to mention and biographical information is not always available.

CONCLUSION

This survey and report for the Lakeshore historic district was undertaken for an already designated Evanston local and National Register historic district. However the original National Register nomination from 1979 did not include a complete inventory of all the structures. This survey serves to identify every property by address, noting which buildings are already designated as local landmarks (226) or individually listed on the National Register (2). But even more importantly it recommends consideration of an additional 55 structures for local landmark designation and 63 for individual listing on the National Register.

LOCAL LANDMARK DESIGNATION

To ensure the preservation of the Lake Shore Historic District's most significant residences, this report recommends a program of continued individual landmark designations. The following 55 properties should be considered for local landmark designation.

GREEK REVIVAL:

- 1206 Hinman Avenue, the oldest structure in the district from 1857

ITALIANATE:

- 534 Forest Avenue from 1874/1925
- 543 Judson Avenue from c. 1875
- 1118 Judson Avenue from 1868/1891(moved)/1917 (altered)
- 739 Forest Avenue from 1872/1897 (altered)
- 733 Forest Avenue from 1873/c. 1890 (altered)

STICK STYLE:

- 1228 Hinman Avenue from 1891/1895

QUEEN ANNE & QUEEN ANNE - FREE CLASSIC:

- 1232 Hinman Avenue from 1888
- 1225 Judson Avenue from 1890
- 1031 Forest Avenue from 1902

SHINGLE STYLE:

- 1319 Forest Avenue from 1891 by Joseph L. Silsbee, remodeled in 1962; home of toy designer Marvin Glass

CRAFTSMAN:

- 1112 Hinman Avenue from 1899 by Charles R. Ayars
- 1022 Hinman Avenue from 1905 by Ernest A. Mayo
- 1036 Judson Avenue from 1905 by Edgar Ovet Blake
- 830 Sheridan Road from 1910 by Charles H. Thompson
- 1015 Sheridan Road from 1911 by Charles H. Thompson
- 738 Judson Avenue from 1911 by Charles H. Thompson
- 732 Judson Avenue from 1915 by Webster H. Rapp
- 611 Judson Avenue from 1919 by George F. Lovdall

PRAIRIE:

- 1117 Forest Avenue from 1909 by Huehl & Schmid

INTERNATIONAL STYLE:

- 647 Sheridan Square from 1961 by George F. Keck
- 1221 Michigan Avenue from 1968 by David Haid

CLASSICAL REVIVAL:

- 1020 Lake Shore Boulevard from 1920 by Chester Walcott

COLONIAL REVIVAL:

- 522 Forest Avenue from 1887
- 929 Sheridan Road from 1892 by John Turner Long
- 1048 Forest Avenue from 1894 by J.T.W. Jennings, with remodeling from 1941 by Jules F. Wegman
- 1042 Michigan Avenue from 1895 by Josiah Carson Lane
- 1040 Michigan Avenue from 1896 by John Turner Long
- 1215 Judson Avenue from 1898 by Charles R. Ayars
- 1140 Hinman Avenue from 1898 by Charles R. Ayars
- 1028 Hinman Avenue from 1899 by H. B. Wheelock
- 1037 Sheridan Road from 1905/1921 (moved)
- 1637 Judson Avenue from 1908 by Ernest A. Mayo
- 1135 Judson Avenue from 1912 by Tallmadge & Watson
- 706 Forest Avenue from 1919 by C. W. Johnson
- 1722 Judson Avenue from 1922 by Emil H. Frommann
- 321 Lake Street from 1927 by Frederick Stanton

DUTCH COLONIAL REVIVAL:

- 408 Greenwood Street from c. 1888
- 1125 Sheridan Road from 1911 by William Warren
- 747 Michigan Avenue from 1913 by George Herlin
- 1519 Judson Avenue from 1938 by Raymond F. Houlihan (historical significance)

RENAISSANCE REVIVAL:

- 605 Judson Avenue from 1912 by Thornton A. Herr
- 1025 Hinman Avenue from 1923 by J.J. Jensen

TUDOR REVIVAL:

- 1510 Forest Avenue from 1928
- 325 Lake Street from 1934 by R. F. Houlihan

FRENCH ECLECTIC:

- 929 Edgemere Court from 1936 by Raymond F. Houlihan

SPANISH ECLECTIC:

- 201 Dempster Street from 1906, remodeled in 1924

AMERICAN FOURSQUARE:

- 644 Michigan Avenue from 1914 by owner Webster H. Rapp

CONTEMPORARY:

- 729 Sheridan Road from 1969 by Edward Dart

DOUBLE HOUSE:

- 516-518 Greenwood Street from 1882, a Dutch Colonial Revival by Asa Lyon
- 1109-1111 Hinman Avenue from 1892, a Queen Anne by Stephen A. Jennings
- 416-418 Dempster Street from 1892, a Queen Anne by Albert G. Ferree
- 1332-1334 Hinman Avenue from 1889, a Queen Anne/Free Classic by W. C. Pocklington.

APARTMENT BUILDING:

- 1000 Hinman Avenue from 1922, a Classical Revival by L.G. Hallberg & Co.

EDUCATION:

- Classical Revival school at 425 Dempster Street from 1898 by D. H. Burnham & Co.

INDIVIDUAL NATIONAL REGISTER DESIGNATION

There are only two properties now individually listed on the National Register — the Charles Gates Dawes house at 225 Greenwood Street and the Walter Burley Griffin-designed house at

1024 Judson Avenue. The following additional 63 properties should be considered for individual listing on the National Register of Historic Places. Most would be eligible under criterion C, architecture, but a few might be significant under criterion A, history.

ITALIANATE:

- 525 Judson Avenue from 1874
- 635 Judson Avenue from 1874
- 1427 Judson Avenue from 1875/1891(moved)/1901

SWISS CHALET:

- 1707 Hinman Avenue from 1895 by William A. Otis, also historically significant as the home of lawyer and prominent citizen H.H.C. Miller.

QUEEN ANNE:

- 222 Burnham Place from 1890 by Baumann & Cady
- 1039 Forest Avenue from 1890
- 1143 Forest Avenue from 1893 by Stephen A. Jennings
- 1246 Forest Avenue from 1895 by Asbury W. Buckley
- 1433 Hinman Avenue from 1890 by John M. Van Osdel
- 1114 Judson Avenue from 1892 by Stephen A. Jennings
- 1225 Judson Avenue from 1890 by Holabird & Roche
- 1104 Michigan Avenue from 1895 by William K. Johnston

SHINGLE STYLE:

- 1228 Forest Avenue from 1897 by Franklin P. Burnham & Co.
- 1319 Forest Avenue from 1891 by Joseph L. Silsbee, also historically significant as the home of toy designer Marvin Glass
- 225 Hamilton Street from 1894 by Pond & Pond
- 1424 Judson Avenue from 1902 by William A. Otis
- 1144 Michigan Avenue from 1890 by Enoch Hill Turnock

ROMANESQUE REVIVAL:

- 405 Church Street from 1892 by A.M.F. Colton & Son
- 1030 Forest Avenue from 1901 by Hallberg & Sturm

CRAFTSMAN:

- 747 Sheridan Road from 1915 by Howard Van Doren Shaw
- 916 Sheridan Road from 1912 by John A. Rogers
- 1000 Sheridan Road from 1919 by Ernest A. Mayo
- 1030 Sheridan Road from 1911 by Ernest A. Mayo

PRAIRIE SCHOOL:

- 308 Church Street from 1910 by George W. Maher
- 1000 Forest Avenue from 1908 by Tallmadge & Watson
- 1315 Forest Avenue from 1907 by Tallmadge & Watson
- 741 Sheridan Road from 1915 by John S. Van Bergen

CLASSICAL REVIVAL:

- 1047 Forest Avenue from 1897 by Harvey L. Page & Co.
- 1020 Lake Shore Boulevard from 1920 by Chester Walcott

COLONIAL REVIVAL:

- 404 Church Street from 1919 by Ernest A. Mayo
- 101 Greenleaf Street from 1913 by Ernest A. Mayo
- 235 Greenwood Street from 1892 by Joseph Lyman Silsbee
- 1046 Michigan Avenue from 1895 by Josiah Carson Lane

DUTCH COLONIAL REVIVAL:

- 202 Greenwood Street from 1889 by Joseph L. Silsbee

RENAISSANCE REVIVAL:

- 1038 Sheridan Road from 1925 by Robert S. DeGolyer

DUTCH RENAISSANCE REVIVAL:

- 1101 Forest Avenue from 1896 by Beers, Clay & Dutton
- 1110 Forest Avenue from 1896 by Beers, Clay & Dutton
- 1112 Forest Avenue from 1896 by Beers, Clay & Dutton

TUDOR REVIVAL:

- 300 Church Street from 1890/1925 by Baumann & Cady, also historically significant as the home of Congressmen Ralph and Marguerite Stitt Church)
- 147 Dempster Street from 1914 by Chatten & Hammond
- 900 Edgemere Court from 1927 by Mayo & Mayo
- 1025 Forest Avenue from 1910 by Spencer & Powers
- 1108 Forest Avenue from 1896 by Beers, Clay & Dutton with 1930 remodeling by Ernest A. Mayo
- 1203 Forest Avenue from 1905 by Ernest A. Mayo
- 1217 Forest Avenue from 1907 by Ernest A. Mayo
- 1622 Forest Place from 1883 with 1910 remodeling by Ernest A. Mayo
- 144 Greenwood Street from 1915 by Ernest A. Mayo
- 228 Greenwood Street from 1865 with 1927 remodeling by Mayo & Mayo
- 1745 Hinman Avenue from 1892 by William Boston Chase
- 1041 Judson Avenue from 1897 by Myron Hunt
- 1624 Judson Street from 1924 by A. Brown
- 1012 Lake Shore Boulevard from 1894 by Spencer & Kendall
- 1010 Michigan Avenue from 1911 by Ernest A. Mayo
- 1201 Sheridan Road from 1912 by Spencer & Powers
- 1218 Sheridan Road from 1901 by Ernest A. Mayo
- 1800 Sheridan Road from 1882 by Edward Baumann with 1915 remodeling by Ernest A. Mayo

DOUBLE HOUSE:

- 1400-1404 Judson Avenue from 1899, a Craftsman by Myron Hunt

EDUCATION:

- Sigma Alpha Epsilon Building at 1856 Sheridan Road from 1929, a Gothic Revival educational structure by Arthur Howell Knox

RELIGIOUS FACILITIES:

- First Baptist Church of Evanston at 607 Lake Street/1458 Chicago Avenue with a Gothic Revival church from 1873 by Cass Chapman and a Gothic Revival educational structure from 1920 by Tallmadge & Watson
- First Church of Christ, Scientist (now Music Center of Chicago) at 1490 Chicago Avenue, a Classical Revival church from 1912 by Solon S. Beman
- First Methodist Episcopal Church (now First United Methodist Church) at 516 Church Street, a Gothic Revival church from 1910 by Tallmadge & Watson
- First Presbyterian Church at 1427 Chicago Avenue with a Romanesque Revival church from 1894 by D. H. Burnham & Co., a Gothic Revival parish house from 1925 by Harry Bergen Wheelock, and a Gothic Revival chapel from 1961 by B. F. Olson
- First Congregational Church of Evanston at 1445 Hinman Avenue, a Colonial Revival church from 1926 by Tallmadge & Watson

ENDNOTES

- ¹ Jeffrey S. Flemming, "Evanston Lakeshore Historic District," National Register of Historic Places Nomination, 1979, 8-1.
- ² Ibid.
- ³ Margery Blair Perkins, *Evanstoniana: An Informal History of Evanston and Its Architecture* (Evanston: Evanston Historical Society, 1984), 5-7.
- ⁴ Josiah Seymour Currey, *Chicago, Its History and Its Builders*, Volume II (Chicago: S. J. Clarke Publishing Company, 1918), 318.
- ⁵ Perkins, 8.
- ⁶ Northeast Evanston Historic District Association, "Northeast Evanston Historic District," National Register of Historic Places Nomination, 1999, 8-51;
- ⁷ Perkins, 19-20; Robert D. Sheppard and Harvey B. Hurd, ed., *History of Northwestern University and Evanston* (Chicago: Munsell Publishing Company, 1906), 53-54.
- ⁸ "Northeast Evanston Historic District", Section 8 Page 56.
- ⁹ Sheppard & Hurd, 62.
- ¹⁰ Ibid, 351.
- ¹¹ Perkins, 25-26.
- ¹² Evanston Small Parks and Playgrounds Association, *Plan of Evanston* (Evanston, IL: Bowman Publishing Company, 1917), 78.
- ¹³ Perkins, 25 & 174.
- ¹⁴ *Evanston Index*, July 27, 1872 (taken from survey's historic information sheet).
- ¹⁵ Perkins, 60. Although Margery Perkins writes that Gibb's addition preceded White's, Anne Earle argues that because White's addition bordered the 1868 border of Evanston, and was created as an addition to Evanston, that it must have pre-dated Gibb's addition. Evanston Sanborn Map, 1899, Key Sheet.
- ¹⁶ Everett Chamberlain, *Chicago and Its Suburbs* (Chicago: T. A. Hungerford & Co., 1874), 376.
- ¹⁷ Perkins, 55.
- ¹⁸ Ibid, 46.
- ¹⁹ "Northeast Evanston Historic District", Section 8 Page 56.
- ²⁰ Perkins, 72.
- ²¹ Frances E. Willard, *A Classic Town: The Story of Evanston by an "Old Timer"* (Chicago: Woman's Temperance Publishing Association, 1891), 422-423.
- ²² Perkins, 62.
- ²³ *Plan of Evanston* (1917), 78.
- ²⁴ "Northeast Evanston Historic District", section 8, page 56.
- ²⁵ Flemming, section 8, page 3.
- ²⁶ "Evanston, Illinois," Sanborn-Perris Map Company, copyright 1899 (accessed through Digital Sanborn Maps, 1867-1970)
- ²⁷ "Alice Bunker Stockham," Evanston Womens' History Project (<http://evanstonwomen.org/2010/03/16/alice-bunker-stockham/>), accessed August 20, 2011.
- ²⁸ Evanston Lakeshore Historic District Re-Survey, Historic Information Forms (information on Miller and Congdon attributed to Margery Blair Perkins).
- ²⁹ Evanston Lakeshore Historic District Re-Survey, Historic Information Form for 1136 Lake Shore Boulevard, 2011-12.
- ³⁰ Perkins, 131.
- ³¹ Ibid; "Northeast Evanston Historic District," section 8, page 66.
- ³² Flemming, section 8, page 5.
- ³³ Ibid; "Northeast Evanston Historic District," section 8, page 66.
- ³⁴ Lakeshore Historic District Re-survey, Historic Information Forms for 101 Greenleaf Street, 144 Greenwood Street, and 1318 Forest Avenue, 2011-12.
- ³⁵ Flemming, section 8, page 5.
- ³⁶ "Plan of Evanston," from Perkins, 17.
- ³⁷ Evanston Lakeshore Historic District Re-Survey, Historic Information Form for Centennial Park, 2011-12. Much of the historic information on the parks was provided by Janet Messenger and Anne O. Earle.
- ³⁸ Evanston Lakeshore Historic District Re-Survey, Historic Information Forms for Dawes park, 2011-12.

- ³⁹Evanston Lakeshore Historic District Re-Survey, Historic Information Forms for Cornelia Lunt Gardens, Raymond Park, and Congregational Park, 2011-12.
- ⁴⁰Evanston Lakeshore Historic District Re-Survey, Historic Information Forms for Patriots Park and Patriots Park Flagpole, 2011-12.
- ⁴¹Perkins, 61.
- ⁴²Evanston Lakeshore Historic District Re-Survey, Historic Information Form for Clark Square Park, 2011-12.
- ⁴³Evanston Lakeshore Historic District Re-Survey, Historic Information Form for Stockham Park, 2011-12.
- ⁴⁴Evanston Lakeshore Historic District Re-Survey, Historic Information Forms for Elliot Park, Burnham Park, and Garden Park, 2011-12.
- ⁴⁵*Plan of Evanston*, 54-55.
- ⁴⁶Evanston Lakeshore Historic District Re-Survey, Historic Information Forms for Kelly Tot Lot, Thomas E. Snyder Tot Lot, and Currey Park, 2011-12.
- ⁴⁷Perkins, 163.
- ⁴⁸*Ibid*, 161.
- ⁴⁹*Ibid*.
- ⁵⁰*Ibid*, 154.
- ⁵¹*Ibid*, 164.
- ⁵²*Ibid*, 170.
- ⁵³*Ibid*, 163.
- ⁵⁴Granacki Historic Consultants, "Architectural Resources in Highland Park, Illinois: Central East Area and Central Avenue/Deerfield Road Area," (Report prepared for the Highland Park Preservation Commission, 1999), 21.
- ⁵⁵Perkins, 158.
- ⁵⁶"Architectural Resources in Highland Park," 21.

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Springfield, IL 62701

CREDITS

This report was prepared by Granacki Historic Consultants, 1105 West Chicago Ave., Chicago, IL 60642, under contract for the City of Evanston. The individual data forms for each building surveyed are in binders on file with the Evanston Historic Preservation Commission.

Project staff included:

Victoria Granacki, Project Director and Writer
Lara Ramsey, Field Surveyor and Writer

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Springfield, IL 62701

**APPENDIX A:
EVALUATION CRITERIA**

EVALUATION CRITERIA

All principal buildings within the Lakeshore Historic District were evaluated for local architectural significance using the following criteria. First, each building was rated as either contributing or non-contributing to the overall character of the existing local historic district. A "C" indicates that a building would be a contributing structure within the district and is generally more than 50 years old. A building was rated "NC" if it did not contribute to the character of a local historic district, either because it has been seriously altered from its original historic appearance or it was built after the time period of significance (c. 1850-1962). Each property within the district was also evaluated for potential individual landmark eligibility. A "Yes" within the "NR Landmark?" field on the survey form indicates that the surveyed building would likely be a good candidate for individual designation as an Evanston Landmark. A "No" within the field indicates that it would not. If a building was considered potentially eligible for landmark designation, the applicable criteria for designation (taken from Section 2-9-4 of the City Code of Evanston, Illinois) are listed in the "Local Criteria" field. Properties that have already been designated as local landmarks were not evaluated for potential landmark eligibility.

Although the Evanston Historic Preservation Ordinance does not impose an age limit on buildings for inclusion within historic districts and individual landmark designation, a period of significance ending at 1962 (which coincides with the 50-year age limit imposed by the National Register of Historic Places) has been used to evaluate the buildings during the re-survey of the Lakeshore Historic District. A small number of buildings in the district that fall outside of this period of significance and were built after 1962 have either been designated as local landmarks or are eligible for landmark designation as outstanding examples of post-World War II design by noted architects. These buildings, although individually significant, are still considered as non-contributing to the historic context of the district, and are thus given an "NC" rating.

All principal and secondary structures on a property were also 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 considered only for properties that had sufficient historic information available to consider those criteria. Similar limitations were also placed on evaluating buildings for historic significance when determining local landmark eligibility. 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.

Integrity, that is, the degree of original design and historic material remaining in place, was factored into the evaluation. No building was considered eligible for individual landmark designation 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.

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 and additions were those considered by the field surveyor to be reversible, or are not readily visible from the public way. Generally, aluminum, vinyl, or other siding installed over original wood clapboard siding is considered a minor alteration. Alterations were also considered minor if they were part of a restoration, or were sensitive to the historic character of the building. Major alterations include irreversible changes and additions that are readily visible from the public way and/or are insensitive to the historic character of the house. These include porches and other architectural detailing that have been completely removed and for which there appears to be no actual physical evidence 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.

In Evanston, many 19th-century houses were extensively remodeled in the late 19th and early 20th centuries, and many more sustained less extensive but significant alterations—porches were removed, windows were replaced in altered openings, substantial additions were built. These historic alterations (made before 1962) can now be viewed as part of the historic fabric of the structure, and should not affect the rating of the building in the same way as the same non-historic alterations and additions. Also, an unusually large number of historic houses within the Lakeshore Historic District, and within Evanston in general, have been moved. Generally speaking, moving a house from its original location is considered a blow to the integrity of the property; however, one must consider the circumstances under which the houses in the district were moved. A large number of the houses that were moved in the district came from lots that were very close by, sometimes on the same street or even the same block. In some cases, houses were moved from the front of a lot to the back, or moved from facing one street on a corner lot to face the other street. The physical surroundings of these houses' original lots and the lots to which they were moved were essentially identical—this kind of move cannot be compared with, for example, a rural farm house surrounded by out buildings on acres of land that is moved to a small lot within a later subdivision. Also, considering that many houses moved during the 1920s were single-family structures that were being removed from streets close by that had been zoned for multi-family use after the 1921 ordinance to single-family districts, the areas to which they were moved were more in keeping with the original residential context in which these houses were built. Finally, all of the buildings that were moved to the district were moved before 1962. The earliest recorded move to the district was in 1868, but the dates generally range from the late 1880s to the late 1940s.

The purpose of a historic district is to provide protection to historic properties that, while not possessing individual architectural or historic distinction, work together to create a certain character that reflects the overall architectural and historical development of an area. There can be significant variation of overall integrity, craftsmanship, and architectural detailing among the contributing structures of a historic district, but if these buildings retain a baseline level of integrity and are considered historic (i.e. fall within the period of significance for the district), then they do contribute to the historic fabric of that district. In general, only buildings that have been so altered that they no longer exhibit any historic character or have been built outside of the period of significance are considered non-contributing to the district.

NATIONAL REGISTER RATINGS

A. ELIGIBLE FOR INDIVIDUAL LISTING

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; or (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.

Age. Must have been built or standing during the period of historic significance or be at least 50 years old (built before 1962)

Integrity. Any building that possesses enough integrity to still be identified with the period of historic significance.

B. CONTRIBUTING TO THE LAKESHORE HISTORIC DISTRICT (C)

Age. Must be at least 50 years old (built before 1962).

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 relatively 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, readily recognizable and distinctive historic massing.

C. NON-CONTRIBUTING TO A HISTORIC DISTRICT (NC)

Age. Any building or secondary structure built after the period of significance or less than 50 years old (built in 1962 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. ELIGIBLE FOR INDIVIDUAL LISTING

Age. There is no age limit.

Architectural Merit. Must possess architectural distinction by meeting one of the following two criteria (as set out in Section 2-9-2 of the Evanston City Code): as an example of an architectural type, style or design distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials or craftsmanship (Criterion 3); or 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, the Midwest region or the United States (Criterion 4). Any structure ranked significant automatically contributes to the character of a historic district, unless that structure was built after the end of the district's period of significance (1962)

Integrity. Must have at least a moderate degree of integrity: most architectural detailing in place, no historic materials or details covered up, 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.

C. CONTRIBUTING TO THE LAKESHORE HISTORIC DISTRICT (C)

Age. Must be at least 50 years old (built before 1962).

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); or (b) possesses the architectural distinction of a landmark-eligible 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 re-considered for individual landmark eligibility.

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, readily recognizable and distinctive historic massing.

D. NON-CONTRIBUTING (NC)

Age. Most buildings less than 50 years old (built in 1963 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 at least 50 years old that has unsympathetic alterations that greatly compromise its historic character. Poor integrity was present if most or all of these factors were missing: original shape, original wood siding, original or historic windows (especially if window openings were also changed), and original architectural detail and trim.

APPENDIX B:
SAMPLE SURVEY FORM

City of EVANSTON

LAKESHORE HISTORIC DISTRICT RE-SURVEY

BEGINNING STREET #
 END STREET #
 STREET # SUFFIX
 STREET NAME
 SUFFIX
 PIN



LOCAL

WITHIN LOCAL DISTRICT?
 LOCAL DISTRICT CONTRIB/NON-CONTRIB?
 LOCAL LANDMARK? YEAR
 LOCAL LANDMARK ELIGIBLE?
 CRITERIA:

NATIONAL REGISTER

WITHIN NR DISTRICT?
 NR DISTRICT CONTRIB/NON-CONTRIB?
 NR LANDMARK? YEAR
 NR ELIGIBLE? CRITERIA

PHOTO ID

ALTERNATE ADDRESS?

GENERAL INFORMATION

CATEGORY CURRENT USE
 CONDITION HISTORIC USE
 INTEGRITY SECONDARY STRUCTURE
 NRSECOND

ARCHITECTURAL DESCRIPTION

ARCHITECTURAL CLASSIFICATION	<input type="text"/>	ROOF TYPE	<input type="text"/>
DETAILS	<input type="text"/>	ROOF MATERIAL	<input type="text"/>
CONSTRUCTION YEAR	<input type="text"/>	FOUNDATION	<input type="text"/>
OTHER YEAR	<input type="text"/>	PORCH	<input type="text"/>
DATESOURCE	<input type="text"/>	WINDOW MATERIAL	<input type="text"/>
WALL MATERIAL (current)	<input type="text"/>	WINDOW MATERIAL 2	<input type="text"/>
WALL MATERIAL 2 (current)	<input type="text"/>	WINDOW TYPE	<input type="text"/>
PLAN	<input type="text"/>	WINDOW CONFIGURATION	<input type="text"/>
NO OF STORIES	<input type="text"/>		
SIGNIFICANCE	<input type="text"/>		
HISTORIC FEATURES	<input type="text"/>		

City of EVANSTON

LAKESHORE HISTORIC DISTRICT RE-SURVEY

ADDRESS

[Address input fields]

ALTERATIONS

[Alterations text area]

HISTORIC INFORMATION

OLD ADDRESS
(city dir. year)

[Old address input field]

ORIGINAL
OWNER

[Original owner input field]

ORIGINAL
ARCHITECT

[Original architect input field]

BUILDING MOVED?

[Building moved? input field]

ARCHITECT
SOURCE

[Architect source input field]

MOVED FROM

[Moved from input field]

BUILDER

[Builder input field]

ADDITIONAL PHOTOGRAPHS



PHOTO ID2 [input field]



PHOTO ID3 [input field]

OTHER PINS

[Other pins text area]

SURVEYOR

[Surveyor input field]

SURVEYOR
ORGANIZATION

[Surveyor organization input field]

SURVEY DATE

[Survey date input field]

Historic Info
Compiler

[Historic info compiler input field]

SURVEYAREA

[Survey area input field]

City of EVANSTON

LAKESHORE HISTORIC DISTRICT RE-SURVEY

PERMIT/HISTORIC INFORMATION

CURRENT ADDRESS

—

OLD ADDRESS
(city dtr.year)

DATE OF CONSTRUCTION

MOVING INFORMATION

BUILDING MOVED?

MOVING PERMIT #

DATE

MOVED FROM

ORIGINAL PERMIT INFORMATION

BLDG PERMIT #

DATE

BUILDING PERMIT
DESCRIPTION

COST

ORIGINAL OWNER

ORIGINAL OWNER
OCCUPIED?

ORIGINAL
ARCHITECT

ARCHITECT SOURC

BUILDER

EXTERIOR ALTERATION PERMITS

OTHER PERMIT INFO

COA INFO

HISTORIC INFO

OTHER SOURCES

HISTORIC INFO COMPILER

APPENDIX C:
**ILLUSTRATED LIST OF DESIGNATED LANDMARKS
AND LANDMARK-ELIGIBLE RESOURCES**



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:

Architectural Resources in the Evanston Lakeshore Historic District Granacki Historic Consultants, 2012



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

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Date:

Architect:

Reason for Significance:



Street number:

Street:

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Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

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Street number:

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Street number:

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Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

Date:

Architect:

Reason for Significance:

Architectural Resources in the Evanston Lakeshore Historic District Granacki Historic Consultants, 2012



Street number:

Street:

Suffix:

Local District Rating:

Local Landmark?

Local Landmark Eligible?

NR District Rating

Individual NR?

Individual NR Eligible

Style:

Details:

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Street number:

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Street number:

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	Street number:	<input type="text" value="1030"/>	Individual NR Eligible	<input type="text" value="YES"/>
	Street:	<input type="text" value="FOREST"/>	Style:	<input type="text" value="Romanesque Revival/Chateausque"/>
	Suffix:	<input type="text" value="AVENUE"/>	Details:	<input type="text" value="-"/>
	Local District Rating:	<input type="text" value="C"/>	Date:	<input type="text" value="1901"/>
	Local Landmark?	<input type="text" value="YES"/>	Architect:	<input type="text" value="Hallberg & Snam"/>
	Local Landmark Eligible?	<input type="text" value="-"/>	Reason for Significance:	<input type="text" value="Fine Romanesque-style residence built at the turn of the 20th century. Notable features include the 3-story round northeast corner tower, brick corbel trim, stone front porch, and historic wood windows topped with brick label molds."/>
	NR District Rating	<input type="text" value="C"/>		
	Individual NR?	<input type="text" value="NO"/>		

	Street number:	<input type="text" value="1031"/>	Individual NR Eligible	<input type="text" value="NO"/>
	Street:	<input type="text" value="FOREST"/>	Style:	<input type="text" value="Queen Anne - Free Classic"/>
	Suffix:	<input type="text" value="AVENUE"/>	Details:	<input type="text" value="-"/>
	Local District Rating:	<input type="text" value="C"/>	Date:	<input type="text" value="1902"/>
	Local Landmark?	<input type="text" value="NO"/>	Architect:	<input type="text" value="Benson, Edw. Chicago"/>
	Local Landmark Eligible?	<input type="text" value="YES"/>	Reason for Significance:	<input type="text" value="This is a fine and well-preserved example of the Free Classic variant of the Queen Anne style, with the relatively restrained massing and Classical elements (particularly on the front porch) that are characteristic of this subtype."/>
	NR District Rating	<input type="text" value="C"/>		
	Individual NR?	<input type="text" value="NO"/>		

	Street number:	<input type="text" value="1039"/>	Individual NR Eligible	<input type="text" value="YES"/>
	Street:	<input type="text" value="FOREST"/>	Style:	<input type="text" value="Queen Anne"/>
	Suffix:	<input type="text" value="AVENUE"/>	Details:	<input type="text" value="-"/>
	Local District Rating:	<input type="text" value="C"/>	Date:	<input type="text" value="1890 (circa)"/>
	Local Landmark?	<input type="text" value="YES"/>	Architect:	<input type="text" value="-"/>
	Local Landmark Eligible?	<input type="text" value="-"/>	Reason for Significance:	<input type="text" value="Nearly-pristine example of the picturesque Queen Anne style, with multiple rooflines, irregular massing, round corner tower and wrap around porch. The house was designated a local landmark in 1978."/>
	NR District Rating	<input type="text" value="C"/>		
	Individual NR?	<input type="text" value="NO"/>		

	Street number:	<input type="text" value="1043"/>	Individual NR Eligible	<input type="text" value="NO"/>
	Street:	<input type="text" value="FOREST"/>	Style:	<input type="text" value="Queen Anne"/>
	Suffix:	<input type="text" value="AVENUE"/>	Details:	<input type="text" value="-"/>
	Local District Rating:	<input type="text" value="C"/>	Date:	<input type="text" value="1894"/>
	Local Landmark?	<input type="text" value="YES"/>	Architect:	<input type="text" value="Jennings, J.T.W."/>
	Local Landmark Eligible?	<input type="text" value="-"/>	Reason for Significance:	<input type="text" value="A modest but charming example of the Queen Anne style, with polygonal corner tower, entry porch with paired columns on solid knee walls, and front through-the-conice dormer with flared text roof."/>
	NR District Rating	<input type="text" value="C"/>		
	Individual NR?	<input type="text" value="NO"/>		

	Street number:	<input type="text" value="1047"/>	Individual NR Eligible	<input type="text" value="YES"/>
	Street:	<input type="text" value="FOREST"/>	Style:	<input type="text" value="Classical Revival"/>
	Suffix:	<input type="text" value="AVENUE"/>	Details:	<input type="text" value="-"/>
	Local District Rating:	<input type="text" value="C"/>	Date:	<input type="text" value="1897"/>
	Local Landmark?	<input type="text" value="YES"/>	Architect:	<input type="text" value="Page, Harvey L. & Co"/>
	Local Landmark Eligible?	<input type="text" value="-"/>	Reason for Significance:	<input type="text" value="This late 1890s Classical Revival residence, designed by Washington, D. C. architect Harvey L. Page, is an impressive reminder of the explosion of interest in classical architectural models brought on by the World's Columbian Exposition in 1893."/>
	NR District Rating	<input type="text" value="C"/>		
	Individual NR?	<input type="text" value="NO"/>		

	Street number:	<input type="text" value="1048"/>	Individual NR Eligible	<input type="text" value="NO"/>
	Street:	<input type="text" value="FOREST"/>	Style:	<input type="text" value="Colonial Revival"/>
	Suffix:	<input type="text" value="AVENUE"/>	Details:	<input type="text" value="-"/>
	Local District Rating:	<input type="text" value="C"/>	Date:	<input type="text" value="1894"/>
	Local Landmark?	<input type="text" value="NO"/>	Architect:	<input type="text" value="Jennings, JTW and Jules F. Wegman"/>
	Local Landmark Eligible?	<input type="text" value="YES"/>	Reason for Significance:	<input type="text" value="Massive Colonial Revival house, originally constructed in the 1890s, also features several historic features that date from the 1940s. The house makes a fitting companion to its Neo-Classical neighbor on the other side of Forest Avenue."/>
	NR District Rating	<input type="text" value="C"/>		
	Individual NR?	<input type="text" value="NO"/>		

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Architectural Resources in the Evanston Lakeshore Historic District Granacki Historic Consultants, 2012



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APPENDIX D:
INVENTORY OF THE PROPERTIES IN THE SURVEY
AREA

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
GRANACKI HISTORIC CONSULTANTS, 2012**

BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
110			BURNHAM	PLACE	C	NO	NO	NO	NO	French Eclectic	1936		Omar & Lillienthal
111			BURNHAM	PLACE	C	NO	NO	NO	NO	Colonial Revival	1948		Johnson, Harry N.
116			BURNHAM	PLACE	C	NO	NO	NO	NO	Tudor Revival	1936		Oman & Lillienthal
125			BURNHAM	PLACE	C	NO	NO	NO	NO	Ranch	1951		Wright, Alderman & Martin
135			BURNHAM	PLACE	C	NO	NO	NO	NO	Colonial Revival	1946		Irwin, Howard E., Evanston
137			BURNHAM	PLACE	NC	NO	NO	NO	NO	Ranch (altered)	1950	2003	Minx, E. J.
149			BURNHAM	PLACE	C	NO	NO	NO	NO	Ranch	1957		Raymond Peterson Assoc.
200			BURNHAM	PLACE	C	YES	-	NO	NO	Queen Anne	1893	1923; 1926	Handy & Cady
207			BURNHAM	PLACE	C	NO	NO	NO	NO	Split-Level	1950	1956	Soncek, Lambert J.
207			BURNHAM	PLACE	-	-	-	-	-	Side Yard			
222			BURNHAM	PLACE	C	YES	-	NO	YES	Queen Anne	1890-91		Baumann & Cady
231			BURNHAM	PLACE	NC	NO	NO	NO	NO	Contemporary	1971		Chicago Assoc Planners/Ed Noonan
235			BURNHAM	PLACE	C	NO	NO	NO	NO	Colonial Revival	1940		Steinbach, J. G.
1319			CHICAGO	AVENUE	NC	NO	NO	NO	NO	Neo-Prairie - Apartment	1997		
1327			CHICAGO	AVENUE	C	NO	NO	NO	NO	Stick Style	1889		

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
GRANACKI HISTORIC CONSULTANTS, 2012**

BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
1427			CHICAGO	AVENUE	C	YES	-	NO	YES	Romanesque Revival - Church	1894	1925/1961	Burnham, D. H. & Co
1427		B	CHICAGO	AVENUE	C	YES	-	NO	YES	Gothic Revival	1925		Wheelock, Harry Bergen (parish house)
1427		C	CHICAGO	AVENUE	C	YES	-	NO	YES	Gothic Revival - Chapel	1961		Olson, B. F. [chapel at south end]
1451	1471		CHICAGO	AVENUE	C	NO	NO	NO	NO	Park	1854		
1458			CHICAGO	AVENUE	C	YES	-	NO	YES	Gothic Revival	1920-23		Tallmadge & Watson
1490			CHICAGO	AVENUE	C	YES	-	NO	YES	Classical Revival - Church	1912		Beman, Solon S.
300			CHURCH	STREET	C	YES	-	NO	YES	Tudor Revival	1890	1925	Baumann & Cady; Mr. Cady (Evanston Index 1890.08.02)
308	310		CHURCH	STREET	C	YES	-	NO	YES	Prairie	1910		Maher, George W.
404			CHURCH	STREET	C	YES	-	NO	YES	Colonial Revival	1919		Mayo, Ernest A.
405			CHURCH	STREET	C	YES	-	NO	YES	Romanesque Revival	1892		Colton, A. M. F. & Son
405			CHURCH	STREET	-	-	-	-	-	Side Yard (Rear Yard)			
414			CHURCH	STREET	C	NO	NO	NO	NO	Craftsman	1919		Mayo, Ernest A.
516			CHURCH	STREET	C	YES	-	NO	YES	Gothic Revival -	1910		Tallmadge & Watson

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
GRANACKI HISTORIC CONSULTANTS, 2012**

BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
										Church			
400			CLARK	STREET	NC	NO	NO	NO	NO	Contemporary	1980 (circa)		
406			CLARK	STREET	NC	NO	NO	NO	NO	Contemporary	1980 (circa)		
412			CLARK	STREET	NC	NO	NO	NO	NO	Contemporary	1980 (circa)		
204			DAVIS	STREET	C	NO	No	NO	NO	Craftsman	1886 (circa)	1905	
210			DAVIS	STREET	C	YES	-	NO	NO	Tudor Revival	1902		Mayo, Ernest A.
305			DAVIS	STREET	C	YES	-	NO	NO	Queen Anne - Free Classic	1890	1913	
307			DAVIS	STREET	C	NO	NO	NO	NO	Stick Style - Double House	1880 (circa)		
309			DAVIS	STREET	C	NO	NO	NO	NO	Stick Style - Double House	1880 (circa)		
315			DAVIS	STREET	C	NO	NO	NO	NO	Colonial Revival	1892 (or earlier)	1919/1940	
320			DAVIS	STREET	NC	NO	NO	NO	NO	Other (altered)	1951	c. 2001-2	Zimmerman, Saxe & McBride
321			DAVIS	STREET	C	NO	NO	NO	NO	Italian Villa (altered)	1874	1895/c. 1920	
324			DAVIS	STREET	C	NO	NO	NO	NO	Monterey	1940		Clausen, H. Ring
325			DAVIS	STREET	C	NO	NO	NO	NO	Italianate	1874 (circa)		
331			DAVIS	STREET	C	NO	NO	NO	NO	Prairie	1883	1912	Lyon, Asa
422			DAVIS	STREET	-	-	-	-	-	Side Yard	-	-	
100			DEMPSTER	STREET	C	NO	NO	NO	NO	Ranch	1951		Todd, J. B.
115			DEMPSTER	STREET	C	YES	-	NO	NO	Colonial	1911		Mayo, Ernest

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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
										Revival			A.
120			DEMPSTER	STREET	C	NO	NO	NO	NO	Dutch Colonial Revival	1948		Johnson, Harry A.
130			DEMPSTER	STREET	NC	NO	NO	NO	NO	Colonial Revival	1948	2006	Raymond, E. E.
133	133	1/2	DEMPSTER	STREET	C	YES	-	NO	NO	Colonial Revival	1911		Mayo, Ernest A.
140			DEMPSTER	STREET	C	NO	NO	NO	NO	Colonial Revival	1941		Clausen, H. Ring
147			DEMPSTER	STREET	C	YES	-	NO	YES	Tudor Revival	1914		Chatten & Hammond
200			DEMPSTER	STREET	C	YES	-	NO	NO	Contemporary	1941		DeKnatel, William F.
201			DEMPSTER	STREET	C	NO	YES	NO	NO	Spanish Eclectic	1906	1924	Phillips, Rogers & Woodyatt
212			DEMPSTER	STREET	C	NO	NO	NO	NO	Dutch Colonial Revival	1952		Stark, Chester A.
217			DEMPSTER	STREET	C	YES	-	NO	NO	Queen Anne - Free Classic	1890-1891	1920	Burnham & Root
221			DEMPSTER	STREET	C	NO	NO	NO	NO	Queen Anne	1890-91		Baumann & Cady
222			DEMPSTER	STREET	C	NO	NO	NO	NO	Colonial Revival	1941		Mayo & Mayo
227			DEMPSTER	STREET	C	NO	NO	NO	NO	Gothic Revival (altered)	1870 (circa)	1922	
230			DEMPSTER	STREET	C	NO	NO	NO	NO	Colonial Revival	1948		Raymond, Emerson E.
231			DEMPSTER	STREET	C	YES	-	NO	NO	Gothic Revival	1870 (circa)	c. 1890; 1939	

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318			DEMPSTER	STREET	C	YES	-	NO	NO	Dutch Colonial Revival - Double House	1892		Burnham, D. H. & Co.
318		A	DEMPSTER	STREET	C	YES	-	NO	NO	Barn	1890 (circa)		
319			DEMPSTER	STREET	C	NO	NO	NO	NO	Classical Revival - Apartment	1916		Ahlschlager, Walter W.
320			DEMPSTER	STREET	C	YES	-	NO	NO	Dutch Colonial Revival - Double House	1892		Burnham, D. H. & Co.
324			DEMPSTER	STREET	C	NO	NO	NO	NO	Italianate	1873	1911	
325			DEMPSTER	STREET	C	YES	-	NO	NO	Gable Front	1870		
326	328		DEMPSTER	STREET									
327			DEMPSTER	STREET	C	NO	NO	NO	NO	Gable Front	1870		
329			DEMPSTER	STREET	C	NO	NO	NO	NO	Barn (altered)	1890 (circa)		
413			DEMPSTER	STREET	C	YES	-	NO	NO	Queen Anne - Double House	1896		Jennings, Stephen A.
415			DEMPSTER	STREET	C	YES	-	NO	NO	Queen Anne - Double House	1896		Jennings, Stephen A.
416			DEMPSTER	STREET	C	NO	YES	NO	NO	Queen Anne - Double House	1892		Ferree, A. G.
418			DEMPSTER	STREET	C	NO	YES	NO	NO	Queen Anne - Double House	1892		Ferree, A. G.
425			DEMPSTER	STREET	C	NO	YES	NO	NO	Classical Revival -	1898	1950	Burnham, D. H. & Co.

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										School			
900		-	EDGEMERE	COURT	C	YES	-	NO	YES	Tudor Revival	1927	-	Mayo & Mayo
901		-	EDGEMERE	COURT	C	NO	NO	NO	NO	Ranch	1957	-	Burch, Edward L.
907		-	EDGEMERE	COURT	NC	NO	NO	NO	NO	Neo-Traditional	1950	2011	Stoetzel, Ralph
911		-	EDGEMERE	COURT	C	YES	-	NO	NO	Minimal Traditional	1949	-	Walton & Kegley
917		-	EDGEMERE	COURT	-	NO	NO	NO	NO	Vacant Lot	-	-	-
919		-	EDGEMERE	COURT	C	YES	-	NO	NO	Craftsman	1912	-	Thompson, Charles H.
920		-	EDGEMERE	COURT	C	NO	NO	NO	NO	Craftsman	1912	-	Thompson, Charles H
925		-	EDGEMERE	COURT	NC	NO	NO	NO	NO	Neo-Mission	2006	-	
926		-	EDGEMERE	COURT	C	NO	NO	NO	NO	Colonial Revival	1961	-	Murphy, William D.
929		-	EDGEMERE	COURT	C	NO	YES	NO	NO	French Eclectic	1936	-	Houlihan, R F
930		-	EDGEMERE	COURT	NC	NO	NO	NO	NO	Contemporary	1967	-	Tobolski, Chester J.
932		-	EDGEMERE	COURT	C	YES	-	NO	NO	Renaissance Revival	1913	-	Thompson, Charles H.
935		-	EDGEMERE	COURT	C	NO	NO	NO	NO	French Eclectic	1921	-	Perry, Walter E., Chicago
938		-	EDGEMERE	COURT	C	NO	NO	NO	NO	Craftsman	1912	-	Thompson C H
940		-	EDGEMERE	COURT	NC	NO	NO	NO	NO	Mansard	1967	-	Tobolski, C.
943		-	EDGEMERE	COURT	C	NO	NO	NO	NO	Tudor Revival	1928	-	Stoetzel, Ralph E.
515		-	FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1890	1946	-

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												(moved)	
522		-	FOREST	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1887	-	-
527		-	FOREST	AVENUE	C	NO	NO	NO	NO	Gable Front	1895	1946 (moved)	Perkins, C A
529		-	FOREST	AVENUE	C	NO	NO	NO	NO	Bungalow	1910 (circa)	1922 (moved)	-
530		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1920	-	Daniels, A L ("owner")
534		-	FOREST	AVENUE	C	NO	YES	NO	NO	Italianate	1874 (circa)	1925 (circa)	-
535		-	FOREST	AVENUE	NC	NO	NO	NO	NO	Contemporary	1965	-	Noonan, Ed
537		-	FOREST	AVENUE	C	NO	NO	NO	NO	Other	1923	-	Rae, Robert
539		-	FOREST	AVENUE	C	NO	NO	NO	NO	Bungalow	1923	-	Neebe J K
540		-	FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1893	1920/1924	Bishop & Colcord
542		-	FOREST	AVENUE	C	NO	NO	NO	NO	Bungalow	1920	-	Braucher E N
543		-	FOREST	AVENUE	C	NO	NO	NO	NO	Bungalow	1923	-	Neebe J H
545	625		FOREST	AVENUE	C	NO	NO	NO	NO	Park	1935		
548		-	FOREST	AVENUE	C	NO	NO	NO	NO	Bungalow	1913	-	"owner" (Harris, Chas)
550		-	FOREST	AVENUE	C	NO	NO	NO	NO	American Foursquare	1908	-	Fry F L
600		-	FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1949	-	Nelson Melvin A
605		-	FOREST	AVENUE	C	NO	NO	NO	NO	Minimal Traditional - Park Building	1935	-	Eich & Fox
606		-	FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1938	-	Samuelson & Olson, Howard St

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610		-	FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1899	1937/1939	Buck, Niels
614		-	FOREST	AVENUE	C	NO	NO	NO	NO	Tudor Revival	1939	-	Whitney, W P Chi
624		-	FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1938	-	Whitney W P
630		-	FOREST	AVENUE	NC	NO	NO	NO	NO	Ranch (altered)	1952	2000 (circa)	Peterson I R
631		-	FOREST	AVENUE	C	NO	NO	NO	NO	Tudor Revival	1926	-	Klewer George W
635		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1910	1926 (moved)	Speyer, J & Son
639		-	FOREST	AVENUE	C	NO	NO	NO	NO	Italianate	1873 (circa)	-	-
642		-	FOREST	AVENUE	C	NO	NO	NO	NO	American Foursquare	1913	-	Telfer T E
645		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Thompson C H
646		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Telfer T E
650		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Telfer T E
651		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman Bungalow	1913	-	Thompson C H
700		-	FOREST	AVENUE	C	NO	NO	NO	NO	American Foursquare	1913	-	Telfer T E ("owner")
701		-	FOREST	AVENUE	C	YES	-	NO	NO	Italian Villa	1872 (circa)	-	-
703		-	FOREST	AVENUE	C	YES	-	NO	NO	Stick Style	1890	-	-
706		-	FOREST	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1919	-	Johnson, C W ("owner")
707		-	FOREST	AVENUE	C	YES	-	NO	NO	Stick Style	1890	-	Jennings
708		-	FOREST	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1872	1899/1918	-
710		-	FOREST	AVENUE	C	NO	NO	NO	NO	American Foursquare	1912	-	Thompson C H ("owner")
711		-	FOREST	AVENUE	C	NO	NO	NO	NO	Dutch	1923	-	Taft John H

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										Colonial Revival			("owner")
714		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1912	-	Thompson C H
715		-	FOREST	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival	1923	-	Taft J H
718		-	FOREST	AVENUE	C	NO	NO	NO	NO	Craftsman	1911	-	-
719		-	FOREST	AVENUE	C	NO	NO	NO	NO	Prairie	1912	-	Repp & Herlin
721		-	FOREST	AVENUE	NC	NO	NO	NO	NO	Neo-Traditional	1911	2005 (circa)	Stephens, Harry E
724		-	FOREST	AVENUE	C	NO	NO	NO	NO	American Foursquare	1912	-	Thompson, C H ("owner")
726		-	FOREST	AVENUE	C	NO	NO	NO	NO	Italianate	1873	1883/1904/1909/1920s	-
727		-	FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1938	-	Kurzon E B
730		-	FOREST	AVENUE	C	NO	NO	NO	NO	Italianate	1873	1954/post-1977	-
731		-	FOREST	AVENUE	C	YES	-	NO	NO	Renaissance Revival	1925	-	Faulkner C D
733		-	FOREST	AVENUE	C	NO	YES	NO	NO	Italianate (altered)	1873	1890 (circa)	-
736		-	FOREST	AVENUE	C	YES	-	NO	NO	Stick Style	1887 (circa)	-	-
739		-	FOREST	AVENUE	C	NO	YES	NO	NO	Italianate (altered)	1872	1897	-
740		-	FOREST	AVENUE	C	NO	NO	NO	NO	Stick Style	1885-7 (circa)	-	-
741		-	FOREST	AVENUE	C	NO	NO	NO	NO	Italianate	1872 (circa)	1896	-
744		-	FOREST	AVENUE	C	NO	NO	NO	NO	Minimal Traditional	1946	-	[not named on BP]

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746		-	FOREST	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1873	1889	-
747		-	FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1920 (circa)	1948 (moved)	-
1000		-	FOREST	AVENUE	C	YES	-	NO	YES	Prairie	1908	-	Tallmadge & Watson
1001		-	FOREST	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival	1889	1914/1941	Lane J C
1005		-	FOREST	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival	1889	1941	Lane J C
1006		-	FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1895	-	-
1010		-	FOREST	AVENUE	C	NO	NO	NO	NO	Stick Style	1890 (circa)	-	-
1011		-	FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1889	1911	-
1014		-	FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1888	1901	-
1015		-	FOREST	AVENUE	C	NO	NO	NO	NO	Shingle Style	1890	-	-
1020		-	FOREST	AVENUE	C	NO	NO	NO	NO	Shingle Style	1891	-	-
1021		-	FOREST	AVENUE	C	YES	-	NO	NO	Craftsman	1910	-	Hill & Woltersdorf
1025		-	FOREST	AVENUE	C	YES	-	NO	YES	Tudor Revival/Prairie	1910	-	Spencer & Powers
1026		-	FOREST	AVENUE	C	NO	NO	NO	NO	Stick Style (altered)	1888-9	-	-
1030		-	FOREST	AVENUE	C	YES	-	NO	YES	Romanesque Revival/Chateausque	1901	-	Hallberg & Sturm
1031		-	FOREST	AVENUE	C	NO	YES	NO	NO	Queen Anne - Free Classic	1902	-	Benson, Edw, Chicago
1039		-	FOREST	AVENUE	C	YES	-	NO	YES	Queen Anne	1890 (circa)	-	-
1043		-	FOREST	AVENUE	C	YES	-	NO	NO	Queen Anne	1894	-	Jennings,

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													J.T.W.
1047		-	FOREST	AVENUE	C	YES	-	NO	YES	Classical Revival	1897	-	Page, Harvey L & Co
1048		-	FOREST	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1894	1941	Jennings, JTW and Jules F. Wegman
1101			FOREST	AVENUE	C	YES	-	NO	YES	Dutch Renaissance Revival	1896		Beers, Clay & Dutton
1108			FOREST	AVENUE	C	YES	-	NO	YES	Tudor Revival	1896	1930	Beers, Clay & Dutton
1110			FOREST	AVENUE	C	YES	-	NO	YES	Dutch Renaissance Revival - Servants Quarters	1896		Beers, Clay & Dutton
1111	1111	1/2	FOREST	AVENUE	C	NO	NO	NO	NO	Prairie	1901		Clay, William W.
1112			FOREST	AVENUE	C	YES	-	NO	YES	Dutch Renaissance Revival - Coach House	1896		Beers, Clay & Dutton
1117	1117	1/2	FOREST	AVENUE	C	NO	YES	NO	NO	Prairie	1909		Huehl & Schmid
1120	1120	1/2	FOREST	AVENUE	C	YES	-	NO	NO	Tudor Revival	1909		Mayo, Ernest A.
1127			FOREST	AVENUE	C	NO	NO	NO	NO	Tudor Revival	1891	1903/1913	Baumann & Cady
1128			FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1905	1934	Hill & Woltersdorf
1131			FOREST	AVENUE	C	NO	NO	NO	NO	Gable Front	1905		Frost & Granger
1133			FOREST	AVENUE	C	NO	NO	NO	NO	Colonial	1892		Sillsbee,

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										Revival			Joseph L.
1134			FOREST	AVENUE	C	YES	-	NO	NO	Renaissance Revival	1903		Wilson, Horatio R.
1139			FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1892		Jennings, Stephen A.
1140			FOREST	AVENUE	C	YES	-	NO	NO	Tudor Revival	1899	1908	Hunt, Myron
1143			FOREST	AVENUE	C	YES	-	NO	YES	Queen Anne	1893		Jennings, Stephen A.
1200	1200	1/2	FOREST	AVENUE	C	YES	-	NO	NO	Colonial Revival	1913		Clas, Alfred C., Milwaukee
1203			FOREST	AVENUE	C	YES	-	NO	YES	Tudor Revival	1905		Mayo, Ernest A.
1210			FOREST	AVENUE	C	YES	-	NO	NO	Tudor Revival	1910		Mayo, Ernest A.
1214			FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1909	1933	Mayo, Ernest A.
1215			FOREST	AVENUE	C	YES	-	NO	NO	Colonial Revival	1902		Mayo, Ernest A.
1217			FOREST	AVENUE	C	YES	-	NO	YES	Tudor Revival	1907		Mayo, Ernest A.
1218			FOREST	AVENUE	C	YES	-	NO	NO	Gothic Revival	1873 (circa)	1920	
1221			FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1898		Saxe, Ira C.
1225			FOREST	AVENUE	C	YES	-	NO	NO	Queen Anne	1899		Mayo, Ernest A.
1228	1228	1/2	FOREST	AVENUE	C	YES	-	NO	YES	Shingle Style	1897		Burnham, Franklin P. & Co.
1230			FOREST	AVENUE	C	YES	-	NO	NO	Queen Anne - Double	1892		

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										House			
1232			FOREST	AVENUE	C	YES	-	NO	NO	Queen Anne - Double House	1892		
1236			FOREST	AVENUE	C	YES	-	NO	NO	Craftsman	1909		Schlacks, H. J.
1240			FOREST	AVENUE	C	NO	NO	NO	NO	Other (altered)	1870-75 (circa)	1916	
1243			FOREST	AVENUE	C	YES	-	NO	NO	Colonial Revival	1937		Clauson, H. Ring
1244			FOREST	AVENUE	C	YES	-	NO	NO	Gothic Revival	1871		
1245			FOREST	AVENUE	C	NO	NO	NO	NO	French Eclectic	1938		Burnham & Hammond, Inc.
1246			FOREST	AVENUE	C	YES	-	NO	YES	Queen Anne	1895		Buckley, Asbury W.
1304			FOREST	AVENUE	C	YES	-	NO	NO	Colonial Revival	1894		Long, John Turner
1305			FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1888	1916	Burnham & Root
1314			FOREST	AVENUE	C	YES	-	NO	NO	Tudor Revival	1899		Handy & Cady
1315			FOREST	AVENUE	C	YES	-	NO	YES	Prairie	1907		Tallmadge & Watson
1318			FOREST	AVENUE	C	YES	-	NO	NO	Tudor Revival	1911		Mayo, Ernest A.
1319			FOREST	AVENUE	C	NO	YES	NO	YES	Shingle Style - Barn (altered)	1891	1962	Sillsbee, Joseph L.
1324	1324	1/2	FOREST	AVENUE	C	YES	-	NO	NO	Colonial Revival	1898		Barfield & Hubbell
1332			FOREST	AVENUE	C	YES	-	NO	NO	Italianate	1866	1903/1941	

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1404			FOREST	AVENUE	C	YES	-	NO	NO	Italianate (altered)	1867 (circa)	1910; 1925	
1414			FOREST	AVENUE	C	YES	-	NO	NO	Other (altered)	1870	1892; 1922	
1418			FOREST	AVENUE	C	NO	NO	NO	NO	Tudor Revival	1902		Mayo, Ernest A.
1419	1421		FOREST	AVENUE	C	NO	NO	NO	NO	Other - Barn (altered)	1893		Roberts, H. H.
1422			FOREST	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival	1890		Holabird & Roche
1426			FOREST	AVENUE	C	NO	NO	NO	No	Other (altered)	1883	1896; 1923	
1432			FOREST	AVENUE	C	NO	NO	NO	NO	Queen Anne	1887		Edbrooke & Burnham
1500			FOREST	AVENUE									
1501			FOREST	AVENUE									
1509			FOREST	AVENUE	C	YES	-	NO	NO	L-Form	1872		
1510			FOREST	AVENUE	C	NO	YES	NO	NO	Tudor Revival	1928		
1512			FOREST	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1937		Marshall, The Benjamin Co.
1513			FOREST	AVENUE	C	YES	-	NO	NO	Italianate	1870 (circa)	1922/28; 1933/38	
1520			FOREST	AVENUE	NC	NO	NO	NO	NO	Contemporary	1967		Tobulski, C.
1601	1623		FOREST	PLACE	C	NO	NO	NO	NO	Park	1854		
1605			FOREST	PLACE	C	YES	-	NO	NO	Flagpole	1929		Tallmadge, Thomas E. (base); Beames, Stephen

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
													(sculptor)
1608			FOREST	PLACE	C	NO	NO	NO	NO	Colonial Revival	1871 (circa)	c. 1895; c. 1937	
1616			FOREST	PLACE	C	YES	-	NO	NO	Classical Revival	1902		Harvey, George L.
1622			FOREST	PLACE	C	YES	-	NO	YES	Tudor Revival	1883	1910	
101			GREENLEAF	STREET	C	YES	-	NO	YES	Colonial Revival	1913		Mayo, Ernest A.
118	124	-	GREENLEAF	STREET	C	YES	-	NO	NO	Colonial Revival	1919	-	Walcott, Chester H
305			GREENLEAF	STREET									
315			GREENLEAF	STREET	NC	NO	NO	NO	NO	Neo-Traditional	1988		
318		-	GREENLEAF	STREET	C	NO	NO	NO	NO	Prairie - Coach House	1897	-	Hunt, Myron
325			GREENLEAF	STREET	NC	NO	NO	NO	NO	Neo-Traditional	1988		
335			GREENLEAF	STREET	NC	NO	NO	NO	NO	Neo-Traditional	1988		
414		-	GREENLEAF	STREET	C	YES	-	NO	NO	Italianate	1872	1896 (circa--moved)	-
418		-	GREENLEAF	STREET	C	NO	NO	NO	NO	Queen Anne	1902	-	Saxe, Ira C
422		-	GREENLEAF	STREET	C	NO	NO	NO	NO	Queen Anne	1902	-	Saxe, Ira C
423			GREENLEAF	STREET	C	NO	NO	NO	NO	Side Gable	1895		Lane, J. C.
424		-	GREENLEAF	STREET	C	NO	NO	NO	NO	Queen Anne (altered)	1902	-	Saxe Ira C
427			GREENLEAF	STREET	C	NO	NO	NO	NO	American Foursquare	1895		Lane, J. C.
510		-	GREENLEAF	STREET	C	NO	NO	NO	NO	Gothic Revival	1872 (circa)	1895	-
100			GREENWOO	STREET	-	NO	NO	NO	NO	Vacant Lot	-		

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			D										
110			GREENWOOD	STREET	-	NO	NO	NO	NO	Vacant Lot	-		
144			GREENWOOD	STREET	C	YES	-	NO	YES	Tudor Revival	1915		Mayo, Ernest A.
202			GREENWOOD	STREET	C	YES	-	NO	YES	Dutch Colonial Revival	1889	1897	Silsbee, Joseph L.
214			GREENWOOD	STREET	C	YES	-	NO	NO	Tudor Revival	pre-1889	1916	
225			GREENWOOD	STREET	C	YES	-	YES	N/A	Chateausque	1894		Edwards-Ficken, Henry
228			GREENWOOD	STREET	C	YES	-	NO	YES	Tudor Revival	1865-66 (circa)	1927	
234			GREENWOOD	STREET	NC	NO	NO	NO	NO	Neo-Colonial	1966	2006	Brockett, Robert O.
235			GREENWOOD	STREET	C	YES	-	NO	YES	Colonial Revival	1892		Silsbee, Joseph Lyman
239			GREENWOOD	STREET	C	NO	NO	NO	NO	Queen Anne	1892	1968	Tilton, J. Neal
242			GREENWOOD	STREET	NC	NO	NO	NO	NO	Neo-Colonial	1966		Brockett, Robert O
320			GREENWOOD	STREET	C	YES	-	NO	NO	Other (altered)	1869	1889 (moved)	
321			GREENWOOD	STREET	C	NO	NO	NO	NO	Queen Anne	1899		[not named]
324			GREENWOOD	STREET	C	NO	NO	NO	NO	Colonial Revival	1961		Brockett Robert O.
325			GREENWOOD	STREET	C	NO	NO	NO	NO	Queen Anne	1899		[not named]
330			GREENWOOD	STREET	C	NO	NO	NO	NO	Colonial	1898	1922-24	Waid &

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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
			D							Revival			Cranford
404			GREENWOOD	STREET	C	YES	-	NO	NO	Gothic Revival	1869	1888 (moved)	
408			GREENWOOD	STREET	C	NO	YES	NO	NO	Dutch Colonial Revival	1888 (circa)		
409			GREENWOOD	STREET	C	NO	NO	NO	NO	Gothic Revival (altered)	1870	1897 (moved); 1919	
412			GREENWOOD	STREET	C	NO	NO	NO	NO	Queen Anne (altered)	1886 (circa)	1902; 1909	
415			GREENWOOD	STREET	C	NO	NO	NO	NO	Queen Anne	1889		Pocklington, W. C.
416			GREENWOOD	STREET	C	YES	-	NO	NO	Queen Anne	1882 (circa)	1894	
419			GREENWOOD	STREET	C	NO	NO	NO	NO	Italianate (altered)	1872 (circa)	1898; 1919	
422			GREENWOOD	STREET	C	NO	NO	NO	NO	L-form (altered)	1873 (circa)	1911	
425	427		GREENWOOD	STREET	C	YES	-	YES	N/A	Craftsman - Apartment	1912		McCall, Thomas
428			GREENWOOD	STREET	C	NO	NO	NO	NO	Gothic Revival (altered)	1870	1932	
429			GREENWOOD	STREET	C	NO	NO	NO	NO	Colonial Revival	pre-1879	1912/1933	
516			GREENWOOD	STREET	C	NO	YES	NO	NO	Dutch Colonial Revival - Double House	1882		Lyon, Asa
518			GREENWOOD	STREET	C	NO	YES	NO	NO	Double House - Dutch	1882		Lyon, Asa

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										Colonial Revival			
522			GREENWOOD	STREET	NC	NO	NO	NO	NO	Classical Revival - Apartment	1964		Irwin, Howard
526			GREENWOOD	STREET	C	YES	-	NO	NO	Stick Style (altered)	1875-80 (circa)	1889; 1904	
528			GREENWOOD	STREET	C	NO	NO	NO	NO	Stick Style	1889		
405			GROVE	STREET	C	YES	-	NO	NO	Colonial Revival	before 1879	1908; 1940	
411			GROVE	STREET	C	NO	NO	NO	NO	Stick Style	1893	1945	Neal, S. S.
413			GROVE	STREET	C	NO	NO	NO	NO	Stick Style	pre-1889		
600	610		GROVE	STREET									
101			HAMILTON	STREET	NC	NO	NO	NO	NO	Contemporary	2007		
205	207		HAMILTON	STREET									
208			HAMILTON	STREET	C	YES	-	NO	NO	Renaissance Revival	1913		Chatten & Hammond
225			HAMILTON	STREET	C	YES	-	NO	YES	Shingle Style	1894		Pond & Pond
318			HAMILTON	STREET	C	NO	NO	NO	NO	Queen Anne (altered)	1894	1932	Otis, William A
321			HAMILTON	STREET	C	NO	NO	NO	NO	Gable Front	1907		Ayars, Chas R.
323			HAMILTON	STREET	C	NO	NO	NO	NO	Queen Anne	1892		Jennings, Stephen A.
324			HAMILTON	STREET	C	NO	NO	NO	NO	Dutch Colonial Revival	1894	1922	Otis, William A.
418	424		HAMILTON	STREET	C	NO	NO	NO	NO	Classical Revival - Apartment	1911		Hancox, C. J.

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425			HAMILTON	STREET	C	YES	-	NO	NO	Triple House - Shingle Style	1892		Lane, J. C.
426			HAMILTON	STREET									
511			HAMILTON	STREET	C	NO	NO	NO	NO	Other (altered)	1895	1908 (moved)	French, F. E. (owner)
517	521		HAMILTON	STREET	C	NO	NO	NO	NO	Other - Double House	1897	1937	Bond & Jenson
518			HAMILTON	STREET	C	NO	NO	NO	NO	Gable Front	1872 (circa)	1900	
520			HAMILTON	STREET	C	NO	NO	NO	NO	Queen Anne	1901		Kinney, J. F. (owner)
524			HAMILTON	STREET	C	NO	NO	NO	NO	Queen Anne	1901		Kinney, J. F. (owner)
526			HAMILTON	STREET	C	NO	NO	NO	NO	Queen Anne	1901		Kinney, J. F. (owner)
621		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival - Two-Flat	1912	-	Fugard, John Reed
631	635	-	HINMAN	AVENUE	C	NO	NO	NO	NO	Other - Apartment	1904	1945	Waterman H H
637		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Classical Revival - Two-Flat	1904	-	Waterman H H
939			HINMAN	AVENUE	C	YES	-	NO	NO	English Gothic Revival - Church	1906	1914/1919	Sutcliffe, John
1000	1010		HINMAN	AVENUE	C	NO	YES	NO	NO	Classical Revival - Apartment	1922	-	Hallberg, L G & Co
1003	1005		HINMAN	AVENUE	C	NO	NO	NO	NO	Tudor Revival - Apartment	1900	1972	Atchison, John D (NOT Myron Hunt)

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													as erroneously reported in Inland Archt.)
1012		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1894	-	Long, John T
1014		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Prairie (altered)	1873	1902/1959	-
1015		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Shingle Style	1894	-	Jennings S A
1019		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Gabled Ell	1872-3	1904/1936	-
1022		-	HINMAN	AVENUE	C	NO	YES	NO	NO	Craftsman	1905	-	Mayo E A
1023		-	HINMAN	AVENUE	NC	NO	NO	NO	NO	Contemporary	1965	-	Footlik & Rose Assoc
1024		-	HINMAN	AVENUE	C	YES	-	NO	NO	Italianate	1874 (circa)	-	-
1025		-	HINMAN	AVENUE	C	NO	YES	NO	NO	Renaissance Revival	1923	-	Jensen J J
1028		-	HINMAN	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1899	-	Wheelock H B
1029		-	HINMAN	AVENUE	C	NO	NO	NO	NO	French Eclectic	1920	1952	Stockton, W T ("owner" & an archt)
1032		-	HINMAN	AVENUE	-	-	-	-	-	Side Yard	-	-	-
1032		-	HINMAN	AVENUE	C	NO	NO	NO	NO	American Foursquare	1899		Wheelock H B
1033		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Gabled Ell	1872	-	-
1040		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Gothic Revival	1872	-	-
1042		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1892 (circa)		-
1043		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1880 (circa)	-	-
1043		-	HINMAN	AVENUE	-	-	-	-	-	Side Yard	-	-	-
1045		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1902	-	Saxe, Ira C
1049		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Queen	1902	1911	Saxe, Ira C

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										Anne/Craftsman			
1050		-	HINMAN	AVENUE	C	NO	NO	NO	NO	Prairie	1917	-	Maheo Geo W
1100			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	c. 1879	1901 (moved)	
1108			HINMAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1885 (circa)	1927	
1109			HINMAN	AVENUE	C	NO	YES	NO	NO	Queen Anne - Double House	1892		Jennings, Stephen A.
1111			HINMAN	AVENUE	C	NO	YES	NO	NO	Queen Anne - Double House	1892		Jennings, Stephen A.
1112			HINMAN	AVENUE	C	NO	YES	NO	NO	Craftsman	1899		Ayars, Charles R.
1114			HINMAN	AVENUE	C	YES	-	NO	NO	Gothic Revival	1870 (circa)	1902	
1115			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1904		Wheelock, H. B.
1118			HINMAN	AVENUE	C	NO	NO	NO	NO	Craftsman - Double House	1897	1901; 1919	Blake, E. O.
1119			HINMAN	AVENUE	C	NO	NO	NO	NO	Craftsman - Double House	1903		Blake, E. O.
1120			HINMAN	AVENUE	C	NO	NO	NO	NO	Craftsman - Double House	1897	1901; 1919	Blake, E. O.
1121			HINMAN	AVENUE	C	NO	NO	NO	NO	Craftsman - Double House	1903		Blake, E. O.
1122			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1921		Willis, Dr. F. E. (owner)

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1123			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1891		Carroll, W. L.
1126			HINMAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1905		Blake, E. O.
1127			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1868	1906	
1130			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1921		Wilder, Dr. R. E. (owner)
1133			HINMAN	AVENUE	C	YES	-	NO	NO	Gothic Revival	1870 (circa)	1893; 1925	
1134			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1875 (circa)	1906	
1135			HINMAN	AVENUE	C	NO	NO	NO	NO	Gable Front	1865 (circa)		
1140			HINMAN	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1898		Ayars, C. R.
1141	1143		HINMAN	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival - Apartment	1904-5		DeMoney, Frank O.
1142			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1889		
1202			HINMAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1886		
1203			HINMAN	AVENUE	C	YES	-	NO	NO	Shingle Style - Triple House	1892		Lane, J. C.
1205			HINMAN	AVENUE	C	YES	-	NO	NO	Shingle Style - Triple House	1892		Lane, J. C.
1206			HINMAN	AVENUE	C	NO	YES	NO	NO	Greek Revival	1857 (circa)	1889 (moved); 1910	
1206			HINMAN	AVENUE	-	-	-	-	-	Side Yard			
1209			HINMAN	AVENUE	C	NO	NO	NO	NO	American Foursquare	1900		Blake, Edgar O.
1211			HINMAN	AVENUE	C	NO	NO	NO	NO	Shingle Style	1890		Jennings, Stephen A.

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1216			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate	1869-1873	1915	
1217			HINMAN	AVENUE	C	NO	NO	NO	NO	Gable Front (altered)	1872	1936	
1220			HINMAN	AVENUE	C	YES	-	NO	NO	Stick Style	1887		
1221			HINMAN	AVENUE	C	YES	-	NO	NO	Dutch Colonial Revival	1892		Lane, J. C.
1224			HINMAN	AVENUE	C	YES	-	NO	NO	Italianate	1873	1900	
1225			HINMAN	AVENUE	C	NO	NO	NO	NO	Gable Front	1869-1873		
1228			HINMAN	AVENUE	C	NO	YES	NO	NO	Stick Style	1891	1895	
1229			HINMAN	AVENUE	C	NO	NO	NO	NO	Gable Front (altered)	1873	1920	
1231			HINMAN	AVENUE	C	YES	-	NO	NO	Gable Front (altered)	1873	1900	
1232			HINMAN	AVENUE	C	NO	YES	NO	NO	Queen Anne	1888		
1235			HINMAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1869-1872		
1236			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1888-1889	1902	
1240			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1887		
1241			HINMAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1890		Arnold, Wesley A.
1244			HINMAN	AVENUE	NC	NO	NO	NO	NO	Neo-Traditional	c. 2000		
1246			HINMAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1889		
1247			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1871		
1301	1323		HINMAN	AVENUE	NC	NO	NO	NO	NO	Park/Playground	c. 1976		
1302			HINMAN	AVENUE	C	YES	-	NO	NO	Italianate	1870 (circa)		
1306			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1885 (circa)		
1310			HINMAN	AVENUE	C	NO	NO	NO	NO	Other (altered)	1867 (circa)	1912	

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1314			HINMAN	AVENUE	C	YES	-	NO	NO	Stick Style	1882		Lyon, Asa
1318			HINMAN	AVENUE	C	NO	NO	NO	NO	Gothic Revival/Italianate (altered)	1875 (circa)	c. 1905	
1322			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	pre-1882	1915	
1327			HINMAN	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1870 (circa)	1893	
1328			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate	1869 (circa)		
1332			HINMAN	AVENUE	C	NO	YES	NO	NO	Queen Anne - Free Classic - Double House	1889		Pocklington, W. C.
1334			HINMAN	AVENUE	C	NO	YES	NO	NO	Queen Anne - Free Classic - Double House	1889		Pocklington, W. C.
1405			HINMAN	AVENUE									
1417			HINMAN	AVENUE	C	YES	-	NO	NO	Colonial Revival - Church	1926	1945	Tallmadge & Watson
1422			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1866-1872	1888; 1932	
1423			HINMAN	AVENUE	C	YES	-	NO	NO	Gothic Revival	1874	c. 1910	
1426			HINMAN	AVENUE	C	YES	-	NO	NO	Colonial Revival	1893		Lane, J. C.
1427			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1890	1931	
1433			HINMAN	AVENUE	C	YES	-	NO	YES	Queen Anne	1890		Van Osdel, J. M. & Co. with M/M

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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
													Farwell
1445			HINMAN	AVENUE	C	YES	-	NO	YES	Colonial Revival - Church	1926		Tallmadge & Watson
1700			HINMAN	AVENUE	NC	NO	NO	NO	NO	Neo-Traditional - Apartment	1995 (circa)		
1707			HINMAN	AVENUE	C	YES	-	NO	YES	Swiss Chalet	1895		Otis, William A.
1711			HINMAN	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1870-75 (circa)		
1719			HINMAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1882-3	1892	
1725			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1949		Irwin, Howard
1727			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1940		Houlihan, R. F.
1733			HINMAN	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1866 (circa)	1890s; 1920s	
1741			HINMAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1894		Jennings, John T. W.
1745			HINMAN	AVENUE	C	YES	-	NO	YES	Tudor Revival	1892		Chase, William, Boston (Bosworth & Chase)
1801			HINMAN	AVENUE	C	NO	NO	NO	NO	Classical Revival	1954		Maher & McGrew
1810			HINMAN	AVENUE	C	YES	-	NO	NO	Greek Revival	1863 (circa)		
1812			HINMAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1885 (circa)		
1813			HINMAN	AVENUE	NC	NO	NO	NO	NO	Other	1889		Cady, J. K.

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										(altered)			
1818			HINMAN	AVENUE	C	NO	NO	NO	NO	Italianate	1864 (circa)		
1819			HINMAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1882 (circa)	1923	
1835			HINMAN	AVENUE	NC	NO	NO	NO	NO	Contemporary - Dormitory	1981		Nagle Hartray & Assoc
520		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Split-Level	1955	-	Stoyke, Eugene F 605 N Michigan Chicago & 618 Judson Evanston
525		-	JUDSON	AVENUE	C	YES	-	NO	YES	Italianate	1874	-	-
529		-	JUDSON	AVENUE	NC	NO	NO	NO	NO	Contemporary	1973	-	Whitaker, R-Schroeder, R, Evanston
530		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1910	-	Ervine, L W ("owner")
531		-	JUDSON	AVENUE	NC	NO	NO	NO	NO	Dutch Colonial Revival (altered)	1921	-	Waite, H C ("owner")
534		-	JUDSON	AVENUE	C	YES	-	NO	NO	Italianate	1873 (circa)	1910 (circa)	-
535		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1905	-	[no info]
537		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival	1923	-	Knight G F ("owner")
540		-	JUDSON	AVENUE	C	YES	-	NO	NO	Italian Villa (altered)	1875 (circa)	1916	-
543		-	JUDSON	AVENUE	C	NO	YES	NO	NO	Italianate	1875 (circa)	-	-
546		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Bungalow	1922	-	Ross, Henry J

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													("owner")
547		-	JUDSON	AVENUE	NC	NO	NO	NO	NO	Contemporary	1976	-	[not named]
548		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Bungalow	1922	-	Ross, Henry J ("owner")
550		-	JUDSON	AVENUE	C	YES	-	NO	NO	Bungalow	1922	-	Ross, Henry J ("owner")
551		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style	1891 (circa)	-	-
604		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1875 (circa)	1912	-
605		-	JUDSON	AVENUE	C	NO	YES	NO	NO	Renaissance Revival	1912	-	Herr, Thornton A
611		-	JUDSON	AVENUE	C	NO	YES	NO	NO	Craftsman	1919	-	Lovdall, Geo F Chicago
612		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1873 (circa)	1916	-
613		-	JUDSON	AVENUE	NC	NO	NO	NO	NO	Bi-Level	1968	-	Rabin-Lenoble Skokie
614		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style	1889	1924 (moved)	-
615		-	JUDSON	AVENUE	NC	NO	NO	NO	NO	Other (altered)	1920	-	Rawson, Charles
618	628		JUDSON	AVENUE	C	NO	NO	NO	NO	Apartment	1916	-	Ahlschlager, W W
623		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1921	-	Weldon, H O
634		-	JUDSON	AVENUE	C	YES	-	NO	NO	Stick Style	1886	1912	-
635		-	JUDSON	AVENUE	C	YES	-	NO	YES	Italianate	1874 (circa)	-	-
638		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1873	1893 (circa)/1913	-
640		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Italian Villa (altered)	1872	1923 (moved)	-

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641		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Telfer, T E
645		-	JUDSON	AVENUE	C	YES	-	NO	NO	Prairie/Craftsman	1913	-	Telfer T E, Chicago
646		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1885 (circa)	1924 (moved)/1941	-
647		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Telfer, T E
650		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Free Classic	1890 (circa)	1924 (moved)	-
654		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Bungalow	1915 (circa)	1926 (circa)	-
701		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Telfer, T E
703		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1914	-	Telfer, T E
704		-	JUDSON	AVENUE	C	YES	-	NO	NO	Prairie	1911	-	Rapp & Herlin
707		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1914	-	Rapp, Webster H, Chicago
708		-	JUDSON	AVENUE	C	NO	NO	NO	NO	American Foursquare	1910	-	Repp & Herlin
711		-	JUDSON	AVENUE	C	NO	NO	NO	NO	American Foursquare	1914	-	Rapp, Webster H
712		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1896	-	Bower, Wm
715		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1914	-	Rapp, Webster H ("owner")
716		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1870s-80s	-	-
719		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1916	-	Rapp, Webster H ("owner")
720		-	JUDSON	AVENUE	C	YES	-	NO	NO	Prairie	1912	-	Thompson, C

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													H
723		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1873 (circa)	-	-
724		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate	1872	-	-
725		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1915	-	Rapp Webster ("owner")
729		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1911	-	Hancox C J
730		-	JUDSON	AVENUE	C	YES	-	NO	NO	Italianate	1872	-	-
732		-	JUDSON	AVENUE	C	NO	YES	NO	NO	Craftsman	1915	-	Rapp, Webster H
735		-	JUDSON	AVENUE	C	YES	-	NO	NO	Colonial Revival - Double House	1910	-	Blake, Edgar O.
736		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1912	-	Rau, J W
737		-	JUDSON	AVENUE	C	YES	-	NO	NO	Colonial Revival - Double House	1910	-	-
738		-	JUDSON	AVENUE	C	NO	YES	NO	NO	Craftsman	1911	-	Thompson C H
741		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1916	1938	Johnson C W
744		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1912	-	Fowler George J
745	749		JUDSON	AVENUE	NC	NO	NO	NO	NO	Park/Playground	c. 1957		
748		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1915	-	Blake, Edgar O.
1001		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Split-Level	1960	-	Johnson, Harry N

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1002		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Other	1920	-	Rawson, Charles P.
1007		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style	1886	-	-
1008		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1872	-	-
1012		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Gothic Revival (altered)	1872	1890 (circa)	-
1013	1013	1/2	JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style (altered)	1883	1946	-
1016		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Other	1890 (circa)	-	-
1021		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Free Classic	1887	-	-
1024		-	JUDSON	AVENUE	C	YES	-	YES	-	Prairie	1910	-	Griffin, Walter Burley
1027		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style	1885 (circa)	-	-
1028		-	JUDSON	AVENUE	C	YES	-	NO	NO	Italianate	1859	1872 (moved)	-
1031		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style	1885	-	-
1036		-	JUDSON	AVENUE	C	NO	YES	NO	NO	Craftsman	1905	-	Blake E O
1040		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1892 (circa)	-	-
1041	1041	1/2	JUDSON	AVENUE	C	YES	-	NO	YES	Tudor Revival	1897	-	Hunt, Myron
1044		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Other	1900 (circa)	1923 (moved)	-
1045		-	JUDSON	AVENUE	C	YES	-	NO	NO	Prairie	1897	-	Hunt, Myron
1048		-	JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1924	-	Green H H
1102			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1892	c. 1910	
1105			JUDSON	AVENUE	NC	NO	NO	NO	NO	Neo-	1988		

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										Traditional			
1106	1106	1/2	JUDSON	AVENUE	C	NO	NO	NO	NO	Tudor Revival - Two-Flat	1915		Bristle, J. H.
1110			JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1915 (circa)		
1111			JUDSON	AVENUE	NC	NO	NO	NO	NO	Neo-Traditional	1988		
1114			JUDSON	AVENUE	C	YES	-	NO	YES	Queen Anne	1892		Jennings, Stephen A.
1118			JUDSON	AVENUE	C	NO	YES	NO	NO	Italianate (altered)	1868	1891 (moved); 1917	
1119	1119	1/2	JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1870s	1905	
1122			JUDSON	AVENUE	C	YES	-	NO	NO	Tudor Revival	1894		Mayo, Ernest A.
1124			JUDSON	AVENUE	C	YES	-	NO	NO	Shingle Style - Double House	1897		Harvey, Geo L.
1125			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1911		Brown, Arthur G.
1126			JUDSON	AVENUE	C	YES	NO	NO	NO	Shingle Style - Double House	1897		Harvey, George L.
1130			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne	1886 (circa)	1892 (moved)	
1133			JUDSON	AVENUE	C	NO	NO	NO	NO	Prairie/Craftsman	1902		Dunham, W. H. (owner)
1134			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1890		
1135			JUDSON	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1912		Tallmadge & Watson
1138			JUDSON	AVENUE	C	YES	-	NO	NO	Colonial	1893		Whitehouse,

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										Revival			F. M.
1139			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double House	1892 (circa)	1910	
1141			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double House	1892 (circa)	1910	
1142			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Free Classic	1896		Jennings, John T. W.
1143			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double House	1892 (circa)		
1145			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double House	1892 (circa)		
1200			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1889		Jennings, Stephen A.
1201			JUDSON	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival	1922		Blake, E. O.
1205			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1891	1914	Jennings, Stephen A. (source?)
1207			JUDSON	AVENUE	C	YES	-	NO	NO	Shingle Style	1892		Jennings, Stephen A.
1208			JUDSON	AVENUE	C	YES	-	NO	NO-	Colonial Revival	1892		
1211			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double House	1892		Lane, J. C.
1212			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1890		Jennings, Stephen A.
1213			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double	1892		Lane, J. C.

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										House			
1215			JUDSON	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1898		Ayars, Charles R.
1216			JUDSON	AVENUE	C	YES	-	NO	NO	Dutch Colonial Revival	1890	1899	Pocklington, W. C.
1217			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1898		Ayars, Chas R.
1220			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne	1899		Ayars, Charles R.
1221			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1898		Ayars, Charles R.
1225			JUDSON	AVENUE	C	NO	YES	NO	YES	Queen Anne	1890-91		Holabird & Roche
1226			JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1870 (circa)	1903	
1228			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1888	1928	
1229			JUDSON	AVENUE	C	NO	NO	NO	NO	Dutch Colonial Revival/Queen Anne	1889		
1232			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1889		Jennings, Stephen A.
1233			JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman/Prairie - Four-Flat	1911		Hancox, Charles J.
1235			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double House	1893		Jennings, Stephen A.
1236			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne	1894		Jennings, Stephen A.
1237			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne - Double	1893		Jennings, Stephen A.

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										House			
1239			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne-Free Classic - Double House	1898		Willett, J. W.
1241			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne-Free Classic - Double House	1898		Willett, James R.
1242			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1872	1893; 1908	
1243	1249		JUDSON	AVENUE	C	YES	-	YES	-	Craftsman - Apartment	1911		Barton, Francis M.
1246			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne	1888		
1301	1303		JUDSON	AVENUE	C	YES	-	YES	NO	Queen Anne - Four-Flat	1894		Smith, Sidney
1304			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1893		Lane, J. C.
1305	1307		JUDSON	AVENUE	C	YES	-	YES	NO	Queen Anne - Four-Flat	1894		Smith, Sidney
1308			JUDSON	AVENUE	C	YES	-	NO	NO	Gable Front	pre-1860	1868/1898 (moved)	
1310			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1891		
1311			JUDSON	AVENUE	C	NO	NO	NO	NO	Gable Front Cottage	1885 (circa)		
1314			JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style (altered)	1884 (circa)	1907/1946	
1316			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne - Double House	1893		Ferree, Albert G.
1317			JUDSON	AVENUE	C	YES	-	NO	NO	Gable Front (altered)	1871 (circa)	1907; 1914	
1318			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne - Double	1893		Ferree, A. G.

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										House			
1322			JUDSON	AVENUE	C	YES	-	NO	NO	Gable Front	1867 (circa)		
1323			JUDSON	AVENUE	NC	NO	NO	NO	NO	Gable Front (altered)	1871	c. 1985-90	
1325			JUDSON	AVENUE	C	YES	-	NO	NO	Gothic Revival	1871		
1326			JUDSON	AVENUE	C	NO	NO	NO	NO	Craftsman	1915 (circa)		
1400			JUDSON	AVENUE	C	YES	-	NO	YES	Craftsman - Double House	1899		Hunt, Myron
1404			JUDSON	AVENUE	C	YES	-	NO	YES	Craftsman - Double House	1899		Hunt, Myron
1405			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1889		Pocklington, W. C. (architect & contractor")
1409	1411		JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1891		
1412			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne (altered)	1874 (circa)	1887/1923/1926	
1415			JUDSON	AVENUE	C	NO	NO	NO	NO	Shingle Style	1891	c. 1950	Jennings, Stephen A.
1418			JUDSON	AVENUE	C	NO	NO	NO	NO	Gable Front (altered)	pre-1879		
1419			JUDSON	AVENUE	C	NO	NO	NO	NO	Shingle Style/Queen Anne	1891		Jennings, Stephen A.
1422			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne	1891		Holabird & Roche
1423			JUDSON	AVENUE	C	NO	NO	NO	NO	Stick Style	1885 (circa)		
1424			JUDSON	AVENUE	C	YES	-	NO	YES	Shingle Style	1902		Otis, William A.
1427			JUDSON	AVENUE	C	YES	-	NO	YES	Italianate	1875	1891(moved	

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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
);1901	
1431			JUDSON	AVENUE	C	NO	NO	NO	NO	Queen Anne	1890 (circa)		
1433			JUDSON	AVENUE	C	NO	NO	NO	NO	Gable Front (altered)	pre-1886	1920s	
1512			JUDSON	AVENUE	C	YES	-	NO	NO	Queen Anne	1896		Pocklington, W. C.
1514			JUDSON	AVENUE	C	YES	-	NO	NO	Gable Front	1873 (circa)	1955	
1515			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1870	1935	
1518			JUDSON	AVENUE	C	NO	NO	NO	NO	Gothic Revival	1868 (circa)	1910s	
1519			JUDSON	AVENUE	C	NO	YES	NO	NO	Dutch Colonial Revival	1938		Houlihan, R. F.
1525			JUDSON	AVENUE	NC	NO	NO	NO	NO	Colonial Revival	1954	c. 1995-2000	Sloan, Frederick E.
1615	1617		JUDSON	AVENUE	C	YES	-	NO	NO	Italianate (altered)	1874	1892	
1616			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1921		Hall, Eric
1620			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1921		Hunt, Jarvis
1621			JUDSON	AVENUE	C	NO	NO	NO	NO	Italianate (altered)	1874		
1624			JUDSON	AVENUE	C	YES	-	NO	YES	Tudor Revival	1924		Brown, A.
1625			JUDSON	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1917		
1629			JUDSON	AVENUE	C	NO	NO	NO	NO	Other (altered)	1894	1951	Handy & Cady
1630			JUDSON	AVENUE	C	YES	-	NO	NO	Tudor Revival	1924		White & Weber

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1637			JUDSON	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1908		Mayo, Ernest A.
1722			JUDSON	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1922		Frommann, Emil H.
1732			JUDSON	AVENUE	NC	NO	NO	NO	NO	Contemporary	1978 (circa)		
1738			JUDSON	AVENUE	NC	NO	NO	NO	NO	Contemporary	1980 (circa)		
90		-	KEDZIE	STREET	C	NO	NO	NO	NO	Colonial Revival	1904	1926 (moved)	Saxe, Ira C
92		-	KEDZIE	STREET	C	NO	NO	NO	NO	Colonial Revival	1904	1926/1951	Saxe, Ira C
94		-	KEDZIE	STREET	-	NO	NO	NO	NO	Vacant Lot (under construction)	-	-	-
110		-	KEDZIE	STREET	C	NO	NO	NO	NO	Craftsman	1910	-	Walters
114		-	KEDZIE	STREET	C	NO	NO	NO	NO	Craftsman	1911	-	Collins, Mrs O ("owner")
115		-	KEDZIE	STREET	C	NO	NO	NO	NO	American Foursquare	1911	-	Thompson C H ("owner")
117		-	KEDZIE	STREET	C	NO	NO	NO	NO	Bungalow	1916	-	Carnegie, W T
216		-	KEDZIE	STREET	C	NO	NO	NO	NO	Craftsman	1905 (circa)	-	-
220		-	KEDZIE	STREET	C	NO	NO	NO	NO	Queen Anne	1895 (circa)	-	-
308		-	KEENEY	STREET	C	NO	NO	NO	NO	Tudor Revival	1937	-	Sieja E M
311		-	KEENEY	STREET	C	NO	NO	NO	NO	Colonial Revival	1940	-	Whitney, W P
312		-	KEENEY	STREET	C	NO	NO	NO	NO	Colonial Revival	1937	-	Allison, Lyman J
316		-	KEENEY	STREET	C	NO	NO	NO	NO	Other	1924	-	Ingram H C

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416		-	KEENEY	STREET	C	NO	NO	NO	NO	Other - Two-Flat	1912	-	Fugard, John Reed ("John Reed & Fugard Co")
419		-	KEENEY	STREET	C	NO	NO	NO	NO	Classical Revival - Two-Flat	1904	-	Waterman H H
420		-	KEENEY	STREET	C	NO	NO	NO	NO	Other - Two-Flat	1912	1971	Fugard, John Reed ("John Reed & Fugard Co")
421		-	KEENEY	STREET	C	NO	NO	NO	NO	Classical Revival - Two-Flat	1904	-	Waterman H H
422			KEENEY	STREET	C	NO	NO	NO	NO	Other - Two-Flat	1912	-	Fugard, John Reed ("John Reed & Fugard Co")
425		-	KEENEY	STREET	C	NO	NO	NO	NO	Other - Two-Flat	1945	-	-
426		-	KEENEY	STREET	C	NO	NO	NO	NO	Other - Two-Flat	1912	-	Fugard, John Reed ("John Reed & Fugard")
204			LAKE	STREET	C	YES	-	NO	NO	Colonial Revival	1916		Woodyatt, Ernest
207			LAKE	STREET	C	YES	-	NO	NO	Tudor Revival	1865-70 (circa)	1902; 1909; 1937	
215			LAKE	STREET	C	YES	-	NO	NO	Italianate	1881		Lyon, Asa
216			LAKE	STREET	C	YES	-	NO	NO	Italianate	1868		
222			LAKE	STREET	C	YES	-	NO	NO	Italianate	1869		
225			LAKE	STREET	C	YES	-	NO	NO	Shingle Style	1887	1910-1912	Handy & Cady
303			LAKE	STREET	C	YES	-	NO	NO	Renaissance	1928		Prather, Fred

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										Revival			V.
311			LAKE	STREET	C	NO	NO	NO	NO	French Eclectic	1928		Allen & Webster
314			LAKE	STREET	C	YES	-	NO	NO	Greek Revival	1942		Alderman, William N. (from plans by Thomas Tallmadge?)
320			LAKE	STREET	C	NO	NO	No	NO	Other (altered)	1889	1911	Pocklington, W. C.
321			LAKE	STREET	C	NO	YES	NO	NO	Colonial Revival	1927		Stanton, Frederick
325			LAKE	STREET	C	NO	YES	NO	No	Tudor Revival	1934		Houlihan, R. F.
329			LAKE	STREET	C	NO	NO	NO	No	Queen Anne - Free Classic	1888 (circa)	1913	
401	421		LAKE	STREET	C	NO	NO	NO	NO	Park	1854		
404			LAKE	STREET	C	YES	-	NO	NO	Italianate	1871	1899	
408			LAKE	STREET	C	NO	NO	NO	NO	Gothic Revival	1871 (circa)		
412			LAKE	STREET	C	NO	NO	NO	NO	Gothic Revival	1871		
416			LAKE	STREET	C	NO	NO	NO	NO	Queen Anne	1873	1890	
420			LAKE	STREET									
500			LAKE	STREET	C	NO	NO	NO	NO	Contemporary - Apartment	1962		Soltan, Jerome
501	529		LAKE	STREET									
512			LAKE	STREET	C	YES	-	NO	NO	Gable Front	1875	1889 (moved512)	
607			LAKE	STREET	C	YES	-	NO	YES	Gothic Revival - Church	1873-5	1920	Chapman, Cass

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1000		-	LAKE SHORE	BOULEVARD	C	YES	-	NO	NO	Tudor Revival	1911	-	Tallmadge & Watson
1001	1141		LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Park	1900		
1012		-	LAKE SHORE	BOULEVARD	C	YES	-	NO	YES	Tudor Revival	1894	-	Spencer & Kendall
1020	1020	1/2	LAKE SHORE	BOULEVARD	C	NO	YES	NO	YES	Classical Revival	1920	-	Walcott, Chester
1024		-	LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Craftsman	1905	-	Porter, A B ("owner")
1030		-	LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Contemporary	1955	-	Sloan, Fred E
1036		-	LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Contemporary	1955	-	Weber, Bertram A.
1040		-	LAKE SHORE	BOULEVARD	C	YES	-	NO	NO	Queen Anne	1895	-	Long, John Turner
1044		-	LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Craftsman	1906	-	Rapp C W
1111			LAKE SHORE	BOULEVARD	NC	NO	NO	NO	NO	Contemporary - Park Building	1968		
1114	1114	1/2	LAKE SHORE	BOULEVARD	C	YES	-	NO	NO	Tudor Revival	1909		Tallmadge & Watson
1120	1120	1/2	LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Colonial Revival	1914		Brown & Walcott
1130	1130	1/2	LAKE SHORE	BOULEVARD	C	YES	-	NO	NO	Colonial Revival	1911		Perrine, W. H. (owner)
1136			LAKE SHORE	BOULEVARD	C	YES	-	NO	NO	Prairie	1909		Tallmadge & Watson
1140			LAKE SHORE	BOULEVARD	C	YES	-	NO	NO	Tudor Revival	1925		Hewitt, Harwood, Calif / Riddle, Herbert H. supervisor

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1201	1251		LAKE SHORE	BOULEVARD	NC	NO	NO	NO	NO	Park	c. 1968		
1212			LAKE SHORE	BOULEVARD	NC	NO	NO	NO	NO	Neo-Traditional	2008		
1214			LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	French Eclectic	1937		Wolf, George, Oak Park
1251			LAKE SHORE	BOULEVARD	NC	NO	NO	NO	NO	Colonial Revival - Park Building	c. 1965		
1301	1335		LAKE SHORE	BOULEVARD	C	NO	NO	NO	NO	Park/Beach	1957		
417	419		LEE	STREET	C	YES	-	YES	-	Colonial Revival - Four-Flat	1902	-	Blake, Edgar Ovet
425		-	LEE	STREET	C	NO	NO	NO	NO	Italianate (altered)	1873 (circa)	1892 (moved)	-
429		-	LEE	STREET	C	NO	NO	NO	NO	Prairie/Craftsman	1897	1945 (moved)	Hunt, Myron
503	517		LEE	STREET									
126	136		MAIN	STREET	C	NO	NO	NO	NO	Craftsman - Apartment	1915	-	Preuyn, W.H.
127	135	-	MAIN	STREET	C	NO	NO	NO	NO	Colonial Revival - Double House	1953	-	-
201		-	MAIN	STREET	C	NO	NO	NO	NO	Colonial Revival - Two-Flat	1908	-	-
205			MAIN	STREET	C	NO	NO	NO	NO	Colonial Revival - Two-Flat	1908	-	-
207		-	MAIN	STREET	C	NO	NO	NO	NO	Colonial Revival - Two-Flat	1908	-	-

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620	624		MICHIGAN	AVENUE	NC	NO	NO	NO	NO	Park/Playground	1955		
630		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1927	-	Cheney, Howard L.
633		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Prairie	1906	-	Tallmadge & Watson
635		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1894	1946 (moved)	Curey & Foster
638		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman/Prairie	1911	1927 (moved)	Speyer, J. & Son
640		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1915	1924 (moved)	Turner, Frank A ("Owner")
641		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1891	-	-
644		-	MICHIGAN	AVENUE	C	NO	YES	NO	NO	American Foursquare	1914	-	Rapp, Webster H ("Owner")
645		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1891-2	-	-
649		-	MICHIGAN	AVENUE	NC	NO	NO	NO	NO	Queen Anne (altered)	1892	2000 (circa)	-
650		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1914	-	Rapp, Webster H.
653		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1892	-	-
700		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Italianate	1872 or 1876	1919	-
704		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1916	-	Rapp, W.H.
705		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Prairie	1890	1910-12	-
707		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Prairie - Two-Flat	1909	-	Stanhope, L.E.
708		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Bungalow	1912	-	Witteking, H.
711		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Renaissance Revival	1922	-	-
712		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1892	-	-

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715		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Shingle Style	1896	-	Peterson, Fred
716		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1892	-	-
719		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Other	1889 (circa)	-	-
720		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Stick Style	1888	-	-
724		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Stick Style (altered)	1888 (circa)	1945 (circa)	-
725		-	MICHIGAN	AVENUE	C	NO	NO	NO-	NO	Other	1889 (circa)	-	-
726		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Prairie/Craftsman	1910	-	Rapp, Webster H.
727		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	American Foursquare	1911	-	Repp & Herlin
730		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1910	-	Rapp, Webster H.
731		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1911	-	Repp & Herlin
732		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1910	-	Rapp, Webster H.
735		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Prairie	1912	-	Repp & Herlin
736		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1910	-	Rapp, Webster H.
739		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Repp & Herlin
740		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman/Prairie	1910	-	Rapp, Webster H.
741		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Herlin, George W.
742		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Stick Style (altered)	1888	-	-
743		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1913	-	Herlin, George W.

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746		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1888-9	-	-
747		-	MICHIGAN	AVENUE	C	NO	YES	NO	NO	Dutch Colonial Revival	1913	-	Herlin, George
829		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Stick Style (altered)	1885 (circa)	-	-
833		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1885 (circa)	-	-
835		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1873 (circa)	1890 (circa)	-
839		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Stick Style	1890 (circa)	-	-
840			MICHIGAN	AVENUE	NC	NO	NO	NO	NO	Contemporary - Townhouse	1985 (circa)	-	-
903	913		MICHIGAN	AVENUE	NC	NO	NO	NO	NO	Other (altered) - Apartment	1908	1977	Colcord, Albert E.
915		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1897	-	Pridmore & Stanhope
1005		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Colonial Revival	1913	-	Shaw, Howard VanDoren
1010		-	MICHIGAN	AVENUE	C	YES	-	NO	YES	Tudor Revival	1911	-	Mayo, Ernest A.
1014		-	MICHIGAN	AVENUE	NC	NO	NO	NO	NO	International Style	1977	-	Gentile, Jay, Jr.
1015		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Other	1913	-	Woodyatt, Ernest
1018		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman (altered)	1909	-	Carson, T.B.
1019		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Craftsman	1904	-	Maher, George W.
1022		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Craftsman	1909	-	Carson, T.B.
1023		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Prairie	1904	-	Maher, George W.

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1026		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Prairie	1915	-	Van Bergen, John S.
1030		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Craftsman	1915	-	Urbain, Leon F
1031		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne - Free Classic	1900	-	Necht, Albert B.
1031		-	MICHIGAN	AVENUE	-	-	-	-	-	Side Yard	-	-	-
1032		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne - Double House	1899	-	Hunt, Myron
1034		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne - Double House	1899	-	Hunt, Myron
1037		-	MICHIGAN	AVENUE	C	NO	NO	NO	NO	Classical Revival	1891-2	1929	-
1040		-	MICHIGAN	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1896	-	Long, John Turner
1041	1041 1/2		MICHIGAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1916	-	Nyden, John A.
1042		-	MICHIGAN	AVENUE	C	NO	YES	NO	NO	Colonial Revival	1895	-	Lane, Josiah Carson
1046		-	MICHIGAN	AVENUE	C	YES	-	NO	YES	Colonial Revival	1895	-	Lane, Josiah Carson
1049		-	MICHIGAN	AVENUE	C	YES	-	NO	NO	Prairie	1910	-	Thompson, C.H.
1104			MICHIGAN	AVENUE	C	YES	-	NO	YES	Queen Anne	1895		Johnston, William K.
1107			MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1891		
1110			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne - Free Classic	1890-91		Holabird & Roche
1111			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Other	1916		Brown & Walcott
1115			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Gable Front	1870s	1893	

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
GRANACKI HISTORIC CONSULTANTS, 2012**

BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
										(altered)		(moved); 1911	
1116			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Shingle Style	1891		Beers, Clay & Dutton
1119			MICHIGAN	AVENUE	C	YES	-	NO	NO	Colonial Revival	1913		Pajeau, Chas H. (owner)
1122			MICHIGAN	AVENUE	C	YES	-	NO	NO	Queen Anne	1890	1913	Cole & Dahlgren
1126			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1897		Harvey, George L.
1130			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1893		Sprague, H. H.
1133			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Colonial Revival	1916		Perkins, Fellows & Hamilton
1134			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne (altered)	1889	1912	
1135			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Prairie	1911		Woodyatt, Ernest
1144			MICHIGAN	AVENUE	C	YES	-	NO	YES	Shingle Style	1890		Turnock, Enoch Hill
1200	1225		MICHIGAN	AVENUE	C	NO	NO	NO	NO	Park	1890		
1201	1213		MICHIGAN	AVENUE	C	YES	-	YES	N/A	Classical Revival - Apartment	1901		Alloway, Wilmore
1210			MICHIGAN	AVENUE	C	YES	-	NO	NO	Other (altered)	pre-1899		
1217			MICHIGAN	AVENUE	C	YES	-	NO	NO	Shingle Style	1894	1918	Lane, Josiah C.
1220			MICHIGAN	AVENUE	NC	NO	NO	NO	NO	Neo-Traditional	2004		
1221			MICHIGAN	AVENUE	NC	NO	YES	NO	NO	International Style	1968		Haid, David

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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1225			MICHIGAN	AVENUE	C	NO	NO	NO	NO	Queen Anne	1894		Jennings, John T. W.
634		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Queen Anne (altered)	1885 (circa)	-	-
640		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Tudor Revival	1922	-	Ross, Henry J ("Owner")
642		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	Neo-Dutch Colonial Revival	1974	-	-
643		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	International Style	1966	-	Shaxted, Harry R.
645		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	International Style/Contemporary	1962	-	Hammond & Roesch
648		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1962	-	Shigeo & Okamoto
649		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	Neo-Dutch Colonial Revival	1963	-	Arnold, Robert S
652		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	Neo-Prairie	1962	2005 (circa)	Shigeo & Okamoto
699		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1926	-	Ross, H.J.
701		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Other	1904/1908	1920 (circa)	Ross, H.J.
703		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	American Foursquare	1911	-	Fortin, J.T.
706		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Queen Anne/Stick Style	1884	-	-
707		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Queen Anne	1892	-	-
710		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	Contemporary	1974	-	Anderson, Neil
713		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	Neo-	2005 (circa)	-	-

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
										Traditional			
714	-		SHERIDAN	ROAD	C	YES	-	NO	NO	Other	1890	1908	-
715	-		SHERIDAN	ROAD	C	YES	-	NO	NO	Tudor Revival	1910	-	Lowe, Elmo C.
718	-		SHERIDAN	ROAD	NC	NO	NO	NO	NO	Contemporary	1979	-	Gutnayer, J. Marion
721	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Other	1910	-	Mullay, Thomas H.
722	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1940	-	Clauson, H. Ring
726	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Split-Level	1957	-	Blietz, Irwin A.
727	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Renaissance Revival	1910	-	Ottenheimer, Stern & Reichert
729	-		SHERIDAN	ROAD	NC	NO	YES	NO	NO	Contemporary	1969	-	Dart, Edward D.
730	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Split-Level	1957	-	Gibbs, Donald F.
732	-		SHERIDAN	ROAD	C	YES	-	NO	NO	Renaissance Revival	1920	-	Knox, Arthur Howell
735	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1910	-	Ottenheimer, Stern & Reichert
741	-		SHERIDAN	ROAD	C	YES	-	NO	YES	Prairie	1915	-	Van Bergen, John S.
744	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Split-Level	1959	-	Lefebere & Wiggins & Assoc.
747	-		SHERIDAN	ROAD	C	YES	-	NO	YES	Craftsman	1915	-	Shaw, Howard Van Doren
800	-		SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1910	-	Thompson,

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
GRANACKI HISTORIC CONSULTANTS, 2012**

BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
													C.H.
801	809		SHERIDAN	ROAD	C	NO	NO	NO	NO	Park	1890		
808		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1910	-	Thompson, C.H.
814		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1910	-	Thompson, C.H.
820		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1909	-	Thompson, C.H.
824		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Craftsman	1911	-	Thompson, C. H.
830		-	SHERIDAN	ROAD	C	NO	YES	NO	NO	Craftsman	1910	-	Thompson, C. H.
838		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1910	-	Thompson, C. H.
850		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Renaissance Revival	1912	-	Thompson, C. H.
864		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman/ Mission	1910	-	Thompson, C. H.
868		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman/P rairie	1911	-	Thompson, C. H.
872		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1911	-	Thompson, C. H.
900	912	-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Contemporary - Townhouse	1953	-	-
901	905	-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Contemporary - Triple House	1953	-	[not named]
911			SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman - Apartment	1915	-	Bouchard, Louis
915		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Classical Revival	1941	-	Bristle, Joseph A.
916		-	SHERIDAN	ROAD	C	YES	-	NO	YES	Craftsman	1912	-	Rogers, John

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
													A.
919			SHERIDAN	ROAD	C	NO	NO	NO	NO	Ranch	1954	-	Brandt & Jacobson
920		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1923	-	Benson, Edward & Son
921		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1911	-	Tait, Robert
924		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman Bungalow	1909	-	Tait, Robert
925		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Contemporary	1961	-	Finacci, Spartago
926		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Dutch Colonial Revival	1892	-	Handy & Cady
928		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Queen Anne	1892	-	Handy & Cady
929		-	SHERIDAN	ROAD	C	NO	YES	NO	NO	Colonial Revival	1892	-	Long, John Turner
935		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1914	-	Herlin
936		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Queen Anne - Free Classic	1898	-	Ayars, Charles
939		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1915	-	Aroner & Somers
945		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Dutch Colonial Revival	1916	-	Brydges, E Norman & Somers
950		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Colonial Revival	1922	-	Stoetzel, Ralph / Emory Jackson (see HISTORIC INFO)
1000		-	SHERIDAN	ROAD	C	YES	-	NO	YES	Craftsman	1919	-	Mayo, Ernest

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
													A.
1001		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Renaissance Revival	1915	-	Hallberg, L.G.
1004		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Renaissance Revival	1921	-	Murison, Richard W ("owner")
1005		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Renaissance Revival	1916	-	Hallberg, L.G.
1010		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1911	-	Chatten & Hammond
1011		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1916	-	Brown & Walcott
1014		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Queen Anne	1891	-	Pentecost, R G
1015		-	SHERIDAN	ROAD	C	NO	YES	NO	NO	Craftsman	1911	-	Thompson, C.H.
1017		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1916	-	Rae, Robert
1018		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1912	-	Hancox
1022		-	SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman	1909	-	[not named on BP]
1023		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Tudor Revival	1911	-	Thompson, C.H.
1027		-	SHERIDAN	ROAD	NC	NO	NO	NO	NO	Other	1898	2000 (circa)	Harvey, George L
1030		-	SHERIDAN	ROAD	C	YES	-	NO	YES	Craftsman	1911	-	Mayo, E. A.
1031		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Queen Anne	1895	-	Jennings, J.T.W.
1034		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Classical Revival	1924	-	Whitney, William P.
1037		-	SHERIDAN	ROAD	-	-	-	-	-	Side Yard	-	-	-
1037		-	SHERIDAN	ROAD	C	NO	YES	NO	NO	Colonial	1905	1921	-

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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										Revival		(moved)	
1038		-	SHERIDAN	ROAD	C	YES	-	NO	YES	Renaissance Revival	1925	-	DeGolyer, Robert S.
1046		-	SHERIDAN	ROAD	C	YES	-	NO	NO	Craftsman	1914	-	Mayo, Ernest A.
1100			SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1954		Irwin, Howard
1103			SHERIDAN	ROAD	C	YES	-	NO	NO	Tudor Revival	1912		Brown & Walcott
1110			SHERIDAN	ROAD	C	YES	-	NO	NO	Craftsman	1912		Mayo, Ernest A.
1117			SHERIDAN	ROAD	C	YES	-	NO	NO	Tudor Revival	1912		Mayo, Ernest A.
1118			SHERIDAN	ROAD	C	NO	NO	NO	NO	Prairie/Craftsman	1904		Mayo, Ernest A.
1124			SHERIDAN	ROAD	NC	NO	NO	NO	NO	Contemporary	1995 (circa)		
1125			SHERIDAN	ROAD	C	NO	YES	NO	NO	Dutch Colonial Revival	1911		Warren, William
1130			SHERIDAN	ROAD	C	YES	-	NO	NO	Colonial Revival	1916		Rae, Robert
1131			SHERIDAN	ROAD	C	NO	NO	NO	NO	Colonial Revival	1911		
1138			SHERIDAN	ROAD	C	NO	NO	NO	NO	Renaissance Revival	1890	1919/1921	Cady, Jeremiah K.
1139			SHERIDAN	ROAD	C	NO	NO	NO	NO	Craftsman/Prairie	1908		Zimmerman, William Carbys
1145			SHERIDAN	ROAD	C	YES	-	NO	NO	Prairie	1913		Tallmadge & Watson
1200			SHERIDAN	ROAD	-	-	-	-	-	Side Yard			
1200			SHERIDAN	ROAD	NC	NO	NO	NO	NO	Neo-Tudor	1970		Marks,

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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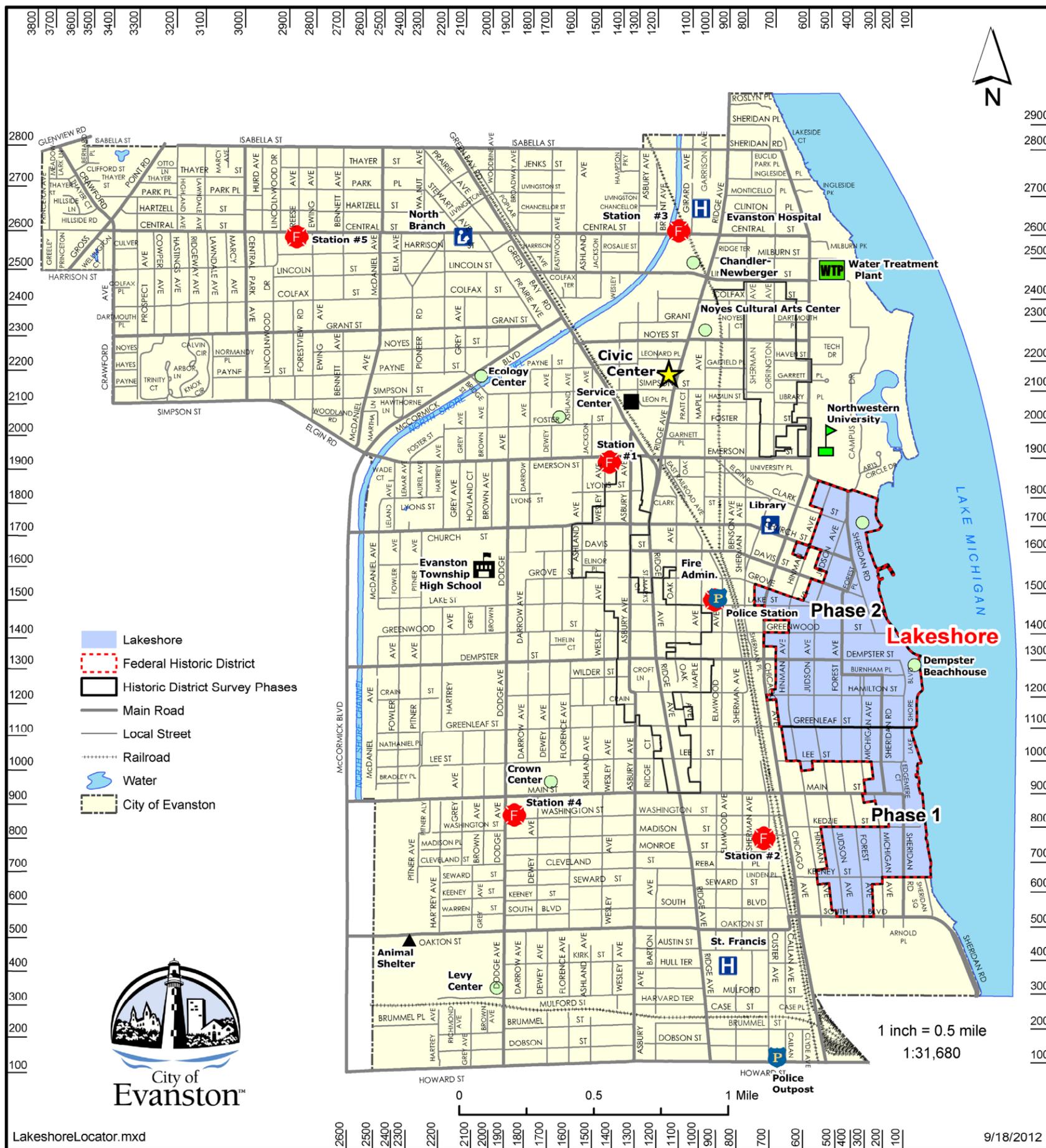
BEGIN STREET #	END STREET #	STREET # SUFFIX	STREET NAME	SUFFIX	LOCAL DISTRICT CONTRIB/ NON-CONTRIB?	LOCAL LANDMARK?	LOCAL LANDMARK ELIGIBLE?	NR LANDMARK?	NR ELIGIBLE?	STYLE	BEGIN YEAR	OTHER YEAR	ORIGINAL ARCHITECT
													Edward
1201			SHERIDAN	ROAD	C	YES	-	NO	YES	Tudor Revival	1912		Spencer & Powers
1210			SHERIDAN	ROAD	NC	NO	NO	NO	NO	Contemporary	1970		Tsolinas, P. M. & Assoc.
1217			SHERIDAN	ROAD	C	NO	NO	NO	NO	Split-Level	1957		Marks, Edward
1218			SHERIDAN	ROAD	C	YES	-	NO	YES	Tudor Revival	1901		Mayo, Ernest A.
1225			SHERIDAN	ROAD	C	YES	-	NO	NO	Tudor Revival	1902		Mayo, Ernest A.
1401			SHERIDAN	ROAD	NC	NO	NO	NO	NO	Contemporary - Park Building	c. 1965		
1401	1435		SHERIDAN	ROAD	C	NO	NO	NO	NO	Park	1909		
1430			SHERIDAN	ROAD	C	NO	NO	NO	NO	Gable Front (altered)	pre-1899	1920; 1940s	
1434			SHERIDAN	ROAD									
1451	1637		SHERIDAN	ROAD	C	NO	NO	NO	NO	Park	1854		
1631			SHERIDAN	ROAD	C	NO	NO	NO	NO	Tudor Revival - Park Building	c. 1920		
1632			SHERIDAN	ROAD	C	YES	-	NO	NO	Gothic Revival	c. 1866	c. 1890	
1700	1742		SHERIDAN	ROAD	C	NO	NO	NO	NO	Park	1854		
1701	1855		SHERIDAN	ROAD	C	NO	NO	NO	NO	Park	1854		
1742			SHERIDAN	ROAD	C	YES	-	NO	NO	Horse Trough/Fountain			
1800			SHERIDAN	ROAD	C	YES	-	NO	YES	Tudor Revival	1882	1916	Baumann, Edward
1801	1855		SHERIDAN	ROAD	NC	NO	NO	No	NO	Contemporary	2008-9		

**ARCHITECTURAL RESOURCES IN THE EVANSTON LAKESHORE HISTORIC DISTRICT
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										ry - Park Building			
1820			SHERIDAN	ROAD	NC	NO	NO	NO	NO	Contemporary - Dormitory	1980 (circa)		
1830	1840		SHERIDAN	ROAD	-	NO	NO	NO	NO	Vacant Lot	-	-	-
1856	1866		SHERIDAN	ROAD	C	YES	-	NO	YES	Gothic Revival	1929		Knox, Arthur Howell
621	629		SHERIDAN	SQUARE	C	NO	NO	NO	NO	Park	1959		
633		-	SHERIDAN	SQUARE	C	NO	NO	NO	NO	Contemporary	1961	-	-
637		-	SHERIDAN	SQUARE	C	NO	NO	NO	NO	Tudor Revival	1913	1922 (moved)	Brown & Walcott
641		-	SHERIDAN	SQUARE	NC	YES	-	NO	NO	International Style	1973	-	Booth & Nagle
647		-	SHERIDAN	SQUARE	C	NO	YES	NO	NO	International Style	1961	-	Keck, Geo. F.

APPENDIX E:
MAPS OF THE SURVEY AREA

Lakeshore Historic District within the City of Evanston

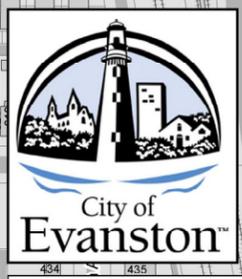
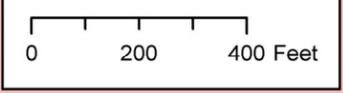


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Lakeshore Historic District - Phase One Survey Area

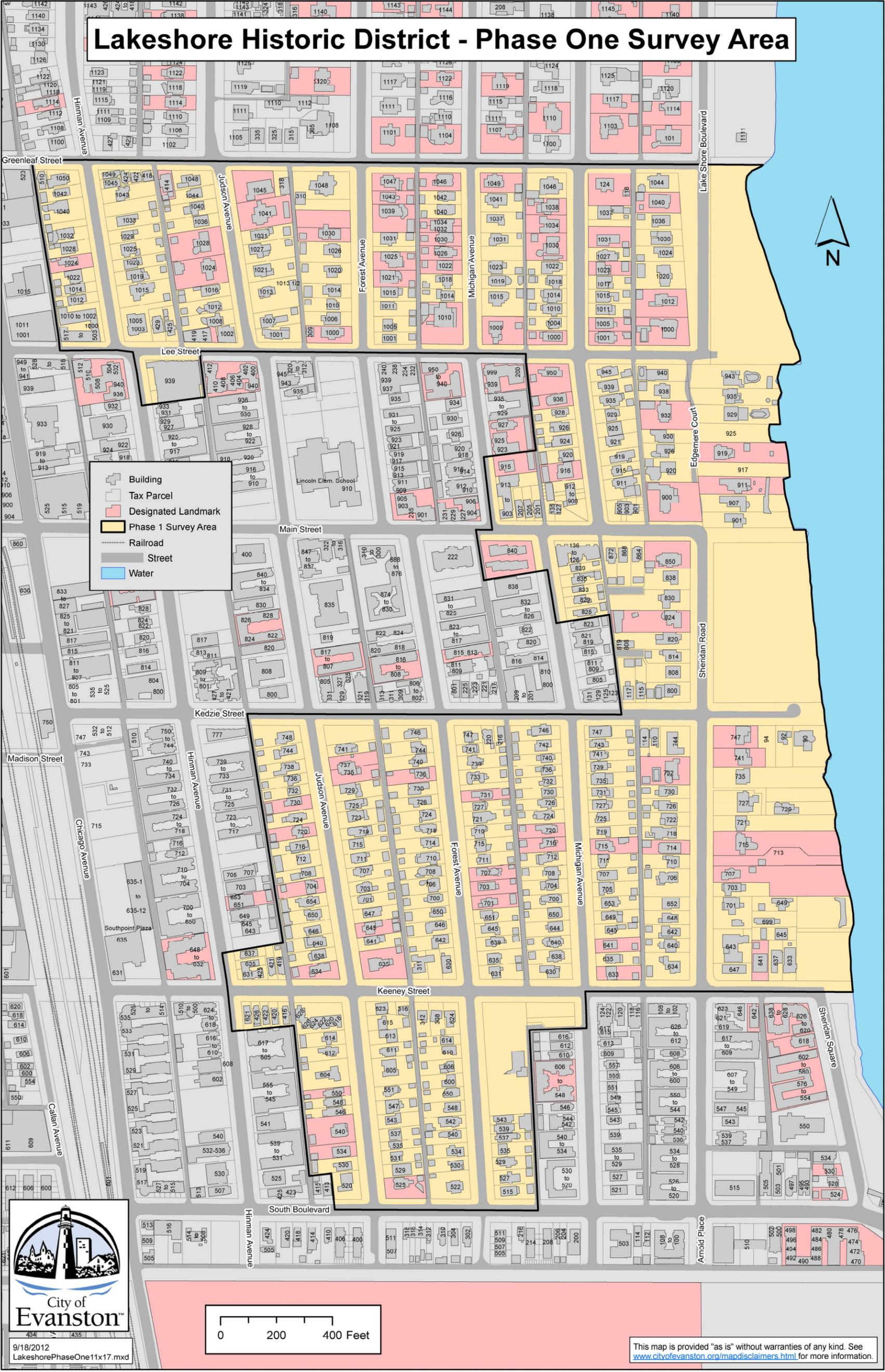


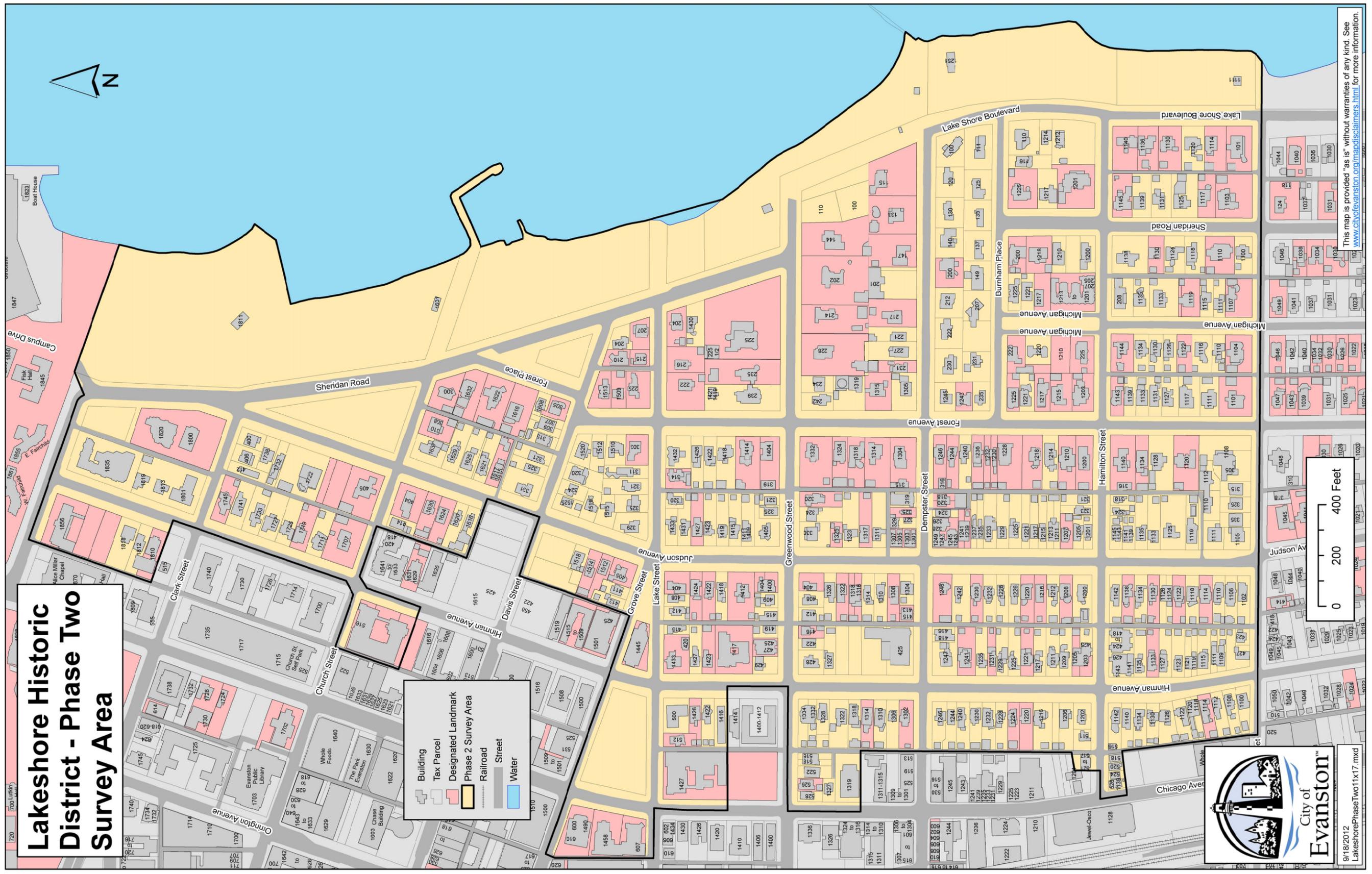
Building
 Tax Parcel
 Designated Landmark
 Phase 1 Survey Area
 Railroad
 Street
 Water



9/18/2012
 LakeshorePhaseOne11x17.mxd

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Lakeshore Historic District - Phase Two Survey Area

Building
 Tax Parcel
 Designated Landmark
 Phase 2 Survey Area
 Railroad
 Street
 Water



9/18/2012
 LakeshorePhaseTwo11x17.mxd

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