Historic Resources Survey

RESOURCE TYPE Property — Kildare Commons
NRHP STATUS Not Eligible — **SURVEY ID** 1-14

NAME
Kildare Commons

OTHER NAME(S)
N/A

STREET ADDRESS
838-844 South Scoville Avenue

CITY
Oak Park

OWNERSHIP
Ravi and Timothy Shah, Jodi Scarbrough, Christina Bley

TAX PARCEL NUMBER
16-18-299-036-0001,16-18-299-036-0002, 16-18-299-036-0003

YEAR BUILT
1924

SOURCE
Cook County Assessor's Office, 2015

DESIGNER/BUILDER
Unknown

STYLE
Tudor Revival

PROPERTY TYPE
Domestic

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
Kildare Commons is a four-story, brick-clad apartment building with Tudor Revival stylistic influences. It has a roughly rectangular plan with small rear courtyards facing the northeast parking lot. The south-facing facade and west side elevation have a stone and concrete foundation, buff brick cladding the first story, and yellow brick cladding along the second to fourth stories. The first story has a rusticated appearance due to alternating rows of evenly spaced stretcher and inset header bricks, framed by a row of soldier bricks at the top and bottom. A stone stringcourse separates the first and second stories and the third and fourth stories, and a slightly projecting brick stringcourse runs above the fourth story windows. The facade and west side elevation display minimal Tudor Revival-style elements including quoins, limestone surrounds and panels, castellated parapets, and Dutch gables. The Dutch gable has stone coping and projects above the roofline. The building has a built-up roof. Small bushes and foundation plantings are located along the west side elevation. The building is located at the northeast corner of South Scoville Avenue and Harrison Street in a residential neighborhood.

Facing south to Harrison Street, the symmetrical facade comprises five bays. Unless otherwise noted, all windows are six-over-one, double-hung, vinyl-sash replacement windows. From west to east, the first and second bays and fourth and fifth bays are nearly identical, mirror images slightly projecting from the facade. The recessed middle third bay has a center entrance consisting of a nine-light, wood door framed by a limestone door surround with quoins and a limestone entablature. A shallow pointed arch relief with an applied scroll is located on the entablature, which extends to just below the second story windows. A row of header bricks is located between the entablature and stone window sill. Modern, Classical Revival light fixtures and one-over-one windows on stone sills flank the entrance on either side. Above, the nearly identical second to fourth stories have identical paired windows centered on the facade. The second and third story windows have stone sills and vertical brick lintels. The simple parapet features a long, rectangular panel consisting of a row of vertical bricks outlined by a single row of bricks.

The facade's first bay has a brick infilled window opening on the first story and identical six-over-one, double-hung, vinyl-sash replacement tripartite windows at each floor. The windows have stone lintels and sills. A column of evenly spaced, slightly projecting stretcher bricks reminiscent of quoins flank either side of the windows, extending from the second story to the parapet. Diamond-shaped limestone panels outlined in brick are located between each story. The west bay terminates in a castellated parapet and a Dutch gable. A rectangular, geometric limestone panel is applied to the parapet. The second bay has a six-over-one, double-hung, vinyl-sash replacement window on each floor. The second to fourth story windows have a stone sill and vertical brick lintel

at each floor. The second bay terminates in a simple parapet with a small rectangular panel, consisting of a row of vertical bricks outlined by a single row of bricks. The facade's fourth and fifth bays mirror the first and second bays, except for the first story windows. The fourth bay's first story consists of a single window and the fifth bay has a pair of windows.

Along South Scoville Avenue, the west side elevation comprises ten bays with three full-height bay windows. The bay windows have thin, header brick quoins, continuous limestone sills and lintels on each story, and a castellated parapet with a center Dutch gable. From south to north, the first bay has paired windows on the first story and no window openings on the upper stories. The second bay comprises a full-height bay window with a one-over-one, double-hung, vinyl-sash replacement window on the first story. The second to fourth stories have a single eight-over-one, double-hung, vinyl-sash replacement window flanked by six-over-one, double-hung, vinyl -sash replacement windows on the north and south bay window walls. Diamond-shaped limestone panels outlined in brick are located between the stories. The parapet wall has a center large rectangular geometric stone panel flanked by decorative limestone shield panels on the north and south parapet walls.

The west side elevation's nearly identical third, fourth, and fifth bays have a single window in each bay on the first story. The third and fourth bays have eight-over-one, double-hung, vinyl-sash replacement windows while the fifth bay has an eight-over-eight, double-hung, wood-sash window. Above, the second to fourth stories have identical paired six-over-one, double-hung, vinyl-sash replacement windows in each bay. The second and third story windows have stone sills and vertical brick lintels. These bays terminate in a simple parapet featuring a rectangular panel, consisting of a row of vertical bricks outlined by a single row of bricks, in each bay.

The west side elevation's sixth and seventh bays comprise a large full-width bay window with a central first-story entrance identical to the facade entrance. Four-over-four, double-hung, wood-sash windows flank the entrance on the first story. Above each first story window, yellow and buff bricks form two small diamonds below the stringcourse. The identical second to fourth stories have tripartite six-over-one, double-hung, vinyl-sash replacement windows in the fifth and sixth bays, flanked by a single, six-over-one, double-hung, vinyl-sash replacement window on the north and south bay window walls. Diamond-shaped limestone panels outlined in brick are located between the stories. The parapet wall has a center large rectangular geometric stone panel flanked by decorative limestone shield panels on the north and south parapet walls. The parapet terminates in a Dutch gable.

The west side elevation's eighth and ninth bays are similar to the third to fifth bays. On the first story, the eighth bay has a single eight-over-eight, double-hung, wood-sash window while the ninth bay has an entrance identical to the facade entrance. Above, each bay's upper stories have identical paired six-over-one, double-hung, vinyl-sash replacement windows with stone sills and vertical brick lintels. These bays terminate in a simple parapet featuring a rectangular panel, consisting of a row of vertical bricks outlined by a single row of bricks, in each bay. The west side elevation's tenth bay comprises a full-height bay window nearly identical to the second bay's bay window, except for the first story, which has a single six-light, wood-sash window on a stone sill.

The west side elevation's buff and yellow brick cladding is continued around the west portion of the north rear elevation; the remaining east portion is clad in common brick. To the east, the elevation has a square plywood-filled window opening on the first story. At the center, the first story has a brick infilled arched window opening with a stone sill. Above, each floor has a single one-over-one, double-hung, vinyl-sash replacement window with a stone sill and arched brick lintel. A chimney is located at the northwest corner of the building.

The building's east side elevation is similarly clad in common brick. The elevation has an assortment of one-over -one, double-hung, vinyl-sash replacement windows on each story. Exterior stairwells are located toward the north and south ends of the building and a small courtyard at the north end faces the parking lot.

HISTORY/DEVELOPMENT

Kildare Commons was constructed ca. 1924 based on information obtained from the Cook County Assessor. Throughout its history, the modest apartment building housed a variety of middle-class workers. The 1925 Oak Park City Directory lists trainmaster Robert N Hiesey and his wife Esther, and salesman Albert Z Kahn and his wife Sarah at 838 South Scoville Avenue. F. W. Foote, Lester W. Houlihan and his wife Catherine, and electrician James S. Quinlan and his wife Ruth lived at 842 South Scoville Avenue. Salesman James H. Brennan

and his wife Edith, Jack Galper, and plumber William J Watts and his wife Mary lived at 844 South Scoville Avenue. Electrician Edward W. Gavin and E.A. Panigor lived at 520 Harrison Street, and engineer George Cottingham and A. A. Yundt lived at 522 Harrison Street. 1930 residents include electrical engineer Linton S. Furgusson and his wife Dixie, and bond salesman Edward J. Campbell and his wife Anna at 838 South Scoville Avenue. Importer Arthur A. Bartels, his wife Elsa, and Steven Van Pelt lived at 842 South Scoville Avenue; and jewelry salesman Robert J. Jones and his wife Nancy lived at 844 South Scoville Avenue. Salesman R. H. Emerson and dispatcher Ezra Gedultig lived at 520 Harrison Street with their families, and salesman Lee Hillard and grocer Allerton F. Reed lived at 522 Harrison Street with their families.

Today, Kildare Commons is a condominium. Research did not reveal recent tenants. Alterations include replacement double-hung vinyl-sash windows on most openings, a brick-filled opening on the first story of the north elevation, and concrete infill along the base of the foundation.

Oak Park

Constructed in Oak Park ca. 1924, Kildare Commons was built during a period of expansion due to increased industry and growth in Chicago's suburbs. Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestringses constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestringses sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were

encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

Tudor Revival Style

Kildare Commons is minimally influenced by the Tudor Revival style. The Tudor Revival style was the dominant style of domestic buildings in the early twentieth century, particularly in the 1920s and 1930s. Loosely based on a variety of early English building traditions, the American interpretations emphasized steeply pitched, front-facing gables as the dominant facade element; about half have ornamental false half-timbering. The earliest American examples date from the late nineteenth century, tended to be architect-designed landmarks, and closely copied late Medieval English buildings with Renaissance Revival detailing. More modest examples from 1900 to 1920 incorporated steep gables, half-timbering, or other typical detailing on otherwise symmetrical facades; most commonly, these were full front gable facades. These earlier examples were usually clad with weatherboard, shingles, or stucco while post-World War I examples more commonly used brick and stone cladding. These later examples sometimes incorporated Craftsman-style decorative detailing.

The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style building.

Kildare Commons is a modest example of a 1920s apartment building blending multiple styles. Architectural elements reflect Tudor Revival style influences. The building retains many of its original materials and Tudor Revival elements, including brick cladding, bay windows, elaborate doorways with arch relief, Dutch gables, castellated parapets, and brick and stone facade details, such as quoins, diamond and shield panels, and stone coping. Alterations include replacement double-hung, vinyl-sash windows in most openings, a brick-filled opening on the first story of the facade and north elevation, and concrete infill along the base of the foundation.

NRHP STATUS DATE LISTED

Not Eligible

NRHP CRITERIA

☐ A ☐ B ☐ C ☐ D ☑ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

Kildare Commons was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin “How to Apply the National Register Criteria for Evaluation.”

Kildare Commons is associated with the rapid construction of multi-family dwellings in Oak Park following population growth in the early twentieth century. The apartment building type is common in Oak Park neighborhoods. Furthermore, research did not reveal any significant tenants at Kildare Commons, and a variety of middle class professionals rented apartments. Although Kildare Commons is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history or any historically significant associations with the lives of persons significant in the past, and therefore, Kildare Commons is not eligible under Criterion A or B.

Kildare Commons is a largely intact example of an apartment building with Tudor Revival stylistic influences. Though it displays aspects of the Tudor Revival style, it is not considered a representative example or architecturally significant. While it retains many original features, such as brick cladding, elaborate door surrounds, Dutch gable pediments, a parapet with stone coping, and other decorative stone and brick elements, its overall form and features are typical of modest interpretations of the Tudor Revival style and do not indicate architectural or artistic significance. The apartment building does not embody the distinctive characteristics of a

type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

SOURCES

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Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Kildare Commons
SURVEY ID 1-14

Photo 1 - Kildare Commons

Facing north to south-facing facade from Harrison Street

Photo 2 - Kildare Commons

Facing northeast to south-facing facade and west side elevation from Harrison Street

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Kildare Commons
SURVEY ID 1-14

Photo 3 - Kildare Commons

Facing southeast to west side elevation and north rear elevation from South Scoville Avenue

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Kildare Commons
SURVEY ID 1-14

Photo 4 - Kildare Commons

Facing southwest to east side elevation and north rear elevation from alley

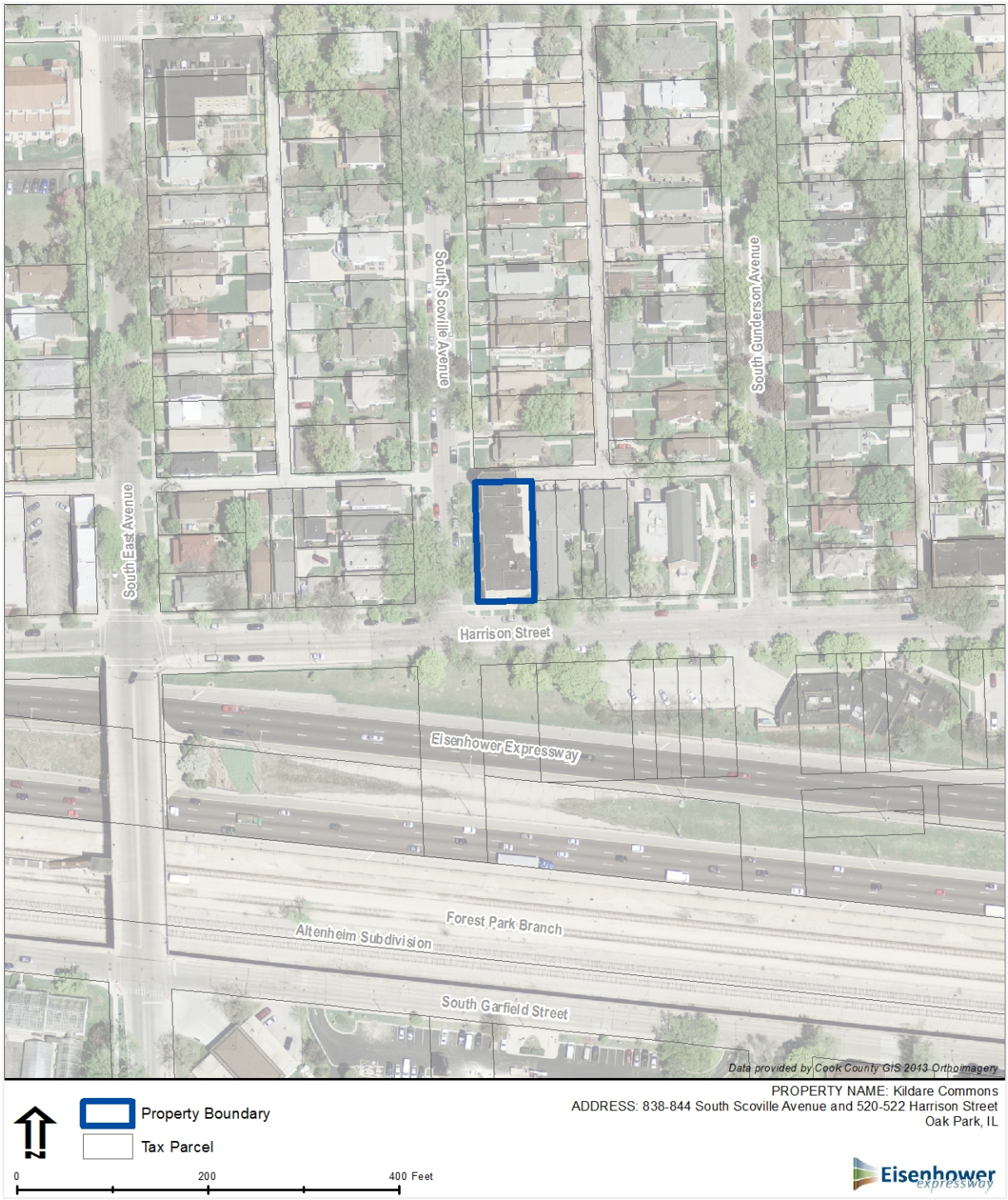
Photo 5 - Kildare Commons

Facing east to central entrance on west side elevation from South Scoville Avenue

Historic Resources Survey

RESOURCE TYPE	Property	Kildare Commons	
NRHP STATUS	Not Eligible	**SURVEY ID**	1-14

Map - Kildare Commons



PREPARED BY	Melinda Schmidt, WSP|Parsons Brinckerhoff	
SURVEY PREPARED	11/17/2015	
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Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Bonneville East and West
SURVEY ID 1-15

NAME
Bonneville East and West

OTHER NAME(S)
N/A

STREET ADDRESS
512-516 Harrison Street

CITY
Oak Park

OWNERSHIP
James Chiostri, Anthony Vyskocil

TAX PARCEL NUMBER
16-18-229-028-0000, 16-18-229-029-0000, 16-18-229-030-0000, 16-18-229-031-0000

YEAR BUILT
1958

SOURCE
Village of Oak Park Building Permit

DESIGNER/BUILDER
Unknown

STYLE
Modern-Era

PROPERTY TYPE
Domestic

FOUNDATION
Concrete

WALLS
Brick

ROOF
Asphalt

DESCRIPTIVE NOTES
Bonneville East and West is a mid-century apartment complex with a central courtyard located at 512 and 516 Harrison Street in a residential neighborhood. The mirrored East and West L-shaped wings feature Modern-era elements and are separated by a front courtyard and rear walkway. Each wing is comprised of two connected buildings: a rectangular, two-story south building with a shallow front gable and a square, hipped roof, two-and-a-half story north building. Bonneville East and Bonneville West are identical buildings and have mirrored features. They are not connected but separated by a large south courtyard and a north walkway. A brick knee wall separates the north and south courtyards. All buildings are of brick construction with asphalt shingle roofs and overhanging eaves. The buildings are located between a larger apartment building to the west and the Maze Branch Library to the east. An asphalt-paved alley with parking runs along the north side of the buildings.

The large south courtyard opens south to Harrison Street and consists of a grassy lawn surrounded by concrete sidewalks. Rusticated stone kneewalls project from the West and East wings to create a simple courtyard entrance. The kneewalls frame a shallow set of steps leading to a metal stairwell on both sides of the courtyard, and a metal guardrail with decorative panels runs along the kneewalls. Bushes flank either side of the entrance. A larger brick kneewall located at the north end of the south courtyard separates the north and south courtyards. An overgrown fountain and a large bush are located at the north end of the lawn, and a large evergreen is located at the northwest corner of the courtyard. A smaller evergreen is located at the southeast corner.

Located at 516 Harrison Street, Bonneville West's south gabled building faces south to Harrison Street and east to the courtyard. The south-facing front-gabled facade comprises two bays of windows separated by gray brick facing with metal lettering reading "Bonneville WEST." A rusticated stone watertable with stone coping extends along the majority of the facade. It projects east of the building into the courtyard as a knee wall framing the courtyard entrance. The west bay of windows has a three-pane, triple-hung, vinyl-sash window on the first story. The second story windows include a one-over-one, double-hung, vinyl-sash replacement window over an aluminum-sash awning window. The east bay of windows has a two-over-two vinyl awning window on the first story and a two-over-two vinyl picture window on the second story. Metal grates partially cover the first story windows. Both bays have replacement vertical vinyl siding between the first and second story windows and above the second story windows. The east and west corners of the facade feature buff-colored brick. The overhanging eaves have painted soffits and three modern light fixtures in the gable end.

The south gabled building's east-facing courtyard elevation is clad in buff-colored brick and has a full-width second story porch accessed by a metal stairwell at the elevation's south and north ends. The porch is supported by metal poles on the first story. A metal guardrail with decorative mesh metal panels runs along the stairwells and second story porch. A large overhanging eave supported by decorative metal panels covers the porch. The first and second story openings are identical. Entrances are located at the south end, north end, and in the middle of the elevation. A mid-century light fixture is located next to each door. Two narrow, two-pane sliding windows with stone lintels are located between the south and middle entrances. A large, two-over-two picture window flanks the north side of the middle entrance. An identical window flanks the south side of the north entrance. A two-pane sliding window is located at the north end of the elevation.

The south gabled building's west elevation is clad in common red brick and has a row of eight vinyl-sash windows along both stories. All windows have stone sills. Most windows are one-over-one, double-hung except for two larger, single-pane windows on the first story in the middle of the elevation.

Bonneville West's north two-and-a-half-story, hipped-roof building's south elevation is partially connected to the north elevation of the south two-story, gabled building. A brick chimney is located at the southwest corner of the roof. The majority of the south elevation facing the south courtyard is covered by the south gabled building. The uncovered portion consists of an elevated first story porch and stairwell landing. The first story comprises an entrance at the west end and a single-pane picture window east of the door. Second story windows comprise a row of three, one-over-one, double hung, vinyl-sash replacement ribbon windows that continue around the corner onto the east side elevation as five ribbon windows. The east elevation faces the narrow north courtyard and has a three-pane, triple-hung, vinyl-sash replacement window at the north end of the first story and a window at the south end of the first story not visible during survey. The narrow north courtyard was not visible during survey.

The north rear elevation of the north hipped-roof building is clad in common red brick. It has original aluminum-sash windows with stone sills. There are three single-pane basement-level windows across the elevation. Five wall anchors are located above the basement windows. First story windows include a narrow, two-pane sliding window at the east and west ends of the elevation with a larger two-pane sliding window in the middle. The second story has three two-pane sliding windows across the elevation. A smaller two-pane siding window is located between the middle and east windows. Two modern lights are located on the soffit.

The west side elevation of the north building is clad in common red brick. The elevation has two narrow, two-pane sliding aluminum sash windows on the first story and a two-over-two, vinyl-sash awning window at the south end of the elevation. Second story windows include three two-pane sliding windows of various sizes. All windows have stone sills.

Bonneville East at 512 Harrison Street mirrors Bonneville West in all features except for several windows across the elevations. The south gabled building's facade windows are the same except for an aluminum-sash picture window on the second story of the east bay. The south gabled building's east and west elevations are identical to the Bonneville West elevations. The north hipped-roof building's south and west elevations are identical to the Bonneville West's south and east elevations. The north hipped-roof building's north rear elevation has nearly identical openings, except for the replacement vinyl-sash and second story openings. From east to west, second story windows comprise two, one-over-one, double-hung windows, a small two-pane sliding window, and a larger two-pane sliding window.

HISTORY/DEVELOPMENT

Bonneville East and West were constructed ca. 1958 according to the Oak Park application for building permit. James A. Regas applied for construction on May 1, 1958. The architect listed on the application may be Ray Gaise and Associates, however the name is unclear. Research did not reveal further information about the construction, owner, architect, or tenants of Bonneville East and West.

Chicago-Area Flats

Bonneville East and West show the evolution of the "flats" apartment building type into the mid-twentieth century. In the Chicago area, "flats" refers to a specific apartment building type characterized by stacked identical single-family units on two or three floors. Primarily constructed between 1900 and 1920, flats first appeared in Chicago

in the late nineteenth century to meet the housing demands of a growing working class, immigrant population who worked in nearby industries. The two- and three-flat buildings provided denser housing on narrow Chicago city lots and extra rental income to owners, who occupied the first floor and rented the other unit(s). On the west side of Chicago, two flats were built by the dozens on spec by architects, many of whom were Bohemian, in the heavily Eastern European neighborhoods of North Lawndale, South Lawndale, and Pilsen in the late nineteenth century. Two flats became even more popular in the early twentieth century as immigrant populations moved further west and those who immigrated to Chicago as children in the late nineteenth century now had the means to purchase flat buildings instead of renting like their parents. Referred to as the workhouse of Chicago housing, they were also a means of upward social mobility as a bridge between apartment living and single-family homeownership. By the 1920s, many flats were occupied by second generation Czech, German, and Polish immigrants.

The two-flat was a two-story, flat-roof building with an identical apartment unit on each floor; the three-flat added one floor and one apartment unit. The buildings were usually designed with a raised basement and steps leading to a small first story porch. Clad in brick or greystone, the facade tended to have a bay window or projecting bay on one side while the other side had a front door leading to a public stair hall, which ran along one side of the building to provide access to each unit. Flats varied in ornamentation from modest, utilitarian facades to more decorative facades with applied ornamentation in the Queen Anne, Craftsman, Prairie, or revival styles.

A four or six flat was a mirrored version of the two or three flat, centered on a common stair hall. They were typically similar in appearance and materials to the two or three flats. The six-flat had an enclosed public stair hall on the building's street side and an open but covered service stair on the building's rear. When repeated along three sides of a courtyard, the six-flat became a module for the courtyard building type.

The stacked units typical of early twentieth century flats remained a popular building type in the Chicago area throughout the mid-twentieth century. These mid-century flats reflected changing architectural preferences and adopted a Modern-era style including clean horizontal and vertical lines, rectangular forms, low massing, lack of decoration, and the use of several modern materials.

Bonneville East and West reflect the evolution of Chicago flat architecture into the mid-twentieth century. Mid-century flats were often influenced both by historic building types, such as the courtyard apartment building, and Modern-era architectural preferences. A typical stacked unit building with Modern-era architectural elements, the courtyard design imitates the courtyard apartment building type and embraces the Modern-era emphasis on the surrounding landscape incorporated in building design.

Modern-era Architecture

Modern-era architecture became popular in the United States in the 1940s after the arrival of exiled European Bauhaus architects including Marcel Breuer, Walter Gropius, and Ludwig Mies van der Rohe. The American manifestation of the movement was less political than the Bauhaus, but still emphasized efficient design and modern materials. Early Modern-designed office towers and public buildings maximized space and windows with minimal facade decoration. The Modern house slowly became popular throughout the mid-twentieth century. While West Coast varieties were constructed before World War II, the movement became more popular after the war. The Modern house was influenced not only by the Bauhaus, but also the Prairie Style architecture of the previous decades. Some Prairie Style elements include low-pitched gables and overhanging eaves. Modern architecture emphasized harmony between the building and surrounding landscape and utilized natural light. Basic characteristics of mid-century Modern-era dwellings include clean horizontal and vertical lines, rectangular forms, low massing, lack of decoration, the use of several modern materials, the use of glass to take advantage of natural light, and aluminum and awning windows.

Oak Park has many examples of mid-century Modern-era apartment buildings and other residential buildings. 134 South East Avenue is a two-story, flat roof, two-flat constructed in 1956 and has overhanging eaves, rusticated stone, original ribbon windows, and a single-story flat roof porch (Figure 1). 339 Clinton Avenue is a four-story apartment building constructed in 1961 with a flat roof and flared projecting eave, multiple brick types, and four bays of windows on the front facade (Figure 1). Both buildings are non-contributing buildings to the Ridgeland-Oak Park Historic District. 1127 Erie Street is a three-story, flat roof apartment complex with a thick

overhanging eave, rusticated stone watertable across the majority of the facade, and two bays of windows on the front facade (Figure 1). 203 North Kenilworth Avenue is a four-story apartment building constructed in 1966 with a flat roof and modern broken pediment parapet and brick facade (Figure 1). Both buildings are non-contributing buildings of the NRHP-listed Frank Lloyd Wright-Prairie School Historic District. 916 South Maple Avenue was built in 1960. It is a two-story, flat roof, two-flat clad in tan brick with rusticated stone details, picture windows flanked by triple sash windows, and a long, sixteen-light window about the entrance. It was evaluated as a contributing feature in the I-290 Corridor Architectural Survey. 228 North Harvey Avenue, constructed in 1961, is a single-family, mid-century Modern-era split-level home with a similar massing to the individual wings of Bonneville East and West (Figure 2). The house is comprised of a single-story, shallow front-gable front (west) wing and a one-and-a-half story, shallow hipped-roof, square rear (east) wing. The front west wing features overhanging eaves, a large, multi-pane picture window, and simple tan brick. The rear east wing shares the east wall of the front wing and a chimney protrudes from the northwest corner. It is a contributing building to the locally designated and NRHP-listed Ridgeland-Oak Park Historic District.

Bonneville East and West is a typical example of mid-century Modern-era architecture in Oak Park. Modern-era elements include bays of windows; lack of ornamentation beyond structural materials and windows; multiple brick types, rectangular forms; some aluminum and awning windows; exposed modern materials such as metal poles, supports, and stairwells; Prairie inspired elements such as ribbon windows, a low-pitched gable, and overhanging eaves; and an emphasis on the surrounding landscape. Alterations to Bonneville East and West include replacement vinyl windows and replacement vinyl siding along the facade.

NRHP STATUS DATE LISTED

Not Eligible

NRHP CRITERIA

☐ A ☐ B ☐ C ☐ D ☑ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

Bonneville East and West was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin “How to Apply the National Register Criteria for Evaluation.”

The apartment building type is common in Oak Park neighborhoods. As population increased, so did the apartment building stock. Construction of flats and modest apartment buildings continued throughout the mid-twentieth century in the Modern-era style. Furthermore, research did not reveal any significant tenants. Bonneville East and West is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, Bonneville East and West is not eligible under Criterion A or B.

Bonneville East and West is a modest example of a mid-century Modern-era apartment building in Oak Park. Though Bonneville East and West retains many of its original mid-century Modern-era features, such as brick cladding, some aluminum windows, low-pitched overhanging eaves, full second story porch, courtyard, and ribbon windows, its overall form and features are typical of modest interpretations of mid-century Modern-era architecture and do not indicate architectural or artistic significance. Bonneville East and West do not embody the distinctive characteristics of a type, period, or method of construction and do not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Bonneville East and West
SURVEY ID 1-15

Photo 1 - Bonneville East and West

Facing north to south-facing facades from Harrison Street

RESOURCE TYPE	Property	Bonneville East and West	
NRHP STATUS	Not Eligible	**SURVEY ID**	1-15

Photo 2 - Bonneville East and West

Facing northwest to south-facing facade sand east side elevations from Harrison Street

Photo 3 - Bonneville East and West

Facing north to south courtyard from Harrison Street

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Bonneville East and West
SURVEY ID 1-15

Photo 4 - Bonneville East and West

Facing north to south courtyard from Harrison Street

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Bonneville East and West
SURVEY ID 1-15

Photo 5 - Bonneville East and West

Facing southeast to north rear elevations from alley

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Bonneville East and West
SURVEY ID 1-15

Photo 6 - Bonneville East and West

Facing south to the south courtyard from the north walkway

Figure 1 - Comparative Examples

Top Left Photo: 1127 Erie Street; Top Right Photo: 339 Clinton Avenue; Bottom Left Photo: 134 South East Avenue; Bottom Right Photo: 203 Kenilworth Avenue (Cook County Assessor's Office)

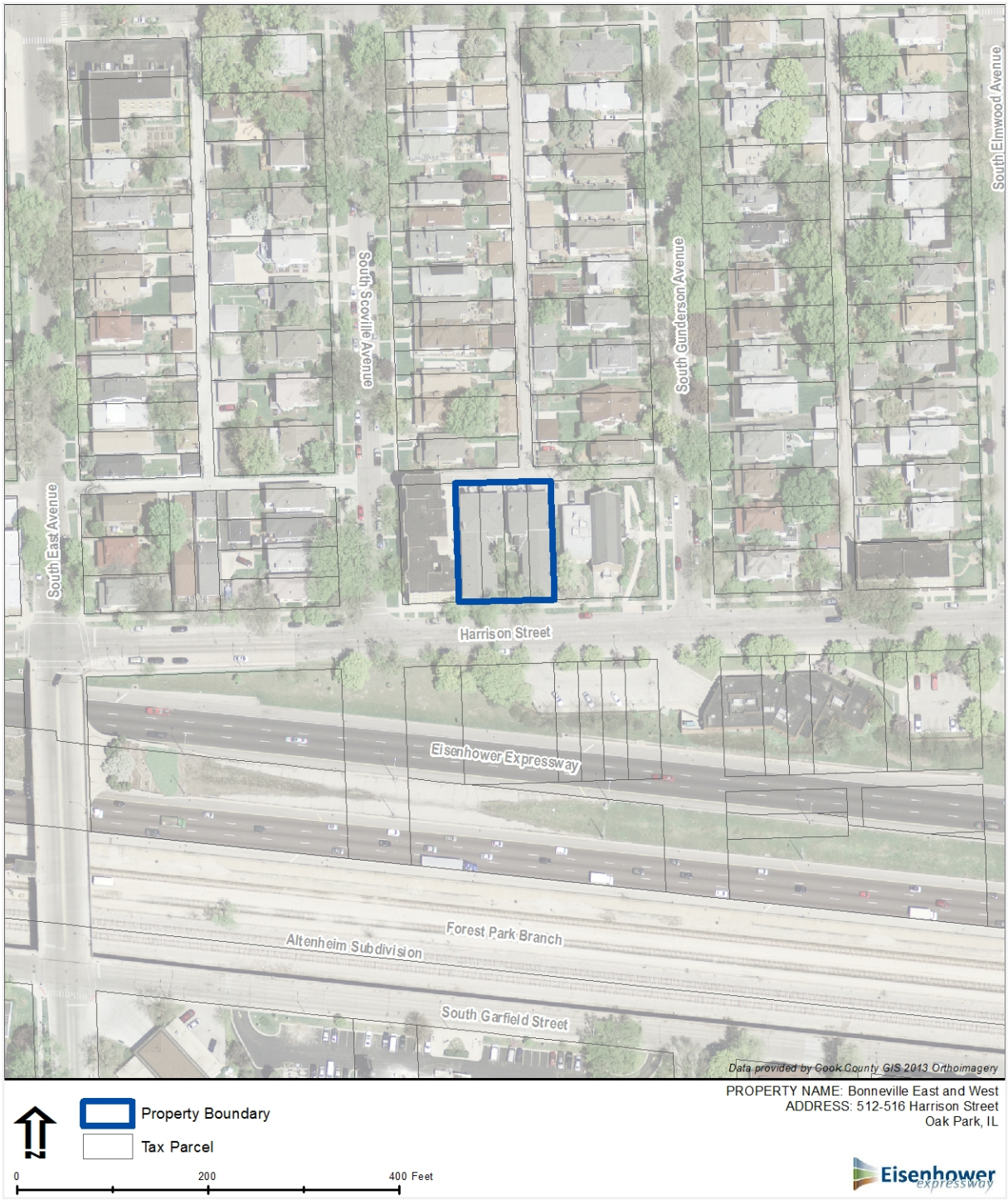
Figure 2 - Comparative Example

228 North Harvey Avenue (Cook County Assessor's Office)

Historic Resources Survey

RESOURCE TYPE	Property	Bonneville East and West	
NRHP STATUS	Not Eligible	**SURVEY ID**	1-15

Map - Bonneville East and West



PREPARED BY	Melinda Schmidt, WSP|Parsons Brinckerhoff		
SURVEY PREPARED	11/17/2015		
LAST MODIFIED	3/7/2016		

Historic Resources Survey

RESOURCE TYPE Property — Maze Branch Library
NRHP STATUS Eligible — **SURVEY ID** 1-16

NAME
Maze Branch Library

OTHER NAME(S)
South Branch Library

STREET ADDRESS
845 Gunderson Avenue

CITY
Oak Park

OWNERSHIP
Oak Park Public Library

TAX PARCEL NUMBER
16-18-229-032-0000

YEAR BUILT
1936

SOURCE
Oak Park Historic Preservation Commission, 2005

DESIGNER/BUILDER
Elmer C. Roberts/Milton W. Pillinger

STYLE
Colonial Revival

PROPERTY TYPE
Government

FOUNDATION
Concrete

WALLS
Brick

ROOF
Asphalt

DESCRIPTIVE NOTES
The Maze Branch Library is located at 845 Gunderson Avenue in a residential neighborhood of Oak Park. It is a single-story, side-gable building with a raised basement that is oriented on a north-south axis, with its facade facing east to Gunderson Avenue. The building is clad in red Old Virginia brick with white stone trim. The main portion of the library has a rectangular footprint and a single-story, flat-roof addition is located on the west rear elevation. The library, which was constructed in 1936, contains elements of the Colonial Revival and Georgian Revival styles, in addition to some interesting Federal-inspired and Art Deco decorative components. The result is a skillful and harmonious design that reflects both the traditional and contemporary design tenets of the 1930s.

The east-facing facade is symmetrical and contains seven bays. The central bay features an articulated entrance with replacement double doors, each with six panes of glass. The original transom was removed and the doors were replaced in 2006 after the installation of an ADA-compliant ramp raised the vestibule height. Projecting from the facade, a prominent limestone surround encompasses the doors and features flanking pilasters topped with a triangular pediment. Directly above the doors, a frieze contains a plaque that reads: "Adele H. Maze Branch, Oak Park, Public Library." Flanking the entrance on each side are three evenly spaced windows. The windows are original wood-sash, eight-over-twelve configurations with limestone sills and surrounds. A flat arch lintel with a prominent keystone tops each window. A limestone water table extends across the facade.

A ramp entrance that is compliant with the Americans with Disabilities Act (ADA) was installed in 2006. It is located on the northern half of the facade and is skillfully and unobtrusively sited; it does not detract from the library's historic character.

The south and north side elevations each contain a prominent gable wall that extends to form a parapet above the gable roof's ridgeline. These parapets are flush with the elevations' walls and include rectangular pilasters that articulate the gables, which culminate in a flat area at the ridgeline on the south and a chimney on the north.

Facing Harrison Street, the south side elevation has a projecting central entrance vestibule is located slightly below grade at the basement level and within a patio area framed by limestone walls. It is reached by way of a short flight of concrete stairs. The entrance vestibule contains double doors each with six panes of glass; roundel windows are on the vestibule's side walls. A prominent limestone door surround with pilasters articulates the entrance and is flanked by two eight-over-twelve, double-hung, wood-sash windows that are also slightly below grade. Each window is topped with a prominent limestone lintel that connects with the water table that extends

from the facade. The entrance is surmounted with a balconet that features narrow double doors each with eight panes of glass surrounded by an iron balustrade. This set of doors is topped with a four-pane transom that is in turn surmounted by a prominent limestone lintel with an articulated keystone, identical to those on the facade windows. A centrally placed circular opening that is filled with limestone is located in the gable area.

The north side elevation is also symmetrical and features two narrow six-pane windows each topped with a limestone lintel. An exterior brick chimney is located on this elevation. The chimney projects slightly from the plane of the building.

An addition on the library's west rear elevation was constructed in 2006, replacing an original wing of the building. The addition is constructed with compatible materials and displays a context-sensitive design. The addition is slightly less than the full-width of the building and is lower in height than the side gable roof, and is therefore not visible from the facade of the original portion of the library. The addition's south elevation is also symmetrical, clad in red brick, and features a limestone water table. A single pedestrian entrance is topped with an oval window surrounded by limestone carving. Windows flank the entrance and are six-over-six configurations. They do not have ornamental surrounds like those found on the original portion of the building.

The side gable roof of the main portion of the building is covered with replacement asphalt shingles. The addition's flat roof is covered with built-up roofing.

The library grounds are landscaped with ornamental flowers, shrubs, and evergreen and deciduous trees surrounding grass panels. The facade entrance is reached by two small flights of stairs with an iron handrail and flanking concrete platforms.

The interior of the library's original portion retains an elaborate oak wood truss system that is both functional and decorative, supporting the gable roof. Other notable features include original oak shelving and furniture, a fireplace with pink Tennessee marble, and Art Deco features.

HISTORY/DEVELOPMENT

The Oak Park Library system was initially a subscription library that required membership fees. Established in 1882, the library soon benefitted from the generosity of brothers James and C.B. Scoville and William A Hutchinson, who like Enoch Pratt and Andrew Carnegie, supported the library system with significant monetary and land donations to construct a main library. Two branch libraries were also established in the early twentieth century. The original South Branch Library, part of the Oak Park Public Library system, opened in 1915 in rented store space at 429 Harrison Street. In 1936, the branch moved to its current location at the northwest corner of Gunderson Avenue and Harrison Street. A $50,000 bond use and a federal grant of $22,677 funded construction.

The library building's architect was Elmer C. Roberts, who created the design when he was affiliated with the firm of E.E. Roberts, whose principal was his father. The builder was Milton W. Pillinger. The library construction was completed rapidly during 1936, with completion occurring in less than a year. Groundbreaking occurred in January; a cornerstone was laid in May; and the building opened in October of the same year.

Elmer C. Roberts (1896-1981) was the son of local master architect Eben Ezra Roberts (1866-1943). The younger Roberts enrolled in the architecture program at the University of Illinois from 1914-1917. Apparently his studies were interrupted by World War I, when he served overseas in the U.S. Army. Upon returning to the United States, he attended the University of Michigan in 1920, but returned to the University of Illinois, where he received his architectural degree in 1921. The elder Roberts had established a well-regarded architectural practice in Oak Park in 1893, and Elmer had previously worked intermittently there as a draftsman. Upon Elmer's graduation, he joined the firm full-time, and became a partner in 1924. The firm was then identified as E.E. Roberts and Elmer C. Roberts and later Roberts & Roberts. The firm engaged in numerous notable projects, including designing schools, churches, single-family and apartment residences, and public buildings throughout Oak Park. The elder Roberts semi-retired in 1926, with Elmer taking responsibility for leading the office.

The library's builder, Milton W. Pillinger, was the son of a locally respected mason who contributed to numerous notable buildings in Oak Park, working with the Roberts family as well as Frank Lloyd Wright. Milton followed in

his father's career path, and became a notable mason in his own right. He also worked on notable residences and churches in the Oak Park area.

Originally known as the South Branch Library, the building was renamed in 1957 to honor Adele H. Maze, who served as the branch's librarian from 1918-1957. She began working as the temporary head of south side branch location in 1918 and worked in the new building from its opening in 1936 until her death. Maze embraced the diversity of the neighborhood, with its melting pot of immigrants and encouraged residents to learn and read. She established a story hour for local children and a book club for adults, and was widely loved and appreciated for her dedication to the community. After completing the library building, architect Elmer Roberts noted that Maze was essentially his client and the library's "owner," indicating that he may have collaborated closely with her on design components.

In 2005, the library was designated an Oak Park local historic landmark. That same year, the branch closed to undergo a major renovation. Asbestos was removed from the building, and the former western extension to the building was removed and replaced with the current addition. The addition included expanded shelving space and an elevator. HVAC and electrical improvements were also made, and the ADA ramp was also installed. The branch reopened in 2006, and was soon recognized with a Cavalcade of Pride award from the Community Design Commission of the Village of Oak Park. The work that was completed was executed in a context-sensitive manner and does not detract from the architectural significance of the building's original portion.

Oak Park

Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestringses constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestringses sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair

Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned “panic peddling,” racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

Colonial Revival Style

The Colonial Revival style was a common and popular building type between 1880 and 1955, especially for homes. The style encompassed a renewed interest in the English and Dutch houses of early America, especially the Georgian and Adam styles. An 1898 publication in “The American Architect and Building News” entitled “The Georgian Period” explored the Georgian style and provided photographs and drawings of colonial buildings, influencing the Colonial Revival style. Georgian architectural elements include a central entrance with elaborate surrounds, a side gable roof, and multi-pane symmetrical windows across the facade.
Colonial Revival buildings had symmetrical facades with multi-pane, double-hung windows, an entry porch, and classical details. The Colonial Revival style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Colonial Revival architecture often included pilasters and keystones, prominent fenestration surrounds, and parapet walls on the gable end. Post-war Colonial Revival architecture was much simpler, with simple posts and second story overhangs without additional classical motifs.

Art Deco Style

The Art Deco style flourished in the country during the 1920s and 1930s. The style gained popular attention in the post-war era of the 1920s following the 1922 design competition for the Chicago Tribune Headquarters. Eliel Saarinen’s second place submission of an Art Deco design for the headquarters was immediately touted by architects and quickly gained popularity. The 1925 Exposition des Arts Decoratifs in Paris further popularized the style. The Art Deco style embraces smooth wall surfaces, zigzags, chevrons, and other stylized and geometric motifs as decorative facade elements, as well as towers or other vertical projections to give emphasis to the vertical aspect of a building.

NRHP STATUS — DATE LISTED

Eligible

NRHP CRITERIA

☑ A ☑ B ☑ C ☐ D ☐ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

The Maze Branch Library was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin “How to Apply the National Register Criteria for Evaluation.”

This property is associated with events that have made a significant contribution to the broad patterns of United States history. Nationwide, as cities expanded, branch libraries became common in neighborhoods as a way to encourage learning and reading in both adults and children. Although smaller than main or central libraries, branches were held in high esteem in their neighborhoods. During the post-Depression and New Deal era, branch libraries were particularly important to their communities and the era in which the Maze Branch Library was constructed is notable in that it represents the government’s investment in its citizens, resulting in civic pride during this time. The Maze Branch Library is an excellent example of this trend and is eligible under Criterion A.

Buildings that are named solely for honorary purposes to recognize people may not eligible for the NRHP under

Criterion B if the property is not directly associated with the productive life of the honoree. However, the Maze Branch Library is the location where Adele H. Maze worked from its opening in 1936 until 1957. She was engaged in the community and supported its residents through her work as a librarian. It is directly associated with her productive life and is eligible under Criterion B.

The Maze Branch Library is eligible under Criterion C. The library's design is a skillful blend of Colonial Revival and Georgian Revival architecture, and also features notable Federal-style design elements. Its symmetry, use of red brick, classical elements such as pilasters and keystones, prominent fenestration surrounds, and parapet walls on the gable end are all hallmarks of these styles. Several Art Deco components, including stylized pilasters and interior decorative elements are also present, blending a convergence of styles prevalent during the 1930s. This blend of styles is particularly notable during the post-Depression era, when Stripped Classicism was more widely used because it represented a cost savings due to its lack of ornamentation. Elmer C. Roberts, a notable local architect, designed the building. The Maze Branch is eligible under Criterion C as the work of a local master architect and as an excellent example of Revivalist library architecture in Oak Park.

The property was not evaluated under Criterion D as part of this assessment.

Therefore, the Maze Branch Library is locally significant and is eligible for listing in the NRHP under Criteria A, B, and C.

The Maze Branch Library retains high levels of integrity. Although the 2006 renovations altered some portions of the building, the library retains integrity of location, design, materials, workmanship, feeling, association, and setting. The period of significance for the Maze Branch Library is 1936-1965. The building retains its original historic function; its significance extends to the fifty-year age consideration from the current date.

NRHP BOUNDARY

The NRHP boundary for the Maze Branch Library is parcel 16-18-229-032-0000, the legal parcel on which the building is located and contains all associated historic features. This is the location that the library has occupied since its establishment at this site in 1936.

SOURCES

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RESOURCE TYPE Property
NRHP STATUS Eligible

Maze Branch Library
SURVEY ID 1-16

Photo 1 - Maze Branch Library

Facing southwest to east-facing facade and north side elevation from Gunderson Avenue

Photo 2 - Maze Branch Library

Facing west to east-facing facade from Gunderson Avenue

Photo 3 - Maze Branch Library

Facing northwest to south side elevation and east-facing facade from Harrison Street

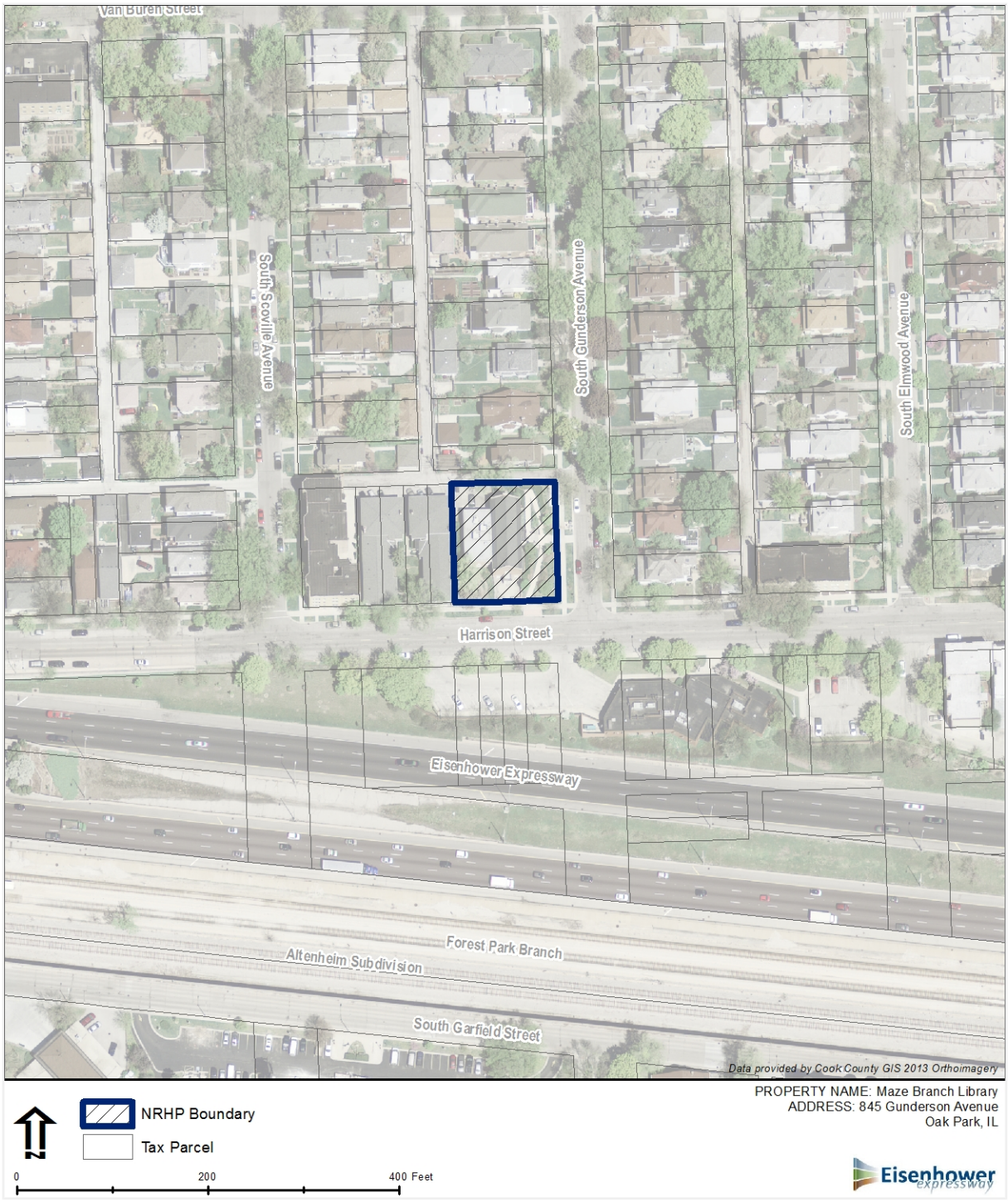
Photo 4 - Maze Branch Library

Facing north to south side elevation from Harrison Street

Historic Resources Survey

RESOURCE TYPE	Property		Maze Branch Library
NRHP STATUS	Eligible	**SURVEY ID**	1-16

Map- Maze Branch Library



PREPARED BY	Stephanie Foell, WSP|Parsons Brinckerhoff	
SURVEY PREPARED	11/18/2015	
LAST MODIFIED	3/9/2016	3/9/2016 12:45:27 PM

Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

814-820 South Austin Boulevard
SURVEY ID 1-18

NAME
814-820 South Austin Boulevard

OTHER NAME(S)
N/A

STREET ADDRESS
814-820 South Austin Boulevard

CITY
Oak Park

OWNERSHIP
C. Mazrucchi

TAX PARCEL NUMBER
16-17-315-016-0000

YEAR BUILT
1925

SOURCE
Village of Oak Park Building Permit No. 15547

DESIGNER/BUILDER
Alexander V. Capraro/H.C. Jensen

STYLE
Beaux Arts

PROPERTY TYPE
Domestic

FOUNDATION
Stone

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
The building at 814-820 South Austin Boulevard is a four-story, brick-clad, Beaux Arts, U-shaped courtyard apartment building with Tudor Revival and Neoclassical details. The apartment building was constructed in 1925 and faces east to South Austin Boulevard in a residential neighborhood. It has a stone foundation and a built-up flat roof. The east-facing facade features Revival details such as a castellated parapet with stone coping, facade-height bay windows, fountains, decorative shield panels, and quoins. The building's U-shaped plan comprises two L-shaped wings forming a large U-shaped courtyard opening east to South Austin Boulevard. The south side elevation is adjacent to Harvard Apartments and the north side and west rear elevations face alleys.

The primary elevations along South Austin Boulevard are clad in face brick. Quoins run along the corners of the facade. The first story features five rows of projecting brick, giving the appearance of the rusticated first story often found on Beaux Arts buildings. The first story is divided from the rest of the facade by a row of projecting header brick under a stone stringcourse. A second stone stringcourse is located above the fourth story below a row of basket weave bond bricks. Stone coping runs along the cornice under the castellated parapet. A pediment interrupts the castellation above each bay window. Unless otherwise noted, all windows are three-over-one double-hung, vinyl-sash replacement windows with stone sills and soldier brick lintels.

The courtyard has a simple entrance halfway into the courtyard comprising a short decorative metal fence with rectangular stone and brick piers topped by a large decorative stone bowl on either side of a central sidewalk. The sidewalk splits twice leading to entrances on either side of the courtyard. Grassy lawn surrounds the sidewalk and ornamental bushes and flowers line the foundations of the building's courtyard elevations and the interior of the fence.

The U-shaped courtyard facade comprises a central wing parallel to South Austin Boulevard and flanking perpendicular south and north wings. Facing the courtyard and parallel to South Austin Boulevard, the central wing's facade comprises two identical bays of windows divided by a full-height column of rectangular stone panels resembling quoins. Identical columns of stone panels are located at either end of the elevation. The first story has a centered window in each bay. The second, third, and fourth stories have identical sets of three narrow windows in each bay. Stone molding outlines a large pediment shape in the flat cornice. The pediment shape is filled with a basket weave brick pattern and outlined by header brick.

The courtyard's perpendicular south and north wings are identical and feature a full-height bay window in the

middle of the elevation. The south wing's north-facing courtyard elevation and north wing's south-facing courtyard elevation are divided into five sections east to west across the elevation. The first section's first story has an arched stone fountain with a lion head spout flanked by a window on either side. The east window opening has been filled with brick. Above, a three-story rectangular brick panel, comprised of soldier and stretcher brick with square stone tiles at each corner, is centered on the elevation. A large stone panel with a shield motif is located in the middle of the rectangular panel below the fourth story. A window is located at each story at the west end of this section. A diamond-shaped stone tile is located in the middle of the castellated parapet.

The recessed second section features an entrance with a stone door surround and hood molding with a shallow pediment decorated with acanthus leaf carvings and a shield motif. The twelve-light door has five-light sidelights. A modern classical revival light fixture flanks either side of the door. On the south wing, the second and third stories have a one-over-one, double-hung, vinyl-sash replacement window and the fourth story has a four-over-one, double-hung, vinyl-sash replacement window. The north wing has a one-over-one window on the second and fourth stories and a four-over-one window on the third story.

The third section is comprised of a full-height three-sided bay window. The bay window's front wall has paired windows on each story and a single window on the flanking side walls. A stone stringcourse runs below each story on the bay window, and the hipped roof is covered in replacement asphalt shingles.

The fourth section has a flat parapet and two bays of windows. The south bay consists of paired windows on each story and the north bay is a single, smaller window on each story.

The fifth section projects several feet from the rest of the facade, has a flat parapet, and an entrance identical to the other courtyard entrances. A set of three windows is located on each story above the entrance. A narrow window is located on each story of the projecting east-facing wall.

The east-facing facades of the north and south wings face South Austin Boulevard and are identical except for a modern metal door entrance in the south wing's south bay. The facades are divided into three bays with a central five-wall, full-height bay window flanked by a single bay of windows on either side. The nearly identical side bays have paired windows on each story, except for the modern entrance in the south bay. A rectangular stone panel is located on the middle of the parapet above the side bays. A column of rectangular stone panels resembling quoins flank both sides of the central bay window along the entire height of the facade. The bay windows are identical in form and decoration to the bay windows on the courtyard elevations, except for two additional unadorned short outer walls.

The north side elevation faces an alley and has a stairwell in the middle and at the west end of the elevation. The east portion is clad in face brick with no openings. The remainder of the elevation is clad in common brick. The elevation between the two stairwells comprises five bays of windows. All windows are one-over-one, double-hung, vinyl-sash replacement windows of various sizes and single or paired configurations with stone sills and curved brick lintels.

The building's south side elevation abuts the neighboring Harvard Apartments. The west rear elevation was not accessible during survey.

HISTORY/DEVELOPMENT

The apartment building at 814-820 South Austin Boulevard was constructed in 1925 in Chicago's Austin Park neighborhood. The building permit indicates owners Drollinger, Montenegro, & Forte contracted architect Alexander V. Capraro and builder H.C. Jensen to complete the work. The team constructed the larger south neighboring Harvard Apartments, with very similar decoration, a year later.

Drollinger is a real estate broker mentioned in several Chicago Tribune articles as part of the firm George W. Drollinger & Sons. Drollinger worked with architect Capraro and builder Jensen on other Oak Park projects such as the apartment building at 1000 North Boulevard. He also worked with Capraro on the Erin-Cowen Building in Chicago. Joseph Montenegro worked with Capraro and builder Jensen on Oak Park developments such as the apartment building at 618 South Austin Boulevard. He also hired Capraro to design several Garfield Street

apartment buildings including 7, 11, and 17 Garfield Street and an apartment building at 1014 South Humphrey Avenue. Capraro and Jensen worked together on the apartment building at 1000 South Austin Boulevard, which has similar features to Harvard Apartments. Jensen also constructed other Oak Park buildings such as the E.E. Roberts-designed Hills Motor Sales Company at 260 Madison Street.

Alexander V. Capraro worked with many different developers, and designed at least a dozen apartment buildings in Oak Park, including The Oaks at 328 North Austin Boulevard, 822 South Austin Boulevard, 113 Garfield Street, and those mentioned above. He emigrated from Italy to Chicago as a boy and attended school to become an architect, passing the board exam in 1916. He was the first Italian to be licensed as an architect by the Illinois State Board. During World War I, he joined the U.S. Naval Engineers and designed buildings and bridges, including the large Navy and Munitions Buildings in Washington, DC. Capraro was a building appraiser for several years after the war, and began an architecture practice in 1921. In 1926, architect Morris L. Komar and Capraro formed the firm of Capraro & Komar, Architects in Chicago. Capraro was known for designing ornate apartment buildings, commercial buildings, hotels, public buildings, clubs, and churches, including the John Toman Branch Library and the Italian Royal Pavilion at the Century of Progress Exposition, or the second world's fair in 1933. One of Capraro & Komar's well-known works, the Casa Bonita at 7300 North Ridge Avenue in Chicago's West Ridge neighborhood, is an ornate terra cotta-clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928. Alexander V. Capraro passed away in 1956. He was a prolific architect during a time of rapid expansion in the Chicago suburbs, contributing many multi-family period Revival structures to the building stock of Oak Park and other communities.

814-820 South Austin Boulevard housed a variety of middle class tradesmen and professionals and their families. The 1930 Oak Park City Directory lists heater Louis Larson and his wife Mary at 814 South Austin Boulevard. Accountant Laurence A Gilyard; buyer Harold D. Stafford and his wife Isabel; and Anna, Carrie, and Mary Karstens lived in 816 South Austin Boulevard. Photographer Alfred G. Westelin and his wife Alice, salesman Frank W. Johnson, and clerk Otto H. Herbert and his wife Jeannette lived in 818 South Austin Boulevard; and pharmacist Hyman Ziezko and his wife Minnie, George P. Jackson, and clerk Cleo Wood lived in 820 South Austin Boulevard.

Today, Oak Park Apartments owns and manages the apartments at 814-820 South Austin Boulevard along with several other historic Oak Park apartments. Oak Park Apartments has been in business for twenty-eight years.

Oak Park

Constructed in Oak Park in 1925, the apartment building at 814-820 South Austin Boulevard was built during a period of expansion due to increased industry and growth in Chicago's suburbs. Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestringses constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestringses sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

Courtyard Apartment Buildings

Typically U-shaped, courtyard apartment buildings were built around interior landscaped courtyards open to the street. The courtyards ranged in size from narrow to wide and tended to be simple with sidewalks, landscaping, and the occasional fountain. Courtyard entrances tended to reflect the building's style and ornamentation, varying from elaborate brick and stone gateway entrances to more modest brick piers with decorative ironwork or low brick walls with minimal, if any, ornamentation. The building's U-shaped configuration provided residents with access to some green space, cross-ventilation, and light. Generally constructed between 1900 and 1930, the majority of courtyard apartment buildings in Chicago, Oak Park, and other suburbs were typically three to four stories, clad in brick with stone or terra cotta trim, and had multiple entrances at various points around the courtyard. Each entrance typically provided access to two apartments on each floor, serving no more than six apartments. The first-floor units were usually a half-story above grade to increase street level separation and allow a service basement to house the boiler, utility rooms, laundry rooms, and storage units. In rare instances, the basement had apartment units, which were limited to the front of the courtyard. A variety of architectural styles were applied or integrated into the building's design, including Classical Revival, Tudor Revival, Gothic Revival, Craftsman, Spanish Revival, and Renaissance Revival. Although the courtyard apartment building is usually found in a U-shaped configuration in Chicago and its suburbs, it was also constructed in L-shaped, S-shaped, and double U-shaped forms.

Style History

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth century American architects were trained at the École des Beaux Arts in Paris, France where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition and were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

The Tudor Revival style was common and popular between 1890 and 1940. The Tudor Revival style is loosely inspired by Medieval English Tudor architecture, and common architectural elements include revival architectural motifs, patterned brick and other wall materials, prominent cross gables and chimneys, steeply pitched roofs, half timbering, leaded glass windows, and elaborate doorways. Early examples of the style include large, architect-designed buildings with detailed English Medieval and Renaissance Revival elements. More modest Tudor Revival style houses and apartment complexes were constructed after 1900, and the Tudor Revival style became the dominant domestic architectural style throughout the 1920s and 1930s.

The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style building.

Neoclassical architecture was a common and popular building style after the 1893 World's Colombian Exposition in Chicago. The large, classical Exposition structures featured colonnades, pediments, and other classical details. Following the Exposition, many large commercial and public buildings were designed using these same elements. The smaller Exposition buildings inspired Neoclassical residential construction. The Neoclassical style persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Neoclassical architecture often included a masonry veneer, columns, pediments, elaborate classical door surrounds, pronounced cornices featuring dentils and other ornamentation, rectangular windows, and decorative details. Post-war Neoclassical architecture was much simpler, alluding to columns with simple posts and simplified pediments without additional classical motifs.

Alexander V. Capraro-Designed Apartment Buildings in the Chicago Area

Capraro combined multiple revival styles to design apartment buildings, often working in the Beaux Arts, Neoclassical, and Tudor Revival styles or a mix of those styles. He designed more than ten apartment buildings in Oak Park between 1924 and 1928 ranging from four-flats to double U-shaped courtyard apartment buildings with modest (328 North Austin Boulevard, 618 South Austin Boulevard, 1014 South Humphrey Avenue, 11 Garfield Avenue, 17 Garfield Avenue, 41 Garfield Avenue, and 113 Garfield Avenue) to more elaborate (7 Garfield Avenue, 1000 North Boulevard, 1000 South Austin Boulevard, Harvard Apartments) facades. Much like 814-820 South Austin Boulevard, which displays various elements of the Beaux Arts, Tudor Revival, and Neoclassical styles, none of these apartment buildings are representative examples of one of these styles.

Most of these buildings have been evaluated during recent historic architecture surveys or are part of a National Register of Historic Places (NRHP)-listed historic district. 328 North Austin Boulevard is a contributing building to the NRHP-listed Ridgeland-Oak Park Historic District. 1000 North Boulevard was surveyed in 2005 as part of the Architectural Survey of the Downtown Oak Park and the Avenue Business District, and was deemed significant as a potential local landmark.

618 and 814-820 South Austin Boulevard, Harvard Apartments, 7 Garfield Avenue, 11 Garfield Avenue, 17 Garfield Avenue, 113 Garfield Avenue, and 1014 South Humphrey Avenue were evaluated in 2012 as part of the I-290 Corridor Architectural Study and deemed contributing features of a potential historic district. 41 Garfield Avenue was evaluated under the I-290 Corridor Architectural Study and considered individually NRHP-eligible.

Capraro also designed apartment buildings in the greater Chicago area, most notably Casa Bonita at 7300 North Ridge Avenue in the West Ridge neighborhood. Casa Bonita is an ornate terracotta-clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928.

814-820 South Austin Boulevard is a typical Capraro-designed apartment building. The elaborate double U-shaped courtyard apartment building at 1000 North Boulevard, constructed at the same time and by the same owner, architect, and builder as Harvard Apartments is a more refined and ornate example of a Beaux Arts and Tudor Style Capraro-designed apartment building in Oak Park. It features a gabled parapet, spires, and elaborate terra cotta panels and door surrounds. Furthermore, Casa Bonita in Chicago is much more ornate and representative of Capraro's work in multiple Revival styles featuring terra cotta tiles, decorative panels, finials,

slender twisted columns, and pediments.

814-820 South Austin Boulevard is a modest example of a Beaux Arts-style U-shaped courtyard apartment building designed by Alexander Capraro displaying aspects of the Tudor Revival and Neoclassical styles in Oak Park. Beaux Arts elements include rows of projecting brick along the first story, quoins, decorative fountains along the courtyard facade, and shield motifs on entrance entablatures and wall panels. Tudor Revival elements include the castellated parapet, basket weave brick pattern along the cornice, and brick and limestone facade. Neoclassical elements include the large stone pediment outline on the east facing courtyard elevation. The apartment building has not been significantly altered and retains many of its original materials. Alterations include replacement double-hung, vinyl-sash windows across the entire building, brick-filled window openings on the courtyard elevations, replacement asphalt shingles on the bay window roofs, and a new door opening on the south wing's east-facing facade.

NRHP STATUS DATE LISTED

Not Eligible

NRHP CRITERIA

☐ A ☐ B ☐ C ☐ D ☑ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

The apartment building at 814-820 South Austin Boulevard was evaluated for significance under NRHP Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The apartment building at 814-820 South Austin Boulevard is one of many extant apartment buildings designed by Capraro that was constructed during a time of rapid growth in Oak Park. As such, the apartment building type is common in Oak Park neighborhoods. Although 814-820 South Austin Boulevard is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history and therefore, 814-820 South Austin Boulevard is not eligible under Criterion A.

Research did not reveal any significant tenants at 814-820 South Austin Boulevard, and a variety of middle class professionals rented apartments. Although significant local architect Alexander V. Capraro designed the building, research did not reveal any associations directly with significant events in his career. Therefore the apartment building at 814-820 South Austin Boulevard is not eligible under Criterion B.

The apartment building at 814-820 South Austin Boulevard is a modest and typical example of a multiple Revival -style U-shaped courtyard apartment building designed by Alexander V. Capraro in Oak Park. Oak Park's rapid early twentieth century population growth gave rise to the construction of many courtyard style apartment buildings with various architectural styles; numerous examples are located throughout Oak Park, Chicago, and the surrounding suburbs. There are many other modest Capraro-designed Revival-style apartment buildings in Oak Park as well as better, more refined examples of Capraro's work skillfully blending the Revival styles. The apartment building at 814-820 South Austin Boulevard retains many of its original features, such as the U-shaped form and courtyard, brick veneer with stone details, and Revival style elements; however its overall form and appearance are typical of modest Capraro-designed multiple-Revival style apartment buildings in the early twentieth century and do not indicate architectural or artistic significance. The apartment building does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

814-820 South Austin Boulevard
SURVEY ID 1-18

Photo 1 - 814-820 South Austin Boulevard

Facing west to east-facing facade from South Austin Boulevard

RESOURCE TYPE Property
NRHP STATUS Not Eligible

814-820 South Austin Boulevard
SURVEY ID 1-18

Photo 2 - 814-820 South Austin Boulevard

Facing southwest to east-facing facade and north side elevation from South Austin Boulevard

RESOURCE TYPE Property
NRHP STATUS Not Eligible

814-820 South Austin Boulevard
SURVEY ID 1-18

Photo 3 - 814-820 South Austin Boulevard

Facing west to U-shaped courtyard from South Austin Boulevard

Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

814-820 South Austin Boulevard
SURVEY ID 1-18

Photo 4 - 814-820 South Austin Boulevard

Facing northwest to north wing's courtyard elevation with limestone ornamentation and fountain

Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

814-820 South Austin Boulevard
SURVEY ID 1-18

Map - 814-820 South Austin Boulevard

PREPARED BY Melinda Schmidt, WSP|Parsons Brinckerhoff
SURVEY PREPARED 11/18/2015
LAST MODIFIED 3/1/2016

Historic Resources Survey

RESOURCE TYPE Property — Harvard Apartments
NRHP STATUS Not Eligible — **SURVEY ID** 1-19

NAME
Harvard Apartments

OTHER NAME(S)
N/A

STREET ADDRESS
822-836 South Austin Boulevard

CITY
Oak Park

OWNERSHIP
822 S. Austin LLC

TAX PARCEL NUMBER
16-17-315-018-0000, 16-17-315-017-0000

YEAR BUILT | SOURCE
1926 | Cook County Assessor's Office, 2015

DESIGNER/BUILDER
Alexander V. Capraro/H.C. Jensen

STYLE
Beaux Arts

PROPERTY TYPE
Domestic

FOUNDATION
Stone

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
Harvard Apartments is a four-story, brick-clad, Beaux Arts, S-shaped courtyard apartment building with Tudor Revival and Neoclassical details. Constructed in 1926 in a residential neighborhood, the apartment building faces east to South Austin Boulevard, with addresses at 822-836 South Austin Boulevard, and south to Harvard Street, with addresses at 2-8 Harvard Street. It has a stone foundation and a built-up flat roof. The primary east and south elevations feature Revival-style details, such as a castellated parapet with stone coping, full-height bay windows, fountains, decorative shield panels, and quoins. The building's S-shaped plan comprises three L-shaped wings forming a large U-shaped courtyard opening east to South Austin Boulevard, and a much narrower court opening west to an alley. The building's north side elevation abuts the apartment building at 814-820South Austin Boulevard and the west rear elevation faces an alley.

The building's primary elevations along South Austin Boulevard and Harvard Street are clad in face brick. Quoins run along the corners of the facade. The first story features five rows of projecting brick, giving the appearance of the rusticated first story often found on Beaux Arts buildings. The first story is divided from the rest of the facade by a row of projecting header brick under a stone stringcourse. A second stone stringcourse is located above the fourth story below a row of basket weave bond bricks. Stone coping runs along the cornice under the castellated parapet. A pediment interrupts the castellation above each bay window. Unless otherwise noted, all windows are three-over-one, double-hung, vinyl-sash replacement windows with stone sills and soldier brick lintels. Bushes and flowers line the east-facing facade.

The larger courtyard facing South Austin Boulevard has a simple entrance comprising a short decorative metal fence halfway into the courtyard with rectangular stone and brick piers topped by a large decorative stone bowl on either side of a central sidewalk. The sidewalk splits twice, leading to entrances on either side of the courtyard. Grassy lawn surrounds the sidewalk and overgrown ornamental bushes, small trees, and flowers line the foundations of the building's courtyard elevations and the fence.

The U-shaped courtyard facade comprises a central wing parallel to South Austin Boulevard and flanking perpendicular south and north wings. Facing the courtyard and parallel to South Austin Boulevard, the central wing's east-facing facade comprises a large projecting middle section with quoins along the corners and two identical bays of windows divided by a full-height column of rectangular stone panels resembling quoins. The first story has a centered replacement glass block window on each bay. The second, third, and fourth stories have identical sets of three narrow windows on each bay. Stone molding outlines a large pediment shape in the flat

cornice. The pediment shape is filled with a basket weave brick pattern and outlined by header brick.

The courtyard's perpendicular south and north wings are identical and feature a full-height bay window at the west end of the courtyard elevations. The south wing's north-facing courtyard elevation and north wing's south-facing courtyard elevation are divided into six sections east to west across the elevation. The first section's first story has an arched stone fountain with a lion head spout in the middle of the fade. Above, a three-story rectangular brick panel, comprised of soldier and stretcher brick and stone tiles at each corner, is centered on the elevation. A large stone panel with a shield motif is located in the middle of the rectangular panel below the fourth story. A full-height row of rectangular stone panels resembling the quoins runs along the west end of the wall. A diamond-shaped stone tile is located in the middle of the castellated parapet.

The slightly-projecting second section has a set of three windows on each story except for a replacement glass block window on the first story. Two square stone tiles flank a larger decorative stone tile on the flat parapet. The third section features an entrance with a stone door surround and hood molding with a shallow pediment decorated with acanthus leaf carvings and a shield motif. A four-over-one window is located on the second, third, and fourth stories. The recessed fourth section has a window on the second, third, and fourth story. The first story was not visible during survey.

The fifth section comprises a full-height bay window. First story windows are replacement glass block. On the remaining stories, the bay window's front wall has paired windows on each story and a single window on the flanking side walls. A stone stringcourse runs below each story and the hipped roof is covered in terra cotta tile. The sixth section has an entrance and was not visible during survey.

The north wing's east-facing facade faces South Austin Boulevard and comprises three bays, including two identical full-height five-wall bay windows on either side of a central entrance. The bay windows' first stories have glass block replacement windows on the center and flanking bay walls. A four-over-one window is located on the remaining stories of the center wall and a single window is located on the flanking side walls. The short outer walls are unadorned. The bay windows have a stone stringcourse below each story and the hipped roof is covered in terra cotta shingles. The center bay comprises a one-story, three-sided, parapeted portico. Portico wall treatments are identical to the rest of the first story. The wooden door has a large glass window and diagonal metal handles across the glass. The door surround is identical to those on the courtyard elevations. A narrow, single-plane replacement vinyl-sash window with a stone sill and lintel is located on both sidewalls. The stone lintels have a shallow pediment relief. The castellated parapet has a rectangular stone panel with a shield relief above the entrance. Triangular limestone pilasters flank either side of the panel. Above the portico, a four-over-one window is located between the second and third stories and between the third and fourth stories. The second story window has simple brackets under the sill. Basket weave brick fills the space between the second and third story windows. A column of rectangular stone panels resembling quoins is located along both sides of the bay. A small stone panel with a shield relief is located above the third story window. A vertical stone panel is located in the middle of the castellated parapet.

The south wing's east-facing facade faces South Austin Boulevard and is nearly identical to the north wing's east facade except for the north bay's first story windows and an additional bay at the south end. The north bay's first story windows are identical those on the second, third, and fourth stories. The additional bay at the south end of the facade comprises a modern metal door entrance and a four-over-one window on the remaining stories. A full-height row of rectangular stone panels resembling quoins is located along both sides of the bay. A vertical stone panel is located in the middle of the castellated parapet.

The third L-shaped wing's east facade facing South Austin Boulevard is identical to the south wing's east facade except for several windows across the elevation. The first story windows on the north bay window are replacement glass block. Paired three-over-one windows are located above the entrance portico. The first story windows on the south bay window are identical to those on the second, third, and fourth stories. The first story window on the southernmost bay is identical to those on the remaining stories.

Facing south to Harvard Street, the third L-shaped wing's south elevation comprises seven sections from east to west. The first section projects slightly from the facade and has a window opening at either end of the first story. The eastern opening has been filled with brick. Above, a three-story rectangular brick panel, comprised of soldier

and stretcher brick with stone tiles at each corner, is centered on the elevation. A large stone panel with a shield motif is located in the middle of the panel below the fourth story. A window is located on each story at the west end of the section. The second story window is two-over-one while the third and fourth story windows are three-over-one. A diamond shaped stone tile is located in the middle of the castellated parapet.

The second section has a set of three windows on each story and a flat parapet. The third section is a full-height bay window identical to those on the courtyard-facing facade. The fourth and sixth sections have a four-over-one window on the first story, between the second and third stories, and between the third and fourth stories. Basket weave brick fills the space between the second and third story windows. A small stone panel with a shield relief is located above the third story window. There is a vertical stone panel in the middle of the castellated parapet.

The fifth section is comprised of a full-height bay window with a two-bay center wall, two entrances with identical surrounds to the east facade entrances, and castellated parapet. The front wall has two sets of three windows on the second, third, and fourth story. A window is located on each floor of the side walls. The seventh section is a full-height bay window identical to those on the north wing's east-facing facade.

The west rear elevation faces an alley and was not accessible during survey. The north side elevation abuts the apartments at 814-820 South Austin Boulevard.

HISTORY/DEVELOPMENT

Harvard Apartments was built in 1926 in Chicago's Austin Park neighborhood. The building encompasses 822-836 South Austin Boulevard and 2-8 Harvard Street. The 2012 I-290 Corridor Architectural Study asserts owners Drollinger, Montenegro, & Forte contracted architect Alexander V. Capraro and builder H.C. Jensen to complete the work. The team constructed the neighboring, similarly styled north apartment building at 814-820 South Austin Boulevard a year prior.

Drollinger is a real estate broker mentioned in several Chicago Tribune articles as part of the firm George W. Drollinger & Sons. Drollinger worked with architect Capraro and builder Jensen on other Oak Park projects such as the apartment building at 1000 North Boulevard. He also worked with Capraro on the Erin-Cowen Building in Chicago. Joseph Montenegro worked with Capraro and builder H.C. Jensen on Oak Park developments such as the apartment building at 618 South Austin Boulevard. He also hired Capraro to design several Garfield Street apartment buildings including 7, 11, and 17 Garfield Street and an apartment building at 1014 South Humphrey Avenue. Capraro and Jensen worked together on the apartment building at 1000 South Austin Boulevard, which has similar features to Harvard Apartments. Jensen also constructed other Oak Park buildings such as the E.E. Roberts-designed Hills Motor Sales Company at 260 Madison Street.

Alexander V. Capraro worked with many different developers, and designed at least a dozen apartment buildings in Oak Park including The Oaks at 328 North Austin Boulevard, 822 South Austin Boulevard, 113 Garfield Street, and those mentioned above. He emigrated from Italy to Chicago as a boy and attended school to become an architect, passing the board exam in 1916. He was the first Italian to be licensed as an architect by the Illinois State Board. During World War I, he joined the U.S. Naval Engineers and designed buildings and bridges, including the large Navy and Munitions Buildings in Washington, DC. Capraro was a building appraiser for several years after the war, and began an architecture practice in 1921. In 1926, architect Morris L. Komar and Capraro formed the firm of Capraro & Komar, Architects in Chicago. Capraro was known for designing ornate apartment buildings, commercial buildings, hotels, public buildings, clubs, and churches including the John Toman Branch Library and the Italian Royal Pavilion at the Century of Progress Exposition, or the second world's fair in 1933. One of Capraro & Komar's well-known works, the Casa Bonita at 7300 N. Ridge Avenue in Chicago's West Ridge neighborhood, is an ornate terra-cotta clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928. Alexander V. Capraro passed away in 1956. He was a prolific architect during a time of rapid expansion in the Chicago suburbs, contributing many multi-family period Revival structures to the building stock of Oak Park and other communities.

Harvard Apartments housed a variety of middle class tradesmen and professionals and their families. The 1930 Oak Park City Directory lists salesman Frank E. Calkins and his wife Ona, clerk Edward Sorensen, and Victor E. Grant at 822 South Austin Boulevard; clerk Lillian Tardy, clerk Elmo E. Fross, and sealer Hartley H. Miller at 824 South Austin Boulevard; operator Elizabeth Valentine, cook Curtis H. Miller and his wife Beatrice, and Max Sinay

at 826 South Austin Boulevard; commercial artist Phillip J. Impens and his wife Caroline, W.B. Ashton, and Thomas Hanley at 828 South Austin Boulevard; William G. Barnes, clerk Joseph J. Kambe and his wife Ann, and Harry H. Rudolph at 830; janitor Joseph P Zeumer and his wife Grace, teacher William Wiebe, and salesman J.J. McCann and his wife Dorothy at 832 South Austin Boulevard; mechanic Arthur H. Tracy and his wife Elizabeth, Earl G. Larsen and his wife Bernice, and Frank J. Quan at 834 South Austin Boulevard; Harry T. Thersen, clerk William Santen and his wife Ann, and cashier Evelyn Warner at 836 South Austin Boulevard. Harvard Street residents include superintendent Bert Mulvane and Charles E. Seigel at 2 Harvard Street; manager Ralph E. Anderson and Julia Cory at 3 Harvard Street; clerk Lee V. Schucker and teacher Amelia Hirschi at 6 Harvard Street; and clerk Paul R. Corley at 8 Harvard Street.

Oak Park

Constructed in Oak Park in 1926, Harvard Apartments was built during a period of expansion due to increased industry and growth in Chicago's suburbs. Oak Park originated on 173 acres of timber and prairie land, just east of the Des Plaines River, settled by Joseph and Betty Kettlestrings in 1835. The Kettlestringses constructed a house on the Galena to Chicago stagecoach route, near what is now Lake and Harlem Streets. Conveniently located, their house became a small hotel providing dinner, a bed, and breakfast for 50 cents. In 1848, the Galena & Chicago Union Railroad extended west of Chicago with tracks parallel to the stagecoach route and brought more settlers, to whom the Kettlestringses sold large land parcels. Known first as Kettlestrings Grove, the area eventually grew into the small village of Oak Ridge, named for the oak trees once covering the land. By the end of the Civil War, Oak Ridge had a market, general store, and newspaper. A school district was established in 1857. Eventually, the post office and railroad were renamed Oak Park, because the name Oak Ridge was already taken by another post office in Illinois. The village was subsequently renamed Oak Park in 1872, but still remained under the governance of Cicero Township.

Oak Park rapidly grew after the Chicago Fire of 1871, which pushed city residents out to the suburbs. The area near the railroad station was initially subdivided, followed by more subdivisions further out, and infrastructure improvements were made. Soon Oak Park had electricity, paved streets, and surface transportation lines. Residents founded clubs, a library, and parks, among other organizations. The Lake Street "L" extension to Harlem Avenue at the turn of the twentieth century further improved connections to jobs in Chicago, as the Oak Park stop was one of the few suburban stops in the system, and contributed to an increasing population. Between 1892 and 1950, the majority of Oak Park's housing stock and most of the village's current buildings were constructed.

In 1902, Oak Park incorporated as a municipality and separated from Cicero Township. A regional shopping district developed around the elevated transit system by the 1920s, while many of the older homes in the central district were replaced by apartment, commercial, and office buildings. Local builders, Seward Gunderson and Thomas Hulbert, developed houses south of Madison Avenue while the prairie land north of Lake Street was replaced by large architect-designed homes. Frank Lloyd Wright established his home and studio in Oak Park in 1898, designing many area homes and the nearby Unity Temple. During this time, Oak Park was also home to several notable individuals, including author Ernest Hemingway, Tarzan author Edgar Rice Burroughs, and modern dancer Doris Humphrey.

After World War II, expressway construction and changing population demographics affected Oak Park. Instead of shopping in downtown Oak Park, people went to new shopping centers along the expressways, while the construction of the Congress Expressway (now the Eisenhower Expressway) bisected the south side of the village in the late 1950s. Oak Park's zoning and planning laws became weak and out of date. Soon after, the Fair Housing Act of 1968 ended housing discrimination, and many communities around Chicago were unprepared for the coming change. However, Oak Park anticipated the arrival of new residents and worked to ensure a smooth transition to a more diverse society. Oak Park founded the Community Relations Commission to prevent discrimination, stave fears and rumors that often accompanied integration, and visit neighborhoods to encourage residents to welcome new neighbors. The village passed an open-housing ordinance that banned "panic peddling," racial steering, and other forms of real estate agitation. New African American families were encouraged to disperse throughout the city instead of grouping in one neighborhood, and home-seeking Caucasians were similarly directed. The village encouraged neighborhoods to form block clubs and promote community unity.

Courtyard Apartment Buildings

Courtyard apartment buildings were typically U-shaped and built around interior landscaped courtyards open to the street. The courtyards ranged in size from narrow to wide and tended to be simple with sidewalks, landscaping, and the occasional fountain. Although the courtyard apartment building is usually found in a U-shaped configuration in Chicago and its suburbs, it was also constructed in L-shaped, S-shaped, and double U-shaped forms. Courtyard entrances tended to reflect the building's style and ornamentation, varying from elaborate brick and stone gateway entrances to more modest brick piers with decorative ironwork or low brick walls with minimal, if any, ornamentation. The building's courtyard configuration provided residents with access to some green space, cross-ventilation, and light. Generally constructed between 1900 and 1930, the majority of courtyard apartment buildings in Chicago, Oak Park, and other suburbs were typically three to four stories, clad in brick with stone or terra cotta trim, and had multiple entrances at various points around the courtyard. Each entrance typically provided access to two apartments on each floor, serving no more than six apartments. The first floor units were usually a half-story above grade to increase street level separation and allow a service basement to house the boiler, utility rooms, laundry rooms, and storage units. In rare instances, the basement had apartment units, which were limited to the front of the courtyard. A variety of architectural styles were applied or integrated into the building's design, including Classical Revival, Tudor Revival, Gothic Revival, Craftsman, Spanish Revival, and Renaissance Revival.

The S-shaped building was the most common subtype of the courtyard apartment. The shape utilized as much of the lot as possible, and typically had smaller street-facing courtyards than U-shaped apartment buildings. A second, very narrow courtyard was constructed between the second and third wings and open to the rear of the apartment building in the opposite direction of the larger courtyard.

Style History

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth century American architects were trained at the École des Beaux Arts in Paris, France where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition and were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

The Tudor Revival style was common and popular between 1890 and 1940. The Tudor Revival style is loosely inspired by Medieval English Tudor architecture, and common architectural elements include revival architectural motifs, patterned brick and other wall materials, prominent cross gables and chimneys, steeply pitched roofs, half timbering, leaded glass windows, and elaborate doorways. Early examples of the style include large, architect-designed buildings with detailed English Medieval and Renaissance Revival elements. More modest Tudor Revival style houses and apartment complexes were constructed after 1900, and the Tudor Revival style became the dominant domestic architectural style throughout the 1920s and 1930s. The Tudor Revival style is characterized by steeply pitched gables, which were sometimes parapeted; decorative half-timbering or patterned brickwork or stonework; groups of three or more tall, narrow windows with multi-pane glazing; and massive chimneys commonly crowned by decorative chimney pots. Cast stone trim, varied eave-line heights, overlapping gables, and castellated parapets further distinguished the Tudor Revival-style building.

Neoclassical architecture was a common and popular building style after the 1893 World's Colombian Exposition in Chicago. The large, classical Exposition structures featured colonnades, pediments, and other classical details. Following the Exposition, many large commercial and public buildings were designed using these same elements. The smaller Exposition buildings inspired Neoclassical residential construction. The Neoclassical style

persisted in popularity throughout the early and mid-twentieth century in two manifestations. Pre-World War II Neoclassical architecture often included a masonry veneer, columns, pediments, elaborate classical door surrounds, pronounced cornices featuring dentils and other ornamentation, rectangular windows, and decorative details. Post-war Neoclassical architecture was much simpler, alluding to columns with simple posts and simplified pediments without additional classical motifs.

Alexander V. Capraro-Designed Apartment Buildings in the Chicago Area

Capraro combined multiple revival styles to design apartment buildings, often working in the Beaux Arts, Neoclassical, and Tudor Revival styles or a mix of these styles. He designed more than ten apartment buildings in Oak Park between 1924 and 1928 ranging from four-flats to double U-shaped courtyard apartment buildings with modest (328 North Austin Boulevard, 618 South Austin Boulevard, 1014 South Humphrey Avenue, 11 Garfield Avenue, 17 Garfield Avenue, 41 Garfield Avenue, and 113 Garfield Avenue) to more elaborate (7 Garfield Avenue, 1000 North Boulevard, 814-820 and 1000 South Austin Boulevard) facades. Much like Harvard Apartments, which displays various elements of the Beaux Arts, Tudor Revival, and Neoclassical styles, none of these apartment buildings are representative examples of one of these styles.

Most of these buildings have been evaluated during recent historic architecture surveys or are part of a National Register of Historic Places (NRHP)-listed historic district. 328 North Austin Boulevard is a contributing building to the NRHP-listed Ridgeland-Oak Park Historic District. 1000 North Boulevard was surveyed in 2005 as part of the Architectural Survey of the Downtown Oak Park and the Avenue Business District, and was deemed significant as a potential local landmark.

Harvard Apartments, 618 and 814-820 South Austin Boulevard, 7 Garfield Avenue, 11 Garfield Avenue, 17 Garfield Avenue, and 113 Garfield Avenue, and 1014 South Humphrey Avenue were evaluated in 2012 as part of the I-290 Corridor Architectural Study and deemed contributing features of a potential historic district. 41 Garfield Avenue was evaluated under the I-290 Corridor Architectural Study and considered individually NRHP-eligible.

Capraro also designed apartment buildings in the greater Chicago area, most notably Casa Bonita at 7300 North Ridge Avenue in the West Ridge neighborhood. Casa Bonita is an ornate terra-cotta-clad Beaux Arts and Tudor Revival U-shaped apartment building built in 1928.

Harvard Apartments is a typical Capraro-designed apartment building. The elaborate double U-shaped courtyard apartment building at 1000 North Boulevard, constructed a year prior and by the same owner, architect, and builder as Harvard Apartments is a more refined and ornate example of a Beaux Arts and Tudor Style Capraro-designed apartment building in Oak Park. It features a gabled parapet, spires, and elaborate terra cotta panels and door surrounds. Furthermore, Casa Bonita in Chicago is much more ornate and representative of Capraro's work in multiple Revival styles featuring terra cotta tiles, decorative panels, finials, slender twisted columns, and pediments.

Harvard Apartments is a modest example of a Beaux Arts-style S-shaped courtyard apartment building designed by Alexander Capraro displaying aspects of the Tudor Revival and Neoclassical styles in Oak Park. Beaux Arts elements include rows of projecting brick along the first story, quoins, decorative fountains along the courtyard facade, and shield motifs on entrance entablatures and wall panels. Tudor Revival elements include the castellated parapet, basket weave brick pattern, and brick and limestone facade. Neoclassical elements include the large stone pediment outline on the east facing courtyard elevation. The apartment building has not been significantly altered and retains many of its original materials. Alterations include replacement double-hung, vinyl-sash windows across the entire building, some replacement glass block windows, new door openings on the east facade, and a brick filled window on the south facade, and an overgrown landscape.

NRHP STATUS DATE LISTED

Not Eligible

NRHP CRITERIA

☐ A ☐ B ☐ C ☐ D ☑ Not Applicable

Historic Resources Survey

RESOURCE TYPE Property — Harvard Apartments
NRHP STATUS Not Eligible — **SURVEY ID** 1-19

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

Harvard Apartments was evaluated for significance under NRHP Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Harvard Apartments is one of many extant apartment buildings designed by Capraro that was constructed during a time of rapid growth in Oak Park. As such, the apartment building type is common in Oak Park neighborhoods. Although Harvard Apartments is associated with the development of Oak Park in the early twentieth century, background research did not indicate any significant contributions to the broad patterns of United States history and therefore, Harvard Apartments is not eligible under Criterion A.

Research did not reveal any significant tenants at Harvard Apartments, and a variety of middle class professionals rented apartments. Although significant local architect Alexander V. Capraro designed the building, research did not reveal any associations directly with significant events in his career. Therefore the apartment building at Harvard Apartments is not eligible under Criterion B.

Harvard Apartments is a modest and typical example of a multiple Revival-style U-shaped courtyard apartment building designed by Alexander V. Capraro in Oak Park. Oak Park's rapid early twentieth century population growth gave rise to the construction of many courtyard style apartment buildings with various architectural styles; numerous examples are located throughout Oak Park, Chicago, and the surrounding suburbs. There are many other modest Capraro-designed Revival-style apartment buildings in Oak Park as well as better, more refined examples of Capraro's work skillfully blending the Revival styles. Harvard Apartments retains many of its original features, such as the S-shaped form and courtyard, brick veneer with stone details, and Revival style elements; however its overall form and appearance are typical of modest Capraro-designed multiple-Revival style apartment buildings in the early twentieth century and do not indicate architectural or artistic significance. The apartment building does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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Historic Resources Survey

RESOURCE TYPE	Property	Harvard Apartments	
NRHP STATUS	Not Eligible	**SURVEY ID**	1-19

Photo 1 - Harvard Apartments

Facing west to east-facing facade from South Austin Boulevard

Photo 2 - Harvard Apartments

Facing west to U-shaped courtyard from South Austin Boulevard

Historic Resources Survey

RESOURCE TYPE	Property	Harvard Apartments	
NRHP STATUS	Not Eligible	**SURVEY ID**	1-19

Photo 3 - Harvard Apartments

Facing northwest to south side elevation from Harvard Street

Photo 4 - Harvard Apartments

Facing west to an entrance on the east-facing facade from South Austin Boulevard

Historic Resources Survey

RESOURCE TYPE	Property		Harvard Apartments
NRHP STATUS	Not Eligible	**SURVEY ID**	1-19

Map - Harvard Apartments

PREPARED BY	Melinda Schmidt, WSP|Parsons Brinckerhoff	
SURVEY PREPARED	11/18/2015	
LAST MODIFIED	3/3/2016	3/3/2016 5:22:03 PM

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Historic Resources Survey

RESOURCE TYPE Property — Assumption Greek Orthodox Church
NRHP STATUS Eligible — **SURVEY ID** 1-21

NAME
Assumption Greek Orthodox Church

OTHER NAME(S)
N/A

STREET ADDRESS
601 South Central Avenue

CITY
Chicago

OWNERSHIP
Unknown

TAX PARCEL NUMBER
16-16-300-001-0000

YEAR BUILT
1938

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Peter E. Camburas/Constantine Vlamis

STYLE
Byzantine

PROPERTY TYPE
Religion/Funerary

FOUNDATION
Stone

WALLS
Stone

ROOF
Vitrified Clay Tile

DESCRIPTIVE NOTES
The Byzantine-style Assumption Greek Orthodox Church was constructed ca. 1937-1938. The three-story masonry structure has a cruciform footprint with its facade facing west toward South Central Avenue and its north side elevation facing toward West Harrison Street. The entire structure is supported by a smooth stone base and finished with a rusticated stone veneer on the west-facing facade, and north and south side elevations. The east side elevation is brick. A portico with an arcade and red clay-tiled roof covers the structure's west-facing facade entrance. Two octagonal towers flank the facade entrance. Both towers have tall vertical vents with ornamental grills, as well as red clay tile roofs with copper crosses on the top. The north and south side elevations each have a one-story buttress with roofs clad in red clay tiles. The roof features a gable on each elevation that is covered with red clay tile. A centralized octagonal dome rests atop the structure between the gables. The structure's rooflines and octagonal dome have denticulated cornices. Each side of the octagonal dome has paired window openings above a thin molded beltcourse. The window openings hold one-over-one metal sashes with stained glass windows. The windows have rounded stone hood molding. The dome is covered with copper plating and topped by a stone cross at its central point facing west toward South Central Avenue.

Facing west to South Central Avenue, the facade is seven bays in width on the first story and five bays in width on the second story with a centrally-placed one-story portico over three entrances. The portico is supported by two columns with Byzantine capitals that divide the portico's arcade into three arches. Stone steps leading to the three centrally-placed entrances are flanked by planters and have two metal rails. Each entrance has paired paneled wood doors flanked by molded pilasters. Single-pane glass transoms with wood sashes rest above each pair of doors. The transoms have denticulated lintels and are covered with decorative metal screens. Molded pilasters with Byzantine capitals separate the center entrance from the northern and southern central entrances. Greek lettering is engraved above the center entrance transom. Stone medallions depicting religious images are inset within the arches above each entrance. Metal light fixtures hang from the center of each arch to hover above the three entrances. Additional Greek lettering is engraved above the portico's arcade, and a denticulated cornice runs below the portico's metal gutters. The portico is covered by a red clay tile roof. The portico is flanked by a slender window opening on each side on the first story. Both window openings hold one-over-one metal sashes with stained glass windows. Each window has a sloped stone sill and a stone arch lintel. The outer (north and south) bays have one-story buttresses with denticulated cornice lines and red clay tile roofs. An octagonal tower begins on the second story of each outer bay. Both towers have tall vertical vents with ornamental grills, sloped stone sills with decorative motifs, and stone arch lintels. A denticulated cornice line runs below the metal gutters of each tower. The roof of each tower is covered with red clay tile and has a copper

cross at its central point facing west toward South Central Avenue. The central bays of the second story are slightly inset and are void of ornamentation except for a large recessed circular window opening in the center bay with a decorative stone surround. The window opening holds a nine-pane stained glass window with stone muntins. A molded frieze with arched ornamentation runs below the denticulated cornice of the front gable. A stone cross rests atop the gable and faces west toward South Central Avenue.

The north side elevation is nine bays in width and faces to West Harrison Street across a small lawn with substantial foliage. The elevation is faced in stone with a smooth stone base and a denticulated cornice line, consistent with the facade. With the exception of the westernmost and two easternmost bays, every other bay has windows with glass block at its base. The westernmost bay has a non-historic concrete ramp with non-historic metal railings leading to a pair of paneled wood doors. A stone floral motif with stone dentils rests atop the door. Two octagonal metal lights flank the doorway. Above the doorway, a window opening holds a one-over-one metal sash with a stained glass window. A floral spandrel panel is located below the window's sloped stone sill. The window has a stone arch lintel. The second story is recessed above a red clay tile roof before the structure's northwest tower begins. The tower has a tall vertical vent with an ornamental grill, a sloped stone sill with decorative motifs, and a stone arch lintel.

A small one-story buttress east of the westernmost bay has a paired window opening that holds two one-over-one metal sashes with stained glass windows. The windows have sloped stone sills and stone arch lintels. The buttress is topped with a red clay tile roof. An additional one-and-a-half-story buttress that is four bays in width runs between the westernmost bay and a gabled bay to the east. The first story of each bay has a paired window opening that holds two one-over-one metal sashes with stained glass windows. A stone pilaster mullion separates each window pair. The windows have sloped stone sills and stone arch lintels. An arched stone spandrel is located between each window opening and the buttress's cornice line. These four bays hold smaller paired window openings on the second story as well. The paired window openings hold two one-over-one metal sashes with stained glass windows. The windows have sloped stone sills and stone arch lintels. The easternmost bay of the buttress has a basement staircase with a metal railing that runs from west to east down into the basement of the gabled bay to the east.

The north elevation's gabled bay extends outward to the north. The first story has three centrally-placed rectangular window openings. The center window opening holds a three-over-three metal sash with a stained glass window. The two flanking windows are slightly smaller and hold one-over-one metal sashes and stained glass windows. The windows are covered by protective screens. A stone lintel is shared by the three windows. Rectangular spandrel panels and a denticulated beltcourse separate the first story and second story window openings. Three centrally-placed window openings on the second floor are separated by two stone pilaster mullions. The center window opening is slightly larger than the two flanking window openings. The windows are partially obscured by protective screens, but they appear to hold metal sashes and stained glass windows. All three windows have a stone arch lintel. An inlaid stone cross medallion is centered above the second story windows. A molded frieze with arched ornamentation runs below the denticulated cornice of the gable.

The two easternmost bays of the north side elevation have a staircase fronted by stepped planters. The staircase leads to a paneled wood door set in the inner of the two bays. The door has a denticulated lintel above. Three window openings in the easternmost bay hold single-pane metal sashes with stained glass windows. The windows share a sloped stone sill and each has a stone arch lintel. A mounted light sits between the doorway and window openings. The top of the first story is capped with a curved stone parapet and a flat roof. The second story is recessed and has a simple stone veneer across its exterior before reaching the denticulated cornice line.

The south side elevation was partially obscured at the time of on-site survey. With the exception of not having a concrete ramp addition at its westernmost bay, the south side elevation appears to have an identical facade to the north side elevation. The east rear elevation is common brick and its first story is punctuated with irregularly placed window openings. The second story has no visible fenestration. The rest of the east rear elevation was obscured at the time of on-site survey.

HISTORY/DEVELOPMENT

The Assumption Greek Orthodox Church was commissioned by the Greek-American Assumption parish in 1937 and completed in 1938. Designed by architect Peter E. Camburas and constructed by Constantine Vlamis, the

church was erected at a cost of $200,000 and the adjacent school at a cost of $175,000. The church received significant attention in the Greek community when construction began, and Archbishop Athinagoras laid the cornerstone of the church in October 1937. The decorations within the church were not completed until 1945, while the stained glass windows featuring the Repose of Mary and the saints of the Eastern Church were not created until 1959-1960 by the F.X. Zettler Studio of Munich. Another interior improvement was made in the 1970s with the addition of authentic Byzantine iconography. Today, the Assumption Greek Orthodox Church continues to function as a church. The church is bordered by Loretto Hospital to the south, Columbus Park across South Central Avenue to the west, West Harrison Street to the north, and the Plato Learning Academy to the east.

Chicago Greeks

Greek immigration to Chicago began as early as the 1840s, but large amounts of Greek immigrants did not come to the city until after the Great Chicago Fire of 1871. Many of the newly-settled Greeks were employed to reconstruct the city, and others worked as street vendors to peddle produce. By the end of the nineteenth century, a large Greek community nicknamed the “Greek Delta” had been established between Halsted, Harrison, and Blue Island Streets in the Near West Side Neighborhood. This community as well as others continued to grow, and by 1930, the Chicago area had become home to approximately 30,000 first and second generation Greek Americans. The “Greek Delta” community continued to operate until the 1960s, when the University of Illinois at Chicago displaced most of the residents. Greeks that had been displaced by the university moved to other areas that had been influenced by Greek immigration, including the Austin community area where the Assumption Greek Orthodox Church is located.

Austin

The Austin community area was established in 1865 by Henry Austin, who had purchased 470 acres of land for a temperance settlement he named “Austinville.” The area experienced steady growth from the 1870s to 1890s, largely due to steadily improving suburban railroad service. Many of these early residents were Germans and Scandinavians, while Irish and Italian families would begin coming to the area sometime later. By the 1890s, the settlement was home to 4,000 residents. In 1899, however, Austin was voted out of Cicero Township and incorporated into Chicago. After its incorporation into Chicago and the continued steady growth of the city and transportation lines, Austin became one of Chicago’s best-served and fastest growing areas. By 1930, over 130,000 residents lived in Austin, including many Greek migrants. These Greek residents established the Greek-American Assumption parish within the Austin community on November 28, 1924, and held religious services in a frame building at the terminus of the Harrison streetcar line until the construction of the Assumption Greek Orthodox Church in 1937-1938. Austin remained a prominent neighborhood until the 1960s, when urban renewal and the construction of the Congress Expressway (now Eisenhower Expressway) resulted in the gradual economic decline of the area. Many of the Greek residents of Austin moved further out into the suburbs at this time, although the Assumption Greek Orthodox Church remained active. Housing disinvestment, vacancy, and demolition were rampant in Austin by the 1980s. Today, organizations such as the Organization for a Better Austin and nonprofit housing developers work to stabilize the community.

Architect Peter E. Camburas

The Assumption Greek Orthodox Church was designed by Chicago architect Peter E. Camburas (1893-1985). Camburas was born on the Isle of Mytelili, Greece, off the coast of Turkey. In 1901, Camburas immigrated to Chicago with his family. He served in the Army Corps of Engineers in World War I, and was allowed to stay in France for a year after the war so he could attend the Ecole De Beaux Art in Paris. After returning to Chicago, Camburas continued his architectural studies at the Armour Institute in Chicago. He was hired by the Hall, Lawrence, & Ratcliffe, Inc. architectural firm in 1924, and worked as the chief architect on the Chicago Stadium in 1928-1929. He also helped design the Chicago Criminal Courts Building. In 1937, Camburas established his own architectural firm at 105 West Madison Street. Assumption Greek Orthodox Church was an early design by the new firm. He would go on to design 26 Greek Orthodox churches in Chicago, Illinois, the Midwest region, and beyond, as well as over 200 Jewel and Osco stores. Camburas’ career spanned almost 60 years, during which time he became well known for his strong grasp on the Byzantine style of architecture. He died in Chicago on September 26, 1985.

Other Camburas-designed Greek Orthodox churches in the Chicago area include St. Andrew Greek Orthodox Church (1955-1956) at 5649 North Sheridan Road in Chicago, and St. Nicholas Greek Orthodox Church (1970s) in Oak Lawn, IL (Figure 1). Both churches have a similar cruciform footprint to the Assumption Greek Orthodox Church, with varying architectural details. St. Andrew Greek Orthodox Church was constructed in 1955-1956. It does not have a dome and has a single tower at the front of the church. The smooth stone facade also differs, though somemany architectural details and the roof materials are very similar to Assumption Greek Orthodox Church. The architectural details, however, are not as articulate, ornate, or detailed as the earlier Assumption Greek Orthodox Church. St. Nicholas Greek Orthodox Church was constructed in the 1970s, and reflects some design preferences of the late-twentieth century, including a modern barrel roof and aluminum roofing, simplified arched windows, and simplified architectural details. Its floorplan, including a rear dome, resembles Assumption Greek Orthodox Church. Though all three churches reflect Camburas' mastery of the Byzantine style, Assumption Greek Orthodox Church is one of his firm's earliest and more ornate designs in the Chicago area.

Byzantine and Romanesque Styles

The Assumption Greek Orthodox Church is an example of the Byzantine style that dominates Greek Orthodox Church architecture, but also displays elements of the Romanesque style. The Byzantine style originated in the sixth century in Constantinople (modern-day Istanbul) during the reign of Eastern Roman Emperor Justinian. The most striking characteristic of the style is a hemispherical dome supported on pendentive vaults over a square base, with the most famous example being the Hagia Sophia, a great church constructed in Constantinople between 532 and 537 A.D. The style also features masonry exterior walls, groupings of arched windows, the use of columns, and a symmetrical square or octagonal plan. The exterior walls are usually left relatively plain, but are occasionally seen with alternating rows of stone and brick. Window groupings are a common feature in the style, with small windows often ringing the base of the structure's dome and larger windows occupying any gabled sides of the structure. Door and window openings usually display roman, segmented, or horse-shoe arches. Various column capitals are used in the style, with the columns often supporting secondary features of the structure while massive piers are used to support the dome's superstructure. The Byzantine style often relies upon multiple domes as the only external covering for the roof, and uses various materials to cover the roof.

The Romanesque style originated in the eleventh century in northern Italy, and is characterized by the round arch. The cruciform plan is the dominant floor plan of the style. The style also features masonry exterior walls, arched window and door openings, arcades supported by columns, vaulted roofs, and towers. The exterior walls are usually very thick in order to eliminate the need for buttresses. Round arches resting on Corinthian capitals are found in the style. The style's ceilings are barrel or tunnel-vaulted. The style's towers are usually constructed of masonry and vary in shape from square to circular or octagonal.

The Assumption Greek Orthodox Church embodies the Byzantine style in various ways, and displays certain elements of the Romanesque style. The relatively unadorned masonry facade and elevations of the structure are characteristic of the Byzantine style, as well as the copper-capped dome. Slender pairs of arched windows on the north and south elevations are also characteristic of the style, as well as the small windows wrapping around the base of the dome. The interior of the church depicts Byzantine iconography. The cruciform floor plan is representative of the structure's Romanesque-style elements. The west facade is also characteristic of the Romanesque style, with an arcade at the center of the facade and octagonal towers at the northern and southern ends. With the exception of a non-historic ramp and metal rails at the westernmost end of the north side elevation, the church's exterior retains all of its original features and materials.

NRHP STATUS DATE LISTED

Eligible

NRHP CRITERIA

☐ A ☐ B ☑ C ☐ D ☐ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☑ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☐ Not Applicable

NRHP EVALUATION/JUSTIFICATION

The Assumption Greek Orthodox Church at 601 South Central Avenue was evaluated for listing in the National Register of Historic Places (NRHP) under Criteria A, B, and C and Criteria Consideration A using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

The Assumption Greek Orthodox Church is associated with the Greek community in the Austin area. The church was built by the community ca. 1937-1938 to accommodate the growing number of Orthodox Greeks, and it has served the Austin Greek community and greater Greek community since its construction. However, the property is not known to be associated with events that have made a significant contribution to the broad patterns of United States history or with the lives of persons significant in the past. Background research did not indicate any significant associations, and therefore, the Assumption Greek Orthodox is not eligible under Criterion A or B.

The Assumption Greek Orthodox Church is eligible under Criterion C and Criteria Consideration A. The structure embodies the Byzantine style in various ways, with Romanesque-style elements. The relatively unadorned masonry facade and elevations, paired windows with stone arch lintels, and interior Byzantine iconography are all representative of the style. However, the octagonal dome with paired arched windows and a copper-plated roof is the greatest Byzantine-style characteristic the church maintains. The portico on the facade, two octagonal towers, and cruciform footprint are all elements of the Romanesque style, as well as the red clay tile roof. The church was designed by notable local architect Peter E. Camburas. Though there are several other Camburas-designed Greek Orthodox churches in Chicago, Assumption Greek Orthodox Church is an early, and ornate representative example of his mastery of the Byzantine style of architecture. For these reasons, the Assumption Greek Orthodox Church is eligible under Criterion C and Criteria Consideration A as a representative work of a local master architect and as an example of the Byzantine architectural style in the Chicago area.

The property was not evaluated under Criterion D as part of this assessment.

The Assumption Greek Orthodox Church retains high levels of integrity, despite a minor non-historic alteration. It retains integrity of location, design, materials, workmanship, feeling, and association. Although the church still borders Loretto Hospital to the south and the Plato Learning Academy to the east, the appearance of a surface lot on the north side of West Harrison Street and alterations to Columbus Park west of the church have diminished the integrity of the building's setting. The construction of the Eisenhower Expressway south of the church also contributes to diminished integirty of setting. Since the structure is only eligible under Criterion C, its period of significance is the years it was constructed ca. 1937-1938 as well as the installation of the stained glass windows in 1959-1960.

NRHP BOUNDARY

The NRHP boundary for the Assumption Greek Orthodox Church is the western portion of parcel 16-16-300-001, not including the eastern portion of the parcel that includes the Plato Learning Academy. The parcel borders West Harrison Street to the north, South Central Avenue to the west, Loretto Hospital (parcel 16-16-300-018) to the south, and a parking lot to the east. This is the location that the structure has occupied since it was constructed ca. 1937-1938.

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Photo 1 - Assumption Greek Orthodox Church

Facing east to west-facing facade from South Central Avenue

Photo 2 - Assumption Greek Orthodox Church

Facing northeast to west-facing facade and south side elevation from South Central Avenue

RESOURCE TYPE Property
NRHP STATUS Eligible

Assumption Greek Orthodox Church
SURVEY ID 1-21

Photo 3 - Assumption Greek Orthodox Church

Facing southeast to west-facing facade and north side elevation from South Central Avenue and West Harrison Street intersection

RESOURCE TYPE Property
NRHP STATUS Eligible

Assumption Greek Orthodox Church
SURVEY ID 1-21

Photo 4 - Assumption Greek Orthodox Church

Facing southeast to north side elevation and west-facing facade from South Central Avenue and West Harrison Street intersection

RESOURCE TYPE Property
NRHP STATUS Eligible

Assumption Greek Orthodox Church
SURVEY ID 1-21

Photo 5 - Assumption Greek Orthodox Church

Facing southwest to north side elevation from West Harrison Street

RESOURCE TYPE Property
NRHP STATUS Eligible

Assumption Greek Orthodox Church
SURVEY ID 1-21

Photo 6 - Assumption Greek Orthodox Church

Close-up view of north side elevation details and dome

Figure 1 - Comparative Examples

Top Photo: St. Andrew Greek Orthodox Church (Google Maps August 2015); Bottom Photo: St. Nicholas Greek Orthodox Church (http://www.stnicholasil.org)

RESOURCE TYPE Property
NRHP STATUS Eligible

Assumption Greek Orthodox Church
SURVEY ID 1-21

Map - Assumption Greek Orthodox Church

PREPARED BY Alexander Wise, AECOM
SURVEY PREPARED 11/18/2015
LAST MODIFIED 3/7/2016

Historic Resources Survey

RESOURCE TYPE Property — Loretto Hospital
NRHP STATUS Not Eligible — **SURVEY ID** 1-22

NAME
Loretto Hospital

OTHER NAME(S)
Austin Hospital, Frances E. Willard Hospital, Willard Hospital

STREET ADDRESS
645 South Central Avenue

CITY
Chicago

OWNERSHIP
Renaissance Management Company

TAX PARCEL NUMBER
16-16-300-018-0000, 16-16-300-019-0000, 16-16-300-020-0000, 16-16-300-021-0000, 16-16-300-022-0000, 16-16-300-023-0000, 16-16-300-024-0000, 16-16-300-040-0000

YEAR BUILT
1923

SOURCE
Loretto Hospital Website, "The History of Loretto Hospital" (2015)

DESIGNER/BUILDER
John Edmund Oldaker Pridmore

STYLE
Beaux Arts

PROPERTY TYPE
Health Care

FOUNDATION
Stone/Limestone

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
The Loretto Hospital at 645 South Central Avenue and 5536 West Flournoy Street is located at the northeast corner of South Central Avenue and West Flournoy Street. The hospital fronts South Central Avenue and West Flournoy Street and the alleyway that bisects the block the hospital occupies on an east-west axis. The hospital is comprised of an original building that exhibits an X-plan footprint, which dates to 1923-24, and multiple additions built between the mid-twentieth century and the present day. Two parking lots, one located east of the hospital building and a second located northeast of the hospital building at West Harrison Street and South Lotus Avenue, are associated with the hospital. A vacant lot, located on the south side of West Flournoy Street abutting the I-290 Eisenhower Expressway, is also owned by Loretto Hospital. Today, the Renaissance Management Company (RMC) manages the hospital.

The X-plan Loretto Hospital building, which is oriented west toward South Central Avenue, is a seven-story, Beaux Arts-style building. The building's overall design and fenestration patterns are symmetrical and uniform. Ornament is repetitious. The building is constructed of a reinforced concrete frame. The building is clad in limestone and brick. The X-plan building sits on a basement, the seventh story is set back from the building's sixth story, and the built-up roof is flat.

The building's facade is comprised of northwest and southwest-oriented wings, which create the building's V-shaped facade. These west wings are five bays wide and five bays deep. The building's facade is set back from South Central Avenue and fronted by a V-plan driveway and concrete sidewalk. At the facade's basement level and first story, there is a limestone base course and the exterior is clad with rusticated limestone tiles. The facade's upper stories are clad in red and buff-colored brick.

The building's V-shaped facade has a tri-partite configuration, formed by a center one-bay section that is oriented to the west. This section is flanked by the five-bay northwest wing's southwest elevation and the five-bay southwest wing's northwest elevation. Installed in 1970, a porte cochere supported by metal posts is attached to the building's tri-part facade and shelters the driveway and sidewalk that abut the facade. Between the facade's outer bays the porte cochere projects westward in a half-circle form. The porte cochere's fluted

cornice is likely metal. Upright letters attached to the porte-cochere's flat roof read "LORETTO HOSPITAL."

At the center section of the building's facade, a tri-partite, two-story, projecting, limestone bay houses the building's main entrance. The outer bays within this projecting tri-partite entrance bay encompass one bay from both of the facade's flanking sections and are oriented to the northwest and the southwest, respectively. The entrance, which is located at the ground level, along with the building's basement window, is comprised of paired, metal-frame glass doors. The entrance is reached by the sidewalk abutting the building's facade. A replacement three-light, metal-sash, sliding-light window is located above the entrance at the same level as the building's first-story windows. Fluted pilasters flank the entrance and this window and terminate in Corinthian capitals. A metal-frame, vertical-light window flanks each side of the center window in the projecting tri-partite entrance bay's outer sections. The tri-partite entrance bay terminates in a limestone entablature. The entablature's frieze contains raised panels and roundels and terminates in a dentiled cornice. A prominent, dentiled, swan's neck pediment, urn, and a stepped parapet wall top the entablature.

Flanking the center tri-partite projecting entrance bay, both wings contain four, square-form, basement-level windows at the ground level of the building's facade. All of the basement windows are infilled with brick; several contain small, single-light, horizontal windows within the brick infill. Each wing also contains four windows at the building's first story. Each window is comprised of a replacement, one-over-one, double-hung, metal-sash window with a limestone sill. The openings are topped by gauged limestone lintels and scoured volute keystones. At both wings, the facade's first story terminates in a limestone entablature with a molded cornice.

Though the facade's upper stories are clad with brick, the facade's center section and one bay immediately flanking this section on both wings are clad in limestone tiles. These tiles terminate in limestone quoins. Between the building's second and sixth stories, the fenestration pattern is symmetrical. One window is located at each story within the facade's center section and each wing houses five windows between the second and sixth stories. All are one-over-one, double-hung, metal-sash windows. The second-story windows feature a limestone sill course and each is topped by a limestone lintel with a fret motif and center roundel. Within the center limestone-clad portion of the facade, ornamented spandrel panels are located beneath the three third-story windows and feature festoon swags and shields. Between the third and fifth stories of the facade, all of these center windows feature limestone sills. At both wings, the facade's windows located between the building's third and fifth stories have limestone sills and limestone lintels with paneled keystones. The facade's sixth story windows feature a limestone sill course. At the wings, raised brick panels containing a raised diamond motif flank each window.

The building's sixth story terminates in a prominent, molded, limestone cornice featuring a leaf-and-dart motif, large dentils, and a lion's head motif. The cornice is capped by a brick parapet wall with limestone coping. Here, the center limestone-clad portion of the facade houses a cartouche surrounded by festoon swags. The building's seventh story is set back from the sixth story; only a three-bay-wide portion of the seventh story is visible at the building's facade. This brick-clad portion of the seventh story is divided into three bays by limestone pilasters. The central bay continues the design from the lower stories with its limestone facing framed on either side by brick walls. The central bay contains a ten-pane window while the other bays display large glass-block windows, which are likely replacements. The three windows are capped by an entablature. The center bay features a limestone frieze with a center roundel and limestone panels; the frieze topping the outer bays contains brick. The entablature terminates in a molded limestone cornice, capped by a brick and limestone parapet wall. The parapet wall's center bay is clad in limestone and peaks in a slight arch. The outer bays feature brick and limestone quoins. The parapet wall of this three-bay-wide section of the seventh story terminates in a simple limestone cornice.

The northwest wing's northwest elevation, which is oriented towards the intersection of South Central Avenue and the north alleyway, and the southwest wing's southwest elevation, which is oriented towards the intersection of South Central Avenue and West Flournoy Street, have both been significantly altered. Both elevations' center three bays are now obscured by the ca. 1970 addition of projecting brick-clad sections, which begin at the ground level and terminate at the building's sixth story. The side elevations of both brick projecting sections contain a vertical band of metal-frame, fixed-light windows that vary in size and are flanked by brick pilasters. The building's original portions of both side elevations, which are still visible and intact, comprise the outermost bay and one window, which flank each side of both projecting brick sections. Here, the wings' side elevations are

identical to the outer sections of the building's facade, most notably featuring the same application of limestone at the ground level and first story, brick at the upper stories, limestone quoins, replacement one-over-one metal-sash windows, sill and lintel styles, limestone entablature, and brick and limestone parapet walls.

The X-plan building's south side elevation of the original building also exhibits a V-plan formation and is formed by the southwest wing's five-bay, northeast-facing elevation, a one-bay center section oriented south to West Flournoy Street, and the rear southeast wing's two-bay, southwest-facing elevation. This side of the building is identical to the facade, featuring the same exact application of materials and ornament and the same fenestration pattern at each story. The only exception being that this side of the building lacks the center, two-story, projecting bay entrance. Basement-level and first-story windows are present instead of an entrance. Additionally, the southeast wing contains two windows at each story instead of five windows and some window openings are now infilled with brick, instead of the replacement one-over-one windows.

The north side of the building also features a V-plan formation, formed by the northwest wing's five-bay, northeast-facing elevation, a center one-bay section that is oriented to the north, and the rear northeast wing's two-bay northwest-facing elevation. This elevation is not treated with the same level of detail as the facade and south side elevation and is clad in brick. Additionally, the elevation was not accessible during survey, but aerial images indicate that there is a central first-story entrance and the fenestration pattern is similar to that of the building's south side elevation. The northwest wing contains five windows, the center section houses one window, and the northeast wing contains two windows at each story. The building's seventh story is present at this side of the building and features an irregular fenestration pattern consisting of a single window on the east side of the northwest wing, no windows on the center section, and two windows on the northeast wing.

The X-plan building's rear, east half is comprised of two truncated wings, oriented to the northeast and the southeast. The east wings are two bays deep and five bays wide. The northeast wing's northeast elevation and the V-form rear elevation, formed by the northeast and southeast wings, are clad in brick. The lower stories of these elevations are obscured by several rear additions to the original X-plan building, including what was originally built as a one-story section attached to the northeast wing, but is now three stories high. The fenestration pattern at these elevations is also irregular and the building's seventh story is present, but it is clad in brick. The southeast wing's southeast elevation is completely obscured by an eight-story addition completed in 1970.

The building's roof, present at the sixth and seventh stories of the X-plan building, is built-up and flat. The roof contains numerous components of the building's HVAC system and a one-story section that houses an entrance to access the roof.

Originally built along with the X-plan building in 1923-24, a rear section with a V-plan footprint is attached to the northeast wing's northeast elevation. Constructed of a reinforced concrete frame, this section was originally one-story high, but today a portion of the section is three stories in height. At the three-story portion of the section, the northwest and north elevations are oriented towards the alleyway that is located in the center of the block. Both the one and three story portions of the section of the building have flat roofs. The three-story portion of the building contains a prominent brick smokestack. Built between 1950 and 1951, a three-story, brick-clad addition with a flat roof is attached to the east elevation of the 1923-24 V-plan section of the building.

A Modern-era, brick-clad addition consisting of an eight-story wing attached to the original X-plan building's southeast wing and a five-story wing attached to the eight-story wing's east elevation was completed in 1970. The eight-story wing exhibits a rectangular-plan footprint, fronts West Flournoy Street, and has a flat roof. A stucco-covered structural framework divides the West Flournoy Street south elevation into seven bays. The bays at each story of the building contain tri-partite, multi-pane, metal-frame vertical and horizontal lights. This framework and fenestration pattern is also present at the addition's north elevation. Together, the two wings form an L-shaped footprint. The five-story wing fronts West Flournoy Street and a rear parking lot located east of the hospital. The wing's first story was altered in 2009, with the addition of a new emergency center, attached to the five-story wing's east elevation. The wing's south and east elevations contain glass curtain walls at the first story. The east elevation contains an entrance, comprised of automatic sliding doors, reached by a raised concrete patio covered with metal railings. At each elevation of the building, the wing's fourth story is comprised of a band of metal-frame, multi-light windows divided by concrete bands and piers. The wing's fifth story is

setback. The fifth story's walls are angled curtain walls, likely creating an atrium-like space within the building. The wing's roof is flat. A two-story, rectangular-plan, brick-clad section tops both the eight-story and five-story wings. The letters "LORETTO HOSPITAL" are attached to the section's east elevation. This section has a flat roof. The 2009 emergency center addition, which abuts the five-story wing's east elevation, is constructed of brick and fronts the hospital's rear parking lot. A porte cochere with a flat roof is attached at the north end of the emergency center's east elevation. The porte cochere is attached to an awning, which wraps around the emergency center's southeast corner and shelters the entrance to the 1970 five-story wing. The 2009 addition features a flat roof, which contains HVAC equipment.

Three flower beds are located at the building's facade at South Central Avenue. These beds contain low shrubs and flowers. Foundation plantings also abut the facade. Concrete sidewalks parallel South Central Avenue and West Flournoy Street. Panels of grass parallel the building and sidewalk along West Flournoy Street. The paved surface-level parking lot located east of the building is enclosed by an iron fence and is accessed from West Flournoy Street, South Lotus Avenue, and the alleyway located immediately north of the hospital. A second parking lot, located northeast of the hospital, is accessed from West Harrison Street at South Lotus Avenue. Median strips within the parking lot features panels of grass, shrubs, and trees. A grass, vacant lot, owned by the hospital and located on the south side of West Flournoy Street, contains deciduous trees.

HISTORY/DEVELOPMENT

Located on Chicago's west side, Loretto Hospital is situated in the South Austin area of the Austin neighborhood, the city's Community Area 25. Originally built as Austin Hospital, between 1923 and 1924, the building has undergone several renovations and received multiple additions that date from the mid-twentieth century to the early twenty-first century. The original hospital building occupies parcel 16-16-300-018-0000. In its entirety, the Loretto Hospital complex, which includes the original hospital, multiple additions, two parking lots, and a vacant lot, now encompasses a much larger area and a number of parcels. The hospital complex is roughly bound by South Central Avenue to the west, West Flournoy Street to the south, West Harrison Street to the north, and South Lotus Avenue to the east.

Several west side doctors led the effort to build Austin Hospital, a proprietary, for-profit institution. Public and for-profit hospitals became increasingly more common after the turn of the century, as trends in healthcare shifted away from privately-owned and operated hospitals with religious affiliations. Construction on the seven-story, Beaux Arts-style building began in early March 1923 at the northeast corner of the intersection of South Central Avenue and West Flournoy Street, directly across from Columbus Park. British-American architect John Edmund Oldaker Pridmore, commonly referred to as J. E. O. Pridmore, designed the X-shaped Austin Hospital building. Early renderings indicate that the building's extant southwest and southeast-oriented wings were originally designed with extensions that projected on a north-south axis from each angled wing. It is not known why Pridmore's original plans were not followed. However, the X-shaped footprint was still executed, with longer northwest and southwest wings and truncated northeast and southeast wings. The X-shaped footprint was selected to ensure that each patient room would have a window, natural light, and ventilation.

The hospital's northwest and southwest wings were completed by December 1923. In June 1924, the remaining work was projected to be finished in the early spring of 1925. At this point in mid-June, estimates of the project's total cost reached $1 million, a dramatic increase from an original $387,000 budget. Research did not reveal if the Austin Hospital project carried over into 1925; several sources only identify 1923-24 as the construction timeframe. Once completed, the hospital was equipped with short and long-term patient facilities, allowing Austin Hospital to operate as both a hospital and a sanitarium. Every floor had a solarium for patients to gather and mingle and each patient room included a private bathroom, telephone, and a fumigating wardrobe and had a radio connection. Austin Hospital was also equipped with hydrotherapy, X-ray, dental, and obstetrics departments and 210 patient beds. A one-story, V-plan section, which housed the kitchen and laundry facilities, was constructed abutting the hospital's rear, northwest wing. A board, the Austin Hospital Association, managed and operated the facility.

In 1928, the Frances E. Willard National Temperance Hospital, a long-established institution in Chicago, purchased Austin Hospital. Founded in 1886 as the National Temperance Hospital, the Frances E. Willard National Temperance Hospital was originally located on South Cottage Avenue. In 1903, the hospital relocated for the fourth time to the city's Old Medical District, an area on the west side roughly bound by Congress,

Ashland, Polk, and Lincoln Streets, where it remained for twenty-five years. In 1910, the hospital was renamed as a dedication to social reformer and suffragist Frances E. Willard. When it was announced that Austin Hospital had begun facing financial difficulties and the building would be sold by a court order, the Frances E. Willard National Temperance Hospital purchased the building. Austin Hospital also took on the Frances E. Willard name and a formal opening was held in May 1928.

The hospital operated under the Frances E. Willard name until 1936-37, when the hospital underwent its second reorganization because of more financial issues. A group of citizens stepped in to save and manage the hospital, which they renamed Willard Hospital. A Catholic order, the Sisters of St. Casimir purchased Willard Hospital on December 10, 1938, the Feast of Our Lady of Loreto. Though the hospital's name is derived from this holiday, Loretto Hospital is spelled differently than Loreto, Italy.

The Sisters were already in charge of operating another hospital in Chicago. Hospitals established and managed by Catholic orders was a common practice throughout the United States, but these religiously-affiliated hospitals were becoming less common during the first half of the twentieth century, due to the rise of public and for-profit hospitals. Throughout its affiliation with the Sisters, an auxiliary was relied on to raise money for Loretto Hospital. The building underwent one month of renovations and repairs before it reopened on January 16, 1939 as Loretto Hospital, named in honor of the Catholic holiday that coincided with the building's purchase. The Sisters made further improvements and in late 1941, Loretto Hospital held an open house showcasing newly refurbished patient rooms and the new tile and scrub sinks installed in the maternity and surgery departments.

In 1946, the Sisters of St. Casimir unveiled plans for a new $25,000 psychiatric unit on the building's third floor, which would allow the hospital to care for short and long-term patients. The new unit opened in April 1947, reportedly the first of its kind in a Catholic general hospital in Chicago. In May 1949, Loretto Hospital became affiliated with Loyola University's school of medicine. In response, the Sisters outfitted the hospital with new obstetrician facilities, additional rooms for neurosurgery, and improved nursing facilities. At this time, Loretto Hospital had a capacity of 125 beds and eighty physicians.

Between 1950 and 1951, a two-story, rectangular-plan addition was built onto the rear, one-story, V-plan section at the rear of the hospital. This addition likely housed additional facilities, including a laundry area. When the Congress Expressway, now the I-290 Eisenhower Expressway, was built in the early 1950s, the hospital lost a parking lot located on the south side of West Flournoy Street; today, a vacant lot. In December 1955, Loretto Hospital received a $77,000 Ford Foundation grant to improve and expand the hospital's services to the public. The grant was likely used to fund a portion of the twenty-room addition to the psychiatric unit, designed by the Chicago architectural firm J. W. Bagnuolo & Associates. The addition included a roof-top garden, a personal laundry room and kitchenette for patients, and recovery and occupational therapy rooms for a total cost of $200,000. Though it was completed in 1958, the exact location of this addition is unknown. Located in the path of the psychiatric unit addition, an existing main-floor chapel was also remodeled that year. Loretto Hospital chaplain Reverend W. Calek selected mahogany paneling and an oak alter and pews for the space. Plans to expand the hospital even further were also underway by the late 1950s.

In 1963, Loretto Hospital medical staff purchased the two parcels of land at 5538 and 5540 West Flournoy Street and presented the deeds to the Sisters of St. Casimir. This was the final component of a plan to purchase six parcels of land, begun earlier in 1957. The additional parcels would allow the Sisters to expand the hospital along West Flournoy Street. In 1965, the Sisters announced plans to build a four-story addition and to renovate the existing hospital. One year later, they received a $1.1 million Hill-Harris federal grant, which would fund a portion of the project. In preparation for the addition, four West Flournoy Street buildings were demolished in August 1967, and work began in 1968. By this time, the original plans were abandoned for two additional units, comprised of an eight-story wing and a four-story wing, connected to each other and to the hospital building, along with its renovation. When the project reached its half-way point in 1969, the second unit was increased from four to five stories.

The project was completed in 1970 at a cost of approximately $6 million. Fronting West Flournoy Street, the eight -story unit housed semi-private rooms for eighty-eight patients, an intensive medical care unit, a physical therapy section, dietary department, and a cafeteria. The five-story unit, which also faced West Flournoy Street, housed the hospital's new emergency room, an outpatient Family Health Center, designed to provide Austin residents

with access to primary care physicians, along with X-ray and laboratory departments. The original hospital building also underwent exterior and interior renovations. The ca. 1923-24 hospital building received a new entrance at South Central Avenue and original fire escapes were enclosed by brick projections. Interior renovations and upgrades included air conditioning upgrades, sound proofing, new operating rooms, larger recovery rooms, and the addition of semi-private and private rooms for patients. The Sisters of St. Casimir continued to expand the hospital's services during the 1970s. An outpatient mental health center, formerly located in a nearby house on West Flournoy Street, moved into the hospital (1971), an alcoholic treatment and education program was established (1973), a pediatrics unit opened (1976), and a medical surgical unit opened (1977).

In 1990, Loretto Hospital nearly lost federal Medicare and Medicaid funding when unsanitary surgical suites and outdated medications were found during an inspection. By this time, Loretto Hospital was the only surviving hospital in the Austin community and without this federal funding, the hospital would close. The Sisters of St. Casimir took action quickly, developing a plan, and the necessary changes were made. Still, the Sisters resigned in 1991 and a board of directors and a management company, Renaissance Management Company (RMC), acquired Loretto Hospital. Under the RMC, the Loretto Hospital faced nearly two decades of financial setbacks, making it difficult for the company to expand the hospital's services or implement new programs. The Loretto Hospital Foundation (LHF) was established in 2000 to fundraise for the hospital. In 2009, the hospital opened the Kimberly A. Lightford Emergency Department, funded by $8.2 million in capital improvement funds and named for Illinois State Senator Kimberly A. Lightford. Following additional funding, a new pharmacy for patients and Austin residents opened after 2013. Today, as a non-for-profit hospital, Loretto Hospital is the Austin community's largest employer, serving approximately 33,000 individuals each year.

Austin

Loretto Hospital is located in Austin, Chicago's Community Area 25, which encompasses Galewood, the Island, North Austin, South Austin, and portions of the West Humboldt Park neighborhoods.

Located on Chicago's western border, 7 miles west of the Loop, the city's Central Business District, Austin was founded in 1865 by developer Henry Austin, who purchased 470 acres for a temperance settlement named Austinville. By 1874, the village had nearly 1,000 residents due to improved suburban railroad service. It continued to grow to over 4,000 residents by the 1890s, becoming the largest settlement in Cicero Township. In 1899, Cicero Township residents voted Austin out of the township and it was annexed to Chicago. Despite annexation, Austin residents attempted to maintain a separate identity through the early twentieth century, building an Austin Town Hall in 1929.

Austin was initially settled by upwardly mobile German and Scandinavian families, followed by Irish and Italian families who built many of the neighborhood's mid-twentieth century Roman Catholic churches. In the 1930s, many Greek immigrants arrived in south Austin. They constructed the Byzantine-style Assumption church on Central Avenue. In the late 1960s, Austin's population shifted, becoming predominantly African American by 1980.

By 1920, Austin had become a dense urban neighborhood known for its excellent public transportation. The neighborhood was serviced by a street railway every half-mile to downtown Chicago as well as the Lake Street "L" rapid transit system. Commercial corridors developed around the transit lines, primarily along Madison Street, Chicago Avenue, and Lake Street. However, by the mid-twentieth century, Austin was a predominantly residential community with major industrial areas to the east, north, and south. Its early twentieth-century large-frame homes were replaced by dense housing developments, though the nineteenth-century village's residential core of Neoclassical and Queen Anne-style houses remained. In north Austin, housing consisted of brick two-flats, small frame houses, and brick Chicago bungalows while south Austin was characterized by row houses, corner apartment buildings, and numerous brick three-flats and courtyard apartment buildings. South Austin was also home to the Jens Jensen-designed Columbus Park, a prairie park featuring a lagoon, refectory, winding paths, a golf course, a swimming pool, and athletic fields. Constructed in the 1950s, the Congress Expressway (now Eisenhower Expressway) took the park's south nine acres as well as other neighborhood buildings in its pathway.

Beaux Arts Style

Loretto Hospital is an example of a 1920s Beaux Arts-style building that has been significantly altered over time, diminishing the building's integrity and original appearance.

Popularized during the 1893 World's Columbian Exposition in Chicago, the Beaux Arts style was applied to homes of the wealthy, schools, museums, libraries, and public buildings from 1885 to 1930. Many late nineteenth century American architects were trained at the École des Beaux Arts in Paris, France where they learned the classical style. These architects included Richard Morris Hunt and Charles McKim, both of whom designed buildings at the World's Columbian Exposition were known for their Beaux Arts-style buildings. Beaux Arts architecture was also strongly associated with the City Beautiful Movement, which attempted to use architecture and urban planning to aesthetically and socially improve urban areas.

The classical Beaux Arts style is characterized by symmetrical facades with quoins, pilasters, or paired columns; wall surfaces with decorative garlands, floral patterns, or shields; masonry walls, usually of stone; and elaborate cornices accented by moldings, dentils, and modillions. Similar to other classical Renaissance-inspired styles, the Beaux Arts style applies more exuberant surface ornamentation.

Though the original brick and limestone Loretto Hospital building, dating to 1923-24, was constructed in the Beaux Arts style and retains many original exterior features, the building's original appearance has been greatly diminished due to several significant alterations to the building. The hospital's main entrance, which features fluted Corinthian pilasters and a prominent swan's neck pediment, is now obscured by a large porte cochere, completed in 1970. Though the building retains its highly-repetitive fenestration pattern, a tenant of the style, the building's original, multi-light, double-hung windows have been removed and replaced with metal-frame windows. Additionally, the original appearance of the east wings' northeast and southeast elevations is obscured by six-story, brick projections built in 1970, which completely obscure the original appearance of these elevations. Other elevations are obscured by rear additions to the building, including the Modern-era eight-story addition that is attached to the original building's southeast wing. This addition, along with the five-story Modern-era addition and the 2009 emergency center addition, has altered the original appearance and feeling of the 1920s hospital building.

NRHP STATUS DATE LISTED

Not Eligible

NRHP CRITERIA

☐ A ☐ B ☐ C ☐ D ☑ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

Loretto Hospital was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

Loretto Hospital, originally Austin Hospital, was established as a for-profit hospital in the early 1920s at a time when proprietary hospitals were becoming more common throughout the United States. However, the hospital was taken over by a Catholic order, the Sisters of St. Casimir, as hospitals operated by religious organizations were becoming less common due to the cost of operating healthcare institutions. Many of the hospital's community outreach-centric programs, addiction services, and emergency services were established during the second half of the twentieth century, particularly after 1970. Research did not reveal the property to be associated with any events that have made a significant contribution to the broad patterns of United States history and therefore, Loretto Hospital is not eligible under Criterion A.

Research did not reveal any significant associations with the lives of persons significant in the past and therefore, Loretto Hospital is not eligible under Criterion B.

Historic Resources Survey

RESOURCE TYPE Property — Loretto Hospital
NRHP STATUS Not Eligible — **SURVEY ID** 1-22

Though the original portion of Loretto Hospital is a Beaux Arts-style building constructed between 1923 and 1924, the original appearance of the building has greatly been changed due to alterations, additions, and the replacement of original materials, most notably windows and doors. Therefore, the hospital no longer retains a significant amount of integrity to convey its architectural importance or original appearance. Additionally, the building's X-plan footprint, selected by architect J. E. O. Pridmore to increase natural light and ventilation within the building, is hindered by additions that have resulted in the loss of windows on several elevations of the building. Therefore, Loretto Hospital is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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RESOURCE TYPE	Property		Loretto Hospital
NRHP STATUS	Not Eligible	**SURVEY ID**	1-22

Photo 1 - Loretto Hospital

Facing east to west-facing facade from South Central Avenue

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Loretto Hospital
SURVEY ID 1-22

Photo 2 - Loretto Hospital

Facing northeast to west-facing facade from across South Central Avenue

Photo 3 - Loretto Hospital

Facing north to south side elevations of 1923-1924 building (left) and ca. 1970 addition (right) from West Flournoy Street

RESOURCE TYPE Property — Loretto Hospital
NRHP STATUS Not Eligible — **SURVEY ID** 1-22

Photo 4 - Loretto Hospital

Facing northeast south side elevations of 1923-1924 building (left) and ca. 1970 addition (right) from West Flournoy Street

Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

Loretto Hospital
SURVEY ID 1-22

Photo 5 - Loretto Hospital

Facing north to south side elevation of ca. 1970 addition from parking lot

RESOURCE TYPE Property — Loretto Hospital
NRHP STATUS Not Eligible — **SURVEY ID** 1-22

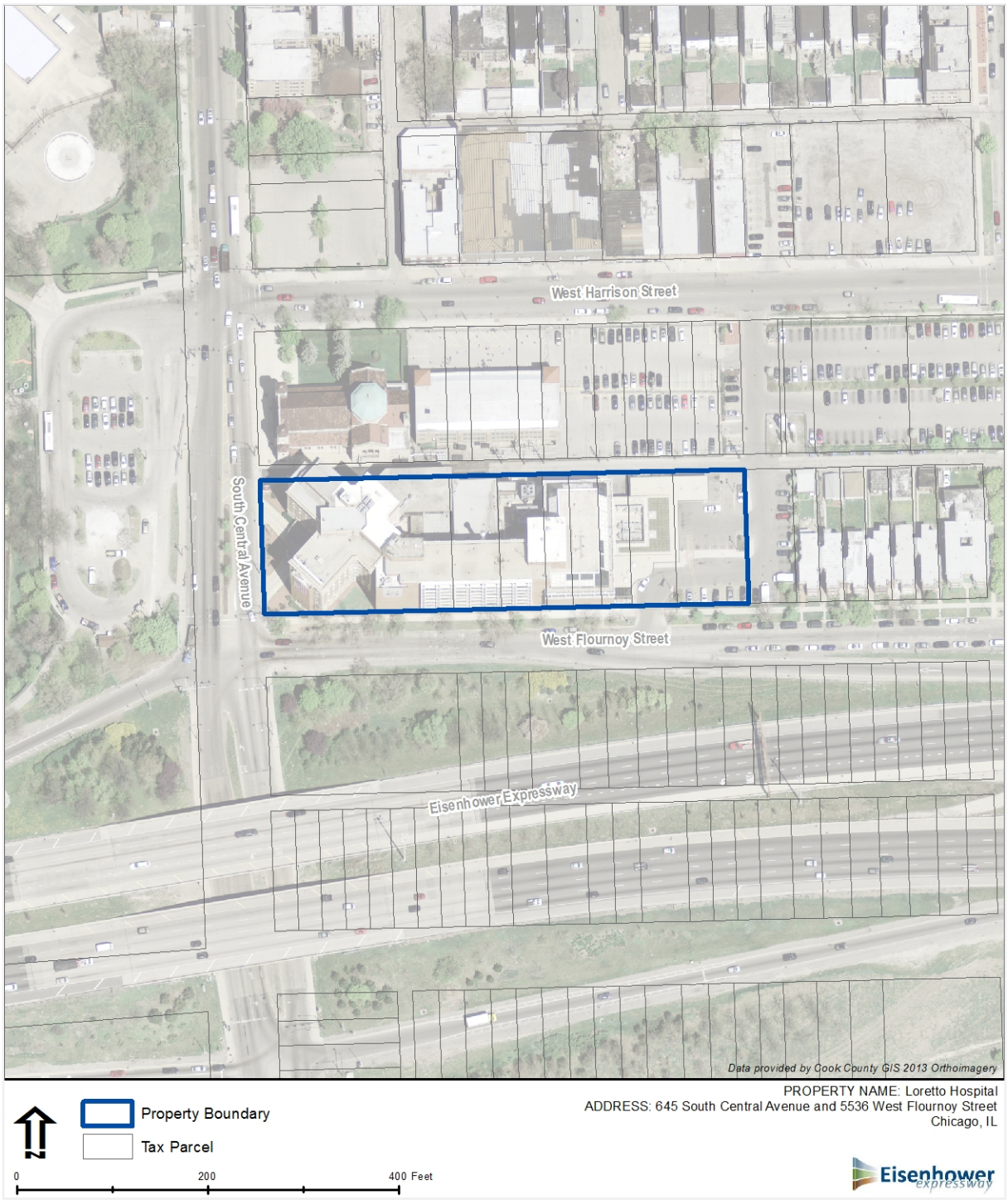
Photo 6 - Loretto Hospital

Facing southwest to north side elevation and east rear elevation of ca. 1970 addition from parking lot near West Harrison Street

Historic Resources Survey

RESOURCE TYPE	Property		Loretto Hospital
NRHP STATUS	Not Eligible	**SURVEY ID**	1-22

Map - Loretto Hospital



Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church
SURVEY ID 1-23

NAME
New Precious Grove Missionary Baptist Church

OTHER NAME(S)
Ideal Theatre

STREET ADDRESS
514 South Cicero Avenue

CITY
Chicago

OWNERSHIP
Unknown

TAX PARCEL NUMBER
16-16-221-077-0000

YEAR BUILT
1912

SOURCE
Cinematic Treasures Website, "The Ideal Theatre" (2015)

DESIGNER/BUILDER
Unknown

STYLE
No Discernible Style

PROPERTY TYPE
Religion/Funerary

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
New Precious Grove Missionary Baptist Church is a one-story, flat-roof, brick commercial building with a concrete foundation. The building was constructed in 1912 at 514 South Cicero Avenue in Chicago's South Austin neighborhood, and faces east to South Cicero Avenue. The east-facing facade has some Sullivanesque details, a brick-filled window wall, and a simple triangular parapet. The north and south side elevations are comprised of common brick and have no openings. A brick chimney is located at the west end of the roof.

The east-facing facade originally comprised a five-bay enframed window wall. The enframed window wall is now infilled with painted brick and comprises three bays with a central entrance flanked by rectangular replacement glass block windows on either side. All openings have simple brick surrounds. The entrance is covered by a metal gate and has an inset triangular pediment outlined with stone and filled with brick. Both windows have a stone sill and an inset infilled triangular transom window. The remaining facade is also painted brick. Simple geometric brick patterns decorate the facade on all three sides of the brick-infilled former window wall. Header brick frames the north and south sides of the former window wall and north and south corners of the facade. A vertical row of projecting red header brick ending in a cross motif flanks both sides of the former window wall. A pair of projecting header bricks are located just below the cross on either side. Above the former window wall, two rows of slightly projecting red brick is flanked by a row of header brick on either side. A stylistic floral panel is located in the middle of the facade above the entrance. Pairs of header bricks project just below a row of projecting soldier brick suggesting dentils under the cornice. The cornice consists of two rows of slightly projecting brick. A rectangular sign anchored to the parapet by a metal pole reads "NEW/ PRECIOUS GROVE/ MISSIONARY BAPTIST/ CHURCH/ 'Christ is the Answer"/ Pastor, Rev. Lee Allen Jr." The sign is also anchored by two metal chains attached to a metal pole projecting above the parapet. The triangular parapet is outlined by a row of header brick and has stone coping.

The north and south side elevations have a common bond and tile coping. The north elevation faces a grassy alley and has a brick-filled window or doorway. The south elevation has a concrete watertable and faces a parking lot. The west rear elevation was not accessible during survey.

HISTORY/DEVELOPMENT
New Precious Grove Missionary Baptist Church was constructed in 1912 as the Ideal Theatre. At that time, the address was 518 South 48th Avenue. South 48th Avenue changed to South Cicero Avenue in 1913, and the address was changed to 514 sometime in the last several decades. The original owner, Peter Schuchmann hired Chicago architect Solon B. Prindle to design the theater. Prindle, originally of Villa Ridge, Illinois, designed

homes, commercial buildings, and municipal buildings, including the Pulaski County Jail and Courthouse. Open until 1923, the Ideal Theatre's original facade featured an enframed window wall with Sullivanesque details, including a stylistic floral panel, lion head panels, geometric designs, and a simple pediment. The original facade also appears to have been painted white with the vertical cross motifs and projecting brick courses below the cornice left bare. This building type was common of small early twentieth century commercial buildings. After closing, the building became a store, as indicated on the 1950 Chicago Sanborn Map.

As Austin and South Austin experienced population change during the Great Migration, new African American populations moved to Chicago from the south to work in World War II-related industry. Available storefronts presented an affordable location for new residents to form small, tight-knit congregations. New Precious Grove Missionary Baptist Church was one of these congregations, though it is unclear when the church moved into the building. A 1964 article on Chicago storefront churches lists "Precious Grove M.B. Church" among the congregations of Chicago, but does not include an address. The church is mentioned again in obituaries from the mid-1990s. Including "New" in the title likely indicates the congregation broke off from an established southern congregation as members migrated north to Chicago. The original southern congregation may be Precious Grove Missionary Baptist Church in Crumrod, Alabama. New Precious Grove Missionary Baptist Church likely enclosed the original enframed window wall with brick and new window and door openings as the triangular pediments over the current facade openings suggest a religious congregation. Other facade alterations include brick painted in various colors to delineate the remaining details and sections of the facade, and the removal of the original lion head panels, two of the three original stylized floral panels, and the original exterior light fixtures.

The commercial building stock around New Precious Grove Missionary Baptist Church changed dramatically between the early 1970s and late 1980s, experiencing widespread demolition and neglect that continue to characterize the block today. New Precious Grove Missionary Baptist Church stands between a parking lot and an abandoned storefront.

Austin

Located on Chicago's western border, 7 miles west of the Loop, Austin was founded in 1865 by developer Henry Austin, who purchased 470 acres for a temperance settlement named Austinville. By 1874, the village had nearly 1,000 residents due to improved suburban railroad service. It continued to grow to over 4,000 residents by the 1890s, becoming the largest settlement in Cicero Township. In 1899, Cicero Township residents voted Austin out of the township and it was annexed to Chicago. Despite annexation, Austin residents attempted to maintain a separate identity through the early twentieth century, building an Austin Town Hall in 1929.

Austin was initially settled by upwardly mobile German and Scandinavian families, followed by Irish and Italian families who built many of the neighborhood's mid-twentieth century Roman Catholic churches. In the 1930s, many Greek immigrants arrived in south Austin. They constructed the Byzantine-style Assumption church on Central Avenue. In the late 1960s, Austin's population shifted, becoming predominantly African American by 1980.

By 1920, Austin had become a dense urban neighborhood known for its excellent public transportation. The neighborhood was serviced by a street railway every half-mile to downtown Chicago as well as the Lake Street "L" rapid transit system. Commercial corridors developed around the transit lines, primarily along Madison Street, Chicago Avenue, and Lake Street.

By the mid-twentieth century, Austin was a predominantly residential community with major industrial areas to the east, north, and south. Its early twentieth-century large-frame homes were replaced by dense housing developments, though the nineteenth-century village's residential core of Neoclassical and Queen Anne-style houses remained. In north Austin, housing consisted of brick two-flats, small frame houses, and brick Chicago bungalows while south Austin was characterized by row houses, corner apartment buildings, and numerous brick three-flats and courtyard apartment buildings. South Austin was also home to the Jens Jensen-designed Columbus Park, a prairie park featuring a lagoon, refectory, winding paths, a golf course, a swimming pool, and athletic fields. Constructed in the 1950s, the Congress Expressway (now Eisenhower Expressway) took the park's south 9 acres as well as other neighborhood buildings in its pathway. The demographics of Austin changed as African Americans moved into the area after World War II. In the following decades, commerce

moved to the suburbs and north side, causing vacancy, demolition, job loss, and poor housing conditions in the area. Today, neighborhood organizations such as Organization for a Better Austin have formed to improve life in Austin.

Early Theaters

In 1894, Andrew M. Holland's phonograph parlor in New York showed the first moving picture using Edison's Kinetoscope. The Kinetoscope showed a moving scene viewed through a small hole by an individual viewer. Several years later, the first Vitascope projected the motion picture on a screen so an entire audience could view the picture together. Soon vaudeville theaters began showing motion pictures along with other forms of entertainment. Communities without a vaudeville theater invited itinerate film exhibitors to set up shop in an empty storefront. After Tally's Electric Theatre opened in Los Angeles in 1902 devoted entirely to motion pictures, other movie theaters popped up all over the country. Small theaters, such as the Ideal Theatre, entirely replaced the empty storefront model by 1912. These small theaters were simple buildings with a screen and seating, sometimes including an orchestra pit.

Chicago has many historic theaters throughout the city. Mid-sized theaters still in use include the Beaux Arts-style Music Box Theater at 3733 North Southport Avenue; the Beaux Arts and Art Deco-style Morse Theater at 1328 West Morse Avenue; and the turn-of-the-century California Theatre at 1002 North California Avenue, which is now a lounge featuring musical acts.

Storefront Churches

Storefront churches such as New Precious Grove Missionary Baptist Church are common in urban African American communities across the United States. As Southern African Americans migrated north to take jobs in large industrial cities, established African American Congregations provided social services and welcomed the new population. However, as more southerners came north to work in World War II-related industry during the Great Migration, the huge influx created a large population of Southern African Americans with their own religious culture different from the established congregations. This population often came from small, rural churches and did not always feel welcome at the established congregations due to cultural and socio-economic differences. They formed home churches and rented storefronts to house small congregations similar in size and culture to those in their home town. These churches were located in the heart of new African American neighborhoods; and as commerce moved out, new churches moved in, becoming an anchor of society and providing social services, education and financial resources, community events, and religious leadership. Storefront churches in urban areas continue to play a big part in communities today, often having unique names such as New Precious Grove Missionary Baptist Church. Today's storefront churches not only service the African American community, but Latino and Asian populations as well.

In Chicago, storefront churches were often established by migrants from the same area in the south. Sometimes, so much of a southern congregation would migrate to Chicago that their pastor would join them. Groups of migrants with similar backgrounds would start community prayer meetings. As these prayer meetings grew, eventually the group would begin a storefront church. If a church included a congregation from a specific southern church, they often identified with the historic congregation by calling the church by the same name, and including the word "New" in the title.

Storefront church architecture is simple, making few changes to the existing building. Sometimes congregations altered the storefront for safety, and sometimes added religious motifs. Some churches have brick-filled former enframed window walls like New Precious Grove, such as Livestone M.B. Church at 2101 South Millard Avenue. Simple crosses adorn the first story, and the second story remains painted but unaltered. Others, such as Greater New Foundation Church of God at 9522 South Colfax Avenue, have put metal bars over the storefront windows and doors. Others, such as New Birth Holy Temple at 5416 West North Avenue, still have the original window wall with no recent changes to the storefront. These churches are only a few of the dozens of storefront churches in Chicago.

Sullivanesque Style

Created by prominent architect Louis Sullivan, the Sullivanesque style was developed in response to the emergence of tall, steel-frame skyscrapers in the 1890s. Like Chicago School buildings, Sullivan divided the new building type into three distinct parts, but through the use of design and ornamentation. The base featured a prominent entry level, the middle section had bands of windows and vertical piers, and the top was capped by a highly decorative cornice, often featuring round porthole windows. Sullivanesque-style buildings are characterized by Art Nouveau influences, using geometric forms, curving lines, stylistic foliage, and Celtic-inspired entwined patterns as ornamentation. The urban Sullivanesque style is primarily seen in large cities or regional centers. In Chicago, Sullivanesque-style buildings are found in the Loop, Lincoln Square, and North Lawndale.

New Precious Grove Missionary Baptist Church displays some Sullivanesque influences, including geometric brick patterns and the stylistic floral panel. Alternations include the brick-filled enframed window wall, removal of decorative lion head panels and original exterior lights, and the addition of the modern church sign. The additions have significantly altered the building's architectural integrity and original appearance, but reflect the significant change from commercial space to storefront church.

NRHP STATUS DATE LISTED

Not Eligible

NRHP CRITERIA

☐ A ☐ B ☐ C ☐ D ☑ Not Applicable

NRHP CRITERIA CONSIDERATIONS

☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G ☑ Not Applicable

NRHP EVALUATION/JUSTIFICATION

New Precious Grove Missionary Baptist Church was evaluated for significance under National Register of Historic Places (NRHP) Criteria A, B, and C using guidelines set forth in the NRHP Bulletin "How to Apply the National Register Criteria for Evaluation."

New Precious Grove Missionary Baptist Church was originally constructed as the Ideal Theatre, and functioned as such for approximately eleven years. However, it is no longer a theater and background research did not indicate significant contributions to Chicago history. There are other mid-size intact theaters still in a compatible use, including the Music Box Theater, Morse Theater, and the California Theatre. New Precious Grove Missionary Baptist Church is also associated with mid-to-late twentieth century population trends in Austin and the Chicago area as one of many storefront churches founded by the growing southern African American migrant population. Other Chicago storefront churches include Livestone M.B. Church, Greater New Foundation Church of God, and New Birth Holy Temple. Although New Precious Grove Missionary Baptist Church is associated with this historic trend, background research did not indicate any significant contributions to the broad patterns of United States history, or any historically significant associations with the lives of persons significant in the past, and therefore, New Precious Grove Missionary Baptist Church is not eligible under Criterion A or B.

New Precious Grove Missionary Baptist Church is an extensively altered example of an early twentieth century theater with Sullivanesque influences. However, though it still retains some of its Sullivanesque ornamentation, it has been largely altered by the enclosure of the original five-bay enframed window wall, which, among other alterations, has compromised the building's architectural integrity. It is not considered a representative example or architecturally significant. New Precious Grove Missionary Baptist Church does not embody the distinctive characteristics of a type, period, or method of construction and does not represent the work of a master, and therefore, is not eligible under Criterion C.

The property was not evaluated under Criterion D as part of this assessment.

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Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church
SURVEY ID 1-23

Photo 1 - New Precious Grove Missionary Baptist Church

Facing southwest to east-facing facade and north side elevation from South Cicero Avenue

Photo 2 - New Precious Grove Missionary Baptist Church

Facing northwest to east-facing facade and south side elevation from South Cicero Avenue

RESOURCE TYPE Property
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church
SURVEY ID 1-23

Photo 3 - New Precious Grove Missionary Baptist Church

Facing west to east-facing facade from South Cicero Avenue

Figure 1 - New Precious Grove Missionary Baptist Church

Historic advertisment for the Ideal Theatre, date unknown

Historic Resources Survey

RESOURCE TYPE Property
NRHP STATUS Not Eligible

New Precious Grove Missionary Baptist Church
SURVEY ID 1-23

Map - New Precious Grove Missionary Baptist Church