

# LANDMARK DESIGNATION REPORT



## Augustus Warner House 1337 N. Dearborn St.

Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, September 5, 2013



CITY OF CHICAGO  
Rahm Emanuel, Mayor

Department of Housing and Economic Development  
Andrew J. Mooney, Commissioner

*The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.*

*The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.*

*This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within a designation ordinance adopted by the City Council should be regarded as final.*

# **AUGUSTUS WARNER HOUSE**

**1337 N. DEARBORN ST.**

**BUILT: 1884**

**ARCHITECT: L. GUSTAV HALLBERG, SR.**

The Augustus Warner House is a three-story brick house built in an eclectic Victorian-era combination of the English Queen Anne and Gothic Revival architectural styles. Unusual in the context of Chicago residential architecture in both its overall style and visual ornateness, the house is an excellent local example of the elaborate visual eclecticism favored by Victorian Chicagoans in the late nineteenth century. The building is noteworthy for its fine use of ornament constructed with a large number of traditional building materials, including pressed brick, architectural terra cotta, molded brick, painted wood, gray limestone, and decorative metal. The building's ornament includes an unusual second-floor projecting bay window built of wood and supported by large brackets, a terra-cotta cameo medallion in its rooftop gable, paneled wood door and matching enframing, foliate-decorated molded brickwork, and curvilinear iron stoop railings. The building's historic physical integrity is excellent, with the building retaining almost all historic character-defining exterior detailing.

As a finely-designed and crafted single-family house, the Warner House is a significant “first-generation” building in Chicago’s Gold Coast neighborhood and exemplifies the historic importance of the neighborhood, which developed in the post-Chicago Fire era of the 1870s, 1880s and 1890s as arguably Chicago's premiere upper-income residential neighborhood. Swept clear by the Chicago Fire of 1871, the Gold Coast developed first with finely-designed and ornamented single-family houses such as the Warner House that were built for upper-income and upper-middle-class Chicagoans. Although twentieth-century redevelopment has seen the demolition of many of these first-generation houses for larger apartment buildings, the Gold Coast remains one of the best neighborhoods in Chicago to see the residential aspirations of late nineteenth-century Chicagoans of wealth. The Warner House is an exceptional example of this building type and well exemplifies this significant Chicago history.

The Warner House is the work of Chicago architect L. Gustav Hallberg, Sr. Swedish-born and -educated, Hallberg is significant in the context of Chicago architecture as a designer of finely-designed and -crafted single-family houses for Chicago's upper- and upper-middle-class families, designing many of the mansions that originally lined Gold Coast streets, as well as those of then-fashionable neighborhoods on the West and South Sides. Hallberg is also noteworthy as an important architect to Chicago's Swedish-American community, designing churches and hospitals for this immigrant community. In addition, Hallberg designed buildings for two historically-important medical schools in Chicago—the Polyclinic Medical College and the Women's Medical College. Hallberg also is noteworthy for his factory and warehouse designs, where he pioneered innovative construction techniques using reinforced concrete. The original portion of the Vasser Swiss Underwear Company Building (1913-14) was designed by Hallberg late in his career.

## **BUILDING CONSTRUCTION AND DESCRIPTION**

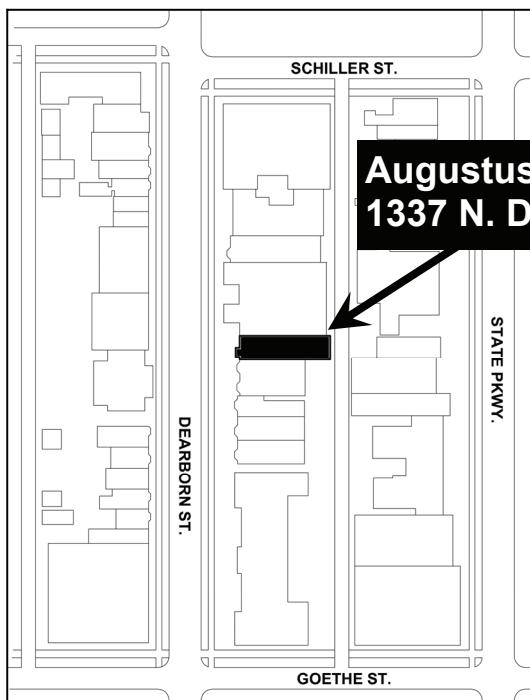
Built in 1884, the Augustus Warner House is a three-story building located on the east side of the 1300-block of North Dearborn Parkway in the Gold Coast neighborhood on Chicago's Near North Side. The building was designed by L. Gustav Hallberg, Sr. for publisher and merchant Augustus Warner. It has a rectangular footprint roughly 20 feet wide x 75 feet deep.

The Warner House was designed as a free-standing single-family house that nevertheless was expected to abut adjacent buildings. So the building's front façade was the primary elevation while side and rear elevations were intended to be secondary and either marginally or not at all visible. The building's front (primary) façade is built of deep red pressed brick rising above a rusticated gray-limestone base. This front façade retains the great majority of the building's historic building details and materials, including (rather unusually) historic multi-paned windows. Side and rear (secondary) elevations are built of common brick. The building is built approximately lot line to lot line, and the south façade is hidden from view by the adjacent four-story graystone-fronted apartment building at 1335 N. Dearborn, but the north façade is visible today due to the setback of the adjacent apartment high-rise building constructed circa 1970.

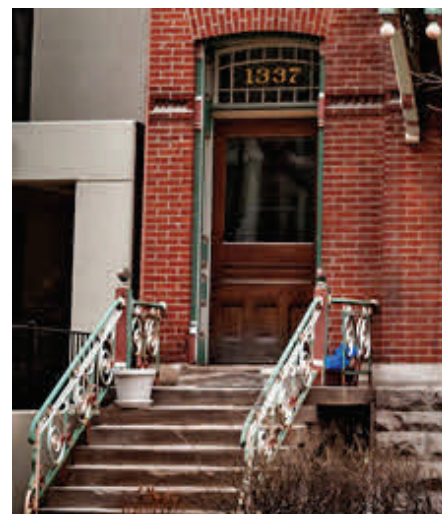
The house's front façade is asymmetrical in a manner typical of narrow Chicago houses. It has a main entrance on the left (north) side of the façade, reached by a low stoop of limestone steps with wrought- and cast-iron, curvilinear railings. The house's front door has a large upper window with lower wood paneling that is mirrored in the paneling of the surrounding door enframingent. Above the door is a multi-light transom. This door and stoop are balanced by a pair of large first-floor windows comprised of double-hung, 12-over-15 sashes. Beneath these windows is a band of geometric-ornamented red terra-cotta. Running across the first-floor façade at the level of the top of these windows and the base of the front-door transom is a band of decorative molded brick.



**The Augustus Warner House is a three-story brick house at 1337 N. Dearborn St. It is located in the Gold Coast neighborhood in Chicago's Near North community area.**



**Augustus Warner House,  
1337 N. Dearborn St.**



**The Warner House is an excellent example of Victorian eclecticism with its intricate exterior design, which combines elements of the English Queen Anne and Victorian Gothic architectural styles executed in a variety of traditional building materials, including red pressed brick, gray limestone, red molded brick, red terra cotta, painted wood, and decorative metal.**

Above the first-floor window, a large wooden bay window projects outward from the second floor. This visually-unusual projecting bay is supported by two pairs of large wood brackets with decorative hanging knobs and side panels of elaborately-cut, geometric ornament. This bay has multi-paned (12-over-12) windows, similar to the first-floor windows, set in both front and side wood walls that are ornamented with simple wood paneling and curvilinear ornament. The bay has a hip roof that is edged with wood ornamented in a sawtooth pattern. Next to this bay, over the front entrance, is a single, double-hung, 16-over-16 window with a curved “lunette” with curvilinear ornament similar to that found on the projecting bay window. The lunette is edged with raised curvilinear brick courses springing from a band of corbelled brick.

A secondary entablature separates the second and third floors and is comprised of deeply-corbelled brick brackets separated by decorative molded-brick blocks and supporting a projecting cornice of foliate-decorated terra-cotta. The third floor is fronted by a false mansard roof with a large pointed-gable wall dormer rising from the lower pressed-brick walls and a smaller roof dormer framed in brick and with a double-hung, 9-over-9 window sash. The larger wall dormer has a low and wide, round-arched, tripartite window with three double-hung sashes further divided by an intricate pattern of rectilinear and curved muntins. Above this window is a terra-cotta medallion with a “cameo,” i.e. a woman’s head in profile. Above the cameo, within the peak of the wall gable, is a triangle of decorative molded brick. The wall gable’s roofline is then edged with corbelled brickwork, and the gable peak is crowned by a foliate-ornamented, Gothic-style finial.

Side elevations that are visible from Dearborn are clad with common brick and have simple “punched” window openings without ornamentation. The building’s rear elevation is utilitarian as well with a first-floor brick “bump-out” of the building, as well as exterior wooden stairs accessing both first and second floors that appear non-historic.

## **VICTORIAN-ERA ECLECTICISM AND THE AUGUSTUS WARNER HOUSE**

The Augustus Warner House is an excellent and unusual house in its overall design and detailing. In the context of Chicago residential architecture, it is unusual in its combination of elements of the English Queen Anne and Victorian Gothic architectural styles. In its excellent use of a variety of traditional building materials and ornate combination of decorative features, the Warner House exemplifies the eclectic taste of Victorian-era Chicagoans.

The nineteenth century is often referred to as the “Victorian Age” in honor of Queen Victoria, who reigned over Great Britain and the British Empire from her ascension to the British throne in 1837 until her death in 1901. Taste in architecture, furniture and decorative arts during this period, although quite varied in form and detailing, can be

The Warner House is richly detailed with brick and terra cotta ornament, including brick corbelling, molded brick, and terra cotta decoration.







The Warner House also has an unusual second-story projecting bay paneled and decorated in wood. Left: The bay is supported by pairs of carved-wood brackets detailed with curvilinear “jig-saw” ornament. Top: The bay is also ornamented with wood panels and a bargeboard detailed with scalloped edging.

characterized as favoring the intricate over the simple, the ornate over the plain, and the textured over the smooth. Victorian-era architects and designers designing for upper-income clients typically designed buildings that were elaborate in form and profile, combining many kinds of building materials and often “mixing-and-matching” architectural styles. The Warner House exemplifies this period taste in its English Queen Anne-style use of red pressed brick walls, molded-brick ornament, terra cotta “cameo” medallion and multi-paned window sash, combined with Victorian Gothic terra-cotta and molded-brick detailing. Other elements, including the unusual projecting wood bay window, are less easy to categorize with a single style but exemplify the Victorian love of visual complication.

The English Queen Anne style was developed in the 1860s and 1870s by English architects looking back at the architecture of the English Baroque period of the 1680s through the 1710s, especially the architecture built during the reign of Queen Anne (1702 - 1714), for whom this nineteenth-century style is named. The Queen Anne style as it developed in England is dominated by an esthetic that combines medieval and Classical architectural elements and that emphasizes color and texture. Buildings in this style typically are built of richly-colored red brick and contrasting, lighter-colored stone and wood trim. Windows are filled with multi-paned sash, with both double-hung and casement windows being used. Red architectural terra cotta ornament is used for a variety of ornament, including figural, foliate and geometric detailing. The result is architecture that is picturesque in appearance, human in scale, pleasing to the eye, and filled with detail and visual nuance.

The Augustus Warner House displays a number of the visual characteristics of the English Queen Anne style. The building has a front façade built of deep red Indiana pressed brick. Ornament consists of molded brick and architectural terra cotta, both building materials typical of the English Queen Anne style. Terra cotta is used especially for a secondary cornice between the second and third floors and for the round “cameo” medallion set within the wall dormer’s gable. In addition, the building’s windows, with its small-scale, multi-paned, double-hung sash, is exemplary of the English Queen Anne style.

The Warner House’s exterior design is also influenced by the Victorian Gothic architectural style. Popularized in England during the 1860s and 1870s, this style is based on the medieval Gothic-style buildings built in European cities from the mid-12<sup>th</sup>-century into the 15<sup>th</sup> century. The style—characterized by structures supported by rib vaults and buttresses and ornamented with a plethora of foliate- and geometric decoration—fell out of fashion by the 1400s in Italy and much of the rest of Europe by the early 1500s, but then regained popularity in the 1800s as Victorian-era taste embraced the decorative and picturesque aspects of the style.

Gothic Revival-style architecture in the nineteenth century took several different forms, from an academic, learned expression of the style to a visually-looser, more eclectic re-imagining of the style’s forms and ornamentation. The Warner House has elements that exemplify the Victorian Gothic sub-style. The Victorian Gothic style shares an interest in rich color and texture with the English Queen Anne, but focuses more exclusively on

Gothic forms and ornament as an expression of these interests. The terra-cotta finial atop the Warner House's front gable is the most obvious of the building's Victorian Gothic-style details, but the building's rich-colored brick, the use of foliate-ornamented molded brick, and the textures found in its use of different kinds of masonry (pressed brick, molded brick and terra cotta) also reflect the influence of the Victorian Gothic style.

The Augustus Warner House was documented as potentially significant by the Illinois State Structures Survey, conducted from 1971 to 1975. It is a contributing building in the Gold Coast Historic District, listed on the National Register of Historic Places in 1978. The house was also documented as "orange" in the Chicago Historic Resources Survey, conducted from 1983 to 1995.

## **THE GOLD COAST NEIGHBORHOOD**

The Augustus Warner House is located in the Gold Coast neighborhood, located on Chicago's Near North Side. The neighborhood remains today as Chicago's most historically-important, upper-income neighborhood of handsomely-designed houses and apartment buildings. Although punctuated with more recently-built high-rises, the Gold Coast retains many of its historic buildings, including a plethora of fine single-family houses and row houses. The Warner House remains today as one of the neighborhood's most visually-distinctive buildings built as a single-family house.

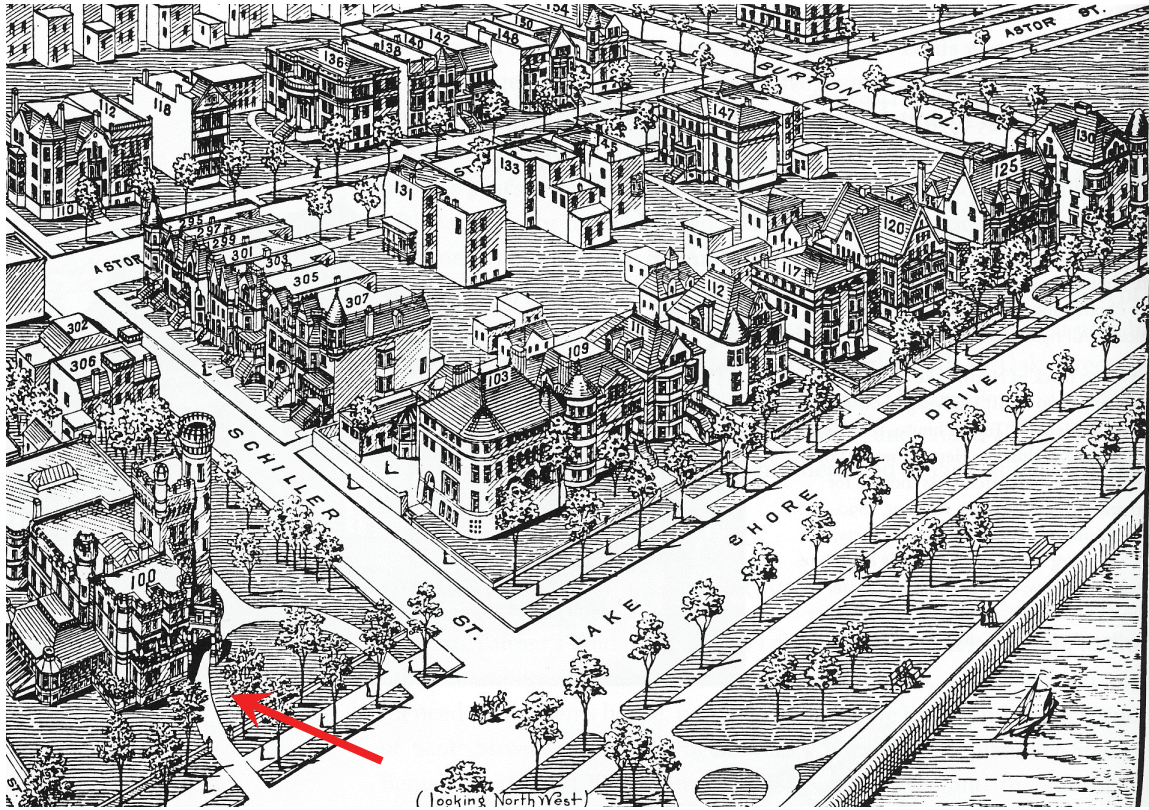
Today, the Gold Coast neighborhood's boundaries are recognized as Lake Michigan on the east, North Avenue on the north, the alley between Bellevue and Oak on the south and (south of Division) Rush and State and (north of Division) Clark. In the late nineteenth and early twentieth centuries, the southern and western boundaries were less well defined. For example, LaSalle Avenue's rows of finely-designed mansions were historically considered part of this larger neighborhood of fashionable homes.

The mid-nineteenth-century origins of the Gold Coast neighborhood as a mixed neighborhood of fine houses (especially along Dearborn and LaSalle streets), more modest cottages and flat buildings, and commercial and even industrial buildings were swept away in the Chicago Fire of 1871, which destroyed all of the buildings on the Near North Side except (famously) the Old Water Tower at N. Michigan Ave. and E. Chicago St. Following the Fire, Dearborn and LaSalle were largely rebuilt with fine houses, and families of means and fashion began to build handsome mansions farther north along the streets, near their termini with Lincoln Park. Thanks to this early development pattern, Dearborn has, in general, the oldest buildings within what is now considered the Gold Coast neighborhood. The Augustus Warner House exemplifies this early development of Dearborn during the late 1870s and early 1880s as a street of finely-crafted houses, both free-standing and attached, built by upper-middle-class Chicagoans.

The construction of the Warner House comes just after the construction in 1882 of the massive Lake Shore Drive mansion of hotel owner and real-estate developer Potter



**The Augustus Warner House is located in the Gold Coast neighborhood, historically one of Chicago's best-known and architecturally-finest neighborhoods. Top: A historic "Gold Coast" postcard. Bottom: A view of N. Astor Street in the early 1970s. The Gold Coast began as a 19th-century neighborhood of high-quality single-family houses and row houses. Beginning around 1900, and increasingly in the post-World War II decades of the 1950s, 1960s and 1970s, high-rise apartment buildings replaced low-rise houses throughout the neighborhood.**



Although fine houses were built on the western edge of the Gold Coast, along Dearborn and LaSalle streets, as early as the 1870s, the neighborhood only began to develop strongly as a high-quality residential neighborhood with the construction of a grand mansion for hotel magnate and real-estate developer Potter Palmer in 1882. Top: A bird's-eye view of the Palmer mansion (marked by arrow), the 1400-block of N. Lake Shore Dr., and the Gold Coast neighborhood beyond, published by Rand McNally in 1893. Bottom: The 1500-block of N. Dearborn, looking north, circa early 1900s. The Warner House is located 1 1/2-blocks south of this intersection.

Palmer and his socialite wife Bertha. Facing Lake Michigan and occupying the block between Goethe and Banks, the Palmer “castle,” as it was known, Chicago’s most elite families to leave the long-standing “Millionaires Row” of South Prairie Avenue and build homes in this lakefront neighborhood, free of the railroad intrusions that increasingly marred Prairie Avenue life.

Much development in the Gold Coast neighborhood was driven by real-estate speculation, where developers built rows of attached houses for rental or sale. The Archdiocese of Chicago, the owner of land at the northern end of the neighborhood, realized the development potential inherent in the area, and subdivided land formerly occupied by the City’s Catholic cemetery for development. Potter Palmer himself also bought and developed land in the neighborhood. With the assistance of architect Charles Palmer (no relation), Potter Palmer built a variety of attached single-family houses for both rental and sale on Astor, Cedar, Elm and other streets. Such investment (and the social cachet of Palmer and his wife Bertha) drew other wealthy Chicagoans to the Gold Coast, where they built a plethora of houses designed by many of Chicago’s best and most-connected architects.

By the early 1900s, North Lake Shore Drive was largely built up with large-scale stone and brick mansions in fashionable styles. Just to the east, Astor, State and intersecting streets such as Schiller, Banks, and Goethe had developed with only slightly more modest residences. Streets south of Division, including Elm, Cedar and Bellevue, largely built up with row houses. These new residential streetscapes meshed with the older mansions along the western edges of the neighborhood, including those on Dearborn such as the Warner House.

Starting in the 1890s, the Gold Coast neighborhood began to acquire tall apartment buildings such as the McConnell Apartments (1897) on N. Astor and the Raymond Apartments (1900) on N. Lake Shore Dr. The attractiveness of the neighborhood, the ever-increasing value of its land, and the social and economic shift from house to apartment living that occurred in the early twentieth century encouraged the construction of apartment buildings throughout the Gold Coast, especially in the 1920s. Hotels, both those intended for short-term stays and those meant for more permanent residents, also were built in the Gold Coast in the 1920s.

The result was, by the time of the Great Depression of the 1930s, Chicago’s most-elite residential neighborhood, built up mostly with single-family houses and row houses, but with a sprinkling of apartment buildings and hotels. The Depression years of the 1930s and the World War years of the early 1940s and immediately after saw little development or outward changes in the neighborhood. The 1950s, on the other hand, saw pent-up demand for apartments in the neighborhood explode, and a trickle of tear-downs in the 1950s became a flood in the 1960s and early 1970s, and older houses throughout the Gold Coast were demolished for new high-rise apartment buildings.

Concerns about such redevelopment, and the resulting loss of older buildings and the low scale of the neighborhood, brought the Chicago Landmark designation by City

Council of the Astor Street District, one of Chicago's first Chicago Landmark districts, in 1975. In 1978, the Gold Coast Historic District, covering most of the neighborhood bounded by North, Lake Shore Drive, Oak, Rush, State, Division and Clark, was listed on the National Register of Historic Places, providing both recognition of the larger neighborhood's historic character and access to historic rehabilitation tax incentives. In 1989, the Seven Houses on Lake Shore Drive District was designated by City Council to recognize and preserve surviving mansions from the street's "first-generation" development. More recently, the Near North Historic Overlay Districts Nos. 1 and 2 were enacted by City Council to provide a measure of protection, through height limitations for new construction, for much of the Gold Coast neighborhood.

## **ARCHITECT L. GUSTAV HALLBERG, SR.**

The Augustus Warner House was designed by **Lawrence Gustav Hallberg, Sr. (1844-1915)**, a Chicago architect who is significant for his high-quality residential architecture, especially single-family houses built in and near the Gold Coast neighborhood in the late nineteenth century. He also is noteworthy for religious, educational and medical buildings constructed for the ethnic Swedish communities of Chicago, Evanston, and Rock Island, Illinois, as well as medical college and industrial buildings.

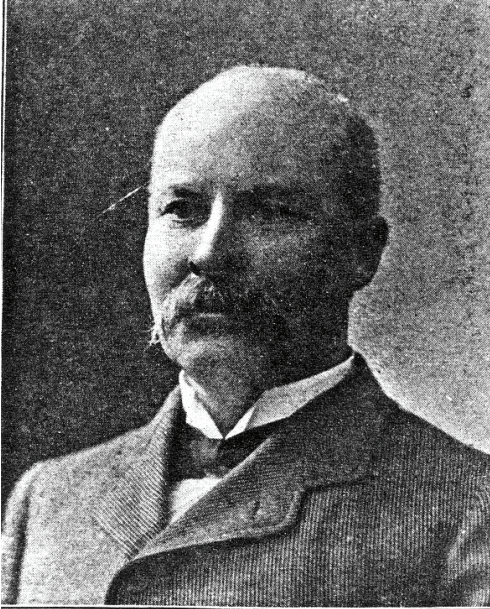
Hallberg was born in Venersnäs (in some biographical accounts, spelled "Wenersnäs"), Sweden, with the original first name of Lars. He was educated in Swedish public schools, followed by private tutoring to prepare him for college. He attended the Chalmers Polytechnic School in Gothenberg, from which he graduated in 1866 with a degree in civil engineering.

Hallberg then worked for a local Gothenberg architect (only his last name "Westenberg" is given in available biographical information on Hallberg) on designs for an estate, Fimmersta, owned by a local merchant, Robert Dickson. He then traveled to Stockholm during the winter of 1868-69 to study at the Academy of Fine Arts. In 1869, the Swedish city of Gefle was devastated by fire, and Hallberg worked on its rebuilding. He then returned to Gothenberg to work on the design of a large agricultural and industrial exposition.

In 1871, Hallberg left his native country to travel to England where he briefly worked for Sir Digby Wyatt. (Some accounts of Hallberg's life give Wyatt's name as "Watts.") Shortly after his arrival in England, however, news of the October 1871 fire that devastated much of Chicago reached Hallberg. With his architectural experience with fire-damaged Gefle, Hallberg decided to seek his fortune in Chicago.

By the early 1880s, Hallberg was well established in Chicago, and through a career lasting until his death in 1915, he designed a plethora of buildings of varied types, including single-family houses; small flat and commercial buildings; religious, institutional, educational and medical buildings; and factories. In the 1880s and early 1890s, he was

**Top left: Lawrence Gustav Hallberg, Sr., the architect of the Augustus Warner House, is significant as the designer of high-quality houses in many of Chicago's then-fashionable residential neighborhoods, buildings for ethnic Swedish churches and institutions, and buildings for hospitals and medical colleges.**



**Top right: The Starring House at 1254 N. Lake Shore Dr., built in 1889, was designed by Hallberg for the daughter and son-in-law of Prof. David Swing, a leading Protestant minister and social reformer in Chicago in the late 19th and early 20th centuries. The house is a contributing building to the Seven Houses on Lake Shore Drive Chicago Landmark District.**

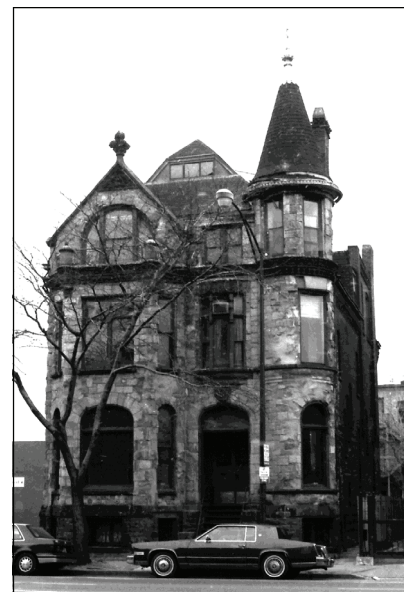
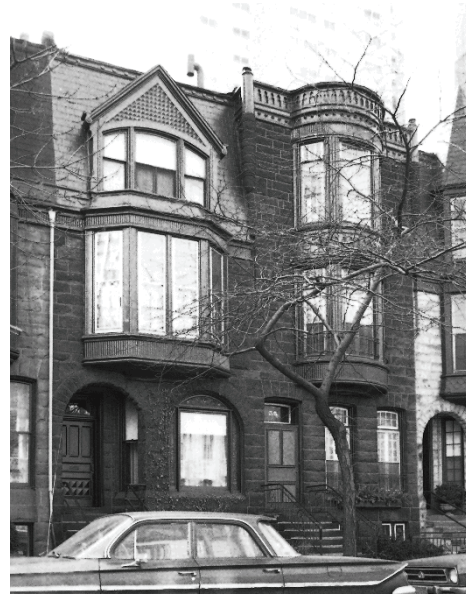
**Right: The Seaverns House at 3831 S. Michigan Ave. was designed by Hallberg and built in 1892-93. One of a handful of surviving 19th-century free-standing mansions on this once socially-prominent South Side avenue, it was designated as a Chicago Landmark for its history as the South Side Community Art Center, started in 1940.**







Hallberg was a significant architect in the development of the Gold Coast neighborhood, designing many houses in the neighborhood during his career. The 1400-block of North State Parkway especially shows Hallberg's hand in the neighborhood's development with three extant houses by Hallberg (1433, 1439, and 1441), one house at 1425 remaining standing but with a new front from 1917, and one house at 1419 demolished. Top: The east side of the 1400-block of North State. Bottom (left to right): 1441 N. State, designed for merchant Benjamin Felix in 1888; 1439 N. State, built in 1892 for "fancy grocer" J. B. Inderreiden; and 1433 N. State, also dating from 1892 and designed for Samuel S. Sherman, a coffee, tea and spice wholesaler.



Hallberg designed a number of speculative row houses in the Gold Coast neighborhood. Top left: Hallberg designed three Romanesque Revival-style graystone row houses at 50, 52 & 54 W. Cedar in 1892 for Thomas Dougal. Top right: These two houses, clad in brownstone, at 55 & 57 W. Elm were built in the mid-to-late 1880s, probably for Talbot & Keith. Middle left: A pair of Queen Anne-style houses with projecting second-story bays were built at 58 & 60 W Elm in 1884 for H. W. Lemon. Middle right: A pair of brownstone-clad row houses at 17 & 19 E. Goethe are contributing buildings to the Astor Street Chicago Landmark District.

Hallberg also designed several houses on N. LaSalle Street. Most have been demolished, including 1614 N. LaSalle, an unusual greenstone-clad mansion built in 1885 for grocer Christian Jevne.



Hallberg designed buildings in Edgewater for prominent real-estate developer J.L. Cochran and throughout Chicago for S.E. Gross, who is best known for his Alta Vista Terrace development (a designated Chicago Landmark district). Top: A photograph from the early 1970s of a row of eleven (originally twelve) row houses in the East Garfield Park neighborhood that Hallberg designed for Gross in 1885. Located on W. Monroe near S. Sacramento Ave., the buildings were picturesque in their upper-floor window configurations and rooflines. (Several of these houses have since been demolished and the rest have lost additional historic integrity.)

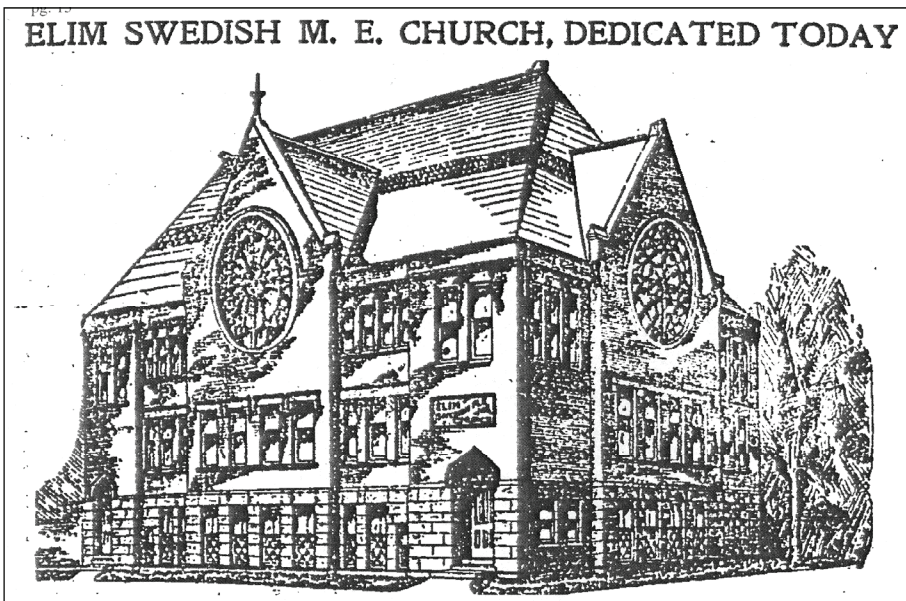
perhaps best known for his house designs for members of Chicago's merchant class. For these residential designs, Hallberg designed in the fashionable styles of the day, including Romanesque Revival, Queen Anne, and Gothic Revival. He also was known for his institutional and religious buildings, often designed for ethnic Swedish clients. Later in his career, his work turned largely on commissions for factory buildings, typically more simple and functional in design and with reinforced-concrete structures, a building material for which he was known as an expert.

Hallberg was active in the architectural profession. He was a Fellow of the Western Association of Architects from 1884 to 1889, when the association merged with the American Institute of Architects (AIA). Hallberg was then a member and Fellow of the AIA until his death in 1915. He also was a member of the Chicago Real Estate Board, the Chicago Association of Commerce, the Western Society of Engineers and the Chicago Citizens Association.

The Augustus Warner House is an especially fine example of Hallberg's residential designs, an important and significant part of his career. Research indicates that Hallberg designed many houses for well-to-do clients in many of the fashionable Chicago neighborhoods of the late nineteenth century. Although a large number of these houses have been demolished over time, and others have been greatly altered, Hallberg's residential commissions, with their handsome designs and fine craftsmanship, exemplify both the social aspirations of his clients, many of whom appear to have been successful merchants and businessmen, and his own design expertise.

Houses built in the Gold Coast neighborhood were perhaps his finest, given the wealth and social status of property owners in that neighborhood. The area itself remains one of Chicago's finest residential neighborhoods and much of it is listed on the National Register of Historic Places as the Gold Coast Historic District. Hallberg especially shaped the development of Elm and Cedar streets with stone-fronted row houses designed for real-estate developers and speculators H. W. Lemon, Dr. E. S. Talbot, and Thomas Dougal. Surviving, documented examples of these houses include 55, 57 and 59 E. Elm, 58 and 60 E. Elm, and 50 and 52 E. Cedar, although citations in contemporary sources such as the *Chicago Tribune* and *Inland Architect* indicate that Hallberg may have designed more than a dozen houses along the two streets during the 1880s and 1890s.

Hallberg also designed approximately ten houses on North LaSalle Street north of Division, a street historically part of the Gold Coast neighborhood, including several by himself as developer. (Hallberg actively developed a number of his own designs in Chicago during his career, including, among others, houses on Dearborn near its intersection with Burton, row houses in what is now the Streeterville area and commercial buildings near the Clark / School intersection in the Lake View neighborhood.) At least two of his house designs on N. LaSalle were visually-distinctive "greenstone"-clad houses located at 1614 and 1652 N. LaSalle. Now demolished, these buildings were built in 1885 and 1883, respectively, for merchants Christian Jevne and Robert Lindblom. Greenstone was a type of building stone known for its visually-startling green hue but rarely used in Chicago. The most prominent local example remains the Greenstone United



**A native of Sweden, Hallberg designed a number of buildings in Illinois for ethnic Swedish institutions, including (top) the Old Main Building at Augustana College in Rock Island, Illinois (individually listed on the National Register of Historic Places); and (bottom) Elim Swedish M.E. Church in Chicago's Lake View community area (adaptively reused for housing).**

Methodist Church at St. Lawrence and 112<sup>th</sup> St., designed by S. S. Beman in 1882 as part of the Pullman factory town development. A second surviving example of a greenstone-clad building, the former Hotel Raleigh at 650 N. Dearborn, has been attributed to Hallberg.

Besides the Warner House, row houses on Elm and Cedar, and houses along LaSalle, Hallberg designed more than a dozen other houses in the Gold Coast neighborhood. Among those that survive, three are contributing buildings within Chicago Landmark districts. The largest is the Starring House, a Romanesque-style stone mansion at 1254 N. Lake Shore Drive, built in 1889 for the son-in-law and daughter of noted Protestant minister and social reformer David Swing, who also lived here late in his life. Hallberg and his wife were members of Dr. Swing's congregation. (The Starring House is a contributing building to the Seven Houses on Lake Shore Drive Chicago Landmark District.) Hallberg also designed two three-story brownstone houses at 17 and 19 E. Goethe St., also designed in the Romanesque style, that are contributing buildings in the Astor Street Chicago Landmark District.

In addition, Hallberg designed at least five houses on the east side of the 1400-block of N. State Street (1419, 1425, 1433, 1439 and 1441 N. State St.), all for separate clients. A house at 1419 N. State (now demolished) was built in 1885 for glove merchant Alonzo C. Mather. Tailor Max Newhouse built a three-story house at 1425 N. State (refaced in 1917) in 1886. Samuel S. Sherman, a tea, coffee and spice merchant, commissioned a house from Hallberg at 1433 N. State in 1892, while J. B. Inderreider, the owner of a wholesale "fancy grocers and fruits" concern, built his Hallberg-designed house at 1439 N. State the same year. A three-story rusticated stone house at 1441 N. State was constructed in 1887 for Benjamin F. Felix, a partner in a furniture and housewares business.

Hallberg is also known to have designed houses in the 1500-block of N. Dearborn for developer John Mountain. (Although not confirmed, research indicates that these may be the buildings at 1511, 1515, and 1517 N. Dearborn.) Mountain also commissioned a number of row houses from Hallberg on Huron St. (now demolished) in the Streeterville neighborhood. Hallberg designed close to twenty row houses for various developers on Superior, Huron and Erie streets in Streeterville. Although greatly redeveloped today with buildings associated with Northwestern Memorial Hospital, as well as high-rise hotels and apartment buildings, these streets east of Michigan Avenue were originally lined with many row houses built for upper-middle-class residents.

Besides houses in the Gold Coast neighborhood, Hallberg also designed houses in several of Chicago's fashionable neighborhoods during the late nineteenth century, including as far north as the Birchwood neighborhood in today's Rogers Park community area and as far south as the Hyde Park neighborhood. Hallberg-designed houses were built especially along then-fashionable Near West Side streets such as Monroe, Adams, and Jackson, along S. King Drive (then known as Grand Boulevard) in the Grand Boulevard community area, and along S. Ellis and S. Lake Park avenues in the south lakefront neighborhoods of Oakland and North Kenwood. Others were built in the Sheridan Park

and Buena Park neighborhoods on Chicago's North Side. Many of these houses appear to have been demolished over time. One that survives is the George Seaverns House at 3831 S. Michigan Ave., built in 1892-93. The Seaverns House was converted into the South Side Community Art Center in 1940 and is an individual Chicago Landmark.

Hallberg designed a number of houses for historically-important real-estate developers. He designed eight houses in 1889 in the newly-developing Edgewater community for J. L. Cochran, the founder of this then-suburban development on the far North Side lake-front. Hallberg also designed several dozen houses for developer Samuel E. Gross in the Humboldt Park neighborhood and on the Near West Side. Gross today is best known for the forty intimately-scaled houses that he built on Alta Vista Terrace (a Chicago Landmark District), but the developer built hundreds of houses in both Chicago neighborhoods and suburbs. One Hallberg-designed commission for Gross—a picturesque group of twelve Queen Anne-style brick row houses in the 2900-block of W. Monroe St., just east of S. Sacramento Ave.—has been identified. Built in 1885, several houses in the group have been demolished and the rest greatly altered since their documentation by the Illinois State Structures Survey in the early 1970s and the Chicago Historic Resources Survey in 1988.

Besides these single-family house commissions, Hallberg designed a number of larger-scale flats, commercial and mixed-use buildings, as well as a variety of religious, institutional, educational, hospital and medical school buildings, a number of which were built for Swedish institutions. Hallberg designed many small flats and neighborhood commercial and mixed-use buildings throughout Chicago, especially in the Lake View, Near West Side, Grand Boulevard, and Oakland neighborhoods.

As a Swedish-born architect, a number of Hallberg's clients were ethnic Swedish churches and institutions. He designed a building for the Swedish Theological Seminary (now part of Kendall College) in Evanston in 1907. (The building is a contributing building to the National Register-listed Northeast Evanston Historic District.) Hallberg also designed several churches for a number of congregations, including the Englewood Covenant Church at 59<sup>th</sup> and Carpenter (extant); the Elim Evangelical Lutheran Church at N. Kenmore and W. Barry in the Lake View neighborhood (extant, converted to residential use); and a building for a Swedish Methodist Episcopal congregation at Sherman Avenue and Grove Street in Evanston. He also designed a Presbyterian mission chapel at 1345 W. Erie (extant) in 1885. Hallberg's church designs tend to be simple in design and small in scale, befitting the taste of Swedish Protestant congregations.

Perhaps the most important institutional building designed by Hallberg is the Old Main Building built for Augustana College in Rock Island, Illinois. Founded in 1860 by Swedish immigrants, Augustana is a private liberal-arts college associated with the Evangelical Lutheran Church in America. Originally known as Memorial Hall, the Old Main Building was built between 1884 and 1888. Hallberg was the designer in association with a local architect, E. S. Hammatt of Davenport, Iowa. The building is a grandly-scaled Classical Revival-style building built of buff-colored dolomite limestone quarried



Hallberg designed three hospitals (early buildings for Swedish Covenant Hospital, Augustana Hospital and Woman's Hospital) as well as two medical college buildings for the Polyclinic Medical College and the Woman's Medical College. Top: A lithograph from the early 1890s showing several Chicago hospitals and medical college buildings, including the Woman's Medical College (marked by arrow), originally on the Near West Side on S. Wolcott (demolished). Right: Hallberg's building for Augustana Hospital, located at the intersection of N. Lincoln and N. Cleveland avenues (demolished).





in Iowa. Old Main was individually listed on the National Register of Historic Places in 1969.

Hallberg also designed buildings for two hospitals founded by Swedish religious denominations—Swedish Covenant and Augustana hospitals. In 1889, Hallberg designed the “Swedish Home of Mercy” for the Covenant denomination. This small-scale, two-story hospital building (demolished) stood on the south side of W. Foster St. west of Lincoln Avenue and on the grounds of the current Swedish Covenant Hospital. In 1892, Hallberg designed a six-story building (demolished) for Augustana Hospital on the southeast corner of Lincoln Avenue and Cleveland Street in the Lincoln Park community area.

In addition, Hallberg designed the Women’s Hospital, which stood at the northwest corner of W. 32nd St. and S. Rhodes Ave. in the Douglas community area on Chicago’s South Side. Built in 1885, this hospital was founded to treat illnesses specific to women; its building has been demolished.

Hallberg also designed two medical colleges. In 1889, he designed a building for the Polyclinic Medical College, which provided post-graduate instruction in medical specialties for doctors. Hallberg also designed the Woman’s Medical College in 1885. Intended to provide educational opportunities denied women at other Chicago medical schools, this building was located on S. Lincoln St. (now S. Wolcott) across from the then-Cook County Hospital complex. Both the Polyclinic and Woman’s medical college buildings have been demolished.

Hallberg is also known for his industrial building designs. He was especially interested in the use of reinforced-concrete construction, and he received two United States patents in 1890 for innovations in both concrete slab and foundation construction. The original section of the Vasser Swiss Underwear Co. Building at 2343-45 W. Diversey (built 1913-14) was designed by Hallberg shortly before his death. (A later section of the building was designed by Hallberg’s son, Lawrence Gustav Hallberg, Jr., who took charge of his father’s architectural office upon the elder Hallberg’s death in 1915.) The Vasser Swiss building was designated as a Chicago Landmark in 2008. Other noteworthy industrial buildings designed by the elder Hallberg include early buildings in the Stewart –Warner Speedometer Corporation complex in the 1800-block of W. Diversey Ave. (demolished); the Dietzgen Company Building at 990 W. Fullerton, built in 1906 and a contributing building to the National Register-listed Sheffield Historic District; and the Addressograph Company Building at 400 W. Peoria.

## **CRITERIA FOR DESIGNATION**

According to the Municipal Code of Chicago (Sections 2-120-690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark des-

ignation for a area, district, place, building, structure, work of art or other object within the City of Chicago if the Commission determines it meets two or more of the stated “criteria for designation,” as well as possesses sufficient historic design integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Augustus Warner House be designated as a Chicago Landmark.

#### ***Criterion 4: Exemplary Architecture***

*Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship.*

- The Augustus Warner House is a single-family house that exemplifies, at a high degree of design, craftsmanship and historic physical integrity, the Victorian-era taste for eclecticism in design.
- The Warner House combines visual elements from both the English Queen Anne and Victorian Gothic architectural styles in a manner that exemplifies the Victorian love of eclectic, picturesque design. The building is lavishly detailed with a variety of ornament executed in traditional building materials, including red Indiana pressed brick walls; red molded brick and architectural terra cotta trim; historic multi-paned windows; a visually-unusual and –prominent wooden bay projecting from the building’s second floor and supported by wooden brackets; a historic glass-and-wood-paneled front door; and a limestone stoop with decorative-metal railings. The integrity of the building’s front facade—historically the most important and visually dominant of the building’s facades—is exceptional.

#### ***Criterion 5: Work of Significant Architect or Designer***

*Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.*

- The Augustus Warner House is the work of Lawrence Gustav Hallberg, Sr., who was a significant Chicago architect in the late nineteenth and early twentieth centuries for his residential, institutional, educational and industrial architecture.
- Hallberg is significant for his designs of finely-designed and –crafted single-family houses built in fashionable late-nineteenth century Chicago neighborhoods. Built largely for upper-middle-income clients, Hallberg’s houses were built in handsome period styles of the era, including Romanesque, Classical Revival, and Queen Anne, and finely detailed in traditional building materials, especially various kinds of pressed brick and stone.



**The Augustus Warner House is finely-crafted and detailed with a variety of building materials, including wood, terra-cotta, and pressed and molded brick.**

- Hallberg is especially noteworthy for his designs for houses in the Gold Coast neighborhood on Chicago's Near North Side, which historically was Chicago's premiere residential neighborhood after its development in the late nineteenth and early twentieth centuries. Hallberg was one of the most important architects working for Gold Coast clients, designing more than two dozen single-family houses and row houses in the neighborhood.
- The Starling House at 1254 N. Lake Shore Dr., designed by Hallberg in 1892, is a contributing building in the Seven Houses on Lake Shore Drive Chicago Landmark District. The Seaverns House at 3831 S. Michigan Ave., designed in 1892-93, became the South Side Community Art Center in 1940 and is an individual Chicago Landmark.
- Hallberg is also noteworthy for his work for ethnic Swedish institutions. He designed a building for the Swedish Theological Seminary (now part of Kendall College) in Evanston in 1907 (identified as a contributing building in the National Register-listed Northeast Evanston Historic District). He also designed the Old Main Building built for Augustana College in Rock Island, Illinois, which is a grandly-scaled Classical Revival-style building built of buff-colored dolomite limestone quarried in Iowa. Old Main was individually listed on the National Register of Historic Places in 1969.
- Hallberg also designed buildings for two hospitals founded by Swedish religious denominations—Swedish Covenant and Augustana hospitals. In 1889, Hallberg designed the “Swedish Home of Mercy” for the Covenant denomination, and in 1892, he designed a building for Augustana Hospital in the Lincoln Park community area. Both buildings have been demolished.
- In addition, Hallberg designed the Women's Hospital, which stood at the northwest corner of W. 32nd Street and S. Rhodes Ave. in the Douglas community area on Chicago's South Side. Built in 1885, this hospital was founded to treat illnesses specific to women; its building has been demolished.
- Hallberg designed two medical college buildings (both demolished) for the Policlinic Medical School (a post-graduate school teaching medical specialties) in 1889 and the Women's Medical College (the only medical school in Chicago that admitted women at the time of its construction in 1885).
- Hallberg also is significant for his industrial designs. He designed the original section (1913-14) of the Vasser Swiss Underwear Company Building at 2343-45 W. Diversey (designated as a Chicago Landmark in 2008). Other representative industrial buildings designed by Hallberg include early buildings in the Stewart-Warner complex in the 1800-block of W. Diversey (demolished) and the Dietzgen Company Building at 990 W. Fullerton (a contributing building to the National Register-listed Sheffield Historic District).



The Warner House has exceptional historic physical integrity in its primary (front) elevation, retaining practically all of its original exterior materials, detailing and craftsmanship. Left: A view from 1951. Bottom left: A view from the early 1970s. Bottom right: A photo from 2012.



### ***Integrity Criteria***

*The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.*

The Augustus Warner House possesses an exceptionally high degree of exterior historic physical integrity, unusual for the building type and the age of the building. It retains its historic location, siting, and massing, as well as the vast majority of its character-defining exterior forms and details. It retains its red pressed brick front facade, its limestone and decorative-metal stoop, glass-and-paneled wood front door, second-story projecting wood bay, and other detailing.

Exterior changes to the building are relatively minor. Original cladding for the roof of the second-story projecting bay and the false mansard atop the house and facing Dearborn has been replaced with asphalt shingles. Other changes can be found on the building's rear elevation (not considered a significant historical and architectural feature for the purpose of this proposed designation), including rear wooden stairs that provide exterior access to upper floors. In addition, the building's interior is not being considered as a significant historical and architectural feature for the purpose of this proposed designation and has not been evaluated.

Despite these changes, the Augustus Warner House retains the ability to express its historic, community, architectural, and aesthetic values as a finely-designed and –crafted single-family house designed in the Queen Anne and Victorian Gothic architectural styles and for its historic associations with its architect, L. Gustav Hallberg, Sr., a significant architect in the context of Chicago architectural history. The building's historic integrity is preserved in light of its location, design, setting, materials, workmanship, and ability to express such values.

## **SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES**

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. The Commission has identified the significant features for the building, and these are defined in the Commission's “Recommendation to the City Council of Chicago that Chicago Landmark Designation be adopted for the Augustus Warner House,” dated September 5, 2013.

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**A close-up view of the Warner House's roofline gable with its terra-cotta "cameo" medallion, foliate ornament and Gothic-style finial.**



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Olson, *History of the Swedes of Illinois*: p. 16 (top left).

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Chicago Historic Resources Survey: pp. 17 (top) & 18 (middle left and bottom).

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