

PRELIMINARY STAFF SUMMARY OF INFORMATION
ON THE

JACKSON PARK
HIGHLANDS
DISTRICT

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS
OCTOBER, 1988

JACKSON PARK HIGHLANDS

Consists of sixteen blocks bounded by 67th Street on the north, 71st Street on the south, Creiger Avenue on the west, and Jeffrey Boulevard on the east.

Located within the South Shore community area is one of the South Side's premier residential neighborhoods, the Jackson Park Highlands. So named because a portion of it lay on a ridge above a lagoon, the Jackson Park Highlands came into being on August 3, 1905 as an eighty-acre subdivision whose initial development was spearheaded by Chicago alderman, lawyer, and real estate entrepreneur, Frank Ira Bennett. More significant growth came during the building boom of the 1920s when the Highlands was one of three model communities planned within Chicago. A minimum lot width of fifty feet was required, and houses had to be set back thirty feet from the front property line. Houses had to be faced with brick or stone and roofs covered with tile or slate. Alleys were eliminated, and all utilities were placed underground. Most of its earliest residents migrated from the then elegant Washington Park neighborhood. From its inception to the present, its character as an enclave of gracious, commodious houses on ample, carefully landscaped lots has remained unchanged. The majority of the houses, built between 1905 and 1940, reflect the rich and diverse forms and fashions of American residential architecture for twentieth-century single-family homes before World War II.

Early History of South Shore and the Beginnings of the Jackson Park Highlands: 1830 to 1905

The scenic setting of South Shore today along Chicago's south lakefront provides a sharp contrast to the recorded memories of early pioneers who described a mostly swampy land divided by relatively dry ridges atop which ran rough trails cut by early settlers and traders. Thickets of cottonwood and linden trees, wild grapevines, scrub oaks and amorphia grass contributed to the inauspicious appearance of the landscape. The first to popu-

late South Shore were German truck farmers who raised vegetables on small farms for sale in what was then the distant city. That South Shore was once an obscure Chicago outpost is evidenced by the experience of one Ferdinand Rohn who moved from Milwaukee in 1853 and bought ten acres near what is now 71st and Bennett streets for about \$500. To transport his produce by oxcart for sale in the city was a round trip of approximately twelve to sixteen hours.

A more efficient connection to Chicago was finally established in 1881 when the Illinois Central Railroad opened its South Kenwood Station at 71st and Jeffrey Boulevard. By the end of the 1880s a small settlement known as Bryn Mawr grew up around this station, and the station adopted that name by which it is still known today. Other stations opened in subsequent years at 71st and Stony Island (Parkside Station), 71st and Yates (South Shore Station), and 75th and Exchange (Windsor Park Station). Formal affiliation with the City of Chicago occurred in 1889 when the Township of Hyde Park, of which South Shore was a part, voted in favor of annexation to the city. The annexation provided the real impetus to residential development in the area, as city services began to extend into South Shore.

By 1893, streetcar lines along 75th and 79th streets had been established, feeding into the Stony Island streetcar bound for the Jackson Park terminal of the elevated train. Also, the Stony Island Avenue Improvement Club was founded in 1898 to fight for the construction of a connecting sewer for the area. Its campaign succeeded in 1904 when this sixteen-foot sewer, intended to carry sewage from South Shore businesses and homes, was completed. Along the way, the club took on the concerns of a typical chamber of commerce, working for gas and water mains, street lights, street paving and sidewalks.

Two other events of the 1890s had a major impact on the entire South Side lakefront: the opening of the University of Chicago and the World's Columbian Exposition, held in Jackson Park in 1893. Plans for development of Jackson and Washington parks and the Midway Plaisance that connects them had been drawn by famed landscape architect Frederick Law Olmstead in 1871. Little actual development had taken place by 1890 when Chicago was selected as the site for the World's Fair, and Jackson Park was chosen as the fair site. The University of Chicago had opened in 1892 and was developing its campus adjacent to the Midway. Olmstead designed the ground plan and landscaping for the fair, and at its conclusion he revised his plans for Jackson Park and saw them carried out. The 1890s and early 1900s saw South Shore's evolution into a full-fledged middle- and upper-middle-class neighborhood. The 1906 founding of the South Shore Country Club along the lakeshore between 67th and 71st streets, connecting with Jackson Park, established a popular social anchor for the area and contributed additional cachet to the South Shore community.

Two developers were most instrumental in the initial development of the Jackson Park Highlands, Charles Bour and Frank I. Bennett. Of the two, Bennett is the most well-known, and Bennett Avenue within the Highlands is named after him. Born on a farm in Henry County, Illinois, near Galva, on October 17, 1858, Bennett was the son of a lead-

ing Illinois lawyer, John I. Bennett who served for many years as master of chancery in the United States courts. Educated at Hyde Park High School and the Union College of Law, he was admitted to the bar in 1880. He subsequently divided his career between the law, a real estate business, and public service, serving as assessor for the Town of Hyde Park in 1888, and was elected to the City Council in 1897 as alderman for the Seventh Ward. While in the City Council he served as chairman of the judiciary, local transportation, and finance committees. In politics Bennett was a Republican, and in religion he was a Presbyterian. Bennett was married to Anna A. Cortwright, daughter of longtime Chicago citizens, and the father of two sons. His membership affiliations in the Union League, Hyde Park, Kenwood, Woodlawn Park, and Hamilton clubs, and the Chicago Bar Association were an indication of his varied professional interests. His biography is included in A. N. Waterman's *Historical Review of Chicago and Cook County*, published in 1908, which noted that: "On the South Side Mr. Bennett has been a leader in promoting real estate activity and in laying out new subdivisions." The entry further noted that, having been brought up on a farm, Bennett retained a lifelong fondness for outdoor life and sports. While a lucrative financial reward was undoubtedly an incentive for Bennett to develop the Jackson Park Highlands, an additional appeal may have been the idea of residential living in proximity to the rambling landscape of Jackson Park and the creation of a country-like residential area away from the center of the city.

The Jackson Park Highlands and American Residential Architecture: 1900-1940

Jackson Park Highlands illustrates the wide range of styles that marked American residential architecture during the decades 1900-1940. As America entered the twentieth century, architectural taste underwent a dramatic change, veering away from the eccentricities and overwrought sensibilities of the Victorian Age. Under an overall umbrella of restrained simplicity, architects tended to follow one of two courses, either reviving styles of the past or working in styles that were innovative and progressive.

The nineteenth century was certainly no stranger to the appropriation of historical traditions but eclectically used the past in a freewheeling, romantic mixture of styles. Twentieth century architecture also followed precedent but in a relatively purer and more accurate form. In *The American House* (1980), Mary Mix Foley summarizes period revival architecture:

Once more the conviction arose that a truly American architecture was in the making, fashioned out of our own historic past. Indeed, in the long run, the so-called colonial home, in uncounted variations, proved to have tenacious staying power. . . . Departing from the New England and Southern Colonial inspiration, architects once more ran through the period styles. Dutch Colonial was added. Half-timbered English Tudor with its beamed ceilings and leaded casement windows was redone in twentieth-century taste. Cotswold Cottage, French Provincial, and Mediterranean Villa expanded the choice. In a gush of popularity, Spanish Colonial topped the list.

This era of traditional styles started in the last years of the nineteenth century and is still with us today. However, it reached its height of architectural excellence during the first twenty-nine years of the twentieth century, when Beaux Arts schooling provided traditionally trained architects of great skill, and the stock market crash had not yet eliminated most of their clients.

Simultaneously, American architectural modernism, in the form of Midwesterner Frank Lloyd Wright's Prairie school designs and the Craftsman bungalows of the Californians Charles Sumner Greene and Henry Mather Greene, vied for the favor of the homeowner. Even more avant-garde was the International Style of the 1930s, derived from the Europeans Le Corbusier in France, Oud and Rietveld in Holland, and Walter Gropius and Mies van der Rohe in Germany. In *A Field Guide to American Houses* (1984), authors Virginia and Lee McAlester explain the philosophy of these men and its impact:

Le Corbusier had stressed the idea of the house as a machine for living. In a world of rapidly advancing technology this idea was appealing; all superfluous ornament could be stripped away, the latest machinery installed in kitchens and bathrooms, and true efficiency brought to the home. The phrase caught on and became the battle cry for International Style house design. Functionalism, emphasizing how a building served its inhabitants, was of prime importance; traditional elements of the house that were merely decorative, rather than functional, were to be discarded. This idea was greatly to influence American domestic building in the following decades.

The names of over seventy-five architects, some virtually unknown and others immediately recognizable, can be found for the homes built in the Jackson Park Highlands before World War II. Their work offers a profile of the various courses charted in the history of domestic American architecture during these formative years of the twentieth century.

One of the first houses built in the Jackson Park Highlands was 6826 South Euclid Avenue, constructed in 1905 by C. D. Armstrong for the developer Charles J. Bour. It exhibits a style, the Greek Revival, that has had lasting attraction to Americans since the early days of the republic when it was promulgated in particular by Thomas Jefferson. With their democratic ideals and institutions, Americans felt themselves the natural heirs to the traditions of ancient Greece and Rome and, hence, found an agreeable affinity with their architectural forms. Much in evidence on court houses and state capitols throughout the United States, the adaptation of a classic Greek temple front was also applied to middle-class houses. At 6826 South Euclid Avenue, tall Doric columns support a full entablature and a low-pitch pediment. The builder also embellished the first floor windows with pilasters and pediments for further enrichment. Two other houses, 6840 South Euclid and 6919 South Euclid, also built in 1905 by C. D. Armstrong for Charles J. Bour, illustrate the new century's interpretation of the popular Victorian Queen Anne style. Sometimes called an "Edwardian Villa," this house type was finally categorized properly by *The Old-*

House Journal which named it "Princess Anne" in July, 1982 and further defined the differences:

The Princess Anne house (1900-1920) retains much of the asymmetrical massing of its parent, but the surface treatment is much simpler. . . . The horizontal division of the vertical surfaces is less pronounced than on the Queen Anne. Like the Queen Anne, the Princess Anne has multiple roofs and gables--but minus the highly decorated verge boards and gable ornaments. . . . Surfaces are further elaborated with bays, oriels and verandahs. The porch, like the rest of the exterior, has much less applied ornamentation than on a Queen Anne house.

The Princess Anne provided a very acceptable compromise for early twentieth-century homebuyers who, while they might be attracted to the sparsity and plainness of the "modern" look, nevertheless retained a nostalgic fondness for the exuberant richness of the Queen Anne house in which they may have grown up.

In post-Victorian domestic architecture, one house type figures more prominently than all the others - - the American Foursquare. Found in literally countless variations in all city and suburban neighborhoods, the American Foursquare's popularity in the Jackson Park Highlands comes as no surprise. The basic American Foursquare has a square boxlike shape, is two stories high, set on a raised basement with the first floor approached by steps, and has a verandah running the full width of the first floor. A low hipped roof with broad overhanging eaves usually contains at least one front dormer. The exterior is largely unadorned. Although not necessarily a large house, the sturdy, straightforwardness of the American Foursquare often evoked adjectives such as massiveness and strength to describe it. As Alan Gowans notes in *The Comfortable House* (1986), "The American Foursquare thus appealed to the same need for stability and solidity which on another level was satisfied by associations with English or colonial American roots."

Although most often devoid of any conscious allusion to particular styles, the windows of the American Foursquare were the one building component that did admit to some variety. For instance, a Palladian window inserted in the front dormer hinted at colonial elegance and restraint. This treatment is found both at 6747 South Euclid Avenue (1905) and 6748 South Constance Avenue (1911). The latter was designed by architect John R. Stone for the developer Frank I. Bennett as were the American Foursquares at 6740 and 6917 South Bennett Avenue, both constructed in 1908, and 6834 South Constance Avenue (1911). Besides these four, John R. Stone's name is listed for 25 other houses in the Jackson Park Highlands, including several more for Bennett, making his the most prolific contribution to the architecture of the neighborhood. Unfortunately, little is known of this very capable designer. He is listed as a licensed Illinois architect in the *Handbook for Architects and Builders* published by the Illinois Society of Architects, as is Clarence L. Stiles with whom he sometimes worked in partnership. The majority of his clients must have been South Siders; eleven of his houses, built between 1893 and 1910, are listed by Jean Block in her 1978 publication *Hyde Park Houses*. Of the work of Stone

and Stiles, Ms. Block noted that, "They were very much in the urban tradition of the period."

A considerably more well-known partnership, Holabird & Roche, designed the American Foursquare at 6854 South Bennett Avenue (1911). Both William Holabird and Martin Roche were trained in the office of William Le Baron Jenney. Their reputation was founded on their unequalled technical and aesthetic mastery of the large urban office block, and four of these buildings have been designated as official Chicago Landmarks. Their commercial work, as part of the first generation of the Chicago school, has been comprehensively studied and documented. Architectural historian Robert Bruegmann, who has done extensive work on Holabird and Roche, notes that their houses of the early 1900s "were composed of single volumes with a minimum of crisp classical ornament." The latter is apparent at 6854 South Bennett on the dentil cornice under the eave, the Doric caps on the porch piers, and the attenuated Doric pilasters flanking the windows on the dormer. The American Foursquare, which relied on simple shape and perfect proportion for effect, must have been a residential idiom appealing to Holabird and Roche who were famous for the stripped, no-nonsense appearance of their commercial work.

Another prominent architectural team to work in the Jackson Park Highlands was Chatten and Hammond who were in partnership from 1907 to 1927. Melville Clarke Chatten (1873-1957) graduated from the University of Illinois and studied in Paris in 1905 to 1906. Charles Herrick Hammond (1882-1969) received his architectural degree from the Armour Institute of Technology (forerunner of the Illinois Institute of Technology) and also studied in Paris as the recipient of the Chicago Architectural Club's Traveling Scholarship. Their firm was expanded in 1927 when they were joined by Dwight Perkins. In 1933, Hammond joined the sons of Daniel H. Burnham while Chatten continued to practice alone. Hammond served as president of the American Institute of Architects from 1928 to 1930 and as Supervising Architect of Illinois from 1929 to 1936.

The three houses they designed in the Jackson Park Highlands indicate their adept handling of the traditional period revival modes of residential design in vogue at that time. For the house at 6851 South Bennett Avenue (1909), Chatten and Hammond displayed their proficiency in the Tudor style which took its cue from Elizabethan and Jacobean England. Hallmarks of the Tudor are cross-axial planning, high-peaked roofs, and a distinctive wall pattern resulting from half-timber construction. Bold and striking, the Tudor was especially well-suited to a relatively large house such as 6851 South Bennett. For the houses at 6855 and 6757 South Euclid Avenue, respectively 1912 and 1925, Chatten and Hammond drew on the architectural heritage of the Georgian style which flourished in England and the American colonies throughout the eighteenth century and, as executed in the early twentieth century, is referred to as the colonial revival. The attributes of this style include a rigid symmetry, axial entrances, geometric proportions, hipped roofs, and sliding sash windows with several lights in each sash. The classical details that enrich this formal composition were handled with great accuracy and finesse by this generation of well-educated and widely read architects. Unlike its colonial ancestor, the early twentieth-century house often featured flanking porches, with 6855 South Euclid exhibiting a typi-

cal treatment. Mary Mix Foley, in *The American House*, describes this new phenomenon:

Porches at either end, one opening from the dining room, one from the living room, provided sheltered outdoor spaces—typically a ‘breakfast porch’ and a ‘living porch’ in the usage and terminology of the day. Their railed roofs were usable as decks adjoining bedrooms above such porches, sometimes pergolas with latticework for ivy, roses, or grapevines, sometimes glass-enclosed ‘sunrooms,’ were a distinctive feature of the domestic architecture of the period, attached to houses of every style and size. They predate the retreat of the American family to the patio, the barbecue, and the backyard.

While the most vigorous expression of the colonial revival had climaxed by 1930, vestiges of this perennially popular American style are still to be found in houses being built today.

Another frequently quoted colonial source was the Dutch, marked by the wide-flaring bell shape of its picturesque and graceful gambrel roof and seen in the Jackson Park Highlands on the house at 6947 South Constance Avenue. Built in 1925, it was designed by Zimmerman, Saxe, and Zimmerman, a firm noted for its work in Chicago and throughout Illinois. Headed by William Carbys Zimmerman (1859-1932), the office included his son-in-law Albert M. Saxe and his son Ralph Waldo Zimmerman. Born and educated in Thiensville, Wisconsin, the senior Zimmerman also studied architecture at the Massachusetts Institute of Technology. In 1886 he formed a partnership with John J. Flanders (1848-1914) that lasted until 1898. Withey's *Biographical Dictionary of American Architects* lists the Supreme Court Building in Springfield, Illinois, the Physics Building at the University of Illinois in Urbana, and the Seventh Regiment Armory in Chicago as examples of his public building commissions. He was also responsible for a number of fieldhouses in Chicago parks. During the 1890s and early 1900s, Zimmerman executed a number of residential designs for clients in Evanston, Illinois and throughout Chicago.

In 1917, Zimmerman, Saxe and Zimmerman designed 6734 South Bennett Avenue, surely one of the most exceptional houses in the Jackson Park Highlands. So distinctive was this dwelling that it was highlighted in the Chicago Architectural Exhibition catalogue for 1922. While most houses were either traditionally academic or progressively modern, 6734 South Bennett Avenue is an adroit amalgamation of stylistic references from both major trends. The long, low lines of this one-story house, which mimic the flat horizontal lines of the Midwestern landscape, are directly derivative from the Prairie school pioneered by Frank Lloyd Wright. The horizontal rows of windows, the massive masonry porch supports, and the flattened pedestal urns are also Prairie style trademarks. From the California Craftsman style of Greene and Greene, which like the Prairie style was inspired by the Orient, come the multiple roof planes and peaked roof line of the two front gables. Turning to the past, the architects employ false Tudor half-timbering for a decorative effect, and a Renaissance classical balustrade bands the front terrace.

George Maher, who designed 6801 South Constance Avenue (1922), and Philip Maher, who is credited with 6909 South Cregier Avenue (1928) and 6801 South Bennett Avenue (1931), is another example of a family of professional architects working in the Jackson Park Highlands. In the annals of Chicago's architectural history, the father is certainly the more famous of the two. His unique style of residential architecture can be seen in Chicago's Hutchinson Street District (designated a Chicago Landmark in 1977) and in the King-Nash House at 3234 West Washington Street (designated a Chicago Landmark in 1988). Although most architectural historians classify George Maher as a Prairie school architect, he was also openly and strongly receptive to the influence of the Richardsonian Romanesque, the American Colonial period, the English Arts and Crafts movement, and the Austrian Secession. The best of his work is the synthesis of all these into a highly personal style. His one commission in the Jackson Park Highlands is noteworthy not because it is illustrative of his most typical work, but because it was undoubtedly one of his last designs after he had abandoned his early innovations and returned to the colonial revival. Maher died in 1926, two years after the construction of 6801 South Constance.

His son Philip B. Maher was born in Kenilworth, Illinois, on October 21, 1894, and had studied architecture with his father and at the University of Michigan. While George Maher's work was almost exclusively residential, Philip Maher's practice included office buildings, fine shops, clubs, cooperative apartment buildings, and residences. In the 1920s, he was responsible for five buildings on the newly developing North Michigan Avenue, following the opening of the Michigan Boulevard Bridge. These include the Woman's Athletic Club and the Farwell Building. His proficiency with the Art Deco style of the 1930s is readily discernible in the 1260 and 1301 Astor Street apartment buildings which are a part of the Astor Street District (designated a Chicago Landmark in 1975). For the house at 6919 South Cregier Avenue, Philip Maher incorporated the details of a picturesque English rural house type, the Cotswold Cottage, which is identified by its steeply sloping roof made of simulated thatch. For the house at 6801 South Bennett Avenue, Maher turned to Beaux-Arts Classicism about which *Identifying American Architecture* (1981) says:

The style takes its name from the Ecole des Beaux-Arts in Paris, where some of America's most prominent turn-of-the-century architects had studied. Its grandiose use of classical forms was employed to great popular success at the World's Columbian Exposition in Chicago in 1893 and became an ideal medium to express corporate wealth or civic pride.

Although most often associated with colossal public buildings such as railroad stations, libraries, and banks, Beaux-Arts Classicism was also done on a domestic scale. Here the compositions conceived in the grand manner gave way to a sedate and quiet elegance especially suited to the town houses or country villas of the well-to-do. Two other carefully crafted examples of this style in the Jackson Park Highlands are 6927 South Constance Avenue, designed by L. V. Teesdale in 1916, and 6851 South Cregier Avenue, designed by Jacob Lewis in 1926.

Of all the early twentieth-century styles - Prairie, Craftsman, Art Deco - that deliberately rejected past history and sought to be timely and modern, the most radically iconoclastic was the International Style of the 1930s. Many of the world-class architects of Eu-

ropean origin who also worked in the United States, among them Walter Gropius, Ludwig Mies van der Rohe, and Marcel Breuer, initiated their practices working in the International Style, generally characterized by a stark simplicity devoid of applied ornamentation. Ribbon windows were an important trait of this style as were corner windows in which the glass was mitered without any corner support. Other design features were flat roof tops and smooth, uniform wall surfaces. In the Jackson Park Highlands, 6956 South Bennett Avenue, built in 1926, is an archetype of the International Style, designed by one of Chicago's leading practitioners of this genre, Paul Schweikher. Born in 1903 in Denver, Colorado, Schweikher studied architecture at Yale University where in 1929 he was awarded a Matcham traveling scholarship that gave him the opportunity to study firsthand the vanguard of European modernism. He practiced in Chicago from 1933 to 1953 in partnership first with Theodore W. Lamb (1902-1942) and later with Winston Elting (1907-1968). In 1953 he became Chairman of the Department of Architecture at Yale, and from 1958 to 1970 he was head of the Carnegie Institute of Technology's Department of Architecture. In 1970 he moved to Sedona, Arizona where he still lives and practices. Schweikher's ability was recognized early in his career by the Museum of Modern Art in its 1933 exhibit "Work of Young Architects in the Middle West." More recently, he and William F. Deknatel were the subjects of a 1984 exhibition and lecture series by the Graham Foundation for Advanced Studies in the Fine Arts.

To drive down the streets of the Jackson Park Highlands is to understand the best of neighborhood living. Mature trees line the streets, well-kept lawns and gardens surround the spacious, pleasant homes whose architecture is all the more visually appealing for its diversity. In *Chicago: City of Neighborhoods*, published in 1986, authors Dominic Pacyga and Ellen Skerrett include the Jackson Park Highlands in their suggested "South Lakefront Tour," saying:

You are now driving through the JACKSON PARK HIGHLANDS, an integrated residential community that boasts some of the finest homes in Chicago. Rev. Jesse Jackson, jazz pianist Ramsey Lewis, and other notables live in this neighborhood. Playwright David Mamet also lived here for some time. Many University of Chicago professors and other professionals live here.

Other well-known Chicagoans who live in the Jackson Park Highlands are former Corporation Counsel James Montgomery and former City Colleges Chancellor Dr. Salvatore Rotella. The residential mix here is diverse and includes physicians, university professors, lawyers, teachers, artists, professional athletes, business executives, and religious and political leaders. Most notable in the Jackson Park Highlands is the absence of any religious, racial, or ethnic barriers. By serving as a model of successful integration in a neighborhood setting, the Jackson Park Highlands is helping to write an important new chapter of success in contemporary urban history. Another hallmark of the Jackson Park Highlands is its very active neighborhood association. Founded in 1947, it is one of the oldest in Chicago. For over seventy-five years, the Jackson Park Highlands has maintained the highest standard of city living and community life, and that continues to be its legacy to Chicago today.

67th Street

68th Street

69th Street

70th Street

71st Street



Ridgeland Avenue

Cregier Avenue

Constance Avenue

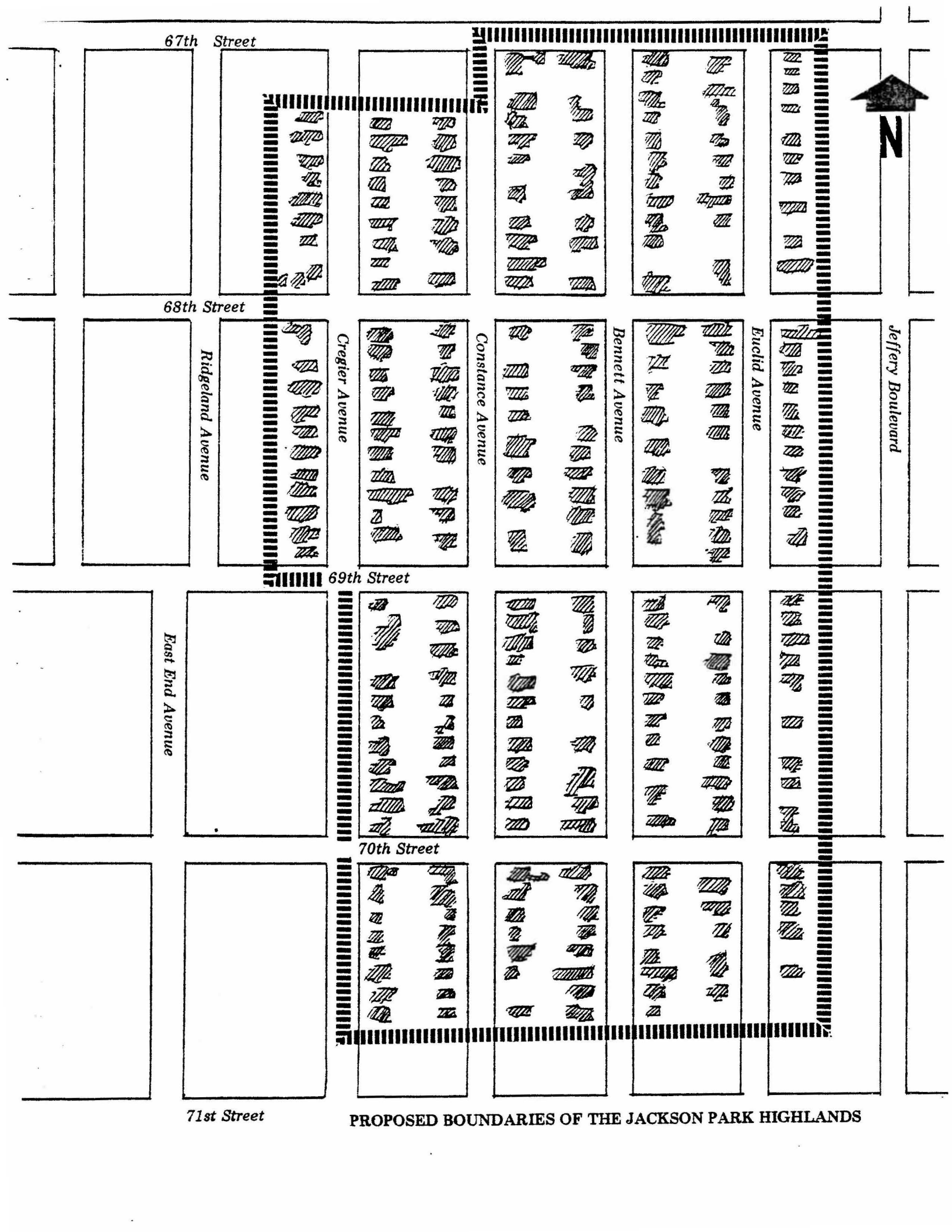
Bennett Avenue

Euclid Avenue

Jeffery Boulevard

East End Avenue

PROPOSED BOUNDARIES OF THE JACKSON PARK HIGHLANDS



The Greek Revival house at 6826 South Euclid Avenue (TOP) and the Princess Anne house at 6840 South Euclid Avenue (BOTTOM), both built in 1905, were among the first houses constructed in the Jackson Park Highlands.

(Terry Tatum, photographer)



A sampling of the American Foursquare, 6747 South Euclid Avenue (TOP) and 6854 South Bennett Avenue (BOTTOM), one of the most popular and ubiquitous styles used for residences in the Jackson Park Highlands.

(Terry Tatum, photographer)



Both the English colonial, seen at 6855 South Euclid Avenue (TOP) and the Dutch colonial, seen at 6947 South Constance Avenue (BOTTOM), were revived by architects working in the Jackson Park Highlands.

(Elaine Batson, photographer)



The Tutor style seen at 6851 South Bennett Avenue (TOP) and the Cotswold Cottage style seen at 6909 South Cregier Avenue (BOTTOM) were two examples of domestic architecture that depended on English history for inspiration.

(TOP: Terry Tatum, photographer. BOTTOM: Tim Wittman, photographer)



Beaux-Arts Classicism, seen at 6851 South Cregier Avenue (TOP) and 6927 South Constance Avenue (BOTTOM) was usually applied to opulent public buildings. When used on a domestic scale, however, it projected a quiet and tasteful elegance.

(Elaine Batson, photographer)



In the first decades of the twentieth century, the Prairie and Craftsman styles as illustrated by 6734 South Bennett Avenue (TOP) and the International Style as illustrated by 6956 South Bennett Avenue (BOTTOM) were ones that were new, modern, and progressive.

(TOP: Terry Tatum, photographer; BOTTOM: Tim Wittman, photographer)



SELECTED BIBLIOGRAPHY

Principal sources of information on the history and architecture of the Jackson Park Highlands District include:

Chicago Public Library Cultural Center, Special Collections Division. *South Shore Historical Society Collection*.

Foley, Mary Mix. *The American House*. New York: Harper & Row, 1980.

McAlester, Virginia and McAlester, Lee. *Field Guide to American Houses*. New York: Knopf, 1984.

Pacyga, Dominic A. and Skerrett, Ellen. *Chicago, City of Neighborhoods*. Chicago: Loyola University Press, 1986.

Poppeliers, John C., Chambers, S. Allen, Jr. and Schwartz, Nancy B. *What Style is it?* Washington, D. C.: The Preservation Press, 1983.

Additional historical and architectural material related to the Jackson Park Highlands is on file at the office of the Commission on Chicago Landmarks and is available to the public.

Staff for this publication

Meredith Taussig, *research and writing*

Janice Curtis, *production assistant*

Survey Documentation - 5th Ward

Elaine Batson

Terry Tatum

Tim Wittman

The Commission on Chicago Landmarks was established in 1968 by city ordinance, and was given the responsibility of recommending to the City Council that specific landmarks be preserved and protected by law. The ordinance states that the Commission, whose nine members are appointed by the Mayor, can recommend any area, building, structure, work of art, or other object that has sufficient historical, community, or aesthetic value. Once the City Council acts on the Commission's recommendation and designates a Chicago Landmark, the ordinance provides for the preservation, protection, enhancement, rehabilitation, and perpetuation of that landmark. The Commission assists by carefully reviewing all applications for building permits pertaining to the designated Chicago Landmarks. This insures that any proposed alteration does not detract from the qualities that caused the landmark to be designated.

The Commission makes its recommendations to the City Council only after extensive study. This preliminary summary of information has been prepared by the Commission staff and was submitted to the Commission when it initiated consideration of the historical and architectural qualities of this potential landmark.