NAME
6700 S. Euclid Avenue

OTHER NAME(S)

STREET ADDRESS
6700 S. Euclid Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024306027000

YEAR BUILT
1952

SOURCE
Chicago Building Permit #79157

DESIGNER/BUILDER
Warren E. Spitz and Alexander H. Spitz

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Single dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
This two-story, single family house is located on the west side of S. Euclid Street at the corner of East 67th Street, across from the south edge of Jackson Park. It is a very fine and intact example of mid-century design in Chicago, with cubic volumes, flat roofs, deep eaves and clever use of glass blocks to break up the large expanses of Chicago bond brick. The house also expresses its Prairie Style roots by integrating several broad porches into the design, connecting the indoors to the outdoors.

The flat-roofed building comprises two tiers. The upper story is essentially square in plan. It sits atop a slightly skewed rectangular mass with an attached garage that projects beyond the rectangular form.

The house's east façade sets the stage, with three interlocking, sharp-cornered blocks defining the garage, the primary living spaces, and the bedroom areas. The two-car garage extends the furthest to the east. Its full-width door (a replacement) is accented by a shallow, molded overhang beneath the deep overhang of the flat roof. On the north side of the facade, widely-spaced glass blocks are set into the plain wall.

The southern wall of the garage provides a cove for the entryway. A set of adjacent stairs lead up to a deep, covered porch and the front door. The front door has a broad, molded surround on the top and south and a double row of glass blocks on the north. The porch façades, both the wall of the house and the porch knee-wall, are accented with multi-colored, narrow, rough-cut stratified limestone. The coffered ceiling of the porch is supported on wrought iron columns with their thin, vertical faces towards the street, rendering them nearly invisible in the shadows. A large three-part window faces the front porch from the living room.

On the south elevation of the one-story main living area are two three-part windows, one at either end.

The second-story is set back substantially from the garage facade on the east. The south facade of the upper story appears to line up with the front entrance. All four facades have clean lines. Deep eaves under a flat roof match those of the single-story parts of the house. The east facade of the second story has a pattern of glass blocks—affording both light and privacy to the interiors. Pairs of double-hung windows wrap the southeast, the southwest and the northwest corners, a typical trick of Modernist architects to cleanly break up the sharp, geometry of the block. On the south elevation there is a door on the second story providing access to the broad flat roof of the first story. It is partially overhung by a deep, cantilevered extension of the roof. There is a pair of double hung windows just west of the door.

On the rear façade a deep, covered porch (which may not be original) protects the back door. A large window to the south and a very small window to the north service the interior spaces.

The north façade has a less regular pattern of windows than the rest of the house. A glass block window lights a basement space. At the east (front) end of this façade there is a slightly wider double hung window and a smaller double hung window, side by side. Above these, on the second stories, there are identical double hung windows side by side.

This house is an excellent expression of 1950s design in Chicago, providing a stylish, moderately-sized family home made of local materials and taking advantage of its proximity to Jackson Park and the leafy Jackson Park Highlands neighborhood to the south. In a 1965 ad it was still being described as a “most beautiful de luxe home,” with the steep price of $50,000.

The structure retains its historic character as a stylish Modernistic house. Although the house’s operable windows have been replaced with vinyl-clad windows and it has a new garage door, the building’s other distinctive features -- its angular lines and deep overhangs -- and mid-century materials -- Chicago bond brick, stacked limestone, and glass block windows remain in place. Overall, the property possesses a high degree of integrity.

HISTORY/DEVELOPMENT

The South Shore community saw its final burst of development in the 1950s. Though construction had trickled during the Depression and WWII, the area achieved residential

maturity in the Post War era. What resulted was beautiful community of tree-lined streets with an excellent mix of 20th-century architectural styles. While some of the 1950s houses in the area combined traditional and modern forms, this distinctive residence at 6700 S. Euclid Avenue embodies a complete and bold expression of Modernism.

Construction activity in the neighborhood was brisk during the early 1950s. Four new houses had just been completed on the east side of S. Euclid Avenue in 1952. That summer, construction began on this one, on the west side of the street. The father and son firm of Spitz & Spitz produced this iconic Mid-century Modern House.

The son of Hungarian Jewish immigrants, Alexander Henry Spitz (1892-1974), was a 1916 graduate of the School of the Art Institute. He joined the Army during World War I and when he returned, he studied architecture at the Armour Institute, receiving his degree in 1926. Spitz and his family lived in the South Shore neighborhood. He went into partnership with Max Lowell Cable and together they produced many, very fine Tudor Revival apartment buildings during the 1920s on the North Side and in Evanston. Like many architects, the Depression hit them hard and the partnership broke up. Spitz did government jobs from 1931 to 1936 then joined forces with A. L. Himelbau in 1939. Once again, there was very little work for them during the war.

At the end of the war Spitz was ready to take his son Warren E. Spitz (1921-2017) as his partner. Warren graduated from the Illinois Institute of Technology (successor to the Armour Institute) in 1942, but immediately joined the Navy to serve in World War II. He and his father began working together as soon as he returned to Chicago in 1946. They would remain partners until Alexander's death in 1974. Although Warren left the South Side to live in Skokie, following the Jewish migration northwards out of the city, he continued to practice for many more years, passing away in 2017 at the age of 96.

Spitz & Spitz designed the house on S. Euclid Avenue for the Graff family. Leonard Graff was a 1938 graduate of the University of Chicago. He and his wife Marilyn were married in 1941 and lived in Hyde Park until building their new home on S. Euclid Avenue ten years later. Graff grew up nearby at 1020 W. 68th Street and attended synagogue at 7401 S. Chappell Avenue. He had a career in banking. In later years, the Graff's son, Leonard Graff, Jr., played a prominent role in social activism as legal director of the National Gay Rights Advocates.

Despite their long practice together, Spitz & Spitz designed just a few known buildings, many of which are quite pedestrian in character. The quality of this design stands out from their other known work. The AIA Guide to Chicago Architecture cited the Graff House as a "1950s classic."

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Graff House at 6700 S. Euclid Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. This classic early 1950s house represented the desire of middle-class Chicagoans to live in single-family homes that broke away from tradition and history after WWII. In addition, the Graff family contributed to South Shore's Jewish history during that period, and thus the property meets with Criterion A. The house is not associated with persons who made substantial contributions to history, and therefore is not eligible for listing under Criterion B. Designed by Spitz & Spitz, a significant local architectural firm, the house embodies distinctive characteristics of a type and period, and possesses high artistic values and thus it is eligible for listing under Criterion C. The integrity of the building is excellent, although the operable windows and garage door been replaced. The Graff House has sufficient historic significance and design integrity to be considered for listing on the National Register of Historic Places as an individual designation.

NRHP RECOMMENDATION

Eligible as an individual designation

SOURCES

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Sinkevitch, Alice and Laurie McGovern Petersen. *AIA Guide to Chicago.* Third Edition, Urbana: University of Illinois, 2014, pg. 462.

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Photo 1 – 6700 S. Euclid Avenue

6700 S. Euclid Avenue, view looking Northwest from S. Euclid Avenue toward East façade

Photo 2 – 6700 S. Euclid Avenue

6700 S. Euclid Avenue, view looking Southwest from E. 67th Street toward East and North facades

PROPERTY TYPE	DOMESTIC/Single dwelling	**6701 S. Bennett Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS04

NAME
6701 S. Bennett Avenue

OTHER NAME(S)

STREET ADDRESS
6701 S. Bennett Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-306-025-0000

YEAR BUILT
1952

SOURCE
Chicago Daily Tribune

DESIGNER/BUILDER
John J. Fox & William P. Fox

STYLE
MODERN MOVEMENT/Modernistic

PROPERTY TYPE
DOMESTIC/Single dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Hipped

DESCRIPTIVE NOTES

Located on the east side of S. Bennett Avenue at E. 67th Street, directly across from the southern edge of Jackson Park, 6701 S. Bennett Avenue is a good example of a well-designed mid-century house. With a hipped roof, it has two primary elevations: a short side facing S. Bennett Avenue and a long entrance side facing the park. The two elevations are well integrated by the use of a striated, red, Roman brick veneer and white trim. Like many houses of the exuberant Post-war period, this one is practical, low-slung and compact, with a carefully calibrated use of materials to bring character and definition to the elevations. Its low profile and large areas of window integrate it into both the street and the nearby park.

The plan of the house centers on the entrance. The primary entrance to 6701 S. Bennett faces Bennett but is actually accessed from E. 67th Street. A low flight of stairs leads to a landing and the original double doors. Each door is punctuated by three small, square windows and are typical of this period. The entrance is set off from the main body of the house by a variegated lannon stone veneer that also is used to face the steps and landing. A shallow lannon stone planter runs east from the landing across the entrance wall. The entrance is further accented by

the bold red brick chimney that forms the south wall of the landing and extends up through the roof. In an unusual survival, the original house numbers and faceted porch light are still in place.

To the west of the entrance is the main living room. Large areas of window provide beautiful views across the park and down tree-lined S. Bennett Avenue. The living room, with its fireplace, occupies the dominant northwest corner of the house. It has a triple casement window facing north and a very large quadruple casement window facing S. Bennett. The importance of this room in the plan is indicated by an extension of the hip roof to the west to accommodate its volume. The room directly to the south, facing South Bennett, is held within the main block of the house and has a triple casement that matches the one in the living room.

The bedroom wing of the house extends to the east of the entrance. Its secondary function is indicated by smaller casement windows set within a horizontal panel of wooden clapboard siding.

The house's secondary entrance is tucked behind the main block, facing E. 67th Street. A long, single-story ell connects the main block to the attached hipped-roof, two-car garage. The original window configuration of the ell has been somewhat obscured and it may have been a screened porch or room with jalousie windows overlooking the park. Today it is divided into three sections with a pair of casement windows in each section and a stamped aluminum panel beneath each window.

The south elevation of the house is not visible.

The property continues to convey its historic character and retains a high level of integrity.

HISTORY/DEVELOPMENT

Hyde Park Township, including South Shore and Jackson Park Highlands, was annexed by the City in 1889. Jackson Park Highlands began as an 80-acre subdivision in 1905 and, although building activity was slow at first, new construction took off in the 1920s. Development was slowed by the Depression and the War, but there was another burst in the 1950s. The result is a beautiful community of tree-lined streets with an excellent mix of 20th-century architectural styles. This brick 1952 house combined elements of Modernism and traditionalism, which were both highly valued in the community at the time.

With easy access to transit, Jackson Park, the lakefront and the South Shore Country Club, the neighborhood had long attracted professionals and families. Physician Paul Jeffrey Schutz was the original owner of 6701 S. Bennett Avenue. He was the son of Russian Jews who had immigrated to Chicago in 1913. His father Manuel began doing general office work, became an accountant, and was able to send his son to medical school. Paul Schutz graduated from the University of Illinois in 1944. He married Vivian, a Chicagoan who also attended the University

of Illinois. As they started their family, they looked for a place to raise their two sons and decided on this corner lot. They hired the firm of Fox & Fox to design their home, which was completed in 1952. Although Dr. Schutz died in 1956, his widow and the boys continued to occupy the house for many decades.

The architectural firm of Fox & Fox was founded on the South Side of Chicago in 1919 by brothers John Jay Fox, Sr. (1889-1959) and William P. Fox (1887-1955). They built up a steady business designing service stations, garages and other commercial buildings. William Fox served as President of the Illinois Society of Architects during the early 1950s but neither he nor his brother ever joined the American Institute of Architects. After World War II, the brothers were joined by John Jay Fox, Jr. (1919-2003) who had studied with Mies van der Rohe at the Illinois Institute of Technology. The younger Fox seems to have brought new life to the firm as well as a new architectural style. With the Post-war demand for new housing, churches, and schools the practice exploded. By the time of John Fox, Jr.'s death in 2003, Fox & Fox had built thirty churches and sixteen Catholic high schools as well as numerous single-family houses, all of them in the angular, materials-rich style of Mid-century Modernism. Fox & Fox is still in business today as one of the oldest, continuously-operating architectural firms in the Chicago area.

For the Schutz family, Fox & Fox designed a handsome residence that made some references to historical houses while incorporating many modern elements and amenities. With its hipped roofs and compact massing, particularly on the S. Bennett Avenue side, its design makes a nod to the Chicago bungalow. But its clean lines, long ranch-like E. 67th Street facade, attached garage, wide chimney, and contrasting lannon stone and brick surfaces, all firmly root this house in the early 1950s.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6701 S. Bennett Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. The structure was built in response the desires of Post WWII Chicagoans to live in stylish contemporary houses with modern amenities, and thus it meets with Criterion A. It is not associated with persons who made substantial contributions to history, and therefore is not eligible for listing under Criterion B. This building embodies

distinctive characteristics of a type and period and is thus eligible for listing under Criterion C. With its melding of traditional and modern forms and elements, this single-family house represents the values and ideals of 1950s American homeowners. It is representative of the high quality design, materials, and craftsmanship for which the architectural firm of Fox & Fox were known. Possessing community and architectural significance and a high level of integrity, the property is eligible for listing on the National Register of Historic Places as an individual designation.

NRHP RECOMMENDATION

Eligible as an individual designation

SOURCES

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"John Jay Fox Jr., 83," Obituary, *Chicago Daily Tribune,* June 16, 2003, pg. 6

Houglas, Anne, "Open Ceiling Makes House Looks Bigger," *Chicago Daily Tribun*e, May 15, 1954, pg. 8.

Rannells, Elizabeth, "Today's House—Built for Comfort," *Chicago Daily Tribune,* October 11, 1953, pg. 45.

"Paul Jeffrey Schutz," Obituary, *Chicago Daily Tribune,* March 4, 1956, pg. B14.

PROPERTY TYPE	DOMESTIC/Single dwelling	**6701 S. Bennett Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS04

Photo 1 – 6701 S. Bennett Avenue

6701 S. Bennett Avenue, view looking southeast from S. Bennett Avenue toward west façade

NAME
6700 S. Bennett Avenue

OTHER NAME(S)

STREET ADDRESS
6700 S. Bennett Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024305011000

YEAR BUILT
1941

SOURCE
Chicago Building Permit #55407

DESIGNER/BUILDER
John V. McPherson

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Single dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Flat

DESCRIPTIVE NOTES
Located on the southwest corner of S. Bennett Avenue and E. 67th Street, 6700 S. Bennett Avenue is an unusually early example of a Modernistic three-flat. It incorporates every hallmark of what would become Chicago's post-war residential style: common red brick, glass block, expansive windows, deep eaves, a flat roof, rough limestone accents and park-like landscaping. The architect, John V. McPherson, and his later partners, Raymond J. Brejcha and R. Douglas Warner, are little known today but they were much-heralded local designers of modern houses and public buildings during the 1950s and 1960s.

McPherson took care to consider the geometry and proportions throughout the building. The building is essentially rectangular in plan, with the long side running along E. 67th Street. Three of its four sides include streamlined projections and recessions that reinforce its emphasis on geometry. The many windows provide views of Jackson Park to the north and of the wide, landscaped lot to the south. The main block of the house is red brick laid in a Chicago bond. The deep, canted roof overhang that runs around the entire building provides a firm anchor for the whole composition.

With a wide projecting bay composed of rough-laid limestone, and a simple receding bay of brick, the S. Bennett Avenue facade presents a simple and monumental front. The projecting bay features an integrated, two-car garage on the first story, entered from S. Bennett Avenue. The garage has its original, beautifully-designed, doors with graduated-length horizontal moldings. The garage is lit by a wall of glass blocks on the north side of the projecting bay. The two units above, on the second and third floors, have large windows that wrap the north corner: on the S. Bennett Avenue elevation are large picture windows flanked by single casements, with double casements abutting them facing E. 67th Street and the park.

The south facade fronts an exceptionally deep yard created by the one-third acre double lot. With mature trees, low, curving limestone walls and a small patio, the yard provides both shade and privacy. A walkway with a shallow step up from the driveway curves around the side and leads to an entrance about one third of the way down the long wall. The inset entrance is accented by a curving glass block wall set on a low, rough-laid limestone base. To the west (left) of the entrance is a pair of windows matching those on the east elevation: a large picture window flanked by single casements. The westernmost of these two windows is in the western extension. Further to the east are two tall openings filled with glass blocks. The extensive use of glass block throughout the first story provides privacy for the first story tenant. Although the interior plan is not known, the large, square panels of glass blocks in the stories above the entrance probably provide light to the internal stairwell. The upper two floors have large tri-partite windows on either side of the central stairwell and two more tri-partite windows in the receding westernmost bay.

The north facade on E. 67th Street also has a recessed entrance with low limestone walls to frame it. The long, curving glass block wall that flanks it to the west is set on a waist-high rough-laid limestone wall. There are small ventilating windows that run along the top of the glass block wall. The eastern wall in the recessed entry is also laid up with rough limestone. What appears to be a recessed entry light is set high in this wall. Two square openings, which were probably originally glass blocks, flank the recessed door to the east and are set low in the wall. Above them is a grid of glass blocks deeply inset in a brick framework that runs vertically up the wall, possibly providing light at the rear of the interior stairwell. A plain brick wall flanks the entrance to the west.

The first story unit on the north side is almost entirely lit by large panels of glass blocks with small ventilating windows at the top. A vertical set of three glass blocks lights the room behind the west wall on the main block. Another narrow window on the north wall of the western bay, abutting the main block, is glazed with obscure glass. Presumably, as the “back of the house,” this western bay is primarily service/utility areas and a secondary stairwell.

The second and third stories on this north facade have large window openings. The same tri-partite windows used elsewhere on the building, are placed at the easternmost end. Above the entrance is a narrower tri-partite window. A large rectangular opening at the rear (west) of the

main block is filled with glass block, but a double casement lies just around the corner facing west. Another series of triple glass blocks, but this time abutting each other and set at the surface of the brickwork, runs vertically up the wall on the north elevation of the western recessed bay. It's possible that these light a rear stairwell.

The western facade of the western bay is lit by a triple casement at the first story and double casements on the second and third stories.

The regularity and detailing of this three-flat are remarkably controlled, reflecting the discipline and rationality of early Modernism.

HISTORY/DEVELOPMENT

The Jackson Park Highlands, established as an 80-acre subdivision of fine single-family homes in 1905, had evolved into a mature, desirable community with a mix of residential housing types two decades later. After a 1920s building boom, development slowed during the Depression. This three-flat was one of the few building projects in the community between the 1930s and the Post WWII era. Designed by architect John V. McPherson for Morris N. Fox, the sleek brick and limestone structure was among the earliest Modernistic buildings in the neighborhood. A decade later, another burst of construction activity in the 1950s produced additional contemporary residences. But this three-flat stands out as one of the neighborhood's most distinctive examples of Modernism.

John V. McPherson (1908-1969), the young architect who designed the forward-looking building at 6700 S. Bennett Avenue, was born in 1908. It is not known where he went to school or got his training, but he seems to have had a Modernist bent from the very beginning of his career. He was a young 33-year-old, already Secretary of the Chicago Architectural Club, when he designed this three-flat. For most of his career his office was in Homewood, 20 miles south of Jackson Park and easily accessible by train or by car. He became chair of the Homewood Planning Commission and was very active in the southern suburbs. His custom home designs were featured in numerous *Chicago Daily Tribune* articles. Floor-to-ceiling windows, extensive use of wood paneling, built-ins, flat roofs, cantilevered spaces and sensitive siting were all hallmarks of his designs. In addition, he was one of the earliest Chicago-area architects to use modular construction and to have building components fabricated off-site.

In 1959 McPherson was joined in practice by two young graduates of the University of Illinois, R. Douglas Warner (1923-1990) and Raymond J. Brejcha (1924-?). Warner was also known for his "contemporary" designs, particularly suburban schools and banks. He and Brejcha handled most of the firm's commercial work, while McPherson continued to design numerous custom houses and templates for the many suburban housing developments that were springing up everywhere in the southern suburbs during the 1950s and 1960s. McPherson, Warner & Brejcha continued to win awards and garner praise for their designs well into the 1970s.

Morris N. Fox (1887-1989) built this three-flat at 6700 S. Bennett as a home for himself and his wife and their adult children. Fox was born in Russia and immigrated to the United States, settling in Omaha around 1906. He married his wife soon after and began his climb up the ladder by attending the Creighton College of Pharmacy. He opened his own company, F & F Laboratories, in 1928, making cough drops in the back of his pharmacy. The cough drops (under the Smith Brothers brand name) were so successful that Fox moved the business to Chicago in 1936. F & F Laboratories soon had purchased the rights to Sen-Sen, an early and popular breath-freshener, and they became one of Chicago's largest candy manufacturers.

By the time of the 1940 census the family included two sons, a daughter-in-law, a granddaughter and a maid. They were all living in a beautiful Georgian Revival four-flat at the corner of S. Jeffery Avenue and E. 69th Street. With the profits from his successful business, Fox purchased two lots at the corner of S. Bennett Avenue and E. 67th Street for his new three-flat. He hired architect John V. McPherson to design the Fox family apartment building. He may have built the property as apartments to provide separate homes for his adult children. In fact, by 1952 his son Bernard and wife Alme still lived in the building. Both generations of the Fox family were active in South Shore's Jewish community. They participated in Jewish philanthropy and often opened the home for programs such as lectures, teas, and membership drives. Bernard Fox would eventually succeed his father as president of the corporation.

It is not known how Morris Fox and McPherson met, but there is no doubt that Fox was supportive of McPherson's desire to build the most modern three-flat possible. A 1956 newspaper ad praises the "unusual" and "ultra modern" aspects of the flats in the S. Bennett Avenue building: air conditioning, an "all electric kitchen" with a dishwasher, a wood-panelled den, indirect lighting and three "Vitrolite" baths. Considering the building was completed in the early 1940s, this is high praise, coming over a dozen years later. Each unit was a complete home, including a garage, modern amenities and a park-like setting. The building, which retains its original character and has strong integrity, continues to visually anchor the northwestern corner of S. Bennett Avenue.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6700 S. Bennett Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. By the 1940s, when cough drop magnate Morris N. Fox

built this three-flat, South Shore had developed into an enclave of high-quality houses and apartment buildings. As a reflection of this context theme in the community's social history, the property meets with Criterion A. The home's owner and developer, Morris N. Fox, was a noteworthy Jewish Chicagoan and nationally renowned businessman. The property is eligible under Criterion B for its association with Fox and his family. As an unusually early example a well-designed Modernistic three-flat by architect John V. McPherson, the property meets with Criterion C. Until recently McPherson's work has been been largely overlooked, but the organization Chicago Bauhaus and Beyond has begun bringing attention to his contributions to Modernism. This building is architecturally unique to the neighborhood and retains excellent integrity. It is eligible for listing on the National Register of Historic Places as an individual designation.

NRHP RECOMMENDATION

Eligible as an individual designation

SOURCES

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Chicago Building Permit #55407.

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Douglas, Anne. "The Home of the Week: Well Planned House Ready for Expansion," *Chicago Daily Tribune*, February 20, 1954, pg. 8.

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"South Sisterhood," *Chicago Daily Tribune,* January 27, 1952, pg. S6.

"R. Douglas Warner; designed homes, schools and offices," Obituary, *Chicago Daily Tribune* April 26,1990, pg. D10A.

Photo 1 – 6700 S. Bennett Avenue

6700 S. Bennett Avenue, view looking northwest from S. Bennett Avenue toward south and east façades

Photo 2 – 6700 S. Bennett Avenue

6700 S. Bennett Avenue, view looking west from S. Bennett Avenue toward east façade

Photo 3 – 6700 S. Bennett Avenue

6700 S. Bennett Avenue, view looking southeast from E. 67th Street toward north and west façades

NAME
6701 S. Constance Avenue

OTHER NAME(S)

STREET ADDRESS
6701 S. Constance Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024305020000

YEAR BUILT
ca. 1960

SOURCE
Historic Aerials

DESIGNER/BUILDER
Unknown

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Single dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Hipped

DESCRIPTIVE NOTES
This home, completed around 1960, sits at the southeast corner of S. Constance Avenue and E. 67th Street across from the south edge of Jackson Park. Its simple form, beneath three intersecting gabled roofs, encloses an expansive 2,800-square-feet of interior space. With its crisp edges, dark red brick, slate roof and large windows, the house blends beautifully into the surrounding neighborhood of single-family residences.

The overall form of the house is a one-and-a-half-story Cape Cod with a one-story rear ell connecting it to a two-car garage accessed off E. 67th Street. The dark variegated red brick building has clean lines. The windows are all framed in white and the roof is, unusually, slate. (The original requirements for construction in Jackson Park Highlands specified either tile or slate roofs, but this is one of the few (if not the only) example of the latter in the neighborhood.) The house has two large, square brick chimneys: one in the center of the ridge on the main block and one at the rear of the ell next to the garage. Both are flashed and capped in copper.

The west elevation on S. Constance Avenue is a symmetrical five bays. The central bay is a deeply inset front door with a transom light above and full-height shutters on either side. The two bays on each side of the front entry have triple casement windows flanked by shutters.

The E. 67th Street facade includes two outer masses with gables ends and center mass with intersecting gable. The facade along the western end facing E. 67th Street is three bays deep, each with a triple casement window on the first story. The easternmost window is slightly smaller in its overall dimensions. As on the other first story facades, the windows all have deep red shutters. There are two double-hung windows in the gable end on the second story. The adjacent ell facade has two bays. Concrete stairs with wrought iron railings lead to the rear door in its westernmost bay. There is a small, triple casement window to the east of the door. The two-car garage, on the far eastern end of the lot, has a single bay with two slatted vents: one centered above the door and one in the peak of the gable. The garage also has a triple casement window in its eastern wall.

On the south façade, there is a double casement at the west end and a quadruple casement in the center of the first story. As on the north, there are two double-hung windows in the gabled end on the second story. The south facade of the el is within the houses' private space and cannot be seen from either of the corner streets.

The building retains its original shutters, vents, and slate roof, and its brick facades are in excellent condition. Although the historic windows have been updated with white-sashed replacements, they appear to follow the original window profiles. The house strongly conveys its historic character and it retains excellent integrity.

HISTORY/DEVELOPMENT

Jackson Park Highlands was first proposed as an 80-acre subdivision in 1905, following the completion of a sanitary sewer by the City. Although building activity was slow at first, new construction took off in the 1920s. Development was slowed by the Depression and the War, but there was another burst in the 1950s. The result is a beautiful community of tree-lined streets with an excellent mix of twentieth-century architectural styles. Particularly notable is the mix of housing types as well, with single family houses of various sizes intermingled with some low-rise apartment buildings. With easy access to transit, Jackson Park, the lakefront, and the South Shore Country Club, the neighborhood attracted professionals and families of all types throughout its history. This mid-century house at 6701 S. Constance Avenue fits well within the residential history of the neighborhood.

After a long lull, construction activity in Jackson Park Highlands picked up in the early 1950s. Many new homes were being built on the first blocks south of E. 67th Street and the park. The northern edge of the neighborhood was filled in during this last big construction phase. The east-facing corners of the streets that fronted Jackson Park were apparently considered more

desirable than the west-facing ones: not only are the buildings on the east-facing corners larger and more stylish, they are built slightly earlier than those on the west-facing corners.

The house at 6701 S. Constance, erected around 1960, was among the last of the large single-family houses to be built along Jackson Park. Given its size (more than double that of nearby speculatively-built houses), it seems almost certain that it was custom built for a specific client. It closely followed the guidelines laid out in the 1905 subdivision rules: a minimum setback of 30', brick or stone walls, and tile or slate roofs.

Built at the end of the peak of postwar development in South Shore, this well-designed single-family house combines modern elements with traditional styles and floor plans harking to earlier eras. With its low horizontal massing, gabled roof, and minimal amount of ornament, the design reflects Minimal Traditional type that gained favor across the United States between the mid-1930s and early 1950s. This highly economical house type gained traction during WWII, when concentrations were rapidly built near war production plants as worker housing. After the war, builders of suburban subdivisions frequently promoted the popular "Cape Cod" subtype to returning servicemen. The Minimal Traditional house quickly became ubiquitous in postwar neighborhoods across the United States, from instant communities such as Levittown, New York, to Chicago-area suburbs including Skokie and Lincolnwood.

Despite its popularity with first-time homeowners, this house appears to be a rare example of a custom-built Minimal Traditional constructed in Jackson Park Highlands. The property fits well into its neighborhood history context as it reflects the enclave's high quality of construction. With its slate roof, it also represents a late example of a property that adhered to the original subdivision's rules.

Given the scope of this study, the architect and original owner could not be determined. But, some of this house's owners between the early 1970s and early 1990s were identified. Since the late-1950s, the Jackson Park Highlands has been known as a racially integrated neighborhood populated by many prominent professionals. James Linen, who owned the house in the early 1970s served as a trustee of The Faulkner School on South Coles. A pair of African-American doctors purchased it in 1986 and lived there until 1991. These educated and respected citizens, like the house, speak to the continuing stability and desirability of the area.

Jackson Park Highlands is full of houses that speak very clearly and distinctly of the period they were built in. The absolute simplicity of this house's overall design and contemporary conveniences such as an attached garage represent tenets of Modernism. And yet, its red brick, Cape Cod form, slate roof, and dignified appearance hark back to earlier traditional styles. As such, this house reflects the values of its surrounding neighborhood as a stylistic expression that simultaneously combines references to the past and future.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☐A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6701 S. Constance Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. It is not associated with persons who made substantial contributions to history, and therefore is not eligible for listing under Criterion B. As a well-designed mid-century house that combined traditional and Modernistic references, the building does, however, embody distinctive characteristics of a type and period, and also possesses high artistic value. Accordingly, this property is eligible for listing under Criterion C.

The building retains excellent integrity and contributes to the overall character of the neighborhood. Although the historic windows have been updated with white-sashed replacements, they appear to follow the original window profiles. This property possesses sufficient significance and integrity to be considered eligible for listing on the National Register of Historic Places as an individual designation.

NRHP RECOMMENDATION

Eligible as an individual designation

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Photo 1 – 6701 S. Constance Avenue

6701 S. Constance Avenue, view looking Northeast from S. Constance Avenue toward West façade

Photo 2 – 6701 S. Constance Avenue

6701 S. Constance Avenue, view looking Southeast from E. 67th Street toward North and West façades

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

NAME
6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/
6701-6711 S. Cregier Avenue/Tower Court

OTHER NAME(S)

STREET ADDRESS
6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-304-001-0000

YEAR BUILT
1924

SOURCE
Chicago Building Permit #8871

DESIGNER/BUILDER
Z. Erol Smith

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Tudor Revival

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
The refined, Tudor Revival style apartment building at 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue occupies the entire block of E. 67th Street between S. Constance and S. Cregier avenues. A sprawling double courtyard with an essentially E-shaped plan, the structure rises three-and-a-half-stories to its flat roof. Clad in variegated red brick, the apartment building is trimmed with elegant limestone detailing. Double-hung windows are found across all facades.

The structure's longest façade faces E. 67th Street. This north façade has three projecting arms or building masses that reach the sidewalk. The three arms embrace two open courtyards, each extending well back from E. 67th Street. The ends of the outer two arms mirror one another, while the middle arm is uniquely detailed. An unusual combination of a tiled awning roof, a subtly-stepped parapet, and a faux gable end tops each of the the outer arms. The central arm rises to a more elaborately stepped parapet surmounted by a triangular pediment. The fenestration on all three arms is composed entirely of pairs of double-hung windows, except that there are several single double-hung windows at the basement level of the outer arms. Quoined limestone surrounds, herringbone brickwork, and/or carved limestone panels call out many of the windows.

The real focal points of this north façade are the building's main E. 67th Street entrances. Each lies at the back of one of the courtyards, at the base of a tower-like projecting bay. These wide, semi-hexagonal bays feature elaborate, arched limestone portals within which sit wood and glass doors and flanking sidelights. The impressive bays each rise to a castellated parapet. Additional, only slightly less evocative, entranceways are found on the long walls of the courtyards. Each courtyard also features a single, projecting, five-sided bay (on the east wall of the west courtyard and on the west wall of the east courtyard) that echoes the tower-like projecting end bays that hold the main entrances. A tiled awning roof meets the crenelated parapets of these projecting side bays and runs atop the long opposite wall of each courtyard. The fenestration within each courtyard comprises a combination of single, double-hung windows and groupings of two and three double-hungs.

The apartment building's relatively short east façade is less symmetrical, but equally fine. Facing onto S. Constance Avenue, this façade features two prominent projecting bays, one near the north end, and one near the south. These projecting bays, which rise to crenelated parapets, are basically rectangular and three-sided, though each has one clipped corner on the upper stories. Quoins and other substantial limestone trim at the first-story level help to visually anchor these bays solidly to the ground. The base of the northernmost bay is actually an open Tudor style porch or portico, with carved limestone arches that shelter a recessed entryway.

Between the two projecting bays is the façade's recessed central section, which holds two entrances, one of which is a fairly utilitarian door, though set in a quoined limestone surround. A much more impressive entryway is found to the south. Here, a double, arch-topped wood and glass door sits within an elaborate, recessed limestone and brick surround embellished with castle-like motifs. Immediately above the doorway is a wide Tudor arch. This is surmounted by a heraldic shield flanked by the incised words "Tower" and "Court" – the

original name of the apartment complex. The fenestration on this east façade comprises both single and paired double-hung windows. Some are highlighted only by limestone sills; others sit within more fanciful limestone surrounds with quoins and even carved stone panels. A tiled awning roof caps the recessed portion of the east façade.

The structure's S. Cregier Avenue (west) façade is somewhat longer than its S. Constance Avenue (east) façade, and more symmetrical. This façade has four projecting bays. As on the east façade, the two tower-like, projecting bays near the north and south ends of this façade rise from arched, limestone porches. The bays feature clipped outer corners on their upper stories and are crowned with crenelated parapets. The two inner projecting bays terminate at the top of the second story, so that they form balconies for several third-story apartments.

At the center of this façade, between the inner projecting bays, is the façade's main entrance, which opens onto a semi-circular drive and a fountain court. This portal comprises a pair of wood and glass doors recessed within an arched brick and limestone surround with carved embellishments. (Here and elsewhere on the west façade, some of the limestone appears to have been painted at some point.) Two less prominent doors – each set in quoined stone surrounds – sit between the first and second and the third and fourth projecting bays. The double-hung windows of this façade are again a combination of singles and pairs, some highlighted with patterned brick and limestone detailing. Here, too, a tiled awning roof caps the recessed central portion of the façade.

Not surprisingly, the building's long back (south) façade is its most simply detailed. Yet its form is somewhat complex. At the façade's west end, nearest S. Cregier Avenue, a large, 3-story building mass with a rectangular, east-facing, projecting bay extends southward. Just to the east, a single-story structure houses the property's heating plant. Recessed behind this single-story building mass are the building's second and third stories. Two narrow, semi-hexagonal bays project from this recessed area of the facade. The remainder of the long south façade extends east toward S. Constance Avenue, overlooking an adjacent lawn and the Jackson Park Highlands neighborhood beyond. The fenestration of the south façade is more varied than on the other facades, with single double-hung windows joined by groups of twos and threes. Only the corners of the south façade nearest S. Cregier and S. Constance avenues feature any detailing beyond simple limestone window sills. Nevertheless, with its variegated red face (rather than common) brick cladding, the semi-public façade of this dignified structure is more polished than those of many South Shore apartment buildings.

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

HISTORY/DEVELOPMENT

Z. Erol Smith designed this elegant Tudor Revival style apartment building at 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue in the early 1920s, as the surrounding area was becoming a fashionable neighborhood for middle-class Chicagoans. After the success of the World's Columbian Exposition, subsequent improvements to Jackson Park, and founding of the ritzy South Shore Country Club along the nearby Lake Michigan shore, this area began to draw many of the city's elite. In 1905, the Jackson Park Highlands, an 80-acre development of substantial single-family dwelling bordering on E. 67th Street, was first established. A decade later, as the appeal of the area grew, real estate developers began adding large, multi-family dwellings to the South Shore mix. Such structures would provide an attractive and more affordable residential alternative for middle- and upper-middle-class people.

In the spring of 1923, Swedish immigrant contractor and developer Gideon W. Turnquist (1875-1943) bought the land for this projecting, paying $66,000. Turnquist had begun working as a Chicago bricklayer in the 1890s, alongside his brothers Louis S. (1866-1929) and John W. (1872-1935). By the middle of the following decade, their firm, Turnquist Brothers, was acting as masonry contractor on dozens of flats and apartment buildings across South Shore and the South Side. The Turnquist brothers – both individually and as a firm – sometimes developed projects in addition to building them. Among the Turnquist-built and/or -developed projects were a number of nearby courtyard buildings along E. 67th Street (SS 28-34).

Turnquist Brothers collaborated with various architects on their many projects. Among these architects was fellow South Sider Z. Erol Smith (1892-1964), who designed this double courtyard building. Born in Otway, Ohio, Smith attended high school in York, Pennsylvania before arriving in Chicago, where he studied at both the Armour Institute (now IIT) and the School of the Art Institute. In late January of 1917, the *Chicago Daily Tribune* reported that he had joined forces with Turnquist Brothers to produce a three-story apartment building on E. 91st Street. Other Turnquist projects, including the courtyard building at 1747-1759 E. 67th Street (SS 28), soon followed.

In subsequent years, Smith would produce many buildings across Chicago, including single- and multi-family residences, commercial buildings, theaters, and combination retail/residential structures. Smith worked in a wide variety of styles, most notably the Tudor Revival. Among these are the Spanish-Revival style courtyard apartment building at 7122-7136 S. Bennett Avenue and three single-family homes in the Jackson Park Highlands. Two of his commercial buildings, the red brick and glazed-terra cotta Overton Hygienic Building (1922-1923, 3619-3627 S. State Street) and the Art Deco-style Chicago Bee Building (1929-1931, 3647-3655 S. State

Street) are contributing resources to the National Register Black Metropolis Thematic Resources Listing.

Z. Erol Smith's refined design for this double courtyard, together with its desirable location, produced a highly marketable building. Even before construction was complete, realtor M.J. Wagner & Co.'s *Chicago Daily Tribune* advertisement was hailing its "strictly high class 2,3, and 4 room apartments," its "beautiful lobbies" with electric fireplaces, and its "sun parlors overlooking Jackson Park." Wagner further touted the building's proximity to "[the H]ighlands and the resident district." It was a building that "must be seen to be appreciated." In late 1924, the attractive apartments were renting for $70 to $95 per month.

As Gideon Turnquist had hoped, the Tower Court apartments drew upstanding middle- and upper-middle-class tenants. The 1930 U.S. Census recorded the presence of many professional residents -- nurses, accountants, lawyers, an efficiency expert, a civil engineer, a professor, and a commercial artist. Many of these residents were American-born, though some were immigrants from Sweden and Scotland. By 1940, the residents included a number of doctors and teachers, as well as an engineer and an architect, and a few residents were born in Sweden, Germany, and Russia. By the early 1960s, the South Shore community was becoming more racially integrated, and the Tower Court apartments began to reflect this change. In 1962, advertisements for apartments in the building appeared in both the *Chicago Tribune* and the *Chicago Defender*, with rents ranging from $85 to $120, depending on the size of the unit.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☐A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Tower Court Apartments at 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The property is a product of the 1920s building boom in South Shore, a time when the area was within reach of middle-class renters. As the reflection of this context theme, the building meets with Criterion A. As the building is not associated with noteworthy figures in history, it does not meet with Criterion B. The apartment building's architect, Z. Erol

Smith, was a talented designer of many Chicago buildings. His work includes a number of local properties that are listed within a National Register district. This elegant multi-family dwelling eloquently reflects Smith's talent for Revival style design. As such, it satisfies Criterion C for listing on the National Register of Historic Places.

While some of this double courtyard building's limestone detailing has been painted and its double-hung windows have been replaced with others that follow the historic profiles, the structure retains excellent integrity and it continues to convey its historic character.

This property possesses sufficient significance and integrity to be considered eligible for listing on the National Register of Historic Places as an individual designation.

NRHP RECOMMENDATION

Eligible as an individual designation

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PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

Photo 1 – 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/ 6701-6711 S. Cregier Avenue/Tower Court

6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court, view looking Southeast from E. 67th Street toward Northwest corner

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

Photo 2 – 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/ 6701-6711 S. Cregier Avenue/Tower Court

6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court, view looking Southeast from E. 67th Street toward West façade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

Photo 3 – 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/ 6701-6711 S. Cregier Avenue/Tower Court

6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court, view looking South from E. 67th Street toward North façade and courtyard

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

Photo 4 – 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/ 6701-6711 S. Cregier Avenue/Tower Court

6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court, view looking Southwest from E. 67th Street toward North façade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

Photo 5 – 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/ 6701-6711 S. Cregier Avenue/Tower Court

6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court, view looking Southwest from S. Constance Avenue toward East façade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6700-6708 S. Constance Avenue/ 1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS07

Photo 6 – 6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/ 6701-6711 S. Cregier Avenue/Tower Court

6700-6708 S. Constance Avenue/1801-1811 E. 67th Street/6701-6711 S. Cregier Avenue/Tower Court, view looking West from S. Constance Avenue toward East door detail

NAME
1549 E. 65th Place

OTHER NAME(S)

STREET ADDRESS
1549 E. 65th Place

COMMUNITY AREA
42

TAX PARCEL NUMBER
2023217016000

YEAR BUILT
1912

SOURCE
The Economist

DESIGNER/BUILDER
N. Max Dunning

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS/ Craftsman

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up, with gabled projecting front bay

DESCRIPTIVE NOTES
The apartment building at 1549 E. 65th Place is a fine example of a large, Craftsman style three-flat composed of brick and cut-stone trim. It sits on an extremely deep lot, allowing for large, family-size units on each floor. The front of the building is cross-gabled, but the remainder of the structure has a flat roof with brick parapets. While many Chicago flat buildings have only front facades of face brick, the variegated red face brick on this high-quality low-rise extends halfway across both of its side facades.

The front (north) façade presents a beautifully detailed, three-story gabled projecting bay done in a dark red brick with red mortar. Broad expanses of continuous windows stretch across the front of each of the three stories. These groupings each feature a central picture window flanked by double-hungs, all of them replacements. The large window openings at the second

and third stories are highlighted by stone sills and broad, molded stone lintels. A wide cut stone belt course runs around the bay just under the first story. A narrower stone belt course beneath the third story windows extends beyond the front facade and halfway across the east and west facades. Molded red terra cotta bosses flank the third story window grouping. The gable end has a wide, shaped fascia with exposed rafter tails supporting the eaves and a broad, layered false beam supporting the gable. Vertical half-timbering with herringbone brick between provides additional decoration in the gable. Pairs of double-hung windows sit at the northernmost end of the east and west sides.

The entrance to 1549 E. 65th Pl., although facing north, is tucked into a vestibule on the west side of the projecting bay. Rising above a set of low steps, the vestibule sits within a brick arcade with arched openings. The front of this arcade, which is three arches deep, is enhanced with Ionic pilasters and a cut stone keystone and cartouche above the opening. Above the arcade on the west façade is a cross gable containing the chimney. Small, square windows flank the chimney on the second and third story. The gable is capped in stone, with the chimney rising from the center. The building widens at the entrance door, running this full width all the way to the rear. The windows above the arcade on the north façade, facing E. 65th Pl., are heavily trimmed: on the second story with a heavy stone lintel with a keystone and on the third story with a highly ornamental shield flanked by Baroque scrolls. On the parapet wall above this decorative third story window are three stone bosses just underneath the stone coping. These windows light the interior stairwell and are joined by a pair of double-hung windows on the west façade.

Behind the stairwell, the walls change to a common brick and the parapet copings change to red terra cotta. A small, secondary chimney extends the full height of the building between the sets of windows behind the stairwell.

The gable containing the fireplace on the west facade is matched by a gable on the east. This gable contains a triple set of double-hung windows on each floor. There is a small window topped by a decorative brick, false fanlight in the center of the gable. On this west façade, the face brick runs four bays deep before switching to common brick for the rear of the building.

Behind the front bay, the east facade contains the following sequence, running from the front to the rear of the building: a small single, double-hung window; a double hung window on either side of a shallow, angled bay; two single windows; a large chimney; a single window; and an opening for an internal porch. There are wooden porches on the rear of the building carrying external stairs to all three stories.

This three-flat towers over the earlier, frame, single-family houses to its west. It is a good illustration of the growth of Woodlawn in the early decades of the 20th century.

HISTORY/DEVELOPMENT

Woodlawn was booming in the early 1900s. S. Stony Island Avenue was lovely north-south drive bordering Jackson Park. A mix of residences and commercial buildings sprang up along the west side of the avenue. The surrounding neighborhood was rapidly changing from the wood, single-family houses of the 1890s to elegant high quality apartment buildings. Apartment living, with its affordable luxury and easy maintenance, actually became the favored style of housing in Woodlawn at this time. Woodlawn and South Shore during the 1910s and 1920s were two of Chicago's many busy areas of new construction in the run-up to the financial crash of 1929. The location of this building was ideal, with Jackson Park and the lake to the east and public transit on Stony Island Avenue, as well as on the train tracks to the west. Not directly on busy Stony Island Avenue, the building was set back one deep lot to the west.

Nelson Max Dunning (1873-1945) designed the three-flat at 1549 E. 65th Place for William Dexter (1860-1914). In 1910, Dexter and his family were already living on E. 65th Place. Perhaps they saw the way the real estate winds were blowing, as they decided to make a major, $20,000 investment in a three-flat that would herald Woodlawn's next phase of growth. Dexter was in his early 50s when he commissioned this design. He was a successful butter manufacturer with a wife and three sons. The large apartments in this new building would have given Dexter and his family the same square footage as a good-sized house, with all of the latest conveniences and less upkeep. Apartments were the new choice for many upper-middle and middle class Chicagoans. The common brick used on the sides of the building suggests that Dexter and Dunning may have anticipated the demolition of the adjacent single-family homes to make way for more new apartment building construction.

Both Dexter and Dunning were born in Kenosha, Wisconsin. In 1900 Dunning was living on E. 65th Street, just one block south of Dexter. It seems likely that the two men knew each other prior to the designing of 1549 E. 65th Place. Like Dexter, Dunning found success in Chicago. After graduating from the University of Wisconsin, Dunning apprenticed in the offices of Solon S. Beman and Joseph C. Llewellyn. Llewellyn (1855-1932), educated at the University of Illinois, arrived in Chicago in 1892. While Dunning was in his office, the firm was working on a series of manufacturing plants and the new Agriculture Building for the University of Illinois. Commissions like these would have given Dunning good experience designing large buildings.

Llewellyn was also very active in developing the collegiality and professionalism of architecture. His standing was such that he was named Chair of the first convention held by architects in Cleveland in 1899. Of the many architects who attended from around the country, including sixteen from Chicago, it was Llewellyn's young draughtsman, Max Dunning, who was named Secretary. This organization grew into The Architectural League of America, sponsoring architectural exhibitions around the country. Dunning would remain involved with the Architectural League throughout its organizational life.

Along with the recognition he gained through his association with Beman and Llewellyn, Dunning won the first travelling scholarship from the Architectural Sketch Club in 1900. Still single, he took time off to study in Europe for two years. He finally opened his own office upon his return to Chicago in 1903. Although 30 years old when he established his own practice, Dunning's career would quickly take off and by 1919 he was nominated, along with his mentor Joseph C. Llewellyn, to become a Fellow of the American Institute of Architects.

Dunning is known to have built a few residential buildings in the Craftsman style seen here at 1549 E. 65th Place, but his biggest success came following his 1912 design of the enormous American Book Company building at 320-334 E. Cermak Road. Soon after (1916), he was commissioned to design the equally gigantic Simpson warehouse in Toronto. The size and beautiful detail of these buildings set Dunning on a path to many more large industrial commissions, hotels, schools and churches. In 1923 he would design the American Furniture Mart, on Lake Shore Drive between Erie and Huron Streets, a building purported to be the world's largest warehouse until the construction of the Merchandise Mart in 1930. In the 1920s he built Morgan Park's first apartment building, an annex for Hyde Park's Hayes Hotel, the Broadview on E. Hyde Park Boulevard, and Beach Manor on the north shore between Wilmette and Kenilworth. He also designed a 22-story hotel on South Wabash and the Midway Athletic Club at S. Stony Island and the Midway Plaisance. After the Depression struck in 1929, Dunning continued to have a busy practice in the 1930s, but with smaller scale projects and additions such as the Glenbard High School annex of 1930 in Glen Ellyn.

Throughout his career, Dunning had a strong interest and involvement in housing policy. He was asked to join the Requirements Division of the United States Housing Corporation during World War I. This appointment would lead him to many more advisory roles at the federal level, and he worked in the administrations of Presidents Hoover and (Frederick Delano) Roosevelt. He was especially interested in housing and construction. During the Depression he advocated for home building as a solution to the nation's economic woes. Later, during the 1940s, he focused on improving the quality of construction, particularly in small homes. By the mid-1930s, Dunning was so involved with the federal government that he and his wife moved to Washington, D.C. He would remain there until his death in 1945.

Dunning's design for a three-flat for William Dexter would serve the Dexter family well. Henry B. Ashton owned one of the other units. It appears that the building was structured as a cooperative, since all the early census records indicate that two of the three units were owner-occupied. Unfortunately, Dexter died in 1914, just two years after moving in. His wife sold their unit to H. Emmett Felton. Felton worked as a store-keeper at the nearby Chicago stockyards and shared his large apartment with his in-laws, James and Eva Ware. Ashton was a credit manager at the stockyards. The third unit was rented by James Rice and his wife. Rice was the Vice President of a publishing house. All three of these families were still in the building at the

time of the 1940 census. Their professional status is typical of other Woodlawn residents during the first half of the twentieth century.

But Woodlawn would soon undergo a huge shift, both racially and economically. Following World War II, Woodlawn's population exploded. By 1960 there were 81,000 people living in Woodlawn, most of them African-American. Because the neighborhood was experiencing no new construction during this time, all the existing housing units were subdivided or housed multiple families. Most of them shifted from owner-occupied to rental, further degrading the housing stock. Buildings like the three-flat at 1549 E. 65th Place quickly became overcrowded. Curtis Hill is typical of this next generation of residents at 1549 E. 65th Place Born and raised in Arkansas, Curtis and his young wife and son, arrived in Chicago along with the enormous wave of the second Great Migration from the Jim Crow South in the 1920s. He soon found steady employment as a postal clerk. He and his wife had five children and raised them in a small brick bungalow in Roseland. Sometime after 1940 (the last available census), they moved to 1549 E. 65th Place, possibly to be closer to one or more of their children. They remained here until Curtis' death in 1957.

The handsome building at 1549 E. 65th Place is an early design by Max Dunning, an architect who played an important role in the growth of the architectural profession during the early twentieth century. Dunning developed a national reputation and was considered an expert on housing. It is an excellent representation of the ambitions of Woodlawn residents and their architects prior to World War I.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 1549 E. 65th Place was evaluated for significance under National Register of Historic Places Criteria A, B and C. This building is a large and beautiful example of a Craftsman-style three-flat, a building type that typifies the kind of housing going up in Woodlawn throughout the 1910s and 1920s, and thus it is eligible for listing under Criteria A. Although William Dexter is an interesting figure of the early 20th century, his contributions are not substantial enough to warrant listing under Criteria B. The building is eligible under Criterion C because this is a noteworthy example of the work of N. Max Dunning, a very important figure in

American architecture from 1912 until his death in 1945. Dunning designed many significant buildings, few of which are still standing today. The integrity of the building is excellent, although the windows have been replaced. There are many vacant lots in the surrounding neighborhood, including the entire corner directly to the east on S. Stony Island Avenue. Although the surrounding neighborhood does not have enough integrity to support a historic district nomination, this three-flat possesses sufficient significance and integrity to merit individual designation.

NRHP RECOMMENDATION

Individually eligible

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Photo 1 –1549 E. 65th Place

1549 E. 65th Place, view looking South from E. 65th Place toward North façade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6430 S. Stony Island Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W02

NAME
Island Terrace

OTHER NAME(S)

STREET ADDRESS
6430 S. Stony Island Avenue

COMMUNITY AREA
42

TAX PARCEL NUMBER
20-23-217-021-0000, 20-23-217-012-0000

YEAR BUILT
1969

SOURCE
Historic Aerial Maps

DESIGNER/BUILDER
Dubin, Dubin, Black and Moutoussamy

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The high-rise apartment building at 6430 S. Stony Island Avenue, known as “Island Terrace,” is 21 stories tall and concrete framed with a flat roof. Three tones and textures of concrete and brick cladding give definition to the facades. The building is set only slightly back from the sidewalk and is raised on thin, square columns. The first story is set back from the façade, providing protected pedestrian space on the north, east, and south sides. A later, low-rise parking garage with an open-air upper level is entered on the south from S. Stony Island Avenue and wraps around the building on the south and west sides. The building sits mid-block across from Jackson Park and the Jackson Park Field House.

The entrance is on the east facade up a shallow set of stairs in the central bay. The recessed first story is three bays wide on the east and west and four bays wide on the north and south. The first story is clad in a pale tan brick. There are no windows on the south and west facades of the first story. The entrance door on the east is glass and set in a glass opening that runs the full width of the central bay. There are additional windows in the first three bays on the north

façade: two sets of tall triple, metal-framed windows in the first bay and the next two bays each having a set of shorter, quadruple, metal-framed windows.

The east façade is five bays wide, with the three central bays containing bands of quadruple double-hung, metal-framed windows. The window bays are separated by thin strips of light-colored concrete cladding that run the entire height of the building. This pale cladding extends down onto all the columns at the first story level, providing accents that give verticality and variety to the repetitiveness of the curtain wall. The outer two bays of this east elevation are completely encased in a medium-toned tan brick cladding that projects slightly from the curtain wall and is accented by horizontal strips of the pale concrete at the base of each story. These heavier corners give the building presence on S. Stony Island Avenue and provide visual weight, anchoring the overall lightness of the structure. The spandrels under the strips of windows are clad in concrete panels that are cast with a variegated aggregate that gives them subtle texture and color. The roofline is accentuated by a thin band of the light concrete that runs along the perimeter.

The west façade is identical to the east façade except the tall first story is concealed by the parking deck.

The north and south facades are six bays wide. In five of the six bays, the windows are quadruple double-hung and metal-framed. In the third bay from the east, there is one window that is divided vertically, as if it is a casement. This variation is present on every floor on both sides and provides an interesting vertical accent that runs the eye upwards, close to the center of the façade. No doubt it has a functional purpose internally as well.

There is a large white mechanical penthouse on the roof. The rooftop deck that was on the building in 1969 at the time of its construction no longer exists.

The building has 241 one-, two- and three-bedroom apartments for low- and moderate-income tenants.

Island Terrace dominates its block. Behind it to the east are playing fields, field houses, and related buildings for nearby Mt. Carmel High School. To the north are vacant lots. To the south, on the corner of E. 65th St., is a two-story mixed-use building built in 1925 (W10). The Island Terrace was a statement of Modernism when it was built in 1969 and it continues to be a major presence on this section of S. Stony Island Avenue.

HISTORY/DEVELOPMENT

The Island Terrace brings together several important strands in the history of Chicago architecture as well as the history of post-World War II housing. As one of the early buildings by the prolific partnership of Dubin, Dubin, Black & Moutoussamy it tells a story about John

Moutoussamy's role as one of the first African-American architects to become a partner in a major firm. It also illustrates the growing role of the federal government in modernizing the nation's crumbling housing stock. In addition, the Island Terrace speaks to the need for and appreciation of high-rise living that was available to people of all income levels.

In the years leading up to World War I, Woodlawn provided a stable mix of single family homes and apartment buildings, bustling commercial areas and strong religious and community institutions, including the well-respected Hyde Park High School (W03) on S. Stony Island Avenue. Between the wars, however, Woodlawn saw its housing mix get subdivided and then subdivided again to provide for the rising population of African-Americans arriving as part of the Second Great Migration from the Jim Crow South. The racially restrictive covenants that had kept African-Americans from moving into Woodlawn were thrown out by the US Supreme Court in 1948, opening the floodgates on a population change that was already taking place. Severe overcrowding would have a devastating impact on the community.

The population of Woodlawn continued grow, peaking in 1960 at 81,000, with 89% made up of African-Americans living in substandard rental housing. This population boom coincided with a massive loss of industrial jobs — especially in the nearby meatpacking and steel industries — creating even more poverty for Woodlawn residents. By the mid-1960s Woodlawn was in the midst of a housing crisis of massive proportions. The federal government had tried to intervene in 1949, launching urban renewal efforts nationwide with a major Housing Act. The Act promised to provide "a decent home and suitable living environment for every American Family." Chicago began wholesale acquisition and demolition throughout the city, but especially south along State Street, in order to make way for new public housing developments. But Congress never fully funded the 1949 Housing Act and it failed to meet its goals. By 1966 fewer than 72,000 units of affordable housing were built nationwide and in Chicago the housing crisis was reaching epic proportions.

Under President Johnson, Congress passed a new Housing Act in 1968 with a key provision that would make possible housing developments such as the Island Terrace. Under Section 236 of the Housing Act of 1968 the Federal Housing Administration provided developers of apartment buildings 1% mortgage financing, spurring the creation of new units with below-market rents. This new source of low-cost financing had the desired effect, generating an immediate leap in affordable housing starts, from just 91,000 in 1967 to 197,000 in 1969 and 431,000 in 1970. The Island Terrace, built in 1969, was a harbinger of this boom.

The architectural firm of Dubin, Dubin, Black & Moutoussamy was able to shrewdly reap the benefits of this new federal program from 1969 throughout the 1970s. The Island Terrace was the first of many projects the firm built under Section 236.

Dubin, Dubin, Black & Moutoussamy had entered a very exciting period of the firm's history at this time. Founded in the early 20th century by brothers George Dubin (1890-1958) and Henry Dubin (1892-1963), the sons Russian Jewish immigrants, the Dubin firm had a long and illustrious practice over the years. Henry's son Arthur (1923-2011) and younger brother David (1927-2013) joined the firm after World War II. By 1963 the two older Dubins were dead and Arthur and David were in charge. The firm had been successfully designing and building large lakefront apartment buildings as well as industrial and military commissions. In 1965 the brothers hired John Black, a talented Protestant architect who lived in Hyde Park and had an entirely different set of business and social connections from the Dubins.

In the meantime the young African-American, Illinois Institute of Technology graduate, John Moutoussamy (1922-1995) was a gifted architect held back by racial discrimination. After cycling through several jobs as a draftsman and then job captain, he finally landed at PACE Associates in 1956. In 1965 Moutoussamy left PACE to work on Lawless Gardens (3550 S. Rhodes), a large urban-renewal project in what would later be known as Bronzeville. This project was commissioned by a group of African-American professionals and was to be partially subsidized through the National Housing Act. It was aimed at moderate-income tenants and was a mix of high-rise and low-rise buildings. The investors asked him to participate financially, but because he was African-American, banks refused to lend him money. He needed to find a white firm to partner with. While he was at PACE, Moutoussamy had worked with John Black. This connection and the strong recommendation of real estate developers Draper & Kramer, led Dubin, Dubin & Black to invite Moutoussamy to join the firm as an associate. The partners saw how talented he was and that he would be able to bring in new business. Moutoussamy became a full partner early in 1966 and Lawless Gardens would go on to win numerous awards.

Dubin, Dubin, Black & Moutoussamy was an extraordinarily successful firm during this period (1965-1978), building numerous buildings under the new federal subsidy program. The quality of their work was notable, standing, as Carl Condit has written, "not far below the average of unsubsidized work such as Marina City." Arthur Dubin later claimed that in one year during this time the firm built 20% of all federally-financed multi-family housing. In addition, the firm expanded their lucrative market-rate apartment and condominium building practice to include transit stations and educational institutions such as Chicago's City Colleges. Although Black would leave the firm in 1978, Dubin, Dubin and Moutoussamy would continue to practice successfully until Moutoussamy's death in 1995.

What Dubin, Dubin, Black & Moutoussamy were able to capitalize on was not just the federal housing subsidy: they were also able to bring Modernism and the glamor and amenities of high-rise living to new audiences. Although Chicago architects had been designing high-rise apartment buildings and cooperatives since the 1920s, it was not until the 1949 construction of Promontory Apartments (HP02, Mies van der Rohe, 56th St. and the lakefront) that the potential

of Modernism to bring a new way of life to city dwellers captured the public's imagination. Soon, modern high-rises were going up all along the northern lakefront and builders were filling them with amenities that they hoped would lure suburbanites back into the city: sun decks, pools, parking, modern kitchens and baths, and luxury finishes. As a result, land prices on the north side of the city escalated rapidly. High land costs, high labor and material costs and expensive mortgage rates kept the buildings of the 1950s and early 1960s the exclusive province of the upper middle class and the wealthy.

The southern end of the lakefront, from Hyde Park to South Shore provided an attractive and more affordable alternative. By the early 1960s, new high-rise developments for middle-class renters. included Oglesby Towers Apartments at 6700 S. Oglesby Avenue (SS11) and Crandon House Apartments at 6701 S. Crandon Avenue (SS12). A few years later, the firm of Loewenberg & Loewenberg designed a luxury high-rise 1700 E. 56th Street (HP13). Another example at that time was the bold tower known as Quadrangle House (SS10). This high-rise at 6700 S. South Shore Drive was an upscale luxury building designed by Dubin, Dubin, Black & Moutoussamy in 1968.

The Island Terrace Apartment project would give Dubin, Dubin, Black & Moutoussamy the exciting and challenging opportunity to adapt its skills at designing luxury high-rises to an affordable housing prototype. The City's Department of Urban Renewal had acquired and already cleared considerable tracts of land for new construction. With the help of the federal mortgage subsidy, the Island Terrace would show the way, being the first federally-subsidized high-rise near Jackson Park. It sought to fill the dire need for decent, affordable housing, especially for families. One-, two-, and three-bedroom apartments could be rented for only $118.50 to $160.00 per month by low- and moderate-income families who would qualified to live there.

The Island Terrace would also help to overcome cultural bias in the African-American community against high-rise living. As the rental agent noted, Island Terrace "is a long-needed answer to the critical shortage of apartments in this area...especially ones suitable for family living." With its "sheltered off-street parking," on-site laundry room, roof deck, "buggy and bicycle room" and playground, the building provided many amenities to its tenants—amenities that were not typically available in any of the nearby two-, three- and four-flats. In order to help prospective tenants visualize life in these modern spaces, a model apartment was fully furnished and floor plan brochures were provided. The Island Terrace was designed to bring the modern, urban lifestyle of Promontory Apartments to moderate-income residents of Woodlawn.

High-rise living was not without its detractors and the debate about its healthfulness, especially for families, was a topic in the press throughout the 1970s. But with the construction of the

Island Terrace, there was no going back: high-rise residential buildings were to dominate new construction in Chicago for the foreseeable future. Dubin, Dubin, Black & Moutoussamy were to play a big role in building both affordable and high-end high-rises. As both Arthur Dubin and John Moutoussamy later said, "we understand their [the FHA] program." The FHA had restrictions on room sizes, materials, per-unit costs and many individual features. Moutoussamy felt that these requirements made it very difficult for most architects to design a decent quality building. Dubin, Dubin, Moutoussamy & Black figured out how to make it work and they closely supervised contractors so that corners were not cut during the construction process.

The Dubins were leaders in the construction and architecture community and were able to provide Moutoussamy with many important connections through their wide and long-established circle of clients and friends. His financial success and high visibility, coupled with his intelligence and talents, enabled John Moutoussamy to be active socially and within city government, serving on the Board of the Art Institute as well as the Zoning Board of Appeals. Just as he was the first African-American partner in a major firm, Moutoussamy continued to be one of the few African-Americans who operated within the upper echelons of Chicago's power structure. The partnership of Dubin, Dubin, Black & Moutoussamy was one that was mutually beneficial.

Ultimately, Island Terrace weaves together many important threads in 1960s architecture: high-rise living, affordable housing, federal housing programs, and the growing role and influence of African-American architects. Still standing on S. Stony Island Avenue it continues to provide the affordable housing that it was built for nearly fifty years ago.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Island Terrace at 6430 S. Stony Island Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. As one of the first South Side high-rises built under the new low-interest federal mortgage subsidy program created by the federal Housing Act of 1968, the Island Terrace is an excellent example of a building type that was seen as a solution to the South Side's affordable housing crisis. Because of this, Island Terrace qualifies

under criteria A. The building is not associated with any important historical figure so it is not eligible under criteria B. The property exemplifies the skillful way that the noteworthy architects of Dubin, Dubin, Black & Moutoussamy adapted the vocabulary of luxury high-rise design to an affordable building prototype. Constructed at an important point in the history of the firm, the property is eligible under criteria C. The building has good integrity. The windows have been replaced and a low parking structure has been built on the south and west sides that does not interfere with the function or the overall character of the building. Although too few historic properties remain intact near the Island Terrace to recommend a historic district, the building possesses sufficient significance and integrity to justify an individual nomination to the NRHP.

NRHP RECOMMENDATION

Individually eligible

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PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6430 S. Stony Island Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W02

Photo 1 – 6430 S. Stony Island Avenue

6430 S. Stony Island Avenue, view looking Southwest from S. Stony Island Avenue toward East and North façades

NAME
6220 S. Stony Island Avenue

OTHER NAME(S)

STREET ADDRESS
6220 S. Stony Island Avenue

COMMUNITY AREA
42

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1911-13

SOURCE
Annual Report of the Board of Education, City of Chicago

DESIGNER/BUILDER
Arthur F. Hussander

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/ Beaux Arts

PROPERTY TYPE
EDUCATION/Secondary School

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located between S. South Stony Island and S. Harper avenues and E. 62nd and E. 63rd streets, Hyde Park Academy High School is a monumentally-scaled Beaux Arts style building. Rectangular in plan, the flat-roofed structure rises three stories, with an additional, gabled fourth-story mass that extends north-south along the east side of the building. The cream brick structure has many fine cut-limestone architectural details.

The original 1913 building was completely symmetrical. Fronting onto S. Stony Island Avenue, the original primary façade includes two recessed wings that flank the monumental projecting front entry bay. The 1939 addition extends along the south end of the original building, and also forms a projecting bay fronting onto S. Stony Island. The building also received some smaller additions and alterations in the 1960s.

A two-story entry portico stands at the center of the original building's projecting bay. This is the school's most ornate and iconic façade. Six fluted Ionic limestone columns are capped with a Classical entablature that includes a dentilled cornice, a frieze with the name "Hyde Park High

School" in relief, and an architrave with a series of simple horizontal details. This entablature wraps around the corners of the portico and extends along the receding bays. Between the columns, five double doors are topped by ornate transom windows and cornices supported by scrolled brackets. The transom windows above the centermost doorway are slightly taller and wider than the others and its cornice is somewhat more ornate, featuring an eagle and wreath bas-relief over the door. The flat roof of the central projecting bay is capped by a brick parapet with limestone balustrades and posts at its center. The gable end of the small fourth story mass rises above the projecting bay's parapet.

The east facade's two recessed wings are identical. Each is defined by a series of two-story pilasters capped by the same Classical entablature that extends across the projecting center bay. Paired double-hung windows are located between each set of pilasters. On the first and second stories, the windows are long, rectangular three-over-three double-hungs, though storm windows with divided lights cover the ones on the first story. Above the entablature, another set of pilasters rises above the lower ones. The paired windows between them also stretch from floor to ceiling, but the third story is not as tall as the lower two stories, so the windows here are somewhat shorter those below. The third story windows are six-over-six double-hungs. Immediately south of the original section of the east façade, an accessible entrance sits at the base of a slightly recessed bay. Just south of this is the projecting mass of the 1939 addition. The east façade of this addition relates well to the historic building façade without completely mimicking it. The addition has horizontal brickwork at each end, six-over-six paired double-hung windows, and streamlined vertical brick projections between the windows that echo the pilasters.

The building's north façade includes two monumental secondary entrances on its east and west sides. These entrances sit within original projecting bays that are highly detailed with brickwork and limestone ornamentation. Between them spans a slightly recessed, stream-lined elevation. This sympathetic addition replaced an original one-story mass. Each of the outer bays has a Classical portico that echoes the more monumental front entryway of the east façade. Each portico has four Ionic columns beneath an entablature that is similar to that of the east façade. But here, a pediment rises above the dentilled cornice that stretches between the second and third stories. A flat parapet with a less ornate cornice extends above the pediment atop of the third story. The design of the recessed center part of the façade, which was part of a 1967 alteration, is quite sympathetic to the original building. Somewhat similar to the 1939 addition, it features six-over-six paired double-hung windows, and areas between the windows with horizontal brickwork.

Most of building's long west façade is almost entirely flat. Like the east façade, most of this façade is intact from the building's original design, except for the 1939 addition on its south and a more recent one-story addition at the far south side. A slightly projecting secondary entryway is symmetrically located along the original part of the west façade. A Classical entablature

extending between the second and third stories runs across the entire original façade, including the projecting entryway bay. Here the portico is defined by two pairs of brick pilasters. They flank a double door with paired with single side doors. A limestone cornice, similar to those on the east façade, caps the doors. Above the cornice is a monumental arch filled with transom lights that have Union Jack mullions. (This echoes the large arched window in the fourth-story cross gable of the east façade.) A limestone scroll serves as the arch's keystone. The fenestration echoes that of the east façade's recessed wings. A smaller and less monumental secondary entrance is located at the juncture between the original building and the 1939 addition. Standing just to the south, the addition relates well to the historic building. It has brick pilasters and limestone details including capitals and a simplified version of the original entablature.

The school's south façade is less ornate than the other three. It is composed of a series of cream-brick additions, though not all perfectly matching in hue. At the far west side, a one-story addition projects from the south wall of the 1939 addition. The windows on both stories line up with each other. Just east of that mass is a two-story addition with no windows and an opening for a loading dock. A three-story mass with minimal fenestration stretches to the east of the loading dock area. This portion of the building also dates to 1939.

Despite some alterations and additions, the large majority of this complex is made up of the original structure, and most of the additions occurred within the period of significance. Its historic exterior, including windows, has been sensitively maintained. The building strongly conveys its historic character and possesses a very high degree of integrity.

HISTORY/DEVELOPMENT

When the Board of Education approved plans for a new Hyde Park High School in December of 1910, the *Chicago Daily Tribune* reported that the building would be the "most beautiful, the largest, and most expensive of any of the Chicago high schools." Although less than ten percent of the 300,000 Chicago Public Schools (CPS) students went on to high school at that time, the city's secondary school population was on the rise. Hyde Park High School had already operated from several different locations by this time. In the mid-1890s, the school moved into a 34-classroom building on S. Kimbark Avenue near E. 57th Street (now Ray Elementary School). But in less than twenty years, the building had become quite overcrowded. As CPS administrators focused on new secondary education initiatives such as evening school, vocational training, normal schools (teacher's training), and college preparatory programs, they decided to build two new state-of-the-art high school buildings — Hyde Park High School on the South Side and Nicholas Senn High School on the North Side. Arthur F. Hussander, then head architect to the board, developed plans for a pair of nearly identical buildings. Designed in the classical Beaux Arts style, each of these 50-classroom structures accommodated 2,000 students.

Among many innovative features that Hussander incorporated into his designs for the two new high schools were indoor swimming pools. Earlier in 1910, the Young Men's Christian Association (YMCA) had drawn attention to the widespread problem of accidental drownings by launching a national campaign in Chicago. YMCA leaders called for the construction of new schools with indoor pools to provide children with free swimming lessons. Chicago's reform-minded superintendent Ella Flagg Young (1845 – 1918) agreed: because "every child should be taught to swim, …high schools should have swimming pools for such instruction, and it should be given to both girls and boys, impartially."

The CPS Board allocated a $700,000 construction budget for Hyde Park High School including $100,000 for equipment. Hussander designed the building with no basement, placing the swimming pool and an adjacent gymnasium on the first story, with a much larger gymnasium on the second story above the swimming pool.

Hussander incorporated other "modern" amenities in his plans for Hyde Park High School. For example, he designed a 2,000-seat auditorium located near the main entrance to provide easy access to the space for parents and community members. Recognizing that many students would live too far away to go home for lunch, Hussander included a cafeteria with a kitchen that had sufficient equipment to prepare "light hot lunches." (Originally, the cafeteria and its associated kitchen were located in the fourth story gabled rooms that rise above the building's flat roof.) In addition to dozens of lecture and recitation rooms, the building had laboratories for chemistry, zoology, and botany; rooms for book-keeping, stenography, and typing classes; art studios for drawing, clay modeling, bookbinding, and jewelry and textile arts; as a well as rooms for forging, woodworking, and a machine shop.

The son of Scandinavian immigrants, Arthur F. Hussander (1865- 1943) was born and raised in Chicago. After receiving a degree in architecture from Cornell University in 1889, he worked independently in Chicago and by 1890 also served as a draftsman in the Board of Education's architectural department. Two years later, he received a promotion and became one of seven superintendents of construction. In that role, he worked under three successive head architects: William Bryce Mundie, Robert B. Williamson, and Dwight Heald Perkins.

During the late nineteenth and early twentieth centuries, CPS head architects faced many challenges. They had to design affordably and quickly for rapidly growing student bodies and were often pressured by powerful board members to give out political favors. In 1905, when efforts to reform the CPS administration were underway, the board adopted a new policy requiring head architect candidates to take a civil service exam. The board appointed Dwight H. Perkins (1867 - 1941) after he received a nearly perfect score on the exam.

A progressive-minded architect, Perkins immediately set forth to improve upon school design practices and create humane, beautiful, and affordable buildings. Over the next few years, he

designed dozens of new school houses that incorporated such revolutionary design innovations as: siting buildings to face east and west and including ceiling-to-floor windows to maximize natural light, increasing the width of stairways and hallways to minimize crowding, providing bathrooms on every story instead of the long-time placement of toilet rooms only in basements. Perkins's schools were generally simple and even bold in their appearance. He eliminated fanciful cut-stone embellishments and created less expensive architectural details in brick and terra cotta. Today, many of the Perkins-designed schools have been classified as works of Prairie style architecture. Although Perkins's buildings were well received by his peers and the public, he soon found himself at odds with the board, which accused him of "incompetence, extravagance and insubordination," and tried to force him to resign. After subjecting him to a heated public hearing, the board refused to renew his contract.

Although there had been talk of eliminating the position of head architect entirely after Perkins' departure, the Board of Education appointed Hussander as "acting architect." He continued in that status for two years before becoming the official Architect to the Board from 1913 through 1920.

The large new Hyde Park High School building was among Hussander's first major projects after his appointment as "acting architect." Although he incorporated many of Perkins's innovations such as orienting the structure to face east, using expansive windows, and locating bathrooms on every story, Hussander designed a monumental Beaux Arts style building quite unlike Perkins's Prairie style schools.

Located just west of Jackson Park and south of the Midway Plaisance, the large stately public building soon became a visual landmark for the entire South Side. As students from a broad geographic area including Woodlawn, Kenwood, and Hyde Park attended, the school also played an important role in the social histories of those community areas. Enrollment grew throughout the 1930s to a student body of more than 4,000. To help alleviate overcrowding, an addition was completed at the south side of the structure in 1939. (This addition was the work of Board Architect John C. Christensen and his staff.)

Since its early history, the student body had included some percentage of African-American pupils. Those numbers grew in the late 1940s and early 1950s, at a time when CPS administrators, Parent Teacher Association representatives, and community members considered Hyde Park High School a model of harmonious racial integration. In 1959, Reverend Carl Fuqua, executive secretary of the NAACP's Chicago Branch, announced that Melba Patillo would attend summer school at Hyde Park High School. Patillo, was one of "nine Negro children who were integrated into Little Rock's Central High School in September of 1957." Rather than following the Supreme Court's order to integrate the school, Arkansas's governor

closed the school down. The NAACP underwrote her costs to spend the summer in Chicago and attend the high school so that she could meet graduation requirements and attend college.

By the late 1960s, Hyde Park High School's racial balance changed. With African American families moving into Woodlawn and the opening of Kenwood High School approximately 1.5 miles to the north, Hyde Park High School became a "predominantly African American high school." In the mid- 1970s, CPS designated the school as a magnet and renamed it Hyde Park Career Academy. Twenty years later, the focus shifted to college preparation and an International Baccalaureate program was developed at the school.

Throughout its history, Hyde Park High School has maintained high academic standards and been known for excellence in its arts and sports programs. A recent website developed by Dan Holder, a former Chicago teacher and assistant principal, reports that an impressive number of noteworthy Chicagoans attended Hyde Park High School. Famous alumni of the school, both black and white, made important contributions to many fields. Examples include: Illinois Poet Laureate Gwendolyn Brooks (1917 – 2000), early aviator Amelia Earhart (1897 – ?), Olympic swimmer and diver Jane Fauntz (1910 – 1989), musician Minnie Riperton (1947 – 1979), Nobel prize-winning economist Paul Samuelson (1915 – 2009) and musician Herbie Hancock (b. 1940).

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☒B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Hyde Park High School was evaluated for significance under National Register of Historic Places criteria A, B, and C. The school has been an important public institution on the South Side of Chicago for over a hundred years. The property meets Criterion A for its significance to several themes in local history, including the history of racial integration, educational history, the role of the school's performing arts and sports programs over time, etc. The school help shaped many noteworthy alumni such as Gwendolyn Brooks, Jane Fauntz, and Paul Samuelson, and thus the building meets with Criterion B. The monumental Classical structure included one of the earliest examples of an indoor swimming pool in a Chicago Public School. As the building was designed by noteworthy architect Arthur F. Hussander, embodies the characteristics of a distinctive type, period, design, and possesses high artistic values, it meets with Criterion C for listing on the National Register of Historic Places. It is eligible for individual designation.

NRHP RECOMMENDATION

Individually eligible

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Photo 1 – 6220 S. Stony Island Avenue

6220 S. Stony Island Avenue, view looking Southwest from S. Stony Island Avenue toward East façade

Photo 2 – 6220 S. Stony Island Avenue

6220 S. Stony Island Avenue, view looking Southwest from S. Stony Island Avenue toward East façade, primary entrance

NAME
6700 S. Crandon Avenue

OTHER NAME(S)

STREET ADDRESS
6700 S. Crandon Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244040281001 through 20244040281042

YEAR BUILT
1927-1928

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Everett F. Quinn & Roy C. Christiansen

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/ Renaissance Revival

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located on the west side of S. Crandon Avenue at the corner of E. 67th Street, 6700 S. Crandon Avenue is a 16-story, limestone-trimmed, brick apartment building. With a modified rectangular footprint, the building is flat-roofed with several modest setbacks at the roofline. Renaissance Revival style detailing embellishes the two-story limestone base, with decorative brickwork providing interest on the remainder of the building's elevations. The north facade facing Jackson Park is formal and symmetrical, giving the building great presence on E. 67th Street. The longer S. Crandon Avenue elevation is asymmetrical, broken into three distinct vertical sections, providing the maximum amount of light to the rooms facing the lake.

The main entrance is on S. Crandon Avenue behind a grand limestone arcade supported on Corinthian columns. Decorative dentil moldings and foliate bosses define the three round arches of the arcade. A shallow flight of two steps in the center leads up to more shallow flights of steps to the left and the right. Double, heavily-paneled entrance doors at the left and the right are held within beautifully molded limestone surrounds. Above these doors and surrounds

and above a rectangular window between them, are a series of ornamental iron railings underneath the second story windows. The windows are in pairs above the double doors with a single window between the two pairs. The entire entrance arcade is surmounted by ornamental brackets supporting a guilloched limestone cornice with a limestone railing above. The railing is broken into three sections, each with a heavy limestone end block and round-arched limestone balustrades. The arched arcade is slightly recessed, and the center bay behind it is more deeply set back.

The tall limestone base supports severe, iron-grated windows on the first story: two to the south of the entrance arcade and four to the north. On the second story there are two pairs of round-arched windows with limestone balustrades to the south of the arcade. To the north of the arcade a triple set of round-arched windows with a limestone balustrade is centered, with a small window and a larger window to the south and a larger window to the north. All of the single windows on the first story have slightly mitered upper corners on their deep embrasures. The single windows on the second story are severe rectangles. The first story windows have been replaced with glass blocks, but the second story windows appear to be the original casements. The whole effect of this limestone base is simple yet substantial, with a molded limestone beltline anchoring the base to the brick upper stories.

The detailing of the base continues on E. 67th Street. Unlike the S. Crandon Avenue facade, the composition of the E. 67th Street facade is symmetrical. At either end is a single round-arched window with a balustrade above a grated window (east) and service door (west) on the first story. The slightly projecting center has two grated windows on the first story and triple round-arched windows flanked by deeply inset windows on the second story.

All thirteen apartment stories of the building are treated with similar detailing, including limestone quoins on the first residential story and decorative projecting bricks throughout all of the vertical wall areas on the fourth through the twelfth stories. Spandrels are left plain throughout these stories. A simple cornice above the twelfth story is ornamented with an arcade of round arches. The thirteenth and fourteenth stories are treated similarly to the base, with paired windows on the south and triple windows centered on the north. These groupings of windows are treated as individual compositions set slightly back from the plane of the wall and having decorative spandrels between the thirteenth and fourteenth floor.

The shallow south projection on S. Crandon Avenue is two bays wide with two windows in each bay. The windows throughout the residential areas of the building have been replaced with metal, double-hung units. The center setback section, above the entrance, is three bays wide, with two windows in each side bay and a single window in the central bay. The shallow north projection is four bays wide with a single window in the south bay, a small single window in the second bay, triple windows in the third bay and a single window in the north bay.

The fifteenth story is set back from the main facade on S. Crandon Avenue. The south elevation has two windows flanking a slightly projecting triple window bay on the south. The center bay has two simple pairs of rectangular windows flanking a single window. The north bay has two pairs of windows in round-arched framed centered between a trio (on the south) and a pair (on the north) of windows.

The sixteenth story on S. Crandon Avenue is set back yet again, with no windows above the south bays of the lower stories. The pairs of windows that carry up from the third story are completed in the center within two round arches containing ornamental rondels above the windows. There is a single window at the center of this middle setback. A single window above the south bay of the north projection and a single window in the center bay of the north projection completes the upper elevation on the east side.

The E. 67th Street facade is simple and vertical with a pair of windows on either side of a very shallow central projection containing five, single-window bays. The cornice line between the twelfth and thirteenth stories carries around from S. Crandon Avenue and the elevation steps back from the east and west slightly at the fourteenth floor. There are multiple setbacks at the fifteenth story, creating a zig-zag at the east corner of the north elevation. There are no windows on the sixteenth story along E. 67th Street.

The west elevation awkwardly abuts the modified T-plan of the Shoreline Apartments at 2231 E. 67th Street (SS01), particularly where the formality of 6700 S. Crandon Avenue's north elevation meets the Gothic-detailed pergola of the adjacent building. As on the east, the west elevation includes projections and recessions. The southernmost bay of the central recessed part of this facade appears to have an inset stairway. Although this building attempts to maximize its footprint, setbacks were necessary on the west elevation in order to provide light, air, and privacy.

The red brick south facade lies along an alley and is five bays wide with no ornamentation.

The building conveys its historic appearance and retains a high degree of integrity.

HISTORY/DEVELOPMENT

The City of Chicago passed its first zoning ordinance in 1923, permitting high-rise apartment buildings along the lakefront. Developers were quick to take advantage of the new law along both the north and south lake shore. The South Shore neighborhood was booming at this period. With easy access to Jackson Park, the desirable South Shore Country Club, and the downtown business district via both public transportation and improved roadways, the community became a prime location for new luxury apartments in the late 1920s.

Located on the corner of S. Crandon and E. 67th Street, the 16-story 6700 S. Crandon building took advantage of beautiful views to the east and north. Completed in 1928, the structure sat

just east of the Shoreline (SS01), a luxury apartment building erected right around the same time. The S. Crandon Avenue building housed cooperative apartments with a target audience of upper- and upper-middle-class Chicagoans who would appreciate its sterling location, luxury finishes, and beautiful public rooms. With the initial price of apartments ranging from $6,000 to $17,8000, there is no doubt that the building achieved this goal.

As Neil Harris, author of Chicago Apartments: A Century of Lakefront Luxury, "the architects and builders," Everett F. Quinn and Roy C. Christiansen, "were officers and directors of the building corporation, sharing in the profits." Quinn (b. 1896) and Christiansen had both worked in the firm of Monaco & Wright in the early 1920s and they left to form a partnership several years later. Their work in the area includes two single family houses on S. Euclid Avenue in the Jackson Park Highlands and the Coastland, a thirteen-story luxury apartment building on S. 73rd Street east of S. South Shore Drive. They also produced the 1927 Renaissance apartments at 5510 N. Sheridan Road, which is listed individually on the National Register.

Upon its completion, the 6700 S. Crandon building was described in a newspaper ad as "The Home of Homes," providing forty-two apartments of five, six, seven, and eight rooms as well as a "roof bungalow." Although it remained as a premier South Shore address for years, by the 1960s, the building, then a rental property, had fallen into hard times. In the 1970s, the *Chicago Tribune* reported that "only seven of its 42 units had tenants, and deterioration had set in." When its owner of that period failed to make mortgage payments, the Telegraph Savings & Loan Association took possession, rehabilitated the structure, and converted it into condominiums. It has retained a high degree of historic integrity ever since.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6700 S. Crandon Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. South Shore grew into a desirable upper-middle-class community during the 1920s. One product of this building boom was this luxury cooperative building at 6700 S. Crandon. As the beautifully detailed apartment building with views of the lake and Jackson Park, well represents the community's primary historic context theme of its period, the property meets with Criterion A. The building does not meet with Criterion B

because it is not associated with any individuals who have played a significant role in history. 6700 S. Crandon Avenue meets with Criterion C as the work of an important architectural firm, and because it embodies the distinctive characteristics of a type and period, being a well-designed apartment building of the late-1920s. It possesses high artistic value and is a noteworthy example of architecture firm Quinn & Christiansen's work. Despite the replacement of windows, the building retains excellent integrity. It is worthy of designation either as an individual listing or as part of a South Shore Historic District, as it is located near other properties that reflect the development of South Shore.

NRHP RECOMMENDATION

Eligible as an individual resource or as a contributing resource to a proposed South Shore Historic District

SOURCES

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Photo 1 – 6700 S. Crandon Avenue

6700 S. Crandon Avenue, view looking Southwest from E. 67th Street toward East and North façades

Photo 2 – 6700 S. Crandon Avenue

6700 S. Crandon Avenue, view looking Southwest from E. 67th Street toward upper floor details on East and North façades

Photo 3 – 6700 S. Crandon Avenue

6700 S. Crandon Avenue, view looking West from S. Crandon Avenue toward East façade entryway

Photo 4 – 6700 S. Crandon Avenue

6700 S. Crandon Avenue (left), view looking Southwest from E. 67th Street toward East and North façades. The Shoreline Condominiums building is pictured to the West (right).

Photo 5 – 6700 S. Crandon Avenue

6700 S. Crandon Avenue (left), view looking Southeast from E. 67th Street toward the connection with the Gothic-style pergola of the adjacent Shoreline Condominiums (right)

NAME
2201-2211 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
2201-2211 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024404030000

YEAR BUILT
1915

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Edwin F. Gillette

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southeast corner of E. 67th Street and S. Paxton Avenue, this limestone-trimmed, brick apartment building rises three stories over a raised basement. The flat-roofed structure is modestly ornamented with Tudor Revival-style detailing. The building is I-shaped in plan, with its long primary façade running east-west along E. 67th Street and the shorter west facade facing S. Paxton Avenue.

The E. 67th Street façade features three entrances and a series of projecting bays. Numerous double-hung windows punctuate its red-brick walls. (The basement-level window openings are boarded up.) Several horizontal elements – an exposed concrete foundation, a limestone water table below the first-story windows, a limestone belt course above the third-story windows, and limestone-coped parapets – unify the façade. At the center of the facade sits the main entrance, a wooden door with a transom and sidelights set into a dressed limestone surround. Surmounted by a triangular pediment, the stone surround includes minimal carved ornamentation, a rounded arch immediately above the door, and staggered or toothed

stonework on either side. This single-story main entrance is flanked by two, three-story projecting bays with double-hung windows on each of their three sides. These bays, slightly shorter than the building as a whole, are capped by crenellated parapets. Atop the recessed wall between the bays is a low triangular parapet that subtly echoes the top of the limestone door surround below.

East and west of the main entrance and central twin bays, the north façade recedes again until meeting with a second set of projecting bays. These, too, rise three stories. In contrast to the inner set of bays, these bays are capped by limestone cornices rather than crenellated coping. Just beyond this second set of bays are another pair of doors set in limestone surrounds. These entryways are very similar to the main entrance. Here, however, only one side of each limestone surround has toothed stonework. The other side of each adjoins the building's outermost bays and thus the stone surrounds are flush with the adjacent brick walls here. These outer bays extend well beyond (north of) the plane of the main façade. Like the inner pair of bays, these projecting bays feature castellated parapet walls.

Around the corner on S. Paxton Avenue, the secondary, street-facing façade is much simpler. This red-brick façade features continuations of the limestone water table, the third-story limestone belt course, and the crenellated, limestone-capped parapet wall. A variety of windows trimmed with limestone sills interrupt this west façade. A few are small, square windows. Others are rectangular, double-hung windows of various sizes. Glass block fills a few window openings. The non-public south (alley) and east facades are built mostly of common brick, though limited wall areas nearest S. Paxton and E. 67th are red brick. As on the E. 67th façade, the south façade has many windows and projecting bays. Rear entrances to the apartments are accompanied by external wooden staircases.

The building conveys its historic character and retains a high degree of integrity.

HISTORY/DEVELOPMENT

In 1915, when attorney and real estate speculator Morton Davis Harris (1877 – 1938) built this handsome brick apartment building at 2201-2211 E. 67th Street, it was among the first multiple property residences to be developed in the area. To the east, several mansions lined South Shore Drive across the street from the South Shore Country Club. To the west, the Jackson Park Highlands had developed into a fine residential neighborhood of 87 single family houses. An owner of lots in the Jackson Park Highlands had begun construction of a three-story apartment building fronting onto S. Jeffery Avenue at this time. Other owners in the Jackson Park Highlands filed a lawsuit to prevent apartment construction in their enclave. Although the owner was later able to complete his building, the legal proceedings delayed his project at the time.

During this period, E. 67th Street remained largely undeveloped, but the location was considered quite desirable. The South Park Commissioners had made recent improvements to Jackson Park, including creating an 18-hole golf course bordering onto E. 67th Street. After Harris completed this three-story 18-unit building, many other multi-family dwellings began to line E. 67th Street across from the park.

Having grown up in Aurora Illinois, Morton D. Harris graduated from the University of Chicago in 1899. He practiced law in Chicago for several years, and by 1911, he became involved in real estate development on the city's South Side. In 1914, he and his wife, Amelia, built and moved into a large brick home at 6851 S. Constance Avenue in what is now the Jackson Park Highlands Chicago Landmark Historic District. The following year, Harris purchased land at the corner of E. 67th Street and S. Paxton Avenue to build this E. 67th Street apartment building. The estimated cost of the project was $55,000.

Within a year or two of construction, the Harris family had moved into this building, but they lived here only briefly. In the fall of 1919, Harris sold the apartment building to Theodore Sedlmayr, vice-president of the Fleischmann Malting Company for approximately$70,000. Morton and Amelia Harris and their four children then relocated to Michigan, where he made his living in the stock business. By 1930, the family was living in Los Angeles, California where Morton D. Harris worked as an insurance salesman.

Harris hired architect Edwin F. Gillette (1863 – 1943) to design his 18-unit apartment building. Born into a wealthy Chicago family, Gillette was educated at a private academy at the Chateau de Lancy, Switzerland; Rensselear Polytechnic Institute, Troy, New York; the Chicago School of Architecture; and the Armour Institute of Technology. He completed his architectural studies and received his license in 1906. After working for few years as a draftsman for architect Howard Van Doren Shaw, Gillette established his own firm, with an office in the Hartford Building. (In addition to his architectural practice, Gillette managed real estate holdings he inherited from his father.)

In 1912, Gillette formed a partnership with architect Mark M. Levings (1881 – 1957) with whom he had worked in Shaw's office. Gillette and Mark's father, Charles Levings, both owned land in Colorado's Tahosa Valley, and they formed a business to develop summer homes therefor successful businessmen and their families. Constructed of wood and stone, these high quality large cabins were designed in a rustic expression of the Arts and Crafts style. Gillette also designed other substantial homes, including a handsome Colonial Revival style house featured in *House & Garden* magazine in 1916. Gillette was involved in a number of business ventures and also played a prominent role in professional organizations such as the Chicago Architectural Club and the Illinois Chapter of the American Institute of Architects.

Although the design commission for Morton D. Harris was relatively modest compared to some of the architect's other work, Gillette exhibited a rending of this building in the 28th Annual

Chicago Architectural Exhibition at the Art Institute in 1915. A rendering by Gillette (likely the same drawing) appeared in a *Chicago Tribune* article entitled "New Flat for South Side; Country Club View." (The article gave the building a sense of prestige by implying that Jackson Park's public golf course was a country club.)

Classified advertisements described the apartments as five-room units with rear sleeping porches. These relatively spacious apartments rented for approximately $90 per month in the early and mid-1920s. Between the 1920s and 1940s, the building drew middle-class renters such as salesmen, clerks, tradesmen, automobile mechanics, and a few business owners or managers. Today, the building is a condominium.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 18-unit building at 2201-2211 E. 67th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. As one of area's the first apartment buildings designed specifically for middle-class renters, the property reflects the context theme of South Shore's development. The building therefore meets with Criterion A. Although Morton Davis Harris had an interesting background, his contributions are representative of many Chicagoans during this period, and therefore this property does not meet with Criterion B. The building's designer, Edwin F. Gillette played a significant role in the architectural history of Chicago. As one of Gillette's few extant Chicago buildings, and a property that received popular and critical attention in its day, this apartment building possesses architectural significance. This work of a noteworthy architect represents the distinctive characteristics of a type and period and thus meets with Criterion C. The building conveys its historic character and retains good integrity. It possesses sufficient significance and integrity to warrant individual designation or listing as part of a South Shore Historic District.

NRHP RECOMMENDATION

Eligible individually or as part of a proposed South Shore historic district

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Photo 1 – 2201-2211 E. 67th Street

2201-2211 E. 67th Street, view looking Southwest from E. 67th Street toward North façade

Photo 2 – 2201-2211 E. 67th Street

2201-2211 E. 67th Street, view looking Northeast from S. Paxton Avenue toward West facade

NAME
Bret Harte Elementary School

OTHER NAME(S)

STREET ADDRESS
1556 E. 56th Street

COMMUNITY AREA
41

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1930

SOURCE
Chicago Building Permit #53217

DESIGNER/BUILDER
Paul Gerhardt, Sr./John C. Christensen

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Tudor Revival

PROPERTY TYPE
EDUCATION/Grammar School

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The modestly-sized, two-story Bret Harte Elementary School at 1556 E. 56th Street is a well-detailed example of Tudor Revival school design. With its variegated orange brick walls, contrasting limestone and terra cotta trim, and crenellated parapets it dominates the northern terminus of Stony Island Avenue and sits diagonally across the street from the northwest corner of Jackson Park. The entire eastern edge of the deep lot is playground space.

The original plan of the school was a modified "I," with the façade on E. 56th Street forming its broad base. This plan has been modified twice. A single-story addition now occupies the space between in the arms of the "I" on the west. A two-story addition stands at the northeast corner.

The E. 56th Street façade of the Bret Harte school is three bays wide. Three small windows in each bay light the English basement. A flat limestone beltcourse runs above the raised basement level. The upper two stories have three sets of five, heavily ornamented, double-hung windows. Unlike the windows on the rest of the school, these still have their nine-over-

twelve divided light sashes. A white cut stone frame with ornamental spandrel panels surrounds each grouping of windows from the first story to the top of the second story. A heavy, molded belt course extends above the second-story windows. Above the upper belt course and centered over each window grouping are terra cotta panels with fanciful shields that feature the symbolic Chicago "Y." The crenellated parapet is trimmed in white terra cotta. Beautiful, Medieval-style copper lettering spells out the school name at the eastern end of the building.

The building's main entrance is located around the corner on the east side of the building. This entrance is accessed via a broad set of steps leading up from the E. 56th Street sidewalk to a covered porch. The porch features arched openings on three sides and a crenellated parapet above. A crenellated tower rises above the roofline over the porch, accentuating the entrance.

To the north of the entrance porch and tower, broad sets of five triple-hung windows on each story indicate the locations the classrooms within. The windows are framed with white, Tudor Revival style cut stone trim. As along E. 56th Street, a limestone beltcourse runs across the facade between the raised basement and the first-floor windows. A heavily molded terra cotta beltcourse defines the base of the crenellated parapet. The parapet is ornamented with white terra cotta copings. An inset stone panel above the entrance stairs, at the second story level, contains the intertwined initials of the school, "BH."

The west elevation of the school abuts the raised Illinois Central Railroad track embankment. A second entrance to the school is found on this west elevation. Like the east entrance, this one is set within an arched porch with a crenellated top. This one, however, is located at sidewalk level. Although it still has its round-arched opening, the door is a later metal one. The rear portions of the west facade are not visible from the street.

The north façade of the original building is not visible from the public right-of-way but has broad expanses of windows lighting the interior classrooms.

The two-story northeast addition is flat-roofed. Groupings of three double-hung windows are located on the south and north façades. The bricks are well matched to those of the original building. The parapet is flat and simple, with no ornamentation. The east façade is a blank wall interrupted by only a central doorway. A thin, cantilevered concrete overhang protects the door. Above the overhang, a large window lights the interior stairwell.

The Bret Harte Elementary School at 1556 E. 56th Street is a handsome Tudor Revival style structure. Later additions and window modifications have done little to mar its beauty, and overall, it retains good integrity. It appears to be in excellent condition.

HISTORY

When Bret Harte Elementary School opened at 1556 E. 56th Street in 1931, it met a pressing need for a larger grade school in east Hyde Park. Between 1920 and 1930, Hyde Park's

population had grown by about 10,000, to over 48,000 residents. Rapid development north of Jackson Park and east of the ICRR embankment contributed to the burgeoning population. Though multi-family residential development had begun just east of the railroad tracks around 1900 and pushed eastward during the 1910s, the 1920s brought larger-scale development nearer the lake. High-rise residential towers like the Jackson Towers (HP12) and the Flamingo on the Lake (HP04) sprang up along 56th Street and S. Shore Boulevard. With their hundreds of apartments, the towers drew thousands of new residents and, with them, inevitably, came a rising school population.

By this time, Hyde Park already had a long history of public education and distinctive school buildings. Among the area's early schools was Ray Elementary. (The current Ray School had previously served as Hyde Park High School.) The student population had outpaced Hyde Park's available classroom space for many years, and the Board of Education had long since been forced to open branches of the Ray School to accommodate the overflow. In fact, there had been a small, two-story Jackson Park Branch of Ray School located at this site since 1894.

By the late 1920s, the Chicago Board of Education had recognized the need for a large new elementary school in east Hyde Park and, by early October of 1929, had demolished the aging Jackson Park Branch of Ray School to make way for it. The new school was to be known as Bret Harte Elementary. A 19th-century writer and humorist, Francis Bret Harte (1839-1902), was born in Albany, New York, and left home for California as a teenager. Harte soon became well known for his lively stories set in the rollicking gold mining camps there. From the 1860s on, his adventures and writings were closely followed in the nation's newspapers, including the *Chicago Daily Tribune*, which published many of his serialized stories.

When the market crashed at the end of October, the Board of Education's finances, already stretched after a massive building program during the mid-1920s, made completing the project challenging. Teachers went unpaid. And, as the Depression deepened, construction of some schools stalled entirely. (These structures would be completed only after the federal Works Progress Administration stepped in.) Despite the financial difficulties, unlike most other school projects of the time, contracts for the new Bret Harte Elementary School were let during 1930, and construction proceeded. The building was finally ready for occupancy in April of 1931.

The refined, two-story Tudor Revival brick school building was the work of Board of Education head architect Paul Gerhardt, Sr. Born in Germany, Paul Gerhardt, Sr. (1863–1951) attended the Royal Academy in Leipzig and received a degree in engineering at the Technical University of Hanover in 1884. He immigrated to the United States in 1890 and came to Chicago in 1893, becoming a naturalized citizen two years later. Gerhardt maintained a busy architectural practice during the early 20th-century, designing many commercial buildings, including warehouses and hotels. From 1910 until 1913, Gerhardt served as the Cook County Architect, preparing plans for the new Cook County Hospital. After his tenure with the county, Gerhardt's practice continued to thrive. He designed many buildings in the 1920s, including the Lindemann

& Hoverson Company Showroom and Warehouse at 2620 W. Washington Boulevard, a designated Chicago Landmark.

The Chicago Board of Education hired Gerhardt as the Architect to the Board of Education in 1928. Serving through 1931, his work included supervising repairs on a group of structurally unsound schools that had been constructed just before Gerhardt took over as head of the architectural department. Gerhardt also designed a number of new schools, many of which are now Chicago Landmarks, such as DuSable, Amundsen, Parker, Von Steuben, and Lane Tech high schools.

Gerhardt's design for Bret Harte Elementary followed in a long tradition of fine design by Board of Education architects. Only a few years before, the building boom of the 1920s had produced many exceptional Revival style schools. The fanciful Tudor Gothic Revival style Isabelle O'Keeffe Elementary School at 6940 S. Merrill Avenue in the South Shore community, a collaboration between Board Architect John C. Christensen (1878–1967), Supervisory Architect Edgar G. Martin (1871–1951), and staff architect George Tesch (1891–?), is a particularly fine example. For Bret Harte, Gerhardt put his unique spin on the Revival style, producing a functional and economical school building with straightforward massing and restrained ornamentation that nevertheless elegantly expressed its Tudor revival precedents.

Opened in 1931, the new Gerhardt-designed Bret Harte Elementary School could accommodate 350 pupils. In 1938, with the population of Hyde continuing to grow, the Board of Education's Research Department recommended the construction of an addition to the elementary school. In 1940, the Board of Education constructed a 22,000-square-foot addition to the west of the original building, at a cost of $120,000. A second addition had been erected to the east of the 1931 structure by 1962.

Hyde Park's population peaked at 55,000 in 1950. In the subsequent decade, that number dropped back to 45,000, as 15,500 African-Americans moved in and 25,000 whites moved out. Some established residents of Hyde Park were less than welcoming to the new residents. By 1958, the Bret Harte School still comprised mostly white students. That year, some parents successfully opposed a Chicago Board of Education plan to move African-American pupils from Woodlawn's overcrowded Scott School at 6435 S. Blackstone Avenue (since razed) to Bret Harte. (The black grade school students were instead placed at Hyde Park High School.) According to a *Chicago Daily Tribune* article of the time, this in turn prompted the NAACP to call for redistricting to accomplish "maximum integration of schools in the area and best use of school plant." The controversy did not abate during the following decade. A January 1968 *Hyde Park Herald* editorial called for busing in the community, noting that though some African-American 7th- and 8th-graders attended Bret Harte, the east Hyde Park school remained largely white.

Twenty years later, the story had changed. A 1985 *Hyde Park Herald* article reported that white enrollment had dropped to 23% of the Bret Harte student body by 1980, and to 9% by 1985. Moreover, the school's population had dropped from over 500 in the mid-1970s to 371 in 1985. The article's author, Susan Gallagher, attributed the decline in part to the new CPS magnet school program, but noted that the racial composition of its east Hyde Park attendance area had remained relatively stable. Today, the student population of Bret Harte Elementary stands at 322. The smaller student body fits well into the modestly-scaled building.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Bret Harte Elementary School building at 1556 E. 56th Street was evaluated for significance under National Register of Historic Places criteria A, B and C. The 1931 Bret Harte building, which replaced an earlier branch school, met the needs of its expanding East Hyde Park neighborhood for a large, modern educational facility. As such, the school fits within the historic context of Hyde Park's development, and thus meets with Criterion A. The building is not associated with individuals who have made substantial contributions to history, and thus the property is not eligible for listing under Criterion B. As an example of a handsome, Tudor Revival style school by respected architect Paul Gerhardt, Sr., the building embodies distinctive characteristics of a type, style, and period and is thus eligible for listing under Criterion C.

Possessing significance to the community and good integrity, the property is an appropriate candidate for either individual listing or as a contributing property to a proposed East Hyde Park Historic District.

NRHP RECOMMENDATION

Eligible as part of an East Hyde Park Historic District

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Photo 1 – 1556 E. 56th Street

1556 E. 56th Street, view looking Northwest from E. 56th Street toward South and East façades

Photo 2 – 1556 E. 56th Street

1556 E. 56th Street, view looking Northwest from E. 56th Street toward South facade

Photo 3 – 1556 E. 56th Street

1556 E. 56th Street, view looking North from E. 56th Street toward primary entry

NAME
Jackson Towers

OTHER NAME(S)

STREET ADDRESS
5555 S. Everett Avenue

COMMUNITY AREA
41

TAX PARCEL NUMBER
20131030141001 through 20131030141072

YEAR BUILT
1924-1926

SOURCE
Chicago Daily Tribune

DESIGNER/BUILDER
Walter W. Ahlschlager

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Spanish Revival

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located on the northeast corner of S. Everett Avenue and E. 56th Street, the Jackson Towers is an impressive Spanish Revival style high-rise. Composed of brown brick, the flat-roofed structure has ornate cream-colored terra cotta details and matching limestone trim. V-shaped in plan, the 18-story central tower is flanked by two 15-story wings. In designing this building, architect Walter W. Ahlschlager took full advantage of its spectacular location just north of Jackson Park and west of Burnham Park and Lake Michigan.

The building is sited at a diagonal, with its elegant front entrance facing southwest toward the corner. The V-shaped 18-story tower serves as the centerpiece. On the northwest and southeast sides of the central tower, the two 15-story wings project slightly beyond the V's open center. A one-story hyphen that serves as the building's foyer extends from the center of the V and meets with a grand two-story elaborately detailed porte-cochère.

The porte-cochère stretches across a curved drive and stands on axis with the corners of the projecting wings. A diagonal walkway extends across the lushly planted lawn area on the northwest side of the building and leads towards the front of the porte-cochère. The porte-cochère is a loggia providing protected shelter for cars and pedestrians as they enter the building. This front (southwest) façade of the porte-cochère serves as the grand entryway for the building. It has a large Palladian arched opening supported by paired square columns and pilasters topped by capitals richly-ornamented with volutes and swags. The porte-cochère's three other arched openings are only moderately less detailed. The porte-cochère cross-gabled roof provides a shallow pediment for each of the archways. A large and elaborate cartouche enlivens the top of the pediment of the porte-cochère's outer (southwest) façade. The porte-cochère's inner (northeast) façade, joins with and rises above the foyer extension. The building's glass front doors sit within a lushly ornamented cream colored surround beneath the inner archway.

The building's primary façade encompasses what is essentially the center of the V. This includes the south and west facades of the 15-story wings and the receding south and west facades of the 18-story tower. These facades of the 15-story wings are quite similar, although that of northwest wing is wider than that of the southeast wing. The northwest wing's primary façade has six windows across on each story while the southeast wing has four. All of them are double-hungs. The setback adjoining facades of the central tower's inner V each has six windows across. These too are all double-hungs, but some are narrow arched windows, while all the others are rectangular and similar to those of the outer wings.

Terra cotta and limestone details enliven the primary façade. Along the outer corners of the central tower and the 15-story wings, staggered quoins run from the smooth cream-colored water table to the cream-colored parapets at the rooflines. The first four stories of the primary façade have additional embellishments. For example, string courses run above the first story windows of this façade on the wings and meet with the foyer extension's outer cornice. On the second and third stories of the wings, the outermost and innermost windows have a substantial arched frames of ornamented terra cotta, each surmounted by a fanciful ancone. These terra cotta frames include diamond-shape patterning and cartouches between the second and third story windows. The windows directly above -- at the fourth story -- are highlighted with terra cotta forming a rectangular frame. Above the fourth story, a wide belt course extends across the façade and includes engaged classical balustrades that run beneath the fifth story windows. This belt course stretches across the central tower's inner-V, but without the balustrades.

The upper reaches of the primary façade are also enhanced by cream-colored ornamentation. The outer windows on the 15th story of both side wings are trimmed in pedimented terra cotta frames that sit above small brackets. Stretching along the roofline of the wings, a flat parapet has engaged balustrades above the outer windows matching the belt

course that extends above the fourth story. The four uppermost stories of the central tower's primary façade have many additional embellishments. These include frames of brick and terra cotta that form Gothic arches around the outer windows of the top two stories; stringcourses above and below the fifteenth story windows; and a parapet with engaged balustrades that match the other parapets, expect here there is an elaborate detail that steps down at the juncture of the V. A story or two below each roofline, at each corner a terra cotta, a sculptural griffin is surmounted above a projecting ancone.

At the very top of the building, the utilities are housed in a small brick structure that is setback at a diagonal and rises above the parapet at the juncture of the V. The front façade of this structure includes a series of blind arches under a lower pediment, projecting from a taller structure with an upper coping surmounted by a cartouche.

The street facing south façade of the southeast wing and west façade of the northwest wing are quite similar to the primary facades within the V. They are not identical to each other, but both incorporate ornamentation found on the primary façade. For example, the south façade that faces onto E. 56th Street repeats the string course, belt course, and arched frames around the outer second and third story windows. This façade also features tall double arched windows that created what early descriptions considered "a cathedral effect." At the upper level of this façade, a window near each corner is highlighted with the same kind of heavy pedimented frames that were found on primary façade. The west façade of the northwest wing is moderately less ornate. But all of these decorative elements are repeated along this west façade as well.

The building's north and east sides have secondary facades. The north elevation is largely obscured by an adjacent building. It includes many double hung windows and fire escapes. The east façade abuts an alley. At its south end, this facade is fully visible from the street and alley. The building's brown face brick carries across this visible part of the facade. The remaining flat receding stretch of the east façade is clad in common brick, and included numerous windows and fire escapes.

The Jackson Towers once a combination of cooperatives and apartments, then only apartments, and now condominiums, is in excellent condition. Today, the building retains exceptionally high integrity.

HISTORY/DEVELOPMENT

Planning for the Jackson Towers was underway in 1924 during the prime of luxury apartment construction on Chicago's lakefront. Throughout the 19th century, Chicagoans who had the means to own a single-family home would never have considered living in an apartment. However, after several opulent and spacious apartment structures were built along the lakefront on the city's Gold Coast in the early 20th century, the building type soon became a new stylish alternative. The first luxury high-rise erected on Hyde Park's lakefront was the 1916

ten-story Jackson Shore Apartments, which offered enormous units that rented for $350 to $500 per month.

During the late 1910s and early 1920s, plans for park improvements on the South lakefront helped spur a torrent of new luxury apartments. Chicago's famous architect and planner Daniel H. Burnham (1846 – 1912) had proposed a magnificent stretch of lakefront parkland between 14th and 56th Streets in the 1890s. In 1920, all of the necessary approvals were finalized and voters approved a $20 million bond issue to begin landfill for the new park. The commissioners also focused on improvements to Jackson Park, and in 1924, another major bond issue passed, appropriating initial funds for the rehabilitation of the old Fine Arts Palace, which would later become the Museum of Science and Industry. Along with the anticipated park improvements, a growing market for luxury apartments prompted the development of several high-rise apartment projects. These included the 1924 twelve-story Windermere East Hotel (1642- 1660 E. 56th Street) and 1926 Shoreland Hotel (5454 S. South Shore Drive) which both provided combination of hotel rooms and rental apartments.

From early on, luxury apartments had often been developed as cooperative buildings. The Jackson Towers was conceived as a combination of cooperative apartments and rental. All of the cooperative apartments were spacious duplexes of seven to nine rooms with up to four bathrooms and one or two small maids' rooms. While the building was still under construction, *Chicago Tribune* reporter Al Chase explained that the duplex apartments would have "two story double arched windows, giving a sort of cathedral effect, to that part of the building." Altogether about 25% of the building's 72 suites were rentals units meant to supply income to the cooperative owners.

Chicago architect Walter W. Ahlschlager designed the building in an elegant expression of the Spanish Revival style. Completed in 1926, with an 18-story central tower and two 15-story wings, the building met the requirements of Chicago's 1923 Zoning Ordinance which encouraged set-backs to allow for maximum light and ventilation for high-rise structures. Al Chase predicted that with "a skyline broken with setbacks and tower," the building would become "one of the most imposing and distinctive structures on the south side."

Born and raised in Chicago, Walter W. Ahlschlager (1867 – 1965) was the son of John Ahlschlager and nephew of Fred Alschlager, who were both prominent local architects during the late 19th and early 20th centuries. The younger Ahlschlager graduated from the Armour Institute (IIT) around 1910 and joined his father's firm which became known as John Ahlschlager & Son. Together, Walter and his father received several important Chicago commissions such as the Schulze Baking Company Factory and the Logan Theater. After his father died in 1915, Walter W. Ahlschlager established his own firm. He had a busy practice designing a wide range of buildings and became especially well-known for his fine hotels, theaters, and apartment structures. In addition to the Jackson Towers, his work in Chicago

includes the Sheridan Plaza, the Pierre, 3750 North Lake Shore Drive, and the Inter-Continental Hotel.

Ahlschlager also produced many important buildings in other major cities such as the Motor City Hotel and Casino in Detroit, Carew Tower in Cincinnati, Mercantile National Bank Building in Dallas, and the Roxy Theater in New York. Toward the end of his life, he moved to Dallas and continued practicing until he died in the mid-1960s. The *New York Times* eulogized him as "an architectural seer," noting that early in his career Ahlschlager had predicted that "the skyscraper would be the badge of the 20th century." Without a doubt, he made important contributions to the development of tall buildings in America.

During its early history, Jackson Towers was considered so exclusive that the *Hyde Park Herald's* society page had a dedicated column covering the comings and goings of its prominent residents. By 1930, renters and owners of the spacious apartments included a federal judge, a bank president and vice-president, a civil engineer, a radio manufacturing executive, an owner of a dry goods company, and a commodities broker, along with their families and dozens of servants. During the early years of the Depression, the Jackson Towers went into receivership. The apartments became rentals and continued to attract prestigious tenants including White Sox founder and owner Charles A. Comiskey. The apartment structure was converted into a condominium building in the late 1960s.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☒B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Jackson Towers was evaluated for significance under National Register of Historic Places criteria A, B, and C. The high-rise was erected between 1924 and 1926, just as luxury apartment living was first reaching its prime along Chicago's south lakefront. The property meets Criterion A for the importance of luxury apartments as significant theme in the development of Hyde Park. A number of prominent figures have lived in the building through its history. The most famous was Charles Comiskey, founder and owner of the White Sox. Comiskey's reputation had been tarnished by a famous scandal in which White Sox members were accused of intentionally losing the 1919 World's Series. Afterwards, during the later period in his life, he was quite philanthropic and community minded. For instance, he gave tickets to members of the La Rabida Sanitarium in Jackson Park. Although Comiskey lived in the building for only a

short time before his death, the property warrants listing under Criterion B. As the building was designed by nationally renowned architect Walter W. Ahlschlager, embodies the characteristics of a distinctive type, period, and design, and possesses high artistic values, it meets with Criterion C for listing on the NRHP. It is located near other properties that are either eligible for listing or have already been listed on NHRP. Thus, it could be nominated as an individual property or as part of a historic district.

NRHP RECOMMENDATION

Eligible as an individual property or as part of a Hyde Park Historic District

SOURCES

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"Walter W. Ahlschlager Dies; Roxy Theater's Architect, 77," *New York Times*, March 30, 1965.

Photo 1 – 5555 S. Everett Avenue

5555 S. Everett Avenue, view looking Northwest from intersection of S. Everett Avenue and E. 56th Street toward South, East, and Southeast façades, and porte-cochère

Photo 2 – 5555 S. Everett Avenue

5555 S. Everett Avenue, view looking Southwest from E. 56th Street toward East and North façades

Photo 3 – 5555 S. Everett Avenue

5555 S. Everett Avenue, view looking West from driveway toward porte-cochère

NAME
Quadrangle House

OTHER NAME(S)

STREET ADDRESS
6700 S. South Shore Drive

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244060100000, 20244060261001 through 20244060261261

YEAR BUILT
1968

SOURCE
Historic Aerial Photos

DESIGNER/BUILDER
Dubin, Dubin, Black and Moutoussamy

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Concrete

ROOF
Built-up

DESCRIPTIVE NOTES
The Quadrangle House at 6700 S. South Shore Drive is a 28-story high-rise located on the southeast corner of E. 67th Street and S. South Shore Drive, a prime location on the south lakefront. The light grey concrete and glass tower is rectangular in plan with a flat roof. Its four facades are defined by thin, closely-spaced concrete grids. The roofline is accentuated a thin concrete band. A set-back, single-story “penthouse club” sits atop the roof, hidden from street view.

Soaring to a height of 238 feet, the tower rises above its neighboring structures. A substantial amount of surrounding airspace and the backdrop of Jackson Park and Lake Michigan give the tall, sleek building an even greater stature. At ground level, a series of evenly-spaced, rectangular concrete piers stand along the outer perimeter of the building, creating the impression that the tower floats above its foundation. Within the perimeter of piers, a double-height glazed wall surrounds the recessed ground floor lobby. The front entryway that leads

into the lobby is subtly signified on the exterior by a simple flat concrete awning. The ground floor is set back from the façade, providing protected pedestrian space around the perimeter of the building.

The recessed first story is eight bays wide on the east and west and thirteen bays wide on the north and south. The primary entrance is on the north facade in the central bay, accessible via a shallow set of stairs off a circular driveway. Above this base, the tower shaft is defined by a reinforced concrete "rib-cage" exterior, which is not only architecturally distinctive, but also supplies structural support and window shading. The series of 140 mullions (or "ribs"), each seven inches wide and 16 inches thick, rise the full height of the building. They are intersected by a series of horizontal bands, thus forming the grid. The grid includes vertical mullions set approximately two-and-a-half feet apart, allowing space for large window panels between them. Slightly recessed behind the ribs, all exterior walls are floor-to-ceiling dark-tinted glass, with anodized aluminum window frames.

A low-rise, concrete parking garage stands south of the tower. A small pedestrian foot bridge spans a service road between the high-rise and the parking structure. The two-level garage originally featured a rooftop recreational terrace for building tenants, including tennis courts and a swimming pool. The terrace has since been converted to parking spaces.

Quadrangle House has 262 studios and one- and two-bedroom units. The building stands out as one of the tallest structures along the South Shore lakefront, exhibiting a high level of original design integrity. The building's modernistic, geometric concrete skeleton distinguishes it as a highly-recognizable residential tower on Chicago's South Side.

HISTORY/DEVELOPMENT

Completed in 1968, Quadrangle House was designed by Dubin, Dubin, Black & Moutoussamy, the architecture firm also responsible for the 1969 Island Terrace Apartments (W02). The firm had been specializing in high-rises since just after WWII. This project represented a milestone in Dubin, Dubin, Black & Moutoussamy's contributions to Modernism. Quadrangle House's soaring height and dramatic, concrete "rib-cage" structure provided a bold new appearance for residential buildings in the South Shore neighborhood.

Though construction in South Shore had come nearly to a halt during the Depression, the Post-War period ushered in a burst of new residential development in the neighborhood, including several high-rises particularly along Lake Michigan. By the early 1960s, a succession of high-rise apartments had recently been erected along the lakefront on the North Side of Chicago and nearby in Hyde Park. Developers recognized the opportunity to build similar structures in South Shore, through which they could exploit unique views of Jackson Park, the South Shore Country Club, and Lake Michigan.

Many of the high-rise developers and their architects of this era subscribed to Modernist design ideas to create state-of-the-art structures with exposed construction materials, clean lines, and very little ornamentation. The buildings responded to the needs of the time. Automobile ownership surged during the postwar years, and the new buildings often featured large parking lots or enclosed garages. Other buildings amenities in luxury high-rises included air conditioning and high-end appliances. Prior to the construction of Quadrangle House, two other residential high-rises had sprung up nearby, the 1962-1964 Oglesby Towers (SS11) and the 1964 Crandon House (SS12).

Several different Dubin family members had been influential Chicago architects since the 1910s, but the period in which the Dubin firm designed the Quadrangle House was arguably its most significant. Dubin & Dubin added a third partner, John T. Black (1917-2003), a talented designer from Hyde Park in 1965. Around that time, they began collaborating with John W. Moutoussamy (1922-1995), an IIT-trained African-American architect. In 1966, the Dubins invited Moutoussamy to become a full partner in the firm. Construction on Quadrangle House's superstructure began in the following fall.

James McHugh served as developer of the Quadrangle House through his company McHugh-Levin Associates. His James McHugh Construction Company, which was simultaneously at work on the iconic Marina City towers, served as general contractor.

For the Quadrangle House's concrete ribs, the contractor devised custom steel forms and built special frames, each holding six of the forms. The construction method included creating the ribs as an integral part of the concrete pouring. Commenting on the innovative technique, Donald G. Reiser, construction superintendent for McHugh-Levin Associates, said, "if we had used regular concrete posts instead of the ribs, we would probably have another three or four months of work ahead of us in finishing the outside walls. The gang forms make it possible to complete a floor in three days, instead of four as we had expected." Using this innovative system, construction on the rib walls was completed in mid-February 1968. Rental agents began accepting applications for apartments units in May. Upon completion, the building cost an estimated $5 million.

With its bold concrete grid, Quadrangle House stood out along border of Jackson Park and Lake Michigan. Rental advertisements for the modern luxury tower promoted the building's prime location, as well as the many amenities included to rival other upscale high-rise communities in Chicago. These included a restaurant, commissary, and valet shop on the first floor; a half-acre recreation pavilion with a heated swimming pool, tennis court, shuffleboard, badminton, and a "tot lot for the pint-sized athlete;" a rooftop "penthouse club" furnished with a wood-burning fireplace and kitchen; and of course, ample garage parking. The well-appointed lobby was finished with granite, English oak, and carpeting.

At its completion in the summer of 1968, monthly rents for the building ranged from $157 for a one-bedroom apartment to $240 for a two-bedroom with two full baths. Living rooms were typically 14-by-18 feet, with bedrooms typically 10 1/2-by-15 feet. Each unit boasted formal foyers, kitchens equipped with the most modern conveniences, walk-in closets, and bulk storage closets to eliminate the need for basement storage. Its many floor-to-ceiling windows maximized natural light and afforded sweeping views of the surrounding city and Lake Michigan on three of its sides.

The Quadrangle House is a significant and highly intact example of a Chicago high-rise apartment building on the South Shore lakefront. As one in a select group of Modernist towers constructed near the southeast corner of Jackson Park, the building boldly demonstrated a new expression of Modernism to South Siders. Additionally, as one of the early projects of the newly-expanded firm of Dubin, Dubin, Black and Moutoussamy, the building helps to shine light on John Moutoussamy's contributions as one of the first black architects to become a partner in a major design firm.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Quadrangle House, 6700 S. South Shore Drive, was evaluated for significance under National Register of Historic Places criteria A, B and C. High-rise apartments had developed in South Shore since the 1920s, and by the 1960s, new Modernist towers like this one drew great interest and upscale residents to South Shore. Because of the significance of the building to this context theme, the property is eligible for listing under Criterion A. The building is not associated with important historical figures, and as such, is not eligible under criteria B. As this building possesses high artistic value, is a fine example of a Modern high-rise of the 1960s, and is a noteworthy structure by the acclaimed architectural firm of Dubin, Dubin, Black and Moutoussamy, it is eligible for listing on the NRHP under criteria C. As it is near other properties that relate to the theme of apartment development in South Shore, it could be considered for designation as part of a South Shore Historic District. The property does not possess sufficient significance to warrant individual listing.

NRHP RECOMMENDATION

Eligible as a contributing resource to a proposed South Shore Historic District

SOURCES

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Photo 1 – 6700 S. South Shore Drive

6700 S. South Shore Drive, view looking Southwest from S. South Shore Drive towards East and North façades

NAME
Oglesby Towers

OTHER NAME(S)

STREET ADDRESS
6700 S. Oglesby Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-405-036-0000

YEAR BUILT
1963

SOURCE
Historic aerial photos

DESIGNER/BUILDER
Simpson-Peck, Inc.

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The 25-story high-rise at 6700 S. Oglesby Avenue is concrete framed and faced with a pale, buff brick. Metal windows run vertically in regular ranks up the sides and small balconies break the plane of the wall at each corner. With its irregular footprint it takes full advantage of its large site on the southwest corner of E. 67th Street and S. Oglesby Avenue. The building, also known as Oglesby Towers, is surrounded on the south and the west by a covered parking garage for residents' vehicles, a feature which was essential for a building of this size.

Oglesby Towers is essentially two rectangular blocks that are offset from each other in plan. This offset means that each of the 191 units has views of the lake to the east and south and/or views of Jackson Park to the north. The building is entered from the northeast corner underneath a deep and thin, cantilevered concrete overhang that is supported by concrete pillars at the front and the rear of the cantilever. The overhang protects a short curving drive. The drive runs from E. 67th Street through to S. Oglesby Avenue. A broad set of six steps splays

out to meet the drive from the double entrance doors that face east. The lobby is set into the corner where the two building blocks meet.

The building has a high first story with a pale, concrete finish. Windows in various groupings run around the entire building on the first story directly under the bays above. There is a service entrance on the western end of the western block reached by a ramp leading down from the sidewalk. A service drive is tucked between the western façade and the parking garage.

The façade on the western block, facing E. 67th Street, reads as three bays: triple windows flank a thin concrete grid that frames the three central pairs of windows. The central windows are set deeply into this frame and the frame is paler than the brick, giving it the appearance of floating on the surface of the wall. The frame rises as an open grid above the roof of the western block, making it even more of a soaring accent for this northern façade. There are small, thin, cantilevered balconies tucked into the east and west corners of this block.

The western façade on the western block has a pair of windows in a simple brick wall. The concrete framing is clearly expressed on this façade.

The northern façade of the eastern block is three bays wide, with wider triple windows flanking a narrower trio of windows on each floor. The eastern façade on this block has a balcony on the northern bay and two pairs of windows to the south.

The southern façade of the includes a setback moving from S. Oglesby Avenue northward towards E. 67th Street. This entire façade is covered with regular groups of windows, the same on every story. The concrete framing of the stories is clearly expressed within the brick facing. Every window grouping on every façade has a wall air-conditioning unit underneath it.

Two tall elevator penthouses project above the flat roof: a large one at the core where the two blocks meet and a smaller one on the south edge of the eastern block.

A ramp from S. Oglesby Avenue leads into an enclosed parking garage that wraps around the building on the south and the west. Although it cannot be confirmed, the garage appears to be at least two stories, with one partially below-ground. The garage is concrete framed and appears to have later brick infill along the alley that runs on its southern side.

The integrity of 6700 S. Oglesby Avenue is very good, although the windows have been replaced and the balcony railings appear to be new. The building known as Oglesby Towers is an elegant example of a 1960s apartment building that continues to serve its original purpose.

HISTORY/DEVELOPMENT

Completed in 1963, Oglesby Towers was designed by the firm of Simpson-Peck, Inc. and built by the Turner Construction Company. The apartment is one in a group of luxury high-rises constructed in South Shore during the 1960s, an era when real estate developers transformed

many sections of Chicago's lakefront area by building soaring residential towers. With its geometrical arrangement of windows, stacked balconies, clean vertical lines, and moderately-priced rental units offering tenants a variety of amenities, Oglesby Towers proved to be a popular alternative to the older housing stock of the South Shore neighborhood for South Siders looking for a modern way of living in the heart of the city.

Development in South Shore, which had waned during the Depression and WWII, picked up again after the war. By the early 1960s, it was a prime area for modern high-rises. Oglesby Towers was the earliest of several high-rises to be developed along E. 67th Street facing Jackson Park. By this time, South Shore was starting to become racially integrated, and unlike the extreme difficulty that African-Americans found when trying to move into other nearby neighborhoods, the transition was more harmonious here.

Construction began on Oglesby Towers in the spring of 1962, at a point when high-rises dominated Chicago's new housing market. According to a Bell Savings and Loan Association survey of the six-county metropolitan area, construction permits for high-rise apartments reached a record high in July 1962, while permits issued for new single-family homes hit a 12-year low. Concurrent to Oglesby Towers, the *Chicago Tribune* reported on the groundbreaking of at least three other skyscraper apartment buildings along South Shore's Jackson Park-adjacent lakefront, in what was estimated to be a "7-to-10 million-dollar investment in living space."

Oglesby Towers was designed by Simpson-Peck, Inc., a Chicago firm also responsible for South Shore's 11-story high-rise apartment at 6912 S. Crandon Avenue, completed in 1959. The firm was organized in late 1946 and was responsible for both low-rise and high-rise apartments throughout Chicago as well as single-family homes in the southern suburbs. Benjamin I. Simpson had formerly worked for Greenebaum Mortgage Company, one of the largest mortgage brokers in the country. He continued to actively finance projects for the firm of Simpson-Peck, Inc. At the time of construction, another partner in the firm, Al Simpson, compared Chicago's surge in luxury high-rises to the Miami hotel boom, insisting that "there's always room for one more, providing you can put up a better one than that next door"—possibly juxtaposing his firm's own building to the Crandon House apartments being prepared for construction just across the street.

The estimated construction costs for Oglesby Towers was $4 million. Its 119 units were priced to attract middle-class tenants, with rents ranging from $126 for a studio to $250 for a two-bedroom apartment. As important, if not more so, was that the building was advertised as an integrated community, appealing to a neighborhood with a roughly 30 percent African-American population.

The first advertisements for furnished model units appeared in the November 1962 *Chicago Tribune*, with leases set to begin on May 1, 1963. Amenities included a doorman and front-desk

security, indoor parking, air conditioning, balconies, apartment finishes by Price Interiors, and of course, commanding views of Jackson Park and Lake Michigan, with the Chicago skyline in the distance. “Background music” was also promoted as an amenity, providing elevator passengers with additional uplift en route to the building’s higher stories. Within a few years of its opening, the state-of-the-art building was featured in a guided open house-style neighborhood tour of South Shore, which promoted rehabilitated older dwellings while also showcasing the stylish, contemporary-style high-rises that pointed to the neighborhood’s future.

A decade after its construction Oglesby Towers was purchased by successful African-American businessman Lester McKeever and his wife Nancy, a teacher in the Chicago public schools. McKeever grew up on the South Side and graduated from Wendell Phillips High School in 1951 with many honors, including a scholarship to college. He went on to become a managing partner at the important African-American accounting firm of Washington, Pittman and McKeever. He also earned a law degree from Chicago Kent-IIT School of Law while he was working as a young CPA. He went on to sit on many corporate boards and chaired the Chicago Federal Reserve Bank in the late 1990s. He was also active in horse racing and gambling investments. The McKeevers were extremely important as business people, educators and philanthropists. They purchased Oglesby Towers in 1976, moving their family of four into the penthouse apartment. They would remain there for over 30 years, only selling the building in 2008 and finally moving out in 2013.

Under the McKeevers’ ownership Oglesby Towers become a “vertical village,” where everyone knew each other and looked out for each other. The McKeevers gathered residents for holiday parties, provided common space in an unrented apartment on the 25th floor and gave the building its community spirit. Residents came and stayed, sometimes for decades. As one long-time resident remembers, “The McKeevers were intentional about creating a sense of community.” No doubt it was their long ownership and management of Oglesby Towers that gave the building such stability.

Oglesby Towers helped introduce a futuristic new character to South Shore’s lakefront area, along with a group of other luxury buildings that included the 1964 South Shore Tower, the 1964 Crandon House (SS12), and the 1969 Quadrangle House (SS10), among several other high-rises extending along South Shore Drive to E. 75th Street. The tower represented the vanguard of contemporary design inside and out, from its sleek architectural forms and plainly-expressed materials to its internal technologies and apartment finishes. As an example of a housing type that contributed to the transformation of the South Side lakefront during the height of the Modern Movement, the building exhibits remarkable integrity.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Oglesby Towers at 6700 S. Crandon Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. It exemplifies a new generation of apartment living, providing state-of-the-art amenities to both African-American and white tenants when it was built in the early 1960s, and thus it meets Criterion A. Lester and Nancy McKeevers are extremely important to the history of the South Shore community. However, it is believed that they are still living, and therefore the building is not eligible under Criterion B. The building encompasses a visually-compelling array of Modernistic textures, forms, and massing, and strongly conveys its original appearance. As such, it is eligible under Criterion C. The property is eligible as contributing resource to a proposed South Shore Historic District, as it is located near other properties that reflect the development of South Shore in the mid-twentieth century. It does not possess sufficient significance and integrity to warrant individual listing.

NRHP RECOMMENDATION

Eligible as a contributing resource to a proposed South Shore Historic District

SOURCES

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Darrow, Joy. “High Rises—Where Are They Going?” *Chicago Tribune*, July 23, 1967, pg. N4.

"Former Boarder Gives New Look to Old Dorm," *Chicago Tribune,* October 28, 1965, pg. D6.

Harris to Convert Garage Into Annex: Remodeling Cost Is Placed at $700,000," *Chicago Tribune*, December 27, 1956, pg. D5.

Hartman, Hermene & David Smallwood. "The McKeevers," *N'Digo Legacy Black Luxe 110: African American Icons of Contemporary History (*ebook), December 11, 2017.

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"High-rise design shaping up to how people want to live," *Chicago Tribune*, June 9, 1973, pg. N24.

"South Shore Opens Its Doors," *Hyde Park Herald*, June 6, 1965, v. 84, Issue A, pg. 23.

Classified advertisement, *Hyde Park Herald*, October 26, 1965, v. 85, issue A, pg. 15.

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Photo 1 – 6700 S. Oglesby Avenue

6700 S. Oglesby Avenue, view looking Southeast from E. 67th Street toward North and West façades

NAME
Crandon House

OTHER NAME(S)
Parkland Condominiums

STREET ADDRESS
6701 S. Crandon Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244050401001 through 20244050401055

YEAR BUILT
1964

SOURCE
Historic Aerial Photos

DESIGNER/BUILDER
George A. Kennedy & Associates / Paul Rogers & Associates

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The Crandon House (today known as the Parkland Condominiums) at 6701 S. Crandon Avenue is located on the southeast corner of E. 67th Street and S. Crandon Avenue. The high-rise tower is T-shaped in plan, with the longer of the tower's two vertical masses extending east-to-west and the shorter "stem" of the "T" extending to the south. (The mass that serves as the stem of the T is also one story shorter than mass that forms the top of the T.) The building is constructed of reinforced concrete, with extensive use of tan-colored brick panels and aluminum-framed picture windows. It is set slightly back from the sidewalk and raised on a series of exposed load-bearing piers, which define the tower's base and extend up the full height of the building. A street-level parking lot wraps around the back of the building to the south, with entries off S. Crandon Avenue and via a partially-covered driveway that connects to E. 67th Street. The tower overlooks Jackson Park to the north and Lake Michigan to the east.

The 22-story tower rises above many of the neighboring low-rise structures to the south, and is a similar height to the 24-story Oglesby Towers (SS11) to the east and the 16-story Shoreline Apartments (SS01) to the west. The substantial amount of surrounding airspace, which includes the expanse of neighboring Jackson Park, gives the tall, slender tower an even greater stature.

At ground level, a series of evenly-spaced, exposed concrete piers stands along the outer perimeter of the building, extend from the ground to the roofline. These piers, which are found on the north, east, and west facades, define the tower's base. Above this base, the piers extend upwards as narrow vertical bands all the way to the top of the building. A thin concrete band wraps around the entire tower to define the roofline. The building's enclosed HVAC systems sit atop the flat roof.

The building is five bays across on its primary north facade. Double-height glazed windows enclose a ground floor lobby behind the three center bays. The primary entrance, a glass door flanked by glazed sidelights and a transom, sits in the center bay sheltered under a canvas awning, which is printed with the current building name and number. On the east and west bays, the lower portions of the piers form open arcades that run along the west and east façades—the east arcade containing a driveway to the rear parking lot—with apartments above.

Above the ground level, the tower rises upwards in five bays visually separated by the vertical concrete bands. The three center bays hold aluminum-framed windows in groups of threes and fours. The lower portions of the second and fourth bays open inward. Plain metal spandrels sit beneath the slightly smaller windows of the center bay. The two end bays hold glazed sliders which open onto cantilevered balconies with aluminum railings.

The east facade is roughly the same length as the north facade; however, the south portion (or two-and-a-half bays) of the tower is set back from the north. The north portion of the facade is a plain wall of tan-colored brick panels, with horizontal concrete bands dividing each story from the one above. The south half of the facade is defined by rows of windows at each story. These are arrayed in groups of twos, threes, and fours between the concrete piers.

The tower's south facade comprises three elements: a plain center bay with tan brick panels and horizontal concrete bands at each story and two deeply recessed flanking bays, each featuring a row of four windows on every story. The building's structural support piers are not visible at the base of the center bay, as they are on all other facades. The west facade is nearly identical to the east facade; however, the southern bay of the west facade is composed of brick panels pierced only by ventilation screens.

A small, at-grade paved parking lot sits on the south side of the property. Modest landscaping fronts the north side of the building and wraps around the northwest corner of the property. Small hedges, trees, and a lawn enclosed by a metal gate enhance the property at street level.

Crandon House has 74 units, including studios and one- and two-bedroom apartments, with a maximum of four units per floor. The building stands out as one of the tallest apartment structures along the southern boundary of Jackson Park. Its geometric forms, clean lines, and mass-produced building materials distinguishes it as a highly-recognizable modernist residential tower on Chicago's South Side.

HISTORY/DEVELOPMENT

Completed in 1964, the Crandon House was designed by the structural engineering firms of George A. Kennedy & Associates and Paul Rogers & Associates. This residential high-rise is part of a group of luxury towers overlooking Jackson Park and Lake Michigan that were built during the post WWII period. The building's soaring height, modernistic design, and wide array of amenities presented middle-class South Shore residents with an alternative to the single-family houses and low-rise apartment buildings that had populated much the neighborhood since the 1910s and 1920s.

At the end of the war, demand for new housing spiked across the city. The lakefront had long held appeal and developers knew that the lure of the location could help ensure maximal financial returns. While land prices were quite high on the North Side near Lincoln Park, real estate speculators realized that South Shore also offered great views of Lake Michigan, but property was more affordable. So a new crop of high-rises went up along E. 67th Street and S. Shore Drive. These buildings catered to the changing tastes of middle- to upper-middle-class Chicagoans, many of whom expressed a preference to live in new construction buildings that boasted state-of-the-art technologies, amenities, and Modernist design ideals.

By 1962, construction had commenced on at least four new buildings along the Jackson Park-Lake Michigan corridor. In addition to Crandon House, these included the 1962-1964 Oglesby Towers (SS11), the 1964 South Shore Tower at 6740 S. South Shore Drive, and 7345 S. South Shore Drive, also completed in 1964. The 1969 Quadrangle House (SS10) at the southwest corner of S. South Shore Drive and E. 67th Street followed soon after, as did several other high-rise projects extending south along the lakefront to E. 75th Street. At the time, Richard Jaffe, executive director of the South Shore Commission, a neighborhood improvement group, called the construction a "show of confidence in South Shore," continuing that the neighborhood "may soon rank with the north lake shore area as a prime development location."

Built at the same time as the 24-story Oglesby Towers to the east, Crandon House was designed by structural engineering firms led by George A. Kennedy (1924-2010) and Paul Rogers (1909-1979), respectively. Born Gyorgy Ungar in Hungary, Kennedy arrived in the United States in 1947 after having spent a year in a Nazi work camp during WWII. He received a scholarship from the B'nai B'rith Hillel organization to attend Texas A&M University, after which he relocated to the Midwest to attend graduate school at the University of Wisconsin. Kennedy moved to Chicago in 1950, and in 1955, he opened his own engineering firm, George A.

Kennedy & Associates. In addition to Crandon House, Kennedy served as structural engineer for the AIA award-winning Chicago Child Care Society offices and nursery school (Keck and Keck, 1963), among many other projects across the country.

Like Kennedy, Rogers was also born in Hungary. He attended the École du Genie Civil in Paris before immigrating to the United States in the late 1930s, earning a postgraduate degree at the Illinois Institute of Technology in 1941. Rogers worked extensively in the Chicago area through the mid-1960s, serving as structural engineer for several high-rises, including 1150 N. Lake Shore Drive (John Macsai, 1957) and the Carlyle at 1040 N. Lake Shore Drive (Hirschfeld, Pawlan and Reinheimer, 1965), and as architect for 1420 Chicago Avenue in Evanston, built in 1959. In the mid-1960s, Rogers relocated to Los Angeles to serve as chief structural engineer for the prestigious West Coast firm of Daniel, Mann, Johnson & Mendenhall.

As with many of the high-rises of this era, Kennedy and Rogers drew from Modernist design ideals popular during the postwar era, emphasizing exposed, mass-produced construction materials, geometric grid window patterns, and clean vertical lines, while avoiding any extraneous ornamentation or architectural embellishment. Construction on the tower began in the spring of 1962, with the 22-story building topping out in May 1963. Estimated construction costs for the 74-unit building were 1.17 million dollars.

Advertisements inviting renters to view Crandon House's model units began to appear in the *Chicago Tribune* by the summer of 1963, with leases beginning the following spring of 1964. Ads touted "Chicago's finest view", with "refreshing architecture" and "realistic rentals," including 18 studio apartments beginning at $125, 18 one-bedroom apartments from $160, and 38 two-bedrooms from $237.50. To attract University of Chicago students, the management offered special rental plans available to "top flight students." Amenities included electric kitchens, ample closet space, central air conditioning, 15-by-6-foot outdoor patios, and solariums. In addition, the building advertised only four apartments per floor (for "exceptional privacy"), inside garage parking for an additional $15 per month, laundry facilities, a rooftop terrace, a fallout shelter, an engineer on the premises, close-proximity to the Jackson Park golf course, and of course, stunning views of Lake Michigan and the Chicago skyline.

Importantly, the construction of Crandon House and other nearby luxury high-rises coincided with the initiation of integration policies throughout the South Shore neighborhood. Said Julian Klugman, executive director of the South Shore Commission: "We have been integrating since 1955, although substantial integration began seven years ago" (in 1960). In accordance with these policies and South Shore's mixed demographics, both Crandon House and the adjacent Oglesby Towers rented both to whites and to tenants of color, with newspaper advertisements featured in the *Chicago Tribune* as well as in the African-American owned *Chicago Defender* throughout the mid-1960s and early 1970s.

Crandon House, which has since been renamed "Parkland Condominiums," is an excellent example of a Modernistic high-rise apartment built near Jackson Park and the lakefront. The building continues to convey its historic character and retains good integrity.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The Crandon House at 6701 S. Crandon Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. An early example of a Modern high-rise in South Shore, it is significant for its association with the community's history in the development of apartment living, and thus meets with Criterion A. The building is not associated with any important historical figure and, as such, is not eligible under Criterion B. The building encompasses a visually-compelling array of Modernistic textures, forms, and massing, and strongly conveys its original appearance. As such, it is eligible under Criterion C. The building warrants listing as part of a South Shore Historic District, as it is located near other properties that reflect the significant theme of apartment development in South Shore. However, it does not possess sufficient significance to justify individual designation.

NRHP RECOMMENDATION

Eligible as a contributing resource to a proposed South Shore Historic District

SOURCES

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"Skyscraper Condominium Apartment House Planned: Ready in Fall," *Chicago Tribune,* June 8, 1963, pg. C5.

"Sodality Plans Annual Tea at St. John," *Chicago Tribune,* April 25, 1965, pg. SCL1.

"South Shore Community Rises from Prairie," *Chicago Tribune,* June 7, 1964, pg. S-A1.

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Yackley, Sel. "Integrated South Shore: 'Strangely Homogenous'," *Chicago Tribune,* April 9, 1967, pg. P2.

Photo 1 – 6701 S. Crandon Avenue

6701 S. Crandon Avenue, view looking Southwest from E. 67th Street toward North and East façades

NAME
6700 S. Paxton Avenue

OTHER NAME(S)

STREET ADDRESS
6700 S. Paxton Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244030221001 through 20244030221011

YEAR BUILT
c. 1956

SOURCE
Historic Aerials and *Chicago Tribune* Classified

DESIGNER/BUILDER
Unknown

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES

This three-story 12-flat stands at the southwest corner of S. Paxton Avenue and E. 67th Street, across from Jackson Park. It's clean, rectangular form is typical of small, multi-family apartment buildings built between 1955 and 1965 throughout the Chicago area. The small size of the units within it and the building's Modern design contrast sharply with the more decorative and luxurious four-flats and courtyard apartment buildings of the first quarter of the 20th-century that surround it.

The building at 6700 S. Paxton Avenue is a simple rectangle with hipped roof faces supporting a central flat roof. It sits on a low red brick base. It is three stories high, with four apartments per floor. All the apartments are accessed off a central entrance on S. Paxton. This entrance has a small, hipped roof overhang. The door is deeply set and accented with rough limestone trim. The S. Paxton façade is five bays wide, with each side of the central axis mirroring the other. Each unit has a large tripartite, Chicago-style window at the end, a pair of double hung windows in the middle and another pair of double hung windows flanking the central axis (single windows on the first floor to accommodate the front door). Red brick panels accent the corners

on the second story and there is a broad red brick panel on the 2nd story above the entrance. The end windows also have cut stone (possibly concrete) sills and, on the second story, surrounds that wrap around the corner.

On the E. 67th Street façade the east and the west sides mirror each other, just as the S. Paxton façade does. At the "garden" level, on the first story, are two pairs of double hung windows for each unit. On the second and third stories there is a tripartite window at the outer corner and a pair of double hung windows at the center for each unit. As on the east façade, there are red brick panels accenting the corners and separating the two central pairs of windows.

The south façade abuts the building directly to the south.

The west, or rear, façade is faced almost entirely with Chicago common brick and fronts onto the building's parking area, along the alley. The more-finished buff brick with red brick detailing extends around the corner for just one bay. There are pairs of double hung windows all the way across the building on every story. The one unusual thing in this very symmetrical plan is a small, triangular projection at the southwest corner that holds the last pair of windows for the southwest units. Perhaps this projection provided some privacy for these units from the abutting building. There is a brick chimney at the center of the rear façade.

Notably, this apartment building had a single parking space for every unit as part of the original plan.

The buildings conveys its historic character and retains a high degree of integrity.

HISTORY/DEVELOPMENT

Post War Chicago was in the midst of the biggest building boom it had experienced since the Depression. South Shore, along the south edge of Jackson Park, was one of the loci for the residential part of this boom. The scattered vacant lots were filling in and would continue to do so for the next twenty years. Many Chicagoans wanted to live in a stylish, though affordable contemporary apartment building. This structure, built in the mid-1950s responded to this new market.

Without access to a building permit, the architect and owner of 6700 S. Paxton have not been determined. The apartments were small and simple—just 4 or 5 rooms each—and seem to have attracted single people and couples. When this building was constructed South Shore was at the peak of its Jewish population, with over 20,000 Jewish residents, along with a dozen synagogues and numerous Jewish institutions. There was a strong commercial strip along E. 71st Street where the surface train tracks still run today.

For young couples and singles who could not afford single-family homes, sunny rental apartments like these afforded them the modern amenities of a new house: a 1956 advertisement boasts of the "ceramic tile bathrooms," "Formica working tops," and "private

parking" at 6700 S. Paxton. The parking would have been especially desirable, since cars were becoming ubiquitous by the 1950s. Thanks to its excellent location and modern amenities, the building was a good place to live. An older Jewish couple, an R.O.T.C. cadet, a worker for the Sanitary District and a young professional basketball player all spent time here during the 1960s.

The building at 6700 S. Paxton had one particularly notable early resident: Seymour Persky, an attorney and real estate investor, who would become one of the leading champions of Chicago's historic architecture, lived at 6700 S. Paxton in 1958. Like many Jews, Persky's life began on Chicago's West Side. He was the son of Russian-Jewish immigrant parents who first lived near Maxwell Street and later moved to Lawndale. Seymour was born there in 1922 when the West Side was the center of Jewish life in Chicago. He served as an airplane engine mechanic during World War II, then returned to eventually finish college at Roosevelt University and law school at DePaul.

Perksy started his legal career as a criminal trial lawyer but soon invested in his first building. By the 1960s he was working full-time as a real estate investor, restoring older buildings in Evanston and Lincoln Park and keeping them as rental apartments, rather than converting them to condominiums as was typical at that time. As his real estate career took off Persky began collecting architectural artifacts. His first find was a pair of grilles from Louis Sullivan's Chicago Stock Exchange that he picked up off a demolition heap in an alley behind LaSalle Street.

By the time of Seymour Persky's death in 2015 he had assembled "one of the foremost private collections of Chicago-related architectural artifacts." His energetic championing of historic architecture led him to serve time as the President of the young Landmarks Preservation Council (now Landmarks Illinois) and as Chair of the Commission on Chicago Landmarks. In 1995 he purchased Sullivan's Charnley House at 1365 N. Astor Street and offered it to the Society of Architectural Historians as their headquarters. He remained a lifelong resident of Chicago and a powerhouse in both the real estate and the historic preservation communities.

It is amazing to think that his time at 6700 S. Paxton was at the very start of Persky's long and distinguished career. Particularly interesting is that he lived in this brand new apartment building in South Shore when the community was beginning to transition from a largely Jewish neighborhood to an African-American neighborhood. His residency in South Shore aligns well with Persky's real estate work, since he was usually renovating apartments in neighborhoods before they became desirable.

Eventually, like so many of Chicago's apartment buildings, 6700 S. Paxton was converted to condominiums. Current real estate listings suggest that it may be subsidized housing for senior citizens.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☒B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6700 S. Paxton Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. The structure was built in response the desires of Post WWII Chicagoans to live in stylish contemporary buildings with modern amenities, and thus it meets with Criterion A. It is eligible under Criterion B for its association with one of its earliest residents, Seymour Persky, one of the key figures in Chicago's real estate and the Preservation Movement from the 1960s through the early 2000s. The building is also eligible under Criterion C as a forward-looking Modern 1950s apartment building. The property is eligible for listing as a contributing resource to a proposed South Shore Historic District, though it does not possess sufficient significance and integrity to warrant individual designation.

NRHP RECOMMENDATION

Eligible as a contributing resource to a proposed South Shore Historic District

SOURCES

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Photo 1 – 6700 S. Paxton Avenue

6700 S. Paxton Avenue, view looking Southwest from S. Paxton Avenue toward East façade

NAME
6701-6711 S. Merrill Avenue / 2139-2141 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
6701-6711 S. Merrill Avenue / 2139-2141 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-403-001-0000

YEAR BUILT
1922

SOURCE
Chicago Building Permit #66607

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS/Craftsman

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up, with Spanish tile

DESCRIPTIVE NOTES
Located at the southeast corner of E. 67th Street and S. Merrill Avenue, 6701-6711 S. Merrill Avenue/2139-2141 E. 67th Street is a three-and-one-half-story courtyard apartment building. The flat-roofed building is clad in red brick and trimmed with limestone. Double-hung windows are found on all but its rear facades. It sits atop an exposed concrete foundation. The building is essentially M-shaped in plan, with its rectangular open courtyard symmetrically located on the primary S. Merrill Avenue façade, and two narrower east-facing courts along the rear alley façade. Since the rear courts are not visible from the primary facades, the building appears to comprise two rectangular masses bracketing the center courtyard.

A sister building stands across the street on the southwest corner of E. 67th and S. Merrill Avenue (SS 12). Designed by the same architect and built by the same developer, that structure is very similar, though not identical to this building at 6701-6711 S. Merrill/ 2139-2141 E. 67th Street. Both of these apartment dwellings were constructed in 1922.

There are many variations of the courtyard building type in Chicago, and this one incorporates elements reminiscent of the Craftsman style. Flanking the center courtyard along S. Merrill Avenue, the building's two rectangular masses each have a pair of projecting five-sided bays on their north and south sides. At the top of the building, a hipped roof awning with wide overhanging stretches along all but the rear façade. Sheathed in red Spanish clay tile, the awning is supported by exposed brackets. The five-sided bays, Spanish clay tile roof, and overhanging eaves are all features that are commonly found on American Craftsman style bungalows of the same period.

Across its primary facades, the building features a variety of limestone details that stand out from its red brick walls. These include doorway surrounds with simple geometric detailing, a stringcourse that runs above the raised basement and below the first story windows, and bracketed lintels beneath single and groups of windows on the second and third stories. Pairs of simple square limestone details top the outer corners of grouped and single windows, and single square limestone details are symmetrically placed above the first and second story windows.

The E. 67th Street (north) façade is flat and has no five-sided bays. This façade has a single doorway asymmetrically located towards it east side. Many of the limestone details are echoed on this façade. Here, limestone detailing composed of two vertical bands and an upper horizontal band forms tall rectangles accentuates stacks of triple windows on the first, second and third stories.

The building's south façade appears to echo the north, though it is largely obscured by the adjacent building. The east (alley façade) is of common brick and includes back porches and stairways, and the two narrow courtyard openings that provide light and ventilation to some of the building's back rooms.

The courtyard building continues to convey its historic character. Although it has replacement windows, and many basement windows have been boarded up, most of its historic fabric remains intact including many architectural details and its tile roofs. The structure retains good integrity.

HISTORY/DEVELOPMENT

This 50-unit apartment building is a product of the entrepreneurial opportunities for some South Siders during the early 20th century. John S. Smith (1887 – 1966), a London-born bricklayer, had immigrated to Chicago with his wife Margaret in 1909. They settled on the city's South Side, and Smith established himself as a masonry contractor. By 1914, in addition to contracting for other owners, he had begun to develop and build two-flat apartments in the relatively modest Park Manor and Chatham neighborhoods near where he and his family rented a few different homes. After completing and selling several buildings, Smith was able to

move approximately 3 1/2 miles east to the more affluent South Shore neighborhood where he built a home on S. Clyde Avenue.

Smith's business continued to thrive. He worked with a variety of architect, but in the early 1920s, he often hired the talented and prolific Anders G. Lund (1857- 1934) to design the buildings he developed. For example, Lund produced a pair of modest bungalows on S. Wabash Street for Smith in 1921.

The following year, Smith commissioned Lund to design this building, a much larger and potentially more lucrative three-story courtyard apartment at the southeast corner of E. 67th Street and S. Merrill Avenue in the South Shore Community. Later that year, the two collaborated on a sister apartment building directly across the street at 6700-16 S. Merrill (SS15).

For this building at 6701-6711 S. Merrill/ 2139-2141 E. 67th Street Smith had received a loan of $160,000 from Greenbaum Sons, one of Chicago's oldest mortgage investment firms. The total value of the building was estimated at $300,000, at the time of construction. Erected in the spring of 1922, the building included 14 three-room apartments with kitchenettes and 30 four-room units. It also had six five-room apartments with sun parlors. Rental of these "elaborately finished" and spacious apartments ranged from approximately $70 to $100 per month.

Smith sold this and the building across the street (SS15) soon after completion, and there is no doubt that these and other nearby real estate ventures were successful. In 1923, he sold a block of twelve stores and 40 flats on 55th Street in Hyde Park for a reported $330,000. By the late 1920s, Smith had purchased and sold the Woodmere Hotel at 46th Street and S. Woodlawn Avenue. He then became the owner of the Bernard Hotel at 4701 S. Drexel Avenue. John and Maggie Smith had four children. Their son Sidney Smith was a building inspector who rose to the position of Chicago's Building Commissioner in the late 1950s, and their daughter Margaret married Emanuel V. Buchsbaum, a South Side architect who served as the Chicago Park District's chief designer for many years.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 50-unit building at 6701-6711 S. Merrill/2139-2141 E. 67th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The property is a product of the 1920s building boom in South Shore, a time when the area was within reach of middle-class renters. As the reflection of this context theme, the building meets with Criterion A.

Although English immigrant John J. Smith's success as a developer in Chicago is an interesting figure in history, his contributions are not sufficient to meet with Criterion B. The building is a fine example of a 1920s courtyard building designed by a noteworthy architect Anders G. Lund. As it also embodies distinctive characteristics of a type and period, it meets with Criterion C for listing on the National Register of Historic Places. The property possesses sufficient significance and integrity to be listed as part of a South Shore Historic District, although it would likely not warrant individual designation.

NRHP RECOMMENDATION

Eligible as part of a South Shore Historic District

SOURCES

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United States Census records, 1910, 1920, 1930, available at Ancestry.com

World War I Registration card for John Sidney Smith, June 5, 1917.

Photo 1 – 6701-6711 S. Merrill Avenue / 2139-2141 E. 67th Street

6701-6711 S. Merrill Avenue / 2139-2141 E. 67th Street, view looking Northeast from S. Merrill Avenue toward West façade

Photo 2 – 6701-6711 S. Merrill Avenue / 2139-2141 E. 67th Street

6701-11 S. Merrill Avenue / 2139-41 E. 67th Street, view looking Northeast from S. Merrill Avenue toward West facade

PROPERTY TYPE	DOMESTIC/Multiple Dwelling	**6700-6716 S. Merrill Avenue/ 2125-2127 E. 67th Street**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	SS15

NAME
6700-6716 S. Merrill Avenue / 2125-2127 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
6700-6716 S. Merrill Avenue / 2125-2127 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-402-010-0000

YEAR BUILT
1922-1923

SOURCE
Chicago Building Permit #72267

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up, with Spanish tiles

DESCRIPTIVE NOTES
Located at the southwest corner of E. 67th Street and S. Merrill Avenue, 6700-6716 S. Merrill Avenue/2125-2127 E. 67th Street is a three-and-one-half-story courtyard apartment building. The flat-roofed structure is clad in tan brick and trimmed with limestone. The building is essentially M-shaped in plan, with its rectangular open courtyard symmetrically located on the primary S. Merrill Avenue façade, and two narrower west-facing courts along the rear alley façade. Since the rear courts are not visible from the primary facades, the building appears to comprise two rectangular masses bracketing the center courtyard.

A sister building stands across the street on the southeast corner of E. 67th Street and S. Merrill Avenue (SS14). Designed by the same architect and built by the same developer, that structure is very similar, though not identical, to this building at 6700-16 S. Merrill Avenue/ 2125-27 E. 67th Street. Like its sister to the east, this courtyard building incorporates elements reminiscent of the Craftsman style.

Flanking the center courtyard along S. Merrill Avenue, the structure's two rectangular masses each have a projecting rectangular bay. Another set of projecting bays are located at the far north and far south ends of the building, facing S. Merrill Avenue, but these don't match the bays flanking the center courtyard, as they are five-sided bays. The fenestration on this west facade is varied. Double-hung windows are found in groups of three and individually, with window pairs located on the outermost bays. At the raised basement level, most of the window openings have been boarded over.

Across the courtyard, a low wall with openings spans between the two center projecting bays, forming a gateway. This low wall is sheltered with a shed-like awning that is sheathed with green ceramic tiles. Within the narrow courtyard, the long east-west facades are flat, while the east-facing end facade has subtly projecting bay with angled sides. Entryways flank this projecting bay.

The E. 67th Street (north) façade is flat and flush with the sidewalk. It features a single doorway asymmetrically located towards its far west side. Double-hung and small square fixed windows comprise the fenestration along this facade. Single double-hungs are of multiple sizes. There are also double-hung windows in groups of twos and threes. (At the raised basement level, some of the window openings have been boarded over.) As on the S. Merrill Street, wide overhanging eaves with exposed brackets extend along the top of the facade. Green ceramic tiles cover this awning.

Simple brick patterning and handsome limestone details are found along both facades. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Limestone details include doorway surrounds with simple geometric detailing, a stringcourse that runs above the raised basement and below the first story windows, and lintels beneath windows on the second and third stories. Also beneath the second and third story window groupings are limestone brackets. (These may have once supported flower boxes.) At the first story level, pairs of simple square limestone details top the outer corners of grouped and single windows.

The building's south façade generally echoes the north, though it is slightly different because this façade is edged by a narrow court that terminates with a doorway facing onto S. Merrill Avenue. This doorway sits at the base of a narrow perpendicular mass. The west (alley façade) is of common brick and includes back porches and stairways, and the two narrow courtyard openings that provide light and ventilation to some of the building's back rooms.

The courtyard building continues to convey its historic character. Although it has replacement windows, most of its other historic fabric remains intact including architectural details and its tile roofs. The structure retains good integrity.

HISTORY/DEVELOPMENT

John S. Smith began building this structure on the southwest corner of South Merrill Avenue and 67th Street in the fall of 1922, only a few months after he erected a sister courtyard building on the southeast corner (SS14). At the time, real estate development was booming in South Shore, especially in this area bordering Jackson Park, and less than a mile from the exclusive South Shore Country Club. Between 1920 and 1930, the community's population grew from just under 32,000 to more than 78,000. A decade earlier the neighborhood was largely composed of single-family houses. But by the early 1920s, South Side real estate developers like Smith knew that handsome, well-constructed apartments would attract middle class renters and generate good profits.

John Sydney Smith (1887 – 1966), an English immigrant who settled in Chicago in 1906, was a bricklayer who soon established himself as a masonry contractor. By the mid-1910s, Smith had begun to develop his own buildings while still contracting for other clients. Having had success with several two-flats and bungalows, Smith now had the means to build larger and more prominent buildings. By the time he erected the two courtyard buildings flanking the intersection of E. 67 Street and S. Merrill Avenue, Smith and his family lived less than a block away at 6710 S. Clyde Avenue. He served as developer and contractor for both courtyard buildings.

Smith hired architect Anders G. Lund (1887 – 1966), to design both this and its sister building to the east (JP 10). A Swedish immigrant, Lund had received his architectural training at the Technical Institute of Stockholm, from which he graduated with honors. After settling in Chicago in 1882, Lund had a brief apprenticeship as a carpenter, and then worked as a draftsman for several local architectural firms. He established his own practice on the city's South Side in the early 1890s. Over his long and successful career, Lund designed hundreds if not thousands of buildings in Chicago and the Midwest. He worked in a variety of architectural styles. While many of his apartment dwellings were modest brick structures that can be considered vernacular Chicago buildings, others, such as this apartment building, are more stylized. This courtyard and its sister, though not identical, both reflect Craftsman style influences.

Smith constructed this large courtyard structure for an estimated cost of $200,000. Its 50-units included modest three and four-room apartments as well as some more spacious five-room apartments with sun porches. In March of 1923, a couple months before completion, a *Chicago Tribune* classified advertisement offered rentals ranging from $70 to $100 per month, with May 1 occupancy in this new building near Jackson Park.

Commercial real estate in South Shore was a lucrative business in the 1920s, and properties such as this one changed hands at an accelerated pace. In May of 1923, John and Maggie Smith sold the newly-completely building to E.S. Burke who immediately resold the property to a South Side real estate investor named Winfield Scott Blocher (1872 – 1931). Blocher, who had purchased the building for $275,000 sold it six months later for the reported sum of $300,000. His buyers, Dr. Morris L. and Philip A. Weinstein covered a portion of the sale by transferring ownership of a North Side building with stores and flats worth approximately $60,000. In 1927, another pair of owners, Nathan and Samuel Bloomfield sold the building to Frank Paar for a reported total of $305,000 with payment made in part through the transfer of a 15-unit building in South Shore and a three-flat in Hyde Park. Interestingly, the following year, Paar sold it back to the Bloomfields for an undisclosed sum.

During the building's early history, a broad range of middle-class Chicagoans lived here. In 1930, tenants included a number of immigrants such as a Russian Jewish tailor, a Lithuanian janitor, a German steel mills clerk, and a German milkman who had an American wife. Among the native-born tenants at that time were a medical technician, the treasurer of a food products company, a nightclub musician, and two sisters who worked as a stenographer and a telephone operator. The occupants a decade later included immigrants from Austria, Italy, Scotland, Bavaria, and Lithuania. Some of the tenants of that period were professionals and businessmen such as the principal of a grammar school, a chemist, an executive secretary, a grocery store owner, and a couple of managers. But many others had working class jobs, including several salesmen, truck drivers, clerks, and a butcher.

African-American families began moving into this eastern part of the South Shore community in the early 1960s. Local organizations such as the South Shore Commission tried to provide stability, maintain physical properties, and promote racial balance through a program called "managed integration." In an effort to achieve similar goals, in 1966, the Chicago Dwellings Association announced that it would purchase this then-overcrowded 50-unit building at 6700 S. Merrill Avenue, which was cited for having many building code violations. The following year, the group used a loan from the Federal Housing Authority to fully rehabilitate the courtyard building and convert it into condominiums. Despite improvements to the building, the Urban Renewal program did not succeed, and the building reverted back to rentals by the late 1970s.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

This 50-unit building at 6700-6716 S. Merrill Avenue/ 2125 E. 67th Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The property is a product of the 1920s building boom in South Shore. At that time, the area was developing into a community that was desirable to a broad range of Chicagoans including immigrants, first generation Americans, and middle-class residents of varying economic means. Smith consciously developed a property that would attract all of these kinds of tenants. In later years, as African-Americans began settling in South Shore, many white residents quickly moved away, while others sought to maintain a racially balanced community. Community efforts to provide "managed integration" were represented in this apartment building. As a reflection of these significant context themes, this building meets with Criterion A. Although English immigrant John J. Smith's success as a developer in Chicago is an interesting figure in history, his contributions are not sufficient to meet with Criterion B. The property's designer Anders G. Lund made significant contributions to South Shore. As this courtyard is a good example of his work and also embodies distinctive characteristics of a type and period, it meets with Criterion C for listing on the National Register of Historic Places. The property possesses sufficient significance and integrity to be listed as part of a South Shore Historic District, although it would likely not warrant individual designation.

NRHP RECOMMENDATION

Eligible as part of a proposed South Shore Historic District

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Photo 1 – 6700-6716 S. Merrill Avenue / 2125-2127 E. 67th Street

6700-6716 S. Merrill Avenue / 2125-2127 E. 67th Street, view looking West from S. Merrill Avenue toward East façade and courtyard

Photo 2 – 6700-6716 S. Merrill Avenue / 2125-2127 E. 67th Street

6700-6716 S. Merrill Avenue / 2125-2127 E. 67th Street, view looking North from S. Merrill Avenue toward East façade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	1700 E. 56th Street	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	HP13

NAME
1700 E. 56th Street

OTHER NAME(S)

STREET ADDRESS
1700 E. 56th Street

COMMUNITY AREA
41

TAX PARCEL NUMBER
20131020291001 through 20131020291369

YEAR BUILT
ca. Late 1960s

SOURCE
Chicago Daily Tribune/ The Skyscraper Center

DESIGNER/BUILDER
Loewenberg & Loewenberg

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Concrete

ROOF
Built-up

DESCRIPTIVE NOTES
The 38-story apartment building at 1700 E. 56th Street is the tallest building south of 13th Street and a fine example of 1960s high-rise apartment construction. With every façade covered in banks of windows set into a spare concrete frame this building is all about airy volume and unobstructed views.

The building at 1700 E. 56th Street has a chunky, I-shaped plan, with the two ends facing east and west. The entrance is on the south side, facing the top of Jackson Park and the Museum of Science & Industry. A circular drive swings in-and-out off of E. 56th Street under a broad and deep overhang hung on two cables. The entire lobby is glass-fronted and occupies the central five bays. On either side of the lobby, the first-story walls are windowless and the concrete

frame is filled with panels of Chicago common brick. The tall first story is deeply inset behind the framing that supports the upper stories and gives definition to the facades above.

Above the first story are 37 floors of apartments (now condominiums). The facades are completely regular, with a grid of pale concrete providing a framework for ranks of aluminum windows. The windows have fixed upper panes and awning lower panes. The north and south facades are broken into three parts: each end has three bays with window groupings of 4-3-4. The center of the "I" on both the north and the south facades has five bays, with the windows grouped into 3-3-4-3-3. A simple, flat concrete parapet tops the building.

The east and west facades are also tripartite, with each section having three groupings of triple windows. The central section on these narrower elevations projects slightly.

The beauty of this building can be found in its detailing. The vertical framing members and the corner panels run continuously from bottom to top, giving great verticality to the whole structure. The concrete spandrels under each set of windows have a flange-shaped sill that creates shadowing on the wall below. A simple, shallow line expresses the concrete floor plate. The outer corners of the building have a simple flange detail that runs the full height of the building. The inner corners, where the bars of the "I" meet the central section, have simple flat walls, with the line of the floor plate expressed in very shallow relief.

The service core is completely contained within the building, allowing for walls of windows on all four facades.

A two-story, concrete-framed parking lot wraps the building from the northwest corner around the north to the southwest corner. Its framing is infilled with panels of Chicago common brick that match those on the first story.

With 369 units, the high-rise at 1700 E. 56th Street continues to be a simple and beautiful presence, punctuating the end of the leafy residential streets on either side of it while providing sweeping views of the city and the lake for its residents. It has excellent integrity, including what appear to be its original anodized aluminum windows.

HISTORY/DEVELOPMENT

Draper & Kramer, a long-time Chicago real estate investment firm, developed the residential tower at 1700 E. 56th Street in the late 1960s. The firm commissioned architects Loewenberg & Loewenberg to design the structure. James McHugh Construction served as contractor.

During the early 1960s, Draper & Kramer had begun specializing in luxury high-rises. Abram Alcorn, vice-president of the firm, told the *Chicago Daily Tribune* that the large number of units demolished because of the urban renewal movement had caused a dearth of housing, and that families wanted to live in "choicer apartments" instead of low-rise walk-ups. By the late 1960s,

Draper & Kramer had developed a number of modern apartment towers in Chicago, with Loewenberg & Loewenberg as their premier architectural firm.

The sons of a Russian Jewish dry goods dealer, Max L. Loewenberg (1889–1984) and Israel S. Loewenberg (1892–1978) settled on the West Side of Chicago with their family in 1901. Working their way through school, they both attended the Armour Institute (IIT). Max became a structural engineer and Israel an architect. Max worked as an engineering draftsman for the City of Chicago for a brief period, and Israel was the architect for a meat packing company. The two formed Loewenberg & Loewenberg in 1919. Over the next decade, the firm developed a reputation for designing some of Chicago's loveliest luxury apartments and hotels.

Loewenberg & Loewenberg's work of the 1920s includes the Pine Grove Apartment Hotel (listed on the NRHP and as a Chicago Landmark), the Whitehall Hotel, Hotel Lincoln (now Days Inn Gold Coast), and the Mayfair at 1680 E. 55th Street in Hyde Park. The firm struggled during the Depression, but survived by taking on modest remodeling jobs and designing small commercial buildings. At that time, the Loewenbergs were also named to a pool of architects who worked on a prominent federally-funded public housing project.

Between the mid-1950s and early 1960s, the Loewenberg brothers reinvented themselves as specialists in Modern high-rise apartments. Among their early commissions is a 19-story glassy yellow brick apartment tower at 2970 N. Lake Shore Drive, completed in 1954. Max Loewenberg's son James (b. 1934) graduated from MIT in 1957, and joined the firm shortly thereafter. James Loewenberg helped his father and uncle with their increasingly busy practice by serving as head architect for high-profile projects such as a 25-story apartment structure at 3900 N. Lake Shore Drive, built 1960.

Among Loewenberg & Loewenberg's most influential work of that period was the University Apartments in Hyde Park, a redevelopment project on which they collaborated with the acclaimed Chinese-American architect I.M. Pei (b. 1917) and Harry Weese (1915-1998), a prestigious contributor to Chicago Modernism. The twin concrete and glass ten-story apartment structures garnered national attention, including lengthy articles in *Architectural Record.*

Loewenberg & Loewenberg produced several other early 1960s high-rise apartments such as The Sheridan Hollywood Tower at 5650 N. Sheridan Road and 3550 N. Lake Shore Drive. They also designed luxurious skyscraper apartments for Draper & Kramer, including twin towers at 4800 S. Lake Shore Drive. Completed in 1963, this complex, which later became known as the Newport, received a design award shortly after its completion. Loewenberg & Loewenberg went on to design numerous other Modernistic high-rises, including several others for Draper and Kramer. The 1700 E. 56th Street tower was among them.

Draper and Kramer razed nine low-rise structures located between S. Everett and S. Hyde Park Avenues to erect the 376-foot tall concrete and glass skyscraper. Although this would become the tallest structure in Hyde Park, the project didn't represent a new building type in the community. Luxury high-rises had arrived in Hyde Park with the construction of the Jackson Shore Apartments (HP03) in 1916 and over the years, subsequent examples evolved into Modernism. This structure at 1700 E. 56th Street, completed in 1969, was considered "ultra-modern." Its hundreds of one-, two-, and three- bedroom units that rented between $225 and $450 per month.

Early occupants of the building included prominent South Siders who contributed to the community in various ways. For example, Dr. Arthur Billings, a hematologist who served as president of the Michael Reese Medical Center board lived in the building with his family for several years in the 1970s. Billings and his wife were involved in many Hyde Park charitable efforts. In fact, Mrs. Billings served as the chairman of the Hyde Park-Kenwood Community Conference's Annual Spring Benefit in 1971.

During this period, Hyde Park had become a much more diverse community than in previous decades, and the occupants of the new high-rise represented this trend. The mix of tenants at the time included Jewish and African-American South Siders. For example, a *Hyde Park Herald* article described a handmade Hanukkah menorah made by Robert Herman, an early resident of the building. Herman, who was a teacher at the Pritzker Hospital School at the University of Chicago, made the menorah specifically for a Hanukkah service at Temple Isaiah in Hyde Park.

One of the most noteworthy African-American residents of the building's history was Robert N. Landrum (1906-1997). Owner of a realty company, Landrum was only the third African-American to serve on Mayor Richard J. Daley's Community Conservation Board. He filled Robert Taylor's vacant seat. He fought for open housing, and in 1964, he was the first black member of the Chicago Mortgage Bankers Association. By this time, he was the owner of Landrum Realty Company and President of the Drexel Mortgage Company. The following year, he was appointed to the Chicago Urban Renewal Board. He also served as President of the predominantly black Dearborn Real Estate Board. He was the leader of the "Chicago Committee Against Mob Violence," and was a vocal critic when the homes of African-Americans were condemned to make way for Lake Meadows Housing Project.

PROPERTY TYPE DOMESTIC/Multiple dwelling 1700 E. 56th Street

NRHP RECOMMENDATION Eligible **SURVEY ID** HP13

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The high-rise at 1700 E. 56th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building was erected in the late 1960s, as Modern luxury skyscrapers living had become extremely popular in Hyde Park. As an example of a property that represents the later period of luxury apartments, with a resident population that reflected the changing makeup of the community, the property meets with Criterion A. A number of prominent figures in history have lived in the building through its history. One of the most noteworthy was African-American realtor and activist Robert N. Landrum. For its association with Landrum, the building might be worthy of designation under Criterion B. As the building, designed by acclaimed Modernist firm of Loewenberg & Loewenberg, embodies the characteristics of a distinctive type, period, design, and possesses high artistic values, it meets with Criterion C for listing on the National Register of Historic Places. It is located near other properties that are either listed on or eligible for the NRHP, and it is a good candidate for listing as part of a historic district. Since Loewenberg & Loewenberg has a large collection of Modern skyscrapers in Chicago, the building may not possess sufficient significance to merit individual listing.

NRHP RECOMMENDATION

Eligible as part of a Hyde Park Historic District

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PROPERTY TYPE	DOMESTIC/Multiple dwelling	1700 E. 56th Street	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	HP13

Photo 1 – 1700 E. 56th Street

1700 E. 56th Street, view looking Northeast from E. 56th Street toward South façade

PROPERTY TYPE DOMESTIC/Multiple dwelling

6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID W04

NAME
Jackson Park Terrace

OTHER NAME(S)

STREET ADDRESS
6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

COMMUNITY AREA
42

TAX PARCEL NUMBER
20-14-406-043-0000

YEAR BUILT
1974

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Whitley-Whitley, Architects and Planners

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Jackson Park Terrace is a rental housing complex that occupies a large, 7.8-acre site between S. Stony Island Avenue on the east and S. Blackstone Avenue on the west. It lies south of the Midway Plaisance and north of E. 61st Street. On the western edge of the site, in the center, is a 19-story, concrete, brick, and glass high-rise. Clustered around the edges of the site are 24 three-story apartment buildings. The site holds 322 units of housing, but feels pleasant and park-like. Jackson Park Terrace is a good example of the kind of urban planning that was necessary for large-site housing projects.

The site planning at Jackson Park Terrace was carefully considered, with every inch of the ground having a purpose. The site is broken into four unequal quadrants by internal roadways,

one of which is a continuation of north-south S. Harper Avenue. The road to the north of the complex and the central east-west road, which are called Public Ways, provide parking for residents. In addition, there is parking to the west on S. Blackstone Avenue and in a lot at the northwest corner of the southeast quadrant. Each quadrant is heavily landscaped with an edging of green lawn and many beautiful canopy and ornamental trees and shrubs. Shade trees also line S. Harper Avenue, providing a calming path into the center of the development.

The two largest quadrants front on S. Stony Island Avenue and provide a visual buffer, giving privacy to internal areas of the development. Each of these quadrants has nine apartment blocks grouped in twos, threes, and fours. These structures, composed of pink variegated brick, are grouped irregularly, are set at slight angles to each other and to the street. Within each grouping, the buildings all visually connect, either by touching at the corners or by a second story "bridge." These bridges, which have a center fire wall, are supported on thin brick columns and the sidewalks run underneath, accessing the interior of the quadrant.

In the northeast quadrant, four apartment blocks are clustered along S. Stony Island Avenue, two along the northern Public Way and three along the central Public Way. Paved walkways surround the entire quadrant and lead to a private door for each group of units. The interior of the quadrant is a paved drive, accessed by entrances on the south and the west.

In the southeast quadrant -- the largest of the four -- there are three apartment blocks along S. Stony Island Avenue, four along E. 61st Street and two along the central Public Way. The internal drive is accessed via two entrances off the central Public Way.

The southwest quadrant is trapezoidal, thanks to the angle of the railroad embankment to the west. A cluster of three apartment blocks sits on the southern edge of this quadrant and the high-rise defines its northern edge. The high-rise abuts a three-story structure that runs to the south along the western edge of the site. Rectangular in massing, this three-story extension connects with the high-rise via a flat, sweeping canopy above the first story. This quadrant has an internal circular drive and a large, central lawn within the "L" of the high rise and its connecting three-story block.

The northwest quadrant, the smallest of the four, and also trapezoidal in shape, has three apartment blocks and no internal drive.

The Modernistic low-rise apartment blocks, each identified by a letter of the alphabet, are all similar in scale and features. Each flat-roofed, four-sided block is composed of pink variegated brick. The facades of each block have projecting and receding bays that give a bold, though not brutalistic, sense of geometry. Although the scale of the blocks makes them appear to be two-story, they actually provide three stories of living space, with some of the first-floor units

slightly sunken below grade, but with the same sized windows as the upper two stories. Great care was taken to provide privacy for the entrances and outdoor space. The entrances are of three types: slightly sunken below grade, held in a simple projecting three-story pavilion or tucked underneath a connecting bridge between buildings. The doors in the pavilions are recessed and flanked by vertical, tongue-and-groove paneling that holds a light, an address plaque and a mailbox.

The fenestration on the apartment blocks is scattered about the facades, with sliding glass doors and windows in groups of one, two, and four, providing a great deal of character to the simple elevations. Some are double-hung. The very small horizontal (presumably bathroom) windows and the larger square windows are sliders. Each unit has a balcony with a large sliding door. Some of these balconies are one double-door width and some are two widths. The double-width balcony is recessed within the main block of the building and is always on the second story. There are two types of single-width balconies: one type is on the third story and is recessed into the projections that hold recessed entrance doors on the ground level. The other type is held within the wall plane on the second story and is not a true balcony, but rather a sliding door with a railing across it on the outside. Sliding double doors can also be found in the first floor units, leading to a small, below-grade terrace.

Each unit has an air-conditioner set in a sleeve in the wall. These planned air-conditioning units are supplemented in many places by additional window units.

The high-rise is set with its long axis at a right angle to S. Stony Island Avenue, which prevents it from visually dominating the site. This orientation also brings the maximum amount of light into the units throughout the day. The high-rise is 19 stories tall and concrete-framed with walls of windows on the north and south facades. The apartment tower is essentially two long, engaged rectangular masses offset from one another. The north and south facades are each thirteen bays wide, with the offsets at either end providing room for fireproof exit stairs running the full height of the building.

There are entrances on both the north and south façades. The entrance on the north facade is in the fifth bay from the east end. A simple arched, glass canopy protects the sidewalk and the shallow steps leading up to the double aluminum doors. The first story is high, with tall banks of aluminum-framed windows providing light for the lobby area. One bank of windows sits in the bay immediately to the east of the entrance and the first two bays are entirely glass as well. A variegated pink brick wall abuts the entrance in the sixth bay (to the right of the doors). There is a second bank of windows to the right of this wall in the seventh bay.

Because all four facades are exposed, the architects were faced with a challenge when it came to placement of service doors: there was no way to place them out of sight. There are two single, metal service doors in the third bay from the east on the north facade.

The upper 18 floors of the north façade are all identical, with the concrete grid of the frame carrying windows across the entire façade. Each unit within the grid has a block of windows that is 3 x 3. Two of the nine windows in each rectangle are operable awning windows. The façade is capped by a broad concrete band that expresses the flat roof behind it.

The south facade is set behind a raised lawn studded with ornamental trees and shrubs and a small terrace area. A paved drive, accessed from S. Blackstone Avenue, circles around this central lawn. On the first floor there are aluminum-framed, floor-to-ceiling windows in the eastern bays and a second entrance directly opposite the main entrance on the north elevation. This southern wall of windows floods the lobby area with light.

The south facade is similar to the north façade in the configuration of the upper eighteen floors.

On the south facade, a single-story, curving hyphen covers the southern half of the first story. This low, curving, flat-roofed structure stretches between the high-rise a three-story brick apartment block. A canopy with a broad, white fascia board defines the curve and has a series of vertical, tube-shaped downlights to light the walkway beneath. A wall of aluminum-framed windows, set back from the line of the roof, runs the entire length of the curve. This low connecting building probably contains public spaces that attach to the lobby of the high-rise.

The east and west facades of the high-rise are identical, with two wide bays offset from each other and running the full height of the building. The concrete framing is filled with the beautiful soft-toned, pink variegated brick. This is the same brick used on the apartment blocks so it serves to visually tie the high-rise to the rest of the structures on the site. The projecting bay on these narrow facades has a heavy concrete corner with an adjacent strip of windows that runs up the entire height of the building. As on the north and south façade, these windows form a grid. Here, the grid is two across and three vertical, with two awning windows in the center.

The rectangular extension that sits perpendicular to the high-rise, is three stories high with the first level set slightly below grade. This wing is six bays wide with projections at either end for staircases. Apartments are stacked, with each unit having a balcony recessed into the main block of the building. These balconies face east over the lawn that the extension shares with the high-rise. Three additional arcs of lawn between this mass and the paved circular drive give definition to the plain front façade. There are virtually no windows on the west façade and

none on the north and south facades. The lines, like those of the apartment blocks, are simple and rectilinear, with the wall planes running straight to the ground. The roof is flat.

Jackson Park Terrace is a fine example of the meticulous planning that was required for the integration of so many apartments into a relatively small space. Its simple but effective use of materials, scale, and detailing provided attractive and livable residences. The property is well-maintained and possesses a high level of integrity.

HISTORY/DEVELOPMENT

Constructed in 1974, after more than a decade of community protests against insensitive urban renewal plans, the Jackson Park Terrace responded to the neighborhood's intense need for decent and affordable housing. The 322-unit mixed-income community represented a major achievement in the rebuilding and revitalization of Chicago's Woodlawn neighborhood after years of physical deterioration and neglect. Its sophisticated and well-informed modern design is the product of an inner city African-American civic organization that took matters into its own hands to create a large-scale plan with local interests at heart.

The site on which the complex stands was first built up in the 1910s and 1920s, when much of the neighborhood was being developed as three- and four-story residential flats and single-family dwellings. While Woodlawn thrived during the early twentieth century, by the end of World War II, the neighborhood had begun a slow deterioration. With thousands of poor African-Americans migrating from the South and settling in Woodlawn, many absent landlords deferred building maintenance, hastening the decline of the neighborhood's housing stock. These demographic changes, in addition to a myriad of other economic and social factors, transformed a formerly upper-middle class residential community into a struggling low income area by the beginning of the 1960s.

Throughout the early 1960s, as Woodlawn's need for affordable and decent housing rose, the University of Chicago created redevelopment plans that would displace thousands of community residents. The Woodlawn Organization (TWO), headed by Rev. Dr. Arthur M. Brazier (1921-2010), organized protests against these plans. When the Chicago Department of Urban Renewal (DUR) approved plans to clear a large section of land just south of the University of Chicago in 1965, Woodlawn became a community development battleground. TWO continued its activism, and by 1969, DUR had adopted a new set of procedures that shifted the course of "slum clearance" campaigns in a new direction.

In the wake of protests against broad-brush Urban Renewal initiatives, DUR began negotiating with TWO and other neighborhood advocacy groups advocated for low- and moderate-income housing developments. In a major step towards community-responsive planning, Rep. Robert E.

Mann (1929-2008) of Hyde Park had introduced legislation in 1967 to create the Illinois Housing Development Authority (IHDA), which would provide administrative assistance to local organizations in the financing of housing efforts.

TWO soon took advantage of the new funding opportunity. In 1969, under the leadership of executive director Leon D. Finney (b. 1938) and E. Duke McNeil (1936-2010), president and chairman of TWO's subgroup, the Woodlawn Community Development Corporation (WCDC), the organization successfully completed its first housing development, the 504-unit Woodlawn Gardens. Built near the western end of the Midway, the apartment complex allocated twenty percent of its units for low-income families through federal and state rental subsidy programs. Finney later reflected that Woodland Gardens "proved that a community organization could build housing." With these lessons taken into consideration, TWO-WCDC began planning their next building project, Jackson Park Terrace.

In 1971, TWO-WCDC entered into negotiations with DUR and the University of Chicago regarding the redevelopment of the cleared property along S. Stony Island Avenue between E. 60th and 61st Streets. As a result an arrangement allowed TWO-WCDC to lease the parcel from the university for 65 years at a cost of $380,000. IHDA agreed to finance a 40-year, $8.08 million low-interest mortgage through the sale of tax exempt securities and interest-reduction subsidies under section 236 of the National Housing Act. In January 1974, with financing secured, TWO-WCDC announced plans for Jackson Park Terrace. The planners sought to achieve their goal of building "a viable community both economically and socially" at a prime location near the Midway Plaisance and Jackson Park.

To design the complex, TWO-WCDC hired Whitley-Whitley Architects and Planners, a nationally renowned African-American family-owned firm based in Shaker Heights, Ohio. Founded in 1962 by twin brothers James and William Whitley (b. 1934), with their sister Joyce Whitley (1930-1993) serving as head planner, by 1971, Whitley-Whitley had an integrated staff of 10 with projected year-end earnings of half a million dollars. That same year, the Whitleys were profiled in the influential *Ebony* magazine as part of a burgeoning fraternity of black urban design professionals across the nation. In addition to working closely with TWO-WCDC on several Chicago projects, the firm also contributed designs for other low-income housing developments, including the Randles Estates in Cleveland, and worked on Model Cities planning projects in Ohio, Michigan, Indiana, Pennsylvania, and New Jersey.

A groundbreaking ceremony for Jackson Park Terrace on June 30, 1973 was attended by leaders from all participating parties. Along with all TWO-WCDC officers, attendees included Joyce and Bill Whitley, DUR Commissioner Lewis Hill, IHDA Director Irving Gerlick, Julian Levi of the

University of Chicago, and Dr. Brazier of the Center for Community Change–who served as planning consultant for the development. These stakeholders were joined by such political figures as Rep. Robert Mann, Alderman Clifford Kelly, Congressman Ralph Metcalfe, and Squier Lance, assistant to Gov. Dan Walker.

At the groundbreaking, the developers announced that "a low-income resident living in a two-bedroom walk-up unit would pay as little as $175 a month, while his more prosperous counterpart who can afford the market rate will pay $276." As part of the loan agreement, IHDA granted TWO-WCDC $800,000, a portion of which was allocated to lower rents for a percentage of the apartments. The grant also provided funds over the 40-year life of the mortgage to help defray maintenance and operations costs to keep rents down, while also hedging against the gradual development of a "slum property."

On June 28, 1974, the 19-story Modernist high-rise tower on the west side of the property opened for occupancy, with the 24 three-story walk-ups completed shortly thereafter. The high-rise offered a range of units, including 28 efficiencies ($136 to 215), 112 one-bedrooms ($144 to 244), and 29 two-bedrooms ($182 to 289), all with central air conditioning. The walk-ups offered nine one-bedrooms ($144 to 227), 87 two-bedrooms ($175 to 302), 45 three-bedrooms ($210 to 354), and 12 four-bedrooms ($242 to 382), all with individual air conditioning units. Most apartments were finished with a combination of tile floors and carpeting. The complex had a daycare center on the first floor of the high-rise. Roving patrols, extensive interior lighting, and closed-circuit television monitors made up an extensive security system. Management of the complex was assigned to the Jackson Park Terrace Development Association, a subsidiary of WCDC.

Jackson Park Terrace was considered a major success, both in the immediate neighborhood and beyond. A 1975 *New York Times* profile on Woodlawn calls out the development specifically, observing that it "seems to be attracting a good mix of low- and middle-income, black and white residents, mainly from the University of Chicago." In a July 1974 piece in the *Chicago Defender*, published after the complex opened for residency, McNeil reflected: "*It was 14 years ago that T.W.O. began the fight which almost every prophet in the country said it was bound to lose...Jackson Park Terrace speaks to how wrong they were. This is an important development for a number of reasons, not the least of which it was designed by Whitley and Whitley, a black architectural firm…Jackson Park Terrace is a living symbol of what people with self-determination and dedication can do.*" In 2003, the complex underwent a $5 million rehabilitation and continues to offer apartments and townhomes affordable to residents earning less than 60 percent of the area median income.

PROPERTY TYPE DOMESTIC/Multiple dwelling

6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

NRHP RECOMMENDATION Eligible

SURVEY ID W04

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

Jackson Park Terrace was evaluated for significance under National Register of Historic Places criteria A, B, and C. The development has been an important symbol of community empowerment and a provider of affordable housing in Chicago for over forty years. The property meets Criterion A for its significance to several themes in local history, including the history of African-Americans, the Civil Rights Movement, and urban renewal. Though many prominent community organizers contributed to the creation of Jackson Park Terrace, most notably Leon D. Finney, Jr., and E. Duke McNeil of The Woodlawn Organization-Woodlawn Community Development Corp., it is likely that other sites may be more closely associated with these figures, and thus the property does not warrant listing under Criterion B. The Modernistic complex of low-rise apartment buildings and high-rise tower placed amidst landscaped garden surrounds was designed by the noteworthy African-American architectural firm of Whitley-Whitley. Along with representing the work of a significant designer, the property embodies the characteristics of a distinctive type, period, design, and possesses high artistic values, meeting with Criterion C for listing on the NRHP. Although the property is an excellent candidate for listing as a NRHP historic district, a nomination will likely have to wait until 2024, when it will reach the age of 50 years.

NRHP RECOMMENDATION

Eligible for listing as a standalone Jackson Park Terrace Historic District

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PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W04

Photo 1 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking West from E. Public Way toward North facade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W04

Photo 2 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking South from S. Stony Island Avenue toward East facade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W04

Photo 3 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking South from E. Public Way toward North facade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W04

Photo 4 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking West from S. Stony Island Avenue toward connecting bridge

Photo 5 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking Southeast from S. Park Shore East toward North façade of 6040-6050 S. Harper Avenue high-rise

Photo 6 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking South from parking lot toward North entry of 6040-6050 S. Harper Avenue high-rise

PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue**	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	W04

Photo 7 – 6018-6050 S. Stony Island Avenue / 1533-1599 E. Public Way / 6040-6050 S. Harper Avenue

6018-6050 S. Stony Island Avenue/1533-1599 E. Public Way/6040-6050 S. Harper Avenue, view looking West from S. Harper Avenue toward East façade of 6040-6050 S. Harper Avenue high-rise

PROPERTY TYPE	DOMESTIC/Multiple dwelling	1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park	
NRHP RECOMMENDATION	Eligible	**SURVEY ID**	HP14

NAME
East View Park Condominiums

OTHER NAME(S)

STREET ADDRESS
1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park

COMMUNITY AREA
41

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1911/
ca. 1925

SOURCE
Chicago Daily Tribune

DESIGNER/BUILDER
Henry L. Newhouse

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The low-rise apartment complex known as the East View Park Condominiums (1717-1719 E. 54th Street and 5400-5450, 5401, and 5423-5453 S. East View Park) sits in a desirable location near the lakefront in East Hyde Park, just west of S. South Shore Drive and south of E. 54th Street. The complex comprises a group of limestone-trimmed brick buildings that front onto a triangular private greenspace and driveway. The west side of the complex is composed of one twelve-flat building on the corner of E. 54th Street and S. East View Park, with eight adjoining six-flat buildings just to the south. East of these structures, a single, long V-shaped apartment building faces S. East View Park. All of these flat-roofed buildings rise three stories over raised basements. A final structure is part of the East View Park complex. This is a small, hip-roofed

brick bungalow positioned along E. 54th Street, on the eastern side of the internal drive. An iron fence surrounds this small property, and brick posts mark the E. 54th Street entrance to East View Park.

The 3-1/2-story red-brick twelve-flat building at 1717-1719 E. 54th Street/5400-5402 S. East View Park stands at the northwest corner of E. 54th Street and S. East View Park. Its long E. 54th Street façade runs flush with the sidewalk, and its single entrance sits within an arched limestone surround near its western end. The fenestration of this façade comprises many two-over-one and four-over-one double-hung windows, both singles and in groups of threes. The windows at the basement level are two-over-twos. A few smaller square windows are located at the eastern end of the façade.

Spare, Arts and Crafts style detailing embellishes the twelve-flat's E. 54th Street facade. Many of the windows are framed by simple, flat limestone surrounds. Decorative treatments around the windows become more complex toward the western end of the façade, where two bays of windows are framed by decorative brick panels studded with square limestone details. Rectangular limestone panels ornamented with reliefs of shields and swags separate the single windows on each story of the entrance bay. Simple limestone stringcourses extend along the façade below the first-story windows and above the third-story windows. The upper stringcourse is studded with square limestone details that give the impression of brackets. Similar details are found beneath the limestone copings at the top of the façade. The limestone-capped parapet is entirely horizontal except at the far eastern end, where a faux gable topped by a flat limestone cap signifies the E. 54th Street façade's intersection with the more elaborately-detailed East View Park façade.

The shorter S. East View Park façade of the corner twelve-flat is more varied than the E. 54th Street façade. The S. East View Park façade's central bay is flanked by two wide, projecting bays, beyond which are two narrow, receding bays. The arch-topped main entrance sits at the base of the central bay, offset within a limestone façade that also holds a double-hung window on one side. As on the E. 54th Street façade, a limestone relief panel sits between the windows above the entryway. The remaining fenestration of the S. East View façade also echoes that of the north façade, with individual double-hung windows, as well as groups of threes. The Arts and Crafts detailing, too, carries over to this façade. Many windows are set into simple rectangular limestone frames, and large brackets support the overhanging eaves of the slate-tiled shed awning and the intersecting hipped roofs over the projecting bays.

The twelve-flat's utilitarian south and west facades are of common brick. Both feature double-hung windows. The south façade, which is recessed at irregular intervals to provide light and air flow, has wooden porches and external stairways.

South of the corner twelve-flat structure, eight very closely-spaced six-flats extend along S. East View Park. The façade of all but one six-flat follows the general format of the twelve-flat's east façade, with two wide, projecting bays and two narrow, receding bays flanking a central bay that houses the main entrance. All feature double-hung windows and possess an engaging variety of refined Arts and Crafts details, many of them shared with the neighboring twelve-flat.

But the six-flats are not identical. Some of them are a bit deeper, and therefore larger, than the others. The first, third, fifth, and seventh flat buildings from the north terminate in a horizontal parapet similar to that on the twelve-flat's E. 54th Street façade. The projecting bays of these four six-flats are capped by red-tiled, gabled roofs. The triple windows just below these roofs feature curved tops that arch toward the gable peaks. The second and sixth buildings each have a single, wide hipped roof awning that stretches across the two projecting bays as well as the receding central bay. The centerpiece of this stretch of flat buildings is the fourth six-flat. Its design is unique, with two narrow receding bays flanking a single wide projecting bay. This structure's entrance is deeply recessed within a three-story, arch-topped opening at the center of its façade. The six-flat's otherwise horizontal parapet rises to a peak above the recessed entrance. The east façade of the eighth and southernmost six-flat directly mirrors the format of the twelve-flat's east façade. As on the twelve-flat, the central bay is flanked by two projecting and two receding bays and its projecting bays are topped by slated-covered hipped roofs which intersect with a slate awning that extends across the top of the facade.

The south façade of the south six-flat is largely obscured by the neighboring apartment structure, and the north and south facades of the other six-flats are similarly hidden from view by the adjacent six-flats. Constructed of common brick, these facades are plain and utilitarian, but hold many double-hung windows. The rear portions of these facades are cleverly recessed to take maximum advantage of available air and light. The six-flats' west facades have wooden porches and external staircases.

Across the private East View Park greenspace from the flat buildings, the large apartment building known as 5423-5453 East View Park rises three stories over a high raised basement. Constructed of red brick and trimmed with limestone, the flat-roofed apartment dwelling is essentially V-shaped in plan. The structure's unusual configuration gives its residents views of the triangular greenspace to the north and west, and of S. Lake Shore Drive, Burnham Park, and Lake Michigan to the east. This building relates to the other structures in the complex through its scale, its use of projecting and receding bays, and its similar materials, but rather than Arts and Crafts details, it is appointed with handsome Revival style trim.

The primary north- and southwest-facing facades of 5423-5453 East View Park lie within the "V," facing the private park and its triangular internal drive. The north-facing façade is somewhat more irregular than the southwest-facing façade, as the north-facing façade

repeatedly steps slightly inward to meet the inner point of the "V." Both limestone-trimmed, red-brick facades feature a series of projecting, semi-hexagonal bays, giving the building a sense of rhythm. The high basements of the two facades feature limestone water tables and a series of projecting and receding brick bands, horizontal elements which visually anchor the building to the ground. Multiple at-grade entrances are found along these facades. One of these sits at the intersection of the two facades, within the point of the "V." Each entrance features a handsome pair of wood and glass doors set within a substantial limestone surround. These rectangular surrounds feature subtly-molded vertical members that support wide entablatures adorned with scrolls and projecting limestone cornices. Double-hung windows, in singles and pairs, are located at intervals between the entrances. On the north-facing façade, a much simpler limestone surround, ornamented only with a keystone, frames an open passageway that leads through the building to a walkway beyond the south facade.

The upper stories of the north- and southwest-facing facades are filled with three-over-one double-hung windows, both singles and pairs. (Arched fanlights top several of the windows at the third-story level.) Limestone detailing and patterned brickwork enliven the surrounding walls. Limestone quoins mark the outer corners of each façade. Between these two corners, just below the first-story windows, a narrow limestone stringcourse runs the length of both facades, helping to unify the whole. Limestone sills underscore the window openings of the upper stories. Rows of soldier-course brick ornamented with limestone keystones serve as decorative lintels above the first- and second-story windows.

The upper reaches of these two facades include further embellishments. A continuous row of soldier brick highlighted with small limestone squares runs atop the third-story windows. Rectangular panels of herringbone-pattern brick adorn the area above each third-story window or window grouping. Higher still, a row of cream-colored soldier brick forms a contrasting stringcourse. Limestone copings crowning the flat parapet wall provide a final horizontal element at the top of the building.

At the tops of the arms of the "V," two additional public facades face west and northwest, respectively. While the west-facing façade comprises a single, flat plane, the northwest-facing facade has a wide, projecting semi-hexagonal bay at its center. Both facades are heavily fenestrated. They feature detailing similar to the longer primary facades – most notably, prominent limestone quoins that demarcate each façade's corners.

A final primary façade faces northeast toward a wide green lawn and S. South Shore Drive beyond. This northeast-facing façade echoes the elements of the north- and southwest-facing facades. Like those facades, it includes a number of projecting semi-hexagonal bays and fenestration comprising three-over-one double-hung windows grouped in pairs and individually. The limestone detailing and decorative brickwork here is virtually identical to that

found on the facades facing East View Park. Though this northeast-facing façade also features an entrance with a prominent limestone surround, it is unclear whether it is regularly used at present, as it lacks an adjoining walkway.

The building's south-facing façade, which steps in slightly in the same manner as the north-facing façade, largely backs onto nearby apartment dwellings. For this reason, it differs from the more public facades. The exposed western end of the south façade is clad in red brick and trimmed with limestone detailing similar to the primary facades. Its westernmost corner, for example, is set off with limestone quoins. The majority of the south façade, however, is composed of common brick and is unadorned except for limestone sills beneath the windows. Open wood porches and staircases are located at intervals.

The final structure on the East View Park property is a one-and-one-half-story brick bungalow at 5401 S. East View Park. The small house sits along E. 54th Street, just inside a low brick wall that borders the north end of East View Park. The primary (south) façade faces away from the street. The south façade features a wide, open front porch that leads to a wooden door and accompanying double-hung windows. The other façades hold double-hung windows, some with limestone sills, and the east and west facades have white-painted projecting bays. The slate-covered, hipped roof of the house is interrupted by a small, flat-roofed dormer on its north face and a wide, shed dormer on its east.

HISTORY/DEVELOPMENT

The handsome low-rise buildings now known as the East View Park condominiums were among a group of high-quality multiple-family dwellings built near the south lakefront in Hyde Park during the 1910s and 1920s. Erected by developer Thomas A. Collins between 1911 and the mid-1920s, the complex of building's formed an exclusive enclave around the private East View Park. (The small bungalow gatehouse on the property appears to have been the caretaker's home.)

Decades before, Hyde Park's founder, Paul Cornell, had acquired the lakefront property here, setting it aside for construction of the Presbyterian Theological Seminary, an institution which was eventually established elsewhere. By 1900, the surrounding East Hyde Park neighborhood was home to a number of tourist and apartment hotels, as well as single-family homes and flat buildings that lined Cornell Avenue, just east of the Illinois Central Railroad (ICRR) tracks. Only a few small structures stood closer to the lake. At the time, the Lake Michigan shore lay further west than today. Along East End Avenue (now S. Hyde Park Boulevard) and on Everett Avenue, then the street nearest the lake, handsome flats and other small multi-family dwellings rose during the following decade.

In 1911, the *Chicago Daily Tribune* reported that builder/developer Thomas Collins had taken out a permit to build "nine three story and basement buildings at 1717-1727 East Fifty-fourth street, to contain in all sixty apartments." "One of the largest flat permits to be taken out in years," the complex would be located at the southwest corner of 54th Street and Everett Avenue. These handsome adjoining flat buildings, designed by noted architect Henry L. Newhouse, would extend down the west side of S. Everett Avenue, facing what would become the private greenspace known as East View Park. The apartments would be known as 5400-5450 East View Park. At the time, the lake stood practically at their doorstep.

Henry Leopold Newhouse (1874-1929) had already designed many notable Chicago buildings by the time Collins hired him in 1911. Born in Chicago and educated at Massachusetts Institute of Technology, he produced a large body of work during the late 19th and early 20th centuries. His work includes a grand, 1903 stone mansion at 4726 S. Martin Luther King, Jr. Drive for Simon L. Marks (and known as the Elam House), which has been determined eligible for the NRHP and is designated a Chicago Landmark; the 1904 Hoefield House at 5020 S. Ellis Avenue, part of the Hyde Park – Kenwood NRHP Historic District; and numerous homes in Washington Park Court, a Chicago Landmark District. Newhouse also designed several structures located within the Hyde Park – Kenwood NRHP Historic District.

In 1913, Newhouse would join forces with Felix M. Bernham (1885-1970). Newhouse & Bernham would go on to design hundreds of theaters, commercial structures, apartment dwellings, and other buildings over the next decade and a half. The firm produced the 1919 Sutherland Hotel at 4659 S. Drexel Boulevard which is individually listed on the NRHP. Newhouse & Bernham were also responsible for several impressive synagogues of the 1920s, including the K.A.M. Synagogue (now Operation Push) at 4945 S. Drexel Boulevard, part of the Hyde Park – Kenwood NRHP District, and Anshe Sholom (now Independence Boulevard Seventh-Day Adventist Church) at 754 S. Independence Boulevard, a Chicago Landmark.

The Newhouse-designed flats at 5400-5450 East View Park, with their "5, 6, 7, and 8 room…" apartments, "2 and 3 baths," sun parlors, and maids' rooms, were ready for occupancy on April 1st of 1912. As Collins had expected, his sophisticated new luxury flats drew upscale tenants. Early residents, whose names appeared in the *Chicago Daily Tribune* society pages and the *Chicago Blue Book* social registers, belonged to prestigious private organizations like the Chicago Athletic, Chicago Yacht, Union League, and South Shore Country Clubs.

Newhouse often worked with East View Park's developer, Thomas A. Collins (1861-1950). An Irish immigrant and Hyde Park resident, Collins had been a prolific builder of South Side apartment dwellings since the 1890s. Many of his projects were developed through a partnership known as Collins & Morris, but for this one, he made the investment alone.

The appeal of Lake Michigan and the thriving new neighborhood east of the ICRR tracks soon led to further development near East View Park. By the mid-1910s, middle- and upper-middle-class South Siders were increasingly open to the advantages of apartment living, and developers began to erect elegant and much larger apartment buildings near the lake. For example, Rapp & Rapp's elegant 1916 Jackson Shore Apartments Hotel (HP03) rose along the lakeshore at 55th Street, just east of Everett Avenue, at what is now 5490 S. South Shore Boulevard. Two years later came the Hotel del Prado at 5307 S. Hyde Park Boulevard. (Built as apartment hotels, both buildings are now listed on the NRHP.)

The development trend continued into the 1920s. If anything, the appeal of the lakeside location grew stronger, as Hyde Park developers anticipated the creation of additional parkland and the extension of Lake Shore Drive on landfill along the lakeshore from Grant Park to Jackson Park. The South Park Commissioners had devised this scheme based on the earlier vision of Daniel H. Burnham and Edward H. Bennett, whose 1909 *Plan of Chicago* called for an uninterrupted ribbon of lakefront parkland, as well as a continuous boulevard running through it. In 1922, contractors began construction of offshore bulkheads from 50th to 57th streets, but the fill operations dragged on throughout the 1920s.

Despite this slow progress, many, like Thomas Collins, the developer/owner of the low-rise flats of East View Park, sought to take advantage of the area's rising prospects. By 1924, Collins had managed to place enough fill in front of this lakefront complex to contemplate construction of a second apartment building opposite the first, on the east side of what had been Everett Avenue. His handsome new brick structure was V-shaped to take maximum advantage of the triangular property. The unusual building's northeast-facing facade would have wide open views of Lake Michigan, while the inner, north- and southwest-facing facades would front onto a private greenspace and internal drive. This amenity presumably mollified those residents of the older flat buildings who were losing their lake views. (Their direct beach access was already being lost to the South Park Commission's fill project.) The entire apartment complex became known as East View Park.

Devereaux Bowly, Jr., a local historian and East View Park resident writing in *Inland Architect* in 1977, attributed the design of the unique new structure at 5423-5453 East View Park to architects Newhouse & Bernham. While Bowly's knowledge was authoritative, his sources are not detailed in the article, and a permit for this apartment building could not be located.

Regardless of the designer's identity, the intent of Collins and his architect was clearly to attract middle- and upper-middle-class renters with gracious apartments and upscale amenities Advertisements placed in both the *Hyde Park Herald* and the *Chicago Daily Tribune* in March, 1926, touted the "New Fireproof Building on the Lakefront," with its "5-6-7-8-9 rooms, 2 and 3 baths with showers, spacious rooms and closets, mechanical refrigeration, canvased walls and

handsome decorations." With its "ideal location" near the lakefronts and transportation, it had "all the advantages of a suburban home with none of its inconveniences."

The attractions of East View Park may have been somewhat diminished by the nearly contemporaneous construction of the 12-story Shoreland Apartments (HP 05) immediately to the south. Moreover, the east side of the new V-shaped apartment building faced onto the South Park Commission's slowly-progressing fill project. Still, though the residents may have lacked a bit of the social cache of the original flat building's first tenants, the new rental units drew a solidly upper-middle-class clientele. The 1930 U.S. Census identified an insurance sales manager, an owner of a jewelry business, a lawyer, a social worker, and an electrical engineer as tenants. Several residents had live-in servants.

As the lakefront park construction continued into the 1930s, the property's managers made the best of the situation. Advertisements for East View Park noted that the complex was only eight minutes from A Century of Progress World's Fair and touted its location "fronting the lake and outer drive." By 1940, residents of 5423-5453 S. East View Park included a lawyer, the vice president of an art gallery, a grain broker at the Chicago Board of Trade, and several doctors, nurses, and teachers. Some of these tenants had live-in help.

After WWII, another spate of building had come to Hyde Park, and developers were constructing modernistic high-rise towers along the lakeshore. The first of these was Mies van der Rohe's 1949 Promontory Apartments (HP 02) on S. South Shore Drive, only a block north of East View Park. Other high-rise apartments followed near the lakefront north and south of Jackson Park during subsequent decades. According to Bowly's *Inland Architect* article, by the early 1970s, the East View Park property had caught the eye of a developer who wanted to replace its low-rise apartments with a new 1,000-unit high-rise tower. This plan ultimately failed for want of financing. But only a few years later, it was rumored that another developer wanted to buy the East View Park buildings and convert them into condominiums. Fearing the worst from this outside party, the tenants rallied and successfully organized themselves into the East View Park Condominium Association. Having bought their own apartments, the residents celebrated the preservation of East View Park by pouring $400,000 into its rehabilitation under the oversight of "long-time resident Ezra Gordon, FAIA, of Ezra Gordon-Jack M. Levin Associates."

The East View Park condominiums have remained a quiet residential enclave along the lakefront since the 1970s. Among the complex's more recent high-profile residents were Barack and Michelle Obama, who owned a flat in the older portion of East View Park from 1993 to 2005, in the years before his Presidency. The Obamas sold the condominium to well-known jazz musician Kurt Elling. The East View Park buildings remain among the few low-rise structures along the South Side lakefront.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The residential complex at 1717-1719 E. 56th Street/5400-5450, 5401, and 5423-5453 S. East View Park was evaluated for significance under National Register of Historic Places criteria A, B and C. Constructed by Hyde Park developer Thomas A. Collins over the course of two decades, these luxury low-rise apartment buildings were among the early multi-family dwellings along the East Hyde Park lakefront. A half-century later, the residents of East View Park formed a condominium association which resulted in the property's preservation. The complex thus exemplifies important themes in the development of Hyde Park and meets with Criterion A. Although one of the East View Park condominiums has had several nationally prominent owners/residents, these figures are all living today, and thus the property is not currently eligible under Criterion B. Acclaimed Chicago architect Henry L. Newhouse designed most, if not all of the buildings in the complex. As a handsome low-rise apartment community fronting on a private park and near the public lakefront, the property exhibits high artistic values and embodies distinctive characteristics of a type, period, and method of construction. The East View Park complex is therefore eligible for listing under Criterion C.

Possessing excellent integrity and significance to Hyde Park, this complex could be considered for listing as a historic district. This might be a district including its eleven total structures, or since it is contiguous to other noteworthy nearby structures, it could become part of an East Hyde Park Historic District.

NRHP RECOMMENDATION

Eligible as part of an East Hyde Park Historic District

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Photo 1 – 1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park

1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park, view looking Southeast from S. East View Park toward Southwest and North façades on the building's Southeast corner

Photo 2 – 1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park

1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park, view looking Northeast from S. East View Park toward Southwest façade

Photo 3 – 1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park

1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park, view looking South from S. East View Park toward North façade

Photo 4 – 1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park

1717-1719 S. 54th Street/5400-5450, 5401, and 5423-5453 S. East View Park, view looking South from S. Shore Drive towards Northeast façade

NAME
Illinois Central Railroad (ICRR) Viaducts and Embankments

OTHER NAME(S)

STREET ADDRESS
Illinois Central Railroad (ICRR) tracks from E. Hyde Park Boulevard to E. 67th Street

COMMUNITY AREA
41

TAX PARCEL NUMBER
N/A

YEAR BUILT
1893/
1918-1919

SOURCE
Engineering World

DESIGNER/BUILDER
ICRR Engineers

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Classical Revival

PROPERTY TYPE
TRANSPORTATION/Rail-related

FOUNDATION
Concrete

WALLS
Concrete and Steel

ROOF
N/A

DESCRIPTIVE NOTES
The Illinois Central Railroad (ICRR) viaducts and embankments run more-or-less diagonally from northeast to southwest through the Hyde Park and Woodlawn communities, from E. Hyde Park Boulevard to E. 67th Street. This entire stretch of track is elevated. Between intersecting streets, the tracks run along a high, earthen embankment. At street crossings, the tracks carry commuter train traffic over reinforced concrete and steel bridges or viaducts.

The most easily visible portion of the elevated Illinois Central track extends across the Midway Plaisance and adjacent streets. Here, a nearly identical pair of wide, Classically-detailed concrete and steel bridges flank the embankment that transects the Midway Plaisance. The northernmost viaduct crosses E. 59th Street, southbound Midway Plaisance Drive, and adjacent walkways, while its mate to the south spans northbound Midway Plaisance Drive, E. 60th Street,

and parallel walkways. The entire above-grade structure runs at an angle across the Midway, from northeast to southwest.

Each of the two viaducts at the Midway Plaisance comprises six separate spans of irregular length. The two longer spans of each viaduct extend over the roadways. A shorter span extends over a median lying between the roadways. The remaining three short spans of each viaduct extend over sidewalks. At the outer end of each viaduct, a supporting concrete wall meets the earthen embankment. Between these embankment walls, each span is supported by a bent – a series of reinforced concrete columns that run parallel to the roadways. Across the top of each set of large, cylindrical columns runs a long, single concrete bent cap or girder that also parallels the roadways. The bottom of each girder features a series of rounded arches that meet the tops of the individual columns. The bases of each girder's arches are molded to create the effect of column capitals.

Sitting atop (and at an oblique angle to) the concrete colonnades and girders are a series of parallel girders or stringers that run directly beneath the railroad tracks. These stringers are of both steel and concrete, with the strong steel girders being used to bridge the wider widths of the street spans. A system of steel cross bars and braces extends horizontally between these steel stringers, further strengthening the viaducts. The outer faces of the steel stringers are clad in concrete. (These spans are sign-posted as having a 12' clearance.) Reinforced concrete girders and precast concrete slabs support the tracks atop the narrower median and walkway spans.

Streamlined, Classical Revival concrete detailing embellishes the public east and west facades of the two prominently-located viaducts. (The facades of the two viaducts are very similar, though not identical.) At the east and west ends of each colonnade is a substantial rectangular pier bearing a molded picture frame motif. Each pier is topped by a molded "capital." Above the structural piers, additional rectangular concrete elements extend upwards to form the decorative sides of the viaducts. As with the ornamentation below, the decorative piers or posts feature rectangles set within rectangles. Here the horizontal base and capital elements are simple rectangular slabs. Springing off the tops of the structural piers and extending between the decorative ones above are a series of shallow concrete arches of irregular widths. These arches are not structural, but rather mask the concrete facings of the steel and concrete superstructure behind them.

Between the decorative rectangular concrete posts are cast concrete railings. The original railings on the west side of the E. 59th Street viaduct feature a series of posts flanking Maltese cross or Union Jack designs. The railings of the east side of the E. 59th Street viaduct and on both sides of the E. 60th Street viaduct are less ornate, comprising squared-off posts and

balusters. (The railing design here replaced the earlier Maltese crosses, apparently at an early date.) The southernmost span of the 60th Street viaduct's west façade lacks both the arch detailing and the decorative baluster. This is apparently an original condition.

In addition to having portions of their railings replaced, the twin viaducts have undergone various other repairs over time. Many of the supporting columns show evidence of repair work, but the original detailing is mostly intact. In addition, some of the rounded columns and the external rectangular piers have been painted.

Built at the same time as the Midway Plaisance viaducts, the bridges of the nearby cross-streets (between E. Hyde Park Boulevard and E. 57th Street and between E. 63rd Street and E. 67th streets) are similar to those at the Midway Plaisance. Most, however, include somewhat less ornamental concrete. All but the E. Hyde Park Boulevard and E. Marquette Road viaducts lack the rectangular end piers and decorative arches seen on the Midway viaducts. Several of the Hyde Park viaducts have obelisk-like Art Deco elements atop their railing posts. Some of the viaducts in Woodlawn have no railings at all, and others have exposed steel girders.

Retaining their historic form and character and a substantial amount of historic fabric, these ICRR viaducts and embankments retain a high degree of integrity.

HISTORY/DEVELOPMENT

The Illinois Central Railroad (ICRR) and the Hyde Park, Woodlawn, and South Shore communities have been linked for more than 150 years. Chartered by the State of Illinois in 1851, the railroad came to the lakeshore south of Chicago not long thereafter. When attorney Paul Cornell, a New Yorker, began to sell lots in his Hyde Park subdivision in 1856, he transferred a 60-acre tract to the ICRR with the understanding that it would extend its tracks through the new community and build a depot at what is now Lake Park Avenue and 53rd Street. According to Michael P. Conzen, writing in the *Encyclopedia of Chicago*, Cornell thereby "initiated the railroad suburb in greater Chicago."

The surrounding Hyde Park Township was incorporated in 1861, and as the ICRR built additional stations over the next two decades the Hyde Park, Woodlawn, and South Shore communities flourished. By this time, the ICRR had already added passenger stations in Hyde Park Township, at 63rd Street in Woodlawn and further south in South Shore.

By the late 1860s, Hyde Park residents had convinced the state legislature to establish the South Park Commission, which in turn hired the renowned firm of Olmsted and Vaux the original 1871 plan for South Park. This included a 372-acre Western Division (later renamed Washington Park), a 593-acre Eastern Division (Jackson Park), and a 90-acre swath connecting

them known as the Midway Plaisance. The ICRR tracks stretched across, at grade, the land that would become the eastern end of the Midway Plaisance.

After the City of Chicago annexed burgeoning Hyde Park Township in 1889, and the area near the ICRR tracks began to experience dramatic change. A large site north of the Midway Plaisance had been earmarked for the University of Chicago. And, in 1890, Chicago won the right to host the World's Columbian Exposition in honor of the 400th anniversary of the explorer's arrival in America. Olmsted and his associate Henry Codman worked with architects Daniel Burnham and John Welborn Root to develop a plan for the grand fairgrounds in Jackson Park. The Midway Plaisance would be used as the site of amusements and "ethnographic" exhibits, most of which were commercial ventures.

The planners anticipated millions of visitors to the Columbian Exposition, and it was immediately obvious that many of them would arrive by train. In order to handle the expected crush of visitors and separate the flow of rail and pedestrian traffic for safety's sake, Chicago promulgated an ordinance in May of 1892 requiring that the ICRR elevate a portion of their South Side tracks within the following year. The railroad set immediately to work, and by opening day of the fair had laid additional tracks, constructed embankments and viaducts from 51st to 67th Streets, and erected enormous platforms extending the entire width of the Midway Plaisance. According to C.C. Westfall, the Illinois Central's Engineer of Bridges writing in *Railway Age* in 1918, these first "Hyde Park bridges were of the through-plate girder type with trough floors."

The speedily-built, utilitarian infrastructure held up for several decades, but beginning in 1914, as Westfall explained, the ICRR found it necessary to reinforce the viaducts due to the "greatly increased weight of motive power." Only two years later, this temporary fix had given way to a more comprehensive plan to redesign the railroad's South Side tracks and viaducts to "meet the present requirements of railroad power and modern city traffic conditions." This entailed not only creating life-saving new grade separations south of 67th Street, but also raising and strengthening the existing embankments and viaducts, including those at the Midway Plaisance. The tracks would be raised approximately 4 feet.

The enormous project would be a challenging one. The eight tracks carried not only the through-lines and the commuter trains of the Illinois Central, but also some traffic of the Michigan Central and the Chicago, Lake Shore & South Bend railways. The work would need to be done without interrupting service.

The track elevation project got off to a slow start due to labor and supply issues related to WWI and the nation's subsequent entry into the war. The process of raising the tracks began by bringing in some 550,000 cubic yards of additional fill and bracing the tracks at the street crossings with temporary wood pilings or "falsework." (Thirty-foot I-beams were used to span

the street crossings.) Once the temporary bracing was in place, workers excavated the streets to sink concrete bell caissons to a depth of 35 feet at the curb lines and in the centers of the streets. The concrete caissons were spaced at 18-feet center-to-center and carried down to hardpan. Atop the caissons, which are aligned parallel to the roadways, workers poured a reinforced concrete girder. This girder served as the base for a series of concrete columns reinforced with corrugated vertical rods and steel hoops. Atop the colonnade, another girder – this one featuring a repeating arch – was created.

A 1919 article in *Engineering World* noted that "a complete row of columns and the [upper] girder is poured in one day." The columns and girders were allowed to set in their steel and cast-iron forms for seven days, and then, once the forms were taken down, left to cure for as long as needed. The concrete mix contained aggregate that was at most ½-inch in diameter in order to create "a dense smooth surface…which is in conformity with the high quality of the work."

Once the colonnades and parallel girders were in place, the viaduct roofs could be constructed. Short spans could be of pre-cast reinforced concrete slabs, while longer spans required steel girders joined together with horizontal bracing and reinforced concrete slabs constructed atop them. As *Engineering World* explained,

> In some cases there are two sets of reinforced concrete slabs, as at 60th [and 59th] Street[s], followed by a girder slab, another slab of reinforced concrete across the middle parkway, another girder slab and another reinforced concrete slab across the sidewalk on the opposite side of the street.

Atop the concrete slabs, the workers laid a "Barrett" roof composed of pitch, felt, burlap, and stones. The roof was graded slightly toward the side retaining walls for drainage. This would keep pedestrians dry and extend the life of the viaducts.

The finishing touch was the viaducts' decorative outer treatment and parapet walls. At the outer end of each colonnade was a multi-tiered, rectangular, paneled column. Above these columns, were concrete parapet walls created to mask the edge of the utilitarian bridge spans. The bottom portions of the walls, poured in one piece, comprised extensions or "upper tiers" of the columns and engaged arches that extended between them. Between the uppermost portions of the columns a cast concrete railing or "fence" provided an attractive outer edging. Originally, all of the railings featured a repeating pattern of Maltese crosses or Union Jacks alternating with uprights.

These last decorative touches were just being undertaken on the 60th Street viaduct as the W. T. Christine was finishing his article for the August 1, 1919 issue of *Engineering World,* though some work on the other bridges between Hyde Park Boulevard and 67th Street remained to be done. Christine noted that A.S. Baldwin, the ICRR chief engineer, and F.L. Thompson, its

assistant chief engineer, were overseeing the elevation work, while M.D. Thompson, assistant engineer, was responsible for the field work. The project plans were prepared in the office of C.C. Westfall, the railroad's engineer of bridges. As hoped, the ICRR team would complete the entire project without an interruption in rail service.

Just as the track elevation project was winding down, the Chicago City Council promulgated an ordinance requiring the ICRR to electrify its lines by 1927 in order to lessen pollution in the central city. The work was completed in 1926. That same year, the South Shore commuter line secured trackage rights from downtown to Hyde Park and beyond from the ICRR.

The South Shore line has continued to provide service to Hyde Park, Woodlawn, and South Shore and communities beyond through the intervening decades. In 1988, the ICRR (by then the Illinois Central Gulf Company) sold its commuter line to Metra, which has operated the commuter line as the Metra Electric District ever since. Throughout the years, E. 59th and E. 60th Street viaducts and adjacent embankments have carried commuter trains across the Midway Plaisance.

At some point, most of the 1919 Maltese cross viaduct railings were replaced with more simple ones, featuring closely-spaced vertical balusters that curve in at the top and bottom, creating repeating oval-like openings. Beneath the viaducts, the concrete of various supporting columns has also been repaired. It is unclear precisely when all of these changes came about, but most do not appear to be recent.

NRHP RECOMMENDATION	DATE LISTED
Eligible	N/A
NRHP CRITERIA	
☒A ☐B ☒C ☐D ☐Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The ICRR viaducts and embankments were evaluated for significance under National Register of Historic Places criteria A, B and C. This ICRR line helped spur the early development of Hyde Park and the South Side and the viaducts and embankments were created in anticipation of the highly-influential World's Columbian Exposition. Because of this and the significance of the ICRR to the continued development of the South Side, the viaducts and embankments meet with Criterion A. The viaducts and embankments are not, however, closely associated with individuals who made substantial contributions to history and thus do not meet with Criterion B. As a major early 20th-century railroad infrastructure improvement employing reinforced

concrete slab and steel bridge construction and Classical Revival style poured-in-place concrete detailing, the structure embodies distinctive characteristics of a type, period, and method of construction. These ICRR embankments and viaducts are therefore also eligible for listing under Criterion C.

Though the ICRR viaducts have undergone some changes since 1919, the underlying infrastructure and a good portion of the original Classical Revival style concrete detailing remain intact. Possessing good integrity and significance to the community, the ICRR viaducts and embankments north of E. 60th Street warrant listing as a contributing resource to the existing Hyde Park-Kenwood and/or Midway Plaisance Historic Districts.

It is possible that the ICRR viaducts and embankments possess sufficient significance and integrity to warrant a broader listing. Perhaps even an individual designation. However, since the historic property of the ICRR viaducts and embankments stretch from E. Hyde Park Boulevard to S. 67th and beyond, it is difficult to determine potential boundaries for such a designation. In order to make this determination, additional research would be necessary.

NRHP RECOMMENDATION

Eligible as a contributing resource to the existing Hyde Park Kenwood and/or Jackson Park Midway Plaisance NRHP Historic Districts

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Photo 1 – Illinois Central Railroad (ICRR) Viaducts and Embankments

Illinois Central Railroad (ICRR) Viaducts and Embankments, view looking northwest from Midway Plaisance at E. 59th Street toward east side of span over E. 59th Street

NAME
6711 S. Paxton Avenue

OTHER NAME(S)

STREET ADDRESS
6711 S. Paxton Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244040030000, 20244040330000,
20244040341001 through 20244040341003

YEAR BUILT
1925

SOURCE
Chicago Building Permit #5919

DESIGNER/BUILDER
Unknown

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Constructed in 1926, this handsome Revival style three-flat at 6711 S. Paxton Avenue rises three stories above a high raised basement. The flat-roofed brick building is an irregular rectangle in plan, long and narrow for such a structure. Fine limestone trim ornaments the yellow brick of its primary facade.

The three-flat, which faces S. Paxton Avenue, features an unusual bowed front. This elegant curved element is flanked by narrow setbacks at either end of the façade. The bowed front comprises three bays. The dwelling's main entrance is located at the base of the north bay. A short sidewalk leads to a wide, gated portal, within which the door is recessed. A limestone surround with quoins and a molded rectangular drip cap marks this entry point. The horizontal portion of this surround extends southward across the façade, capping two large adjacent window openings now filled with glass block. Like the doorway, these window openings have full limestone surrounds, their sides detailed with quoins. The façade's restrained ground level

trim visually anchors the building to its site. Above the basement level of the primary facade, buttress-like vertical bands of projecting yellow brick separate the three bays of the bowed front. The three bays feature windows on each story. The windows of the north and south bays are new double-hungs, while those of the center bay are single-lights.

Elegant Revival style detailing enlivens the S. Paxton Avenue façade. A fine molded limestone stringcourse runs just below the first-story windows. Limestone inserts bearing wreath and swag motifs adorn the walls beneath the second- and third-story windows. Simple projecting limestone sills underscore the window openings here, and rows of soldier brick serve as decorative lintels above them.

The upper reaches of the primary facade feature elaborate limestone embellishments. Carved cornices with keystones sit just above the third-story windows. (The one above the south window is no longer in place.) These cornices extend horizontally to meet limestone "buttress heads" that top the projecting brick bands between the three bays. Narrow vertical elements run upward from the tops of the buttresses to the roofline. Between these carved limestone bands, diamond-shaped limestone details enhance the brick walls of the two outer bays, while a carved limestone shield and swag ornament adorns the center bay. A limestone-coped parapet crowns the facade. Though essentially flat, this elaborate parapet is alternately pierced by peak-capped crests and round-topped foliate ornament.

The long north facade of 6710 S. Paxton Avenue is clad in common brick. The west end of this façade is windowless. At the center of the façade is a wide recessed area with numerous windows of various sizes. The north wall steps back out near the east end of the façade, and terminates in open wooden porches.

The common brick south façade has window openings of various sizes. Lying adjacent to a narrow gangway, it is largely obscured by the courtyard building to the south.

The east (alley) façade is also of common brick. The south end of this façade features windows in groups of three, while the north end has external staircases and wooden porches (the same ones visible on the north façade). A one-story garage lies just to the east of the east façade.

This refined three-flat retains good integrity. Although the building's original windows have been replaced and several pieces of its limestone ornament are no longer present, its original facades are largely intact and the property continues to convey its historic character.

HISTORY/DEVELOPMENT

This three-flat at 6711 S. Paxton Avenue was erected in 1926, a high point for its South Shore community. By the 1920s, real estate development was booming throughout South Shore, especially in this area just south of Jackson Park and not far from the lakefront. While a

relatively low number of multi-family dwellings had been constructed in the area in the late 1910s, by now an apartment building surge was underway. Developers and individual owners recognized that the area's many attributes made apartments a good alternative to single-family homes, which remained out of reach for many middle class Chicagoans in this area.

In the mid-1920s, multi-family dwellings of various sizes a few single-family houses lined the 6700 block of S. Paxton Avenue. The property at 6711 remained empty except for the small garage at the back of the lot. By 1926, Mortimer ("Mortie") Inlander owned the land, and on May 3rd, he obtained a permit to build a three-story apartment building there. The previous year, a three-flat of similar scale and massing was erected across the street at 6710 S. Paxton Avenue (SS 18). Inlander's permit identified no architect for his structure, but mason Charles Schleyer was contractor for the project, built for an estimated $20,000. (Schleyer had also served as contractor for the large apartment building to the north (SS 09), erected in 1915.)

Salesman Mortie Inlander (1893-1948) was a New Jersey-born son of German immigrants. Having previously rented a two-flat on W. Garfield Boulevard in the West Englewood community, Inlander and his family were among a substantial number of Jewish Chicagoans who moved into South Shore after 1920. Many, like Inlander, moved from the West Side to up-and-coming South Shore.

According to U.S. Census records, in 1930 Mortie lived at 6711 S. Paxton Avenue with his wife, Mildred; their children, Roslyn and Annette; his father-in-law, Emil Kohn, a furniture merchant, and mother-in-law, Florence Nieman (both widowed); and a servant, Mary Vijboda. Inlander co-owned the building with his brother-in-law, Dr. Isadore E. Kohn, who lived in another apartment with his family: wife, Carolyn; sons Robert and Herbert; and their Irish-born servant Nellie Lynch. The Inlanders rented the third apartment in their residence to the Rosenbloom family: Samuel, a druggist; his wife, Mary; their children, Jeanette and Arthur; and their servant, Sadie Cherie.

Both the Inlanders and the Kohns remained in their three-flat ten years later. Each family still employed a servant. The brothers-in-law rented their third apartment to Robert Pilkington, superintendent of the accident liability department for Commonwealth Edison; his wife, Caroline; their son-in-law and daughter, Earl and Lois Brown, and their daughter, Caroline; and Mrs. Pilkington's sister, Emma Brousseau.

By the late 1940s, Isadore Kohn had died and Mortie and Mildred Inlander had moved on to Hyde Park, but in subsequent decades, the three-flat continued to draw upper-middle-class tenants, many of them Jewish. Interestingly, one resident of 6711 S. Paxton Avenue, Louis Wickner, served as president of his synagogue, Congregation Beth Israel Anshe Yanova in the far north Rogers Park neighborhood, in the early 1960s.

It was about this time that the South Shore neighborhood began to become racially integrated. Advertisements for the seven-room, two-full-bathroom apartments in this "deluxe" building ran in both the *Chicago Daily Tribune* and the *Chicago Daily Defender.* In 1971, African-American youngster Leon Gray, a student at nearby O'Keeffe School and a resident of 6711 S. Paxton Avenue, was named Outstanding Athlete of the Year, affording him a coveted spot on a float in the Bud Billiken parade.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6711 S. Paxton Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. This property is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about the Inlanders, Kohns, and other families who occupied the building over time, these individuals did not make substantial contributions to local, state, or national history, and thus, the property does not meet with Criterion B. This three-flat is one of many similar low-rise apartment buildings erected in the South Shore community and throughout Chicago during the 1920s. Though nicely designed and well constructed, this building does not meet with Criterion C.

NRHP RECOMMENDATION

Not eligible

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Photo 1 – 6711 S. Paxton Avenue

6711 S. Paxton Avenue, view looking east from S. Paxton Avenue toward west façade

NAME
6710 S. Paxton Avenue

OTHER NAME(S)

STREET ADDRESS
6710 S. Paxton Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244030090000

YEAR BUILT
1925

SOURCE
Chicago Building Permit #101491

DESIGNER/BUILDER
Ivar Viehe-Naess

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The handsome Revival style three-flat building at 6710 S. Paxton Avenue rises three stories above a high raised basement. An irregular rectangle in plan, the structure is flat-roofed. The yellow brick building is embellished with fine limestone trim.

The three-flat's refined primary façade faces S. Paxton Avenue. Its two recessed bays flank a distinctive, five-sided projecting bay. The dwelling's main entrance is located on the north recessed bay. A narrow sidewalk and a wide, low stoop lead to a paneled front door with a single, narrow window. The door sits within a fine limestone surround distinguished by quoins, an ornamental drip cap, and a keystone-like detail. At the base of the south recessed bay, an unornamented, gated doorway provides a service entrance. Between the two outer bays, the impressive, five-sided projecting bay serves as a focal point for the east facade. The front of this prominent bay is twice the width of the bay's four other sides. At the projecting bay's raised basement level, refined limestone window surrounds that echo the main doorway visually

anchor the building to the ground. The east façade's fenestration comprises large, single-light windows on the upper stories and glass block at ground level.

Restrained Revival style limestone and brick detailing enliven the S. Paxton Avenue façade. Fine horizontal details include a water table that rises to the base of the ground level windows. Three molded limestone stringcourses run across the facade -- a narrow one marking the top of the raised basement, a wider one that serves as a sill just below the first story windows, and a still weightier one above the third story windows. Simple projecting limestone lintels accentuate the window openings of the two upper stories. On either side of these openings, the spare sills recede slightly, becoming flush with the surrounding brick and extending outward to form subtle, narrow stringcourses. Horizontal bands of soldier brick just above the first- and second-story windows extend across the façade. The upper reaches of the three-flat feature carved limestone disks, one at the center of each of the three bays. Limestone quoins highlight the corners at the tops of all three bays. A limestone-coped, crenelated parapet crowns the building.

The north and south facades of 6710 S. Paxton Avenue, clad in common brick, are mostly obscured by adjacent structures. Though these two facades are largely windowless, several recessed areas do include windows to take advantage of available light and air. The south façade features an external wooden service staircase.

The west (alley) façade is also of common brick. It has a projecting center bay. Single-light replacement windows are found across the entire alley façade. Just to the west of the west façade, a one-story brick garage provides one parking stall for each of the flat building's three units.

This attractive three-flat retains good integrity and continues to convey its historic character, despite the loss of its original double hung windows. While its fixed single light replacements windows are dramatically different than the originals, all of the openings are fully intact, and the building's facades are otherwise well preserved.

HISTORY/DEVELOPMENT

Completed in 1925, the handsome three-flat at 6710 S. Paxton Avenue was designed for George Hazard and his family by well-known architect Ivar Viehe-Naess, Sr. Real estate development was then booming in South Shore, especially in this area just south of Jackson Park and less than a mile from the exclusive South Shore Country Club. In fact, between 1920 and 1930, the community's population more than doubled. In the 1910s, the community had comprised mostly single-family homes. By the early 1920s, however, South Shore was attracting middle-class Chicagoans who appreciated the area's many amenities, but for whom single-family living was a bit out of reach. For this new clientele, developers erected large-scale rental properties along E. 67th Street and smaller multi-family dwellings along adjacent north/south

streets. Many individuals like George Hazard built small flat buildings as investment properties, residing in one unit while renting out others.

Born in Chicago to Irish immigrant parents, George T. Hazard (1875-1946) was working as a plumber before 1900. By 1920, he ran his own plumbing business, and owned an aging two-story cottage at 3252 S. Emerald Avenue in the Bridgeport community. In early 1925, Hazard took a step up to desirable South Shore, obtaining a building permit for this brick three-flat at 6710 S. Paxton Avenue with a three-stall brick garage behind it. The latter structure would be not only a convenience for its owner, but also an enticement for middle class renters, who were increasingly likely to own cars. To construct his new residence and garage, Hazard hired South Side contractor Albin Johnson (1876-1969), a Swedish immigrant and a mason by trade.

Johnson built Hazard's three-flat according to plans prepared by talented architect Ivar Viehe-Naess, Sr. (1870-1959). Born a farm boy in Norway, Viehe-Naess had come to Chicago in 1891 in anticipation of the World's Columbian Exposition. He entered the Chicago School of Architecture the following year and, after graduation, served as a draftsman first to Frank V. Newell and then to the A.H. Andrews, Co., a designer of banks. In 1897, he left to study at the Ecole des Beaux-Artes in Paris. When he returned to Chicago in 1900, Naess joined the firm of D.H. Burnham & Co. There, he worked on many of the firm's large projects, including numerous banks and office buildings, the Marshall Field stores, the Field Museum of Natural History, and Washington D.C.'s Union Station. He eventually rose to Chief Draftsman, a position he held for six years.

Viehe-Naess left to form his own firm in 1912, and soon built a successful practice, designing residential, commercial, and institutional structures across Chicago. He became especially well known for his churches, designing at least 26. The Chicago Historic Resources Survey includes several of his churches: Rogers Park Presbyterian and the since-demolished Woodlawn Immanuel Lutheran and Buena Memorial Presbyterian churches. (The latter was listed on the National Register as part of the Buena Park Historic District.) Naess was a member of the Illinois Society of Architects, the Illinois Chapter of the American Institute of Architects, and the Chicago Architects' Business Association. Older brother to Sigurd Naess of Murphy-Naess and father of Ivar Viehe-Naess, Jr., of Shaw, Metz, & Dolio, Ivar Viehe-Naess, Sr. practiced well into his 80s.

In 1930, George Hazard was living with his wife, Kathryn, and their teenage children, Lucille and Charles, in their well-designed three-flat. The family rented one floor of the building to Oscar and Margarette May; their son Robert; the baby's nurse, Julia Rayhel; and Margarette's 80-year-old father, Baltimore B. Redfield, an insurance agent. The Hazards' other tenants were bank president Charles Stanton and his wife, Minnie. By 1940, the Hazards had moved a block to a rental building on S. Merrill Avenue (SS 14), but solidly middle-class tenants continued to live at 6710 S. Paxton Avenue throughout the 1930s and 1940s and beyond. These residents

included several businessmen, a sales manager, and a doctor. One resident, Harold R. Ray, was a Senior Vice President for the Fred Harvey Company, responsible for dining car service on the Santa Fe railroad. His 1962 obituary noted that he was a member of the South Shore and Midlothian Country Clubs, and of the Executive Club.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6710 S. Paxton Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. This property is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about George Hazard, his family, and other occupants of the building, these individuals did not make substantial contributions to local, state, or national history, and thus, the property does not meet with Criterion B. Architect Ivar Viehe-Naess designed many residential and institutional structures in Chicago, and although this three-flat is well-designed and built, it does not best represent his contributions to Chicago architecture. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

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Photo 1 – 6710 S. Paxton Avenue

6710 S. Paxton Avenue, view looking West from S. Paxton Avenue toward East façade

NAME
2101-2111 E. 67th Street /6701-6717 S. Clyde Avenue

OTHER NAME(S)

STREET ADDRESS
2101-2111 E. 67th Street /
6701-6717 S. Clyde Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244020231001 through 20244020231043

YEAR BUILT
1923

SOURCE
Chicago Building Permit #85683

DESIGNER/BUILDER
Unknown

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
Located at the southeast corner of E. 67th Street and S. Clyde Avenue, 2101-2111 E. 67th Street is a three-and-one-half-story courtyard apartment building that sits upon an exposed concrete foundation. The building is flat-roofed and U-shaped in plan. It is clad in variegated red brick and trimmed with limestone. Double-hung windows comprise much of the buildings fenestration, however there are groupings of two double-hung windows with a fixed center pane that can be found throughout the 67th Street (north) and S. Clyde Avenue (west) facades. (All are replacement windows, many of which do not appear to follow the historic profiles.) Window openings at the raised basement level have been covered with bars.

The open end of this U-shaped building faces north toward E. 67th Street. The arms of the U reach to the sidewalk, bracketing a deep, narrow courtyard space. The ends of these arms have two north-facing bays. Within the courtyard are the structure's four primary entryways, two on either arm. At the far end of the courtyard is a rectangular projecting bay. The historic

appearance of the courtyard has been impacted by the addition of six groupings of metal balconies, three on either side of the long arms of the U. This alteration included major modifications to the original window openings and the installation of sliding glass doors.

The primary facades of this courtyard apartment building feature an interesting combination of horizontal and vertical elements. At the raised basement level, two heavy arched limestone hoods accentuate the windows, one on each end of the arms of the U. These too are replacement windows, and the upper portions of the arched openings appear to have been filled in with newer brick.

Stretching along the raised basement level, the brickwork alternately projects and recedes, creating a decidedly horizontal, striped effect at the base of the building. A continuous limestone water table and a limestone stringcourse below the first and above the third-story windows stretch across the primary facades, visually unifying the structure. Limestone sills run beneath all the windows, and courses of soldier brick serve as decorative lintels above the first and third story windows, again stretching across the primary facades. Additional ornamental soldier brick extends just beneath the parapet copings. Shed-like awnings extend beneath the parapets at several locations. Supported by white wooden brackets, the awnings project above some of the third-story windows of the north facade and within the courtyard. While these awnings were once likely sheathed with ceramic tiles, today they are clad with red asphalt shingles.

Limestone quoins serve as accents on the corners of the first story at the ends of the arms of the U. Groupings of long, vertical stripes formed by projecting brick emulate pilasters as they run from the first story to just beneath the parapet. These pilaster-like brick elements are topped by limestone square capitals with featuring shields in relief. Limestone copings cap the remainder of the parapet.

The S. Clyde Avenue (west) façade features three rectangular projecting bays, one on either end of the façade and one in the center. Two basement-level secondary entrances serve this west façade. The west facade's decorative treatments echo those of the north facade.

The structure's east façade (largely obscured by the adjacent building) and the south (parking lot) façade are clad in common brick, and unornamented except for limestone window sills. The south facade also features utilitarian wooden porches.

This courtyard apartment building has undergone some substantial changes over time, most notably the alteration of the fenestration. This includes the bricking-in of the arched window openings and the installation of sliding glass doors, balconies, and metal picket railings along the courtyard facades. These alterations have negatively affected the building's historic integrity.

HISTORY/DEVELOPMENT

Completed in 1924, this three-and-one-half-story red brick apartment building is one of a series of similar structures that went up along this stretch of E. 67th Street between the mid-1910s and mid-1920s. By this time, the South Shore community was in the throes of a building boom. At this time, many South Side developers took advantage of the growing market for apartments in up-and-coming neighborhoods like South Shore. One such enterprising developer was John S. Smith (1887–1966) who had recently completed two adjacent courtyard buildings to the east (SS14, SS15).

A London-born bricklayer, Smith immigrated to Chicago with his wife Margaret in 1909. They settled on the city's South Side, and Smith established himself as a masonry contractor. By 1914, in addition to contracting for other owners, he had begun to develop and build two-flat apartments in the relatively modest Park Manor and Chatham neighborhoods near where he and his family rented a few different homes. After completing and selling several buildings, Smith was able to move approximately 3-1/2 miles east to the more affluent South Shore neighborhood where he built a home on S. Clyde Avenue. He became so successful that by the late 1920s, he was the owner and proprietor of the Woodmere Hotel in Kenwood, a property which he sold to acquire the Bernard Hotel at 47th and Drexel Boulevard.

Smith developed a number of South Side buildings and worked with a variety of architects. During the early 1920s, he often hired Anders G. Lund (1857-1934), who designed such buildings as 6700-6716 S. Merrill Avenue/2125-2127 E. 67th Street (SS 15) and 6701-6711 S. Merrill Avenue/2139-2141 E. 67th Street (SS 14) for him. Unfortunately, the architect of 2101-2111 E. 67th Street is unknown, however, it shares some characteristics with the adjacent Lund-designed courtyard structures. So, although the building permit for this property left the architect's name blank, this structure may have been designed by Anders G. Lund.

Located across from Jackson Park, this apartment dwelling provided affordable rentals for middle-class Chicagoans. Ranging from modest two- to three-room apartments, the units went for reasonable rates between $35 to $70 per month in 1930. By 1940, the rates dropped to $32 to $37.50, probably in response to the Depression.

According to the 1930 U.S. Census, the building's residents were mainly native born, with some immigrants from Germany, Sweden, Russia, France, Austria, Lithuania, England, Canada, Denmark, and Scotland. Tenants included a large number of salesmen, in industries such as insurance, railway supplies, meat packing, automobiles, printing, oil, rubber goods, gasoline, radio, and furniture.

By the early 1960s, as African-Americans began moving into the eastern part of the South Shore community, the non-profit South Shore Commission organized block clubs and held forums to

promote harmonious integration within the area. Rentals in this building were being advertised in the *Chicago Daily Defender* by 1964. Eventually, 2101-2111 E. 67th Street was converted to condominiums, though typical in other areas of South Shore, a relatively uncommon occurrence along this stretch.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The courtyard building at 2101-2111 E. 67th Street/ 6701-6717 S. Clyde Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. This structure is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Immigrant John S. Smith who found success developing Chicago real estate and went on to own and manage hotel is an interesting local figure, but other buildings would better represent an association with him, and thus this building does not meet with Criterion B. The property is representative of the many courtyard buildings that became popular in South Shore in the 1920s, and it is somewhat similar to the two courtyards designed by Anders G. Lund just to the east. While the building could arguably possess sufficient significance to meet with Criterion C, it does not retain sufficient integrity to be considered for listing on the NRHP, even though it is contiguous to a possible historic district.

NRHP RECOMMENDATION

Not eligible

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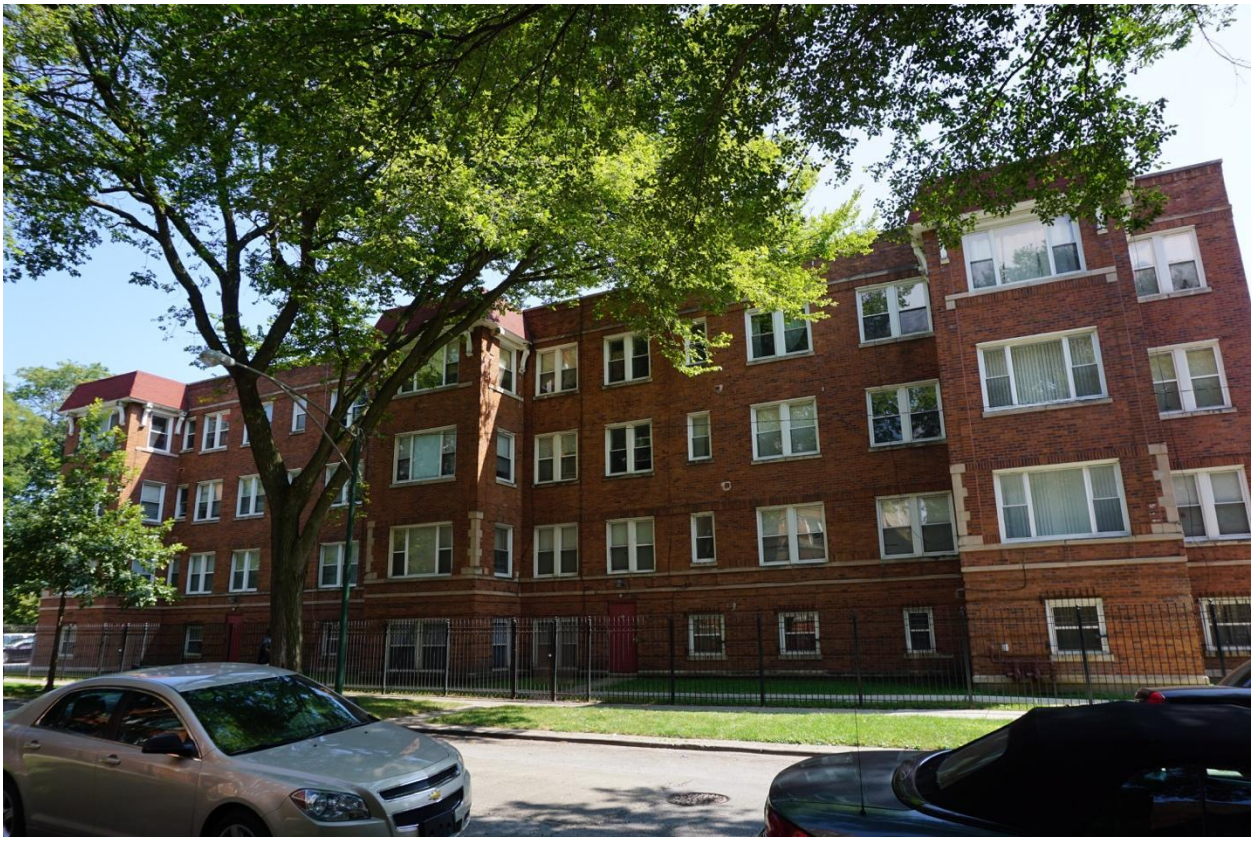
Photo 1 – 2101-2111 E. 67th Street / 6701-6717 S. Clyde Avenue

2101-2111 E. 67th Street / 6701-6717 S. Clyde Avenue, view looking South from E. 67th Street toward North facade and courtyard

Photo 2 – 2101-2111 E. 67th Street / 6701-6717 S. Clyde Avenue



2101-2111 E. 67th Street / 6701-6717 S. Clyde Avenue, view looking Northeast from S. Clyde Avenue toward West façade

NAME
6712-6714 S. Clyde Avenue

OTHER NAME(S)

STREET ADDRESS
6712-6714 S. Clyde Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-401-013-0000

YEAR BUILT
1923

SOURCE
Chicago Building Permit #81143

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-Up

DESCRIPTIVE NOTES
The six-flat building at 6712-14 S. Clyde Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are projections on the south, east, and west facades. The flat-roofed, variegated red brick building is trimmed with limestone.

The primary S. Clyde Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete stoop leads to the building's front entrance. A wood and glass door, paired with sidelights, is set within a is set within a limestone surround, capped by a limestone pediment, all of which has been painted red.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and fours are found across the projecting bay facades. Window openings at the raised basement level are filled with glass block.

Brickwork and limestone details enliven the S. Clyde Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. Stretching across the three facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories, a second limestone stringcourse sits beneath the third-story window, and third limestone stringcourse projects out above the third-story windows. Limestone quoin detailing is present at the corners of the projecting bays between the foundation and the first-story windows. Rows of soldier course brick, some flanked by square limestone details, serve as decorative lintels. Panels formed by projecting brick and enhanced with limestone detailing in square and diamond motifs are located below the second- and third-story windows in the projecting bays. Below the windows in the recessed central bay there are subtle rectangular panels of patterned brick, which provide visual interest.

A varied parapet wall composed of brick with crenellated limestone copings rises above the roofline. Centrally located above the projecting bays and the recessed central bay the parapet is pierced by several limestone elements. Three vertical limestone details adorn the parapet above each of the bays.

The north façade of 6712-6714 S. Cornell Avenue is exposed, as it abuts a driveway and the south façade is largely obscured by the adjacent flat building. The north and south facades are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated red brick.) The common brick west facade features enclosed enclosed porches and an enclosed staircase. A one-story flat-roofed garage extends behind the building.

HISTORY/DEVELOPMENT

In August of 1923, Olaf Larson began developing this six-flat at 6712-6714 S. Clyde Avenue. This was one of three contiguous apartment structures Larson built along Clyde Avenue in just under a year. Larson hired Thomas R. Bishop (1869-1956) to produce plans for this trio of multi-family dwellings (SS20, SS21, SS22). Larson served as masonry contractor on all three projects. This structure and the six-flat just north at 6706-6708 S. Clyde are nearly identical.

During the mid-1910s, Chicago's South Shore community experienced a sharp increase in apartment construction. Developers erected many six-flats for middle-class renters in this area. These projects were often built as investments by tradesmen and other industrious South Siders. The six-flat was a highly common property type in South Shore and this one is similar in form, style, and materials to many others nearby. Larson completed his twin six-flats in December of 1923. Both of these three-story apartment buildings featured a basement and six upper units. Each apartment had five rooms and a rear porch.

The son of a builder, Thomas Bishop of Bishop & Co. specialized in apartment buildings. Bishop produced a tremendous body of work, especially on the South Side. His designs in this area include several buildings along E. 67th Street (SS30, SS31, SS32, SS34), two along S. Cornell Avenue (SS39, SS40, SS41), a courtyard building on S. Blackstone Avenue in the Hyde Park-

Kenwood NHRP Historic District, as well as stores and flats at 6900-6908 S. Stony Island Avenue (SS55).

At the time of the 1930 Census, George Schell is listed as this six-flat's owner. As Larson and other local developers had anticipated, the building attracted well-educated middle-class renters. In the 1930 census, the tenants, who were mostly native born with a few Irish immigrants, included a manager, pharmacist, real estate broker, teacher, assistant supervisor, and chief bookkeeper. By 1940, Stephen Palman a Hungarian immigrant, owned the building and occupied one of the apartments. At that time, his tenants included a mix of native born Americans, as well as immigrants from Poland and Russia. Among the building's occupants at that time were a clerk, stenographer, salesman, auto mechanic, and seamstress.

By the mid-1960s, as African-Americans moved into the South Shore neighborhood, the non-profit South Shore Commission organized block clubs and held forums to promote harmonious integration within the area. Bobby Wright, a Board of Education employee and resident of 6714 S. Clyde Avenue, played an active role in these efforts. He served on the Board of Directors for the South Shore Commission from 1967 to 1969. Several years earlier, as co-chairman of the West O'Keefe Area Block Council, Wright organized a program entitled "South Shore Today and Tomorrow."

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6712-14 S. Clyde Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although Olaf Larson's story as a successful contractor and developer in Chicago is interesting, it does not warrant listing under Criterion B. The six-flat is one of many similar structures built in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, the building is extremely similar in design, form, and materials to many other six-flats built during this period. Architect Thomas Bishop designed many apartment buildings in Chicago, however this property does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

Chicago Building Permit #81143, August 3, 1923.

"Cleanerama Floats To Highlight Big Parade," *Chicago Daily Defender*, May 9, 1964, pg. 4.

O'Connor Davis, Susan. *Chicago's Historic Hyde Park*. Chicago and London: The University of Chicago Press, 2013.

"Rosenwald Court Apartments," City of Chicago landmark designation report, 2017.

"South Shore Block Clubs Plan Meet," *Chicago Daily Defender*, February 10, 1965, pg. 19.

"Twelve Negros Are Elected to SCC's Board For 1966," *Chicago Daily Defender*, June 30, 1966, pg. 30.

United States Census records, 1930, 1940, available at Ancestry.com

Wagner, Robert. "Hyde Park-Kenwood Historic District," National Register of Historic Places Nomination Form, U.S. Department of the Interior, November 10, 1977.

Photo 1 – 6712-6714 S. Clyde Avenue

6712-6714 S. Clyde Avenue, view looking West from S. Clyde Avenue toward East façade

NAME
6706-6708 S. Clyde Avenue

OTHER NAME(S)

STREET ADDRESS
6706-6708 S. Clyde Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-401-012-0000

YEAR BUILT
1923

SOURCE
Chicago Building Permit #81143

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6706-08 S. Clyde Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are projections on the north, east, and west facades. The flat-roofed, variegated orange brick building is trimmed with limestone.

The primary S. Clyde Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete stoop leads to the building's front entrance. A wood and glass door, paired with sidelights, is set within a rectangular brick and limestone surround.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and fours are found across the projecting bay facades. Window openings at the raised basement level are filled with glass block.

Brickwork and limestone details enliven the S. Clyde Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. Stretching across the three facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories, a second limestone stringcourse sits beneath the second-story windows, and a third limestone stringcourse projects out above the third-story windows. Brick quoin detailing is present at the corners of the projecting bays between the foundation and the first-story windows. Rows of soldier course brick, some flanked by square limestone details, serve as decorative lintels. Panels formed by projecting brick and enhanced with limestone detailing in square and diamond motifs are located below the second- and third-story windows in the projecting bays. Below the windows in the recessed central bay there are rectangular panels of patterned brick, which provide visual interest.

A varied parapet wall composed of brick with crenellated limestone copings rises above the roofline. Centrally located above the projecting bays and the recessed central bay the parapet is pierced by several limestone elements. Three vertical limestone details adorn the parapet above each of the bays.

The south façade of 6706-08 S. Cornell Avenue is exposed, as it abuts a driveway. The north façade is largely obscured by the adjacent flat building. Both the north and south facades are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated orange brick.) The common brick west facade features enclosed enclosed porches and an enclosed staircase. A one-story flat-roofed garage extends behind the building.

HISTORY/DEVELOPMENT

In August of 1923, Olaf Larson began developing this six-flat apartment dwelling at 6706-6708 S. Clyde Avenue. This was one of three contiguous apartment dwellings Larson built along Clyde Avenue in just under a year. Larson hired Thomas R. Bishop (1869-1956) to produce plans for this trio of flat buildings (SS20, SS21, SS22). Larson served as masonry contractor on all three projects.

During the mid-1910s, Chicago's South Shore community experienced a sharp increase in apartment construction. With the availability of 50'- and 60'-wide lots, developers could erect six-flats for middle-class renters. Several of the buildings, including this one at 6706-6708 S. Clyde Avenue, were developed as investments by tradesmen and other industrious South Siders, who recognized that substantial profits could be made by developing apartments in the area. The six-flat was a highly common property type in South Shore and this one is similar in form, style, and materials to many others nearby. In fact, this one is nearly identical to its sister at 6712-6714 S. Clyde Avenue (SS20). Both completed in December of 1923, these three-story apartment buildings each featured a basement and six upper units with five rooms and a rear porch.

The son of a builder, Thomas Bishop of Bishop & Co. specialized in apartment buildings. Bishop produced a tremendous body of work, especially on the South Side. His designs in this area include several buildings along E. 67th Street (SS30, SS31, SS32, SS34), two along S. Cornell Avenue (SS39, SS40, SS41), a courtyard building on S. Blackstone Avenue in the Hyde Park - Kenwood NHRP Historic District as well as stores and flats at 6900-6908 S. Stony Island Avenue (SS55).

By the time of the 1930 U.S. Census, steamfitter Frank Sullivan, son of Irish immigrants, was listed as the owner of 6706 S. Clyde Avenue. In 1930, Sullivan's tenants were mostly native-born middle-class Chicagoans, except the Torch family, who were Russian immigrants. The occupations of the renters at that time were a designer in a dress shop, a typist in a steel mill, and two managers for a meat packing company. In 1940, the building was no longer owner-occupied. At that time, tenants included a credit manager, export manager, stenographer, and purchasing manager. By this time, many German and Russian Jewish immigrants had moved into the South Shore neighborhood. Jewish South Siders organized fundraisers for a hospital annex to house elderly Jewish residents. Mrs. Jack Hadesman, a resident of 6708 S. Clyde Avenue, played a role in these efforts.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6706-6708 S. Clyde Avenue was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although Olaf Larson's story as a successful contractor and developer in Chicago is interesting, it does not warrant listing under Criterion B. The six-flat is one of many similar buildings built in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, the structure is extremely similar in design, form, and materials to many other six-flats built during this period. Architect Thomas Bishop designed many apartment buildings in Chicago, however this property does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

Chicago Building Permit #81143, August 3, 1923.

"Classified Ad 12," *Chicago Daily Tribune*, April 12, 1925, pg. F11.

"Name Woman as Aid of Northwest Aged Home's 12th Dinner," *Chicago Daily Tribune*, December 15, 1955, pg. S10.

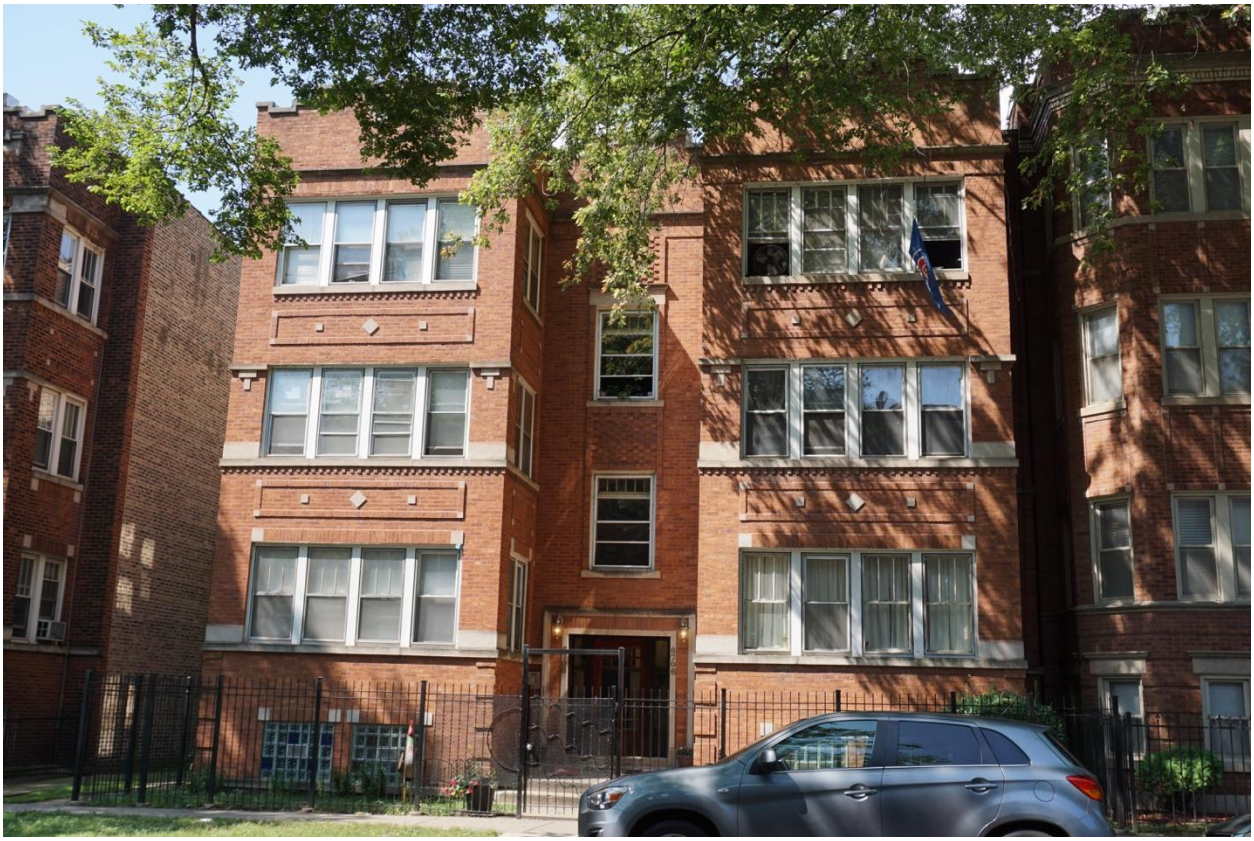
O'Connor Davis, Susan. *Chicago's Historic Hyde Park*. Chicago and London: The University of Chicago Press, 2013.

"Rosenwald Court Apartments," City of Chicago landmark designation report, 2017.

United States Census records, 1930, 1940, available at Ancestry.com

Wagner, Robert. "Hyde Park-Kenwood Historic District," *National Register of Historic Places Nomination Form*, U.S. Department of the Interior, November 10, 1977.

Photo 1 – 6706-6708 S. Clyde Avenue



6706-6708 S. Clyde Avenue, view looking West from S. Clyde Avenue toward East façade

NAME
6700-6702 S. Clyde Avenue/2049-2051 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
6700-6702 S. Clyde Avenue/2049-2051 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20244010321001 through 20244010321013

YEAR BUILT
1924

SOURCE
Chicago Building Permit #60785

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The corner apartment building at 6700-6702 S. Clyde Avenue/2049-2051 E. 67th Street rises three stories above a raised basement. The structure is generally rectangular in plan, with two primary facades, one fronting onto S. Clyde Avenue and the other onto E. 67th Street. The flat-roofed building is composed of variegated light red brick and trimmed with limestone. It sits atop an exposed concrete foundation.

The S. Clyde Avenue (west) façade comprises two projecting, five-sided bays flanking a recessed central bay. At the center of the recessed central bay sits an at-grade front entryway, where a glass door with sidelights is housed within a handsome limestone surround. (The existing door and sidelights replaced what was likely an original wood and glass front door.) The surround is composed of two tapered piers supporting a geometric cornice, at the center of which is a carved keystone with a floral motif.

Double-hung windows comprise much of the building's fenestration. There are single double-hungs above the front entry, while other singles and groups of threes are found across the projecting bay façades. Similar window groupings, in singles and fours, comprise the E. 67th Street façade. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level are all filled with glass block.

Across its primary façades, the building features a variety of limestone details that stand out from its brick walls. In addition to the doorway surround, these include modest cornices above the basement level windows, a stringcourse that runs above the raised basement and below the first story windows, and a second stringcourse that runs below the third story windows. On the recessed center bay, projecting vertical rows of header bricks punctuated with limestone squares run parallel to the windows between the first and second stories. Header brick lintels bracketed with simple limestone squares top the second story windows. On the outer projecting bays, raised header bricks, set in a rectangular pattern with limestone squares at the corners, define the spaces between the first, second, and third story windows. A variety of other brick details also enliven the building façades. At the raised basement and third story levels, bands of alternately recessed and projecting brickwork create a horizontal emphasis. A low crenelated parapet wall with a dentiled limestone base and topped with limestone copings rises above the roofline.

The bulk of the E. 67th Street (north) façade extends flush to the sidewalk, with one slightly recessed bay and an additional entrance near the west end of the building. Many of the limestone and brick details are echoed on this façade.

The alley-facing (east) facade is clad in common brick, with double hung windows in singles and pairs concentrated towards the south end of the building. The south facade includes back porches and stairways, in addition to two narrow courts that provide light and ventilation to some of the building's back rooms. The southeast corner of the building runs flush against the neighboring building immediately to its south.

HISTORY/DEVELOPMENT

Constructed in 1924, the three-and-one-half-story brick apartment building at the southwest corner of E. 67th Street and S. Clyde Avenue low rise structures built along this stretch of E. 67th Street between late 1910s and mid-1920s. During this period, South Shore was in the midst of a building boom, and buildings like this one were quickly filled with middle-class renters who were drawn to the community's many attributes.

Olof Larson, a South Side real estate developer and carpenter, constructed this building as well as two adjacent six-flats directly to the west on S. Clyde Street, all within the span of one year. For this corner property, the City of Chicago issued a construction permit to Larson in

December, 1923. He completed the building six months later, in June, 1924, for an estimated cost of $50,000.

To design the building, Larson hired Thomas R. Bishop (1869-1934), an accomplished Chicago architect who produced plans for hundreds of structures over the course of his fifty-year career—including dozens of buildings listed on the Chicago Historic Resources Survey. Bishop often received commissions for work on the South Side. Along with this structure, he designed both of Larson's other buildings on S. Clyde Avenue (SS20, SS21) as well as several large multi-unit buildings along E. 67th Street (SS30, SS31, SS32 and SS34) and on S. Cornell Avenue (SS39, SS40, SS41).

In the 1910s and 20s, property throughout the South Shore neighborhood was changing hands at an accelerated rate, and by 1930, Larson had sold this structure to Nathan J. Sporn (1864-1934). An immigrant from Reznov, a village in the Austro-Hungarian Empire, Sporn and his family owned the building, occupying one apartment and renting out the others.

With four-room apartments that included large living rooms and tiled baths and showers, the building's units rented for $88 per month in the late 1920s. Interestingly, in 1938 apartments rented for only $38.50 per month, a decrease likely due to market forces caused by the Great Depression. During these years, the building was occupied by middle-class professionals and their families, a mix of native-born Americans and European immigrants from Russia, Austria, and Belgium. Tenants included Frank Veeder, a traveling book binding salesman; Paul Windblad, a building contractor; Maurice Ardman, a buyer of women's hats; Max Goldberg, an automobile salesman; and Peter Loughran, a forest preserve laborer.

Records aren't readily available to shed light on this building's tenants in the decades after WWII; however, from comparisons with similar apartments in the neighborhood, it is highly likely that the building continued to house middle- and working-class Chicagoans of increasingly diverse backgrounds as the South Shore community became racially integrated during the 1950s and 1960s.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The corner apartment building at 6700- 6702 S. Cornell Avenue/2049-2051 E. 67th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Though it is interesting to learn about such owners and tenants as Nathan J. Sporn, Frank Veeder, and others, none of these individuals made contributions substantial enough to warrant listing under Criterion B. The building's architect, Thomas R. Bishop designed many significant buildings in and beyond Chicago. However, this building does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

"Classified Ad 11 -- No Title," *Chicago Tribune*, May 1, 1927, pg. M9.

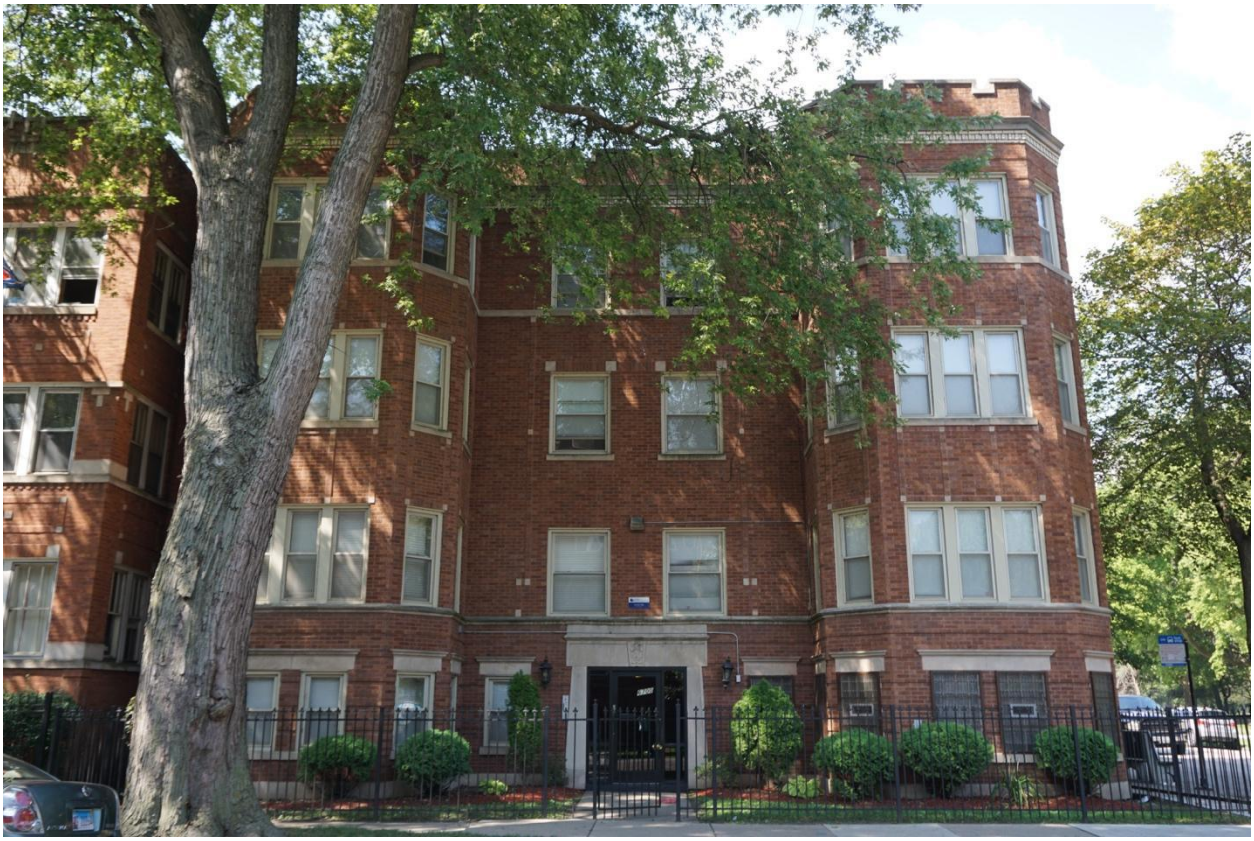
"Classified Ad 6 -- No Title," *Chicago Tribune,* May 8, 1938, pg. C5.

Chicago Building Permit #60785, December 13, 1923.

Chicago Historic Resources Survey, available at: http://webapps.cityofchicago.org/landmarksweb/web/historicsurvey.htm

United States Census records, 1930, 1940 available at Ancestry.com.

Photo 1 – 6700-6702 S. Clyde Avenue/2049-2051 E. 67th Street



6700-6702 S. Clyde Avenue/2049-2051 E. 67th Street, view looking West from S. Clyde Avenue toward East façade

NAME
6701, 6707, 6711, 6715 S. Chappel Avenue

OTHER NAME(S)

STREET ADDRESS
6701, 6707, 6711, 6715 S. Chappel Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024401025000

YEAR BUILT
1961

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Abbco Builders

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Completed in 1961, this complex comprises four apartment buildings that stretch south from the southeast corner of S. Chappel Avenue and E. 67th Street. Each of the four buildings is rectangular in plan, with the short ends facing S. Chappel Avenue. The buildings are each three stories above a raised basement. All four are composed of two-toned brick in soft neutral colors. There are two combinations of brick tones, but the the buildings are alternately spaced, so that matching buildings are not adjacent to one another. Each building has a shallow hipped roof.

Each of the four buildings is essentially identical in detail. Each building's long primary facade faces north. This façade is symmetrical, with four bays. On the ground floor, at the center of the facade, is the building's glass and metal front door and two fixed-pane windows. The front door and windows are set within a rough-cut limestone surround and are protected by a flat roof overhang. A central bay of glass block windows extends above the front door. Horizontal panels of contrasting brick extend across the center part of the north facade, between the window groupings of the upper stories. These groupings comprise two double-hung windows

with a fixed center pane. The brick panels are framed with limestone trim, as are the smaller double-hung windows located at the corners of the building.

The contrasting brick effect of the north facade is echoed on the shorter west facade with two-tone brick bands that run from corner to corner. Limestone string courses run above and beneath these brick bands. The wide expanse of brick on this west facade is interrupted only by two double-hung windows per story, one at each corner of the facade.

Each building's east façade is exposed, as it abuts a small parking lot and alley. The south façade is exposed and visible from the yard and a sidewalk separating it from the adjacent building to the south. The east and south facades are primarily clad in common brick. Double-hung windows are found across the remainder of the facades. There is also a brick chimney at the center of the rear, south-facing façade.

HISTORY/DEVELOPMENT

In the late 1950s and early 1960s, as Chicago was in the midst of a tremendous building boom, the South Shore community experienced substantial growth. The neighborhood's scattered vacant lots were soon filled with new construction. During this Post WWII period, many Chicagoans wanted to live in modern apartments with the newest amenities. Design-build firms like Abbco Builders took advantage of this market by erecting structures such as this complex of four eight-unit buildings. Set in an excellent location near the lake, Jackson Park and public transit, the developers knew that the rentals would appeal to middle-class tenants.

Advertised in 1961 as a "top income property," the four-building complex expressed modernity outside and in. With their flat planes, two-toned brick, glass block, and corner windows, the four matching buildings stood out in bold contrast to the older structures in the area. Although the apartments were relatively small, with units of 3 ½ to 4 ½ rooms, they offered many of the most up-to-date amenities. Early advertisements boasted of radiant heat, air conditioning, "colored ranges & refrigerator," "birch kitchen cabinets," "huge sliding door closets," and a "paved parking area." By this period, car ownership was becoming ubiquitous, and the parking must have been a very desirable feature.

A couple years after the completion of this complex, Abbco Builders constructed another large residential project in Blue Island at 135th Place and Chicago Street. Although this development included 30 buildings, each with six apartments, the firm followed its successful model from South Shore. From the exterior, the Blue Island buildings look nearly identical to these apartment structures at E. 67th Street and S. Chappel Avenue. Eventually, like so many of Chicago's apartment buildings, 6701-6715 S. Chappel Ave. was converted to condominiums.

Like most apartment buildings in South Shore, the four buildings also attracted middle-class renters. Though the Abbco developments were attractive and well-constructed, they were not

noteworthy for their designs. In fact, they are similar in appearance to many other early 1960s apartment buildings throughout Chicago. The four buildings retain good integrity.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The four eight-flat buildings at 6701-6715 S. Chappel Avenue were evaluated for significance under National Register of Historic Places criteria A, B, and C. The buildings are not associated with important events related to the broad patterns of American history, and thus do not meet Criterion A. These properties are not associated with any significant figures in history, and therefore they do not meet with Criterion B. These eight-flat buildings are similar to other structures erected in the South Shore community and throughout Chicago during the 1950s and 1960s. In fact, the apartment dwellings are extremely similar in design, form, and materials to other low-rise apartment buildings produced by Abbco Builders. Therefore, these structures do not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

"Blue Island Apartment Job Started," *Chicago Daily Tribune*, October 19, 1963, pg. S_A4.

Classified Ad 34, *Chicago Daily Tribune*, October 15, 1961, pg. G12.

Classified Ad 15, *Chicago Daily Tribune*, June 3, 1962, pg. H10.

Classified Ad 84, *Chicago Daily Tribune*, June 2, 1963, pg. C7.

Classified Ad 18, *Chicago Daily Tribune*, June 21, 1964, pg. C17.

Sectional Map of the City of Chicago, 1914.

Photo 1 – 6701, 6707, 6711, 6715 S. Chappel Avenue

6701, 6707, 6711, 6715 S. Chappel Avenue, view looking Southeast from S. Chappel Avenue toward West façades

NAME
6700-6712 S. Chappel Avenue/2015-2017 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
6700-6712 S. Chappel Avenue/
2015-2017 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-400-011-0000

YEAR BUILT
1924

SOURCE
Chicago Building Permit #89042

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southwest corner of E. 67th Street and S. Chappel Avenue, 6700-6712 S. Chappel Avenue / 2015-2017 E. 67th Street is a three-and-one-half-story apartment building. The flat-roofed structure is clad in red brick and trimmed with limestone. It sits atop an exposed concrete foundation. The building is essentially L-shaped in plan. Since its rear courts are not visible from the primary façades, the building appears to comprise one rectangular mass from the street.

Along the S. Chappel Avenue (west) façade, four projecting bays alternate with three narrow receding bays. The two inner projecting bays are double the width of the two outer bays. The recessions are not articulated at the raised basement level. Rather, three at-grade entryways along this facade stand flush with the projecting bays. Each entryway features a limestone surround with quoins on either side and a simple rectangular cornice above. Glass doors with

sidelights are housed within the surrounds. (The existing doors and sidelights likely replaced wood and glass doors.) Double-hung windows comprise the S. Chappel Avenue fenestration. Above each front entry, there are single double-hungs, while other singles and groups threes are found across the projecting bays.

The E. 67th Street (north) façade runs flush with the sidewalk. This essentially flat facade includes a subtly receding bay with a single entryway near the west end of the building. To the west of the receding bay, a semi-hexagonal bay stands at the corner of the building. There are two non-descript service entries along E. 67th Street, one located near the middle of the building (currently boarded up) and a second entry at the northwest corner that is covered with a metal roll-up security door. Double-hung windows comprise the E.67th Street fenestration. Single windows and windows in groups of twos and threes stretch across this facade. (All are replacement windows that appear to follow the historic profiles.)

Across its primary façades, the building features a variety of simple brick and limestone details. At the raised basement level, bands of alternating brick project and recede, creating a horizontal emphasis that anchors the building to the ground. Just above it, a limestone stringcourse runs across both facades. A second stringcourse extends above the third story windows. Header brick lintels bracketed with simple limestone squares top the windows of the first, second, and third stories. Above the ground level and third story of the receding bays, diamond-shaped limestone details provide simple but elegant embellishment. On the recessed bays, brick panels in a basket weave bond appear above the second and third story windows. A low crenelated parapet wall topped with limestone copings rises above the roofline.

The building's red common brick south façade is largely obscured by the adjacent building. The east (alley façade) is of red common brick and includes back porches and stairways, and the two narrow courts that provide light and ventilation to some of the building's back rooms. In the back of the building is a one-story, flat-roofed garage running parallel to the alley drive.

HISTORY/DEVELOPMENT

Olaf J. Nelson (b. 1869), a Swedish-born carpenter who became an American citizen in the late 19th century built this 25-unit apartment building in 1924. As developer, Nelson leveraged his skills and finances to produce an investment property. Nelson hired Anders G. Lund (1857-1934), another Swede, to design the apartment. The Turnquist Brothers, also Swedish immigrants, served as contractors on the project.

By the time Anders G. Lund designed this apartment structure, he was already a well-established Chicago architect with an extremely busy practice. He had clients throughout the city, but produced a particularly large body of work on the South Side, where he was based. Lund's other 1920s-era apartments in the South Shore community include two large 50-unit

structures (SS14 and SS15). He also designed more modest dwellings, such as a 12-flat and a number of 6-flats on S. Cornell Avenue from the previous decade (SS51, SS36, SS43, SS44, SS45).

This three-story corner building and brick garage were built in just under six months, from April to September of 1924. At the time of construction, its total value was estimated at $150,000. Nelson apparently soon sold to a new owner, as by the time of the 1930 census, Nelson and his family rented a corner unit in the building.

In its early years, the building catered to middle- and working-class tenants who rented apartments for approximately $70 to $100 per month, comparable to rents in other large buildings along E. 67th Street. This building included apartments in a variety of sizes, with some premium units offering views of the park across the street. By 1940, monthly rents dropped to $42.50 to $67.50, probably due to the Great Depression. Tenants in these years included a mix of native-born midwesterners and European immigrants. At that time, multiple school teachers, engineers, and electricians, in addition to a yeast salesman, a chemist and a lawyer occupied apartments here. Later tenants included Gertrude Plotzke, a nurse, in 1949; William Cullenbine, a switch company foreman, in 1959; William O'Malley, a judge, in 1961; and Mary Elizabeth Collins, an African-American tenant who in 1975 gave birth to triplets at Chicago Lying-In Hospital.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The corner apartment building at 6700-6712 S. Chappel Avenue/ 2015-2017 E. 67th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illustrate broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about the backgrounds and careers of its many occupants, their contributions are not substantial enough to warrant listing under Criterion B. The structure is one of many similar buildings erected throughout Chicago during the 1920s. Although Anders G. Lund designed some noteworthy buildings, this unremarkable one does not best represent his contributions. Therefore, this building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Odom, Karen. "Triplets Shock Young Mother." *Chicago Defender*, April 7, 1975, pg. 6.

"South Shore Lions Elect New Officers." *Chicago Daily Tribune*, June 4, 1961, pg. S-A6.

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PROPERTY TYPE	DOMESTIC/Multiple dwelling	**6700-6712 S. Chappel Avenue/ 2015-2017 E. 67th Street**	
NRHP RECOMMENDATION	Not eligible	**SURVEY ID**	SS24

Photo 1 – 6700-6712 S. Chappel Avenue/2015-2017 E. 67th Street

6700-6712 S. Chappel Avenue/2015-2017 E. 67th Street, view looking Southwest from S. Chappel Avenue toward East façade

NAME
6701 S. Euclid Avenue

OTHER NAME(S)

STREET ADDRESS
6701 S. Euclid Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024307017000

YEAR BUILT
1953

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Edward H. Nordlie

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/ Georgian Revival

PROPERTY TYPE
DOMESTIC/Single dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Hipped

DESCRIPTIVE NOTES
This two-story, single-family house is located on the east side of S. Euclid Avenue at the corner of E. 67th Street, across from the south edge of Jackson Park. With its square plan, hipped roof, red brick facades, and simple stone detailing, this house reflects a modern take on the "Georgian" style. This property has three sister houses, just south of it, front on S. Euclid Avenue.

The S. Euclid Avenue (front) façade has two bays, one slightly wider than the other. The house's main entrance sits at the base of the southernmost bay. A small, round window flanks the front doorway, and a low concrete stoop with wrought iron railings leads up to it. To the north of the entrance, a single-story projecting bay holds a large picture window flanked by narrow casements with combination storms. A wide cornice and an awning roof extend across the first-story level of both bays. The portion of the roofline above the doorway is supported by a simple, angled bracket.

The first and second stories are separated by a simple limestone belt course that serves as a lintel under the double-hung windows of the second story. (The south bay features a single double-hung window with shutters, while the north bay has a pair of double-hungs.) The belt course is echoed by three quoin-like stone elements at each front corner. Shallow, overhanging eaves support the hipped roof.

The north façade on E. 67th Street has three bays with irregularly-spaced windows. On the first story, the western bay is blank, but for a few, small glass block windows. The other two bays have single double-hung windows on the first story. The second story features a single double-hung window in each bay. Each window has a simple stone sill.

On the rear (east) façade, a single-story, flat-roofed building mass projects beyond the block of the house. This first-story projection features a picture window with accompanying double-hungs on the north end and a (replacement) double casement window on the south. Above this projection is a second-story porch with wrought iron railings. The porch is reached via a single door in the center of the rear façade. There is a single double-hung window to the south of this second-story door.

A hipped-roof, frame two-car garage stands east of the house. It is accessed from E. 67th Street.

The south facade is somewhat obscured. It features a side door and several double-hung windows.

This house was well built and has seen no visible deterioration of its masonry or ironwork during its sixty-five years of life. Although its windows have been replaced and/or covered with combination storms, the building strongly conveys its historic character and retains good integrity.

HISTORY/DEVELOPMENT

This single-family house, was one of four contiguous sister buildings completed in the early 1950s. At that time, development had picked up in the Jackson Park Highlands neighborhood after slowing considerably during the Depression and WWII years. A final burst of development in the area helped completed a beautiful community of tree-lined streets with an excellent mix of 20th-century architectural styles. Particularly notable is the mix of housing types as well, with single family houses of various sizes intermingled with three-flats, courtyard apartment buildings and high-rises. With easy access to transit, Jackson Park, the lakefront and the South Shore Country Club, the neighborhood has attracted professionals and families of all types throughout its history.

This property is the northernmost of four houses built on S. Euclid Avenue in 1953: 6701, 6707, 6711 and 6717. Architect Edward Hubbard Nordlie (1872-1953) designed them for his development company, “South Shore Homes, Inc.” Nordlie came from a family of brothers who were very active in politics on the Northwest Side of Chicago. Nordlie worked for the City of

Chicago for decades, where he was Chief Plan Examiner by 1923. Even before his 1945 retirement, he became an active developer under various company names (Edward H. Nordlie, South Shore Homes, Nordlie & Co. and Nordlie Brothers, for example). One of his biggest splashes was the Stork Club at 126-132 N. Dearborn Street, a modern night club with a striking black granite and curving glass façade. He also did a number of affordable single-family homes on the South Side, of which 6701 S. Euclid is very representative. Nordlie died in 1953, before completion of the houses he had designed for S. Euclid Avenue.

At 6701 S. Euclid Avenue, Nordlie teamed up with the builder Joseph Cachey. Born in 1908, Cachey was active throughout the South Side and the south suburbs. His son Theodore "Ted" went into business with him in the late 1950s and the firm, now T. J. Cachey Builders, continues to be active today.

Nordlie's four "South Shore Homes," had some modern amenities. For instance, with large picture windows, gas forced air heat, paneled dens, rec rooms in the basements, 1-½ tiled baths, and electric appliances in the kitchens and laundry rooms, they met the latest demands of middle-class homeowners. But the exterior appearance of the buildings subtly referenced historical styles. The hipped roof, quoins, and wide cornice beneath the awning roof of the front facade's first story subtly convey a sense of Georgian style architecture.

With their seven rooms and an ideal location near Jackson Park, houses such as these were a dream for their buyers. They all had the same simple floor plan, but their exteriors could be dressed in a variety of facades. Because of this flexibility, houses like these were also a dream for their developers. The positive impressions of these houses continued over the years. In fact, 1967 a *Chicago Daily Tribune* ad described this house as "Fit for a King."

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6701 S. Euclid Avenue was evaluated for significance under National Register of Historic Places criteria A, B and C. This property is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. It is not associated with persons who made substantial contributions to history, and therefore is not eligible for listing under Criterion B. Created by Edward H. Nordlie's design/ build firm called

South Shore Homes, this affordable single-family house is one of four essentially identical houses on S. Euclid Avenue. The house is extremely similar in design, layout, materials, and style to numerous houses in the community and throughout Chicago in the late 1940s and throughout the 1950s. Therefore, does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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"Preliminary Staff Summary of Information on the Jackson Park Highlands District," Commission on Chicago Landmarks, October 1988.

Photo 1 – 6701 S. Euclid Avenue

6701 S. Euclid Avenue, view looking East from S. Euclid Avenue toward West façade

Photo 2 – 6701 S. Euclid Avenue

6701 S. Euclid Avenue, view looking Southwest from E. 67th Street toward East and North facades

NAME
1747-1759 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
1747-1759 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-303-002-0000

YEAR BUILT
1922

SOURCE
Engineering News-Record

DESIGNER/BUILDER
Z. Erol Smith

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southwest corner of E. 67th Street and S. Cregier Avenue, 1747-1759 E. 67th Street is a three-and-one-half-story courtyard apartment building. The building is flat-roofed and U-shaped in plan. Clad in variegated red brick and trimmed with limestone and terra cotta, it has double-hung windows on all facades. It has an exposed concrete foundation.

The open end of this U-shaped building faces north toward E. 67th Street. The arms of the U reach to the sidewalk, bracketing a narrow courtyard space. Each of these arms features a pair of shallow, projecting bays. Within the courtyard are the structure's three primary entryways, each recessed within a substantial limestone surround. The central portal (at the far end of the courtyard) is somewhat wider than the other two. The door here is paired with a sidelight. Along the arms of the U are a series of semi-hexagonal projecting bays. There are two bays on each arm, plus two partial bays bracketing the main south entrance.

The S. Cregier Avenue (east) façade also features a series of projecting bays. Those at the north and south ends of the façade are rectangular in shape. Toward the center of the façade are semi-hexagonal bays. The west façade appears to echo the east, though it is largely obscured

by the adjacent courtyard building. The south (alley façade) is of common brick, and unornamented except for limestone window sills.

Across its primary facades, the building features a combination of horizontal and vertical elements that subtly convey a mix of the Prairie and Tudor-Revival styles. At the raised basement level, windows are sandwiched between prominent limestone lintels and sills and set into brickwork that alternately projects and recedes, creating a horizontal, striped effect. This striped brickwork reappears near the top of the building. A continuous limestone water table, along with limestone stringcourses and copings further underscore the horizontality of the building. The Tudoresque limestone quoins found on the corners of the many projecting bays provide counterbalancing verticality, as do the key-shaped terra ornaments near the tops of the bays. Other vertical elements include narrow rows of brick laid with the headers facing out. (Interestingly, the stepped parapets that crown the top of the structure combine both horizontal and vertical elements, hinting at both the Prairie and Tudor styles.)

HISTORY/DEVELOPMENT

Constructed in 1922, the three-and-one-half-story red brick apartment building at the southwest corner of E. 67th Street and S. Cregier Avenue is one of a series of similar structures built along this stretch of E. 67th Street immediately before and after WWI. By this time, the South Shore community was in the throes of a building boom set off by the 1893 World's Columbian Exposition in Jackson Park and the park's subsequent redevelopment into an important public greenspace. The Jackson Park Highlands, an 80-acre development of substantial single-family dwellings just to the south and east of 1747-1759 E. 67th Street, which began to take shape in 1905. A decade later real estate developers began adding large, multi-family dwellings to the South Shore mix. Such structures were by this time becoming increasingly popular throughout Chicago's neighborhoods, providing an attractive and affordable residential alternative for middle- and working-class people.

The courtyard building at 1747-1759 E. 67th Street is very similar in form and style to the adjacent courtyard apartments at 1733-1745 E. 67th Street, built just three years earlier. These dwellings and many others across South Shore and the South Side were developed and built by Turnquist Brothers Contractors. The three Swedish-born Turnquist brothers, Louis S. (1866-1929), John W. (1872-1935), and Gideon W. (1875-1943), began working as bricklayers in Chicago in the 1890s. By the middle of the following decade, their firm, Turnquist Brothers, served as the masonry contractor for dozens of flats and apartment buildings. Brothers John and Gideon sometimes individually developed the projects in addition to building them. The Turnquist Brothers collaborated with various architects on their many projects.

Among these architects was fellow South Sider Z. Erol Smith (1892-1964), who designed the apartment building at 1747-1759 E. 67th Street. Born in Otway, Ohio, Smith attended high

school in York, Pennsylvania before arriving in Chicago, where he studied at both the Armour Institute (now IIT) and the School of the Art Institute. In late January of 1917, the *Chicago Daily Tribune* reported that he had joined forces with Turnquist Brothers to produce a three-story apartment building on E. 91st Street. Other projects, including 1747-1759 E. 67th Street, soon followed. In subsequent years, Smith would design many buildings across Chicago, including single- and multi-family residences, commercial buildings, theaters, and combination retail/residential buildings. Smith worked in a wide variety of styles, most notably the Tudor Revival. A number of his buildings, for example the Spanish-Revival style courtyard apartment building at 7122-7136 S. Bennett Avenue, are deemed locally significant in the Chicago Historic Resources Survey. Two of Smith's commercial buildings, the red brick and glazed-terra cotta Overton Hygienic Building (1922-1923, 3619-3627 S. State Street) and the Art Deco-style Chicago Bee Building (1929-1931, 3647-3655 S. State Street) are contributing resources within the National Register Black Metropolis Thematic Resources Listing.

Z. Erol Smith's 54-family brick building at 1747-1759 E. 67th Street, well-trimmed with limestone and terra cotta and appealingly located across from Jackson Park, provided affordable rentals for middle-class Chicagoans. Ranging from modest 2-rooms to bigger 4-room apartments, the units went for reasonable rates between $60 to $80 per unit. According to the 1930 U.S. Census, the building's residents included salespeople, stenographers, bookkeepers, clerks, and tradesmen. Today, this building and adjacent structures are marketed together as "The Parkways" apartment complex and continue to offer affordable residences, including opportunities through the Section 8 housing program.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 54-unit courtyard building at 1747-1759 E. 67th Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building is not associated with events related to the broad patterns of American history, and thus does not meet Criterion A. Although the immigrant Turnquist brothers found success in the Chicago building industry, they developed many buildings and this one doesn't have a particularly strong association with them. Therefore it does not meet with Criterion B. The courtyard at 1747-1759 E. 67th Street is one of many similar apartment buildings built in the South Shore community and throughout Chicago during the 1910s and 1920s. Designed by prolific architect Z. Erol Smith, the apartment

building is not among the best examples of his work and therefore the building does not meet with Criterion C.

NRHP RECOMMENDATION

Not eligible

SOURCES

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"Big Apartment Building to Rise on Wabash Ave.: Contains 55 Flats; Costs $375,000," *Chicago Daily Tribune*, November 21, 1926, pg. B3.

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"Dorchester Manor," Display Ad, *Chicago Daily Tribune,* January 21, 1924, pg. F22.

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"Trading Brisk in Apartments on South Side," *Chicago Daily Tribune,* December 5, 1915, pg. 17.

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"Z. Erol Smith," *Chicago Daily Tribune,* October 1, 1964, pg. C8.

Photo 1 – 1747-1759 E. 67th Street

1747-1759 E. 67th Street, view looking Southeast from E. 67th Street toward North facade

NAME
1733-1745 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
1733-1745 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-303-002-0000

YEAR BUILT
1919

SOURCE
Chicago Building Permit #53217

DESIGNER/BUILDER
Paul F. Olsen

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southeast corner of E. 67th Street and S. Ridgeland Avenue, 1733-1745 E. 67th Street is a three-and-one-half-story courtyard apartment building. The building is flat-roofed and U-shaped in plan. Clad in variegated red brick and trimmed with limestone and terra cotta, the building sits atop an exposed concrete foundation. Double-hung windows are found on all facades.

The open end of this U-shaped building faces north toward E. 67th Street. The wide arms of the U extend to the sidewalk, bracketing a narrow courtyard space. Each of these arms has stepped-back corners, creating the impression of a single, wide, projecting central bay. Within the courtyard are the structure's twin entryways, one on either arm. Each doorway is recessed within a substantial limestone surround. The two arms of the U each feature a series of projecting bays. Nearest the sidewalk is a wide, though shallow, squared-off bay that echoes the north-facing bays at the ends of the arms. Nearer the closed end of the U are semi-hexagonal bays on each arm.

The S. Ridgeland Avenue (west) façade also includes a series of projecting bays. Those at the north and south ends of the façade are rectangular in shape, though narrower than those within the courtyard. Toward the center of the façade are two semi-hexagonal bays. Two basement-level secondary entrances serve this west façade. The structure's east façade (largely obscured by the adjacent courtyard building) echoes the west, though it has three semi-hexagonal bays, and only one rectangular one. The south (alley façade) is of common brick, and unornamented except for limestone window sills.

Limestone and terra cotta details and patterned brickwork enliven the apartment building at 1733-1745 E. 67th Street. Horizontal and vertical elements provide an interesting interplay along the primary facades. Prominent limestone lintels and sills set off the windows of the raised basement. The surrounding brickwork alternately projects and recedes, creating a decidedly horizontal, striped effect at the base of the building. This striped brickwork reappears near the top of the building, ornamenting the parapet. Above each window of the upper floors, a course of soldier brick ending in small squares of limestone serves as a decorative lintel. A continuous limestone water table, along with limestone stringcourses and copings further underscore the horizontality of the building.

In contrast to these horizontal elements, limestone quoins located adjacent to many of the building's windows provide counterbalancing verticality. So, too, does vertical terra cotta ornament and recessed brickwork at the parapet level. In addition, groupings of long, vertical stripes formed by recessed brick run from the first to third floors. Trident-shaped, terra cotta ornaments punctuate these vertical elements, helping to make the striped arrays focal points of both the E. 67th Street and S. Ridgeland Avenue facades.

HISTORY/DEVELOPMENT

By the mid-1910s, low-rise courtyards and other large, multi-family rental buildings were being constructed in many Chicago neighborhoods, including the developing South Shore community. Meant to meet the housing needs of lower- and middle-class workers, these structures were often built as investment properties. The eastern stretch of E. 67th Street, lying along the southern border of Jackson Park and adjacent to the prestigious Jackson Park Highlands development to the south and east, was a desirable location for such properties.

Among the many developers of South Side apartment dwellings was Turnquist Brothers, a masonry contracting firm formed by three Swedish immigrant brothers who arrived in Chicago in the late 1800s. Having begun their careers as bricklayers, the brothers had formed their own firm by 1907. Sometimes the Turnquists acted as contractors for other developers. The firm also (as here) built apartment buildings on its own behalf. By the mid-1910s, Turnquist Brothers was playing an integral role in the development of E. 67th Street and adjacent cross-streets as a densely-populated residential neighborhood.

Among these buildings was the three-and-one-half-story, 45-unit apartment building at 1733-1745 E. 67th Street. Erected in 1919, its estimated value at the time of construction was $110,000. This courtyard building provided 2- and 3-room apartments at reasonable rents of $52.50 and $72.50, respectively.

Constructed less than a year after the end of WWI, this was a relatively early work of architect Paul Frederick Olsen (1889-1946). Olsen became a licensed architect in late 1913. He designed many large Chicago residential structures during the 1910s and 1920s, and he left his mark on the South Side. For example, two Olsen-designed Gothic Revival style apartment towers – the Vista Homes at 5844 S. Stony Island Avenue (HP07) and the 6901 Oglesby Cooperative (6901 S. Oglesby Avenue), a Chicago landmark – rise not far from his courtyard building at 1733-1745 E. 67th Street. And three of his mid-rise courtyard buildings comprise half of the nearby Jeffery-Cyril National Register Historic District: the Gothic Revival Bedford Villa Apartments (7128-7138 S. Cyril Avenue), the Spanish Colonial Revival East 71st Street Building (1966-1974 E. 71st Place), and the Art Deco Jeffrey Terrace Apartments (7130 S. Jeffery Avenue).

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 54-unit courtyard building at 1733-1745 E. 67th Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building is not associated with events related to the broad patterns of American history, and thus does not meet with Criterion A. Although the immigrant Turnquist brothers found success in the Chicago building industry, they developed many buildings and this one does not have special association with them. Therefore it does not meet with Criterion B. The courtyard at 1733-1745 E. 67th Street is one of many similar apartment buildings built in the South Shore community and throughout Chicago during the 1910s and 1920s. Designed by Chicago architect Paul F. Olsen, the apartment building is not among the best examples of his work and therefore the building does not meet with Criterion C.

NRHP RECOMMENDATION

Not eligible

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Photo 1 – 1733-1745 E. 67th Street

1733-1745 E. 67th Street, view looking South from E. 67th Street toward North facade

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6704-6712 S. Ridgeland Avenue / 1725-1729 E. 67th Street	
NRHP RECOMMENDATION	Not eligible	**SURVEY ID**	SS30

NAME
6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20243020231001, 20243020231003, 20-24-302-023-1006, 20243020231010, 20243020231012 through 20243020231019

YEAR BUILT
1919

SOURCE
Chicago Building Permit #52750

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Standing at the southeast corner of S. Ridgeland Avenue and E. 67th Street, 6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street is a three-and-one-half-story apartment building. The flat-roofed structure is essentially L-shaped in plan, with the short leg of the L meeting the east side of the adjacent courtyard building (SS31). Clad in variegated red and orange brick, 6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street is trimmed with limestone. Double-hung windows are found on all facades, though some original window openings are now covered with security bars.

The longer of the two primary facades lies along S. Ridgeland Avenue. This façade features four projecting rectangular bays, the outer two bays being twice the width of the inner two. At the base of the wide projecting bays and one of the narrow projecting bays are entry doors flanked by sidelights. Each door is set within a wide limestone surround topped by a projecting cornice supported by carved stone brackets. The upper stories of the projecting bays hold groupings of double-hung windows – three to a group on the bays' fronts (with the wider bays having a total of six front windows each) and two to a group on the bays' sides. Alternating with the four projecting bays are four recessed bays of irregular width. Individual double-hung windows fill most of the recessed bays, though the widest recessed bay also features groups of three windows.

The shorter primary façade faces E. 67th Street. With the exception of a short stretch at the corner of S. Ridgeland Avenue and E. 67th Street, the entire E. 67th Street façade extends to the sidewalk. Near the center of this façade are two entrances set into limestone surrounds similar to those on the longer facade. Here, the surrounds are somewhat narrower, and the metal doors lack sidelights. As on the S. Ridgeland Avenue façade, the fenestration along E. 67th Street façade is varied, with groupings of two and three double-hung windows, and single double-hung windows of varying sizes.

Limestone trim and decorative brickwork enliven the primary facades of this apartment building. At the raised basement level, the brickwork alternately projects and recedes, creating a horizontal effect that anchors the building to the ground. A low limestone water table and three limestone stringcourses visually unify the varied facades. Limestone sills extend beneath the windows. Courses of soldier brick with keystones and other limestone detailing serve as decorative lintels above many windows. Wide limestone lintels accentuate the second-story windows of the projecting bays, and engaged limestone blocks give the bay corners the appearance of pilasters. Decorative brickwork panels separate the window groupings of the first and second stories. Geometric designs of slightly projecting header brick accented with small limestone squares embellish the upper reaches of the building. A final row of ornamental soldier brick extends just beneath the limestone copings that crown the alternately flat and crenelated parapet.

The long west façade of this apartment building is largely hidden from view by the adjacent courtyard building. The common brick façade, which features utilitarian wooden porches, projects and recedes at certain points, taking maximum advantage of available light and air between the two structures. The south (alley façade) is common brick and unornamented except for limestone window sills.

PROPERTY TYPE	DOMESTIC/Multiple dwelling	6704-6712 S. Ridgeland Avenue / 1725-1729 E. 67th Street	
NRHP RECOMMENDATION	Not eligible	**SURVEY ID**	SS30

HISTORY/DEVELOPMENT

This building is the third of three adjoining apartment buildings to be erected on E. 67th Street between S. East End Avenue and S. Ridgeland Avenue over the course of three years. This, the easternmost of the ensemble, was completed in 1919. The courtyard just to the west (SS31), dates to 1914, and the westernmost of the three (SS32) was constructed earlier in 1919. Swedish immigrant Anton E. Sward (1869-1944) developed both of the 1919 buildings.

Developer Harry C. Edmonds bought 40 acres southeast of E. 67th Street and S. Stony Island Avenue in 1914, subdividing the land and platting north-south streets between E. 67th and E. 69th streets. Situated just south of Jackson Park, the development would become known as the Parkside area of South Shore. Two years later, in April 1916, Swedish contractor Andrew Gustafson (1882-1921) purchased the entire block of E. 67th Street between S. East End Avenue and S. Ridgeland Avenue, almost immediately erecting the courtyard apartment building at mid-block (SS31). By early 1919, Gustafson had in turn sold the property at the southwest corner of S. Ridgeland Avenue and E. 67th Street to Anton Sward, a cut stone contractor and real estate developer in the Hyde Park and South Shore communities. Sward's purchases included, for example, a large vacant property across from the posh South Shore Country Club.

On June 16, 1919, Sward obtained a permit for this brick apartment building at 6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street. As his architect, Sward hired Thomas R. Bishop, who had just completed the design for another Sward apartment building on the opposite side of the block at the southeast corner of E. 67th Street and S. East End Avenue (SS32). Bishop, an experienced and prolific architect, had already produced many buildings throughout the South Shore and Hyde park communities. Known as a specialist in apartment design, he had been responsible for the adjacent courtyard building at 1707-1721 E. 67th Street (SS31), as well as for a courtyard on the next block (SS34).

Sward turned to Turnquist Bros., the contracting firm that was already hard at work on 6701-6709 S. East End Avenue/1701-1705 E. 67th Street (SS32). Starting out as bricklayers, the Swedish immigrant Turnquist brothers – Louis S. (1866-1929), John W. (1872-1935), and Gideon W. (1875-1943) – evolved into successful masonry contractors and real estate developers. Turnquist-built apartments can be found throughout Hyde Park, South Shore, Woodlawn, among other South Side communities. Indeed, it was Turnquist Bros. who had built the original mid-block courtyard building (SS31) in 1916.

The Turnquist Bros. had completed the three-and-a-half-story apartment building at 6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street by the end of the year. In a December 21, 1919 *Chicago Daily Tribune* advertisement, realtors Glatt & Price announced that the building was "open for inspection" and "ready for occupancy." The rental units of "4 rooms and sun parlors" were offered at $72.50 to $75.00 per month. In South Shore's hot real estate market,

ownership of this 24-apartment building had changed several times by mid-1923. But by April 1929, the decade-old apartments were renting for the somewhat lower monthly cost of $65.00 to $67.50.

The building's reasonable rents and desirable location drew hardworking middle-class tenants. In 1930, the residents included a construction engineer, an elementary school teacher, a telegraph operator, a bank auditor, and a dentist. Tenants had similar professions at the time of the 1940 U.S. Census. In both decades, most residents were American born, though there were some Scandinavian immigrants living in the building in 1940.

By the early 1960s, after restrictive housing covenants had been lifted, African-Americans were able to move into Parkside. Management companies advertised apartments at 6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street in the *Chicago Defender.* However, it seems probable that by then the original, relatively spacious units were being sub-divided. In 1963, "2-1/2-room" apartments rented for $90, and studios and 2-bedrooms for $100 and $145 in 1970.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6704-6712 S. Ridgeland Avenue/1725-1729 E. 67th Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. This structure is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although immigrant stone dealer Anton E. Sward found some success as a real estate developer, his story is not an uncommon one, and therefore this building does not meet with Criterion B. This brick apartment building is one of many similar structures erected on the South Side and throughout Chicago in the early 20th century. While its prolific architect, Thomas R. Bishop, designed many buildings across Chicago from the 1890s through the 1920s, this multi-family dwelling does not best represent his work, and therefore does not meet Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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PROPERTY TYPE	DOMESTIC/Multiple dwelling	6704-6712 S. Ridgeland Avenue / 1725-1729 E. 67th Street	
NRHP RECOMMENDATION	Not eligible	**SURVEY ID**	SS30

Photo 1 – 6704-6712 S. Ridgeland Avenue / 1725-1729 E. 67th Street

6704-6712 S. Ridgeland Avenue, view looking Southwest from S. Ridgeland Avenue toward East façade

Photo 2 – 6704-6712 S. Ridgeland Avenue / 1725-1729 E. 67th Street

6704-6712 S. Ridgeland Avenue / 1725-1729 E. 67th Street, view looking Southwest from E. 67th Street toward Northeast corner

NAME
1707-1721 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
1707-1721 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20243020020000, 20243020231001 through 20243020231011

YEAR BUILT
1916

SOURCE
Chicago Building Permit #39443

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Situated at mid-block between S. East End Avenue and S. Ridgeland Avenue, 1707-1721 E. 67th Street is a three-and-one-half-story courtyard apartment building that stands between two adjoining residential structures (SS30, SS32). The flat-roofed building is U-shaped in plan. It is clad in variegated red brick and trimmed with limestone. Double-hung windows are found on all facades, though some original window openings have been boarded over or covered with bars.

The open end of this U-shaped building faces north toward E. 67th Street. The wide arms of the U bracket a rather narrow courtyard space. The end of each arm is composed of three bays, the outermost of which hold simple service doors at street level. The innermost bay on each arm projects to the sidewalk. Within the courtyard are the building's five main entrances. Each is set into a substantial rectangular limestone surround that rises to the first-story windows. The inner moldings of these surrounds feature rounded arches just above the doors. Three of these

entryways sit at the base of projecting, semi-hexagonal bays (one on each arm of the U, and one at the U's base). The courtyard is further distinguished by four groupings of stacked brick porches, two on either side of the long arms of the U. Green tile awning roofs shade the uppermost porches of two of these groupings, while the others are partially covered by the parapets above.

Limestone trim and decorative brickwork enliven the public facades of this courtyard building. A continuous limestone water table and limestone stringcourses below the first-story windows and above the third-story windows visually unify the structure. Limestone sills extend beneath the windows. On the projecting bays, these sills extend beyond the windows and wrap around the three faces of the bays. At the basement level of the projecting bays that meet the sidewalk, heavy limestone hoods accentuate the windows. Courses of soldier brick serve as decorative lintels above many of the building's other windows. Within the courtyard, bands of soldier brick also stretch beneath the lower stringcourse and under the third-story windows. Additional ornamental soldier brick extends just beneath the parapet copings. The limestone-capped parapet steps up in several places to subtly-curved peaks. Rectangular panels outlined in header brick and highlighted with small limestone squares further adorn the upper reaches of the building, as do carved limestone embellishments.

The east and west façades of this courtyard building are hidden from street view by the adjacent apartment structures. These secondary facades are of common brick and feature utilitarian wooden porches. The south (alley façade) is also of common brick, and unornamented except for limestone window sills.

HISTORY/DEVELOPMENT

Constructed in 1916, the courtyard apartment building at 1707-1721 E. 67th Street was among the earliest in a wave of large residential structures built along E. 67th in the mid-1910s and 1920s. As *The Economist* noted in April 1916, real estate investors were just then "beginning to appreciate the value and charm of land fronting on such a beautiful spot as Jackson Park."

Among the developers of E. 67th Street was a group of successful Swedish immigrants – Andrew Gustafson (1882-1921), Gideon W. Turnquist (1875-1943), and Edward I. Bloom (1878-1958). The three men joined forces in April, 1916 to purchase three blocks of vacant land between S. Cornell and S. Cregier avenues, intending to erect three apartment buildings on each block. It was Gustafson who purchased the block between S. East End and S. Ridgeland Avenues. (A contractor and real estate developer, Gustafson lived just around the corner from the property, at 6723 S. East End Avenue.)

Only a few weeks later, on May 3, 1916, Gustafson obtained a permit to construct a three-story apartment building at the middle of the block. Gustafson chose architect Thomas R. Bishop (1869-1956) to design the courtyard building. Having established his Chicago practice by 1890, the prolific Bishop was already well known for his work in nearby Hyde Park and elsewhere on

the South Side. To erect the structure, Gustafson hired his colleague Gideon Turnquist and his brothers Louis S. (1866-1929) and John W. (1872-1935), who did business as Turnquist Bros., a successful South Side masonry contracting firm. Construction began almost immediately, and by June of 1916, Gustafson was able to take out a $60,000 loan secured by his new "Park View Apartments." The building was ready for occupancy in August of 1916.

Like other apartment buildings that would soon be built along the southern edge of Jackson Park, this courtyard structure appealed to a middle-class clientele. Although the structure was similar to many other courtyard buildings, a 1922 *Chicago Daily Tribune* advertisement touted a third-story apartment as a "South Shore Honeymooner's Paradise," with five large, "newly decorated" rooms – including a parlor and sun parlor – and "a view of the park from the dining table." The rent for this space was $110 per month.

By the time of the 1930 census, the building was occupied by a mix of white- and blue-collar workers. Tenants included a high school teacher, a real estate agent, a policeman, and a steamfitter. Well more than half of the building's residents were American-born, many to parents who had immigrated from Europe. The situation was about the same in 1940. By the early 1960s, middle-class African-Americans were moving into the building. In 1965, *The Chicago Defender* featured a photo of one such resident, Sam Easley, a telephone cable splicer who lived at 1711 E. 67th Street.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 1707-1721 E. 67th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. This structure is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although immigrant Andrew Gustafson found some success as a builder and real estate developer, his is not a unique story, and therefore this building does not meet with Criterion B. Moreover, the courtyard apartment building is one of many similar structures erected on the South Side and throughout Chicago. While its prolific architect, Thomas R. Bishop, designed many structures across Chicago from the 1890s through the 1920s, this courtyard apartment

does not best represent his work and therefore does not meet Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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"Enterprising Builders Buy Land for $90,000, Will Construct Buildings to Cost $525,000," *The Economist,* April 22, 1916, v. 55, pg. 810.

Index to *American Contractor's* Chicago Building Permits at http://www.chsmedia.org/househistory/1898-1912permits/search.asp.

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"$325,000 Deal in Apartments Realty Leader," *Chicago Daily Tribune,* August 25, 1916, pg. 14.

"Thomas R. Bishop," *Chicago Daily Tribune,* September 17, 1956, pg. e5.

U.S. Census Records for 1920, 1930, 1940, available at Ancestry.com

Photo 1 – 1707-1721 E. 67th Street

1707-1721 E. 67th Street, view looking Southwest from E. 67th Street toward North façade and courtyard

NAME
6701-6709 S. East End Avenue / 1701-1705 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
6701-6709 S. East End Avenue /
1701-1705 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1919

SOURCE
Chicago Building Permit #51700

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southeast corner of S. East End Avenue and E. 67th Street, 6701-6709 S. East End Avenue/1701-1705 E. 67th Street is a three-and-one-half-story apartment building. The flat-roofed structure is essentially L-shaped in plan, with the short leg of the L meeting the west side of the adjacent courtyard building (SS31). Clad in variegated red brick, 6701-6709 S. East End Avenue/1701-1705 E. 67th Street is trimmed with limestone. Double-hung windows are found on all facades, though some original window openings are now boarded up.

The longer of the two primary facades lies along S. East End Avenue. This façade features four projecting rectangular bays of irregular width. The three southernmost projecting bays each hold an entry door flanked by sidelights. Each door is set within a wide limestone surround topped by a projecting cornice supported by carved stone brackets. The upper stories of the projecting bays hold groupings of double-hung windows – three to a group on the bays' fronts and two to a group on the bays' sides. Between the four projecting bays are three recessed

bays, also of unequal width. Individual double-hung windows fill the walls of the recessed bays. In the recessed bay nearest the corner of S. East End Avenue and E. 67th Street, one row of windows is one-half-story out of alignment with the remaining windows on the façade.

The shorter primary façade faces E. 67th Street. The E. 67th Street façade has four irregular bays – two projecting bays, one much wider than the other, and two receding bays, one shallower than the other. At the base of the westernmost receding bay is a door set within a simple limestone surround. The fenestration on the E. 67th Street façade is much more varied than that on S. East End Avenue, with single double-hung windows, as well as groupings of fours, threes, and twos distributed across the various bays.

Limestone trim and decorative brickwork enliven the primary facades of this apartment building. A low limestone water table at street level and a wide limestone stringcourse above the third-story windows visually unify the building. Another, much narrower stringcourse runs beneath the second-story windows. (Oddly, this horizontal detail steps up and around a single window on the S. East End Avenue façade.) Limestone sills extend beneath the windows. Courses of soldier brick serve as decorative lintels above the windows of the lower stories. Some of this brick work is accented with limestone keystones. Additional bands of soldier course brick run beneath the second-story stringcourse. Below the window groupings of the third story, small limestone squares highlight rectangular panels outlined in brick. Brickwork panels of header brick accented with small limestone squares adorn the upper reaches of the building. A final row of ornamental soldier brick extends just beneath the limestone copings that crown the crenelated parapet.

The long east façade of this apartment building is largely hidden from view by the adjacent courtyard building. The common brick façade, which features utilitarian wooden porches, projects and recedes at points, taking maximum advantage of available light and air between the two structures. The south (alley façade) is common brick, except near the street, where the red brick of the street façade wraps back around the corner. The alley façade is unornamented except for limestone window sills.

HISTORY/DEVELOPMENT

This structure is the second of three adjoining apartment buildings to be erected on E. 67th Street between S. East End Avenue and S. Ridgeland Avenue. Anton E. Sward (1869-1944), a cut stone contractor developed this 24-family building in 1919.

In April 1916, contractor Andrew Gustafson (1882-1921) had purchased the entire block from Harry C. Edmonds, the developer who had subdivided the 40 acres southeast of E. 67th Street and S. Stony Island Avenue two years before. Gustafson almost immediately erected a courtyard apartment building at mid-block (SS31). By early 1919, Gustafson in turn sold the property just west of the courtyard (at the corner of S. East End and E. 67th Street) to Anton

Sward. A Swedish immigrant tradesman, Sward had begun buying and selling land and developing buildings in the Hyde Park and South Shore communities. Sward's purchases included, for example, a large vacant property across from the posh South Shore Country Club.

On April 15, 1919, Sward obtained a permit for this brick apartment building at 6701-6709 S. East End Avenue/1701-1705 E. 67th Street. To design the multi-family structure, he hired Thomas R. Bishop, an experienced and prolific architect who had already produced many buildings throughout the South Shore and Hyde park communities. Known as a specialist in apartment design, he had been responsible for the adjacent courtyard building at 1707-1721 E. 67th Street (SS31), constructed for Andrew Gustafson three years before, and many other structures within the APE (for example SS32, SS34, SS39, SS40, SS41, and SS55).

Sward also turned to Turnquist Bros., a contracting firm of Swedish immigrant brothers, who had built the courtyard structure next door in 1916. (According to *The American Contractor,* the Turnquists served only as masons for the project, while the property's former owner, Gustafson, was general contractor.) The work began in short order, and the building was ready for tenants by autumn.

Ten years later, in April, 1929, the realty firm of Glatt & Price took out a *Chicago Daily Tribune* advertisement for two- and three-room apartments in this building "near [the] park." With "all light, large rooms" and "free elec. refrig.," the rental units were well-priced at "$55 and up." As the decades passed, the building's park side location remained desirable to middle class Chicagoans, including, increasingly, African-American residents. In the 1960s, Levin-Wollin Co. regularly advertised apartments at 6701-6709 S. East End Avenue/1701-1705 E. 67th Street in the *Chicago Defender.* But the building was apparently not always well maintained. The *Defender* reported in 1974 that Mrs. Phoebe Y. Manning, a grandmother, community activist, and university student, was being threatened with eviction by building manager G.D. Dazey Co. for complaining about the condition of her apartment at 6703 S. East End Avenue.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6701-6709 S. East End Avenue/1701-1705 E. 67th Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. This structure is not

associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although immigrant stone dealer Anton E. Sward found some success as a real estate developer and it is interesting to learn about occupant Phoebe Manning, their contributions were not substantial enough to warrant listing under Criterion B. This brick apartment building is one of many similar structures erected on the South Side and throughout Chicago in the early 20th century. While its prolific architect, Thomas R. Bishop, designed many structures across Chicago from the 1890s through the 1920s, this apartment building does not best represent his work, and therefore does not meet Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Photo 1 – 6701-6709 S. East End Avenue / 1701-1705 E. 67th Street

6701-6709 S. East End Avenue / 1701-1705 E. 67th Street, view looking Southwest from E. 67th Street toward North façade

NAME
1643-1657 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
1643-1657 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024301002000

YEAR BUILT
1918

SOURCE
Chicago Building Permit #39443

DESIGNER/BUILDER
Paul F. Olsen

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southeast corner of E. 67th Street and S. East End Avenue, 1643-1657 E. 67th Street is a three-and-one-half-story courtyard apartment building. The flat-roofed structure is U-shaped in plan. Clad in tan brick and trimmed with limestone, the building has double-hung windows on all facades.

The open end of this U-shaped building faces north toward E. 67th Street. The wide arms of the U extend to the sidewalk, bracketing a narrow courtyard space. The ends of these arms have stepped-back corners. Each arm comprises three north-facing bays, the middle of which projects slightly. Within the courtyard are the structure's twin entryways, one on either arm. Each doorway is recessed within a substantial limestone surround. Each of the two arms feature a series of projecting bays facing into the courtyard. Nearest the sidewalk is a wide, though shallow, squared-off bay. Nearer the closed end of the U are two semi-hexagonal bays on each arm.

The S. East End Avenue (east) façade also includes a series of projecting bays. Those at the north and south ends of the façade are rectangular-in-shape, though narrower than those within the courtyard. Toward the center of the façade are two semi-hexagonal bays. Two basement-level secondary entrances serve this east façade. The structure's west façade (somewhat obscured by the adjacent courtyard building) echoes the east, though it has three semi-hexagonal bays, and only one rectangular one. The south (alley) façade is of common brick, and unornamented except for limestone window sills.

The primary facades of the apartment building at 1643-1657 E. 67th Street feature an interesting combination of horizontal and vertical elements. At the raised basement level, the brickwork alternately projects and recedes, creating a horizontal, striped effect. A continuous limestone water table and a pair of limestone stringcourses below the first-floor windows and above the third-floor windows stretch across the primary facades. Limestone sills run beneath all the windows, and courses of soldier brick serve as decorative lintels above many. Limestone quoins adjacent to some windows provide counterbalancing verticality. So, too, do the laced brick corners of the semi-hexagonal bays. On the central bay of the E. 67th Street facade, long, vertical stripes of recessed brick trimmed with carved limestone squares run from the first to third floors. Between the windows of this central bay, areas of distinctive patterned brick (both basket weave and alternately projecting stacked headers) combine horizontal and vertical elements. Similarly, the decorative treatment at the top of the building -- bands of soldier course brick juxtaposed with limestone quoins and window-like carved ornament -- interweaves the vertical with the horizontal. The crenelated parapet, capped by limestone copings and inset with foliate limestone ornament, gives the building a handsome Tudor Revival crown.

HISTORY/DEVELOPMENT

Constructed in 1919, the three-and-one-half-story tan brick apartment building at the southeast corner of E. 67th Street and S. East End Avenue is one of a series of similar structures built along this stretch of E. 67th Street in the 1910s and 1920s. By this time, the surrounding South Shore community was in the midst of a building boom. As *The Economist* noted in April 1916, real estate investors were just then "beginning to appreciate the value and charm of land fronting on such a beautiful spot as Jackson Park."

Among the developers was a group of successful Swedish immigrants – Edward I. Bloom, Gideon W. Turnquist, and Andrew Gustafson – who joined forces in 1916 to purchase three blocks of vacant land along E. 67th Street, between S. Cornell and S. Cregier Avenues. Having made a $90,000 investment in the property, they planned to expend another $525,000 to construct three apartment buildings per block, for a total of 162 residences. It was Bloom (1878-1958), a resident of nearby Jackson Park Highlands and already an active investor and developer, who actually bought the block between S. Cornell and S. East End Avenues. (Bloom

had previously purchased the adjacent block at E. 67th and S. Stony Island, and was already erecting a commercial building there to house stores, offices, a theater, and a hotel.)

WWI would come to an end before Bloom began construction on his new E. 67th Street property between S. Cornell and S. East End avenues. Bloom started with the west side of the block, erecting a red brick apartment building at 1627-1641 E. 67th Street in mid-1918. The 51-unit courtyard building was an immediate success, inspiring him to move on quickly to the east half of the block.

On June 3, 1919, the developer obtained a permit for a $110,000, 45-unit brick apartment building at 1643-1657 E. 67th Street. (Diverging from the pre-War plan, Bloom now planned only two buildings on this block of 67th Street.) To build this rental structure, he called on Gideon Turnquist (1875-1943), who, with his siblings John W. (1872-1935) and Louis S. (1866-1929), operated Turnquist Brothers, an established masonry contracting and construction firm. Bloom hired architect Paul F. Olsen to design the new tan brick courtyard building.

Born in Illinois to Danish immigrant parents, Chicago architect Paul Frederick Olsen (1889-1946), became a licensed architect in late 1913. Throughout the 1910s and 1920s, Olsen designed many large residential structures across Chicago, including another courtyard building on E. 67th Street (SS29). The architect often employed a variety of Revival styles, as well as Art Deco. Olsen's 1924 Gothic Revival-style apartment tower (HP 07, known as the Vista Homes) stands just east of Jackson Park at 5844 S. Stony Island Avenue, within the APE. And just south of the APE, three of his mid-rise courtyard buildings – the Gothic Revival Bedford Villa Apartments (7128-7138 S. Cyril Avenue), the Spanish Colonial Revival East 71st Street Building (1966-1974 E. 71st Place), and the Art Deco Jeffrey Terrace Apartments (7130 S. Jeffrey Avenue) – comprise half of the Jeffery-Cyril National Register Historic District.

With 45, two- and three-room rental apartments, Olsen's courtyard building provided pleasant kitchenette units to middle-class Chicagoans. These affordable apartments rented for $60 to $70 per month in 1926. Among the building's early tenants were David E. Lilienthal (1899-1981) and his new wife Helen. David Lilienthal had moved to Chicago straight out of Harvard Law School in 1923 to join the law firm of Donald Richberg, a one-time partner of Clarence Darrow. They lived in this building for only a few years. The young Lilienthal, a litigator, successfully represented the City in a telephone rate case before the U.S. Supreme Court. In 1931, he was tapped by Governor Robert LaFollette of Wisconsin to serve on that state's innovative utilities commission. Lilienthal then moved on to a long and distinguished career in Federal public service. He served as a Director and then Chairman of the Federal Tennessee Valley Authority (1933-1946) and, later, as the first Chairman of the Atomic Energy Commission (1947-1950). After 19 years of government service, he joined the business world, serving as an industrial consultant and later as the Chief Executive Officer of a resource development firm.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The courtyard building at 1643-1657 E. 67th Street was evaluated for significance under National Register of Historic Places Criteria A, B, and C. The building is not associated with events related to the broad patterns of American history, and thus does not meet with Criterion A. Although David E. Lilienthal made important contributions to American history as Chairman of the Tennessee Valley Authority and the Atomic Energy Commission, his time in Chicago was relatively brief, and his residence at 1647 E. 67th Street briefer still. Therefore, this building does not meet with Criterion B for its association with Lilienthal. Similarly, 1643-1657 E. 67th Street is one of many apartment buildings designed by architect Paul F. Olsen in South Shore and throughout Chicago. This courtyard building is not among the best examples of Olsen's work, and therefore it does not meet with Criterion C.

NRHP RECOMMENDATION

Not eligible

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"Community Area 43 – South Shore," *Local Community Fact Book: Chicago Metropolitan Area Based on the 1970 and 1980 Censuses.* Chicago: Chicago Fact Book Consortium, 1984, pp. 140-141.

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Photo 1 – 1643-1657 E. 67th Street

1643-1657 E. 67th Street, view looking Southwest from E. 67th Street toward North façade

Photo 2 – 1643-1657 E. 67th Street

1643-1657 E. 67th Street, view looking South from E. 67th Street toward courtyard

NAME
1627-1641 E. 67th Street

OTHER NAME(S)

STREET ADDRESS
1627-1641 E. 67th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-301-001-0000

YEAR BUILT
1918

SOURCE
Chicago Building Permit #49434

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
Located at the southwest corner of E. 67th Street and S. Cornell Avenue, 1627-1641 E. 67th Street is a three-and-one-half-story courtyard apartment building. Clad in red brick and trimmed with limestone, the flat-roofed structure sits atop an exposed concrete foundation. The building is U-shaped in plan. Double-hung windows are found on all facades, though some original window openings have been boarded over or covered with bars.

The open end of this U-shaped building faces north toward E. 67th Street. The wide arms of the U extend to the sidewalk, bracketing a narrow courtyard space. The inner corner of each of these arms is stepped back slightly. Each arm features a slightly off-center doorway recessed within a substantial limestone surround. These entrances open onto E. 67th Street. Within the courtyard are four additional entryways. Each is set into the base of one of four projecting, semi-hexagonal bays (two on either arm of the U). Across the bottom (south) end of the U is another semi-hexagonal bay.

The S. Cornell Avenue (west) façade also includes a series of projecting bays. These four bays are rectangular in shape, rather than semi-hexagonal. The northernmost bay is substantially wider than the other three. This west façade has two secondary entry points, one located between the first and second bays, and one between the third and fourth bays. These tall openings, secured with metal picket gates, provide access to open-air service staircases. Above them, two stories of open galleries are enclosed with horizontal metal bars. The structure's east façade (somewhat obscured by the adjacent courtyard building) echoes the west, though it has three semi-hexagonal bays, and only one rectangular one. The south (alley façade) is of common brick, and unornamented except for limestone window sills.

Decorative brickwork and limestone trim enliven the primary facades of this courtyard building. At the raised basement level, the brickwork alternately projects and recedes, creating a horizontal, striped effect. Decorative panels of soldier course and rowlock brick ornament the walls between the first and second stories. A continuous limestone water table and limestone stringcourses below the first-story windows -- and above and below the third-story windows -- visually unify the building. (Several of these essentially horizontal elements rather quirkily run up and over some windows and doors.) Limestone sills extend beneath all the windows. Courses of soldier brick ornamented with keystones form decorative lintels above many. At the top of the building, limestone copings, decorative shields of various configurations, and soldier course brick ornament the subtly-stepped parapet.

HISTORY/DEVELOPMENT

Constructed in mid-1918 in the rapidly developing Parkside neighborhood of the South Shore community, the courtyard apartment building at 1627-1641 E. 67th Street was a project of real estate developer Edward I. Bloom (1878-1958). Having emigrated from Sweden as a child, Bloom was constructing Chicago apartment buildings on his own behalf as early as 1906. He rapidly became successful. Only a decade later, in April of 1916, the Bloom purchased the entire block of E. 67th Street between S. Cornell and S. East End avenues from H.C. Edmonds, with the intention of constructing apartment buildings there. At this time, Bloom was already erecting stores, offices, a theater, and hotel on the block just east, property which he had also bought from Edmonds. (Edmonds had purchased and subdivided 40 acres southeast of the intersection of E. 67th Street and S. Stony Island only two years before.)

Delayed somewhat by the nation's entry into WWI, in May of 1918, Bloom applied for a permit to erect an apartment building at 1627-1641 E. 67th Street. To design the apartments, he hired Thomas R. Bishop (1869-1934), an experienced and prolific architect with whom he frequently worked. Turnquist Bros., a South Side contracting firm formed by three Swedish immigrant brothers, undertook its construction.

Bloom's team produced a three-and-one-half-story courtyard apartment building with 51, two-room rental units. Each unfurnished apartment comprised a living room, combination dining

room and kitchenette, and bathroom, and featured a convenient fold-away bed. According to the May, 1919 issue of *Building Management,* the structure was somewhat unusual for the time for its exterior service entrances. These ancillary stairways along the east and west facades allowed for delivery of groceries and ice and removal of garbage. By including them, Bloom needed only to provide basic janitorial services, rather than hotel-like amenities, as his tenants could obtain services from outside sources. For this reason, Bloom could offer affordable rents of $33 to $43 per month.

The new courtyard building was an immediate success. *Building Management* noted that apartments were rented quickly. In fact, the building had a waiting list even before its completion. Moreover, Bloom stated that "it would have been possible to have rented three similar structures of the same size" and therefore, he soon began erecting a comparable building next door. He hired Turnquist Bros. to construct this courtyard building at 1643-1657 E. 67th Street (SS33) the following year.

By 1926, monthly rents at 1627-1641 E. 67th Street had risen by more than 50% to a still reasonable $57.50 to $65. In 1930, the building's numerous middle-class tenants, the majority American-born, included an electrical engineer, an auditor, a railroad fireman, a nurse, a church organist, and a number of stenographers. A similar population lived there at the time of the 1940 census. By the mid-1960s, as Parkside was becoming racially integrated, advertisements for apartments in this building appeared in the *Chicago Defender.*

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 1627-1641 E. 67th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. This structure is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although immigrant Edward Bloom found success developing Chicago real estate, his is not a unique story, and therefore this building does not meet with Criterion B. Moreover, the courtyard apartment building is one of many similar structures erected on the South Side and throughout Chicago. While its prolific architect, Thomas R. Bishop, designed many structures across Chicago from the 1890s through the 1920s, this courtyard apartment does not best

represent his contributions. Therefore, the building at 1627-1641 E. 67th Street does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Photo 1 – 1627-1641 E. 67th Street

1627-1641 E. 67th Street, view looking South from E. 67th Street toward North façade and central courtyard

Photo 2 – 1627-1641 E. 67th Street

1627-1641 E. 67th Street, view looking Southwest from E. 67th Street toward North façade, East tower in foreground

NAME
6738 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6738 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024300010000

YEAR BUILT
1914

SOURCE
Chicago Building Permit #27418

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6738 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, but with projecting bays on the front facade. The flat-roofed, variegated red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete stoop, flanked by two brick knee walls, leads to the building's front entrance. A wood and glass door, paired with sidelights, is set within a limestone and brick surround. An arched limestone pediment with a brick panel tops carved limestone pilasters inset with a row of brick. A horizontal limestone element serves as the centerpiece of the pediment.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are pairs of double-hungs, while others in groups of twos and threes are found across the projecting bay facades. (All are replacement windows which generally follow the historic profiles.) Window openings at the raised basement level are filled with glass block.

Limestone details and brickwork, including rows of projecting header bricks, enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories and a second limestone stringcourse is just beneath the third-story windows. Above the third-story windows, a limestone band stretches across the entire façade. Panels formed by projecting brick and enhanced with limestone and brick detailing in square, diamond, triangular motifs are located above and below the second-story windows.

A varied parapet wall topped with limestone copings rises above the roofline. The parapets above the projecting bays echo the arch of the front doorway's limestone pediment. The area below the copings features brick diamonds outlined in limestone and pierced by horizontal limestone elements. The central parapet wall has three rows of stretcher bricks accented with limestone.

The north façade of 6738 S. Cornell is exposed, as it abuts an alley and the south facades is largely obscured by the adjacent flat building. The north and south facades are primarily clad in common brick. Double-hung and fixed window are found across these facades. The common brick west (alley) façade includes a three-story enclosed porch with sliding windows and a projecting staircase.

HISTORY/DEVELOPMENT

In December of 1914, Arthur R. Larson (1893-1952) began developing this six-flat at 6738 S. Cornell Avenue. During this period, many real estate developers purchased 60'-wide lots, to build a six-flat apartment structures that would bring in higher profits than two- and three-flats. Chicago architect Anders G. Lund produced plans for this building and Harper Brothers served as the masonry contractor. This six-flat is similar in form, style, and materials to other six-flat apartment buildings along Cornell Avenue, almost all built between 1914 and 1916.

Anders G. Lund (1857-1934), a prolific local architect, designed numerous South Side buildings including at least five apartment dwellings along the west side of S. Cornell Avenue. Completed in the spring of 1915, this structure had a basement and six upper units each with five-rooms and a sun porch. In the 1930s, the *Chicago Daily Tribune* described apartments in this building as "spacious and comfortable."

Within this rapidly developing area came, real estate change hands at an accelerated pace. Many of the developers sold their properties before they were even finished. Attorney William Anderson (1874-1917), a member of the law firm Anderson, Anderson, and Anderson was the first owner of the completed building. After William Anderson's death, his brother George F. Anderson sold the building to August Severin in 1918 for a cost of $27,500. August Severin (1873-1965) emigrated from Sweden in 1892 and worked as a carpenter who specialized in stair building. He lived here with his family and rented out units to tenants. Unlike many other properties along Cornell Avenue, this building remained owner-occupied for at least 22 years.

As the original developers had intended, the S. Cornell Avenue buildings attracted middle-class renters. During the 1920s, the Severins' tenants included mostly native-born clerks and salesmen, as well as a real estate agent and a department superintendent. During the 1930s, a manager and insurance salesman lived in the building. So, too, did Mrs. Bessie Boyer Haefford, a member of the DAR profiled in the *Chicago Daily Tribune* for amassing an impressive collection of artifacts, including her husband's Civil War diaries, relics of the Chicago Fire, and World's Columbian Exposition memorabilia.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

This six-flat at 6738 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet with Criterion A. Although some colorful occupants lived in here at various periods, such as Mrs. Bessie Boyer Haefford, they did not make contributions substantial enough to warrant listing under Criterion B. This building is extremely similar in design, form, and materials to many other six-flats built during this period throughout the area, particularly along S. Cornell Avenue. Architect Anders G. Lund designed many handsome apartment buildings and bungalows in beyond Chicago. However, this building does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Photo 1 – 6738 S. Cornell Avenue

6738 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East façade

Photo 2 – 6738 S. Cornell Avenue

6738 S. Cornell Avenue, view looking Southwest from S. Cornell Avenue toward East and North façades

NAME
6742-6744 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6742-6744 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024300011000

YEAR BUILT
1915

SOURCE
American Contractor

DESIGNER/BUILDER
Jacques J. Kocher

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6742-6744 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially square in plan, though there are two projecting bays on the east façade and projections on the north and south facades. The flat-roofed, variegated brown brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete staircase leads to the building's front door. Two brick knee walls, one longer than the other, flank the stairs. The door is asymmetrically placed within a limestone surround. Pilasters flank the glass and metal front door on the north side, and a window on the south. The limestone surround's wide cornice pierced by vertical elements with pointed finials give the front entryway a subtly Gothic appearance.

Double-hung windows comprise much of the building's fenestration. Above the front door and on the north and south sides of the projecting bays there are single double-hungs, while others

in groups of twos and threes are found across the east facades of the projecting bays. (All are replacement windows that appear to generally follow the historic profiles.)

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories. A second limestone stringcourse just beneath the third story windows stretches across the entire facade. Rows of soldier course brick, some flanked by square limestone details, serve as decorative lintels. At the third story level, bands of alternately recessed and projecting brickwork create a horizontal emphasis. Panels formed by projecting brick and enhanced with limestone detailing in circle and triangle motifs are located above the third-story windows, providing visual interest.

A crenellated parapet topped with limestone copings rises above the roofline. Centrally located above the recessed central bay and the projecting bays, the parapet is pierced several limestone decorative elements.

The north façade of 6742-6744 S. Cornell Avenue is visible, as it abuts a driveway. The south façade is largely obscured by the adjacent flat building. The north and south facades are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of brown brick.) Both the north and south facades include a rectangular projecting bay about midway across the length of the building. These bays, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. Double-hung windows are found across the north and south facades. On the west (alley) façade, a pair of open wooden staircases flank groupings of three windows. A single-story garage sits at the back of the property.

HISTORY/DEVELOPMENT

During the mid-1910s, as new streets were laid out in South Shore's Parkside neighborhood, the area quickly began developing. S. Cornell Avenue, which had previously stretched north only to S. 69th Street, was extended to 67th Street. In 1914 and 1915, real estate developers purchased lots on both sides of the street to build apartment structures that would appeal to middle-class tenants. At this time, many South Side tradesmen recognized the substantial profits that could be earned by developing flats in the area. Swedish immigrant H.T. Nystedt, who developed this six-flat at 6742-6744 S. Cornell Avenue, was among them.

Hjalmar Theodore Nystedt (1886 -1963) emigrated from Sweden in 1906. He settled on Chicago's South Side and worked as a carpenter until 1910, when he established his own firm as a building contractor. He married another Swedish immigrant Ellen Nystedt, and the couple both became naturalized citizens in 1911.

H.T. Nystedt began buying lots and erecting apartments on S. Cornell Avenue in 1915. In addition to this six-flat at 6742-6744, he also developed at least two other six-flat structures along S. Cornell Avenue, 6838-6840 (SS48) and 6718-6720, where he lived with his family. (That building is no longer extant.)

In June 1915, *American Contractor* announced that Nystedt was developing a three-story apartment building on a 60-foot-wide lot. For this project, he hired Chicago architect Jacques J. Kocher to prepare the plans and South Side contractor C.J. Ringbloom as builder. (It is unclear as to whether Nystedt himself participated in the construction.)

Born in Alsace-Lorraine, Germany, Jacques J. Kocher (1878 – 1970) immigrated to the U.S. in 1904. He began his career in Chicago as a draftsman and contractor, and established himself as an architect around 1910 or 1911. He produced plans for many South Side apartment buildings including Nystedt's three-flat at 6838-6840 S. Cornell Avenue (SS48) as well as a six flat two doors down at 6848-6850 S. Cornell Avenue (SS50). Within APE I, Kocher also designed the storefront and flat building at 6920 S. Stony Island Avenue (SS54).

The three-story six-flat at 6742-6744 S. Cornell Avenue includes a basement and six upper units. Nystedt constructed this "high grade six apartment building" for an estimated cost of $16,000. In October of 1915, he sold the structure to Waldo H. Spencer for approximately $23,000.

As Nystedt and other developers had hoped, the building attracted well-educated middle-class renters. In the 1920 census, the building's tenants were mostly native born, except for two immigrants, one from Germany and the other from Austria. Renters had such occupations as salesman, dentist, agent, and commission merchant. By 1930, many of the tenants had been born in Illinois, though one had emigrated from Poland. The occupations of the tenants at that time were engineer, switchboard operator, salesman, and clerk. A decade later, half the tenants had emigrated from Russia and Germany while the others were native born.
One family who lived here in the 1930s and 1940s, William and Allie Garlington and their two daughters, Helen and Sena, were all native-born Americans. The Garlington family rented an apartment here until 1949, around the time that Sena went off to college. Mother and daughters were very community-minded. They participated in women's organizations and activities in support of the WWII effort. Mrs. Garlington also served as chairman of the Henry Purcell chapter of the Daughters of the American Revolution in 1945.

During the early years of the war, Helen Garlington reported to Washington, D.C., for a foreign assignment as a hospital worker with the recreation branch of the American Red Cross. An article written in the Chicago Daily Tribune in reference to Helen Garlington's foreign assignment stated that, "many of her relatives have played prominent parts in the wars of the United States." Her sister Sena was active in similar efforts in South Shore. Sena Garlington moved up the ranks in a teenage reserve group organized at the Y.W.C.A South Side center,

eventually becoming its President. This club held fundraisers and participated in such projects as rolling bandages and folding gauze sponge for Woodlawn hospital.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6742-6744 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although the contributions of Nystedt and various tenants are interesting, association with them does not warrant listing under Criterion B. The six-flat is one of many similar buildings built in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, the building is extremely similar in design, form, and materials to many other six-flats built during this period. This property's architect, Jacques J. Kocher, designed many handsome structures in Chicago. However, this vernacular six-flat does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

"2 Girl Reserve Clubs on S. Side Name Officers," *Chicago Daily Tribune*, February 17, 1946, pg. S7.

"$400 A Front Foot Paid for Park Frontage," *Chicago Daily Tribune*, November 3, 1915, pg. 20.

"Add New Girl Reserve Group to Y.W. Center," *Chicago Daily Tribune*, March 25, 1945, pg. S2.

American Contractor, Vol. 36, June 12, 1915, pg. 39.

"American Women at War," *Chicago Daily Tribune*, November 28, 1943, pg. S7.

"D.A.R. Group Yearbook Will Be Prepared Today," *Chicago Daily Tribune*, August 3, 1945, pg. 17.

"New Flat for South Park Ave.," *Chicago Daily Tribune*, October 12, 1915, pg. 16.

"New Warehouse for North Side: JC Whitney to Occupy 7 Story Building at Kingsbury and Ontario," *Chicago Daily Tribune*, October 1, 1915, pg. 10.

"Our Town," *Chicago Daily Tribune*, October 16, 1949, pg. S1

"Puellae Pulchrae and Calumet Clubs Announce Officers," *Chicago Daily Tribune*, March 2, 1947, pg. S1.

Sectional Map of the City of Chicago, 1914.

United States Census records, 1910, 1920, 1930, available at Ancestry.com.

Photo 1 – 6742-6744 S. Cornell Avenue

6742-6744 S. Cornell Avenue, view looking South from S. Cornell Street toward East façade

NAME
6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street

OTHER NAME(S)

STREET ADDRESS
6754-6756 S. Cornell Avenue /
1620-1622 E. 68th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-300-013-0000

YEAR BUILT
1915

SOURCE
Chicago Building Permit #32792

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The corner apartment building at 6754-6856 S. Cornell Avenue/1620-1622 E. 68th St. rises three stories above a raised basement. The structure is generally rectangular in plan, with two primary facades, one fronting onto S. Cornell Avenue and the other onto E. 68th Street. The flat-roofed building is composed of variegated, wire-cut reddish-brown brick and trimmed with limestone.

The S. Cornell Avenue façade comprises two projecting, rectangular bays, a central recessed central bay, and a recessed at the north end. At the center of the central recessed bay, two steps lead up to a concrete stoop that extends along the building's front entryway. Rising from the first step and flanking the stoop, brick knee walls with end piers are capped by limestone copings. The steps and stoop lead to the front door, which sits within a simple, though handsome, limestone surround. A glass and metal replacement door and sidelights sit beneath a rectangular transom window. The limestone surround rises into an arch above the transom,

and extends into a limestone horizontal band on each side. A spare, horizontal limestone cornice with supporting brackets divides the front door from the transom window above. Single double-hung windows flank the door. These windows lie above a limestone stringcourse.

Double-hung windows comprise much of the building's fenestration. Single double-hungs are found across the center bay and on the narrow receding bay near the north side of the building. All other windows on this façade are double-hungs in groups of twos or fours. (They appear to be replacement windows with simulated divided lights.) Window openings at the raised basement level are all filled with glass block.

A major roadway project of the early 1980s resulted in the closing and greening of E. 68th Street from S. Stony Island Avenue to S. East End Avenue. Today, the building's E. 68th Street façade overlooks an area with lawn, trees, and concrete. This south façade is composed of a long bay on the east, and a much shorter bay on the west, interrupted by a recessed bay that houses the side entryway. This recessed bay has another narrow recession symmetrically placed above the door. The south façade door sits within a limestone surround with a projecting cornice.

Fenestration along this south façade includes numerous double-hung windows, as well as several small, fixed windows towards the east end of the facade. Single double-hungs, as well double hungs in groups threes and fours are found across this facade. (Matching those on S. Cornell Avenue, they appear to be replacement windows with simulated divided lights.) All of the window openings on the raised basement level have been filled with glass block.

Brickwork and limestone elements adorn both facades, but the S. Cornell Avenue façade is moderately more detailed than the E. 68th Street one. Along the raised basement level of the projecting bays, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. At each corner of the projecting bays, decorative brickwork extends vertically from limestone bases at the raised basement level to T-shaped limestone insets at the parapet.

Along both the S. Cornell and E. 68th St. facades, a limestone stringcourse separates the raised basement from the upper stories. Another limestone stringcourse extends beneath the third story windows on the 68th Street façade and across from the far east end to the recessed bay that houses the south doorway. (This stringcourse is also found on the recessed center bay of the S. Cornell Avenue façade.) Additional limestone elements such as sills beneath windows and window groupings, and simple square and diamond-shaped elements also provide visual interest and unify the two facades. Limestone trim provides further enhancement around the second and third story windows above the entranceway of the S. 68th Street façade. Limestone is also used as a coping along the top of the building's flat parapet walls.

The building's north façade is somewhat obscured by the adjacent flat building. It is clad in common brick and includes double-hung windows. Towards its far east side, the north façade has a projecting bay. Interrupting the north facade, a narrow channel allows air and light and provides space for a three-story black metal back staircase. Just to the west, there is another three-story black metal staircase. The building's west façades are also composed of common brick.

HISTORY/DEVELOPMENT

During the early 20th century, South Shore rapidly became one of the city's most desirable communities for upper-middle and middle-class residents. As fine single-family homes sprang up in the Jackson Park Highlands, enterprising South Siders developed nearby apartment buildings that would generate good rents and high profit margins. Among them was Patrick J. McShane (1863- 1927), who erected this multi-family dwelling on the southwest corner of S. Cornell Avenue and E. 68th Street in 1915, as well as a sister building on the northwest corner (SS40).

Having emigrated from Ireland in 1880, P.J. McShane was a South Side saloon keeper who entered local politics in the 1890s. Although he made unsuccessful bid for alderman in 1898, McShane went on to serve as an Illinois State Senator from 1904 until 1908. He ran for a second congressional term in 1912, but was not elected. By the mid-1910s, McShane had opened a real estate office on S. Stony Island Avenue and E. 67th Street. He quickly found success as a property investor and building developer in the community. By 1920, McShane and his family lived in a fine home in the Jackson Park Highlands. McShane often collaborated on South Shore development projects with another prominent speculator, Edward I. Bloom. McShane and Bloom both served as directors for the Stony Island Trust & Savings Bank (SS02) in the early 1920s.

McShane hired architect Thomas R. Bishop (1869-1934) to design this 12-unit building. Over a fifty-year career, Bishop produced plans for hundreds (if not thousands) of structures including single-family houses, two and three-flats, multi-unit apartments, residential hotels, and commercial buildings. Bishop often received commissions for work on the South Side. Along with this structure, he designed the sister building on the North Side of E. 68th Street (SS40) as well as several smaller nearby apartment buildings SS41, SS20) and large multi-unit buildings on E. 67th Street (SS30, SS31, SS32, and SS34).

In August of 1915, the City of Chicago issued McShane a construction permit for this apartment structure at 6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street. The permit indicates that Samuelson Brothers, a South Side firm, served as contractor. A couple months after McShane received his permit, the Union Trust Company provided him a real estate loan of $25,000 for the project which had an estimated total budget of $40,000.

As McShane had anticipated, the building was soon occupied by upstanding middle-class Chicagoans, including a few immigrants and several first-generation Americans. Alfred Ferrier (1859 – 1933), a French immigrant who served as the longtime chief clerk to the South Park Commissioners, moved into the building soon after its completion. He and his wife Louise lived here for only a few years. Along with the Ferriers, tenants in 1920 included Earle Berggren, an accountant and son of Swedish immigrants; Phillip Barnett, a jewelry merchant whose parents were Russian Jewish immigrants; and Julia Gallagher, a book saleswoman and daughter of English and Irish immigrants. By 1928, this property was occupied by its then-owner William L. Bigley (1862 – 1933), who previously owned the adjacent the sister building at 6800-6802 S. Cornell Avenue/ 1621- 1623 E. 68th Street (SS39). A self-employed insurance broker and real estate investor, Bigley lived here for the remainder of his life.

During the 1930s and 1940s, middle-class professionals and businessmen continued renting apartments in the building. Tenants during this period included a physician, an advertising art director, the president of a printing company, an architect, a practical nurse, a school teacher, and several salesmen along with their families. William Seldensticker, an assistant state's attorney and WWII Navy veteran lived in the building in the early 1950s. As the surrounding neighborhood became racially integrated in the following decade, the building's residents soon reflected this trend. In 1967, the *Chicago Defender* reported that tenant William Blakenship, a member of the Parkside Area Block Council, participated in a Clean-Up Campaign sponsored by the South Shore Commission.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The corner apartment building at 6854- 6856 S. Cornell Avenue/ 1620-1622 E. 68th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although Patrick J. McShane may be significant enough to warrant listing under Criterion B, his nearby home at 6726 S. Cregier still stands, and would be more closely associated with him. Though it is interesting to learn about occupants of the building over its history such as Alfred Ferrier and William Blankenship, these figures did not

make contributions substantial enough to warrant listing under Criterion B. The building's architect, Thomas R. Bishop designed many significant buildings in and beyond Chicago. However, this building does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

American Contractor, v. 36, September 4, 1915, pg. 59.

"And Speaking of Our Town," *Chicago Daily Tribune*, June 8, 1952, pg. S6.

Chicago Building Permit #32792, August 20, 1915.

Chicago Telephone Book, 1922.

"Display Ad. 7," *Chicago Daily Tribune*, September 2, 1923, pg. 9.

Economist, v. 54, October 2, 1915, pg. 601.

Economist, v. 68, July 1, 1922, pg. 38.

Obituary 2, *Chicago Daily Tribune*, April 14, 1927, pg. 3.

"Pays $186,000 for Land Around Stony Island," *Chicago Daily Tribune*, June 8, 1919, pg. B15,

Polk's Directory of Chicago, R.L. Polk Co., 1928.

United States Census records, 1920, 1930, 1940 available at Ancestry.com.

"14 South Shore Leaders Complete Institute," *Chicago Defender*, June 5, 1965, pg. 32.

Photo 1 – 6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street

6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street, view looking West from S. Cornell Avenue toward East façade

Photo 2 – 6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street

6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street, view looking Northeast from E. 68th Street toward South façade

Photo 3 – 6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street

6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street, view looking East from back alley (parallel to Stony Island Avenue) toward West façade

Photo 4 – 6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street

6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street, view looking South from back alley (parallel to Stony Island Avenue) toward North façade/back stairways and balconies

NAME
6800-6802 S. Cornell Avenue / 1621-1623 E. 68th Street

OTHER NAME(S)

STREET ADDRESS
6800-6802 S. Cornell Avenue /
1621-1623 E. 68th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308010000

YEAR BUILT
1916

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The corner apartment building at 6800-6802 S. Cornell Avenue/1621-1623 E. 68th Street rises three stories above a raised basement. The structure is generally rectangular in plan, with primary facades, one fronting onto S. Cornell Avenue and the other onto E. 68th Street. The flat-roofed building is composed of variegated, reddish-brown brick and trimmed with limestone.

The primary S. Cornell Avenue façade comprises two projecting, rectangular bays and two recessed bays. At the center of the central recessed bay, two steps lead up to a concrete stoop that extends along building's front entryway. Rising from the first step and flanking the stoop, brick knee walls with end piers are capped by limestone copings. The steps and stoop lead to the front door, which sits within a simple, Classically-inspired limestone surround. A metal replacement door and sidelights sit beneath a rectangular transom window. The limestone surround rises into a triangular pediment above the transom, and extends into a horizontal limestone band on each side. A narrow, horizontal limestone cornice divides the front door

from the transom window above. Single double-hung windows flank the door. These windows lie above a limestone stringcourse.

Double-hung windows comprise much of the building's fenestration. On this Cornell Avenue facade, single double-hungs are found across the center bay and on the narrow receding bay near the south side of the building. All other windows on this façade are double-hungs in groups of twos or fours. (They appear to be replacement windows that follow the historic profiles.) Window openings at the raised basement level are boarded over.

A major roadway project of the 1980s resulted in the closing and greening of E. 68th Street from S. Stony Island Avenue to S. East End Avenue. Today, the building's E. 68th Street façade overlooks an area with lawn, trees, and concrete. This north façade is composed of a long bay on the east, and a much shorter bay on the west, interrupted by a recessed bay that houses the side entryway. This recessed bay has another narrow recession symmetrically placed above the door. The north façade door sits within an elegant limestone surround with a flat cornice supported by brackets.

Fenestration along this north façade is composed of numerous double-hung windows, as well as several small, fixed windows towards the east end of the facade. The double-hungs include singles, as well as others in groups of three. Most of the window openings on the raised basement level have been covered with boards, though there are a couple of fixed windows with metal security grates.

Decorative brickwork and limestone elements found on both facades visually unify the building. Limestone stringcourses extend across both facades above the raised basement level and above and below the third story windows. The limestone coping that caps the parapet also extends across both facades, though the form of the parapet wall is more varied at the S. Cornell Avenue façade.

Some of the building's liveliest details are located at the first and second story levels along both facades. Along the projecting bays of the S. Cornell Avenue façade, limestone trim forms simple base-like elements at the lower corners of the first story windows. From here, the limestone trim extends vertically to create simple arrow-like forms at the outer corners of the second story windows. The limestone lintels above the second story windows and sills beneath third story windows meet with vertical limestone trim to form rectangular panels. Within each panel, a rectangle of header brick surrounds stretcher bricks arranged in a basket weave pattern. This decorative motif repeats in several locations towards the west end of the E. 68th Street façade.

Another, more subtle detail is found on both facades. Above many of the single windows, a row of header brick meets a small limestone square at each of its two upper corners. Small squares, diamond-shapes, narrow rectangles and shield-like squares of limestone enliven the building's

parapet walls. Along the S. Cornell Avenue façade, the parapet rises to form three triangular pediments, while the E. 68th Street façade is straight.

The building's south façade is somewhat obscured by the adjacent flat building. It is clad in common brick and includes double-hung windows. Towards its far east side, the south façade has a projecting bay. Interrupting the south facade, a narrow channel allows air and light and provides space for a three-story wooden staircase. The building's west facade, composed of common brick, fronts onto the alley.

HISTORY/DEVELOPMENT

In 1916, Patrick J. McShane (1863- 1927), an ex-Senator and real estate investor who had once been a saloon-keeper, developed this building on the southwest corner S. Cornell Avenue and E. 68th Street in the Parkside neighborhood. The previous year, he had erected a similar building on the northwest corner (SS39). McShane had become quite successful in his real estate business. He had previously been one of the subdividers of the Jackson Park Highlands. By 1916, he worked out of a real estate office on S. Stony Island, and lived with his family in a large, newly-constructed American Four Square home at 6726 S. Cregier Avenue. McShane often collaborated on local development projects with another prominent speculator, Edward I. Bloom. In the early 1920s, McShane and Bloom both served as directors for the Stony Island Trust & Savings Bank (SS02). In fact, the *Economist* reported that McShane oversaw the preparation of plans for the bank's 1922 Classical Revival building by architect William Gibbons Uffendell.

McShane hired architect Thomas R. Bishop (1869-1934) to create plans for this twelve-unit building on the southwest corner of S. Cornell Avenue and E. 68th Street. An experienced local architect who produced a tremendous body of work in Chicago, especially on the South Side, Bishop had also designed the sister building that McShane constructed the previous year on the southwest corner (SS39). Along with these two buildings, nearby Bishop-designed structures include a number of large multi-unit buildings on E. 67th Street (SS22, 30, 31, 32, and 34). Bishop was also responsible for the three-flat at 6808 S. Cornell Avenue (SS40) next door to this building. August T. Herlin (1875-1937), a Swedish immigrant mason, served as the contractor for both that three-flat and this twelve-unit building.

Upon its completion in 1917, McShane sold this corner apartment dwelling to William L. Bigley (1862 - 1933). A self-employed insurance broker and real estate investor, Bigley lived in the Hyde Park neighborhood when he purchased the property. By 1928, Bigley owned and lived in the sister building at 6754-6756 S. Cornell Avenue / 1620-1622 E. 68th Street (SS39). Around the same time, Rose A. Nulty, an Irish immigrant and widow, became the owner, and lived in, this building. She likely had financial difficulties during the Depression, because by 1940 she lived in the building with her son Frank Nulty, but they were renters, not the owners.

During the early decades of the building's history, many professionals and businessmen rented apartments and lived here with their families. In the 1920s and 1930s, tenants included a civil engineer, the president of a furniture company, the manager of a syrup company, an accountant, a stenographer, and several salesmen.

The Parkside neighborhood became racially integrated in the mid-1960s, and this building soon reflected the trend. In 1964, Charles and Jeanne Matlock, an African-American couple who lived in the building were active members of the South Shore Commission's Parkside Area Block Group. The following year, Mrs. Matlock completed training through the South Shore Commission's Institute for Community Leaders.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The corner apartment building at 6800-6802 S. Cornell Avenue/1621-1623 E. 68th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although Patrick J. McShane may be significant enough to warrant listing under Criterion B, his nearby home at 6726 S. Cregier still stands, and would be more closely associated with him than this property. Though it is interesting to learn about occupants of the building over its history such as Rose Nulty and Jeanne Matlock, these figures did not make contributions substantial enough to warrant listing under Criterion B. The building's architect, Thomas R. Bishop, designed many significant buildings in and beyond Chicago. However, this building does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

"14 South Shore Leaders Complete Institute," *Chicago Defender*, June 5, 1965, pg. 32

American Contractor, v. 36, October 16, 1915, pg. 41.

"Classified Ad 5," *Chicago Daily Tribune*, May 29, 1925, pg. 31.

Economist, v. 56, September 9, 1916, pg. 524.

Obituary 2, *Chicago Daily Tribune*, April 14, 1927, pg. 3.

"Real Estate Transaction 1," *Chicago Daily Tribune,* February 22, 1917, pg. 12.

"South Shore Block Units Set Forum at YMCA, *Chicago Defender*, January 11, 1964, pg. 5.

United States Census records, 1920, 1930, 1940, available at Ancestry.com.

Photo 1 – 6800-6802 S. Cornell Avenue / 1621-1623 E. 68th Street

6800-6802 S. Cornell Avenue / 1621-1623 E. 68th Street, view looking West from S. Cornell Avenue toward East façade

Photo 2 – 6800-6802 S. Cornell Avenue / 1621-1623 E. 68th Street

6800-6802 S. Cornell Avenue / 1621-1623 E. 68th Street, view looking Southeast from E. 68th Street toward North façade

NAME
6806 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6806 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308011000

YEAR BUILT
1916

SOURCE
Chicago Building Permit #42525

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The three-flat building at 6806 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there is a single projecting bay on the front facade. The flat-roofed, red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: one projecting, rectangular bay flanked on both sides by two recessed bays. The building's primary entrance is located on the north recessed bay. A narrow sidewalk leads to the front door, which is positioned at grade. A glass and metal door is set within a limestone arched surround. On the south recessed bay, an unadorned wooden door leads to a service entrance at the raised basement level.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are pairs of double-hungs, while others in groups of twos and threes are found across the projecting bay. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level have been filled in with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting center bay and adjacent setbacks. At the base of the projecting bay, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Across the entire front facade, a limestone stringcourse separates the raised basement from the upper stories. On the center bay, another limestone stringcourse separates the second story from the third story, while a final stringcourse runs along all three bays, separating the third story from the parapet. At each corner of the projecting center bay, decorative brickwork runs between the first and second stories, emphasizing verticality.

At the top of the building, a brick parapet wall is topped with limestone copings. Rising above the center of the projecting bay, the parapet forms an arch that echoes the form of the arch over the main doorway. On either side of the arch, the parapet steps down in a crenellated fashion. Centered beneath the arched parapet, a limestone medallion depicts a torch. Topping the north and south recessed bays, flat parapets are ornamented with simple brick rectangular panels.

The north and south facades of 6806 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are clad in common brick. Both the north and south facades include a sort of projecting bay about midway across the length of the building. These projections, each approximately the depth of one window, were apparently created to allow as much light as possible into the flats within. The west (alley) façade consists of a three-story enclosed projecting staircase.

HISTORY/DEVELOPMENT

During the mid-1910s, many industrious South Siders leveraged their skills and finances by building income-producing properties to rent or sell. Among them, Milton K. Davidson (1878-1942), an Ohio-born building materials salesman, developed this three-flat at 6806 S. Cornell Avenue in 1916. As a foreman for the Thomas Moulding Brick Co., a local supplier of face and firebrick, he possibly obtained brick for this building from his employer.

Davidson hired Thomas R. Bishop (1869-1956) to design the three-flat. A well-established architect, Bishop produced numerous apartment dwellings in this neighborhood, including the two larger corner flats just to the north (SS38, SS39) and several buildings along E. 67th Street (SS30, SS31, SS32 and SS33). For this project, Davidson hired August T. Herlin (1875-1937) as contractor. A Swedish-born mason based in Hyde Park, Herlin constructed many residential buildings and commercial storefronts throughout the South Side at this time.

By the time Davidson erected this structure, many other developers had already completed six-flat apartments nearby on the recently extended S. Cornell Avenue. Davidson built his three-flat for an estimated cost of $10,000, roughly half the cost of nearby six-flats. (The six-flat next door at 6810-6812 S. Cornell Avenue (SS42) was built for approximately $20,000.) It is unclear whether Davidson constructed a three-flat, rather than a six-flat, because of financial constraints or because the wider 50- and 60-foot lots were already being developed.

Like other nearby buildings, this three-flat attracted middle-class tenants, including some professionals. During its early history, many renters were naturalized immigrants, including a wholesale diamond merchant, a men's hat salesman, a district manager for a rubber company, and a dentist, along with their families. By 1930, the building had a new owner, Anthony J. Zimond (1882-1966), another dentist. The Lithuanian-born Zimond lived in the building with his family through at least 1940. This suggests that one of the units may have functioned both as a residence and as a dentist's office, a double use that would not have been uncommon at the time.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The three-flat at 6806 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illustrate broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about occupants such as Anthony Zimond and his dental practice, his contributions are not substantial enough to warrant listing under Criterion B. The three-flat is one of many similar buildings erected throughout Chicago during the 1910s and 1920s. Although Thomas Bishop designed some noteworthy buildings, this modest 3-flat does not best represent his contributions. Therefore, this building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

American Contractor, v. 41, May 15, 1920, pp. 46-47.

Chicago Building Permit #42525, September 5, 1916.

Chicago Building Permit #27639, December 24, 1914.

"The Chicago Situation." *Brick and Clay Record*, v. 39, October 15, 1911, pg. 319.

"Display Ad 6 -- No Title." Chicago Daily Tribune, March 20, 1902, pg. 6.

The Economist, v. 62, July 19, 1919. Multiple pages.

The Economist, v. 65, April 9, 1921. Multiple pages.

Illinois, Deaths and Stillbirths Index, 1916-1947, available at ancestry.com

"New $10,000,000 Bldg. Material & Coal Firm is Formed Here." *Chicago Daily Tribune,* September 12, 1930, pg. 27.

"Social and Personal." The Reform Advocate, v. 64. August 26, 1922.

U.S. Census records, 1910, 1920, 1930, 1940, available at ancestry.com

U.S. Naturalization Records, 1840-1957, available at ancestry.com

Photo 1 – 6806 S. Cornell Avenue

6806 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East façade

NAME
6810-6812 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6810-6812 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308012000

YEAR BUILT
1916

SOURCE
Chicago Building Permit #27639

DESIGNER/BUILDER
Robert M. Hyde

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6810-6812 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are irregular projections on each of the four facades. The flat-roofed, variegated brown brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. A low limestone stoop leads to the off-center front entrance. Two brick knee walls, one long and one short, flank the front stoop. The limestone doorway surround, topped by a segmental arch pierced by a square heraldic panel, provides a visual focal point for this façade. The surround houses a wood and glass door paired with a transom and sidelights. An ornamented limestone lintel divides the door from its transom.

Double-hung windows comprise much of the building's fenestration. Across the recessed center bay, there are single double-hungs. Originally, the other windows along the facade were

double-hungs grouped in twos and threes. But all of the windows have been replaced. The original groups of threes which spanned across the fronts of the projecting bays were substituted with two narrow double-hungs flanking central fixed windows. Window openings at the raised basement level are filled with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. At the raised basement level, bands of recessed brickwork create a horizontal emphasis that anchors the building to the ground. A limestone stringcourse separates the raised basement from the upper stories. A second limestone stringcourse separates the second story from the third story. At each corner of the projecting bays, decorative brick pilasters with limestone capitals and bases at the top and bottom run continuously from the first to the second story, emphasizing verticality. On the third story of the projecting bays, brickwork highlights the arched window openings and elegant limestone details provide further interest. Across the whole facade, rectangular panels of projecting and receding header bricks ornament the areas between the second- and third-story windows.

Additional architectural embellishments enhance the upper reaches of the facade. A limestone-capped parapet stretches across the top of the building. Above the projecting bays, the parapets are composed of brick with crenellated limestone copings, while at the center bay, the flat parapet is enlivened by a limestone shield.

The north and south facades of 6810-6812 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated brown brick.) Both the north and south facades include a sort of projecting bay about midway across the length of the building. These projections, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. The west (alley) façade consists of a three-story enclosed porch and projecting staircase.

HISTORY/DEVELOPMENT

Completed in early 1916, this six-flat at 6810-6812 S. Cornell Avenue was developed by B. M. and P. A. Berntson. Little is known about the Berntsons other than that B.M. Berntson worked as a carpenter on Chicago's South Side. During this period, many South Side tradesmen leveraged their skills and finances by building apartments to sell and/or rent. In this area, developers began erecting properties in the wake of a 1914 land deal that led to the subdivision of hundreds of lots near Jackson Park. The subdivision included an extension of S. Cornell Avenue between E. 67th and E. 69th Streets, along which three-story brick apartment buildings like this one sprang up.

To supervise construction, the developers hired contractor Rune & Herlin. During this period, August T. Herlin (1875-1937), a Swedish-born mason, built a variety of residential buildings and commercial storefronts throughout the South Side. His work in this area included an apartment building on the corner of S. Cornell Avenue and E. 68th Street (SS40).

Illinois-born architect Robert M. Hyde (1881-1950) designed this six-flat. A prolific Chicago-area architect, Hyde designed numerous residential and institutional buildings in the 1910s and 1920s. After WWI, he served for a time as a supervisory architect in France and Germany. Hyde was listed as a member of the Chicago Architectural Club in 1921. His designs included a pair of Craftsman-style bungalows and a rear addition to a 1900 Frank Lloyd Wright house in Beverly (all completed in the 1910s), and the Glen Ellyn Masonic Lodge in Wheaton (1922).

John A. Karlson (1860-1945), a Swedish immigrant, purchased this six-flat sometime before 1920. Naturalized in 1892, by 1910, the entrepreneurial Karlson owned a laundry business and a house in Hyde Park. Karlson moved into 6810-6812 S. Cornell Avenue with his family and rented the remaining apartments to middle-class tenants. In the 1920s and 1930s, tenants included a radio salesman, an assistant manager for an iron company, a bank vault attendant, and a cattle dealer at the stockyards.

As the demographics of the South Shore neighborhood shifted over the years, S. Cornell Avenue became racially integrated by the early 1960s. In 1964, Edna Vaughns, an African-American tenant, served on the board of the South Shore Commission, a community improvement non-profit organization. A decade later, LaVerne Scott, a building resident and Loyola University student, was featured in the *Chicago Defender* as a cast member in the university's first play with a predominantly black cast.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The three-flat at 6810-6812 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illustrate broad patterns of American history, and thus does not meet Criterion A. The property is not associated with individuals who made important contributions to history

and therefore does not meet with Criterion B. This six-flat is one of many similar buildings erected in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, it is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. While Robert M. Hyde designed many handsome apartments, this modest apartment building does not best represent his contributions. Therefore, this building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

American Contractor, v. 43, October 21, 1922, multiple pages.

American Contractor, v. 36, November 6, 1915, pg. 36.

Book of the Annual Exhibition of the Chicago Architectural Club, published in conjunction with the Thirtieth Annual Chicago Architectural Exhibition, 1917, pp. 218-220.

Chicago Building Permit #27639, December 24, 1914.

Chicago Historic Resources Survey, City of Chicago, 1995.

The Economist, v. 62, July 19, 1919, multiple pages.

The Economist, v. 63, March 27, 1920, pg. 712.

Hasbrouck, Wilbert H. *The Chicago Architectural Club: Prelude to the Modern,* New York: The Monacelli Press, 2005, pg. 607.

Illinois, Deaths and Stillbirths Index, 1916-1947.

"Large Acre Deal on South Side." *Chicago Daily Tribune*, March 17, 1914, pg. 18.

"Marriage Announcement 1 -- No Title." *Chicago Daily Tribune*, January 5, 1917, pg. 15.

"Obituary 1 -- No Title." *Chicago Daily Defender*, December 10, 1963, pg. 8.

"Obituary 1 -- No Title." *Chicago Daily Tribune*, June 20, 1950, pg. 22.

Sinkevitch, Alice and Laurie McGovern Petersen, eds. *AIA Guide to Chicago, 3rd Edition.* Urbana: University of Chicago Press, 2014, pp. 480, 327, 258.

"S. Shore Block Units Set Forum At YMCA." *The Chicago Defender,* January 11, 1964, pg. 5.

U.S. Census records, 1910, 1920, 1930, 1940.

U.S. Naturalization Records, 1840-1957.

Photo 1 – 6810-6812 S. Cornell Avenue

6810-6812 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East façade

NAME
6816-6818 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6816-6818 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308013000

YEAR BUILT
1914-15

SOURCE
Chicago Building Permit #27236

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6816-6818 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are irregular projections on each of the four facades. The flat-roofed, variegated red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, the front entrance sits at the top of a low limestone staircase. A wood and glass door, paired with a fanlight and sidelights, is capped by an arched limestone pediment. Long, narrow windows flank the doorway. Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and threes are found across the projecting bay facades. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level are filled with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories. Below the second- and third-story windows, rectangular panels of patterned brick accented with limestone corner details provide visual interest. At each corner of the projecting bays, decorative brickwork runs continuously from the first story to the parapet, emphasizing verticality.

Fine architectural embellishments enhance the upper reaches of the facade. Richly detailed parapets stretch across the top of the building. Above the projecting bays, the parapets are composed of brick with crenellated limestone copings, while at the center bay, the parapet takes the form of a shallow pediment. Just below the coping, glazed white header bricks accentuate the shape of the parapet. Vertical limestone ornaments highlight the corners of the projecting bays. Brick-edged limestone medallions enliven the area between the corners of the projecting bays, and a row of soldier-course brick interspersed with three square limestone elements stretch beneath the center pediment.

The north and south facades of 6816-6818 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated red brick.) Both the north and south facades include a sort of projecting bay about midway across the length of the building. These projections, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. Double-hung windows are found across the remainder of these facades. The west (alley) façade consists of a three-story enclosed porch and projecting staircase.

HISTORY/DEVELOPMENT

In the fall of 1914, Mrs. Anna Baird (1878—1936) began developing this six-flat structure at 6816-6818 S. Cornell Avenue. This was the first and northernmost of three contiguous identical apartment dwellings Baird built in just under a year. Architect Anders G. Lund (1857—1934), a prolific architect who had previously designed several South Side buildings for Baird, produced plans for this trio of six-flats (SS43, SS44, and SS45).

An experienced contractor and real estate investor who built apartment structures across the city's South Side, Mrs. Anna Baird prided herself on understanding the "fundamental principles of the construction of high grade apartment buildings." For this project, she hired the Turnquist Brothers, a masonry and carpentry firm that built dozens of apartment buildings in the area and also developed many of their own South Side properties. Completed in May of 1915, this building included six upper units of six rooms and a sun porch. A modest two- and three-room apartment, each with a Murphy bed, was located on either side of the basement.

Real estate in the area was being developing and changing hands at a very accelerated pace at this time. Mrs. Baird tended to sell her properties before or upon completion, and this "high grade" building with reported gross annual rents totaling just under $4,000 had sold twice by September of 1915. Two years later, a third owner, Ada Evans, sold the six-flat to a buyer who paid in part by conveying a vacant parcel in the South Shore district.

As had been Mrs. Baird's intent, the 6816-6818 S. Cornell Avenue building attracted well-educated, middle-class renters. During the 1920s, residents included clerks, salesmen, an industrial engineer, and a lumber business executive. Many of the building's tenants contributed to the city and this thriving neighborhood. For instance, Joseph Lyding, a dentist, was married to Mary Highsmith Lyding, an accomplished singer who served on the board of the Chicago Artist Association. Another early resident, electrical engineer Leigh J. Stephenson, patented an invention called the Dynamo Electric Machine.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6816-6818 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although Anna Baird is a noteworthy figure in Chicago history, this is just one of many properties she developed, and thus it does not meet with Criterion B for its association with her. The six-flat is one of many similar buildings erected in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, it is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. The structure's architect, Anders G. Lund, designed numerous handsome apartment buildings and bungalows in Chicago and beyond. However, this building does not best represent his contributions. Therefore, this six-flat does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

Chicago Building Permit #27236, November 30, 1914.

"Classified Ad 10," *Chicago Daily Tribune,* February 11, 1917, pg. E8.

"Classified Ad 15," *Chicago Daily Tribune,* February 27, 1920, pg. 25.

"Classified Ad 8," *Chicago Daily Tribune,* August 30, 1936, pg. C6.

Construction News, December 5, 1914, v. 38, pg. 15.

"Ellis Avenue Flats Sold for $225,000," *Chicago Daily Tribune,* May 26, 1917, pg. 20.

Harmon, Clara W. "A Composite Woman," *American Lumberman,* November 27, 1920, pg. 65.

Illinois Deaths and Stillbirths Index, 1916-1947, available on Ancestry.com

"Kills Children and Self with Police Pistol: Patrolman Baird Shoots Son and Daughter in Fit of Insanity" *Chicago Daily Tribune,* January 16, 1916, pg. AI.

"Medium Priced Flat Property in Good Demand," *Chicago Daily Tribune,* September 5, 1915, pg. A8.

Musical Blue Book of America, 1919-20, pg. 49.

"Real Estate Transaction 1," *Chicago Daily Tribune,* September 2, 1915, pg. 16.

Sectional Map of the City of Chicago, 1914.

United States Census records, 1910, 1920, 1930, available at Ancestry.com.

United States Geological Survey, Topographical Quadrangle Map, Chicago, 1901.

Photo 1 – 6816-6818 S. Cornell Avenue

6816-6818 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East facade

NAME
6820-6822 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6820-6822 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308014000

YEAR BUILT
1915

SOURCE
Chicago Building Permit #30913

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6820-6822 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are irregular projections on each of the four facades. The flat-roofed, variegated red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, the front entrance sits at the top of a low limestone staircase. A wood and glass door, paired with a fanlight and sidelights, is capped by an arched limestone pediment. Long, narrow windows flank the doorway. Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and threes are found across the projecting bay facades. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level have been boarded up.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories. Below the second- and third-story windows, rectangular panels of patterned brick accented with limestone corner details provide visual interest. At each corner of the projecting bays, decorative brickwork runs continuously from the first story to the parapet, emphasizing verticality.

Fine architectural embellishments enhance the upper reaches of the facade. Richly detailed parapets stretch across the top of the building. Above the projecting bays, the parapets are composed of brick with crenellated limestone copings, while at the center bay, the parapet takes the form of a shallow pediment. Just below the coping, glazed white header bricks accentuate the shape of the parapet. Vertical limestone ornaments highlight the corners of the projecting bays. Brick-edged limestone medallions enliven the area between the corners of the projecting bays, and a row of soldier-course brick interspersed with three square limestone elements stretch beneath the center pediment.

The north and south facades of 6816-6818 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated red brick.) Both the north and south facades include a sort of projecting bay about midway across the length of the building. These projections, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. Double-hung windows are found across the remainder of these facades. The west (alley) façade consists of a three-story enclosed porch and projecting staircase.

HISTORY/DEVELOPMENT

In June of 1915, Mrs. Anna Baird (1878—1936) began developing this six-flat at 6820- 6822 S. Cornell Avenue, the second of three contiguous six-flats. This building is identical to the apartment dwelling just to the south, which Baird had begun constructing about a month earlier. (The third six-flat at 6826- 6828 S. Cornell Ave., completed in early 1916, is also identical to the other two). Chicago architect Anders G. Lund produced plans for the entire trio of six-flats (SS43, SS44 and SS45). Unlike the other two structures, for this project, Baird hired South Side builder and contractor Rune & Son.

At that time, the recent extension of S. Cornell Avenue between S. 69th and S. 67th streets made this South Shore enclave ripe for development. Since the area hadn't previously been divided into narrow lots, investors could purchase 50'-wide lots to build six-flat apartment structures that would bring in higher profits than two- or three-flats. By the 1910s and 1920s, the area was

in the middle of a major real estate boom. Anna Baird built an estimated thirty to forty South Side apartment houses around this time.

At the time of this six-flat's construction, the ethnic makeup of its surrounding South Shore neighborhood was primarily native-born Protestants, soon transitioning to Irish Catholics, and by the late 1930s, many German and Russian Jewish immigrants had moved into the neighborhood. The owners and renters of 6820-6822 S. Cornell Avenue mirrored this trend. In the 1920 census, Michael J. Grady from Ireland is listed as the owner, with renters from Germany and Russia. Ellen Lynch, an Irish immigrant, had become the building's owner by 1930, census, and she had German and Russian tenants at that time. By the time of the 1940 census, Illinois-born Joseph Lynch owned the building; his renters were from Russia. African-Americans began moving into the neighborhood by the late 1950s, and within the next several years, this six-flat had some black tenants.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6820-6822 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although Anna Baird is a noteworthy figure in Chicago history, this is just one of many properties she developed, and thus it does not meet with Criterion B for its association with her. The six-flat is one of many similar buildings erected in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, it is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. The structure's architect, Anders G. Lund, designed numerous handsome apartment buildings and bungalows in Chicago and beyond. However, this building does not best represent his contributions. Therefore, this six-flat does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

Chicago Building Permit #30913, June 2, 1915.

"Casualties of American Army Oversees," *Chicago Daily Tribune,* December 2, 1918, pg. 14.

"Classified Ad 13," *Chicago Daily Tribune,* March 23, 1958, pg. B8.

"Classified Ad 13," *Chicago Daily Tribune,* March 30, 1958, pg. C8.

Harmon, Clara W. "A Composite Woman," *American Lumberman,* November 27, 1920, pg. 65.

"Having a Wonderful Time," *Chicago Daily Tribune*, August 30, 1951, pg. S4.

"Kills Children and Self with Police Pistol: Patrolman Baird Shoots Son and Daughter in Fit of Insanity" *Chicago Daily Tribune,* January 16, 1916, pg. AI.

"Obituary 1," *Chicago Daily Tribune*, February 27, 1923, pg. 21.

"Rodefei Zedek to Hold Dinner, Panel Program," *Chicago Daily Tribune*, January 22, 1956, pg. S4.

Sectional Map of the City of Chicago, 1914.

The Economist, June 5, 1915, v. 53, pg. 1028.

United States Census records, 1910, 1920, 1930, available at Ancestry.com

Photo 1 – 6820-6822 S. Cornell Avenue

6820-6822 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East facade

NAME
6826-6828 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6826-6828 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308015000

YEAR BUILT
1915-1916

SOURCE
Chicago Building Permit #34107

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6826-6828 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are irregular projections on each of the four facades. The flat-roofed, variegated red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, the front entrance sits at the top of a low limestone staircase. A wood and glass door, paired with a arched transom window and sidelights, is capped by an arched limestone pediment. Long, narrow double-hung windows flank the doorway. Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs. Originally, the other windows along the facade were double-hungs grouped in twos and threes. But all of the windows have been replaced. The original groups of threes which spanned across the fronts of the projecting bays were substituted with two narrow double hungs flanking central fixed windows. Window openings at the raised basement level are filled with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories. Below the second- and third-story windows, rectangular panels of patterned brick accented with limestone corner details provide visual interest. At each corner of the projecting bays, decorative brickwork runs continuously from the first story to the parapet, emphasizing verticality.

Fine architectural embellishments enhance the upper reaches of the facade. Richly detailed parapets stretch across the top of the building. Above the projecting bays, the parapets are composed of brick with crenellated limestone copings, while at the center bay, the parapet takes the form of a shallow pediment. Just below the coping, glazed white header bricks accentuate the shape of the parapet. Vertical limestone ornaments highlight the corners of the projecting bays. Brick-edged limestone medallions enliven the area between the corners of the projecting bays, and a row of soldier-course brick interspersed with three square limestone elements stretch beneath the center pediment.

The north and south facades of 6826-6828 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated red brick.) Both the north and south facades include a sort of projecting bay about midway across the length of the building. These projections, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. Double-hung windows are found across the remainder of these facades. The west (alley) façade consists of a three-story porch with a central staircase.

HISTORY/DEVELOPMENT

In the fall of 1915, South Side developer Mrs. Anna Baird hired architect Anders G. Lund (1857—1934) to produce plans for this six-flat apartment dwelling at 6826-6828 S. Cornell Avenue. Anders had already designed two identical and contiguous six-flats for Baird. Completed in early 1916, this building was the last and southernmost of the trio (SS43, SS44 and SS45).

The daughter of German immigrants, Anna Baird (1878—1936) grew up in Quincy, Illinois. Around 1910, several years after marrying a Chicago policeman and having children, she became a real estate developer. Specializing in apartment dwellings on Chicago's South Side, she purchased properties, hired architects and builders, superintended construction, and sold her buildings upon completion. Although she wasn't the city's only woman developer at that time, few had as much "hands-on" involvement as Mrs. Baird. In a 1920 *American Lumberman* interview, when asked why she had wanted to become a contractor and developer, she replied

that since her "girlhood days," she had a "strong liking for the sound of a hammer." She added that later she watched "with the keenest delight, the construction of the World's Fair buildings," in nearby Jackson Park, and that "every small detail was a source of delight" to her.

For this "high grade apartment" project, Baird contracted with the Turnquist Brothers, who had also erected the sister six-flat at 6816-6818 S. Cornell Avenue, two doors to the north. A prolific South Side firm, the Turnquist Brothers built numerous structures in the area for Baird and others. They developed many of their own South Side properties as well.

Anna Baird sold this six-flat to James Poole in August of 1916. By that time, she had already built and sold thirty to forty South Side apartment buildings. It was estimated that Baird had amassed a fortune of approximately $50,000.

By 1920, James Poole, a locomotive engineer, lived in one of the apartments with his wife, daughter, and a female lodger who worked as a clerk in a packing house. Poole rented apartments in his six-flat to middle and upper-middle class Chicagoans such as steel brokers and other salesmen, the superintendent of a millinery store, a teacher, and a lawyer. Most of these residents were American-born. Over the next few decades, the building continued to attract middle-class renters, but many were German, Polish, and Russian-Jewish immigrants. By the early 1960s, the building had several African-American tenants, some of whom were members of the South Shore Commission's Parkside Area Block Group.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP STATUS	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6826-6828 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although Anna Baird is a noteworthy figure in Chicago history, this is just one of many properties she developed, and thus it does not meet with Criterion B for its association with her. The six-flat is one of many similar buildings erected in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, it is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. The structure's architect, Anders G. Lund, designed numerous handsome apartment buildings and bungalows in Chicago and beyond. However, this building does not best represent his

contributions. Therefore, this six-flat does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

Chicago Building Permit #34107, October 4, 1915.

"Classified Ad 10," *Chicago Daily Tribune,* February 11, 1917, pg. 8.

"Classified Ad 15," *Chicago Daily Tribune,* February 27, 1920, pg. 25.

"Classified Ad 8," *Chicago Daily Tribune,* August 30, 1936, pg. C6.

Construction News, December 5, 1914, v. 38, pg. 15.

"Ellis Avenue Flats Sold for $225,000," *Chicago Daily Tribune,* May 26, 1917, pg. 20.

Harmon, Clara W. "A Composite Woman," *American Lumberman,* November 27, 1920, pg. 65.

Illinois Deaths and Stillbirths Index, 1916-1947, available at Ancestry.com

"Kills Children and Self with Police Pistol: Patrolman Baird Shoots Son and Daughter in Fit of Insanity" *Chicago Daily Tribune,* January 16, 1916, pg. AI.

"Medium Priced Flat Property in Good Demand," *Chicago Daily Tribune,* September 5, 1915, pg. A8.

Musical Blue Book of America, 1919-20, pg. 49.

"New Flat for South Park Ave.," *Chicago Daily Tribune,* October 12, 1915, pg. 16.

"Real Estate Transaction 1," *Chicago Daily Tribune,* September 2, 1915, pg. 16.

Sectional Map of the City of Chicago, 1914.

"S. Shore Block Units Set Forum at YMCA," Chicago Defender, January 11, 1964, pg. 5.

United States Census records, 1910, 1920, 1930, available at Ancestry.com

United States Geological Survey, Topographical Quadrangle Map, Chicago, 1901.

Photo 1 – 6826-6828 S. Cornell Avenue

6826-6828 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East facade

NAME
6838-6840 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6838-6840 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308017000

YEAR BUILT
1915

SOURCE
Chicago Building Permit #35320

DESIGNER/BUILDER
J.J. Kocher

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6838-6840 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are two projecting bays on the front facade, and one on each of the side facades. The flat-roofed, red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete staircase leads to the building's front door. Two brick knee walls, one longer than the other, flank the stairs. The door is asymmetrically placed within a limestone surround. Pilasters flank the glass and metal front door on the north side, and a window on the south.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and threes are found across the projecting bay facades. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level have been filled in with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories. A second limestone stringcourse just beneath the third story windows stretches across the entire facade. Rows of soldier course brick, some flanked by square limestone details, serve as decorative lintels. Above the third story windows, two continuous bands of soldier course brick frame a series of limestone diamonds set into the brick.

A crenellated parapet topped with limestone copings rises above the roofline. Above the recessed center bay, three simple vertical limestone details serve as a focal point. A limestone shield ornaments the parapet of each projecting bay.

The north and south facades of 6838-6840 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of variegated red brick.) Both the north and south facades include a rectangular projecting bay about midway across the length of the building. These bays, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. Double-hung windows are found across the remainder of the facades. The west (alley) façade consists of a three-story enclosed porch and a pair of open staircases.

HISTORY/DEVELOPMENT

During the mid-1910s, as new streets were improved in South Shore, adjacent parcels became ripe for development. S. Cornell Avenue, which had previously stretched north only to S. 69th Street, was extended to 67th Street. In 1914 and 1915, real estate developers purchased lots on both sides of the street to build apartment structures that would appeal to middle-class tenants. At this time, many South Side tradesmen recognized the substantial profits that could be earned by developing apartment structures in the area. Swedish immigrant H.T. Nystedt, who developed this six-flat at 6838-6840 S. Cornell Avenue, was among them.

Hjalmar Theodore Nystedt (1886 -1963) emigrated from Sweden in 1906. He settled on Chicago's South Side and worked as a carpenter until 1910, when he established his own firm as a building contractor. He married another Swedish immigrant Ellen Nystedt, and the couple both became naturalized citizens in 1911.

H.T. Nystedt began buying lots and erecting apartment structures on S. Cornell Avenue in 1915. In addition to this six-flat at 6838-6840, he also developed a three-flat across the street at 6843 S. Cornell Avenue. In addition, Nystedt built least two other six-flat structures on the street's 6700 block, 6742-6844 (SS37) and 6718-6820 S. Cornell, where he lived with his family. (That building is no longer extant.)

For this project, Nystedt bought a 60-foot-wide lot for $4,500. He hired Chicago architect Jacques J. Kocher to prepare the plans for the six-flat, and he contracted C.J. Ringbloom as builder. The construction costs were estimated at approximately $14,000. (It is unclear as to whether Nystedt himself participated in the construction.) Ringbloom was a South Side contractor who also developed nearby apartment buildings. Nystedt sold this "high grade six apartment building" to Edward Rasmussen for an estimated cost of $24,000. A Danish immigrant who worked as an auditor for a Stock Yards packing company, Edward C. Rasmussen (1878- 1972) conveyed a new South Side two-flat on Throop Street as partial payment for this S. Cornell Avenue building.

Born in Alsace-Lorraine, Germany, Jacques J. Kocher (1878 – 1970) immigrated to the U.S. in 1904. He began his career in Chicago as a draftsman and contractor, and established himself as an architect around 1910 or 1911. He produced plans for many South Side apartment buildings including a six-flat at 6848-6850 S. Cornell Avenue (SS50) that is similar to this building. Kocher also designed Nystedt's three-flat at 6843 S. Cornell Avenue.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6838-6840 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although Nystedt's story as a Swedish immigrant who became a successful contractor and developer in Chicago is interesting, his association with the property does not warrant listing under Criterion B. The six-flat is one of many similar apartment dwellings built in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, the building is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. This property's architect, Jacques J. Kocher, designed numerous handsome structures in Chicago. However, this building does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

American Contractor, v. 36, November 20, 1915, pg. 36.

Architecture, v. XXXIII, January 1916.

Chicago Building Permit #35320, November 15, 1915.

Economist, v. 55, May 6, 1916, pg. 931.

Foreign Language Press Survey, Newberry Library.

"$400 A Front Foot Paid for Park Frontage," *Chicago Daily Tribune,* November 3, 1915, pg. 20.

"New Flat for South Park Ave.," *Chicago Daily Tribune,* October 12, 1915, pg. 16.

Obituary 3, *Chicago Daily Tribune*, October 29, 1963, pg. B6.

"Realty Deals, Few and Small as Week Opens," August 29, 1916, pg. 8.

Sectional Map of the City of Chicago, 1914.

United States Census records, 1910, 1920, 1930, available at Ancestry.com.

United States Geological Survey, Topographical Quadrangle Map, Chicago, 1901.

"University Zone Homes in Deals: Two Costly Residence Sales Lead Market; Low Priced Flats Active," *Chicago Daily Tribune,* September 3, 1916, pg. A8.

Photo 1 – 6838-6840 S. Cornell Avenue

6838-6840 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East facade

NAME
6844-6846 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6844-6846 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308018000

YEAR BUILT
1915

SOURCE
Chicago Building Permit #30965

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6844-6846 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are two projecting bays on the front facade. The flat-roofed, brown brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete stoop leads to the building's front entrance. A low brick knee wall edges one half of the stoop. The entryway is set into a grouping of three pilasters topped by a limestone entablature. The pilasters flank the glass and metal front door on the north side, and a window on the south.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and threes are found across the projecting bay facades. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level have been filled in with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, and adjacent setbacks. Along the facades of the projecting bays and outer setbacks, a limestone stringcourse separates the raised basement from the upper stories. Below the second- and third-story windows, rectangular panels of stretcher bricks accented with limestone details provide visual interest. At each corner of the projecting bays, although the brick walls run uninterrupted between the first and third stories, the effect of engaged vertical pilasters is created through the inclusion of simple paired limestone "bases" and "capitals." A varied parapet wall topped with limestone copings rises above the roofline.

Above the recessed center bay, an engaged shallow pediment rises above a diamond-shaped limestone inset. At either side of this pediment, the parapet steps down in a crenellated fashion. A pair of simple vertical details composed of projecting header bricks flank the diamond feature. The parapets of the projecting bays echo that of the center bay, but with diamond shaped limestone insets that are wider than the central one.

The north and south facades of 6844-6846 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are clad in common brick. Double-hung windows are likely found across the remainder of these facades. The west (alley) façade includes a pair of open staircases.

HISTORY/DEVELOPMENT

During the mid-1910s, Chicago's South Shore community experienced a sharp increase in apartment construction, especially near the southwest edge of Jackson Park, in the Parkside neighborhood. The extension of S. Cornell Avenue between E. 67th and E. 69th streets allowed developers to construct buildings on recently-subdivided lots along these blocks. With the availability of 50' and 60'-wide lots, builders could erect six-flats for middle-class renters. Several of the buildings, including this one at 6844-6846 S. Cornell Avenue, were developed as investments by tradesmen, many of whom were Swedish immigrants. Working within networks of fellow immigrants, tradesmen could leverage their skills and finances through such projects. While the six-flat was a highly common property type in South Shore, this building is representative of a burgeoning working class that achieved success in America during the early twentieth century.

In 1915, Peter E. Larson (1878-1964) developed the lot at 6844-6846 S. Cornell Avenue. He emigrated from Sweden to the United States in 1897 and established himself as a house builder. In 1910, Larson owned a two-flat in the nearby Park Manor neighborhood, where he lived with his wife and children. The family rented out their second unit to a series of boarders — generally other immigrants who worked for Peter as salaried employees.

For the design of this S. Cornell Avenue six-flat, Larson hired architect and fellow Swede Anders G. Lund (1857-1934). By 1915, Lund was already a well-established figure in Chicago's Swedish-

American community, with a broad professional network that provided him a constant stream of work. During this period, Lund produced many nearby buildings, including several similar six-flat apartments on this street (SS36, SS43, SS44, SS45). To construct this building, Larson contracted with Bergstrom, Olson & Co., a firm whose principals were likely of Scandinavian descent.

Completed in November of 1915, the building was offered for sale two years later. Advertised with a potential annual rental income of $3,200, the six-flat provided an enticing opportunity to a potential buyer. In fact, John L. Johnson (1859-1944), a Swedish carpenter and immigrant, had purchased the building by 1920 to live there with his family and rent out the other five units. His tenants included a motor truck company accountant, a tire salesman, a tractor company sales director, a factory overseer, and a civil engineer, along with their families. Flat-buildings often served as stepping-stones for landlords who wanted to own a single-family home. By 1930, Johnson had moved on to a house he purchased in the South Shore neighborhood.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6844-6846 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. It is not associated with persons who made substantial contributions to history, and therefore doesn't warrant listing under Criterion B. This six-flat is one of many similar apartment structures built in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, the building is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. The building's prolific architect Anders G. Lund designed many well-constructed residential buildings in Chicago. However, this six-flat does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

"A.G. Lund." *Svenska Nyheter*, May 17, 1904.

Chicago Building Permit #30965, June 8, 1915.

Classified Ad 13- No Title, *Chicago Daily Tribune,* November 4, 1917, pg. H12.

Illinois, Deaths and Stillbirths Index, 1916-1947, available at Ancestry.com

Illinois Sanborn Map of Chicago, v. 16, 1926, pg. 80.

Obituary 5, *Chicago Daily Tribune*. April 10, 1944 pg. C16.

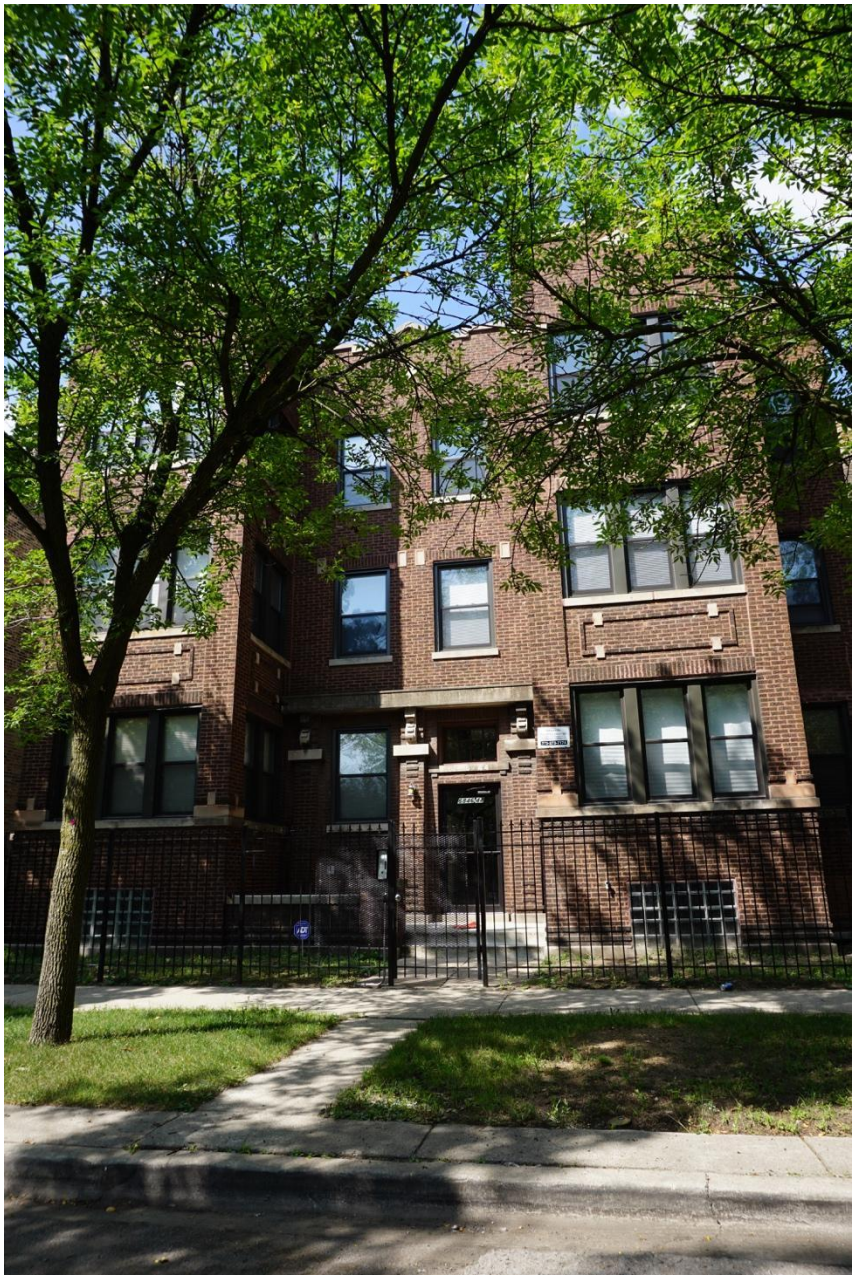
Obituary 14, *Chicago Daily Tribune*. March 21, 1964, pg. C10.

Olsen, Ernst. History of the Swedes in Illinois. Chicago, The Engberg-Holmberg Publishing Company, 1908.

U.S. Census records, 1910, 1920, 1930, available at Ancestry.com

U.S. Naturalization Records, 1840-1957, available at Ancestry.com

Photo 1 – 6844-6846 S. Cornell Avenue



6844-6846 S. Cornell Avenue, view looking West from S. Cornell Avenue toward East facade

NAME
6848-6850 S. Cornell Avenue

OTHER NAME(S)

STREET ADDRESS
6848-6850 S. Cornell Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
2024308019000

YEAR BUILT
1915

SOURCE
Chicago Building Permit #35218

DESIGNER/BUILDER
Jacques J. Kocher

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The six-flat building at 6848-6850 S. Cornell Avenue rises three stories above a raised basement. The structure is essentially rectangular in plan, though there are two projecting bays on the front facade, and one on each of the side facades. The flat-roofed, red brick building is trimmed with limestone.

The primary S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. At the center of this facade, a low concrete staircase leads to the building's front door. Two brick knee walls, one longer than the other, flank the stairs. The door is asymmetrically placed within a Classically-detailed limestone surround. Pilasters flank the glass and metal front door on the south side, and a window on the north. A prominent limestone pediment caps the entire array.

Double-hung windows comprise much of the building's fenestration. Above the front door, there are single double-hungs, while others in groups of twos and threes are found across the

projecting bay facades. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level have been filled in with glass block.

Brickwork and limestone details enliven the S. Cornell Avenue facade and continue across the sides of the projecting bays, which can be seen from the street. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. Along the facades of the projecting bays, a limestone stringcourse separates the raised basement from the upper stories. A second limestone stringcourse just beneath the third story windows stretches across the entire facade. Rows of soldier course brick, some flanked by square limestone details, serve as decorative lintels. Between the projecting bays' first and second story windows, patterned brick panels create a sense of texture. Above the third story windows, two continuous bands of soldier course brick frame a series of limestone squares set into the brick.

A subtly-crenellated parapet topped with limestone copings rises above the roofline. The parapet is pierced by several vertical limestone elements. Four of these adorn each projecting bay, while a single limestone element provides a focal point at the very center of the parapet.

The north and south facades of 6848-6850 S. Cornell Avenue are largely obscured by the adjacent flat buildings. They are primarily clad in common brick. (Only the sides of the projecting bays discussed above are of red brick.) Both the north and south facades include a rectangular projecting bay about midway across the length of the building. These bays, each approximately the width of one window, were apparently created to allow as much light as possible into the flats within. Double-hung windows are found across the remainder of the facades. The west (alley) façade consists of a three-story enclosed porch and a pair of open staircases.

HISTORY/DEVELOPMENT

During the 1910s, South Shore began developing into one of the city's premier communities for upper-middle- and middle-class residents. Several high-profile developers erected fine single family homes in the Jackson Park Highlands. Just to the west, an area known as Parkside soon became an enclave of middle-class apartment buildings. As new streets were extended through the Parkside area around 1914, adjacent lots became available for development. A number of tradesman and other industrious South Siders recognized that substantial profits could be made by purchasing lots in this area and erecting flat buildings on them. Axel Carlson, who developed the six-flat at 6846-6848 S. Cornell, was among them.

Dozens of men named Axel Carlson lived in Chicago in the 1910s and 1920s. Most had emigrated from Scandinavia, and many of them were masons and carpenters. Despite the lack of information about the owner, it is certain that he hired architect Jacques J. Kocher to prepare the plans for this six-flat. A German immigrant who had worked as a draftsman and contractor before embarking on his architectural career, Jacques J. Kocher (1878 – 1970) designed many

South Side apartment buildings including a six-flat at 6838-6840 S. Cornell Avenue, only two doors north of this structure (SS48).

The City issued permits for both buildings in November of 1915 and these two Kocher-designed six-flats are very similar. However, they are not identical. While the 6838-6840 S. Cornell Avenue structure had construction costs of approximately $14,000, this one was built for an estimated $18,000. Though both are relatively modest in design, this building has more exterior architectural detailing than the other one, and it may have had additional interior finishes as well. The two buildings did not share the same contractor. Johnson & Monson built this structure, while C.J. Ringbloom served as contractor for the other one.

Carlson sold this six-flat to Alvin L. Guilford in the spring of 1917 for an undisclosed price. Flat-buildings often served as stepping-stones for landlords who aspired to own a single-family home. Alvin L. Guilford (1868 – 1951), a manager for a machinery company, only had an eighth grade education. But he earned enough to purchase this building, live here with his family, and rent units to middle-class tenants such as salesman, a bank clerk, and an engineer. After several years, Guildford was able to buy a bungalow a couple miles south of this building in the South Shore community.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The six-flat at 6848-6850 S. Cornell Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. It is not associated with persons who made substantial contributions to history, and therefore doesn't warrant listing under Criterion B. This six-flat is one of many similar buildings built in the South Shore community and throughout Chicago during the 1910s and 1920s. In fact, the structure is extremely similar in design, form, and materials to many other six-flats built during this period along S. Cornell Avenue. The building's architect, Jacques J. Kocher, designed numerous handsome structures in Chicago. However, this building does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

American Contractor, November 13, 1915, v. 36, pg. 35.

Architecture, v. XXXIII, January 1916.

Chicago Building Permit # 35218, November 6, 1915.

Construction News, v. 36, April 13, 1916, pg. 13.

"Electric C. Leases From James F. Porter," *Chicago Daily Tribune*, April 18, 1917, pg. 16.

"Obituary 2," *Chicago Daily Tribune*, January 18, 1951, pg. A6.

Sectional Map of the City of Chicago, 1914.

United States Census records, 1910, 1920, 1930, available at Ancestry.com

United States Geological Survey, Topographical Quadrangle Map, Chicago, 1901

Photo 1 – 6848-6850 S. Cornell Avenue

6848-6850 S. Cornell Avenue, view looking Southwest from S. Cornell Avenue toward East facade

NAME
6854-6856 S. Cornell Avenue / 1614-1616 E. 69th Street

OTHER NAME(S)

STREET ADDRESS
6854-6856 S. Cornell Avenue /
1614-1616 E. 69th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-24-308-024-0000

YEAR BUILT
1916

SOURCE
Chicago Building Permit #40195

DESIGNER/BUILDER
Anders G. Lund

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The corner apartment building at 6854-6856 S. Cornell Avenue/1614-1616 E. 69th Street rises three stories above a raised basement. The flat-roofed structure is generally rectangular in plan, with one primary facade fronting onto S. Cornell Avenue and the other onto E. 69th Street. The building is composed of variegated, wire-cut, reddish-brown brick and trimmed with limestone.

The S. Cornell Avenue façade comprises three elements: two projecting, rectangular bays flank a recessed central bay. The S. Cornell Avenue entranceway is located at grade and in the center of the recessed bay. A limestone doorway surround provides a visual focal point for this façade. This simple, elegant element conveys a sense of the Arts & Crafts style. Battered limestone piers rise from their bases to the cornice. Extending beyond the piers, the cornice has a horizontal form that rises at its center into a shallow curve. A metal and glass door with sidelights is housed within the limestone surround. (The existing door and sidelights replaced what was likely an original wooden front door.) Fenestration along the S. Cornell Avenue

façade comprises double-hung windows in groups of twos and threes. (All are replacement windows that generally follow the historic profiles.) Window openings at the raised basement level have been boarded up.

The E. 69th Street façade is composed of two long flat bays, interrupted by a narrow recessed bay. Approximately one-fourth of the distance from the west end of the facade, the recessed bay houses the side entryway. Much more modest than the front doorway on S. Cornell Avenue, this side entranceway includes a simple brick portico with a shed roof supported by exposed brackets. A metal and glass replacement door stands within the brick portico. A second metal and glass door is located east of the portico. Its opening does not appear to have been original. Fenestration along E. 69th Street is made up of numerous double-hung windows, as well as several small fixed windows towards the east end of the facade. Most of the double-hung windows are in groups of twos and threes, though there are singles above the side entranceway. On this facade at the raised basement level, all of the window openings are boarded up.

Brickwork and limestone elements adorn both facades, but the S. Cornell Avenue façade is more highly-detailed than the south facade. At the raised basement level, bands of alternately recessed and projecting brickwork create a horizontal emphasis that anchors the building to the ground. This treatment carries across both facades, but seems more pronounced along the S. Cornell Avenue façade, because here the brickwork integrates with a semi-elliptical topped window opening on each of the projecting bays. Although these have been boarded up, the brickwork along the top of the openings is particularly lovely.

Along both the S. Cornell Avenue and E. 68th Street facades, a limestone stringcourse separates the raised basement from the upper stories. Two other limestone stringcourses carry across both facades, one below and one above the third-story windows. While the E. 68th Street façade has only a few other limestone details and rows of decorative soldier brick, the S. Cornell Avenue façade is enlivened by several additional embellishments. At each corner of the projecting bays, decorative brickwork runs from the first story to the top of the second story, emphasizing verticality. There are also limestone square and diamond-shaped details and rectangular panels of brickwork.

One of the building's most prominent elements is a richly detailed parapet wall that stretches across the top of both facades. The entire parapet is capped with limestone copings and accentuated with rows of soldier brickwork. On the S. Cornell Avenue facade, stepped parapets rise above the projecting bays. Just beneath the copings, Craftsman style limestone and brick ornamentation enlivens the stepped parapets. A modified stepped parapet appears in the recessed bay. The stepped parapet treatment is repeated on the E. 68th Street façade.

The structure's north façade is largely obscured by the adjacent flat building. It is clad in common brick. Nearest S. Cornell Avenue, the north façade has a projecting bay. The north facade is interrupted by a three-sided passageway that allows air and light into the adjoining flats. The west (alley) façade is composed of common brick. Three-story wooden porches and staircases are located along rear facades of the building.

HISTORY/DEVELOPMENT

South Shore's Parkside neighborhood began developing quickly in 1914, with the extension new of streets such as S. Cornell Avenue, which had previously stretched north only to 69th Street. By the summer of 1916, when L.C. Larson developed this multi-family dwelling on the southwest corner of S. Cornell Avenue and E. 69th Street, many nearby flat buildings had already been completed and sold. In fact, this stretch of S. Cornell Avenue was already filled with six-flats and a few three-flats. Real estate developers who had the resources to build larger apartment structures often purchased corner lots. L.C. Larson was among them. Larson constructed this 12- or 13-unit-building for an estimate cost of $40,000. (That was more than double the expense of many nearby six-flats. For instance, the six-flat at 6844-6846 S. Cornell Drive (SS49) was built for approximately $17,000.)

Larson hired architect Anders G. Lund (1857- 1934) to design this building. A Swedish immigrant who had settled in Chicago in 1882, Lund established himself as an architect with a South Side office a decade later. He had an extremely busy practice. Altogether Lund designed hundreds of structures throughout and beyond the South Side, including apartments, single-family houses, churches, stores, and other commercial buildings.

Much of Lund's work, including several nearby six-flats on S. Cornell Avenue (SS36, SS43, SS44, SS45, 49) could be described as handsome, but simple, brick structures that are essentially vernacular Chicago apartment buildings. Some of Lund's designs of the mid-1910s and 1920s reflect Arts & Crafts style influences, such as large apartment buildings in South Shore (SS14, 15). Lund became particularly well-known for producing well-designed Craftsman style bungalows including a house at 2844 W. Eastwood, as well as several Park Manor properties that are part of a Historic Bungalows Multiple Property listing on the NRHP. His Park Manor and Auburn Gresham bungalows have also been noted on the Chicago Bungalow Association's website.

For the design of this building at 6854-6856 S. Cornell Avenue/ 1614-1616 E. 69th Street, Lund included some subtle Arts & Crafts style elements such as brick and limestone details that embellish the parapets, and a limestone doorway surround that tapers as it rises up to its cornice. Despite these embellishments, the building is more modest in design that other works of architecture he produced during this period.

For this corner building, the Samuelson Bros. served as the mason and A. J. Johnson as carpenter. Both of these firms were based on the South Side, and were busy with local commissions during this period. The Samuelson Bros. erected a number of buildings in this Parkside enclave around this time.

During its first couple of decades, this structure was owner-occupied. In 1920, its owner, Elizabeth Walsh, an Irish immigrant widow, lived on the E. 69th Street side and rented out the other units. Within the following decade, Louis Seelig, a car salesman who had emigrated from Germany, became the buildings' owner. Seelig and his family struggled during the Depression. By the mid-1930s, he and his son Phillip owned and operated a S. Michigan Avenue tavern that was frequently held up by burglars. In 1936 Phillip Seelig was killed during an attempted robbery. By 1940, Louis Seelig had sold the S. Cornell Avenue/E. 69th Street apartment building, though he, his wife, and his son's family remained there as renters.

The Parkside neighborhood was becoming racially integrated by the mid-1960s, and the building reflected this trend. In 1965, an African-American tenant, Mrs. Hennie Hopkins, completed a community leadership training program sponsored by the South Shore Commission, Citizen Information Service, and Chicago Board of Education. A couple of years later, the *Chicago Defender* listed resident Grace Whitaker as one of several debutantes who participated in a cotillion for African-American girls.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The corner apartment building at 6854-6856 S. Cornell Avenue / 1614-1616 E. 69th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about occupants such as Louis Seelig and Mrs. Hennie Hopkins, none of these figures made contributions substantial enough to warrant listing under Criterion B. The building's architect, Anders G. Lund, designed many handsome apartment buildings and bungalows in beyond Chicago. However, this building does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

American Contractor, v. 36, 1915, multiple pages.

Chicago Building Permit #40195, June 1, 1916.

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"Classified Ad 5," *Chicago Daily Tribune,* August 17, 1924, pg. F14.

"Classified Ad 5," *Chicago Daily Tribune*, August 24, 1937, pg. 25.

"Corporation Purchases South Side Apartments," *Chicago Daily Tribune*, June 23, 1940, pg. B11.

"Debutantes Rehearse for Cotillion Night," *Chicago Defender,* September 30, 1967, pg. 19.

"14 South Shore Leaders Complete Institute," *Chicago Defender*, June 5, 1965, pg. 32.

"Gems of the Manor," Ravenswood Manor Improvement Association, available at http://ravenswoodmanor.com/wp-content/uploads/2014/09/GemsOfTheManorWalkingTour2.pdf

"Masked Gunmen Shoot and Kill Tavern Owner," *Chicago Daily Tribune*, August 20, 1936, pg. 12.

Obituary 2, *Chicago Daily Tribune*, January 18, 1951, pg. A6.

"Realty Board off for an outing today," *Chicago Daily Tribune*, June 2, 1916, pg. 12.

United States Census records, 1910, 1920, 1930, 1940 available at Ancestry.com.

Photo 1 – 6854-6856 S. Cornell Avenue / 1614-1616 E. 69th Street

6854-6856 S. Cornell Avenue / 1614-1616 E. 69th Street, view looking West from S. Cornell Avenue toward East façade

Photo 2 – 6854-6856 S. Cornell Avenue / 1614-1616 E. 69th Street

6854-6856 S. Cornell Avenue / 1614-1616 E. 69th Street, view looking North from E. 69th Street toward South façade

NAME
6921 S. Stony Island Avenue

OTHER NAME(S)

STREET ADDRESS
6921 S. Stony Island Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1976

SOURCE
Chicago Tribune

DESIGNER/BUILDER
Unknown

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
EDUCATION/Education-related

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The property at 6921 S. Stony Island Avenue extends along a full block of S. Stony Island Avenue between E. 69th Street and E. 69th Place. The one-story structure is rectangular in plan and setback from the sidewalk. It is surrounded by a fenced-in lawn to the west, a parking lot to the north, and children's playgrounds to the south and east. The simple, unornamented building is clad in variegated red brick. HVAC systems sit upon its flat roof.

The primary S. Stony Island Avenue (east) façade is composed of one long flat plane, interrupted only by a deeply recessed opening in the center. A dark metal coping stretches along the roofline. Within the center opening, a row of seven aluminum-framed glazed panels of windows includes metal-and-glass entry doors at the far north side. All doors and windows are slightly tinted. A paved walkway leads to the entry doors. Just to the north of the front walkway there is a large informational sign.

The north facade is accessed via a fenced-in parking lot. The facade features two deeply-recessed glazed-and-aluminum panels of windows. Between them, a service door is asymmetrically placed towards the west end of a brick plane. A paved concrete walkway runs along the facade, turning south towards the rear of the building.

The east (rear) facade mirrors the primary facade, with a deeply recessed opening that houses a panel of tinted windows and double doors. A metal fence that wraps the perimeter of the property from S. Stony Island Avenue and around the north parking lot terminates at the rear entry. A children's play area, enclosed by a chain link fence, fronts onto the southern end of the facade.

The south facade mirrors the north, with similar configurations of recessed windows set within a brick expanse. A second enclosed playground fronts onto this facade. Modest landscaping encircles the property on all sides, including manicured lawns and hedges and several trees.

HISTORY/DEVELOPMENT

In the 1960s, the area southwest of Jackson Park, near the junction between the South Shore and Woodlawn communities, had fallen into decline. Both of these neighborhoods suffered from a multitude of economic and social pressures, and the federal and local governments began to pursue solutions such as ambitious anti-poverty and urban renewal efforts. The Dr. Deton J. Brooks Jr. Parent-Child Center is a product of one such initiative, known as the "Model Cities" program.

In 1968, Chicago's Department of Urban Renewal (DUR) began drafting land use studies to redesign large sections of the South Shore neighborhood. That July, the DUR released a report focusing on a study area bounded roughly by E. 67th and E. 71st Streets to the north and south, and S. Cornell Avenue and S. Blackstone Avenue on the east and west, respectively. Upon releasing the report, Urban Renewal Commissioner Lewis W. Hill explained that the area contained "a high proportion of buildings that are obsolete in design and have a blighting influence on the surrounding area." The DUR determined that the land should be developed with new uses and improvements to better serve nearby residents. The broad study proposed several building projects, including new housing developments, shopping facilities with parking, pedestrian greenways, and facilities for family-based services. It also recommended widening S. Stony Island Avenue between E. 67th Street and E. 69th Place.

The Model Cities Program, a federally sponsored and locally coordinated undertaking, was part of President Lyndon Johnson's "War on Poverty." Launched in response to widespread disillusionment with sweeping urban renewal policies, Model Cities created a new program at the Department of Housing and Urban Development (HUD) intended to improve coordination of existing urban programs by emphasizing comprehensive planning, social service delivery, and

citizen participation. In 1971, Model Cities and the Chicago Committee on Urban Opportunity were consolidated into one agency (Model Cities-CCUO) to serve a variety of neighborhoods in need, including Woodlawn and South Shore. The program ultimately proved controversial in terms of funding, political influence, and goals achieved; however, one of its major accomplishments was the expansion of daycare, head start, and youth summer employment programs throughout the city.

Esteemed South Side leader, Dr. Deton J. Brooks, Jr. called for better parent-child programs in the area. As Director of the Department of Human Resources (and the first African American to serve in Mayor Richard J. Daley's cabinet), Dr. Brooks (1909-1975) was dedicated to serving the most disenfranchised Chicagoans, particularly children living in poverty. Though he would not live to see its completion, the parent-child center was built as a result of Dr. Brooks' tireless advocacy and leadership.

In March 1975, the DUR agreed to sell 42,093 square feet of land on the southeast corner of E. 69th Street and S. Stony Island Avenue to Model Cities-CCUO for this parent-child development center at a cost of $127,660. The large utilitarian building does not have a significant design, and its architect is unknown at this time. Construction began in June, and the center opened the following year. Upon its completion, the center was named in honor of Dr. Brooks, who had passed away unexpectedly in 1975 at the height of his career in public service.

Throughout its history, the center has provided a wide range of community services, including a daycare facility for economically disadvantaged families with young children. It is currently operated by the Trinity United Church of Christ.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The property at 6921 S. Stony Island Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building possesses some significance for its association with the urban renewal movement on the South Side. It could arguably meet with Criterion A. It is interesting to learn about the building's connection with Dr. Deton J. Brooks Jr. However, the child care center was only named posthumously for Dr. Brooks and it is only one

of many of his accomplishments, and thus does not warrant listing under Criterion B. A fairly typical publicly-funded structure of the 1970s, the building is not architecturally noteworthy. Therefore, this structure does not meet with Criterion C for listing on the National Register of Historic Places.

While the significance and integrity of this building may be sufficient to warrant listing if this property were within a historic district, much of the surrounding neighborhood has undergone major alterations over time. The neighborhood does not have enough integrity to be considered for listing on the NRHP. This property's significance is not strong enough to justify be listing as an individual resource and as it does not lie within a potential historic district, it is not eligible for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

"2,000 honor Deton Brooks." *Chicago Defender*, February 22, 1975, pg. 8.

"Announce Day Care Director." *Chicago Defender*, August 28, 1972, pg. 20.

"Dedicate New Model Cities Site Today." *Chicago Defender*, November 13, 1975, pg. 15.

"Defends Anti-Poverty Program In Hearing." *Chicago Defender*, April 15, 1965, pg. 4.

"Deton Brooks dies at 66; Daley aide." *Chicago Tribune*, August 30, 1975, pg. S-B6.

"Deton J. Brooks." *Chicago Defender*, September 4, 1975, pg. 17.

Hunt, D. Bradford. "Model Cities," *Encyclopedia of Chicago*, Chicago Historical Society, 2005.

Markoutsas, Elaine. "War on Poverty Goes On, and Service Centers in 12 Neighborhoods Help." *Chicago Tribune*, November 11, 1976, pg. W1.

McFeatters, Ann. "City Council to Consider DUR's 67th-Stony Island Project." *Chicago Tribune*, February 9, 1969, pg. S3.

"Model Cities to Buy DUR Land for Center." *Chicago Tribune*, March 6, 1975, pg. S2.

"Mrs. LBJ to be Guest at Model Cities Celebration." *Chicago Defender*, February 8, 1975, pg. 2.

"Urban Renewal Unit Releases Land Use Study." *Chicago Defender*, July 29, 1968, pg. 8.

Photo 1 – 6921 S. Stony Island Avenue

6921. S. Stony Island Avenue, view looking Northeast from S. Stony Island Avenue toward West façade

NAME
6922-6926 S. Stony Island Avenue/1520-1528 E. 69th Place

OTHER NAME(S)

STREET ADDRESS
6922-6926 S. Stony Island Avenue/
1520-1528 E. 69th Place

COMMUNITY AREA
43

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1928/1929

SOURCE
Illinois Sanborn Maps of Chicago

DESIGNER/BUILDER
Unknown

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Neo-Classical Revival

PROPERTY TYPE
MIXED USE/Multiple dwelling/Commercial

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The building at 6922-6926 S. Stony Island Avenue/1520-1528 E. 69th Place is located on the northwest corner of S. Stony Island Avenue and E. 69th Place. Clad in variegated brown brick and trimmed with limestone, the building comprises two stories of flats above commercial storefronts. The flat-roofed structure is rectangular in plan, with one long facade fronting onto E. 69th Place and the shorter facade onto S. Stony Island Avenue. The building's southeast corner, where the two primary facades meet, is curved. This rounded corner is the most visually compelling part of the building. Beneath the curved upper stories, a first story door is housed within a flat, chamfered corner. Today, there is a bar that occupies a large part of the first story, and this door leads to the restaurant.

The building's S. Stony Island Avenue (east) façade runs flush with the sidewalk. It extends north from the chamfered corner that houses the restaurant entrance, and includes three

large, multi-paned windows as well as a service door on the first story. This lower level has been altered and the three fixed windows are part of that alteration. Between them, original limestone piers with horizontal grooves remain. Pre-cast concrete panels have been added above the windows. These panels have grooves that echo the original limestone areas, although the color of the pre-cast infill doesn't match perfectly. A wide band of limestone separates the ground level from the two upper stories.

The upper stories of this facade are quite fanciful. In contrast to the horizontal emphasis created on the ground level, a variety of colonial-inspired limestone details enliven the upper two stories. Double-hung replacement windows, grouped in various ways, are located at intervals across these upper levels. All are highlighted with limestone embellishment of one type or another. At the north end of the building, a pair of second-story windows sit within an elaborate limestone surround with a balustrade beneath. These windows are flanked by double limestone pilasters and capped with a limestone lintel and a fan-like panel with limestone panels with urn at either end. The pair of third-story windows above feature a decorative limestone sill and a low metal railing.

To the south another set of window groupings, comprising three windows each. The windows are separated by limestone pilasters which begin at the second story and extend up to the identical grouping above in the third story. The area between the second and third stories is framed by the pilasters, the lintels of the second story windows, and the sill of the third story windows, creating three small brick panels. The brick in these panels is laid in a stack bond pattern. This third-story window grouping is capped off by a broken limestone pediment. Further along this east facade, the three single windows of the second story are each set in a limestone surround and with a limestone hood adorned with an urn. Swag-ornamented limestone panels and wide limestone sills run beneath the single windows of the third story. A limestone band above the third-story windows stretches across the façade, also serving as a decorative lintel.

A varied, limestone-coped parapet tops the S. Stony Island facade. Sections of balustrade sit above the first and third through fifth bays from the north. Above the bay second bay, the brick wall is adorned with a shield motif, and the parapet steps up to a curved top.

The east facade rounds the corner onto E. 69th Place, creating the building's focal point. The curving windows above the restaurant entrance and its chamfered first-story corner are set within elaborate limestone surrounds. A classical balustrade runs beneath the trio of second-story windows. Pairs of limestone pilasters topped by small urn details rise along either side of these windows, and a broad, fan ornament extends above it. Above the third story windows with their shared limestone sill and decorative metal railing sits a very large cartouche with curved moldings on either side. The curving, limestone-coped parapet steps up above it. The

corner's upper stories are flanked by two vertical bands of limestone quoins. Carved limestone urns sit atop the limestone copings, in line with bands of quoins.

The building's E. 69th Place (south) façade follows the scheme of the S. Stony Island facade, with replacement storefronts running flush with the sidewalk. A large, modern glass and metal door leading to the flats above sits at the center of the façade. This entrance sits within a tall, rectangular limestone surround. To the west of the entryway are four angled storefronts composed of metal-framed display windows and metal and glass doors with transom windows. To the east of the entryway is a rear service entrance and two bays (one small and one large) of multiple fixed-pane windows that are a continuation of the bar storefront at the southeast corner of the building. As on the S. Stony Island Avenue facade, bands of limestone infilled with concrete create a horizontal emphasis along the first story.

The upper two stories of this façade are comprised of eleven bays of windows. The decorative treatments here echo those of the east facade, with window groupings and individual double-hungs set within limestone surrounds of various types. The facade includes multiple iterations of the fan-topped and broken pediment-capped surrounds seen around the corner. The top of this E. 69th Place facade again features a combination of balustrade details and shields in relief. The limestone-coped parapet steps up and down in a sort of scalloped effect.

The building's north and west facades are primarily clad in common brick. The west façade is exposed, as it fronts onto an alley. The north façade is partially exposed. The north façade has a small projection at the northeast corner, causing the building to be flush against the neighboring one-story commercial building to the north. Therefore, only the upper two stories of flats are exposed here. Double-hung windows are found on both facades. There is also a brick chimney located at the center of the north-facing façade.

The alterations to the storefront level have a substantial impact on the building's integrity.

HISTORY/DEVELOPMENT

Between the 1910s and late 1920s, S. Stony Island Avenue developed into a bustling secondary business district that served residents of both the Woodlawn and South Shore communities. Many buildings erected along the avenue at this time had storefronts at street level and rental flats above. During this period, the proprietor of a business often lived in one of the flats above his storefront. The corner structure at 6922-26 S. Stony Island Avenue/ 1520-28 E. 69th Place was erected in the late 1920s as a building with commercial storefronts on the first story and flats above.

A building permit could not be found for this building, and thus, the architect and original owner have not been identified. The earliest advertisements for businesses in the building appeared in the *Chicago Daily Tribune* in 1929. These ads were for Culbertson's Store, a chain with four South Side stores including this one at 6922 S. Stony Island Avenue. Culbertson's may

have originally occupied the whole first floor, as display ad indicate that its wares ranged from tires and automobile accessories to radios.

In the 1930s, with the building's rents ranging from $50 to $60 per month. At that time, the building was occupied by a mix of working-class tenants, which included a conductor, stenographer, cashier, clerk, salesman, and machinist. It also attracted native-born Americans, mostly from the Midwest. The building's ground-level shops served the everyday needs of the local neighborhood residents.

By 1940, a delicatessen was operating from one of the storefronts facing onto E. 69th Place. Through a classified advertisement, it is clear that the owner of the deli wanted to sell his shop and its equipment. That store owner advertised that the rental would include living quarters. During the early 1950s, the storefront businesses included Abbey Picture Galleries and Rocky's Hobby Haven.

In the 1950s and 1960s, as working- and middle-class African-Americans moved into the community, the neighborhood became racially integrated. Property owners began renting and selling many S. Stony Island Avenue storefronts to emerging black business owners. Many of these new businesses were promoted in such publications as the *Chicago Defender* newspaper and the local *Hyde Park Herald.* By the 1970s, businesses occupying storefronts at 6922-26 S. Stony Island Avenue/ 1520-28 E. 69th Place included Red's Liquor Mart, which operated out of the corner storefront at 6926. Today, a similarly named business, Red's The New Generation, is a bar and music venue that occupies the same corner storefront.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The mixed-use building at 6922-6926 S. Stony Island Avenue/ 1520-1528 E. 69th Place, with commercial storefronts and two stories of flats above was evaluated for significance under National Register of Historic Places criteria A, B, and C. This structure is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about the occupants over the history of the building contributions are not substantial enough to warrant listing under Criterion B. Moreover, the combined commercial and residential building type is a typical building type

found in Chicago. While the building has attractive and fanciful details, it is not sufficiently noteworthy to warrant individual designation. As it is not in close proximity with other significant buildings, it cannot be considered for listing as part of a historic district, and thus does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

Chicago Historic Resources Survey, City of Chicago, 1995.

Classified Ad 1, *Chicago Defender*, June 5, 1965, pg. 32.

Classified Ad 2, *Chicago Daily Tribune*, December 7, 1960, pg. 21.

Classified Ad 2, *Chicago Defender*, June 22, 1960, pg. 20.

Classified Ad 6, *Chicago Daily Tribune*, September 6, 1940, pg. 36.

Display Ad 8, *Chicago Daily Tribune*, May 10, 1929, pg. 9.

Display Ad 31, *Chicago Daily Tribune*, April 11, 1929, pg. 32.

Display Ad 138, *Chicago Daily Tribune*, December 2, 1951, pg. S2.

Illinois Sanborn Map of Chicago, v. 16, 1926, Sheet 90.

Illinois Sanborn Map of Chicago, v. 16, October, 1950, Sheet 90.

Photo Standalone 3, *Chicago Daily Tribune*, November 24, 1971, pg. 7.

"Stony Island Savings Bank." National Register of Historic Places nomination form, 2013.

"The Friend of the People - Stony Island Ave is Right." *Chicago Tribune,* January 7, 1914, pg. 6.

United States Census records 1930, available at Ancestry.com.

Photo 1 – 6922-6926 S. Stony Island Avenue/1520-1528 E. 69th Place

6922-6926 S. Stony Island Avenue/1520-1528 E. 69th Place, view looking Northwest from S. Stony Island Avenue toward South and East façades

Photo 2 – 6922-6926 S. Stony Island Avenue/1520-1528 E. 69th Place

6922-6926 S. Stony Island Avenue/1520-1528 E. 69th Place, view looking Southwest from S. Stony Island Avenue toward East and North façades

NAME
6918-6920 S. Stony Island Avenue

OTHER NAME(S)

STREET ADDRESS
6920 S. Stony Island Avenue

COMMUNITY AREA
43

TAX PARCEL NUMBER
Unknown

YEAR BUILT
1915

SOURCE
Chicago Building Permit #63456

DESIGNER/BUILDER
Jacques J. Kocher

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
COMMERCE/TRADE/Specialty Store

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The one-story commercial building at 6918-6920 S. Stony Island Avenue is rectangular in plan with a flat roof. Its primary facade fronts onto S. Stony Island Avenue. The original structure is clad in red brick and trimmed with white terra cotta. At some point in its history, the building received a major alteration in which cream-colored brick was used as infill in much of what would have been its original storefronts.

The S. Stony Island Avenue facade is symmetrical, comprising three wide bays that extend to the sidewalk. Located in the center of the cream infill-brick part of the facade, there is a recessed double metal and glass replacement door that serves as the front entry to the business. It sits beneath a wide blue awning with extensive white signage. The door is flanked by three fixed replacement windows on each side. These range from a pair of narrow vertical rectangular windows to wider horizontal ones.

The entire infilled brick area is surrounded by a frame of original glazed white terra cotta trim. Beyond this, the remainder of the facade is original red brick with additional glazed white terra

cotta details. Just below the roofline, two parallel terracotta bands, each decorated with a floral pattern, stretch the full length of the facade. This ornamentation is partially obscured by a large backlit sign. Above this, a projecting terra cotta cornice with vertical ornaments of geometric design at regular intervals.

A tiered parapet wall rises above the building's roofline. The parapet is coped with terracotta and decorated with a finely-detailed terra cotta embellishment. This ornament includes a center round medallion flanked by rectangular bands, all enlivened with Sullivanesque motifs.

The north facade of 6918-6920 S. Stony Island Avenue is clad entirely in common brick. It is currently exposed due to an empty lot immediately to the north. The west facade comprises a rear entry within a plain, common brick wall. The rear of the property was originally developed as a standalone garage for two automobiles, situated behind the main commercial building. The main building appears to have been added onto with a large rear addition. The south facade is contiguous to the neighboring building.

Both the building with its major front alteration and its surrounding context of numerous vacant lots have diminished integrity.

HISTORY/DEVELOPMENT

During the early 1920s, as South Shore underwent a residential building boom, S. Stony Island Avenue began developing into a bustling secondary business district for the community. A number of small commercial buildings were erected on this block between E. 69th Place and E. 69th Street at the time. In 1921, Hyde Parker F. Perlman began erecting the structure, which originally included two small storefronts.

To produce the plans, Perlman hired Chicago architect Jacques J. Kocher (1878-1970). Born in Alsace-Lorraine, Germany, Kocher immigrated to the U.S. in 1904. He worked as a draftsman and contractor before establishing himself as an architect around 1910 or 1911. Kocher produced plans for many South Side dwellings, including three six-flat apartments along S. Cornell Avenue (SS37, SS48, and SS50), in addition to several storefronts and commercial buildings. Kocher also sat on the board of directors of the Chicago Associated Architects, a professional organization made up primarily of architects who practiced on the South Side, including Z. Erol Smith (1892-1964) and Anders G. Lund (1857-1934).

Olson & Berg served as masonry contractors on this project, with Elmer Johnson serving as carpenter. They began construction in October 1921, completing the building by the following February at an estimated cost of $12,000.

The building's two storefronts served the neighborhood's rapidly growing population. The electric streetcar line, which routed along Stony Island Avenue, helped forge a direct connection between South Shore's commercial strip and downtown Chicago, further increasing pedestrian traffic to the area. Among the earliest businesses to occupy the 6918-6920 Stony Island Avenue structure were the Feilchenfeld Bros. butcher shop (6918) and a retail bakery (6920), both in the 1920s.

By the 1950s and 1960s, South Shore's demographics shifted, as many Jewish families moved in. As such, the storefronts became occupied by Jewish-owned businesses, which included a *Chicago Tribune* home delivery service, operated by H. & E. Rosen, and an auto body and fender repair shop, owned by Donald Fox. As the neighborhood became increasingly racially integrated in the late 1960s, African-American owners took over and the businesses became the Parkside News Agency and S&W Auto Repair and Paint shop, respectively. Both of these businesses continued to serve the community into the 1970s.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6918-6920 S. Stony Island Avenue was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about the business owners and establishments that occupied the storefronts between the 1920s and 1960s, none of these proprietors made contributions substantial enough to warrant listing under Criterion B. The building's architect, Jacques J. Kocher, designed many handsome buildings in Chicago. However, this property does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places. In addition, alterations to the building have greatly diminished its historic integrity.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Photo 1 – 6920 S. Stony Island Avenue

6920 S. Stony Island Avenue, view looking West from S. Stony Island Avenue toward East façade

NAME
6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street

OTHER NAME(S)

STREET ADDRESS
6900-6908 S. Stony Island Avenue/
1523-1525 E. 69th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
20-23-415-011-0000

YEAR BUILT
1916

SOURCE
Chicago Building Permit #37436

DESIGNER/BUILDER
Thomas R. Bishop

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
MIXED USE/Multiple dwelling/Commercial

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The corner building at 6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street comprises two stories of flats above commercial storefronts. The flat-roofed structure is essentially C-shaped in plan, with one long facade fronting onto S. Stony Island Avenue and the other onto E. 69th Street. Since the rear courts are not visible from the primary facades, the building appears to comprise one rectangular mass. This structure is clad in variegated red brick and trimmed with limestone.

The primary S. Stony Island Avenue (east) façade runs flush to the sidewalk. It comprises a row of five replacement storefronts interspersed with three historic entryways to the flats above. The entryways are non-symmetrical along the facade, appearing between the storefronts of varying widths. Each entryway comprises a wood-and-glass door set on a low concrete step. The doors sit within limestone-and-brick surrounds. The vertical elements of the surrounds,

primarily composed of brick, rise to the top of the transom window above the door, and each is topped with a limestone shield. Directly above each door, a simple limestone cornice is decorated with a keystone. Aluminum panels cover each of the transom window openings.

The building has mismatched storefronts that appear to have been updated at various times. They are primarily composed of large fixed windows and metal frames. A series of doors provide entry into the storefronts. Most appear to be metal and glass replacement doors. The 6900 storefront wraps onto E. 69th Street and features a recessed entry at the building's northeast corner. A series of chaotic commercial signs are scattered across top of the S. Stony Island storefronts.

When first constructed, the building likely featured double-hung windows across all of its residential floors; however, the current fenestration comprises a variety of replacement windows including double-hungs, and single-light fixed windows. Basement level window openings near the building's northwest corner on E. 69th Street are filled in with glass block.

Modest limestone details enliven the S. Stony Island Avenue facade. Stringcourses stretch above the ground-level storefronts, below the second story windows, and above and below the third story windows. Lintels top all window openings. A simple limestone-coped parapet tops the building, composed of varied geometric forms and decorative motifs. At the building's corners, the parapet includes limestone shields similar to those found on the entryway surrounds. Additional brick details complement the limestone ornamentation. A belt of soldier course brick stretches between the window lintels on the second story. Additional projecting brick and limestone work creates a sense of texture between the ground and second stories.

The E. 69th Street (north) façade extends flush to the sidewalk. The ground level comprises the continuation of the northeast corner storefront and a side service entry; a 1527 E. 69th Street storefront; and two residential entryways. Many of the limestone, brick, and door details, in addition to replacement windows, are echoed on this façade. Partially-covered back porches wrap around the building's northwest corner on all stories.

The building's south and west facades are primarily clad in common brick. The west (alley) façade mainly consists of enclosed porches and staircases around a small court, with single and paired replacement windows to allow for maximum light penetration. The south facade is a continuous brick wall, which historically would have been flush against the neighboring building to the south, now an empty lot.

Both the building, with its major storefront and window alterations, and its surrounding context of numerous vacant lots have diminished integrity.

HISTORY/DEVELOPMENT

During the 1910s, development was booming on streets adjacent to Jackson Park. After the success of the 1893 World's Columbian Exposition, S. Stony Island Avenue, just southwest of Jackson Park, began evolving into a bustling district of shops and apartments. At the time, many South Side tradesmen recognized the substantial profits that could be earned by developing properties in the area. Among them was Albert Chalstrom (1869-1953), a Swedish-born carpenter based in Hyde Park. Chalstrom built this corner structure in the South Shore community at 6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street in 1916.

For this three-story stores and flats building, Chalstrom hired architect Thomas R. Bishop (1869-1956) to produce the plans. The son of a builder, Bishop lived and worked on the South Side. He designed dozens of buildings in this area. In fact, his work within the APE includes several apartment buildings along E. 67th Street (SS30, SS31, SS32, SS34) and three along S. Cornell Avenue (SS39, SS40, SS41), as well as a courtyard building on S. Blackstone Avenue in the Hyde Park-Kenwood NHRP Historic District.

A. Nelson served as masonry contractor for this stores and flats building. Construction began in March, 1916 and finished in June at an estimated cost of $65,000. Chalstrom and his family briefly lived in the completed building, and by 1920, they had purchased and moved into a small apartment building on S. Cornell Avenue. While it is unclear if Chalstrom retained ownership of this building at that time, by 1930 he had retired from carpentry and identified his profession as real estate and building management. From this, it seems likely that he made his living as landlord for the properties he owned.

In the 1920s and 1930s, the building attracted a mix of professional residents. Working-class tenants included a railroad inspector, an auto shop machinist, a tool and die manufacturer, and a blower in a steel mill, while professional tenants included a private practice doctor, an insurance collector a court reporter, and two policemen. The building attracted a mix of native-born Americans, mostly from the Midwest, as well as a smattering of European immigrants from countries including England, Scotland, Germany, Denmark, and Sweden.

By the early 1920s, the community was thriving with a new wave of residents and shoppers who visited the neighborhood via the local railway and Stony Island Avenue streetcar line, which connected South Side communities to the Loop. Between 1920 and 1930, South Shore's population doubled, creating an ever-growing clientele for local merchants. The stretch of S. Stony Island Avenue just south of Jackson Park became a center for South Shore economic life. This building at the corner of S. Stony Island and E. 69th Street contributed to the neighborhood's rapidly developing commercial district. Around this time, its six storefronts

housed a market at 6900 S. Stony Island Avenue, offices at 6902, a bakery at 6908, and several other small shops.

In the 1950s and 1960s, as working- and middle-class African-Americans moved into the community, the neighborhood became racially integrated. Property owners began renting and selling many S. Stony Island Avenue storefronts to emerging black business owners. Many of these new businesses were promoted in such publications as the *Chicago Defender* newspaper and the local *Hyde Park Herald.* By the 1960s, businesses occupying storefronts at 6900-6908 S. Stony Island Avenue included the Black Marble Bar, which operated out of the corner storefront at 6900, the H. Briese Decorating Company, and the Metropolitan Detective Agency, a black-owned private investigation firm.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The stores and flats building at 6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about the developer and occupants over the history of the building such as Albert Chalstrom, his contributions are not substantial enough to warrant listing under Criterion B. The building's architect, Thomas R. Bishop, designed many handsome buildings in Chicago. However, this property does not best represent his contributions. Therefore, it does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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U.S. Passport Applications, 1795-1925, available at ancestry.com

Photo 1 – 6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street

6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street, view looking Southwest from S. Stony Island Avenue toward East façade

Photo 2 – 6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street

6900-6908 S. Stony Island Avenue/1523-1525 E. 69th Street, view looking Southeast from E. 69th Street toward North façade

NAME
1519-1529 E. 68th Street

OTHER NAME(S)

STREET ADDRESS
1519-1529 E. 68th Street

COMMUNITY AREA
43

TAX PARCEL NUMBER
2023408031001

YEAR BUILT
1915

SOURCE
Chicago Building Permit #27679

DESIGNER/BUILDER
Edgar M. Newman

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The 18-flat building at 1519-1529 E. 68th Street rises three stories above a raised basement. The structure is essentially E-shaped in plan, with three large masses fronting onto E. 68th Street. Taken as a whole, the building resembles three contiguous six-flats. The flat-roofed building is clad in red and tan brick and trimmed with limestone. The fenestration comprises various replacement windows.

The E. 68th Street facade comprises three wide projecting bays and four receding bays. The building's three entrances sit at the center of each projecting bay. Atop a low step, each entranceway holds a metal and glass door, paired with sidelights, sitting within a limestone surround. Each surround has a pair of limestone piers that taper as they rise from their bases to a triangular pediment. Above each door and below its pediment, small brackets support a horizontal cornice. Altogether, these simple, though handsome doorway surrounds convey a sense of the Arts & Crafts style. Each doorway is further emphasized by a narrow recession that

extends upward. Each recession holds single, double-hung windows at the second and third stories.

Although when first constructed the building most likely had double-hung windows across all of its facades, today the fenestration comprises a variety of replacement windows. Single double-hung replacement windows are found above the doors and within the receding bays. Most of the remaining windows are pairs of single-light replacement windows. Window openings at the basement level have been filled in with glass block.

Modest limestone details and two-tone brick enliven the E. 68th Street facade. Along this entire facade limestone stringcourses stretch below the first story and above and below the third story. Heavy limestone lintels are found above all window openings. Two-tone brickwork creates a subtle sense of texture at the third story level. This treatment continues just below the limestone-coped parapet which is composed of simple, but varied, forms. This includes shallow triangular pediments that echo the limestone doorway surrounds.

The east and west facades of 1519-1529 E. 68th Street are primarily clad in common brick. Replacement windows in groups of three are found along these facades. The south (alley) façade consists of three-story enclosed porches and staircases with single and paired replacement windows.

HISTORY/DEVELOPMENT

John Hamilton, a relatively unknown real estate speculator who lived in South Shore, developed this 18-unit building in 1915. After recent improvements to nearby Jackson Park, the surrounding neighborhood was growing. During the 1910s, Hamilton and others erected multi-family dwellings which provided attractive and affordable housing options for middle- and working-class Chicagoans.

For this building at 1519-1529 E. 68th Street, Hamilton received a loan of $70,000 from Greenbaum Sons, one of Chicago's oldest mortgage investment firms. The total value of the building was estimated at $35,000 at the time of construction. Hamilton hired Indiana-born architect Edgar M. Newman (1863-1940) to design the building. During this time, Hamilton and Newman were frequent collaborators. Within a year of this project, they also developed at least two other office-and-storefront properties along E. 71st Street. Construction for 1519-1529 E. 68th Street began in January, 1915, and was completed in late June. The Harper Brothers served as masonry contractors.

Newman began his architectural career in his twenties in the Chicago firm of Adler and Sullivan, where he assisted on such noteworthy projects as the Auditorium Building and Theater (1889). In 1892, Newman established his own architectural firm. A year later, he designed the Chinese

Government buildings for the World's Columbian Exposition. In 1903, Newman served as President of the Illinois Association of Architects.

In addition to institutional commissions, Newman was best known for his residential buildings. Many followed the Prairie School design tenets which stylistically influenced the development of many single-family residences and apartments. In 1917, Newman built his own Prairie style home in Chicago's Norwood Park neighborhood, where the majority of his residential projects were also located.

As Hamilton and other South Side developers had intended, this 18-unit building attracted a mix of middle-class residents. In the 1920s and 1930s, tenants included a coffee and tea salesman, a real estate agent, a newspaper editor, and a mail carrier. The neighborhood demographics began shifting in the 1940s, with many Jewish families moving into the area and this building. Among them was Lois K. Maurovich, who in 1954 became one of six new police women to join the Chicago Police Department.

By the late 1950s and early 1960s, as the neighborhood was becoming racially integrated, the building reflected this trend. In 1958, John L. Craig, an African-American cab driver lived in the building. After he helped apprehend a kidnapping suspect, Craig received an award from the American Legion's Naval Post 372. African-American tenants in the 1960s included Jesse Williams, a firefighter, and Idris Noor, a parent and PTA treasurer at nearby Parkside Elementary School.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The 18-unit apartment building at 1519-1529 E. 68th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about occupants over the history of the building such as Lois K. Maurovich and John L. Craig, none of these figures made contributions substantial enough to warrant listing under Criterion B. The building's architect, Edgar M. Newman, designed many handsome buildings in Chicago. However, this property does not best

represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Photo 1 – 1519-1529 E. 68th Street

1519-1529 E. 68th Street, view looking Southwest from E. 68th Street toward North façade

Photo 2 – 1519-1529 E. 68th Street

1519-1529 E. 68th Street, view looking South from E. 68th Street toward North façade

NAME
1548-1554 E. 65th Place

OTHER NAME(S)

STREET ADDRESS
1548-1554 E. 65th Place

COMMUNITY AREA
42

TAX PARCEL NUMBER
20-23-219-025-0000, 20232190531001 through 20232190531006

YEAR BUILT
1911

SOURCE
Chicago Building Permit #622

DESIGNER/BUILDER
Henry S. Jaffray

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The two six-flat buildings at 1548-1550 E. 65th Place and 1552-1554 E. 65th Place rise three stories above a raised basement. The nearly identical structures are essentially rectangular in plan but each has two projecting bays on the south façades and projections on the east, west, and north facades. Composed of buff-colored brick and trimmed with limestone, the sister buildings have flat roofs.

Both primary E. 65th Place façades are comprised of two projecting, rectangular bays, and a recessed central bay. At the center of each, the front entrance sits at the top of a low stoop. Above each stoop, the front door sits within a surround composed of brick pilasters and a flat limestone cornice. Each entryway includes replacement doors and sidelights, but they do not match.

The two adjoining buildings are identical in design, form, and materials, with the exception of fenestration of the front facades. Brickwork and simple limestone details enliven these primary elevations and continue across the sides of the projecting bays, which can be seen from the street. Narrow limestone stringcourses extend across the facades of the projecting bays just beneath the second story. Limestone sills located beneath windows and window groupings and inset diamond-shaped elements also provide visual interest. In the recessed central bays, brick pilasters extend above the limestone cornices over the front entrances and terminate above the third-story level. These are capped with limestone cornices that echo the ones below. Projecting brickwork details enhance the upper reaches of the façades. Limestone is also used as a coping along the top of the building's flat parapet walls.

Originally, the fenestration of the sister buildings was surely identical, however, many of the windows no longer match due to the installation of many replacement windows over time. The 1548-1550 E. 65th Place building appears to retain the original window configurations of triple double-hungs on the front of the projecting bays, pairs of double-hungs on the bays' sides, and single double-hungs in the recessed central bay. In contrast, the replacement windows on the fronts of the projecting bays of 1552-1554 E. 65th Place are groupings of two double hung windows with a fixed center pane and groupings of two double-hungs. Window openings at the raised basement level of both buildings have all been filled with glass block.

The east façade of 1548-1550 E. 65th Pl. and the west façade of 1552-1554 E. 65th Pl. are obscured because the two buildings abut one another. The outer facades of both buildings are obscured by neighboring structures. All of the secondary facades appear to be clad in common brick. (Only the sides of the projecting bays discussed above are of buff colored brick.) Both the east and west facades include a rectangular projection about midway across the length of the building and extend to the rear (north) of the building. The north façade includes a three-story enclosed porch with a central wooden staircase. Two single-story garages sit at the back of the property.

HISTORY/DEVELOPMENT

In November 1911, builder A. W. Quanstrom purchased a 100' x 125' lot on E. 65th Place from John Cook. Quanstrom developed two sister six-flats at 1548-1554 E. 65th Place. These two structures were similar in form, style, and materials to other six-flat apartment buildings erected on the South Side in the 1910s. Completed in 1912, these three-story buildings included a basement and six upper units.

August W. Quanstrom (1864–c. 1827) was born in Sweden and immigrated to the United States in 1866. Having started his career as a lathing contractor. Quanstrom went on to become a successful South Side builder. Like many South Side tradesmen of this period, he leveraged his skills and finances by erecting apartments to sell and/or rent. Quanstrom was also responsible for the development of at least 17 buildings on the South Side of Chicago.

For this project, Quanstrom hired Chicago architect Henry S. Jaffray (1839-1922). Born in St. Louis, Missouri, Jaffray worked in the office of renowned New York architect Richard Morris Hunt before moving to Chicago. Among Jaffray's more notable commissions was the Prairie Avenue mansion of George and Harriet Pullman. He designed numerous residential buildings throughout his career, including at least four other six-flats for A. W. Quanstrom from 1910-1912. The first six-flat Jaffray designed for Quanstrom was in 1910 at 6520-6522 S. Greenwood Avenue, also located in Woodlawn. It is unclear as to whether Quanstrom himself participated in the construction of the two six-flats at 1548-1554 E. 65th Place.

During the 1910s, many real estate developers purchased larger parcels, which allowed them to build six-flat apartments that would bring in higher profits than the two- and three-flats typically found on standard-sized Chicago lots. At the same time, real estate development was booming in Woodlawn. Stony Island Avenue had a mix of flats and businesses, and was becoming a particularly desirable street in the Woodlawn community.

In 1917, Quanstrom, still the owner of 1548-1554 E. 65th Place, filed a permit for the construction of an "auto shed" at 1548-1550 E. 65th Place. For this project, Quanstrom hired prolific architect Anders G. Lund (1857—1934) to draw up the plans and August T. Herlin (1875-1937) as contractor. Both were Swedish-born and constructed many buildings throughout the South Side at this time.

It's unclear whether both six-flats had a single owner, however in 1920, George W. Bodel, a druggist, owned and lived at 1552 E. 65th Place. Like most apartment buildings on the South Side during this time, these buildings also attracted middle-class renters. Bodel's tenants were native born, with occupations such as salesman, designer, teacher, railroad accountant, and service manager. In 1930, Raymond T. Davis owned and lived at 1550 E. 65th Place. He owned the six-flat for at least ten years. During the 1930s, Cora Caverno also lived at 1550 E. 65th Place and was principal at Isabelle C. O'Keeffe school, located in Jackson Park Highlands. She was a teacher for 51 years, 45 of those in Chicago, retiring in 1934. She was an outspoken supporter of the concept of junior high schools and vocational programs.

During the 1930s and 1940s, the renters of the two-six flats remained mostly native born, with the exception of four immigrants from Germany, South Ireland, and Canada. While the native-born tenants remained mostly middle class, such as a broker, credit manager, special police, stenographer, and principal, the four immigrants lived together in a unit and had more service-oriented jobs, such as bartender, pantry girl, and waitress. In the 1950s, as racially restrictive housing covenants lifted, Woodlawn began to be racially integrated, and the building's tenants reflected this trend.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The two, six-flat buildings at 1548-1554 E. 65th Place were evaluated for significance under National Register of Historic Places criteria A, B, and C. The buildings are not associated with important events related to the broad patterns of American history, and thus do not meet Criterion A. Although it is interesting to learn about tenants such as Cora Caverno, her contributions are not significant enough to warrant listing under Criterion B. These two six-flat buildings are similar to other South Side flat buildings of the 1910s and 1920s. In fact, they are extremely similar in design, form, and materials to other six-flat apartment buildings erected during this period. Therefore, these sister buildings do not meet with Criterion C for listing on the National Register of Historic Places. The integrity of the buildings has also been somewhat compromised by mismatched replacement doors and windows.

NRHP RECOMMENDATION

Not eligible

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Photo 1 –1548-1554 E. 65th Place

1548-1554 E. 65th Place, view looking North from E. 65th Place toward South façade

NAME
6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place

OTHER NAME(S)

STREET ADDRESS
6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place

COMMUNITY AREA
42

TAX PARCEL NUMBER
20232190270000

YEAR BUILT
1916

SOURCE
American Contractor

DESIGNER/BUILDER
Ernest. J. Ohrenstein & Edward G. Hild

STYLE
LATE 19TH & EARLY 20TH CENTURY AMERICAN MOVEMENTS

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
This three-and-a-half story brick apartment building sits at the northwest corner of S. Stony Island Avenue and E. 65th Place. Its primary facades are dark red brick trimmed with limestone and cream-colored brick. The secondary facades are common brick. The three floors of apartments sit on a raised basement. The flat-roofed building is rectangular in plan. (From above, the building clearly has three distinct sections with firewalls between.)

The S. Stony Island Avenue façade has thirteen bays. The façade is enlivened by the deep red of the brick contrasting with the pale cream of the trim and the limestone ornament. The cream-colored brick is laid in simple geometric patterns that outline the windows and provide accents at the corners and in the parapets. Two entrance doors on the S. Stony Island Avenue with accompanying sidelights and transom windows stand within exuberant brick and limestone surrounds. (The 6516 entrance appears to have its original door and sidelights.) The largely flat cornices above the doors incorporate geometric and curving forms.

The windows across the facade are double hung: singles, pairs or in groups of three. This facade appears to possess a mixture of original and replacement windows. The large windows in the stairwells and in the basement have been filled in with glass blocks.

The S. Stony Island Avenue facade's parapet provides additional visual interest. Three sections or parapets are flanked by red-shingled shed awnings. The brick parapets are ornamented with stone copings and lively cream-colored brick accents.

The symmetrical E. 65th Place façade has five bays with a center entrance. Echoing the S. Stony Island facade, this shorter facade shares the same ornament cream colored banding and bold door and surround. Its single brick parapet, embellished with the same motifs, is flanked by a pair of shed awnings. Fenestration is also repeated on this facade.

The north common brick façade is on an alley, allowing for windows along the entire length. The rear façade has wooden porches and exterior stairs.

HISTORY/DEVELOPMENT

Stony Island Avenue was a major north-south route for all types of traffic, extending from E. 57th Street for many miles, deep into the South Side. It was crowded with stores, banks, and other businesses as well as low-rise apartment buildings like this one at 6516-6520 S. Stony Island Avenue. The real estate activity along the street in the 1910s was a precursor to the boom that was about to happen to the west in Woodlawn and to the southeast in South Shore.

In 1916 the Illinois Central proposed a new, eight story office building at its nearby Woodlawn Station on E. 63rd Street. This set off a flurry of real estate activity, running up prices on both vacant land and older single-family houses ripe for redevelopment. E. 63rd Street, in particular, was soon to become a center of commerce for the South Side. According to the *Chicago Daily Tribune*, the trade in apartment houses was brisk throughout 1916.

J. Metzger built this apartment building at 6516-6520 S. Stony Island Avenue as an investment, spending the handsome sum of $45,000 on it. He hired architects Ohrenstein & Hild to design the building. Ernest J. Ohrenstein (1867-1930) was at work in the city as early as 1891, when he is reported as the architect of several houses and an apartment building. He continued to design a wide variety of structures from the 1890s through the 1920s: warehouses, apartments, homes, offices and stores. He even remodeled an 1888 building at 18 E. Adams Street in the Loop, inserting a small movie theatre into it in 1921. Almost all of his designs were simple but often with lively ornamentation of modest materials. A bungalow he produced at 3649 N. Avers Avenue is typical, and generally resembles the trim and treatment of the building at 6516-6520 S. Stony Island Avenue.

The first mention of Ohrenstein's partnership with Edward G. Hild (1885-1935) is in 1920, when they were moving their office for the first of many times. This was the year in which Ohrenstein

very publicly divorced his wife Lydia and immediately remarried. It's possible that he was under some financial strain and needed a partner. Hild had passed the architecture licensing exam in 1913 and he was considerably younger than Ohrenstein. In 1922 Ohrenstein & Hild designed a 34-unit apartment building in Austin on Washington Boulevard. The two men are associated with the design of a few more hotels and apartment buildings, as well as some industrial buildings between 1922 and 1930. That year, Ohrenstein passed away. Hild practiced for a few more years and died in 1935.

Ohrenstein & Hild's apartment building for Metzger at 6516-6520 S. Stony Island Avenue attracted a variety of single men and couples. In the 1920s, George Cullop, a young reporter, lived at 6518 S. Stony Island Avenue, as did William Wendell, who worked for the Universal Film Exchange on South Wabash. In the 1940s, Richard Michaelson lived in the building with his parents. He was the treasurer of Show Folks, Inc., an organization that provided theatre experiences for children in Woodlawn and South Shore. Michaelson joined the army and was the lead trumpeter in the Army Band by 1947.

In the 1950s, as restrictive housing covenants lifted, Woodlawn began to be racially integrated. By the late 1950s and early 1960s, African-Americans lived in the apartment building at 6516-6520 S. Stony Island Avenue. They included the family of Margaret Gregory, who participated in a gym show at the nearby Jackson Park Fieldhouse in 1963. Over the next decades, as nearby neglected buildings were demolished and S. Stony Island was widened, the desirability of this building's location diminished.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The building at 6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place was evaluated for significance under National Register of Historic Places criteria A, B and C. The property is not associated with important events related to the broad patterns of American history, and thus does not meet Criterion A. It is not associated with persons who made substantial contributions to history, and therefore is not eligible for listing under Criterion B. Although designed by Ohrenstein & Hild, a reputable Chicago architectural firm, the three-and-one-half-story

structure is essentially a vernacular type of local apartment building, and not architecturally distinguished enough to meet with Criterion C as an individual designation. While it might have been significant enough to be deemed as contributing feature to a historic district if it were surrounded by intact historic Woodlawn buildings, the neighborhood does not retain historic integrity. The widening of Stony Island Avenue and the demolition of nearby buildings that resulted in many vacant lots has left this handsome apartment block without sufficient neighborhood context to warrant consideration of a historic district.

NRHP RECOMMENDATION

Not eligible

SOURCES

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"Dearborn Lodge Apartments," *Chicago Daily Tribune,* October 19, 1924, pg. A16.

"Funeral Rites Tomorrow for E. G. Hild, Architect," *Chicago Daily Tribune*, August 4, 1935, pg. 16.

"Harassed Mate of Prize Beauty to Marry Again," *Chicago Daily Tribune*, December 22, 1920, pg.4.

"I.C. Plans Eight Story Building in Woodlawn," *Chicago Daily Tribune,* April 5, 1916, pg. 20.

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Photo 1 – 6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place

6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place, view looking West from S. Stony Island Avenue toward East façade

Photo 2 – 6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place

6516-6520 S. Stony Island Avenue/1556-1558 E. 65th Place, view looking Southwest from S. Stony Island Avenue toward East and North façades

NAME
6450-6460 S. Stony Island Avenue/1554-1556 E. 65th Street

OTHER NAME(S)

STREET ADDRESS
6450-6460 S. Stony Island Avenue/
1554-1556 E. 65th Street

COMMUNITY AREA
42

TAX PARCEL NUMBER
2023217016000

YEAR BUILT
1925

SOURCE
Chicago Building Permit #122158

DESIGNER/BUILDER
William H. Lautz

STYLE
LATE 19TH & EARLY 20TH CENTURY REVIVALS/
Classical Revival

PROPERTY TYPE
MIXED USE/Multiple dwelling/Commercial

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
The corner building at 6450-6460 S. Stony Island Avenue/1554-1556 E. 65th Street comprises two stories of flats above commercial storefronts. The flat-roofed structure is essentially L-shaped in plan, with one long facade fronting onto S. Stony Island Avenue and the other onto E. 65th Street. Since the rear courts are not visible from the primary facades, the building appears to comprise one rectangular mass. The building is clad in variegated light tan brick and trimmed with limestone. The building's southeast corner, where its two primary facades meet, is curved.

The primary S. Stony Island Avenue (east) façade runs flush to the sidewalk. A row of storefronts comprises the ground level. Narrow paired limestone pilasters, topped with floral capitals, divide the storefronts along the street. Each storefront is composed of metal framed display windows and metal-and-glass doors. The 6460 storefront wraps the southeast corner of

the building onto E. 65th Street and features a recessed corner entry. The curved corner facade extends beyond the recessed doorway.

Double-hung windows comprise the S. Stony Island Avenue fenestration along the second and third stories. Single windows and windows in groups of twos and threes stretch across this facade. (All are double-hung replacement windows). Ground-level windows on the north facade are filled in with glass block.

A variety of classically-inspired limestone details enliven the S. Stony Island Avenue facade. Stringcourses stretch above the ground-level storefronts, below the second story windows, and above the third story windows. Quoined limestone surrounds frame the triple-window groupings on the second and third stories. Limestone panels embellished with shields, garland, and bows stretch between the second and third story triple-window groupings. On the rounded southeast building corner, vertical pilasters, similar to those on the ground level, rise up from the second to the third story, dividing the windows.

Brick details complement the limestone ornamentation. A belt of soldier course brick runs parallel to the limestone stringcourse above the storefronts, with a second soldier course row directly below the second story stringcourse. Projecting soldier course bricks accentuate the limestone copings on the parapet wall. A combination stack/running bond pattern, punctuated by carved and plain limestone blocks, runs below the parapet.

A crenelated, limestone-coped parapet tops the building. Foliated vertical limestone panels are interspersed along the length of the parapet. The parapet is most highly decorated at the curved southeast corner, where a stylized shield with strands of foliage topped by a lotus serves as a focal point.

The E. 65th Street (south) façade extends flush to the sidewalk. The ground level comprises the continuation of the southeast corner storefront, with the primary residential entryway located roughly halfway down 65th Street. This entry is set within a quoined limestone surround this is topped by a richly detailed carved arch, adorned with a cartouche surmounted by a prominent ancone. The wood-and-glass door is flanked by sidelights and two lantern sconces. A series of infilled limestone arches flanks the residential entryway to the east, with air vents underneath the first, fifth, and sixth arches (from the west). A service door for the corner storefront breaks up this series between the second and third arches. Above the first story, many of the limestone, brick, and window details found along S. Stony Island Avenue are echoed on this façade.

The building's north and west facades are primarily clad in common brick. The west façade fronts onto an alley, which borders green space to the west. This facade also consists of

enclosed porches and staircases around a small rear court, with replacement double-hung windows to allow for maximum light and air penetration. The north facade is a continuous brick wall which historically would have been flush against the neighboring building to the north, now a parking lot for the Island Terrace Apartments tower next door.

Both the building, with its significant alterations over time, and its surrounding context of numerous vacant lots, have diminished historic integrity.

HISTORY/DEVELOPMENT

Between the 1910s and late 1920s, S. Stony Island Avenue began developed into a bustling secondary business district that served residents of both the Woodlawn and South Shore communities. Many buildings erected along the avenue at this time had storefronts at street level and rental flats above. The corner structure at 6450-6460 S. Stony Island Avenue/1554-1556 E. 69th Street, built by South Shore mason A.C. Larson in 1925, is one such building.

Larson served as his own contractor for this stores-and-flats building, working from plans produced by Chicago architect William H. Lautz. Born in Illinois in 1891, Lautz enjoyed a prolific career in the 1920s and 1930s, though his work has been largely overlooked. A 1913 graduate of the Armour Institute of Technology (now Illinois Institute of Technology), by 1920 he served as an instructor at the Institute while maintaining an architectural practice in the South Side's Auburn Gresham neighborhood. Working alone and occasionally with partners, Lautz designed many single- and multi-family dwellings and commercial buildings, including several structures listed in the Chicago Historic Resources Survey. He also served as vice president of the Chicago Associated Architects, a professional organization of South Side-based architects which counted Z. Erol Smith (1892-1964) and Anders G. Lund (1857-1934) as members, among others.

Larson began construction on this building in October 1925, completing work the following April at an estimated cost of $150,000. The building's earliest residents held an array of middle-class occupations, including an accountant for the railroad, a hotel waitress, a pressman at a printing company, and a stenographer. Rent ranged from $45 to $90 per month. The building's ground-level shops served the everyday needs of the local neighborhood residents. In the late 1920s and early 1930s, tenants included a barber (6450), a tailor (6452), and a radio shop (6454). By the 1940s and 1950s, 6460 operated as Adler's Drugs (later to become a dry cleaner), with a supermarket occupying 6458.

As Woodlawn became racially integrated during the 1960s, many shops along S. Stony Island Avenue became black-owned or advertised to the African-American community via the *Chicago Defender*. In 1966, the Peace & Good Will Club, a community organization operating out of 6452 S. Stony Island Avenue, served as a ticket outlet for a local concert headlined by the Dixie Hummingbirds, a highly-influential gospel quartet. The concert was produced by South Sider

and music business professional Silas R. Crain (1911-1996), who was affiliated with the Peace & Good Will Club. Earlier in his career, Crain had gained recognition as a founder of the vocal group the Soul Stirrers, which also featured breakout gospel/R&B singer Sam Cooke (who Crain managed as a solo artist). For his contributions, Crain was later inducted into both the Rock and Roll Hall of Fame and the Gospel Hall of Fame.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The stores and flats building at 6450-6460 S. Stony Island Avenue/1554-1556 E. 69th Street was evaluated for significance under National Register of Historic Places criteria A, B, and C. The building is not associated with important events that illuminate the broad patterns of American history, and thus does not meet Criterion A. Although it is interesting to learn about the occupants of the storefronts, and particularly the building's connection with a Rock and Roll and Gospel Hall of Famer such as Silas R. Crain, the building would not likely serve as the property most closely associated with Crain's life and career and thus does not warrant listing under Criterion B. The building's architect, William H. Lautz, designed many handsome buildings in Chicago and deserves further scholarly exploration into his prolific career as a designer and educator. However, this property does not best represent his contributions. Therefore, the building does not meet with Criterion C for listing on the National Register of Historic Places.

The integrity of this building and its surrounding neighborhood is compromised. If contiguous historic properties remained intact, the building would likely possess sufficient significance to warrant listing on the NHRP. But it does not have enough significance and integrity to justify consideration for listing as an individual resource.

NRHP RECOMMENDATION

Not eligible

SOURCES

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Photo 1 – 6450-6460 S. Stony Island Avenue/1554-1556 E. 65th Street

6450-6460 S. Stony Island Avenue/1554-1556 E. 65th Street, view looking Southwest from S. Stony Island Avenue toward East and North façades

Photo 2 – 6450-6460 S. Stony Island Avenue/1554-1556 E. 65th Street

6450-6460 S. Stony Island Avenue/1554-1556 E. 65th Street, view looking Northwest from S. Stony Island Avenue toward East façade

NAME
1500-1518 E. 62nd Street

OTHER NAME(S)

STREET ADDRESS
1500-1518 E. 62nd Street

COMMUNITY AREA
42

TAX PARCEL NUMBER
20-14-411-030-0000

YEAR BUILT
c. 1960

SOURCE
Historic aerial maps

DESIGNER/BUILDER
Unknown

STYLE
MODERN MOVEMENT/ Modernistic

PROPERTY TYPE
DOMESTIC/Multiple dwelling

FOUNDATION
Concrete

WALLS
Brick

ROOF
Built-up

DESCRIPTIVE NOTES
This pair of two-story apartment buildings face each other, at a slightly open angle, across a central lawn area. Both buildings are rectangular in plan, one somewhat longer than the other. Both have flat roofs, but they are slightly different in design. Their simplicity and regularity suggest that they responded to the need for good housing that could be built quickly and inexpensively in the late 1950s and early 1960s in Woodlawn.

The western building, 1500-1510 E. 62nd Street, is primarily red brick with large panels of vertical, tongue-and-groove siding on the second floor providing definition to the façade. The six entrances are tucked to the side of a series of recessed alcoves, providing privacy and a sheltered outdoor space for each unit. There is a pair of double-hung windows at the back of each alcove and a single double-hung window to the side for each unit. Pairs of double-hung windows run regularly across the second story. There is a wall-unit air-conditioner built into the wall below each window, presumably bedrooms, in the vertically sided sections of the second story. The rear façade abuts a broad swath of railroad tracks. It is simple, with a rear door for

each unit and double-hung windows on the first and second stories and for the internal stairwell.

The smaller eastern building, 1512-1518 E. 62nd Street, is faced entirely with red brick. Each of the four units has a pair of double-hung windows on either side of a slightly depressed vertical brick panel. One panel marks each entryway. Each is further accentuated by a striking and beautiful overhanging canopy. Each overhang has a shallow, graceful arch and is made of thin-shell concrete that is supported on two simple concrete beams that extend out from the wall above the door. Although thin-shell concrete was first used in the 1920s, in the late 1950s and early 1960s it became popular both because of its structural lightness and because arches, such as the ones seen here, could be formed relatively inexpensively offsite, in uniform groups. Each apartment has a simple number block set into the bricks above the door. As at 1500-1510 E. 62nd Street, the rear elevation of 1512-1518 E. 62nd Street is utilitarian, with rear doors and double-hung windows.

HISTORY/DEVELOPMENT

During the late 1950s, Wooodlawn was in flux. During the second wave of the Great Migration, many African-Americans, who previously couldn't live in the area due to racially restrictive covenants, were moving in. As the area became severely overcrowded, individuals and community organizations called for new decent and affordable housing. The Woodlawn Organization (TWO) fought hard to provide direction from within the community, protesting against overcrowding in the schools, absentee landlords, and plans by the University of Chicago to expand southward into the neighborhood. In the midst of this tumultuous period, this pair of townhouse-like apartment buildings went up at 1500-1518 E. 62nd Street. These buildings represented hopefulness, just the sort of decent, affordable housing that activists had been calling for.

The neighborhood along E. 62nd Street was fully built out prior to World War II, but by 1956 the structure at 1516 E. 52nd was put up for auction as a "Delinquent/Vacant Property." It seems likely that this entire area adjacent to the railroad tracks was cleared at this time. (The blocks west of Stony Island, behind Hyde Park High School, were referred to as "urban renewal land" in the 1970s.) These two apartment structures provided some of the first new construction in this part of Woodlawn since the 1920s. Their modern plumbing and heating and their clean lines and pleasant green spaces, providing safe areas for residents to gather, would have been highly prized. Their simple design and construction would have kept them affordable as well.

The developer and architect of these low-rise buildings are currently unknown. It is clear, however, that the two buildings and their surrounding lawns, walkways and patios provided decent housing at a critical time for Woodlawn. Today the structures continue to provide a well-maintained oasis on E. 62nd Street.

Throughout the buildings' history, hard working African-Americans lived here. During the 1960s, several teen residents of the buildings were working to better themselves and the community. For instance, in 1965 tenant Fred Mahoney was learning meat cutting through Jobs for Teens to prepare for his position at a nearby store. A couple years later, resident and Hyde Park sophomore Sidney Johnson was selected as Jobs for Teens' junior director for a day. During the next school year, resident Raymond Manney participated in a project sponsored by TWO, repairing toys for the Woodlawn preschool in time for Christmas.

Perhaps the most noteworthy early tenant was Don Mosby (b. 1930) who played an important role in Chicago's Civil Rights Movement. A community organizer, he served as editor of *The Struggle for Social Justice*, a new magazine that promoted the necessity of conflict to achieve social justice. He went on to have a 50-year career in photo-journalism, serving as a reporter for the *Chicago Daily Defender* and *Mohammed Speaks,* and as a correspondent for Negro Press International, a radio talk show host for WBEZ, and an author of several books, including *Black Holocaust: Children of God.* Mosby's papers are in the Vivian G. Harsh Research Collection of Afro-American History and Literature at the Woodson Regional Public Library.

NRHP RECOMMENDATION	DATE LISTED
Not eligible	N/A
NRHP CRITERIA	
☐A ☐B ☐C ☐D ☒Not Applicable	
NRHP CRITERIA CONSIDERATIONS	
☐A ☐B ☐C ☐D ☐E ☐F ☐G ☒Not Applicable	

NRHP EVALUATION/JUSTIFICATION

The buildings at 1500-1518 E. 62nd Street were evaluated for significance under National Register of Historic Places criteria A, B and C. They do not qualify under criterion A since they do not represent an exceptional example of broad patterns of history. The building is associated with a noteworthy individual in history, Donald Mosby. Although he lived here during an important period in his Civil Rights work, Mosby is still alive, and thus the building is not eligible under Criterion B for his association with it. While these buildings are simple in design and well-planned, they are not architecturally distinguished enough to be individually landmarked and therefore do not quality under Criterion C.

NRHP RECOMMENDATION

Not eligible

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Photo 1 –1500-1518 E. 62nd Street

1500-1518 E. 62nd Street, view looking North from E. 62nd Street toward courtyard

Photo 2 –1500-1518 E. 62nd Street

1500-1518 E. 62nd Street, view looking Southwest from courtyard toward east façade of West building

Photo 3 –1500-1518 E. 62nd Street

1500-1518 E. 62nd Street, view looking Southeast from courtyard toward West façade of East building