



MEETING AGENDA

**MEETING OF THE
HISTORIC PRESERVATION COMMISSION
Wednesday, September 5, 2018
6:30 P.M.
MEMORIAL HALL – MEMORIAL BUILDING
(Tentative & Subject to Change)**

- 1. CALL TO ORDER**
- 2. ROLL CALL**
- 3. PUBLIC COMMENT**
- 4. MINUTES** – Review and approval of the minutes from the July 11, 2018, meeting.
- 5. SIGNAGE IN THE HISTORIC DOWNTOWN DISTRICT**
 - a) Case A-36-2018 – 36 S. Washington Street – Compass – Awning Sign
- 6. PUBLIC MEETING – CERTIFICATE OF APPROPRIATENESS**
 - a) Case HPC-06-2018 – 329 E. 6th Street - Request for Certificate of Appropriateness to restore a historic home on the National Register of Historic Places in the Robbins Park Historic District.
- 7. DISCUSSION**
 - a) Memorial Hall 90th Anniversary Celebration
- 8. ADJOURNMENT**

The Village of Hinsdale is subject to the requirements of the Americans with Disabilities Act of 1990. Individuals with disabilities who plan to attend any meetings and who require certain accommodations in order to allow them to observe and/or participate in these meetings, or who have questions regarding accessibility of the meetings or the facilities, are requested to contact Darrell Langlois, ADA Coordinator at 630.789-7014 or **by TDD at 789-7022** promptly to allow the Village of Hinsdale to make reasonable accommodations for those persons. website: www.villageofhinsdale.org

MINUTES
VILLAGE OF HINSDALE
HISTORIC PRESERVATION COMMISSION

July 11, 2018 (Special Meeting)
Memorial Hall – Memorial Building, 19 East Chicago Avenue, Hinsdale
6:30 P.M.

Chairman Bohnen called the special meeting of the Historic Preservation Commission (HPC) to order at 6:30 p.m. on July 11, 2018, in Memorial Hall in the Memorial Building, 19 East Chicago Avenue, Hinsdale IL.

Present: Chairman Bohnen, Commissioner Prisby, Commissioner Weinberger,
Commissioner D'Arco, and Commissioner Williams
Absent: Commissioner Gonzalez and Commissioner Haarlow
Also Present: Chan Yu, Village Planner and Matt Stockmal, HPC Intern
Applicant for cases: A-31-2018, A-32-2018, HPC-05-2018

Public Comment – Village of Hinsdale Webpage Improvements

The HPC Intern, Mr. Matt Stockmal introduced new information he added under the Village History section of the Hinsdale website. More notably added is a map showing the areas of the two historic districts and a tax freeze savings calculator.

The HPC stated it is a good start towards improving the website and noted that the tax freeze savings calculator should have a disclaimer that it is for an estimate only.

Public Comment – 134 S. Park Avenue – Discussion if Building Permit alters exterior appearance triggering a Certificate of Appropriateness

Ms. Shannon Frey of 134 S. Park Avenue, lives in a home that is locally landmarked and in the Robbins Park Historic District. She stated that her renovation plans for the sunroom is for maintenance and is doing everything she can to match the existing features. She understands that Chan has sent the plan to Chairman Bohnen and a few commissioners to determine if the plan alters the exterior appearance, which would trigger a Certificate of Appropriateness review. She also stated this was talked about during her previous Certificate of Appropriateness review for an addition to the house (which has not started yet).

Chairman Bohnen asked Chan if this will be reviewed at a future HPC meeting.

Chan responded this has not formally triggered a Certificate of Appropriateness review yet because staff is waiting on Chairman Bohnen and the two architects of the HPC to determine if it alters the exterior appearance of the home.

Commissioner Prisby stated that he reviewed the plans he received from Chan over 2 weeks ago, and talked to Bruce George, the architect, and he believes the majority of it falls under

the category of repair; and has no issues with it since they are proposing to replace with exact replicas of what is there (with one exception of the sill, but noted it is a better method of construction).

As a discussion item, no decision was made.

Minutes

Chairman Bohnen introduced the minutes from the June 6, 2018, meeting and asked for any comments.

Commissioner Prisby requested a name correction change on page 5, box 11, line 16 and 17 of the attachment 1 transcript.

Commissioner Williams requested an addition to page 2 of the minutes regarding lighting, adding “for possible future restrictions” after “...the HPC should look more into the different methods of illumination”.

The HPC **unanimously approved, 5-0 (2 absent)** the minutes from the June 6, 2018, meetings, with the aforementioned requests.

Signage in the Historic Downtown District

Case A-31-2018 – 28 E. Hinsdale Ave. Suite 1 – Hinsdale Music Studio – 1 Projecting Sign

The applicant/owner of Hinsdale Music Studio presented the proposed projecting sign to the HPC, after reviewing a brief history of the business which was established in 2010. He reviewed that he has never had a sign before and would like to request for one.

Commissioner Prisby asked if he is located on the second floor. The applicant responded in the basement level.

Commissioner D’Arco asked for clarification of the business. The applicant explained they are a music studio for sound recording, but providing mostly for music education.

The HPC was supportive for the request and recommended **approval** of the sign as submitted **unanimously, 5-0 (2 absent)**.

Signage in the Historic Downtown District

Case A-32-2018 - 22 W. First Street – John Green Realty – Illumination Request for 1 previously approved Wall Sign (sign approved on April 11, 2018 – Case A-17-2018)

The applicant presented the proposed illumination to the previously approved wall sign to the HPC. It was explained that there is an existing electrical system for lights above the sign they’d like to utilize to install two 12” circular light fixtures. They offer evening classes

two to four times a week that end around 10 PM, and reported difficulty with signage visibility.

Commissioner Prisby asked if there are any lighting standards for signage. Chan replied no wattage or kelvin standards yet, however, there is a foot candle standard.

The HPC was supportive for the request and recommended **approval** of illuminating the sign as submitted **unanimously, 5-0 (2 absent)**.

Public Hearing

Case HPC-05-2018 – 441 E. 3rd Street - Request for Certificate of Appropriateness to revise *previously approved plans to construct a new home in the Robbins Park Historic District. *(08.09.17/HPC-04-2017 and 02.07.18/HPC-01-2018)

The applicant presented the proposed façade changes in the building permit plans of the new home in the Historic Robbins Park District, and provided colored exhibits to the HPC.

Please refer to Attachment 1, for the transcript for Public Hearing Case HPC-05-2018

The HPC, in general, felt that the previously approved home was more unique than the requested update. However, the HPC nevertheless recommended **approval** of the Certificate of Appropriateness, **3-2 (2 absent)**. (The two commissioners opposed to the request felt strongly against the generic farmhouse look of the plan.)

Adjournment

The HPC unanimously agreed to adjourn at 7:19 PM on July 11, 2018.

Respectfully Submitted,

Chan Yu, Village Planner

STATE OF ILLINOIS)
) ss:
COUNTY OF DU PAGE)

BEFORE THE VILLAGE OF HINSDALE
HISTORIC PRESERVATION COMMISSION

IN THE MATTER OF:)
)
CASE NO. HPC-05-2018)
)
441 E. 3rd Street.)

REPORT OF PROCEEDINGS had and testimony
taken at the Public Hearing of the Certificate
of Appropriateness in the above-entitled matter
before the Hinsdale Historic Preservation
Commission, at 19 East Chicago Avenue, Hinsdale,
Illinois, on the 11th day of July, 2018, at the
hour of 7:05 p.m.

BOARD MEMBERS PRESENT:

MR. JOHN BOHNEN, Chairman;
MS. JANICE D'ARCO, Member;
MS. SANDRA WILLIAMS, Member;
MS. SHANNON WEINBERGER, Member;
MR. JAMES PRISBY, Member.

<p style="text-align: right;">2</p> <p>1 ALSO PRESENT:</p> <p>2 MR. CHAN YU, Village Planner;</p> <p>3 MR. MATT STOCKMAL, Intern;</p> <p>4 MR. PETER COULES, Attorney for</p> <p style="padding-left: 40px;">Applicant;</p> <p>5</p> <p style="padding-left: 40px;">MR. STEVE SOBKOWIAK,</p> <p>6</p> <p style="padding-left: 40px;">MS. JENNIFER HENSE.</p> <p>7 * * *</p> <hr/> <p>8</p> <p>9 CHAIRMAN BOHNEN: All right. Now we</p> <p>10 have a public hearing. So all of you folks that</p> <p>11 are going to be speaking at this hearing, please</p> <p>12 stand to be sworn in.</p> <p>13 (Mr. Peter Coules, Mr. Steve</p> <p>14 Sobkowiak and Ms. Jennifer</p> <p>15 Hense sworn.)</p> <p>16 CHAIRMAN BOHNEN: This is case</p> <p>17 HPC-05-2018 for 441 East 3rd Street. It's a</p> <p>18 revision of a previously approved plan for a new</p> <p>19 home in the historic district.</p> <p>20 And Jim, you are well-versed in</p> <p>21 this I understand. So you'll be having a</p> <p>22 comment.</p>	<p style="text-align: right;">4</p> <p>1 footprint. And the back yard is the main</p> <p>2 changes.</p> <p>3 It was straight across the back of</p> <p>4 the house with an outside 2nd floor balcony, all</p> <p>5 been changed. And it's just open with a peak,</p> <p>6 outdoor fireplace, and a bigger patio in the</p> <p>7 backyard. This is a great yard, and they are</p> <p>8 trying to maximize the use of the yard. They</p> <p>9 shrunk it up, also. They had some issues trying</p> <p>10 to get the placement for the basement at that</p> <p>11 point in time.</p> <p>12 MR. PRISBY: Pete, can you elaborate on</p> <p>13 that? So they know what you told me?</p> <p>14 MR. COULES: I believe basically what</p> <p>15 they ran into is on this lot the way it sits, as</p> <p>16 we all know, it's kind of high. To build a</p> <p>17 basement the way it was originally designed in</p> <p>18 the backyard with a flat roof, you would have to</p> <p>19 build the foundation differently than the way</p> <p>20 they built it now. And it also changes the size</p> <p>21 of the house because it's smaller. Because you</p> <p>22 can hit peat, you can hit a lot of different</p>
<p style="text-align: right;">3</p> <p>1 MR. PRISBY: Just from Pete.</p> <p>2 CHAIRMAN BOHNEN: Good evening.</p> <p>3 MR. COULES: Good evening. Peter</p> <p>4 Coules on behalf of Coakley Home Builders for</p> <p>5 441 East 3rd Street. I was able to get color</p> <p>6 renditions onto your desks today. Sorry we</p> <p>7 weren't able to get them to you prior to</p> <p>8 tonight.</p> <p>9 The main changes of the house, it</p> <p>10 was a middle gable before, with a flat roof in</p> <p>11 back with an outdoor patio on the 2nd floor.</p> <p>12 Now they have done away with the 3rd floor at</p> <p>13 all in the house so the house is actually</p> <p>14 smaller than it was before. Got the two gables</p> <p>15 on the front, sits in the same area. It's</p> <p>16 better use of the backyard is also when it got</p> <p>17 rid of the flat roof and changed the basement,</p> <p>18 gave more outdoor area. So it has a more open</p> <p>19 feel to the house along the back.</p> <p>20 So we had a center gable with a</p> <p>21 true barn-style house before, two side gables on</p> <p>22 the front of the house now, lower house, smaller</p>	<p style="text-align: right;">5</p> <p>1 things in this property.</p> <p>2 So basically what they have done is</p> <p>3 they have built the house -- and they are here</p> <p>4 to testify to that -- to fit the lot better.</p> <p>5 It's actually a smaller footprint but the same</p> <p>6 setback. We came in before because we had to</p> <p>7 move the driveway based on the property slope.</p> <p>8 MR. PRISBY: Right.</p> <p>9 MR. COULES: The driveway hasn't been</p> <p>10 changed back to where it was originally. It's</p> <p>11 still in the same place. So the house had to be</p> <p>12 shrunk up to fit with what's available for the</p> <p>13 lot, the use of the backyard, and being able to</p> <p>14 sell it out to the public.</p> <p>15 There was a major change because it</p> <p>16 went from one gable to two, got rid of the 2nd-</p> <p>17 story backyard balcony, went to an open lot. So</p> <p>18 that's why it got kicked back because they</p> <p>19 couldn't get the permit finished because of the</p> <p>20 changes to the rendition of the house.</p> <p>21 CHAIRMAN BOHNEN: Okay.</p> <p>22 MR. COULES: But the color schemes are</p>

<p style="text-align: center;">6</p> <p>1 the same, setbacks are the same from the street</p> <p>2 and the like.</p> <p>3 CHAIRMAN BOHNEN: Comments.</p> <p>4 MS. D'ARCO: We are approving the</p> <p>5 changes?</p> <p>6 CHAIRMAN BOHNEN: True. Correct. We</p> <p>7 have already given a Certificate of</p> <p>8 Appropriateness.</p> <p>9 MR. COULES: Correct.</p> <p>07:08:21PM 10 CHAIRMAN BOHNEN: And now because of</p> <p>11 the major changes you have to do a revision.</p> <p>12 MR. PRISBY: It's really the back</p> <p>13 corner of the house?</p> <p>14 MR. COULES: Basically, yes. You</p> <p>15 change the front because you change the back</p> <p>16 corner of the house. So it just wraps it around</p> <p>17 because you got rid of that 2nd floor, yes.</p> <p>18 MS. D'ARCO: I guess, and again this is</p> <p>19 in no way -- It's great that it's a smaller</p> <p>07:08:41PM 20 footprint. I think it's probably more realistic</p> <p>21 for that lot than trying to build outside to the</p> <p>22 lot lines. And it seems like you can't because</p>	<p style="text-align: center;">8</p> <p>1 MS. WILLIAMS: I agree. I was</p> <p>2 disappointed to see this. It was much more</p> <p>3 unique first round. It was different. It was a</p> <p>4 very pleasant, unique home; and this is not.</p> <p>5 There are a number of twin-gabled homes on that</p> <p>6 section of the block. It's amazing, almost</p> <p>7 every one. So, as Janice said, it will be a</p> <p>8 beautiful home, I'm sure. I'm just disappointed</p> <p>9 it isn't as originally proposed.</p> <p>07:10:18PM 10 MS. D'ARCO: It's more of a commentary</p> <p>11 on record I guess. It's not to prevent but it's</p> <p>12 just, for me, preservation perspective. I think</p> <p>13 personally what I would love to see more is,</p> <p>14 fine, if a home is going to be torn down and you</p> <p>15 can't preserve it, that's great. However, it</p> <p>16 would be nice for homes that are being rebuilt</p> <p>17 on these nice lots in the historic district to</p> <p>18 be built in the semblance or likeness of what</p> <p>19 was there before.</p> <p>07:10:47PM 20 MR. COULES: Well, personally, I agree</p> <p>21 with you on that except this house that was torn</p> <p>22 down.</p>
<p style="text-align: center;">7</p> <p>1 of the grading on the house. But I have to say</p> <p>2 when looking at the older plans, aesthetically</p> <p>3 the older plans looked like a true farmhouse.</p> <p>4 This looks like a today farmhouse</p> <p>5 that everybody is building in town. So it's a</p> <p>6 beautiful home but, you know, I think the old</p> <p>7 one at least had a little bit more character,</p> <p>8 stone veneer on the outside, and more of a</p> <p>9 really like a true barn house --</p> <p>07:09:12PM 10 MR. COULES: Yes, it did.</p> <p>11 MS. D'ARCO: -- framework on the</p> <p>12 outside. So the design changed to a different</p> <p>13 type of farmhouse.</p> <p>14 MR. COULES: Correct.</p> <p>15 MS. D'ARCO: Your modern-day farmhouse,</p> <p>16 which is fine. But again, in the historic</p> <p>17 district, it would have been nice to have</p> <p>18 something that looks a little more historic than</p> <p>19 what everybody is building in 2018.</p> <p>07:09:34PM 20 But it's not the first time this</p> <p>21 will happen. So that's my, I just want that</p> <p>22 comment on the record.</p>	<p style="text-align: center;">9</p> <p>1 MS. D'ARCO: No. No. This was, I</p> <p>2 understand that.</p> <p>3 MR. COULES: That was a bad house</p> <p>4 because it had on that an add on and add on and</p> <p>5 add on the side and back.</p> <p>6 MS. D'ARCO: When this first came to</p> <p>7 us, it was a different design.</p> <p>8 MR. COULES: Correct. The first was</p> <p>9 greatly different from the second, and the</p> <p>07:11:07PM 10 second is greatly different than the third. I</p> <p>11 understand.</p> <p>12 MS. D'ARCO: So that's the only</p> <p>13 observation.</p> <p>14 CHAIRMAN BOHNEN: This was driven by</p> <p>15 soils?</p> <p>16 MR. COULES: More the topography in the</p> <p>17 yard.</p> <p>18 CHAIRMAN BOHNEN: Okay.</p> <p>19 MR. COULES: Because, remember, they</p> <p>07:11:21PM 20 keep the driveway to that one side.</p> <p>21 CHAIRMAN BOHNEN: Right.</p> <p>22 MR. COULES: When we had to move the</p>

<p style="text-align: center;">10</p> <p>1 driveway, it goes high and it goes down again.</p> <p>2 CHAIRMAN BOHNEN: Right.</p> <p>3 MS. WEINBERGER: I was at least hoping</p> <p>4 it wasn't going to be white. But some of the</p> <p>5 lines, you know, in a brick that would have</p> <p>6 helped but --</p> <p>7 MR. PRISBY: The only thing I can</p> <p>8 really add to that is I did like the pergola</p> <p>9 that was there before versus this, this little</p> <p>07:12:00PM 10 covered porch that's back there. We talked</p> <p>11 about the roof pitch, right? And it's drainage</p> <p>12 on this thing now.</p> <p>13 MR. COULES: Correct.</p> <p>14 MR. PRISBY: The thing that bothers me</p> <p>15 the most on that is that it just doesn't match</p> <p>16 the rest of the roof pitches on the house. It</p> <p>17 looks like an addition to the house.</p> <p>18 I would almost rather see that</p> <p>19 thing pitched the other direction and come off</p> <p>07:12:21PM 20 the house and down towards the chimney even if</p> <p>21 they had to curve off a little bit. It would</p> <p>22 match that dormer in the back.</p>	<p style="text-align: center;">12</p> <p>1 figure out a way to add one as well. It does</p> <p>2 add a lot of value. And with that particular</p> <p>3 lot, what we are envisioning are you can throw a</p> <p>4 couple of arborvitaes on that side so you can</p> <p>5 block some of the County Line, and now you have</p> <p>6 a really nice raised patio.</p> <p>7 MR. PRISBY: The pitch from the back</p> <p>8 bothers me.</p> <p>9 MR. SOBKOWIAK: Yes.</p> <p>07:13:33PM 10 CHAIRMAN BOHNEN: Okay. Do we now feel</p> <p>11 we have made our comments on the record?</p> <p>12 If so, may I have a motion, please.</p> <p>13 Do you want a revision to the</p> <p>14 Certificate of Appropriateness?</p> <p>15 MR. PRISBY: Why is everyone looking</p> <p>16 this way?</p> <p>17 CHAIRMAN BOHNEN: You are our resident</p> <p>18 architect. It's only fitting.</p> <p>19 MR. PRISBY: I have got my comments</p> <p>07:14:10PM 20 on the record. Beyond that, it's at this</p> <p>21 phase, again, I'm not thrilled that we have</p> <p>22 gone through this number of revisions for</p>
<p style="text-align: center;">11</p> <p>1 MR. SOBKOWIAK: You lose a window. You</p> <p>2 don't have a window.</p> <p>3 MR. PRISBY: You lose a window? Well,</p> <p>4 what, you've got the triple window there.</p> <p>5 MR. SOBKOWIAK: That's the bedroom. So</p> <p>6 if you raise that roof up, the window is gone.</p> <p>7 MR. PRISBY: Even like a lower roof</p> <p>8 pitch?</p> <p>9 MR. YU: Sir, could you, please,</p> <p>07:12:42PM 10 approach the --</p> <p>11 MR. SOBKOWIAK: I'm sorry. Sorry about</p> <p>12 that.</p> <p>13 MR. YU: Thank you.</p> <p>14 MR. COULES: State your name, please.</p> <p>15 MR. SOBKOWIAK: Steve Sobkowiak. What</p> <p>16 I can tell you, we built a bunch of these</p> <p>17 covered areas. It is the new theater, it's the</p> <p>18 new sport court. This is the space and --</p> <p>19 MR. PRISBY: There are a ton of them.</p> <p>07:13:02PM 20 MR. SOBKOWIAK: They are beautiful and</p> <p>21 functional. And living in this climate, I have</p> <p>22 been in my house seven years, I'm trying to</p>	<p style="text-align: center;">13</p> <p>1 something we have already approved before.</p> <p>2 But if I had to make a motion, I would motion to</p> <p>3 approve.</p> <p>4 CHAIRMAN BOHNEN: May we accept that as</p> <p>5 a motion?</p> <p>6 MR. PRISBY: You may.</p> <p>7 CHAIRMAN BOHNEN: Do I have a second?</p> <p>8 MS. D'ARCO: I will second that.</p> <p>9 CHAIRMAN BOHNEN: Can we have a vote,</p> <p>07:14:37PM 10 please. All in favor say aye.</p> <p>11 MS. D'ARCO: Aye.</p> <p>12 MR. PRISBY: Aye.</p> <p>13 CHAIRMAN BOHNEN: Aye.</p> <p>14 All opposed?</p> <p>15 Motion carries.</p> <p>16 * * *</p> <p>17 (Which were all the proceedings had</p> <p>18 in the above-entitled cause.)</p> <p>19</p> <p>20</p> <p>21</p> <p>22</p>

1 STATE OF ILLINOIS)
) ss.
2 COUNTY OF DU PAGE)

3

4 I, JANICE H. HEINEMANN, CSR, RDR, CRR,
5 do hereby certify that I am a court reporter
6 doing business in the State of Illinois, that I
7 reported in shorthand the testimony given at the
8 hearing of said cause, and that the foregoing is
9 a true and correct transcript of my shorthand
10 notes so taken as aforesaid.

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14 Janice H. Heinemann CSR, RDR, CRR
License No 084-001391

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2	13:19, 13:21, 14:3 bothers [2] - 11:4, 12:20 brick [1] - 10:17 build [3] - 5:8, 5:11, 7:12 building [2] - 7:18, 8:10 built [4] - 5:12, 5:17, 9:9, 12:6 bunch [1] - 12:6	direction [1] - 11:9 disappointed [2] - 8:15, 8:21 district [2] - 8:8, 9:8 done [2] - 4:4, 5:16 dormer [1] - 11:12 down [4] - 9:5, 9:13, 10:13, 11:10 drainage [1] - 11:1 driven [1] - 10:5 driveway [4] - 5:21, 6:1, 10:10, 10:13	high [2] - 5:8, 10:13 historic [3] - 8:7, 8:9, 9:8 hit [2] - 5:14 home [4] - 7:19, 8:17, 8:21, 9:5 homes [2] - 8:18, 9:7 hoping [1] - 10:15 house [22] - 4:1, 4:5, 4:11, 4:13, 4:14, 4:18, 5:13, 5:17, 6:3, 6:12, 7:4, 7:7, 7:14, 7:22, 9:12, 9:16, 11:6, 11:7, 11:10, 12:12	6:17, 6:20, 6:22, 7:1, 7:3, 7:5, 8:1, 8:5, 9:11, 9:16, 9:21, 10:5, 10:6, 10:8, 10:9, 10:11, 10:12, 10:14, 10:19, 11:3, 11:4, 11:13, 11:15, 11:17, 11:19, 11:21, 12:1, 12:3, 12:4, 12:5, 12:9, 12:10, 12:19, 12:21, 12:22, 13:5, 13:7, 13:9, 13:16, 13:18, 13:19, 13:21, 14:2, 14:3 MS [12] - 6:18, 7:9, 8:2, 8:6, 8:14, 9:1, 9:14, 9:19, 10:3, 10:15, 13:20, 14:1	
3	C carries [1] - 14:5 center [1] - 4:12 Certificate [2] - 6:21, 13:4 change [3] - 6:7, 7:6 changed [4] - 4:9, 4:19, 6:2, 8:3 changes [6] - 4:1, 4:16, 5:12, 6:12, 6:19, 7:2 character [1] - 7:20 chimney [1] - 11:10 climate [1] - 12:11 color [1] - 6:14 comment [1] - 8:13 commentary [1] - 9:1 comments [3] - 6:17, 13:1, 13:9 corner [2] - 7:4, 7:7 Correct [2] - 9:21, 11:3 correct [3] - 6:20, 6:22, 8:5 COULES [15] - 5:6, 6:1, 6:14, 6:22, 7:5, 8:1, 8:5, 9:11, 9:16, 9:21, 10:6, 10:9, 10:12, 11:3, 12:4 County [1] - 12:17 couple [1] - 12:16 court [1] - 12:8 covered [2] - 10:22, 12:7 curve [1] - 11:11	E elaborate [1] - 5:4 entitled [1] - 14:8 envisioning [1] - 12:15 except [1] - 9:12	I issues [1] - 5:1	N name [1] - 12:4 new [2] - 12:7, 12:8 nice [4] - 8:8, 9:7, 9:8, 12:18 number [2] - 8:18, 13:12	
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MEMORANDUM

DATE: September 5, 2018

TO: Chairman Bohnen and Historic Preservation Commissioners

CC: Kathleen A. Gargano, Village Manager
Robb McGinnis, Director of Community Development/Building Commissioner

FROM: Chan Yu, Village Planner 

RE: 36 S. Washington Street – Compass (real estate services) – 1 New Awning Sign
Case A-36-2018

Summary

The Village of Hinsdale has received a sign application from South Water Signs, on behalf of Compass real estate services, requesting approval to install 1 new awning sign at 36 S. Washington Street, within the Historic Downtown District in the B-2 Central Business District.

Request and Analysis

The requested awning sign would replace the existing awning of the former tenant, Conlon/Christie's International Real Estate. The fabric of the awning is black and the text on the awning valance is white and made of vinyl. The text is 7-inches tall by 4-feet and 3-inches wide, for an area of 2.48 SF. The proposed awning sign is code compliant for a multi-tenant building in the B-2 Central Business District.

Process

Per Section 11-607(D) and the nature of the request, this application would require a meeting before the PC and does not require public notification. Per municipal code Section 14-5-1(B), the Historic Preservation Commission shall review signage in the Historic District. The final decision of the HPC shall be advisory only. The PC maintains final authority on signage with no further action required by the Board of Trustees.

Attachments:

- Attachment 1 – Sign Application and Exhibit
- Attachment 2 - Village of Hinsdale Zoning Map and Project Location
- Attachment 3 - Street View of 36 S. Washington Street



**VILLAGE OF HINSDALE
COMMUNITY DEVELOPMENT DEPARTMENT
APPLICATION FOR SIGN PERMIT**

Applicant

Name: Matt Restivo
Address: 934 N. Church Rd.
City/Zip: Elmhurst 60126
Phone/Fax: (630) 607 / 6738
E-Mail: mrestivo@southwatersigns.com
Contact Name: Matt Restivo

Contractor

Name: South Water Signs
Address: 934 N. Church Rd.
City/Zip: Elmhurst 60126
Phone/Fax: (630) 607 / 6738
E-Mail: mrestivo@southwatersigns.com
Contact Name: Matt Restivo

ADDRESS OF SIGN LOCATION: 36 S. Washington. Hinsdale, IL

ZONING DISTRICT: Other

SIGN TYPE: Other

ILLUMINATION None



Sign Information:

Overall Size (Square Feet): 2.48 (7" x 51")

Overall Height from Grade: 10 Ft.

Proposed Colors (Maximum of Three Colors):

① White

② _____

③ _____

Site Information:

Lot/Street Frontage: _____

Building/Tenant Frontage: _____

Existing Sign Information:

Business Name: _____

Size of Sign: _____ Square Feet

Business Name: _____

Size of Sign: _____ Square Feet

I hereby acknowledge that I have read this application and the attached instruction sheet and state that it is correct and agree to comply with all Village of Hinsdale Ordinances.

Matt Restivo
Signature of Applicant

08/14/2018
Date

Signature of Building Owner

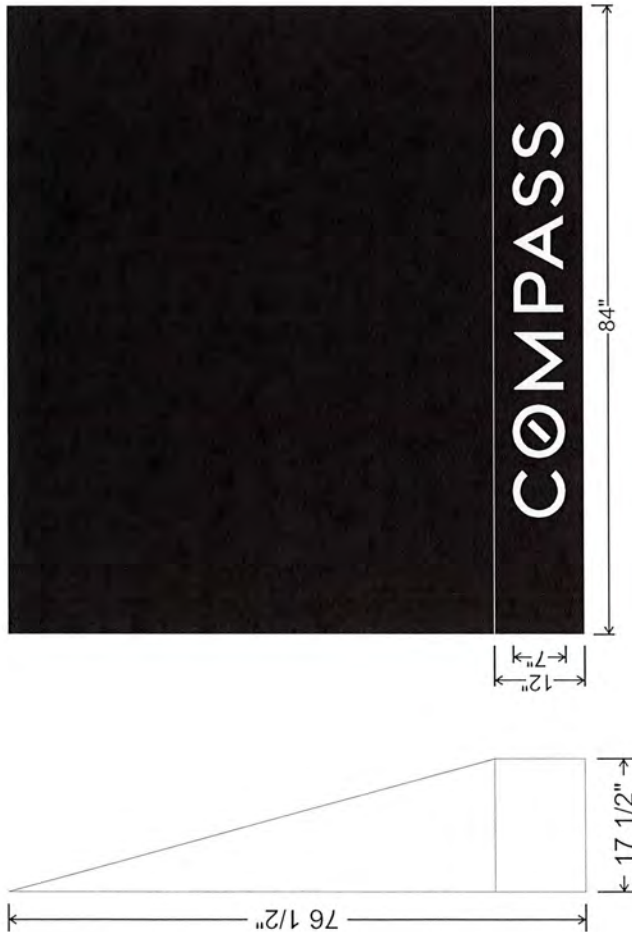
Date

FOR OFFICE USE ONLY – DO NOT WRITE BELOW THIS LINE

Total square footage: 0 x \$4.00 = 0 (Minimum \$75.00)

Plan Commission Approval Date: _____ Administrative Approval Date: _____

Proposed Recover



Non-Illuminated Awning

3/16" = 1'

Recover existing awning frame with new black fabric awning covering
Decorated with white vinyl graphics applied to rigid valance

Re-install to building exterior with Z-Clips and masonry lag anchors



Client
Compass

Customer Approval

Project Name & Location
Building Signs
36 S Washington, Hinsdale, IL

Job Number
7028133

Date
05.09.18

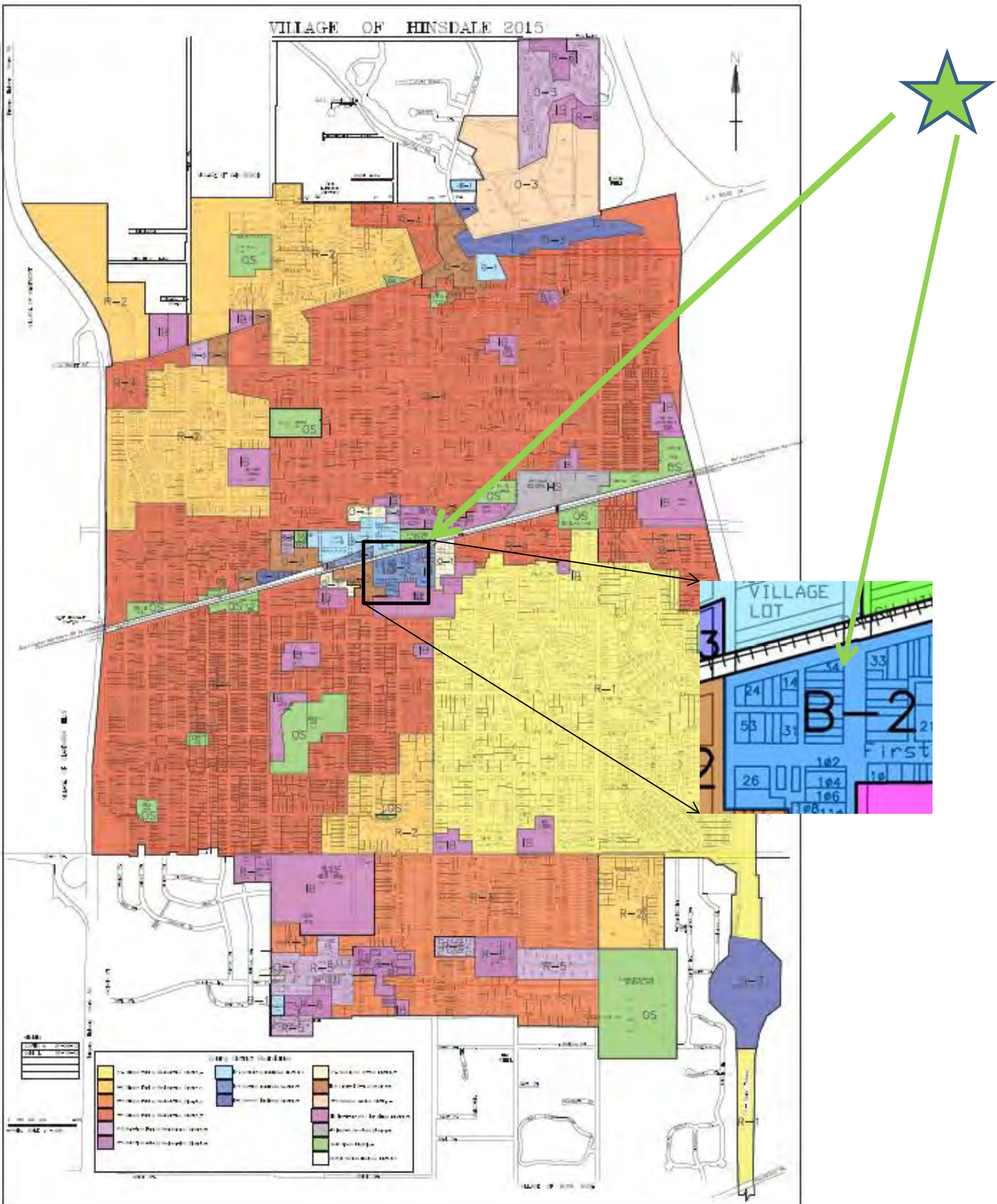
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Revisions
06.20.18
07.24.18

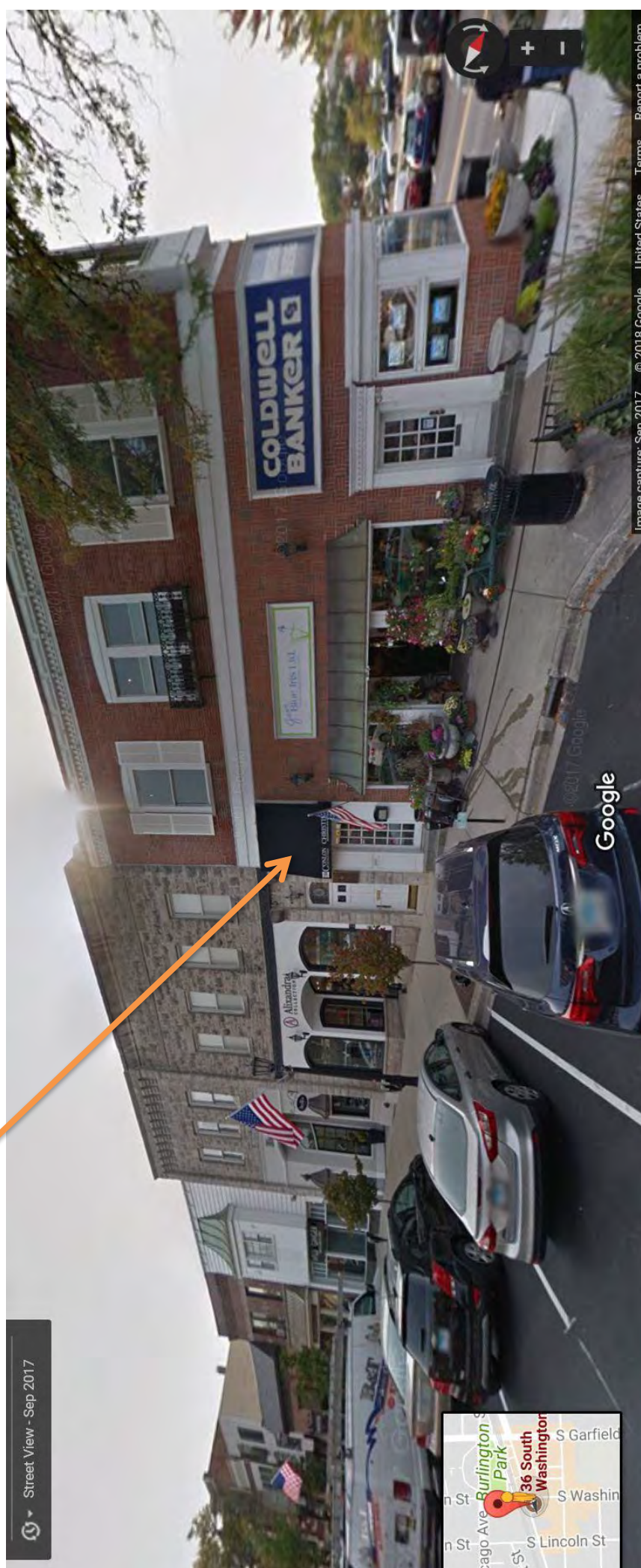
THIS DRAWING IS PROPERTY
OF SOUTH WATER SIGNS
ALL RIGHTS OF REPRODUCTION
ARE RESERVED BY
SOUTH WATER SIGNS



Attachment 2: Village of Hinsdale Zoning Map and Project Location



Attachment 3: Street View of 36 S. Washington St. (facing southwest)
Proposed Sign Location






MEMORANDUM

DATE: September 5, 2018

TO: Chairman Bohnen and Historic Preservation Commissioners

CC: Kathleen A. Gargano, Village Manager
Robb McGinnis, Director of Community Development/Building Commissioner

FROM: Chan Yu, Village Planner 

RE: 329 E. Sixth Street – Case HPC-06-2018 - Application for Certificate of Appropriateness to restore a historic home on the National Register of Historic Places in the Robbins Park Historic District

Summary

The Village of Hinsdale has received an application from Dave Knecht Homes, on behalf of the homeowners of 329 E. Sixth Street, requesting approval for a Certificate of Appropriateness to restore the home after it was substantially damaged due to a tragic fire in April 2018. The home is on the National Register of Historic Places and in the Robbins Park Historic District (Attachment 5).

Request and Analysis

The subject property is located on the corner of Sixth Street and Oak Street. The applicant would like to seek the right to obtain a construction permit to restore the home with adherence and respect to the historical architecture and design after substantial destruction caused by a fire. The proposed work to the exterior includes a new cedar shingle roof and dormers, replacement of siding, and restoring/replacing windows with historically correct ones.

The corner lot is located in the R-1 Single Family Residential District and borders the same to the north, east, south and west. The lot is 41,913 SF in area and features a 2.5 story frame residence constructed in 1899 in the Colonial Revival style. Per the National Register form (Attachment 5), the house, coach house, and grounds were designed by landscape gardener Horace W. S. Cleveland and developed by William Robbins in 1871. A very detailed description of the exterior and interior of the historic home can be found from pages three to eleven of the National Register form.

Process

Pursuant to Title 14, Section 14-5-1: (B) Historic District: No alteration shall be allowed to, and no permits shall be issued for, the alteration, demolition, signage, or any other physical modifications of the exterior architectural appearance of any structure, building, site, or area located in a designated historic district without the rendering of a final decision by the commission on an application for a certificate of appropriateness. The final decision of the commission shall be advisory only.



MEMORANDUM

The Title 14, Section 14-5-2 (A) General Standards and (B) Design Standards to review can be found on Attachment 4.

Attachments:

- Attachment 1 – Application for Certificate of Appropriateness and Exhibits (packet)
- Attachment 2 - Zoning Map and Project Location
- Attachment 3 - Robbins Park Historic District Map
- Attachment 4 - Title 14, Section 14-5-2: Criteria (A) and (B)
- Attachment 5 - 329 E. 6th St. National Register of Historic Places Registration Form



VILLAGE OF HINSDALE
HISTORIC PRESERVATION COMMISSION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

329 EAST SIXTH STREET

Known As The Orland P. Bassett House
Currently owned by Jennifer and Neal Reenan

Contents

- Application Forms
 - Application for Certificate of Appropriateness
 - Application for Certificate of Zoning Compliance
- Plat of Survey
 - Home at corner of East Sixth and Oak Street
- Site pics
 - 329 East Sixth Street Elevations
 - Homes across Sixth Street
 - 610 South Oak
 - 326 Sixth Street
 - 316 Sixth Street
 - Home across Oak Street
 - 407 Oak – currently under construction
 - Abutting homes
 - 540 Oak Street
 - 319 Sixth Street
- Demonstrated need
 - Pics of fire damage throughout home
- Restoration Goal
 - Copy of article from Chicago Home Garden demonstrating the beauty of this home, to which it needs to be restored
 - Separate attachment
 - Architectural drawings of McGue home
 - Most recent renovation

**VILLAGE OF HINSDALE
HISTORIC PRESERVATION COMMISSION
APPLICATION FOR CERTIFICATE OF APPROPRIATENESS**

The undersigned (the "Applicant") hereby makes application pursuant to Title XIV of the Village Code of Hinsdale, as amended, for a Certificate of Appropriateness for the building, structure or site described below. The Applicant certifies to the Village of Hinsdale that the following facts are true and correct:

Address of Property under review: 329 East Sixth Street
Property Identification Number: 09 12 225 018

I. GENERAL INFORMATION

1. Applicants Name: Dave Knecht, Dave Knecht Homes, LLC
Address: 15 Spinning Wheel Rd # 425, Hinsdale IL 60521
Telephone Number: 630.537.1023
2. Owner of Record (if different from applicant): Jennifer and Neal Reenan
Address: Current since fire: 704 South Elm Street
Hinsdale, IL 60521
Telephone Number: 312.282-8636
3. Others involved in project (include, name, address and telephone number):
Architect: Michael Abraham Architecture 630.655.9417
148 Burlington Ave Clarendon Hills IL 60514
Attorney: Jumel Law Group 312.599.2806
One North LaSalle # 3600 Chicago IL 60602
Builder: Dave Knecht Homes 630.537.1023
15 Spinning Wheel Rd # 425 Hinsdale IL 60521
Engineer: Associated Surveying Group 630.759.0205
PO Box 810, Bolingbrook, IL 60440

II. SITE INFORMATION

1. Describe the existing conditions of the property: Greatly destroyed
and gutted by fire
2. Property Designation:
Listed on the National Register of Historic Places? X YES NO
Listed as a Local Designated Landmark? YES X NO
Located in a Designated Historic District? X YES NO

3. Description of work proposed. (Please submit a description of the proposed alterations and/or additions. Attach additional sheets, and photographs, as necessary).

Restoration following expansive fire
destruction with adherence and respect
to the historical architecture
and design constructed

4. Successive Applications. Has all or any part of the property been the subject of another application for a Certificate of Appropriateness under Title XIV of the Village Code of Hinsdale within the last two years?

☒ No ☐ Yes

If yes, state the date of the formal hearing and a statement explaining any relevant evidence supporting, the reasons why the Applicant believes the Village should consider this application at this time, pursuant to Section 14-3-10 of the Village Code.

CERTIFICATION

The Applicant hereby acknowledges and agrees that:

- A. The statements contained in this application are true and correct to the best of the Applicant's knowledge and belief;
- B. The Applicant will provide the Village with all additional information, as required, prior to the consideration of, or action on, this application;
- C. The Applicant shall make the property that is the subject of this application available for inspection by the Village at reasonable times;
- D. If any information provided in this application changes or becomes incomplete or inapplicable for any reason following submission of this application, the Applicant shall submit a supplemental application or other acceptable written statement containing the new or corrected information as soon as practicable but not less than ten days following the change, and that failure to do so shall be grounds for denial of the application; and
- E. If the Applicant fails to provide any of the requested information, or any other requested information by the Boards, Commissions, and/or Staff, then the applicant will not be considered.

☐ INDIVIDUAL OWNERS

Signature of Applicant

Signature of Applicant

☒ CORPORATION

David Knecht

Signature of Applicant's President

DAVE KNECHT HOMES, LLC

Signature of Applicant's Secretary

☐ PARTNERSHIP

Signature of Applicant

Signature of Applicant

Signature of Applicant

Signature of Applicant

LAND TRUST

OTHER

Signature

Signature of Authorized Officer

SUBSCRIBED AND SWORN
to before me this 10th day of

August, 2018.

Jeanette P. Beauregard

Notary Public



VILLAGE OF HINSDALE
COMMUNITY DEVELOPMENT DEPARTMENT
19 East Chicago Avenue
Hinsdale, Illinois 60521-3489
630.789.7030

Application for Certificate of Zoning Compliance

You must complete all portions of this application. If you think certain information is not applicable, then write "N/A." If you need additional space, then attach separate sheets to this form.

Applicant's name: Dave Knecht Homes LLC
Owner's name (if different): Jennifer & Neal Keenan
Property address: 329 East Sixth Street
Property legal description: [attach to this form]
Present zoning classification: IB, Institutional Buildings
Square footage of property: 41913.4 sf
Lot area per dwelling: 1
Lot dimensions: 275. x 160
Current use of property: Single Family
Proposed use: ☒ Single-family detached dwelling
☐ Other: _____
Approval sought: ☒ Building Permit ☐ Variation
☐ Special Use Permit ☐ Planned Development
☐ Site Plan ☐ Exterior Appearance
☐ Design Review
☐ Other: _____

Brief description of request and proposal:

Fire Restoration

Plans & Specifications: [submit with this form]

Provided: **Required by Code:**

Yards:

front:	<u>128.56'</u>	<u> </u>
interior side(s)	<u>17' /</u>	<u> </u>

Provided:

Required by Code:

corner side
rear

62.94'
77.0'

Setbacks (businesses and offices):

front:
interior side(s)
corner side

n/a

n/a /

n/a

rear

n/a

others:

n/a

Ogden Ave. Center:

n/a

York Rd. Center:

n/a

Forest Preserve:

n/a

Building heights:

principal building(s):

n/a

accessory building(s):

n/a

Maximum Elevations:

principal building(s):

n/a

accessory building(s):

n/a

Dwelling unit size(s):

n/a

Total building coverage:

5350

Total lot coverage:

n/a

Floor area ratio:

6046

Accessory building(s):

detached garage

Spacing between buildings:[depict on attached plans]

principal building(s):

42.6

accessory building(s):

Number of off-street parking spaces required: n/a

Number of loading spaces required: n/a

Statement of applicant:

I swear/affirm that the information provided in this form is true and complete. I understand that any omission of applicable or relevant information from this form could be a basis for denial or revocation of the Certificate of Zoning Compliance.

By:

David J Knecht
Applicant's signature

David J Knecht
Applicant's printed name

Dated:

August 10, 20*18*.



329 East Sixth Street
circa 1919



329 East Sixth Street
elevations



329 East Sixth Street
elevations





329 East Sixth Street
elevations



329 East Sixth Street
elevations



610 SOUTH OAK
across the street



326 SIXTH STREET
across the street



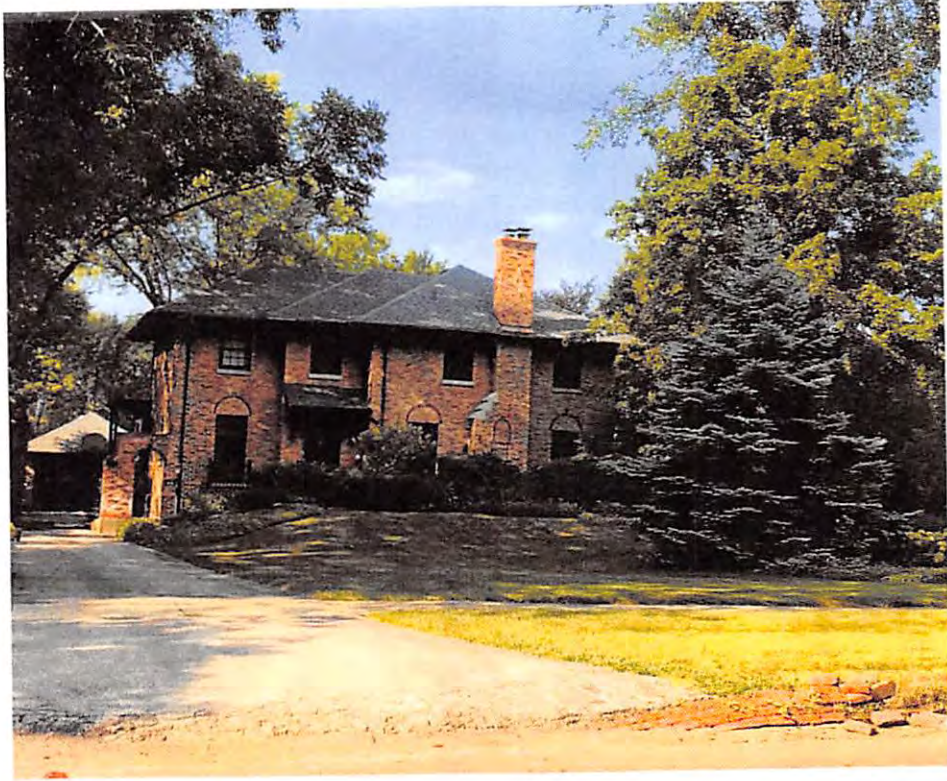
316 SIXTH STREET
across the street



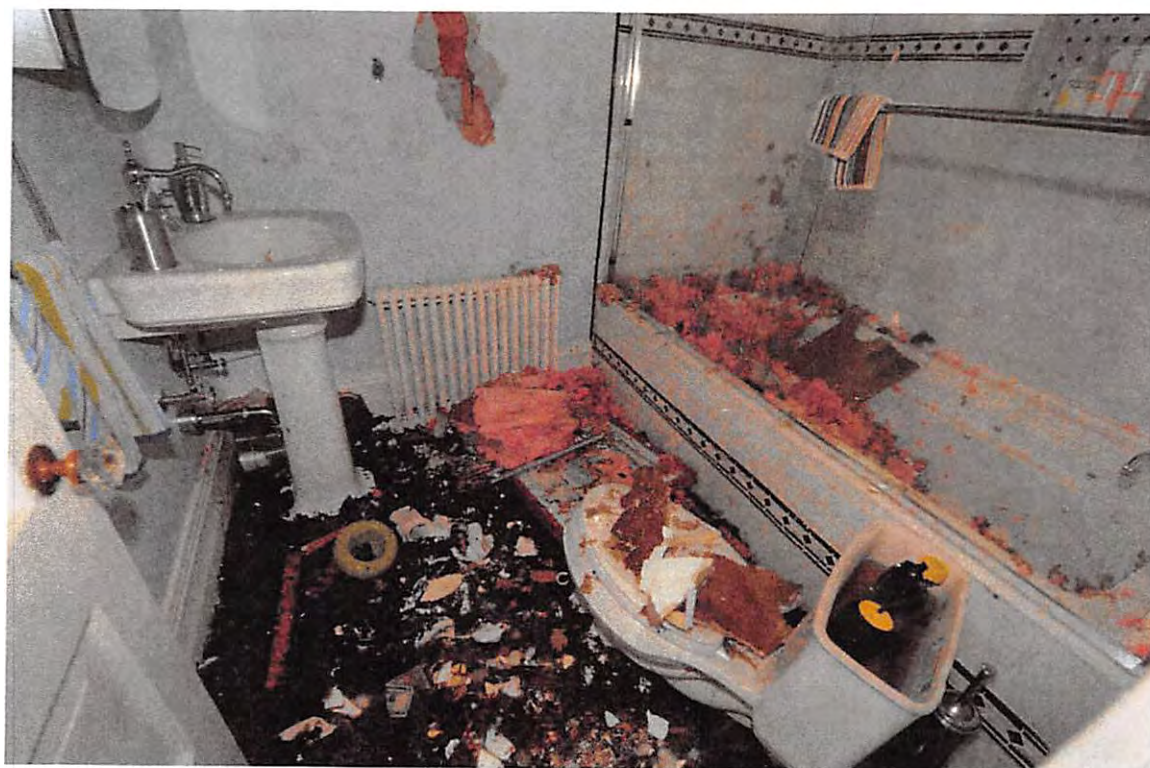
407 OAK
across the street



540 OAK
abutting



319 SIXTH STREET
abutting



329 East Sixth Street
BATHS



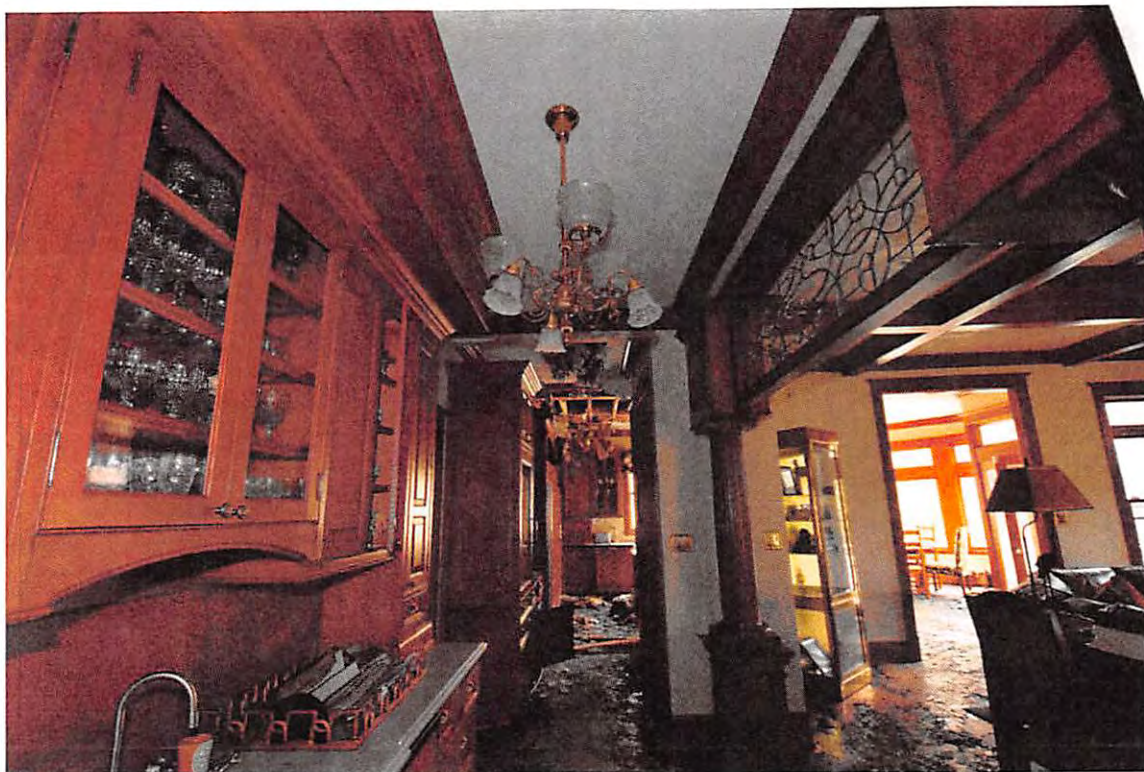
329 East Sixth Street
BEDROOMS



329 East Sixth Street
BEDROOMS



329 East Sixth Street
DINING ROOM



329 East Sixth Street
FAMILY RM/WET BAR



329 East Sixth Street
FOYER





329 East Sixth Street
FOYER



329 East Sixth Street
KITCHEN



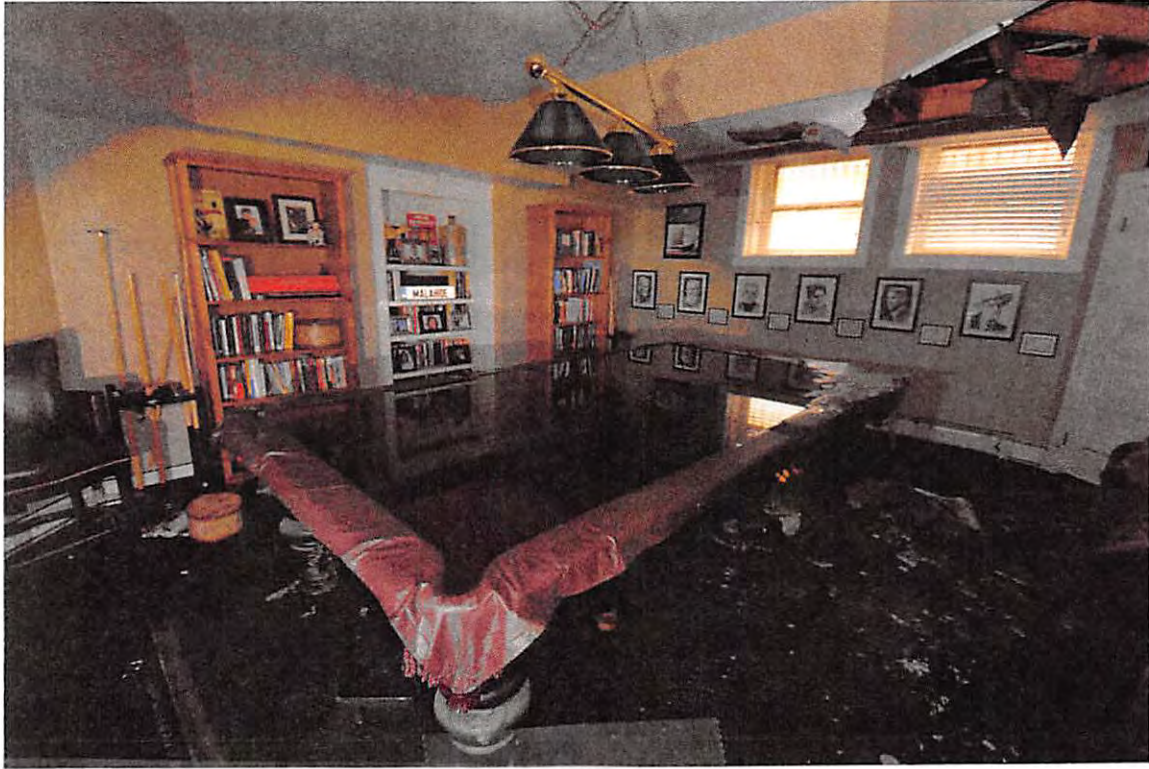
329 East Sixth Street
KITCHEN



329 East Sixth Street
LIVING ROOM



329 East Sixth Street
LIVING ROOM



329 East Sixth Street
LOWER LEVEL





329 East Sixth Street
MASTER SUITE

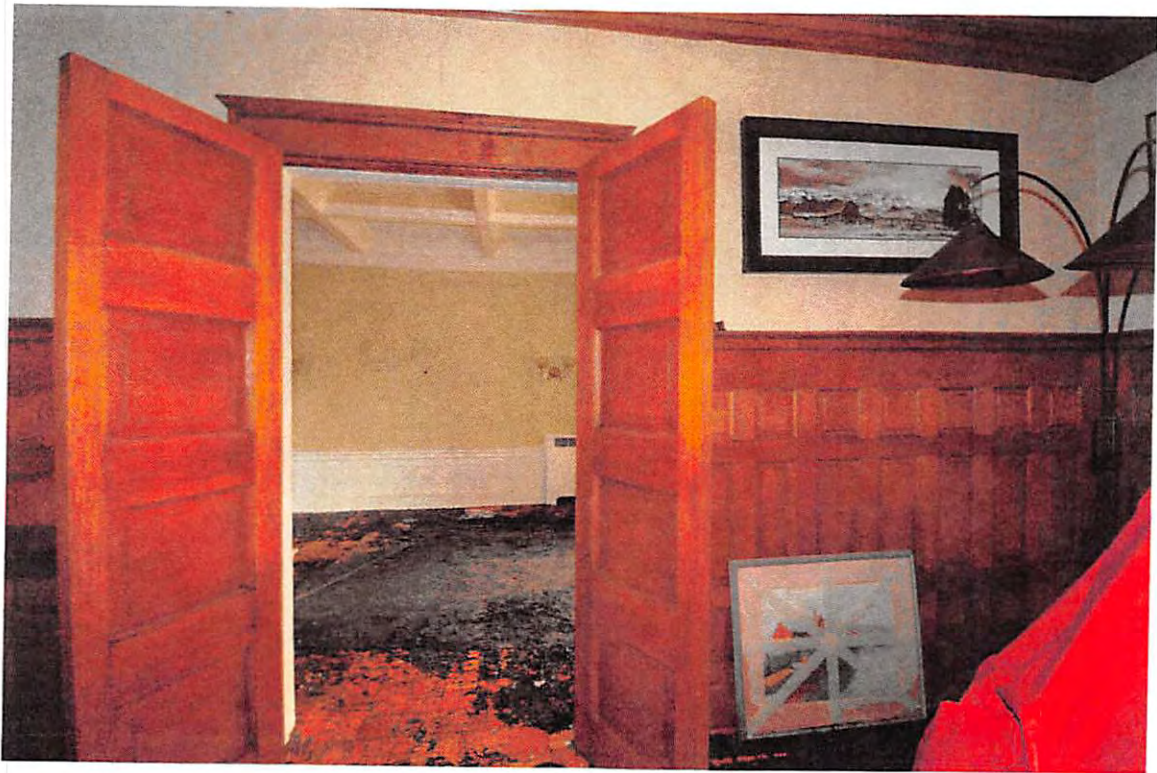




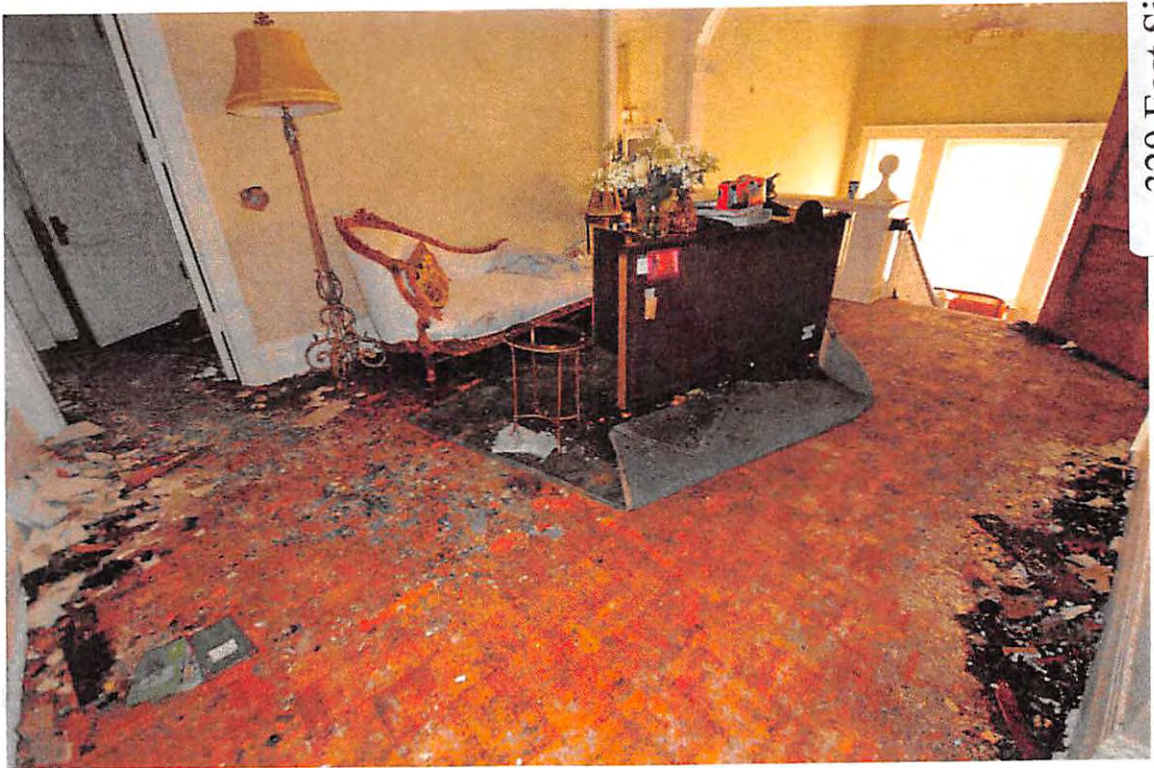
329 East Sixth Street
MASTER SUITE



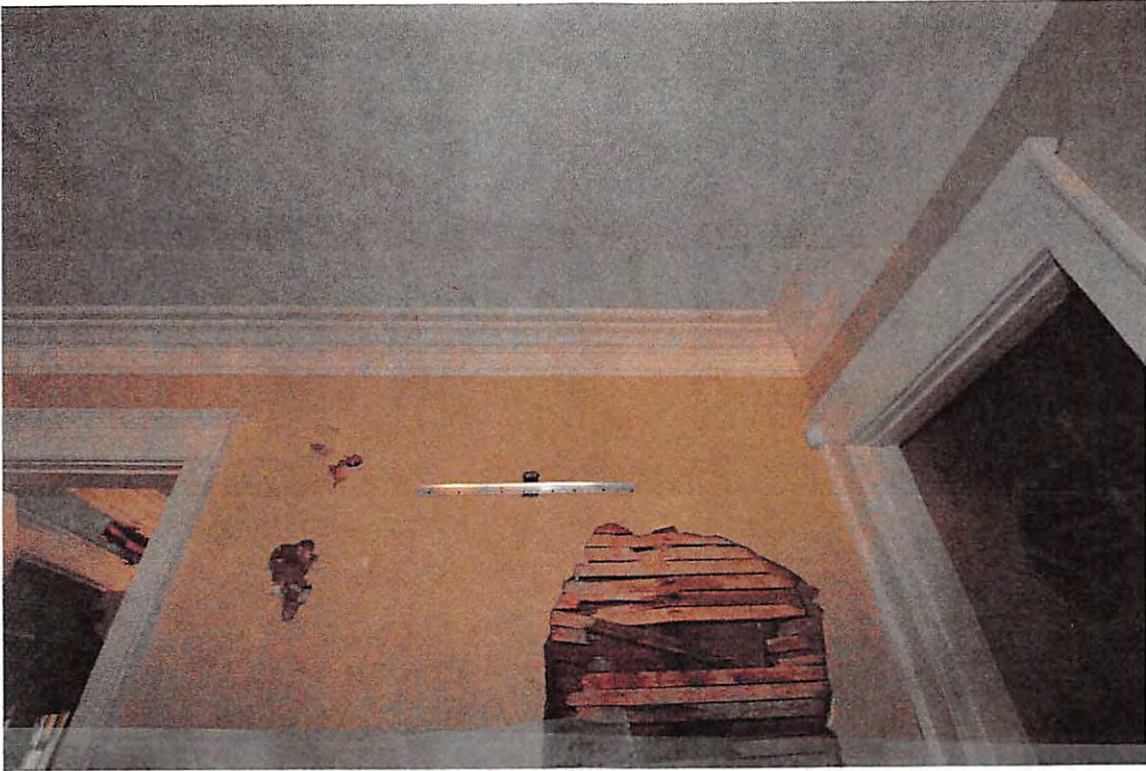
329 East Sixth Street
MASTER SUITE



329 East Sixth Street
OFFICE



329 East Sixth Street
STAIRS/LANDING



329 East Sixth Street
STAIRS/LANDING

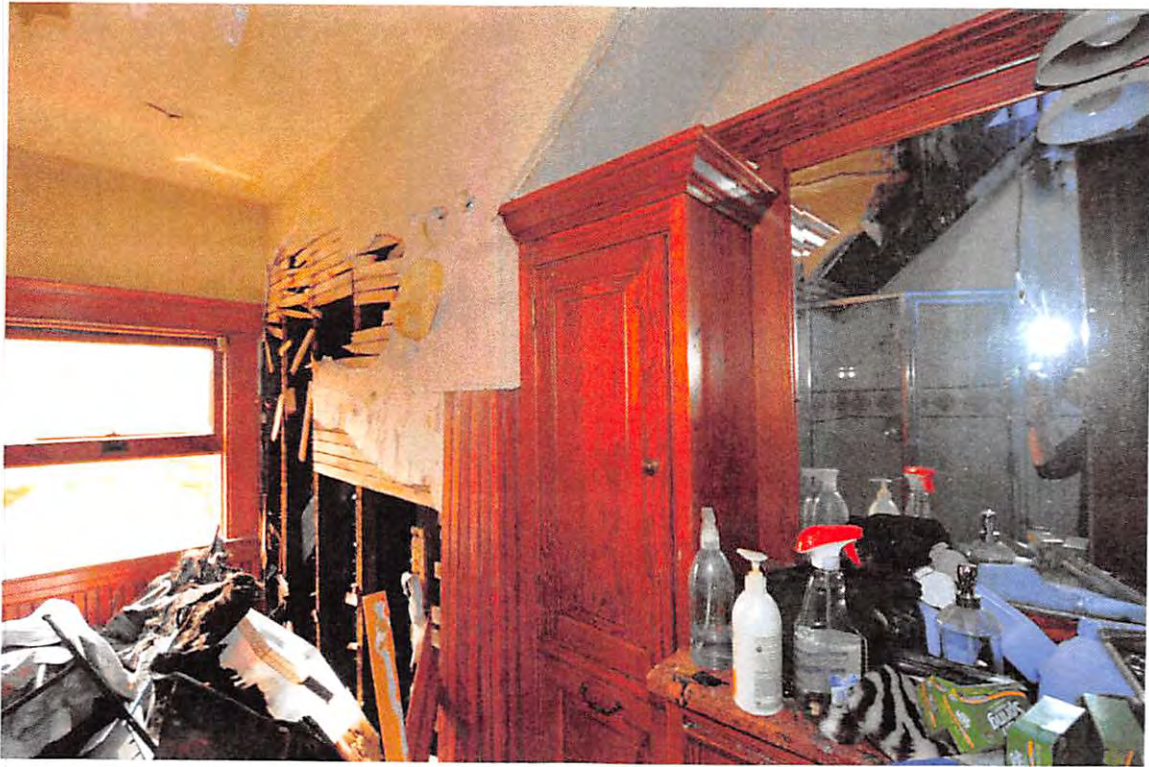


329 East Sixth Street
STAIRS/LANDING

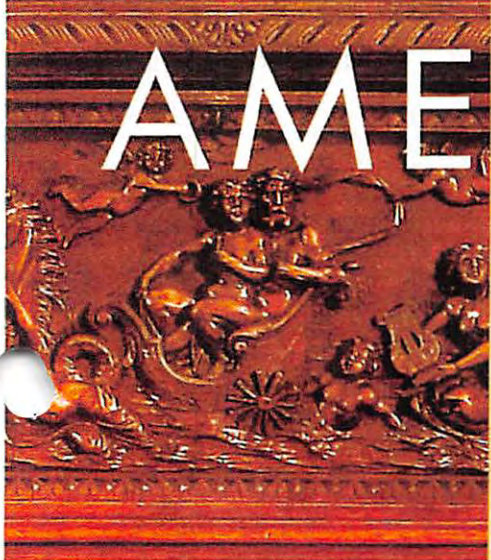


329 East Sixth Street
THIRD FLOOR





329 East Sixth Street
THIRD FLOOR



"A true poet does not bother to be poetical. Nor does a nursery gardener scent his roses." French poet Jean Cocteau spoke these words in the early 1900s, and they elegantly echo Julie McGue's design philosophy.

When Stephen and Julie McGue purchased this grand Victorian-era Hinsdale home, and Julie took on the responsibility of interior designer, she let the house lead. Like a true gardener, she did not scent the rose, but rather bowed to the home's beautiful history and original design.

Because Julie began collecting antiques when she was 15, with a longtime interest in all things Victorian, she assumed the title of interior designer with a keen sense for 19th century style and an impressive collection of appropriate furnishings. In particular, the McGues have for years concentrated on collecting R. J. Horner furniture, a New York manufacturer very much in vogue during the late 1800s. "They're renowned, obviously collectors' items, and difficult to find," Julie says. "We collected many pieces while in our previous house, and fortunately, this house is from the same era, with the same high ceilings and large scale rooms that make this kind of furniture look awesome. Some of the pieces appear a little weird by today's standards, but it's likely what was in this home to begin with. It feels right."

(left) This server sideboard in the living room foyer is a magnificent example of R. J. Horner furniture, known for its heavily carved figures, which in this case include cherubs, dragons and griffins.

(right) The living room foyer, with its large dimensions and high ceilings, provides a welcome home for these antique R. J. Horner pieces—creating a similar if not identical image to what visitors found when the home was built in 1898. Two armchairs, appropriately also called throne chairs, flank the server sideboard.

AMERICAN *Beauty*

BY DONNA SHRYER

PHOTOGRAPHY
BY DAVID SCHILLING



HOMEOWNER PROFILE: JULIE MCGUE

Favorite color: Cranberry—as in the Cranberry Glass my grandmother gave me and the color of my favorite plant: fuchsia.

Collections: R.J. Horner furniture, McCoy garden pottery in the “cobblestone” pattern, and glass slippers/shoes (I watched “Cinderella” too much as a kid with my twin sister).

Favorite Artists: All the Impressionists, especially Monet.

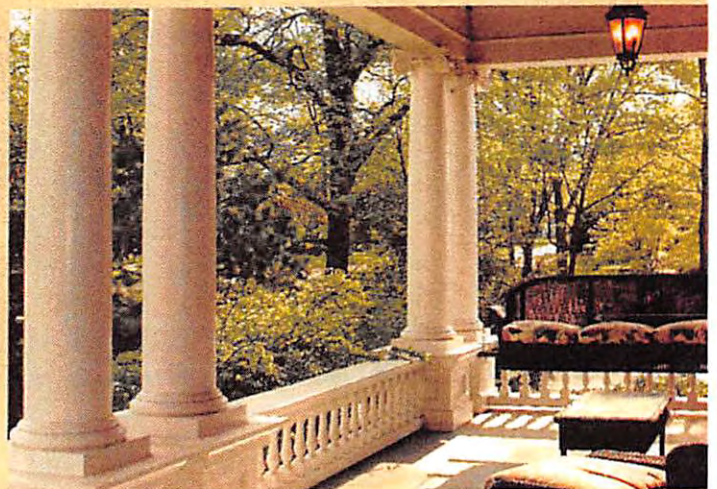
Favorite place to shop for home accessories: All little antiques shops...Robin's Egg Blue in Hinsdale, Savannah in Hinsdale, Antiques in the Village, Hinsdale, Antiques on Old Plank Rd, Wesmont.

Secret find: Needlepoint pillows at Hobby Lobby for \$35.

Favorite recipe for entertaining: Homemade pasta salad with chicken, corn, olives, peppers, tomatoes, scallions and vinaigrette dressing.

Favorite restaurant: Rosebud on Taylor Street, Chicago.

Extravagance: Spa weekends with “the girls.” **CHG**



(far left top) One of many small intimate spaces to relax and enjoy the views of the McGue property.

(left middle top) The home's front exterior has been painstakingly restored to its original grandness. To enjoy this view yourself, log onto www.hinsdalehistory.org, then click Bike Tour. This goes to the narrative for a tour of significant Hinsdale homes, including the McGue residence.

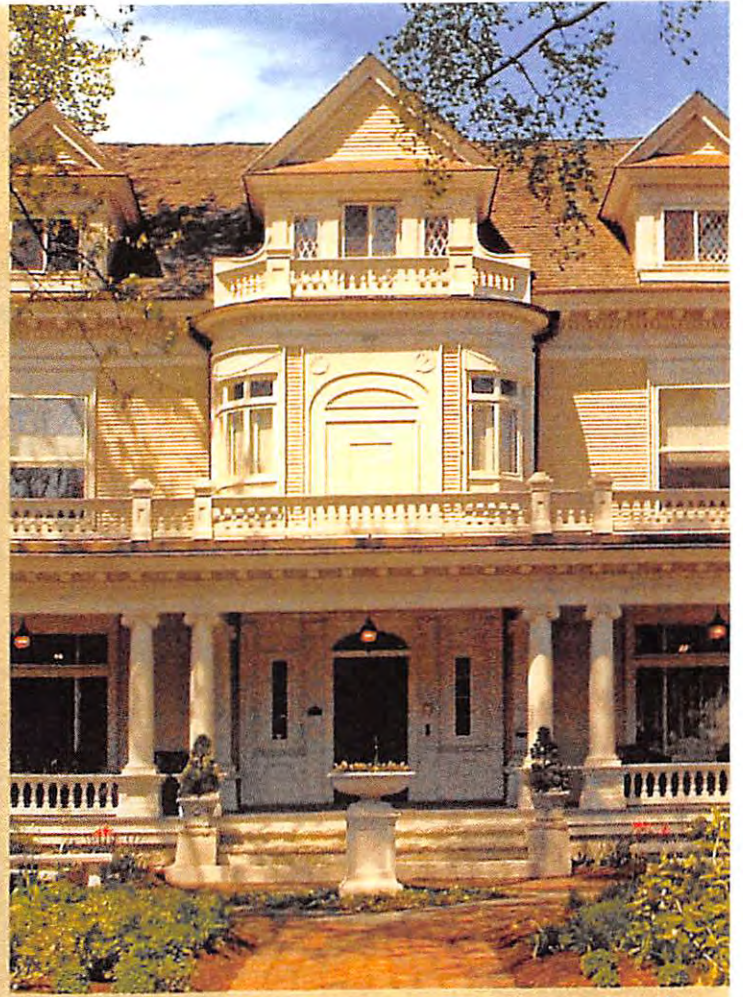
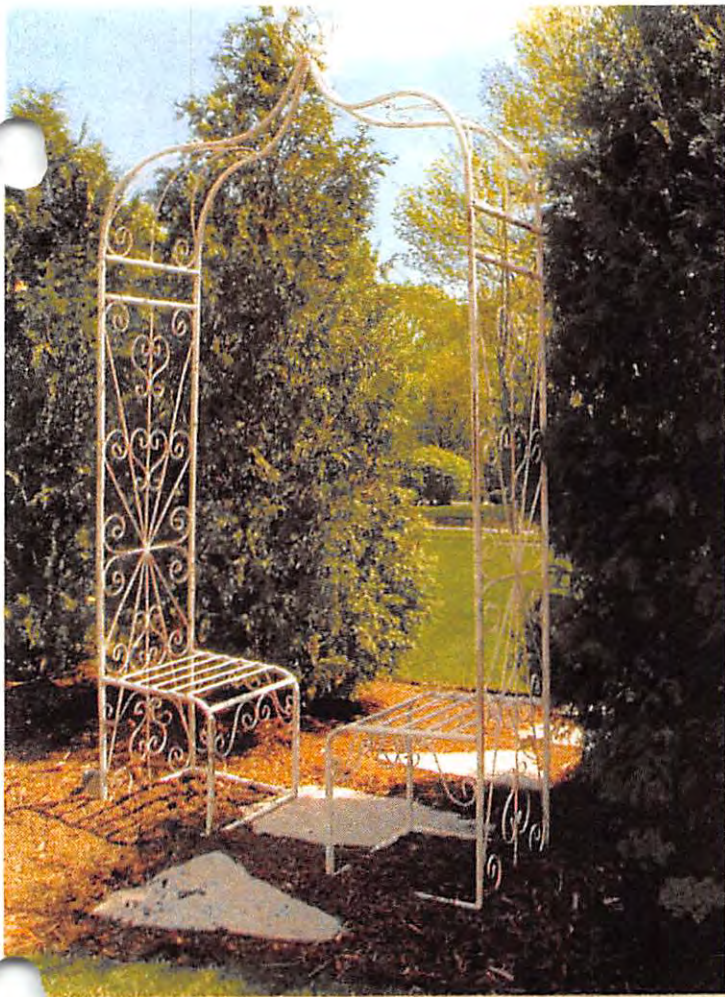
(left top) This and several identical wall sconces softly light the living room foyer. They are one of the very few reproductions in the home.

(far left bottom) Much of this glass collection was handed down from Stephen McGue's grandmother, with Julie adding pieces.

(left bottom) Off the back yard patio is a quiet fountain grounded with a sculpture of a young girl.

(above) Once April rolls around, the McGues put the front porch furniture in place, and as Julie says, “It's like a second living room. We're out there almost every evening.”







Attachment 1



Attachment 1



Attachment 1

(right) Located on the side of the house, the sun porch is original to the home, and as Julie says, "It overlooks a fountain and a patio in the yard, and much of the year there's this lush green background. So it's a quiet little cozy space."

(following spread) The dining room set is crafted from mahogany, circa 1890. Julie is not aware of a specific name for this collection, but it is renowned for the ornately carved cupids and ladies. The table is set with early 1900s Cranberry Glass, which was passed from Julie's grandmother to her mother and now to her. "We use it all the time," Julie says. "It's too beautiful to keep in a cupboard, but it can be a bother to wash. You have to do it by hand. I learned from experience that Cranberry Glass does not like the dishwasher. It loses color."


and with painstaking care, the outside was rebuilt to match these photographs. "In the 40s the homeowners narrowed the front porch so it was more of a front entry porch," Michael explains. "It wasn't bad, but it didn't do justice to the lot. So, we replicated the front porch that originally wrapped all the way around to the sunroom. Luckily, when the new smaller front entrance was created, the owner used existing newel posts and balusters, just fewer of them. So we had authentic pieces to work from."

While Julie's interior and garden design is nothing short of Victorian picture-postcard-perfect, there are a few 21st century adaptations—beyond plumping and electricity, of course. For one, the McGues inherited a tennis court out back, and although Julie often uses it for the intended purpose, it also serves as a beautiful spot for a large party tent, adding a touch of old-world elegance to those lavish weddings. And because the McGues have a daughter who plays on her high school basketball team, they installed a basketball court off the tennis court. But again, yesterday and today blend brilliantly, because Julie's favorite view of this court is from her front porch—the one that's a replica of the original. There's a noticeable peacefulness in Julie's voice when she says, "You can see the tennis court from the front porch and the basketball hoop. Plus I have a big perennial garden in the front. So there's a lot of activity and a lot to watch. You can just sit and see everything going on."

And after an entire year of building, reconfiguring, and restoring, the McGue home most assuredly remains true to its moniker—*American Beauty*.



Attachment 1



(previous spread) The magnificent front hall stairway leads to a landing where the McGues installed beveled glass windows with climbing roses—a subtle and appropriate nod to the home's longtime nickname—*American Beauty*, after the *American Beauty* Rose.

Making the house “feel right” was high on Julie’s priority list, and a lot of time was spent studying its history. The story began in 1898 when Mr. Orland Bassett built the home for his family. As it turns out, Mr. Bassett not only appreciated fine architecture but he also had ten green thumbs. Back in the late 19th century, the Bassett family founded a large commercial floral business in Hinsdale, and it became the first business of its kind to grow the *American Beauty* Rose for the consumer market. “Mr. Bassett and his son-in-law had greenhouses up and down the street we live on. They developed these roses and brought them down to the cut flower market in the city. So the house is nicknamed *American Beauty*, and there’s a rose theme threaded throughout the whole house,” Julie explains.

This theme includes a hand painted and still-pristine ceiling mural in the living room, featuring the *American Beauty* Rose, and a smaller rose mural in a powder room. Here and there, the McGues paid homage to the rose theme. In a sunny stairway landing, for instance, they installed beveled glass windows with climbing roses. In the garden, Julie, a talented gardener herself, nurtures a bevy of heirloom roses each summer, including the *American Beauty*, of course.

There is a second theme connected to the home, and it also dates back to Victorian days: lavish galas. Julie continues her history lesson, “About half of the entire third floor is a ballroom. The Bassetts had grand parties in this room—with lots of dancing. It was a way of life back then. We don’t use it as a traditional ballroom, but it’s definitely still being used for dancing!” What she means is that the older McGue children rule the ballroom, where they have lots of games, including a ping-pong table, and a sound system.

While the contemporary dancing done in the third floor ballroom might cause the Bassetts to catch their breath, they would be thrilled with more traditional entertaining. According to Julie, weddings are a common event in her home. The previous owners hosted two, and the McGues hosted one already with another wedding in the planning stages. “I love to watch people strolling through the house and gardens,” Julie says. “It’s very pretty. Really, there is no better home for entertaining than a Victori-

an. Especially at Christmastime. The more decorations you add, the better they look. We have three or four trees. It’s always a little over the top, but these houses can handle it. They soak it all up.”

Actually, a lot of people are soaking up the *American Beauty*’s magnificence these days. The home was added in September 2004 to the National Registry of Historic Places, an honor that often places homes of this significance on prestigious walking and bike tours.

The McGues are especially proud of participating in the Christmas 2004 Hinsdale Center for the Arts House Walk, featuring six Victorian houses in Hinsdale. In fact, Julie helped organize the event, which raised important funds for the Center.

In addition to the history and pure esthetic beauty, the McGue family favored this address for another reason. “We have four children, and three of them are teenagers,” Julie says with an insightful chuckle that any parent of teenage children will understand. “We wanted to design spaces where they would be comfortable and spaces where the adults could be comfortable—so we’d all be happy at same time but not necessarily in the same space. And this house has a lot of room to work with.”

For those times when the family comes together, Julie hired architect Michael Culligan, principal with Culligan Abraham Architects, to create a big family room and kitchen. “Interestingly enough,” Michael recalls, “there was a raised patio on the back of the house, and when we removed that, we found a foundation underneath. At one time, I think it was for sleeping porches. We used this foundation for new construction. So, we bumped out in a couple areas, but we took advantage of what existed as best we could.”

The bar in the new family room also comes with an interesting story. “This was the butler’s pantry in the home’s original kitchen,” Michael says. “Now it’s used as a bar, and for the columns that frame the space, Julie found these in the loft of this big unattached garage on the property. She actually found lots of bits and pieces original to the house, and we used just about everything.”

As for the front of the house, it’s been largely returned to its roots. The McGues inherited turn-of-the-century photographs of the house, including a clear curbside view,

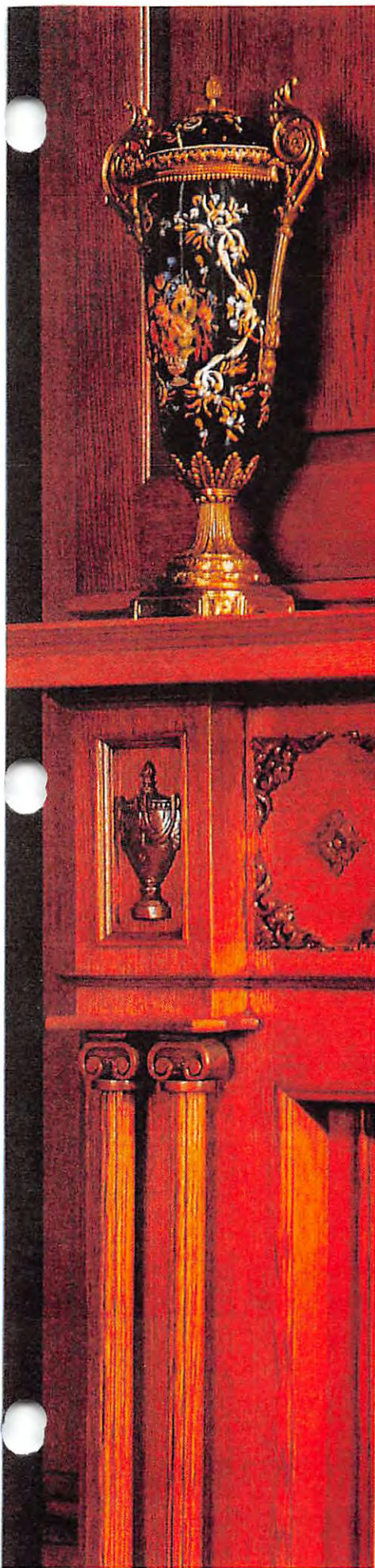
(left) The living room includes carefully selected antiques created in the late 19th century by R. J. Horner. Mr. Orland Bassett commissioned the ceiling mural, reminiscent of an Aubusson carpet, when he built the home in 1898. This and all other fireboxes in the home are original, but no longer wood burning because they’re too narrow. Although, Julie adds, “They’re gas now, so we still enjoy them.”



Attachment 1



Attachment 1






Attachment 1



The R. J. Horner table and chairs are from the *Man of the Mountains* series. The name is depicted most cleverly in elaborately carved table legs, with a muscular human-like figure holding up the table. The carved apron, claw feet, and large center base are all indicative of Horner craftsmanship.



This is the McGue family room, which comes off a large, open kitchen. Both these rooms are new construction, although they were built atop a foundation original to the home. Jason Kostelyk, Creative Arts, painted the wall mural, as well as a second not shown. This mural is a Montana scene, where the McGues have a little log home and enjoy spending a lot of family time. The second mural depicts an outdoor scene from the McGues' favorite family vacation in the south of France. The paintings evolved from creative thinking, Julie explains. "The architect built these gorgeous curved walls, but you couldn't decorate them. Hanging pictures wouldn't work."



Attachment 1



Attachment 1

CULLIGAN
ABRAHAM
LTD.

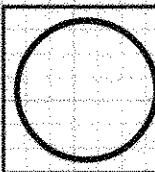
ARCHITECTS

211 W. BURLINGTON
SUITE NO. 4
CLARENDON HILLS IL.
PHONE (630) 655.9417
FAX (630) 655.9421

Head heights noted are from top of unit to top of finish floor.
Coordinate head height recommended by manufacturer with top
of unit head height.

Door and window sizes as per WEATHERSHIELD



 SOUTH ELEVATION
SCALE: 1/4" = 1'-0"

NO.	DESCRIPTION
10-501	ISSUE FOR BID / PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

SOUTH ELEVATION

SEAL	PROJECT NO. 2001 14
	SHEET NO. A-1.1

CULLIGAN
ABRAHAM
LTD.

ARCHITECTS

211 W. BURLINGTON
SUITE NO. 4
CLARENDON HILLS IL.
PHONE (630) 655.9417
FAX (630) 655.9421

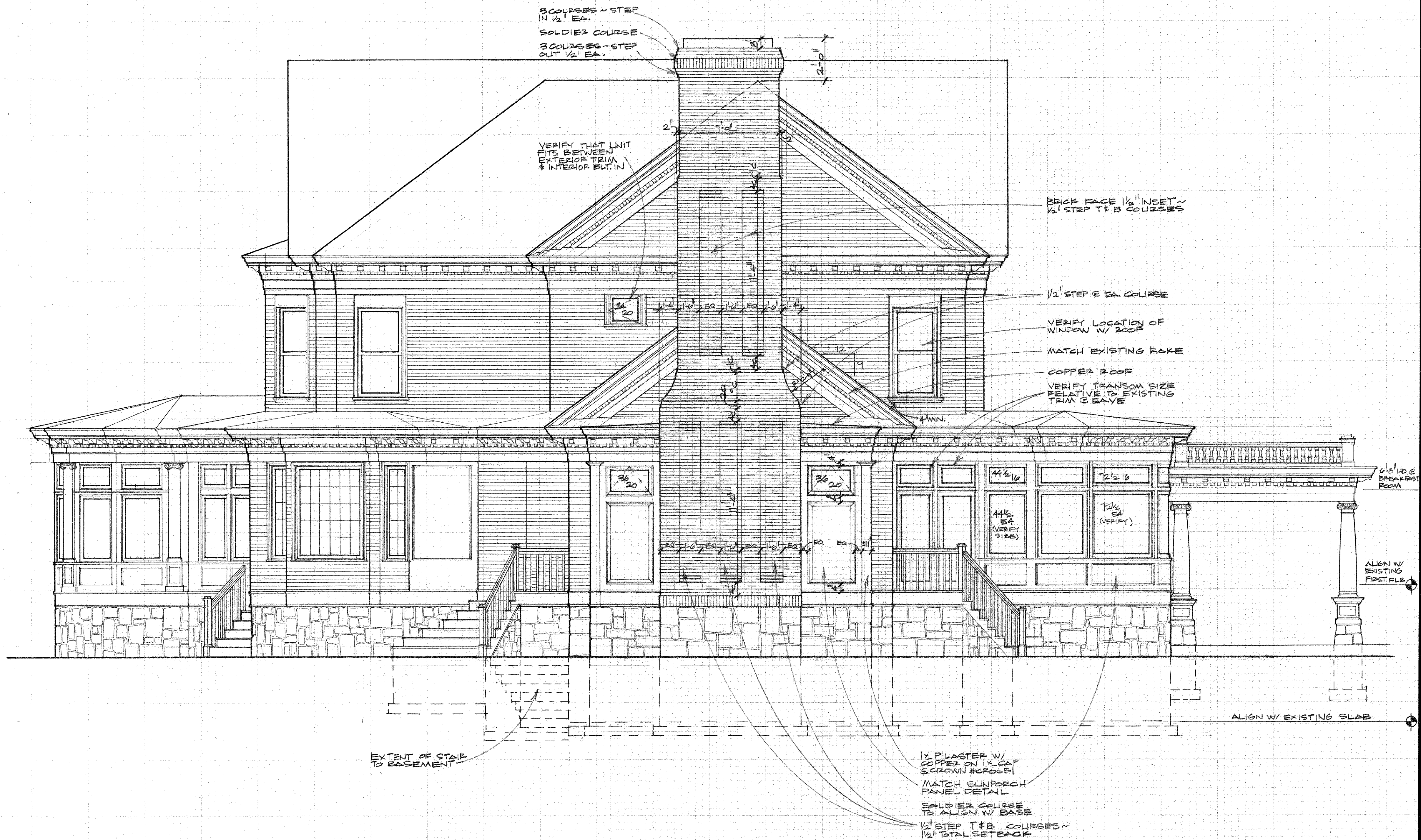


WEST ELEVATION
SCALE: 1/4" = 1'-0"

NO.	DESCRIPTION
10/501	ISSUE FOR BID/PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

WEST ELEVATION	
SEAL	PROJECT NO. 2001 14 SHEET NO. A-1.2



NORTH ELEVATION
SCALE: 1/4" = 1'-0"

NO.	DESCRIPTION
10501	ISSUE FOR BID/PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

NORTH ELEVATION

SEAL	PROJECT NO. 2001 14
	SHEET NO. A-1.3

CULLIGAN
ABRAHAM
LTD.

ARCHITECTS

211 W. BURLINGTON
SUITE NO. 4
CLARENDON HILLS IL.
PHONE (630) 655.9417
FAX (630) 655.9421

All construction shall be in conformance with local, state and national codes.
Provide bridging at joists as per floor joist manufacturers specifications.
Use figured dimensions only; drawings are not to be scaled. Any dimensional discrepancies are to be brought to the architect's attention after the contractor has field verified all dimensions.
Provide double joists below tubs and parallel partitions above.

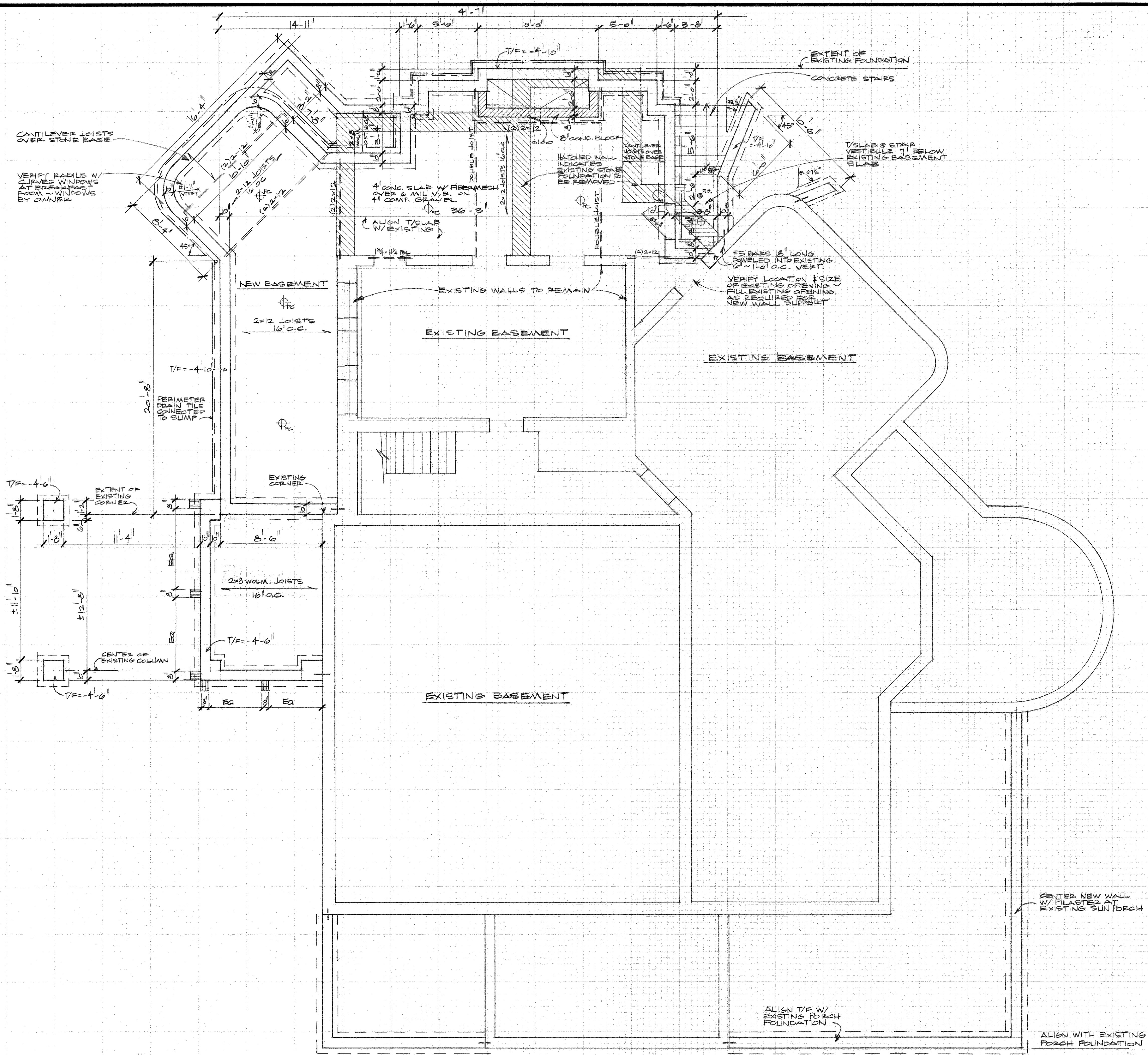
VERIFY TOP OF NEW
FOUNDATION TO BE 4"
ABOVE GRADE MINIMUM
0'-0" = EXISTING FIRST FLOOR

NO.	DESCRIPTION
10.501	ISSUE FOR BID/PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

FOUNDATION PLAN

SEAL	PROJECT NO. 2001 14
	SHEET NO. A-2.1



FOUNDATION PLAN
SCALE: 1/4" = 1'-0"

ARCHITECTS

All construction shall be in conformance with local, state and national codes.

Use figured dimensions only, drawings are not to be scaled. Any dimensional discrepancies are to be brought to the architects attention after the contractor has field verified all dimensions.

Provide double joists below tubs and parallel partitions above.

Hem fir #2 lumber framing.

Hem fir #2 lumber framing.

2x12 headers at doors and windows unless noted otherwise.

Provide bridging at joists as per floor joist manufacture

Stairs to have maximum rise of 8", 9 1/2" minimum tread clear of tread above and a continuous minimum 6'-8" headroom measured vertically from front nosing of tread to line parallel with stair run.

Provide handrail as per code at all stairs.

Maximum spacing of up rights at handrails not to allow passage of an object 4" or greater in diameter.

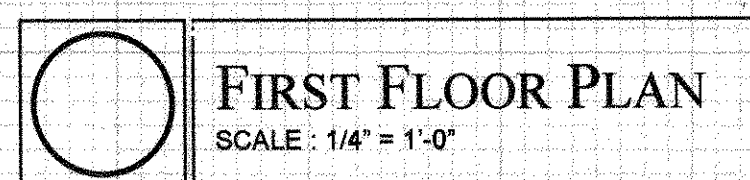
Insulate walls and floor of bathrooms for sound control.

Mason to verify flue sizes with firebox openings.

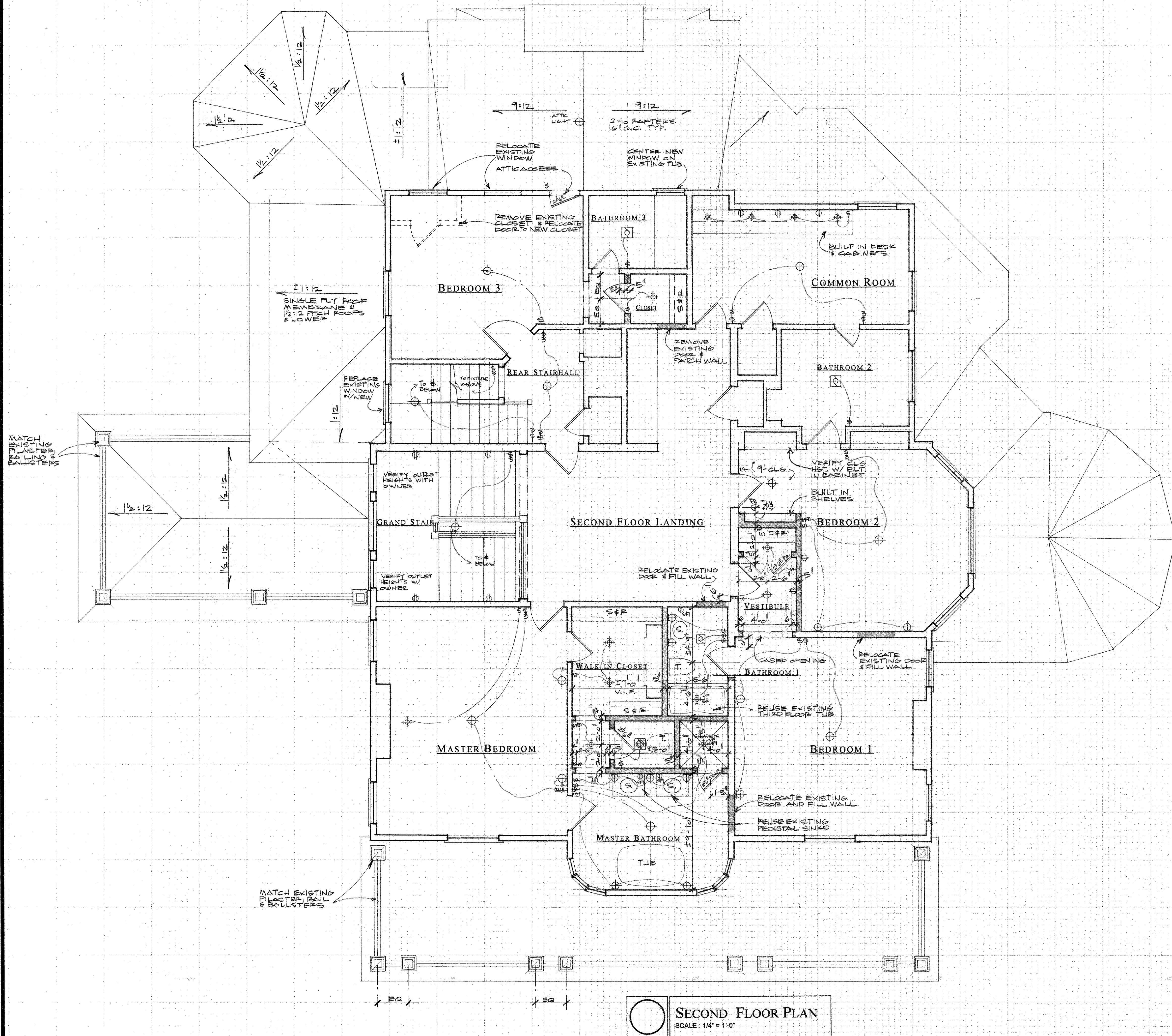
Fireplace as per CABO

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

SEAL	PROJECT NO.
	$\frac{2001}{14}$
	SHEET NO.
	A-2.2



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SUITE NO. 4
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THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

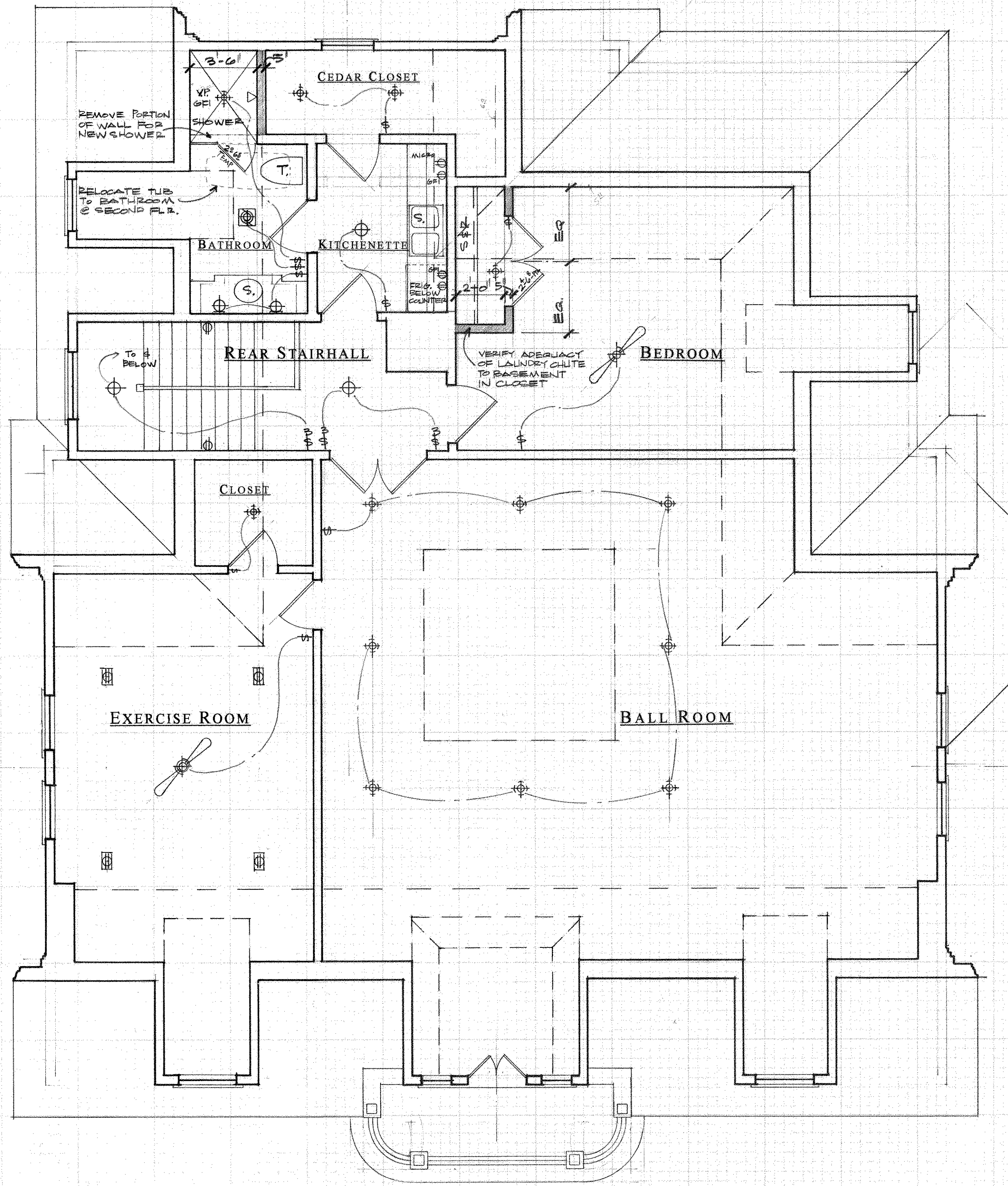
SECOND FLOOR PLAN

SEAL	PROJECT NO. <u>2001</u> 14
	SHEET NO. A-2.3

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ARCHITECTS

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THIRD FLOOR PLAN
SCALE: 1/4" = 1'-0"

NO.	DESCRIPTION
0501	ISSUE FOR BID/PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

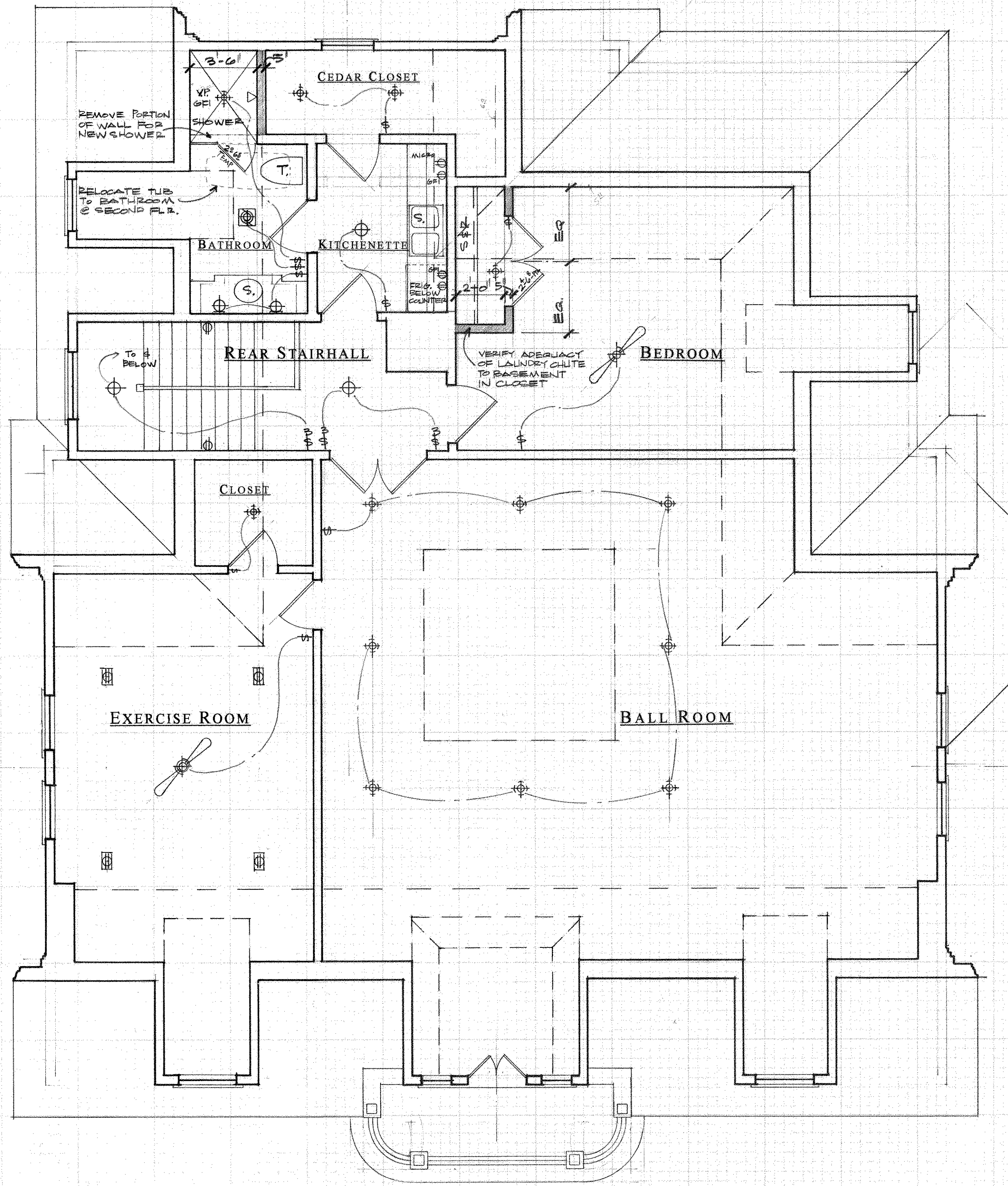
THIRD FLOOR PLAN

SEAL	PROJECT NO. 2001 14
	SHEET NO. A-2.4

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ARCHITECTS

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FAX (630) 655.9421



THIRD FLOOR PLAN
SCALE: 1/4" = 1'-0"

NO.	DESCRIPTION
0501	ISSUE FOR BID/PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

THIRD FLOOR PLAN

SEAL	PROJECT NO. 2001 14
	SHEET NO. A-2.4

ARCHITECTS

211 W. BURLINGTON
SUITE NO. 4
CLARENDON HILLS IL.
PHONE (630) 655.9417
FAX (630) 655.9421

COORDINATE ALL WORK ON
THIS SHEET WITH SHEET A2.
ALL BASEMENT OUTLETS
TO BE GFI

[illegible]

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

FINISH BASEMENT PLAN


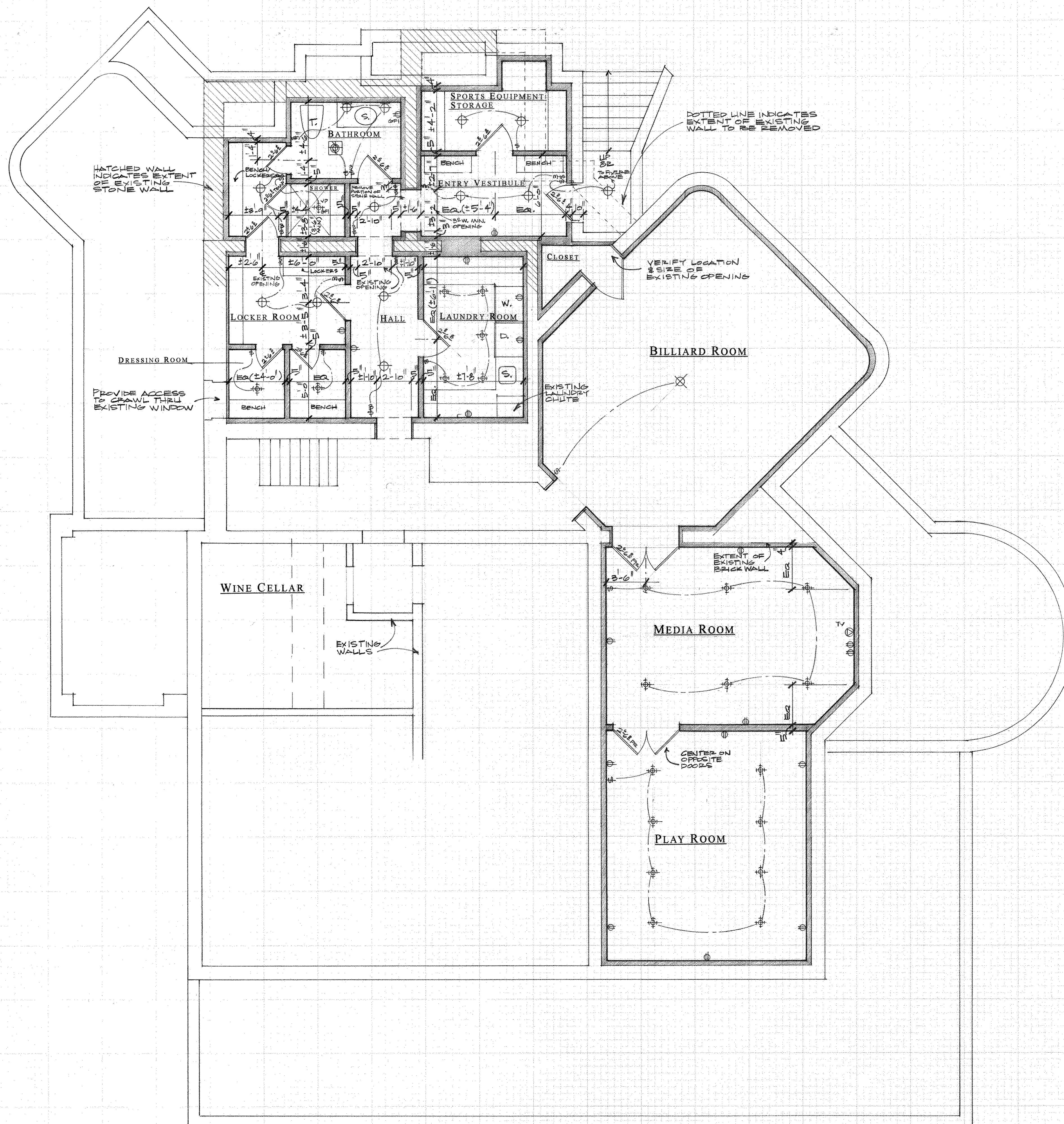
SEAL

PROJECT NO.	2001
	14

SHEET NO.

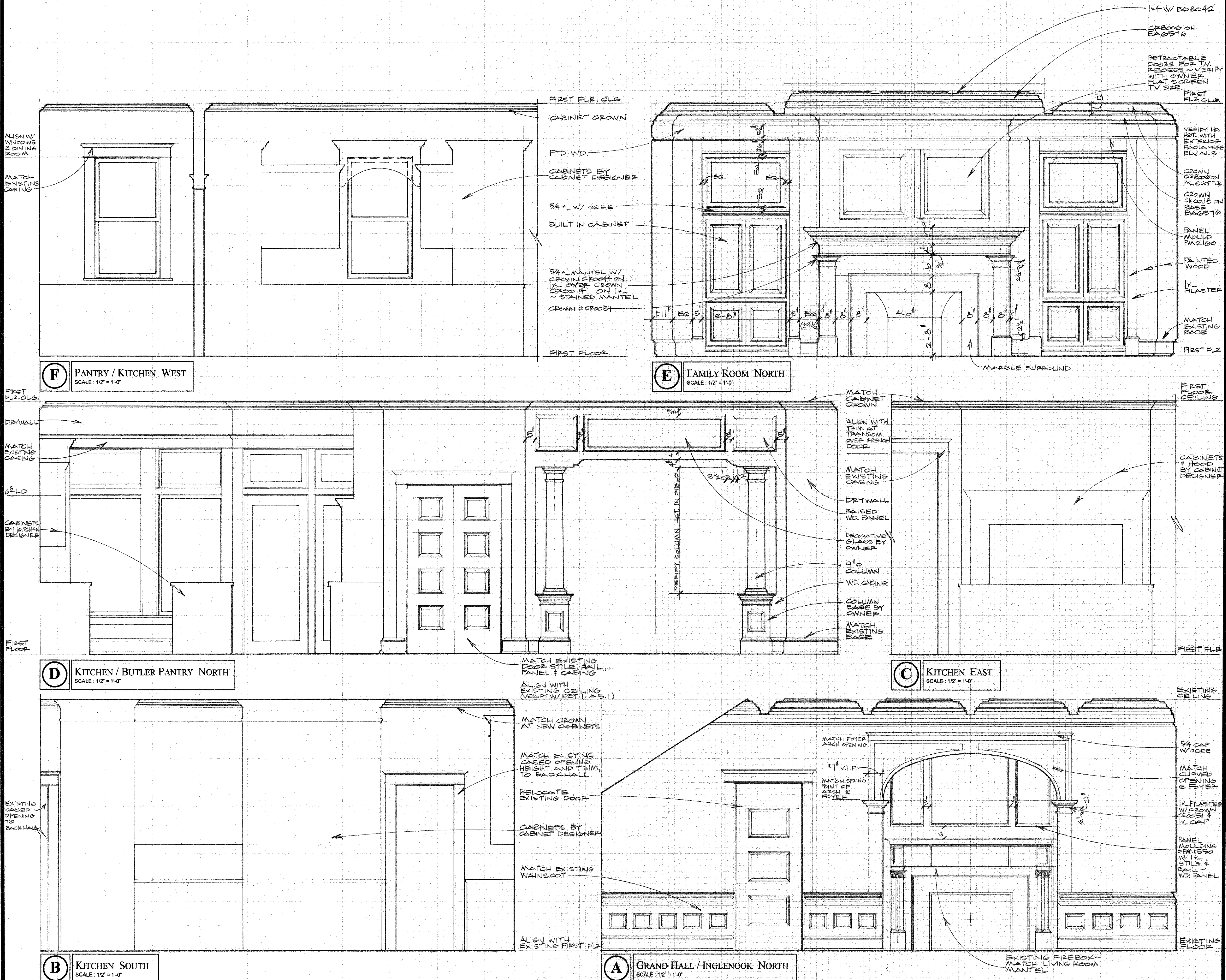
A-2.5

Attachment 1



FINISH BASEMENT PLAN

SCALE : 1/4" = 1'-0"



NO.	DESCRIPTION
10/5/01	ISSUE FOR BID/PERMIT

THE MCGUE RESIDENCE
329 EAST 6TH STREET
HINSDALE, ILLINOIS

INTERIOR ELEVATIONS

SEAL	PROJECT NO. 2001
	14
	SHEET NO.
	A-4.1

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CLARENDON HILLS IL.
PHONE (630) 655.9417
FAX (630) 655.9421

Head heights noted are from top of unit to top of finish floor. Coordinate head height recommended by manufacturer with top of unit head height.

Door and window sizes as per Weather Shield

Provide ice and water shield over entire roof of 5:12 pitch or less.

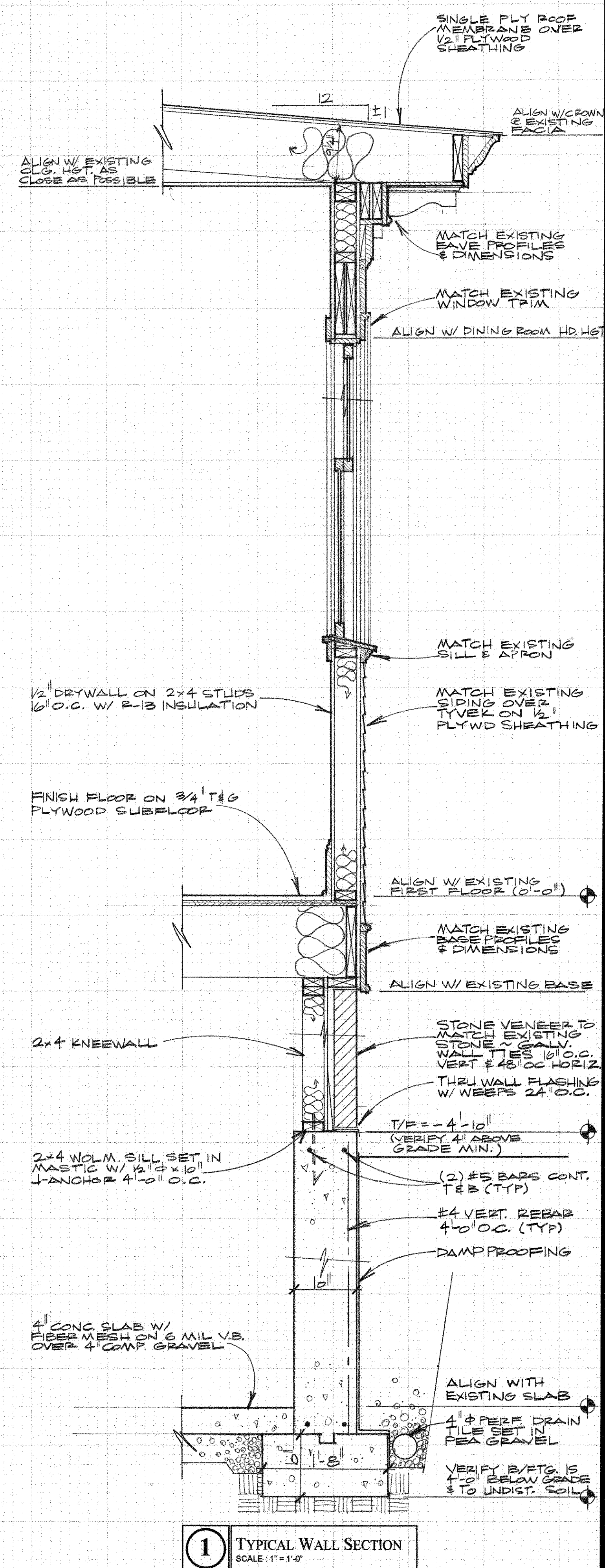
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THE MCGUE RESIDENCE

329 EAST 6TH STREET
HINSDALE, ILLINOIS

WALL SECTIONS

SEAL	PROJECT NO. <u>2001</u> 14
	SHEET NO. A-5.1



ARCHITECTS

211 W. BURLINGTON
SUITE NO. 4
CLARENDON HILLS IL.
PHONE (630) 655.9417
FAX (630) 655.9421

AREA CALCULATIONS

ZONING DISTRICT: R-1
 LOT SIZE: 41,538 S.F.

ALLOWABLE COVERAGE: 10,384.5 S.F.
ACTUAL COVERAGE: 5152.8 S.F.

ALLOWABLE FAR: 10,307.6 S.F.
FIRST FLOOR: 3727.2 S.F.
SECOND FLOOR: 2610.2 S.F.
THIRD FLOOR: 1824 S.F.
DETACHED GARAGE: 450 S.F.
TOTAL ACTUAL FAR: 8611.4 S.F.

FIRST FLOOR
LIGHT & VENT SCHEDULE

ROOM	AREA	LIGHT		VENT	
		REQ'D	ACTUAL	REQ'D	ACTUAL
Kitchen / Breakfast	382	30.56	119.6	15.28	44.35
Family Room	358	28.64	48.4	14.32	47.2

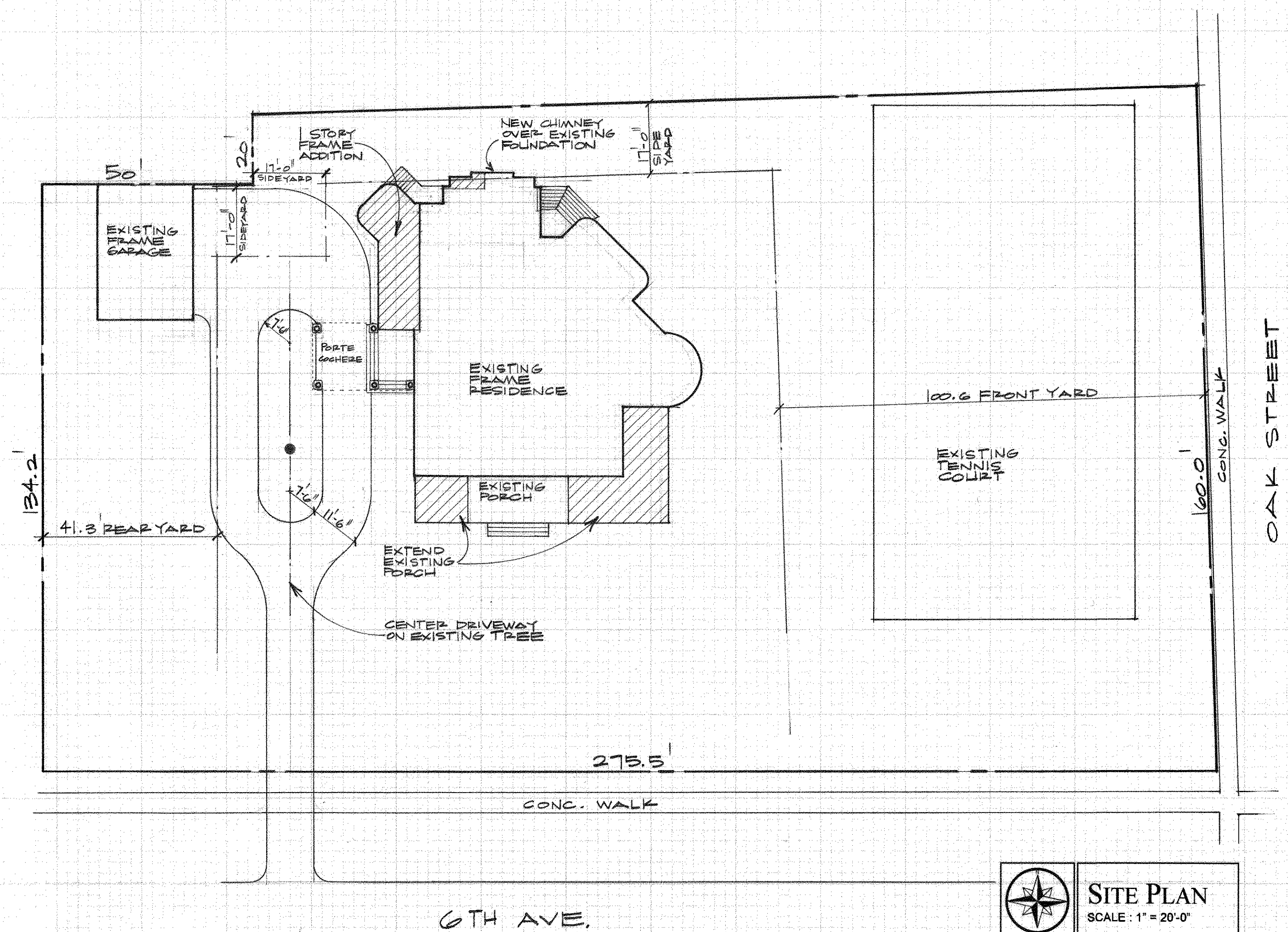
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THE MCGUE RESIDENCE

29 EAST 6TH STREET
HINSDALE, ILLINOIS

SITE PLAN AND NOTES

REAL	PROJECT NO.
	<div style="text-align: center;"> <u>2001</u> 14 </div>
	SHEET NO.
	<div style="text-align: center;"> A-7.1 </div>



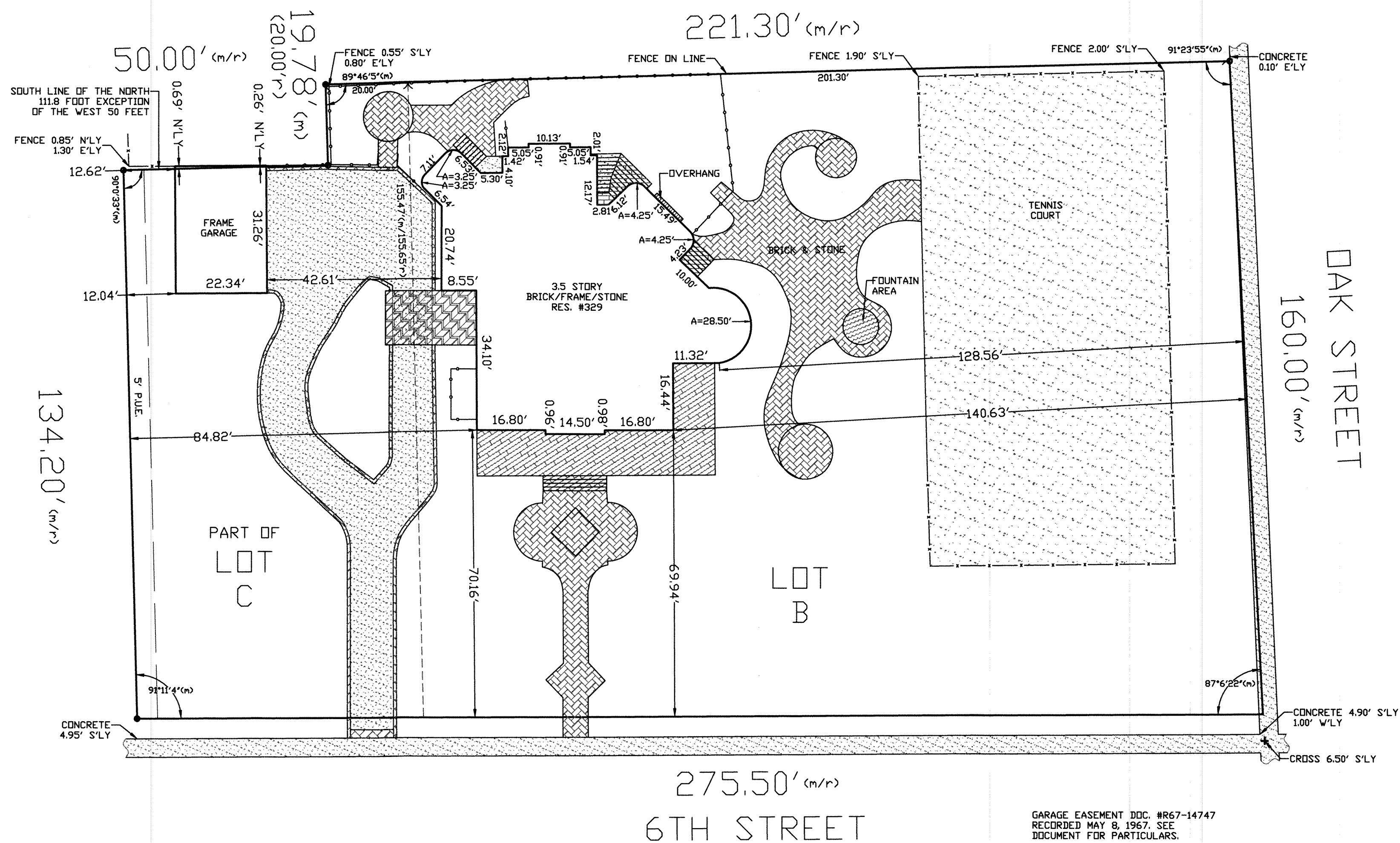
Associated Surveying Group, LLC

Illinois Prof. Design Firm No. 184-004973
P.O. Box 810 Bolingbrook, IL 60440
PH: 630-759-0205 FAX: 630-759-9291

PLAT OF SURVEY

LOTS "B" AND "C" (EXCEPT THE NORTH 111.8 FEET OF THE WEST 50 FEET OF SAID LOT "C") IN THE RESUBDIVISION OF HAROLD E. MOYER'S SUBDIVISION OF LOT 4 IN BLOCK 11 OF W. ROBBINS PARK ADDITION TO HINSDALE, IN SECTION 12, TOWNSHIP 38 NORTH, RANGE 11, EAST OF THE THIRD PRINCIPAL MERIDIAN, ACCORDING TO THE PLAT OF SAID RESUBDIVISION RECORDED ON AUGUST 30, 1949 AS DOCUMENT 575058, IN DUPAGE COUNTY, ILLINOIS.

A.K.A. 329 E. 6TH ST., HINSDALE, IL 60521
41913.3847 SQ. FT. 0.9622 ACRES



State of Illinois } SS
County of Will }

I, Michael G. Herwy, an Illinois Professional Land Surveyor, do hereby certify that "This professional service conforms to the current Illinois minimum standards for a boundary survey", and that the Plat hereon drawn is a correct representation of said survey.

Dated, this 17TH day of MAY, A.D., 2018, at Bolingbrook, IL.

FIELDWORK DATE: MAY 17, 2018

CLIENT: REENAN

JOB NO.: 80554-18

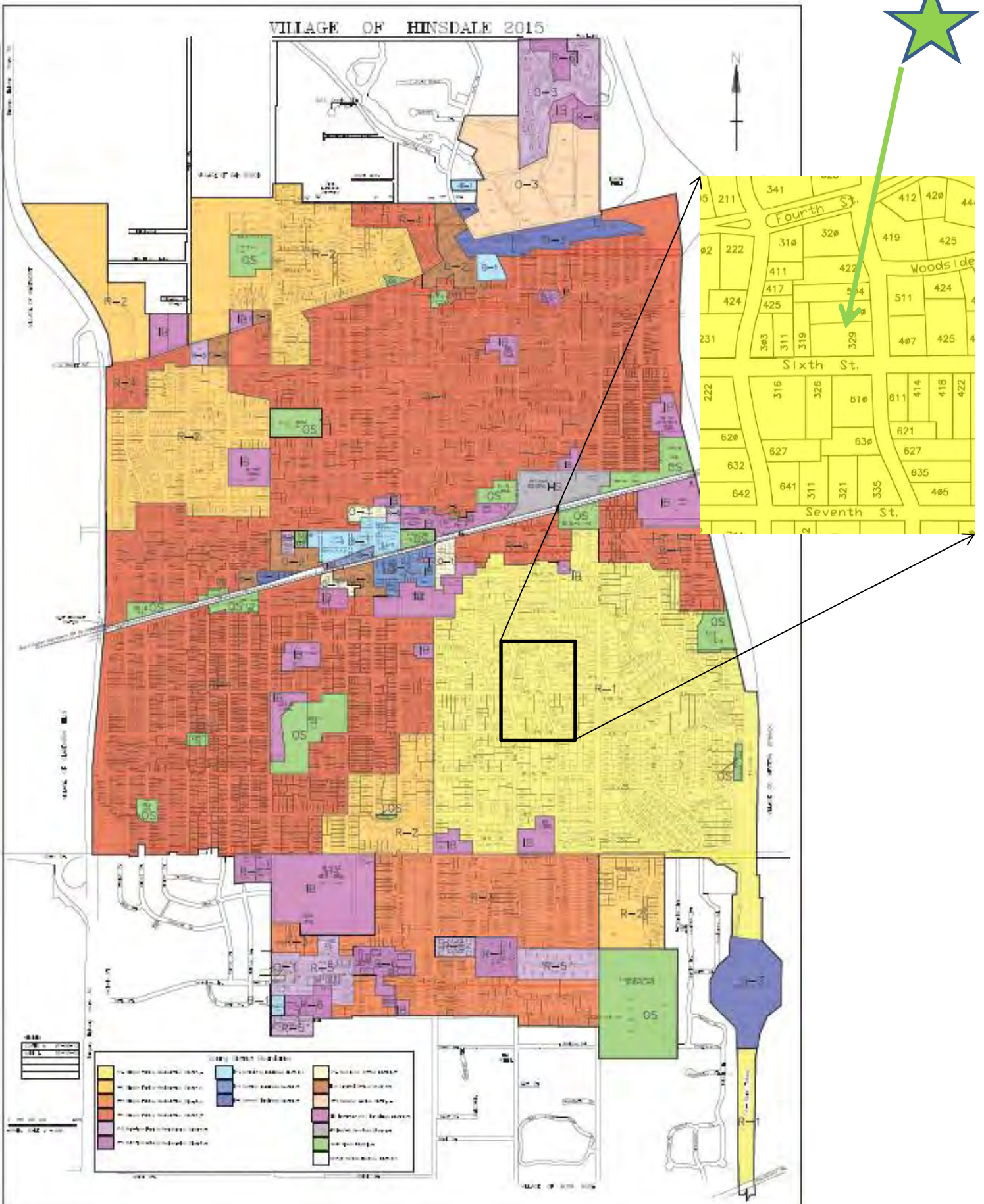
Michael G. Herwy
Illinois Professional Land Surveyor No. 35-002900
License Expires: November 30, 2018

NOTES:
1. COMPARE THE LEGAL DESCRIPTION ON THIS PLAT WITH YOUR DEED, ABSTRACT, OR CERTIFICATE OF TITLE; ALSO, COMPARE ALL FIELD MEASURED LOT CORNERS & BUILDING TIES WITH THIS PLAT BEFORE CONSTRUCTION AND REPORT ANY DIFFERENCE AT ONCE. 2. NO IMPROVEMENTS SHOULD BE CONSTRUCTED ON THE BASIS OF THIS PLAT ALONE. FIELD MONUMENTATION OF CRITICAL POINTS SHOULD BE ESTABLISHED PRIOR TO COMMENCEMENT OF CONSTRUCTION. 3. BUILDING LINES AND EASEMENTS ARE SHOWN ONLY WHERE THEY ARE SO DEPICTED ON THE RECORDED SUBDIVISION PLAT. REFER TO YOUR DEED, ABSTRACT, OR CERTIFICATE OF TITLE FOR ADDITIONAL ENCUMBRANCES. 4. ALL DISTANCES ARE SHOWN IN FEET AND DECIMALS THEREOF. MEASURED LOT DIMENSIONS ARE SHOWN ONLY WHEN THEY DIFFER FROM RECORD DIMENSIONS BY 0.15 FEET OR MORE. 5. AREA IS BASED ON MEASURED DISTANCES AT TIME OF SURVEY. 6. CURVED LINES DENOTED WITH ARC LENGTHS UNLESS OTHERWISE NOTED. ALSO, ALL ARCS ARE TANGENT UNLESS OTHERWISE NOTED.

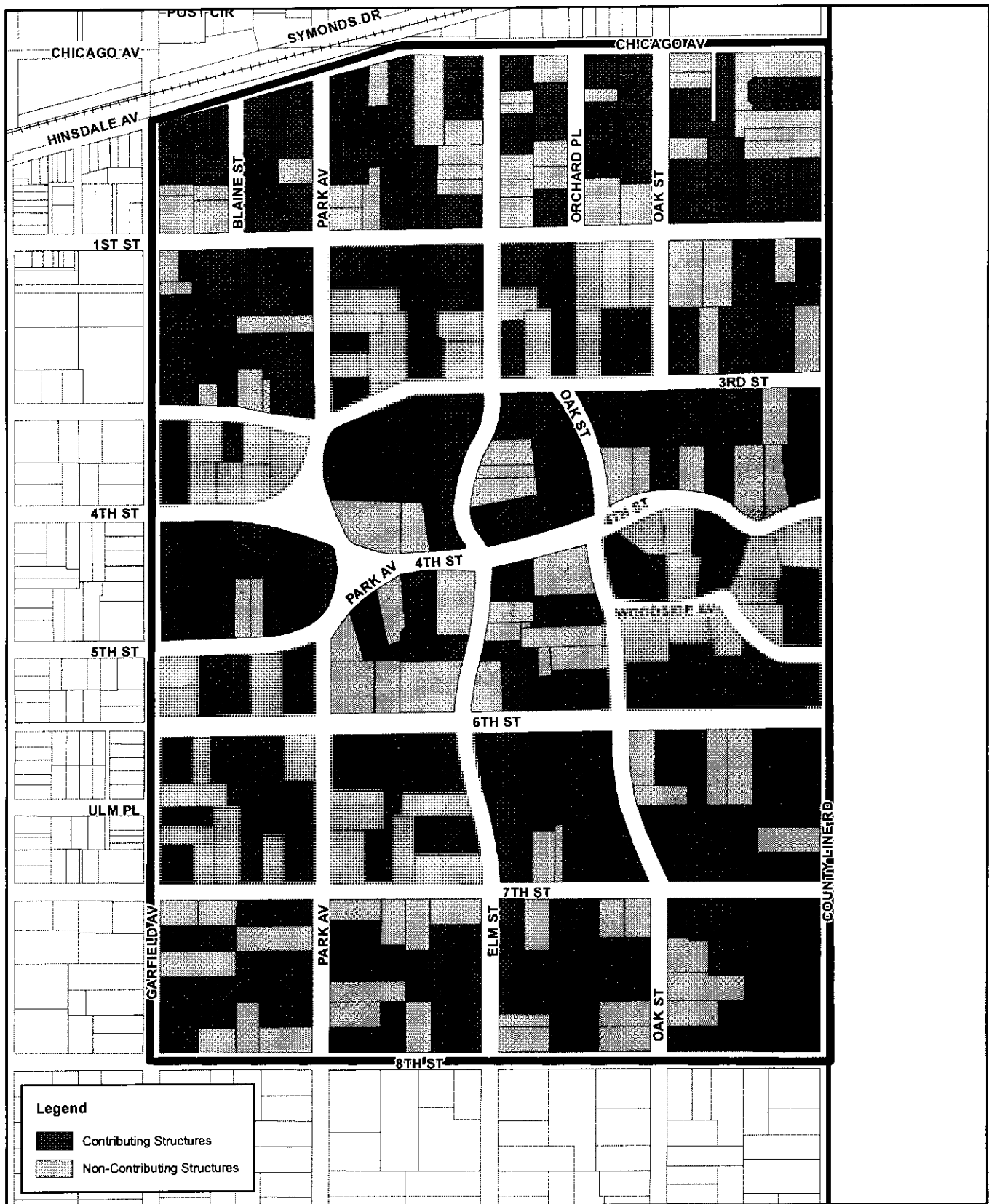
GARAGE EASEMENT DDC. #R67-14747
RECORDED MAY 8, 1967. SEE
DOCUMENT FOR PARTICULARS.

LEGEND:
ASPHALT WALL CONCRETE
WOOD/PVC BRICK ENCLOSED/COVERED
SET IRON PIPE CROSS
PIPE REBAR/ROD NOTCH
CHAIN LINK FENCE
WOOD FENCE
ALL OTHER FENCE TYPES
ABBREVIATIONS:
A = ARC LENGTH NLY = NORTHERLY
R = RADIUS SLY = SOUTHERLY
CH = CHORD LENGTH ELY = EASTERLY
(r) = RECORD VALUE WLY = WESTERLY
(m) = MEASURED VALUE TYP = TYPICAL
B.S.L. = BUILDING SETBACK LINE
P.U.E. = PUBLIC UTILITY EASEMENT
P.U.D.E. = PUBLIC UTILITY & DRAINAGE EASEMENT
SCALE 1" = 20'

Attachment 2: Village of Hinsdale Zoning Map and Project Location



ROBBINS PARK HISTORIC DISTRICT



Attachment 4

CERTIFICATE OF APPROPRIATENESS

14-5-2: CRITERIA:

All applications for a certificate of appropriateness shall conform to the applicable standards in this section.

A. General Standards:

1. Alterations that do not affect any essential architectural or historic features of a structure or building as viewed from a public or private street ordinarily should be permitted.
2. The distinguishing original qualities or character of a structure, building, or site and its environment should not be destroyed. No alteration or demolition of any historic material or distinctive architectural feature should be permitted except when necessary to assure an economically viable use of a site.
3. All structures, buildings, sites, and areas should be recognized as products of their own time. Alterations that have no historical basis and that seek to create an earlier appearance than the true age of the property are discouraged.
4. Changes that may have taken place in the course of time are evidence of the history and development of a structure, building, or site and its environment. These changes may have acquired significance in their own right, and this significance should be recognized and respected when dealing with a specific architectural period.
5. Distinctive stylistic features or examples of skilled craftsmanship that characterize a structure, building, site, or area should ordinarily be maintained and preserved.
6. Deteriorated architectural features should be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures and buildings should be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the structures and buildings should be avoided.
8. New structures or buildings, or alterations to sites should not be discouraged when such structures or alterations do not destroy significant historical or architectural features and are compatible with the size, scale, color, material, and character of the site, neighborhood, or environment.
9. Whenever possible, new structures or buildings, or alterations to the existing conditions of sites should be done in such a manner that, if such new structures or alterations were to be removed in the future, the essential form and integrity of the original structure, building, site, or area would be unimpaired.
10. Any permitted alteration or demolition should promote the purposes of this Title and general welfare of the Village and its residents.

11. Demolition should not be permitted if a structure, building, or site is economically viable in its present condition or could be economically viable after completion of appropriate alterations, even if demolition would permit a more profitable use of such site.

B. Design Standards:

1. Height: The height of a landmark after alteration should be compatible with the height of the original landmark. The height of a structure or building and adjacent open spaces after any proposed alteration or construction within an historic district should be compatible with the style and character of the structure or building and with surrounding structures and buildings in an historic district.
2. Relationship Between Mass And Open Space: The relationship between a landmark and adjacent open spaces after its alteration should be compatible with such relationship prior to such alteration. The relationship between a structure or building and adjacent open spaces after alteration within an historic district should be compatible with the relationship between surrounding structures, buildings and adjacent open spaces within such historic district.
3. Relationship Among Height, Width And Scale: The relationship among the height, width, and scale of a landmark after alteration should be compatible with such relationship prior to such alteration. The relationship among height, width, and scale of a structure or building after an alteration within an historic district should be compatible with the relationship among height, width, and scale of surrounding structures and buildings within such historic district.
4. Directional Expression: The directional expressions of a landmark after alteration, whether its vertical or horizontal positioning, should be compatible with the directional expression of the original landmark. The directional expression of a structure or building after alteration within an historic district should be compatible with the directional expression of surrounding structures and buildings within such historic district.
5. Roof Shape: The roof shape of a landmark after alteration should be compatible with the roof shape of the original landmark. The roof shape of a structure, building, or object after alteration within an historic district should be compatible with the roof shape of surrounding structures and buildings within such historic district.
6. Architectural Details, General Designs, Materials, Textures, And Colors: The architectural details, general design, materials, textures, and colors of a landmark after alteration should be compatible with the architectural details, general design, materials, textures, and colors of the original landmark. The architectural details, general design, materials, textures, and colors of a structure or building after alteration within an historic district should be compatible with the architectural details, general design, materials, textures, and colors of surrounding structures and buildings within such historic district.
7. Landscape And Appurtenances: The landscape and appurtenances, including without limitation signs, fences, accessory structures, and pavings, of a landmark after alteration should be compatible with the landscape and appurtenances of the original landmark. The landscape and appurtenances of a structure or building after alteration within an historic district should be compatible with the landscape and appurtenances of surrounding structures and buildings within such historic district.
8. Construction: New construction in an historic district should be compatible with the architectural styles, design standards and streetscapes within such historic districts.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

10-26-04

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Bassett, Orland P., House**

other names/site number **"American Beauty" House**

2. Location

street & number **329 East Sixth Street** _____ Not for publication

city or town **Hinsdale** _____ vicinity

state **Illinois** code **IL** county **DuPage** code **043** zip code **60521**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this ☒ nomination _____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant _____ nationally _____ statewide ☒ locally. (____ See continuation sheet for additional comments.)

William C. Ahn */SHPO* *10-19-04*
Signature of certifying official Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property _____ meets _____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

American Indian Tribe

Orland P. Bassett House
Name of Property

DuPage County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing
<input type="text" value="2"/>	<input type="text" value="0"/> buildings
<input type="text" value="0"/>	<input type="text" value="0"/> sites
<input type="text" value="0"/>	<input type="text" value="0"/> structures
<input type="text" value="0"/>	<input type="text" value="0"/> objects
<input type="text" value="2"/>	<input type="text" value="0"/> Total

Number of contributing resources previously listed in the National Register N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)
N/A

Orland P. Bassett House
Name of Property

DuPage County, Illinois
County and State

6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

Current Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Colonial Revival

Materials (Enter categories from instructions)

Foundation **Limestone**

Roof **Asphalt**

Walls **Wood**

other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

See Continuation Sheets

Orland P. Bassett House

Name of Property

DuPage County, Illinois

County and State

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☒ B Property is associated with the lives of persons significant in our past.
- ☒ C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ☐ A owned by a religious institution or used for religious purposes.
- ☐ B removed from its original location.
- ☐ C a birthplace or a grave.
- ☐ D a cemetery.
- ☐ E a reconstructed building, object, or structure.
- ☐ F a commemorative property.
- ☐ G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Commerce

Agriculture

Period of Significance **1899-1910**

Significant Dates **1899**

Significant Person (Complete if Criterion B is marked above) **Bassett, Orland P.**

Cultural Affiliation **N/A**

Architect/Builder **Unknown**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) **See Continuation Sheet**

Orland P. Bassett House

Name of Property

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9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

☐ preliminary determination of individual listing (36 CFR 67) has been requested.

☐ previously listed in the National Register

☐ previously determined eligible by the National Register

☐ designated a National Historic Landmark

☐ recorded by Historic American Buildings Survey # _____

☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

☐ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☒ Other

Name of repository **Hinsdale Historical Society**

10. Geographical Data

Acreage of Property **1.01**

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 16 423428 4627628 3 _____

2 _____ 4 _____

☐ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

See Continuation Sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

See Continuation Sheet

Orland P. Bassett House
Name of Property

DuPage County, Illinois
County and State

11. Form Prepared By

name/title **Jennifer Kenny and Victoria Granacki**

organization **Granacki Historic Consultants**

date **March 24, 2004**

street & number **1105 West Chicago Avenue, Suite 201**

telephone **312-421-1131**

city or town **Chicago**

state **Illinois**

zip code **60622-5772**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name **Julie and Steve McGue**

street & number **329 East Sixth Street**

telephone **630-655-8954**

city or town **Hinsdale**

state **Illinois**

zip code **60521-4612**

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**National Register of Historic Places
Continuation Sheet**

Section number 7 Page 1

**Orland P. Bassett House
329 East Sixth Street
Hinsdale, DuPage County, IL**

ARCHITECTURAL DESCRIPTION

SUMMARY

The Orland P. Bassett House at 329 E. Sixth Street is a two-and-a-half story frame residence, constructed in 1899 in the Colonial Revival style. This over one-acre suburban property is located on the northwest corner of Sixth Street and Oak Street in the southeast part of Hinsdale, Illinois. The house, the 1899 coach house, and the grounds are situated in the Robbins Park subdivision, designed by landscape gardener, Horace W. S. Cleveland and developed by William Robbins in 1871. Like other residences in exclusive Robbins Park, the Orland P. Bassett House is high style architecture and substantial in size. Because of its strong design and its location on a principal corner, it maintains a commanding presence in the area. Although the house was remodeled in 1942, it retains much of its original architectural integrity. Noted in the Illinois Historic Structures Survey in the early 1970s, with a "P" or "potentially significant" rating and in the Robbins Park community architectural survey in 2002 with an "S" or "significant" rating, the house has been recognized as a fine local example of the early Colonial Revival style in Hinsdale.

CONTEXT AND SETTING

The Bassett House is located in the Village of Hinsdale in Du Page County, Illinois, approximately 21 miles west and south of Chicago's Loop. Incorporated in 1873, about 17,349 people currently reside in the suburb. The Village of Hinsdale straddles the line between Cook and Du Page Counties and is considered part of the area commonly referred to as Chicago's western suburbs. Surrounding Hinsdale are the communities of Oak Brook to the north; Burr Ridge to the south; Western Springs to the east, and Westmont and Clarendon Hills to the west. Hinsdale is a suburb of Chicago served by the Metra - Burlington Northern railroad. The Village is principally single-family residential in use, with a small central business district adjacent to the railroad tracks. The downtown caters primarily to local residents. Another business district is along and adjacent to U. S. Highway 34 (Ogden Avenue) at the north end of town.

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**Orland P. Bassett House
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Hinsdale's residential areas display a variety of historic architectural styles and vernacular types, ranging over a period of 130 years. There are master works by such noted architects as Frank Lloyd Wright and the Chicago office of Shepley, Rutan and Coolidge, as well as important works by local architects such as R. Harold Zook and William Gibson Barfield. There are also fine representative examples of 19th-century high styles such as Gothic Revival, Italianate and Queen Anne, as well as simple Gable Front and other working class, vernacular housing types that contribute to the historic fabric of the community. Historic twentieth-century residences are mainly-architect designed, reflecting either the eclectic revivals, such as Colonial and Tudor, or modern designs in the Prairie and Craftsman styles. There are a number of modest residences, also of high-quality design.

The residential architecture of Hinsdale is set within a rolling native landscape with mature vegetation. Most of the community follows an orthogonal street grid pattern, with standard rectangular suburban lots. However, the area in which the Bassett House is located was thoughtfully planned with larger, irregular shaped lots and irregular street patterns determined by the natural and variable topography of the area.

The area immediately surrounding the Bassett House, known historically as the Robbins Park subdivision, is one of the most exclusive neighborhoods in the Village of Hinsdale. Located to the south and east of Hinsdale's central business district, Robbins Park is completely residential in use, mainly with architect-designed, high style homes on commodious lots. The trend in recent years to tear down historic buildings and build new houses in their place continues unabated in Hinsdale, and the neighborhood where the Bassett House is located has been considerably affected.

The Bassett House at 329 E. Sixth Street is setback on a landscaped 275.5 x 160 foot corner lot, with tennis courts to the east that are screened from the house with landscaping, and a historic coach house, built at the time of first construction, at the northwest corner of the property. The coach house is frame, 1 ½ stories tall with a front gable roof, prominent cornice with modillions and dentils, frieze, hay loft door, and pyramidal roof vent. The first floor openings have been enlarged to accommodate three

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Orland P. Bassett House
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garage doors. The property originally extended approximately 92 feet further to the north prior to the subdivision of the property by then owner Harold E. Moyer in 1949.¹ A house was later built upon what was formerly the north portion of the property along Oak Street.

DESCRIPTION OF THE HOUSE

The Bassett house is an 1899 Colonial Revival house with some exterior and interior changes made in 1942. The 1942 changes were well-designed by architect Harry J. Harmon and compatible with its original architectural styling. In 2002, the present owners reversed the most visible of the 1942 changes by recreating the 1899 full front porch and wrap around open terrace, thus restoring most of the 1899 character to the principal façade. The only 1942 changes remaining on the exterior are window changes in the second floor of the projecting center bay, and alterations to the center dormer above that front bay. The interior retains the basic 1899 plan of the primary spaces, although with some minor changes to wall and door openings. The hall fireplace had been removed in 1942 but was rebuilt in its original location in 2002. In 1942, part of the rear of the house was removed and the kitchen and food service wing was reconfigured. In 2002 this area was again reconfigured and an addition built that restores some of the 1899 volume of the house in the rear, although with a different footprint.

EXTERIOR

Principal (south) elevation

The Bassett house is a 2½-story frame house with a side gable roof. The principal elevation features a projecting center bay, full-width open front porch, and three gable-roofed dormers. Small wings on either side balance the façade. To the east is a one-story octagonal, enclosed porch, while on the west side is a one-story porte-cochere with rooftop balustrade. The rear section is hipped roofed, and projects in an irregular fashion from the main part of the house.

¹ Harold E. Moyer's Resubdivision was recorded by the Du Page County Recorder of Deeds on August 30, 1949. Harold Moyer divided the lot into Lots A, B and C.

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**Orland P. Bassett House
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The front porch is set on a limestone foundation and there are three limestone steps in the center leading up to the wood porch deck. There are four sets of paired Ionic columns on short pedestals and a balustrade with turned balusters. An open terrace wraps around the east side of the front porch with similar balustrade. The flat roof deck continues the same balustrade with a pair of square newels aligned above each pair of columns. The center section of this porch is original while the sections on either end, which had been removed in 1942, were rebuilt in 2002 by replicating the existing portions and materials. The front entrance has a glass and wood panel door surrounded by pilasters and multi-light sidelights. It is topped with a fanlight transom. This entry configuration is framed by square columns on short pedestals that support decorative cross beams. There are frieze boards and dentils beneath the beadboard porch ceiling.

The first floor windows date from 1899 and consist of a three-part sash, with a fixed lower panes and individual transoms above each. In 1942, the leaded glass transoms above the front windows in living room and library were removed. Existing windows are historic with aluminum storms and screens.

Above the front entry, there is a projecting center bay on the second floor with projecting gable-roofed dormer above that. In 1942, the paired doors, fanlight, and keystone in the second floor bay were removed and wood paneling installed in the opening. On the sides of this bay the existing windows consist of three long, narrow, historic wood casements that wrap around the curve and have small transoms above. These windows are visible in a Illinois Historic Structures Survey photo from the 1970s. Site inspection suggests that these windows are historic and could date from the 1940s. This bay has dentil trim at the cornice and is topped by a small deck and balustrade.

The flat part of the façade at the second floor has a double hung wood sash on either side of the bay. There is a frieze, row of dentils, and modillions under the eave of the roof.

At the attic floor there is a pedimented central dormer above the projecting bay. The existing pair of doors once had a fanlight that rose through the cornice but was removed in 1942. At this time, the cornice was rebuilt across the opening and new doors were installed

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**Orland P. Bassett House
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that have diamond patterned wood muntins to match the windows on either side of the doors. The other two dormers are smaller, but also have gable roofs, a pediment with cornice, and a pair of windows with diamond patterned wood muntins. There are brick end chimneys.

East (side) elevation

The porch was rebuilt in 2002 from the original plans to wrap around part of the east elevation. This section does not have a roof but has an open wood terrace with a wood balustrade on a limestone foundation. It connects to an enclosed octagonal sun porch with a shallow pitched roof. There are wood casement windows with leaded glass transoms dating from 1899 in this porch. There are dentils and modillions under the roof eaves. This façade also features a bay on the second floor above the porch. In 1942 the center window opening was enlarged and a pair of wood casement windows with diamond patterned wood muntins were installed. To the left of this bay two existing window openings were changed and the sash replaced with fixed sash that have the same diagonal wood muntins. The cornice found at the eave line on the front of the house continues around to both side elevations, with a frieze board, dentils, and modillions. There is another dormer on the east side of the hipped roof rear section of the house.

On the first floor behind the octagonal porch, the dining room space projects on a diagonal towards the northeast. There were curved glass windows that wrapped around a slightly projecting bay facing northeast. These were removed in 1942 and the openings were infilled with paneling on the outside. The straight windows on either of the side walls were removed and the openings filled in. The corners of the cornice above these two curves were clipped off. The doors in the projecting bay were removed and a large, multi-light, fixed sash, flanked by a pair of long, multi-light sash was installed. The modillions continue under the eaves of this wing.

West (side) elevation

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The west elevation features a porte-cochere with Ionic columns on short pedestals, a flat roof, and a roof deck with balustrade. In 1942, the original porte-cochere was removed and redesigned as a small entry porch. In 2002, the owners restored the 1899 porte-cochere from the original plans and historic photos. They made it slightly wider to accommodate a driveway and today's vehicles, but in all other ways they recreated the original structure, materials and finishes. On the second floor there are multi-light doors and sidelights opening out onto the deck. These are highlighted with pilasters, arches, and swag ornamentation. The front section of the house features the same cornice, dentils and modillions as found throughout the house. On the first floor, the two wood sash with diamond patterned wood muntins date from the 1942 remodeling work.

North elevation (rear)

The 1942 plans called for removing part of the back (north) side of the house including the kitchen pantry, ice box, cold room, and back porch on the first floor, and the sleeping porch and part of a servant's bedroom located above the pantry on the second floor. In the 2002 remodeling, the back of the house was changed again, rebuilding some of the original space that had been removed but in a different room configuration. The exterior elevation is completely new, with the most prominent feature being a large brick chimney.

INTERIOR: FIRST FLOOR

Vestibule

Immediately inside the front door is a small entry vestibule. Small closets were added in 1942 to the east and west sides of the vestibule with sliding wood panel doors. This entry vestibule is separated from the main hall by an arch supported by columns relocated from the wall between the living room and main hall in 1942. There is a historic tile floor in this space.

Main hall

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The vestibule leads directly into the main hall. At the other end opposite the vestibule, is a partial octagonal niche with a fireplace. The original had been removed in 1942 but the niche was rebuilt in 2002, framed in an arched opening with pilasters that mimics the arched opening of the vestibule. The mantelpiece was built in 2002 to replicate the mantelpiece in the living room. The northeast door to the dining room that had been closed off in 1942 remains closed. There is a small entry on the northwest angle of this niche that provides access to it from the rear hall. The principal staircase has quarter sawn oak treads. The stair rail with curved end and spindlework balusters date from 1942. Also in 1942 the bottom three treads were replaced with treads that curve at the ends. There is an exit to the porte-cochere next to the staircase. The main hall has a coffered ceiling with a diamond section in the center where the chandelier hangs. It has dentil trim and egg and dart moldings. The floor is wood parquet in alternating squares.

Living room/drawing room

The living room is to the right of the main hall and its configuration dates from 1899. In 1942, the west wall between the living room and the main hall was altered by removing four columns and closing off the south opening to the hall. The north opening to the hall was made narrower. There is historic wainscoting, chair rail, crown moldings, baseboards, and casings throughout this space. The living room mantelpiece dates from 1899 although a slate hearth was installed in 1942. At that time new multi-light porch doors were added to access the sun porch. The two painted ceiling canvases with rose motifs, that date from 1899, were left in place in the living room and remain today. There is an oak strip floor.

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Sun parlor

This area has remained essentially the same since 1899. The original leaded transoms are still in place in this area. It has a new stone tile floor.

Library

The library is to the left of the main hall and its configuration also dates from 1899. In 1942, the east wall between the library and the main hall was altered by removing two columns and filling in the curved wall so it is solid. The doorway opening was reduced in width and two oak panel doors were installed that were relocated from elsewhere in the house. Also in 1942 a new mantelpiece was installed in on the west wall with a slate hearth. The cornice moldings, window casings and some parts of the bookcases on this wall are original. Additional bookcases that completely fill in the north wall and extend around the new curved wall on the northeast corner date from 1942.

Dining Room

The original 1899 plan for the dining room places it on a southwest/northeast diagonal to the orthogonal north/south orientation of the rest of the house. In 1942, the entry door from the hall niche, which was on axis with the curved window wall of the dining room, was closed off. The principal access to the dining room now is through the living room and through a small door to the kitchen/service area of the house. There are two historic china cupboards dating from 1899. One is on the southeast wall. The one that was originally located on the northwest wall was relocated to the southwest corner where the entry from the hall had been. There is a wood paneled wainscot and a coffered ceiling with an ellipse at the center. The floor is square wood parquet as in the main hall and library.

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Kitchen and service areas

The original kitchen, kitchen and pot closets, and part of the butler's pantry were reconfigured into a kitchen and breakfast room in 1942. The kitchen pantry, icebox, and cold room were removed at this time, as was part of the rear porch. This entire area has since been reconfigured in 2002 with a new north wall into a kitchen, family room, pantry areas, and small office.

SECOND FLOOR

Staircase and Main hall

The main staircase has one switchback where there is a three panel leaded glass window. The original windows were removed in 1942. The current beveled glass landing windows were commissioned in 2002 and crafted by Lisa Enright of Alley Glass in Hinsdale. The window depicts climbing American Beauty roses. At the top of the stairs, an arched opening framed with fluted pilasters leads to a large rectangular room. The floor is oak in a basketweave design and there are historic crown moldings, casings, and baseboards throughout. In 1942, the north extension of the hall was shortened to enlarge a rear bedroom (#4) and add a bathroom (#3) where the old north middle bedroom was. The historic cabinets remain in place in this part of the hall.

Bedroom #1 (Master bedroom)

This bedroom is original and has oak floors, historic wood panel doors, classical casings, and crown moldings. The crown molding has acanthus, bead, and egg and dart detailing. In 1942, the fireplace was pulled out to enlarge the firebox and the mantelpiece reused. A new marble hearth and surround were installed.

Bathroom #1

This bathroom was created in 1942 in the front projecting bay of the house that had been a large, open dressing room. The front window was closed off to put a north/south

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wall there separating the space into a bathroom and dressing room. In 2002 the present owners removed that north/south wall but left the window opening closed. It has been reconfigured again into a master bathroom.

Bedroom #2

This bedroom is original and has oak floors, historic wood panel doors, classical casings and crown moldings that are the same as in the master bedroom. In 1942, the fireplace was pulled out to enlarge the firebox and the mantelpiece reused. A new marble hearth and surround were installed.

Bedroom #3

This bedroom has built in cabinetry on the north wall. There are historic wood panel doors, classical casings, and baseboards. The crown molding is simpler than in the front bedrooms. In 1942, a window seat was added in the bay and the existing window above it was replaced with a fixed sash with diagonal wood muntins as described above. The floor is now carpeted.

Bedroom #4

This is a small bedroom connected to bedroom #3. It was enlarged slightly by the shortening of the main hall extension in 1942. It has historic wood panel doors, casings, and baseboards.

Bedroom #5

Two servants rooms were combined and made into this bedroom. The space is smaller because this is where part of the rear wall was removed. There is a new pair of double hung windows on the north wall of this room.

THIRD FLOOR

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There is a large open space on the third floor that is the former ballroom. It has maple floors, a simple classical molding on the wood panel doors, and a low chair rail. There is a historic skylight with metal mullions. There are a few other small rooms on this floor with historic wood panel doors, transoms, and trim.

CARRIAGE HOUSE

The historic coach house, built at the time of first construction in 1899, is located at the northwest corner of the property. The coach house is frame, 1 ½ stories tall with a front gable roof, prominent cornice with modillions and dentils, frieze, hay loft door, and pyramidal roof vent. The first floor openings have been enlarged to accommodate three garage doors.

OVERALL INTEGRITY

The Bassett House and its historic coach house retain much of their historic 1899 design and effectively convey the period historically associated with first owner, Orland P. Bassett. Although there were some exterior and interior changes made to the home in 1942, these changes were well-designed and compatible with the building's original architectural styling. The present owners have recently reversed visible exterior changes from 1942 by recreating the 1899 full front porch and wrap around open terrace from historic plans and photos, thus restoring most of the 1899 character to the principal façade. The interior retains the basic 1899 plan of the primary spaces with some reconfiguration of the rear rooms and an rear addition.

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STATEMENT OF SIGNIFICANCE

SUMMARY

The Orland P. Bassett House is eligible for listing in the National Register of Historic Places locally under Criterion C as a fine example of early Colonial Revival architecture within the Village of Hinsdale, Illinois. It is also eligible under Criterion B for its associations with prominent Hinsdale resident and businessman, Orland P. Bassett. His local floral company, Bassett & Washburn, was the first wholesale florist to produce the popular American Beauty Rose for the U. S. commercial market. Bassett & Washburn was also the largest employer in Hinsdale at the turn of the century and an important company in the history of the local floriculture industry. The house at 329 E. Sixth Street was Orland Bassett's primary residence from 1899 through 1910. It is the only building remaining in Hinsdale, with sufficient architectural integrity, that represents Orland P. Bassett's life and business accomplishments as a floriculturalist.

HISTORY OF HINSDALE

Hinsdale, Illinois is an example of an upper-middle-class railroad suburb that developed across the United States from 1850 through 1880. It was founded by William Robbins in anticipation of the location of the Chicago, Burlington, and Quincy Railroad's (C. B. & Q. R. R.) commuter line through the area in 1864. Robbins came to Hinsdale in 1862 and bought 700 acres on either side of the rail right-of-way, which had been selected through the valley south of the existing town of Fullersburg.² He built his own summer residence in 1864, called "Woodside," and then set about subdividing the first of his lands for development. Robbins platted the original Town of Hinsdale in 1865 and recorded it in August 1866.³ William Robbins began advertising his lands in Chicago newspapers and even commissioned a few homes to be built for renters who were interested in

² Bateman, 674. Other sources say 800 or 1000 acres.

³ 1874 Atlas of DuPage County, 4.

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properties within his subdivision.⁴ He was so successful that he began to subdivide more lands in 1866 and 1871. These subdivisions became known as the William Robbins Addition to Hinsdale and the William Robbins Park Addition, respectively.

The first Robbins Addition, located between Chicago Avenue on the north, Third Street on the south, County Line Road on the east, and Garfield Street to the west, followed the standard rectilinear grid established by the original Town of Hinsdale plat and extended already established streets. By the time William Robbins wanted to subdivide more land in 1870, a new model for subdivision layouts was being touted across the United States. In the nearby Chicago suburb of Riverside, landscape architects Frederick Law Olmsted, Sr. and Calvert Vaux broke from the standard grid and designed a curvilinear town plan in 1869 that was emulated in years to come. The curvilinear subdivision became the ultimate suburban design, with an organic form and picturesque setting. Robbins must have been aware of the design for Riverside, a suburb also located on the C.B. & Q. R.R., and was influenced by the benefits of a picturesque design. Consequently, he hired landscape gardener Horace W. S. Cleveland (b. Lancaster, MA December 16, 1814, d. Hinsdale, IL December 5, 1900) to design his newest subdivision, the Robbins Park Addition in 1871, where the Bassett house is located.

Horace William Shaler Cleveland was a landscape designer, experimental farmer, and writer who established a practice in Chicago in 1869. Like the more well-known landscape designer Frederick Law Olmsted, Sr., Cleveland saw the opportunity and challenges in shaping communities along the newly developed railroad lines around Chicago. He felt that real estate developers held power and influence on the future character of communities across the country and that, once laid out, the land would be essentially unchangeable. (Cleveland, LA, 56). Cleveland detested the geometric grid and desired more tasteful arrangements of land development.

The Robbins Park Addition, recorded on June 12, 1871, is considered one of Cleveland's most notable commissions and one that came out of his C. B. & Q. R. R. connections. In contrast with William Robbins earlier grid subdivisions, the Robbins

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Park design capitalized upon Hinsdale's topography. In his design, the inequalities of the ground surface were considered in laying out building sites and roads. Roads were laid out around hills, leaving the most valuable and the highest sites for residential lots. Lots varied in size from a half an acre to four or five acres. Trees were also planted to further add to the beauty of the subdivision. Cleveland's appreciation of the natural character-defining features of Hinsdale's landscape resulted in a picturesque setting for home building with curving roads and irregularly shaped, park-like residential lots. Cleveland's and Robbins' influence is still found in the topographical features, curving roads, and large mature trees of the Robbins Park area.

The Robbins Park Addition was one of Cleveland's first landscape endeavors in Chicago. Soon after his arrival, Cleveland established a Chicago-based partnership with civil engineer William Merchant Richardson French and land surveyor Samuel S. Greeley. In March 1871, Cleveland and French produced a pamphlet, *A Few Hints on Landscape Gardening in the West*, that advertised their services, especially for laying out towns, cities, and villages. Specifically marketed to proprietors of real estate, the pamphlet featured the Robbins Park Addition in Hinsdale.

H.W. S. Cleveland expanded his practice into other states in the late 1870s and early 1880s, including a move to Minneapolis. By the late 1880s, Cleveland had completed park and cemetery designs with his son Ralph, but he began to slow down. In the late 1890s he moved to Hinsdale, where he lived the remainder of his life with his son Ralph, who became an architectural photographer. The visionary landscape architect died in Hinsdale on December 5, 1900.

ORLAND P. BASSETT AND THE HISTORY OF THE PROPERTY

The Orland P. Bassett House, at 329 East Sixth Street, is located in the original boundaries of the picturesque Robbins' Park Subdivision. The house was built in 1899 for Orland P. Bassett, Hinsdale resident and businessman, whose wholesale floral

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company was the first to produce the American Beauty Rose for the U. S. commercial market.⁵ Orland P. Bassett (b. March 31, 1831, Towanda, PA – d. February 26, 1921, Pasadena, CA), is best known in the history of the community for his floral business, but was originally a printer and publisher. After running a printing a business in Towanda, PA, he came to Illinois in 1857 and settled in Sycamore where he published the weekly *Sycamore True Republican* for nine years. He then moved to Chicago where he operated the Pictorial Printing Company that he purchased in 1874. In 1887, he and his first wife, Betsey, moved to Hinsdale. Shortly after his move, Orland Bassett began growing roses as a hobby and built a greenhouse where he is believed to have produced a type of rose known as the American Beauty Rose. Although the American Beauty Rose was first introduced to the eastern part of the United States in 1885, Orland Bassett began a business that first introduced the American Beauty Rose to florists in other areas in the country in 1888.⁶ His obituary reads,

"Mr. Bassett was always aggressive. His aggressiveness, in fact, won him the name of being the pioneer rose grower of the west. In 1888 he introduced the American Beauty in the west with marked success. To his pioneering is credited the fame of Chicago as for many years the world's great American Beauty market."

Orland Bassett, who began as an amateur grower of roses, became an innovative and leading figure in the Chicago area's floricultural industry at the turn of the 19th century. Commercial floriculture, as an industry, was not established in the U.S. until the founding of professional horticultural trade groups such as the American Association of Nurserymen, Florists, and Seedsmen in Chicago in 1876. Horticultural societies, made up of gentlemen amateurs and commercial growers, did exist in the U.S. prior to this date, mainly near larger eastern cities. Their principal functions were for educational and entertainment purposes, such as shows and exhibitions, and not to advance the trade. While Americans gained disposable income in the late 19th century, flowers grew in popularity as gifts for their symbolic meanings. This phenomenon allowed for the development of the commercial floral trade. One segment of commercial growers

⁵ Dugan, Hugh. *Village on the County Line: A History of Hinsdale, Illinois*. Hinsdale, IL: Privately printed, 1949, p. 146.
⁶ "Veteran Florist Dies at 86," *Hinsdale Doings*, March 5, 1921, p. 1.

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became wholesale florists, who provided flowers to retail florists and other clients, just prior to 1900. Wholesale florists principally sold cut flowers and occasionally offered a few supplies and some nursery stock. Orland Bassett's business was one of the first companies in Chicago that fell into this category.

Orland Bassett's first residence in Hinsdale was "Bonnie Heights" at 425 E. Sixth Street, built in the 1860s by William Robbins (known as the "father of Hinsdale") and remodeled by Mr. Bassett in 1892. "Bonnie Heights" later became the home of Orland Bassett's daughter, Kate, and his son-in-law and later partner, Charles L. Washburn. "Bonnie Heights" has been subsequently remodeled, and no longer conveys any sense of the home during Orland Bassett's or Charles L. Washburn's residency. Additionally, the original greenhouse that once stood on the site and was associated with the founding of his floral business is no longer standing.

In January 1897, Orland's first wife, Betsey Bassett, died. Mr. Bassett remarried on December 6, 1898, and he and his second wife, Mary Katherine Pearsons of Berwyn, planned a new residence in Hinsdale. Mr. Bassett purchased property at the northwest corner of Sixth and Oak Street in the Robbins Park subdivision for a new residence. According to the *Hinsdale Doings*, ground was broken in late May 1899 at 329 East Sixth Street for what some have called the "American Beauty" house. Construction was well underway in the summer by LaGrange, IL building contractor Ole Anderson⁷, and by September the plasterers were finishing their work. Reference to Mr. Bassett's floral business and the American Beauty Rose were instilled into the design of the home, including the "rose motif" canvas murals that remain in the living room. In November 1899, the *Hinsdale Doings* reported:

...By Christmas O. P. Bassett will be comfortably domiciled in his new Sixth street residence. One of the contractors told a *Doings* reporter yesterday that its cost would exceed \$25,000. In exterior beauty and interior magnificence few suburban residences can rival it. The first floor is finished in quarter sawed antique oak, highly polished. Cost seems to have been forgotten when you gaze

⁷ The *Hinsdale Doings* incorrectly reported that Olaf Anderson of LaGrange was the contractor. Searches through LaGrange City Directories in 1898 and 1899 show that the contractor's name was really Ole Anderson.

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upon the halls, parlors and dining room. The latter is highly wainscoted, with a costly buffet, all in highly finished oak, while across the ceiling, centering on an octagon run massive beams which lend a harmonious old colonial appearance to the room. The reception hall and vestibule are lit by beveled plate glass windows in oval designs set in hand-carved oak doors. At the stair landing is a beautiful window design of stained glass, the finest in Hinsdale. Upstairs many of the rooms are furnished in white enamel. The bathroom being in white tile with gold frieze. On the third floor is a large dancing hall, while an apartment in the basement provides a billiard room. S. Thorsen has six painters rushing the painting and decorating, and more will be employed next week.

During the Bassett's residency, many parties and social events for Hinsdale residents took place in the Bassett House. The third floor ballroom was an appropriate and magnificent space for dances. The first was on Saturday, March 10, 1900, shortly after Orland and Mary Katherine Bassett moved into their new home. The *Hinsdale Doings* reported:

"On Saturday evening last Mrs. O. P. Bassett entertained the young people of the village in honor of her niece, Miss Bessie Andrews and Master Ned Washburn. About twenty couple (sic) participated. The dancing hall, on the third floor, was handsomely decorated with potted plants and strings of smilax. The musicians were completely hidden in an alcove behind paints and ferns. Miss Stiles directed the cotillion and the children made charming pictures as they danced through the many figures of the german. Favors were plentifully bestowed and the entire evening thoroughly enjoyed by those fortunate as to be bidden. Kinsley served. On leaving each little Miss was presented with a sterling silver paper cutter, and each young gentlemen with a silver pencil as souvenirs. The young guests scarcely needed a reminder of the evening as the memory of it, and the graciousness of the host and hostess will remain with them always."⁸

BASSETT AND WASHBURN, FLORISTS

⁸ "Little Girls Danced in Glee" *Hinsdale Doings*, Vol. V, No. 25, Saturday, March 17, 1900, p. 1.

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Due to the burgeoning success of his floral company begun in 1888, Orland Bassett summoned help from his son-in-law a few years later in 1893. Charles L. Washburn, who married Bassett's only daughter, Kate, in 1883, joined the company's founder and formed Bassett & Washburn, Florists, in Hinsdale. Together, the company grew to be a major wholesale florist in the Chicago area with offices and store in Chicago and greenhouses in Hinsdale. From their large greenhouses at nearby Seventh and Oak Streets in Hinsdale (no longer standing), the wholesale company supplied cut flowers and floral supplies across the U.S. Bassett & Washburn, considered Hinsdale's largest employer at the turn of the 20th century with 85 men, operated on a forty-acre site. One of their major clients was the nearby Chicago, Burlington, and Quincy Railroad, for whom they supplied roses for use on their dining cars. The company, which specialized in roses, was noted for receiving awards at numerous floral shows at the turn of the nineteenth century.

Chicago became a center for rose production in the late 19th and early 20th century. In the early years of commercial floriculture, most rose producers were near major populations since roses had to be in the hands of a retail florist within 24 to 48 hours after cutting.⁹ The Bassett & Washburn Company was one of a small number of wholesale florists that produced and distributed roses in the Chicago area. However, Bassett and Washburn is recognized for being the first wholesale florists to produce the American Beauty Rose for the U. S. commercial market.¹⁰ The American Beauty Rose is a hybrid perpetual rose that was first bred in France in 1875 by Henri Ledechaux and brought to the eastern United States ten years later.¹¹ Hybrid perpetual roses were the most popular garden roses until the end of the 19th century since they were very large, could be bred as cut flowers, and were successful competitors for prizes at floral exhibitions. Over 4,000 varieties of hybrid perpetual roses were developed and introduced between 1837 and 1900. Less than 600 hybrid perpetual roses survive today, mainly in specialist collections. In the years following its first introduction to America, the American Beauty Rose became the nation's favorite greenhouse-forcing rose.¹²

⁹ Florists' Review, p. 38.

¹⁰ Dugan, Hugh G. Village on the County Line: A History of Hinsdale, Illinois. Hinsdale, IL: Privately printed, 1949, p. 146.

¹¹ Macoboy, Stirling. *The Ultimate Rose Book*. New York, Henry N. Abrams, Inc., 1993, p. 49.

¹² Florists' Review. *A Centennial History of the American Florist*. Topeka, KS: Florists' Review Enterprises, Inc. 1987, p. 189.

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Ironically, the "American Beauty" is a French rose, renamed from "Madame Ferdinand Jamin," for the U.S. market. It remained a best seller in the U.S. until 1920.¹³

At the turn of the nineteenth century, floriculture was one of the only industries located in Hinsdale.¹⁴ At this time, Bassett and Washburn had the most extensive and recognized floral company in Hinsdale. Besides Bassett & Washburn, other Hinsdale floral companies through the years included the Fred C. Morris Greenhouses (est. 1894) at Hickory and Elm; Henry Payne Florist at County Line between Seventh and Eighth, the Illinois Mushroom & Greenhouse Company, Littleford Landscape Nurseries (later Hinsdale Nurseries, Inc.) on South Madison Street, and the Edwards & Fleming Greenhouses at Oak and Eighth Streets. These companies were small scale producers of flowers and plants, serving only the local market.¹⁵ Following the retirement of Orland P. Bassett in 1907, he turned the business over to his son-in-law. In the mid-1920s, Charles L. Washburn moved the company from Hinsdale to Clarendon Hills in an area that later became the Blackhawk Heights subdivision.¹⁶ The new location of Bassett and Washburn had greenhouses with an adjacent railroad spur and an apple orchard.¹⁷ The business was short-lived in Clarendon Hills, and was closed around 1935.¹⁸ No buildings or structures remain from the Bassett and Washburn Company in Clarendon Hills. All that remains of the Bassett and Washburn Company greenhouses in Hinsdale is a boiler building, located at 324 E. Seventh Street. However, the boiler building was converted to a home in 1927, and no longer retains its original appearance and integrity.

¹³ Ibid.

¹⁴ According to Dugan, p. 145, "The manufacturing industry has never obtained a sure footing in or near this mecca of homes and gardens." He mentions the floral industry, the laundries, a textile belt company, and the Hinsdale Bottling Works.

¹⁵ "Florists." A vertical file in the Collections of the Hinsdale Historical Society.

¹⁶ According to Rembrandt Noble, who had given the Hinsdale Historical Society an oral history on April 16, 1986, the Blackhawk Heights development was built on the land that the Bassett and Washburn Greenhouses were once upon. According to the DuPage County Recorder of Deeds, Blackhawk Heights was first subdivided in 1941. It is unclear exactly when the company moved from Hinsdale to Clarendon Hills, but City Directories from 1924-25 indicate that the operation may have moved at that time.

¹⁷ As reported in oral histories provided by Judith Van Zanten of the Clarendon Hills Historical Society.

¹⁸ Bassett and Washburn appears in the December 1934 Hinsdale-Clarendon Hills Telephone Directory, but not in the June 1935 or December 1935 Telephone Directories. According to Judith Van Zanten of the Clarendon Hills Historical Society, oral histories from early community residents concur with this date. The greenhouses were once located along Iroquois Drive in Clarendon Hills.

Blackhawk Heights residents on this street still find shards of glass from the demolished greenhouses while gardening in their yards.

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Following his retirement in 1907, Orland Bassett remained in the Sixth Street residence until around 1910 when he moved permanently to Pasadena, CA. Although Pasadena, CA is the home of the famous Tournament of Roses, no links could be made between Mr. Bassett and the Tournament of Roses Association. His obituary states that he continued practicing horticulture on a small scale on his property in California, but left the trade entirely upon his retirement. Orland P. Bassett died in his Pasadena residence on February 26, 1921 at the age of 87 after a long illness.¹⁹

Orland Bassett's grandson, Edgar Bassett Washburn and his wife, Belle, lived in the house at 329 East Sixth Street until 1913 when it was sold to Robert Gordon, treasurer of the Quaker Oaks company. Other owners through the years have included Mr. and Mrs. Harold E. Moyer, who completed the renovations to the home in 1942; Bud and Patsy Cushing; and current owners Julie and Steve McGue.

ARCHITECTS

The architect of the Orland P. Bassett House has not been found. Although the current homeowner has copies of the original building plans of the home, no architect is listed on the drawings. An extensive search through the local newspaper, the *Hinsdale Doings*, through the real estate section of the *Chicago InterOcean*, and through real estate and architectural periodicals in 1898 and 1899 such as the *Economist*, *Construction News*, *Inland Architect and News Record*, and *American Contractor* did not reveal any architect's announcement for the home. The architect was mentioned in the *Hinsdale Doings* as visiting the property in May 1899, but was not named:

O.P. Bassett is planning to build a magnificent residence on the quarter of a block, immediately adjoining the J. C. Ross property on Park Avenue, which Mr. Bassett recently acquired from Geo. Robbins. The house will cost about \$10,000, and represents the latest in architecture. Wednesday, Mr. Bassett had the architect and surveyor looking over the ground.²⁰

¹⁹ Obituary, Orland P. Bassett, *Pasadena State News*, February 28, 1921, p. 2, col. 3.

²⁰ "Another Fine Home to Be Built," *Hinsdale Doings*, Vol. IV, No. 34, Saturday, May 20, 1899, p. 7.

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It is possible that the architect of the home may be Enoch Hill Turnock. In 1892, Orland P. Bassett had hired E. Hill Turnock, who resided in nearby LaGrange Park, to remodel "Bonnie Heights," Mr. Bassett's first residence in Hinsdale.²¹ This was the house that Orland Bassett shared with his first wife before her death in January 1897. "Bonnie Heights," located down the street at 425 E. Sixth Street, was originally the William Robbins homestead. Since Orland Bassett had an established relationship with E. Hill Turnock, it is possible he hired him again seven years later to design the new house for he and his second wife, Mary Katherine, in 1899.

In 1942, owners Mr. and Mrs. Harold E. Moyer hired architect Harry Jones Harman to remodel the residence at 329 E. Sixth Street. Harry Jones Harman (b. 1909) received a B.A. and M.A. in Architecture from the University of Illinois and studied at the Beaux Arts Institute of Design. He received the Fountainbleau Scholarship Metal in 1930 for travel in Cuba and Mexico and second place in 1931 for the Plym Fellowship. Following his travels, Harry Harman became an instructor in architecture at the University of Illinois (1930-1936) and a professor of architecture at Oklahoma A & M College in 1936-1937. Later, he established an architectural practice in Lagrange, IL and in 1950 Mr. Harman relocated to Port Huron, MI. While in Port Huron, Harry Harman was associated with the architectural firms of Wyeth, Harman and Associates and Harry J. Harman and Associates, Inc. Although the majority of his work is in the Port Huron area, Harmon's known Illinois work includes the Robert Balch Residence in LaGrange, the addition to the house at 329 East Sixth Street in Hinsdale, and as senior City Planner for the Chicago Planning Commission (1944-45).²²

THE ARCHITECTURAL STYLING OF THE BASSETT HOUSE

The Orland P. Bassett House is an exceptional example of the early period of the Colonial Revival style in Hinsdale. The Colonial Revival style (1880-1955) is one of America's most recognized and lasting domestic house styles, drawing on historic or

²¹ "E. Hill Turnock, architect...For O. P. Bassett he is planning the reconstruction of his stone residence at Hinsdale at a total cost of \$7,000." *The Chicago InterOcean*, August 14, 1892, Sec. 2, p. 10.

²² Koyl, 1955, p. 228 and Koyl, 1962, p. 287.

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period architecture of the American Colonial era. Following the 1876 Centennial Exhibition in Philadelphia that highlighted America's 100 years of achievement, American architects began to foster pride and appreciation of American architectural tradition. The popularity of the Colonial Revival style amongst home builders is due to its basic simplicity and its patriotic associations with early American, 18th-century homes. Simultaneous with America's self-awareness in the last quarter of the 19th century was the influence of classicism on architectural design. American architects were inspired by both the 1893 World's Columbian Exposition in Chicago, dominated by classical models, and by architectural training in Europe at the Ecole de Beaux Arts, that emphasized the architecture of ancient Greece and Rome.

Because of its enduring popularity, the Colonial Revival style has the greatest span in construction dates of any style within the Village of Hinsdale. Built principally from the early 1890s through the 1950s, many variations and subtypes of the style are prevalent. Some of the more dramatic and impressive Colonial Revival designs in the village come from the earliest period, from 1893 through around 1910. The Orland P. Bassett House was constructed in 1899 and falls within this early period.

Whether derived from stately red brick Georgian examples or more modest clapboard structures, Colonial Revival style buildings share certain clearly identifiable characteristics. Most structures are symmetrical and rectangular in both exterior massing and interior plan; some have wings attached to the side. The entrance is typically placed in the center of the front façade and may be accentuated with a classical – temple-like – projecting portico topped by a pediment. Other entrances may have wider porches dominated by a central pediment, or they may be flat-roofed with classical columns and a roof-top balustrade. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters. Colonial Revival style houses can be monumental or restrained two to two-and-a-half story designs, or more modest one to one-and-a-half story Cape Cod homes built during the later period of the style. Many variations of these characteristics can be found in the Colonial Revival houses in Hinsdale.

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Although all Colonial Revival houses share these general characteristics, they can be grouped more specifically into sub-types. In their book, *A Field Guide to American Houses*, Virginia and Lee McAlester cite nine principal sub-types of the Colonial Revival style, most of which are symmetrical. Of these sub types, the Bassett House falls into the "Centered gable" sub-type, one of the relatively uncommon symmetrical sub-types. The McAlesters estimate that less than five percent of Colonial Revival houses fall under this type. "Centered gable" homes are generally derived from high style Georgian or Adam prototypes and are characterized by a front gable section added to the center of the long side of a side gable roofed house. Robert Adam's preference in the arrangement of mass was to move wall planes forward and back.²³ In the Bassett house, the center, gable-roofed dormer placed atop a center bay projects forward from the flat plane of the house, clearly placing emphasis on the center of the house and marking the front entry. The two smaller dormers on either side are visually subordinate. The tall, brick chimneys on the ends and the paired windows on either side of the center bay complete the symmetry of the upper stores of the front façade. The one-story, full width, classical front porch establishes a horizontal counterpoint to the verticality of the center bay; it shelters and protects the front entry in its hidden recesses, even as the center bay highlights it.

Colonial Revival massing, bilateral symmetry, and even individual classical features predominate in this design, yet the influence of the Queen Anne has not been left entirely behind. Despite the carefully balanced formality of the front facade, the actual expression of the projecting bay, being wider than the third floor dormer, and with curved window sash, still retains some of the picturesque qualities associated with the earlier Queen Anne style. The finely styled front entrance features typical classical features such as paneled front door with sidelights and fanlight, flanking pilasters, square classical columns, modillions, and dentils. Other classical features include the Ionic porch columns and classical balustrade, the modillions under the porch and main roof eaves, the frieze and dentil trim under each roof.

Early Colonial Revival style homes, built prior to 1910, were often Queen Anne or Shingle style homes that featured applied classical design elements reflecting the

²³ *Places*, p. 216.

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continued influence of the Victorian era. The McAlesters have described these early examples of the Colonial Revival style as "free interpretations with details inspired by colonial precedents."²⁴ They note that some works designed during the early Colonial Revival period have an asymmetrical form with superimposed Colonial details. Although the Bassett house presents a symmetrical and orderly composition towards the street, in its irregular side elevations and massing it has not abandoned some of the picturesque asymmetry of the older Queen Anne style. The wrap-around porch is common on large Queen Anne houses. On the Bassett house it is not a fully roofed porch, but rather an open terrace connecting to an octagonal side wing. A pure Colonial Revival style house would typically have simple, rectangular side wings. The second floor bay on the east side is also typically Queen Anne in derivation. The west façade of the house is more restrained in its composition, with windows on the first and second floor. The only irregularity is the access to the deck atop the roof of the porte-cochere. But here again, the detailing is classical, with multi-light doors, pilasters and round arches, classical surround and swag ornament.

The interior plan reflects this same juxtaposition between the symmetry of the Colonial Revival and the irregularity of the Queen Anne. The front door opens into a small vestibule, and then through an arched and colonnaded opening into the grand main hall. The focal point of this space is the curved niche and fireplace on the far wall. This hall divides the first floor with formal parlors on either side, each with a fireplace on the outer wall. They are not the same size, however, with the library on the left being approximately square, while the living room on the right is twice as long. The placement of the principal staircase on the left behind the library balances the arrangement of primary spaces but does not create duplicate spaces. Perhaps the most creative aspect of the first floor plan is the position of the dining room on a diagonal axis with the main hall and the other principal rooms. As originally designed, this was entered from a corner of the main hall. Although that doorway was closed off in 1942, the diagonal orientation of the room was retained, with the viewer drawn towards the northeast window wall. The functional spaces of the kitchen, various pantries, and rear stair hall were arranged in the northwest corner of the first floor, in an irregular, utilitarian manner. Through the

²⁴ McAlester, p. 326

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**Orland P. Bassett House
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Hinsdale, DuPage County, IL**

1942 and the current remodeling they continue to hold this part of the house and serve contemporary needs.

The interior displays classical architectural features and fine finishes throughout. There are coffered ceilings in the main hall, stair hall, and dining room. Matching built-in cabinets in the dining room have simple classical forms. Wood mantelpieces are restrained in their design. There is wainscot in several rooms, and classical door and window trim throughout. Particularly noteworthy in the living room is the ceiling mural of roses. The grand staircase is wide and open, with a stair landing midway and then an elegant arched entry to the second floor hall.

Although the Bassett house falls clearly into an early expression of the Colonial Revival style, it is distinctive in its insistent inclusion of Queen Anne elements. There is a careful attention to detail with many classical features displayed on the exterior and throughout the interior. The remodeling in 1942 did not detract from the original design conception and in some ways enhanced it, particularly in the way the interior spaces were enclosed and more well defined. The restoration by the present owners, in recreating the front porch, reestablished the original design intention of the 1899 house. The design of the Bassett house is solid and grand, truly expressing the prominence of its first resident.

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EARLY COLONIAL REVIVAL ARCHITECTURE IN HINSDALE

Aside from 329 E. Sixth Street, twelve early Colonial Revival-style houses were ranked locally significant in historic resource surveys sponsored by the Village of Hinsdale. They are:

- Charles E. and Carrie Raymond House, 425 E. Third Street, built in 1893;
- George H. and Carrie R. Mitchell House, 244 E. First Street, designed by Shepley Rutan & Coolidge, built in 1893;
- 321 S. County Line road, built in 1893, architect unknown;
- Lawrence and Isabel Conover House, 707 S. Lincoln Street, built in 1894, architect unknown;
- Robert M. and Mary Dean House, 337 E. Third Street, built in 1895;
- 714 S. Garfield, c. 1895, architect unknown;
- Garry W. Munson House, 515 S. Lincoln Street, 1896, architect unknown;
- Frank Osgood Butler House, 230 E. First Street, designed by George William Ashby, built in 1898;
- 124 E. Walnut, c. 1900, architect unknown;
- Charles G. Root House, 134 S. Park Avenue, built c. 1904, architect unknown;
- Howard George Hetzler House, 26 S. Park Avenue, built c. 1905, architect unknown;
- 212 W. Fourth, built c. 1905, architect unknown.

Of these, the Raymond House, the Dean House, the Butler House, and the Root House are also included in the Illinois Historic Sites Structures Survey.

Two of these early Colonial Revival houses in Hinsdale share some similarities with the Bassett House. Both the Butler house and the Dean house have the same projecting, center front gable added to a side gable roofed house. In the Butler house this is expressed as a recessed front entry on the first floor, a colonnaded balcony on the second floor, and on the third floor, the gable roofed dormer featuring a Palladian window. The design of this house, which is in brick, is not as elegant nor as exquisitely

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**Orland P. Bassett House
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detailed as the Bassett house. The first floor window openings are unbalanced, with a recessed porch on one side and a heavy, bay window on the other. The plan appears to be rectangular and regular, with no wings or projecting sections. Some classical detailing is found in the modillions under the roof eaves.

The Dean house is closer to the Bassett house in exterior appearance because in addition to having a projecting, center front gable added to a side gable roofed house, it also has a full front porch. This house is frame and like the Bassett house has two smaller dormers on either side of the center gabled dormer. Unlike the Bassett house, these are hipped roof dormers. The front porch is classical in detailing although not as elaborate as in the Bassett house. Neither the Butler nor the Dean house combine any elements of the Queen Anne style nor show any irregularity in plan.

CONCLUSION

The Bassett house is a fine example of an elegant, turn of the 20th century home constructed for the upper class in one of Chicago's most attractive 19th century railroad suburbs. It stands apart from other Colonial Revival houses in Hinsdale for its well-balanced, symmetrical design and its innovative integration of Queen Anne features into a formal façade. Although the original architect is unknown, the fine attention to classical detailing hints at a well-trained and skilled designer. The home retains much of its 1899 character and materials, with historic alterations by architect Harry J. Harman from 1942, that complement the original architectural design. The restoration by the present owners of the 1899 front porch reestablishes the impressive original character and authoritative street presence of the house. Additionally, the first owner, Orland P. Bassett was an important businessman in the early commercial and agricultural history of Hinsdale, attaining recognition through his production, marketing and sale of cut flowers, especially the American Beauty Rose. The Sixth Street house is the only building remaining, of sufficient integrity, that is directly associated with his life in Hinsdale as a floriculturalist.

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Orland P. Bassett House
329 East Sixth Street
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Hinsdale, DuPage County, IL

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329 East Sixth Street
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**Orland P. Bassett House
329 East Sixth Street
Hinsdale, DuPage County, IL**

VERBAL BOUNDARY DESCRIPTION

P.I.N. 09-12-225-018-0000

Legal description: Lots B and C (except the north 111.8 feet of the west 50 feet of Lot C), in the Resubdivision of Harold E. Moyer's Subdivision of Lot 4 in Block 11 of W. Robbins Park Addition to Hinsdale, in the NE ¼ of Section 12, Township 38 North, Range 11, East of the Third Principal Meridian, according to the plat of said resubdivision recorded August 30, 1949 as Document 575058, in Du Page County, Illinois. And showing easement under coach house eaves by grant dated May 8, 1967 and recorded on May 12, 1967 as Document R67-14747 in the Du Page County Index.

VERBAL BOUNDARY JUSTIFICATION

The property includes the entire parcel commonly known as 329 East Sixth Street in Hinsdale, Illinois.

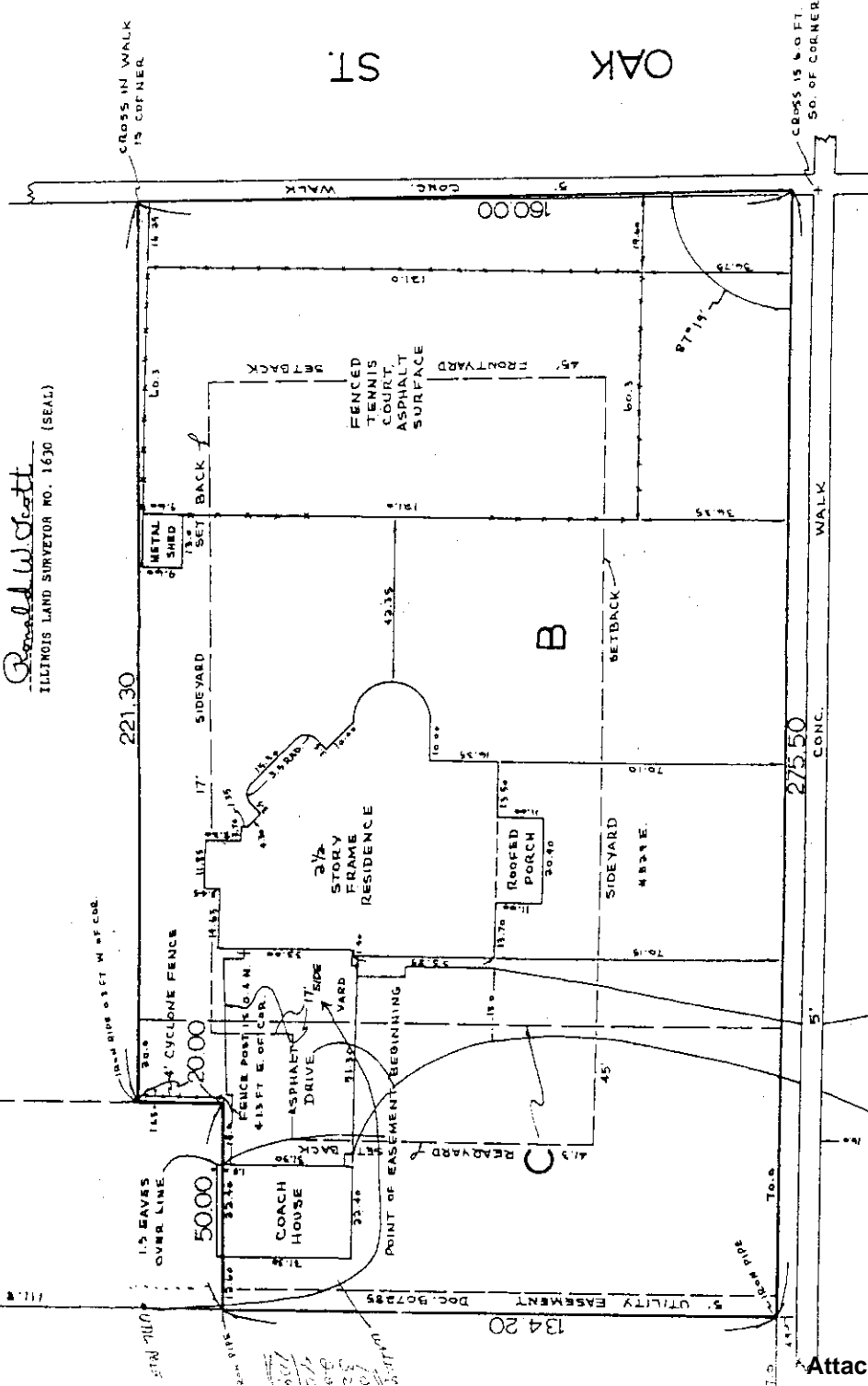
PLAT OF SURVEY OF

LOTS 100 AND 101 (EXCEPT THE NORTH 111.8 FEET OF THE WEST 50 FEET OF LOT 101),
IN THE RESUBDIVISION OF HANCOCK E. ROBERTS SURVIVOR OF LOT 4 IN BLOCK 11 OF
A. ROBERTS PARK ADDITION TO WINDDALE, IN SECTION 12, TOWNSHIP 18 NORTH, RANGE 11,
EAST OF THE THIRD PRINCIPAL MERIDIAN, ATTACHING TO THE PLAT OF SAID RESUBDIVISION
RECORDED AUGUST 30, 1969 AS INSTRUMENT 55050, IN LU FARM COUNTY, ILLINOIS.

AND
SHOWING EASEMENT UNDER COACH HSE. EAVES BY GRANT DATED MAY 8 1917
AND RECORDED MAY 13, 1917 AS DOC. 147-14747 IN DPCL.
P.L.N. NOS. 09-12-235-014
07-12-235-016

THIS IS TO CERTIFY THAT I, RONALD W. SCOTT, ILLINOIS LAND SURVEYOR NO. 1630,
HAVE SURVEYED THE ABOVE DESCRIBED PROPERTY AS SHOWN ON THE ANNEXED PLAT,
WHICH IS A CORRECT REPRESENTATION OF SAID SURVEY. ALL DISTANCES ARE IN FEET
AND DECIMALS THEREOF, AND ARE CORRECTED TO A TEMPERATURE OF 68° FAHRENHEIT.
GIVEN UNDER MY HAND AND SEAL THIS 25th DAY OF March A.D. 1999.

Ronald W. Scott
ILLINOIS LAND SURVEYOR NO. 1630 (SEAL)



RESURVEY MADE
JULY 24, 2001
Ronald W. Scott

FRONT YARD, SIDE YARD, REAR YARD AND
INSIDE SIDE YARD SETBACKS AS PER HINS.
DALE ZONING ORDINANCE AS OF APRIL 7, 1999.

6TH AVE.

THIS SURVEY IS CERTIFIED TO:
CHICAGO TITLE INSURANCE CO. AND COLE TAYLOR BANK AS SUCCESSOR TRUSTEE TO
HARRIS TRUST AND SAVINGS BANK, AS TRUST AGREEMENT DATED MARCH 11, 1967 AND
KNOWN AS TRUST NUMBER 326A7

SCALE: 1" = 20'	APPROVED BY:	DRAWN BY: RWS.
DATE:		REVISED: APR 10, 99
DRAWING NUMBER:		5622

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current plans

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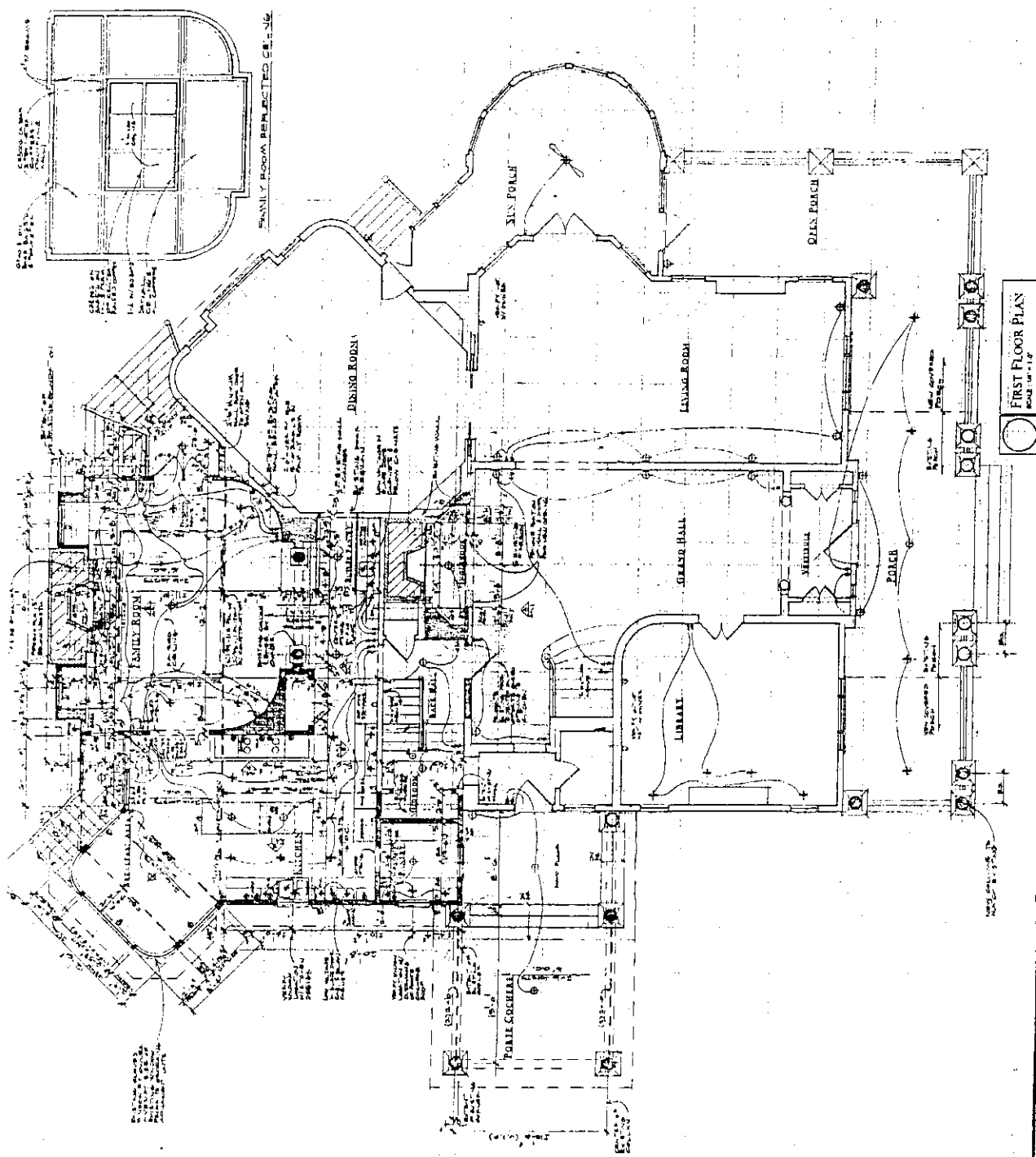
THE MCGUE RESIDENCE
IN LEXINGTON
HOMES FOR SALE

FIRST FLOOR PLAN

1006
 2006

1301

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FIRST FLOOR PLAN
SCALE: 1/8" = 1'-0"

Bassett House, Hinsdale, DuPage Co. Ill.

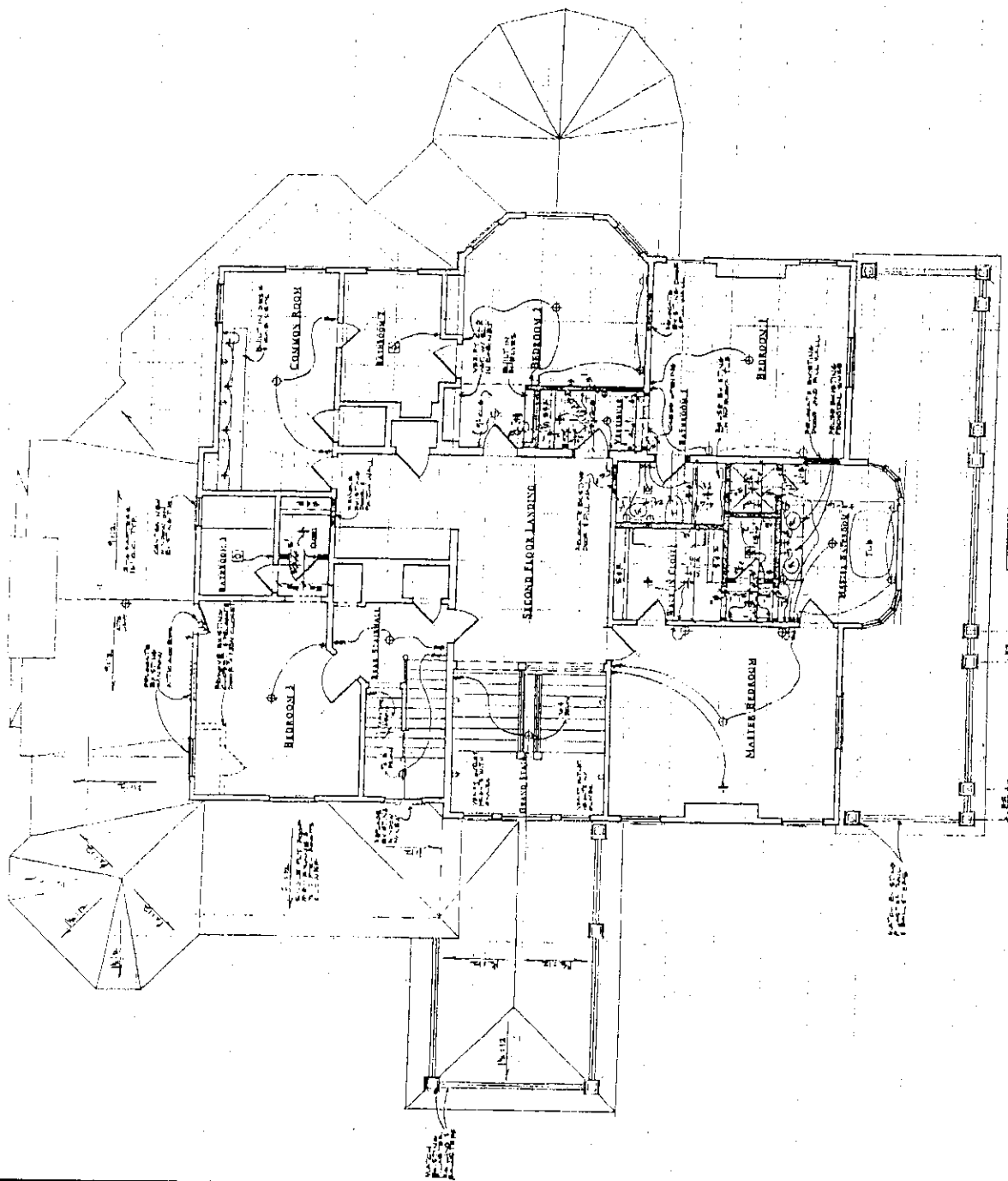
current plan

[illegible]

THE MCQUE RESIDENCE
123 E. 10th Street
Minneapolis, Minn.

SECOND FLOOR PLAN:

A-2.3



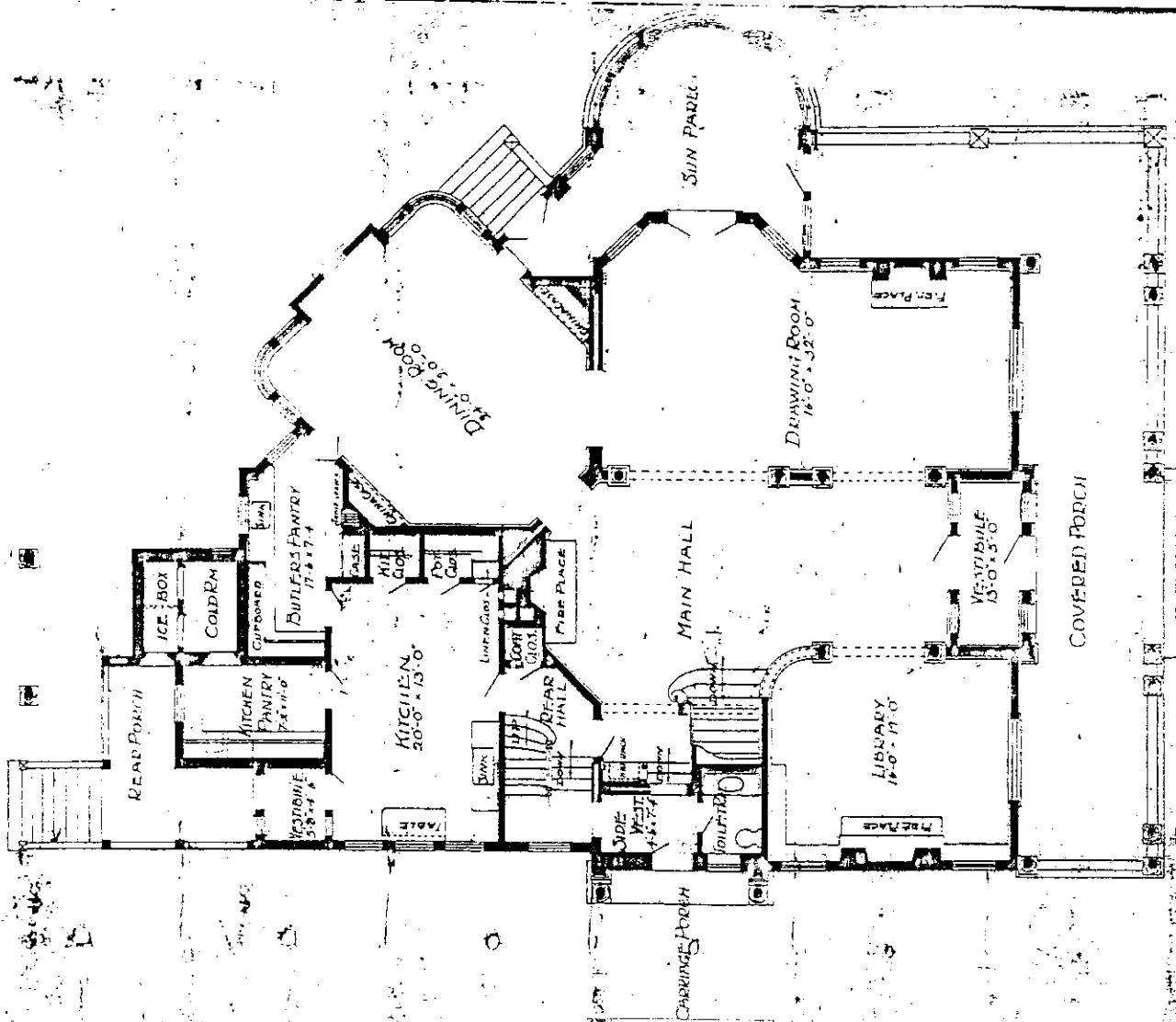
SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"

Bassett House, Hinsdale, DuPage Co., Ill.

1899 First Floor Plan

N ↑

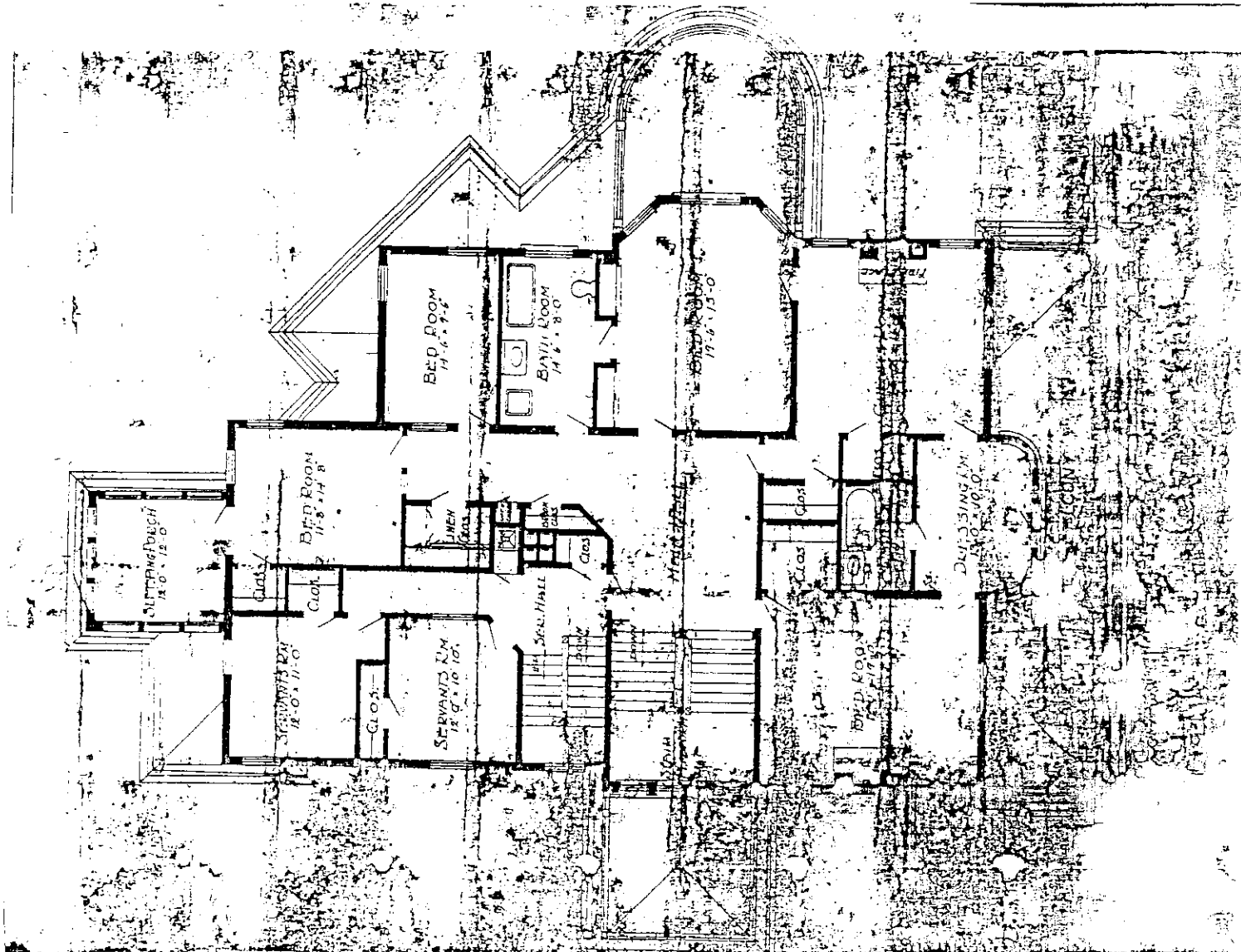
Oxland P Barnett House
Hinsdale, DuPage Co
IL



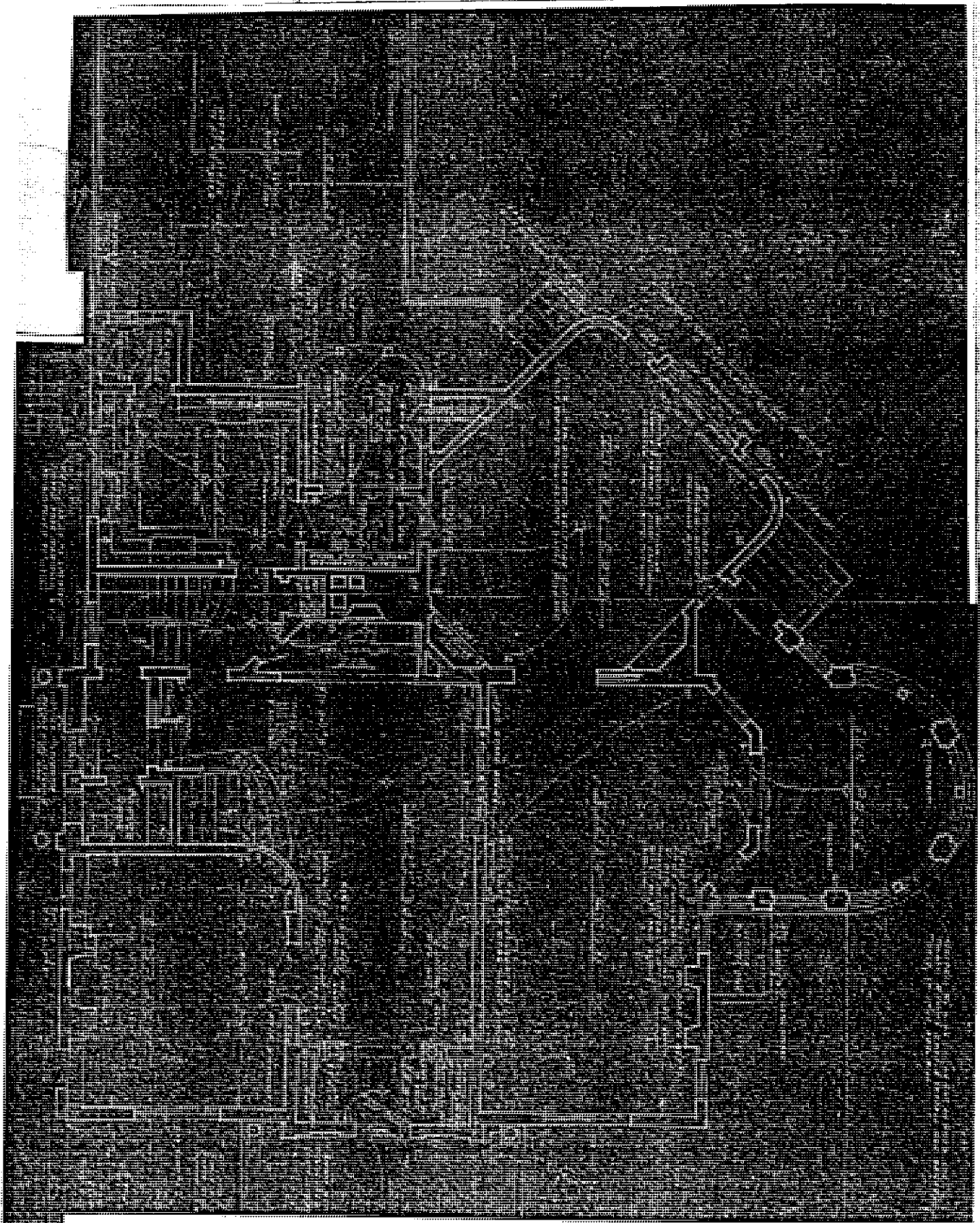
1899 Second Floor Plan

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Barnett House—
H. Medale, Durango Co.
Ill.

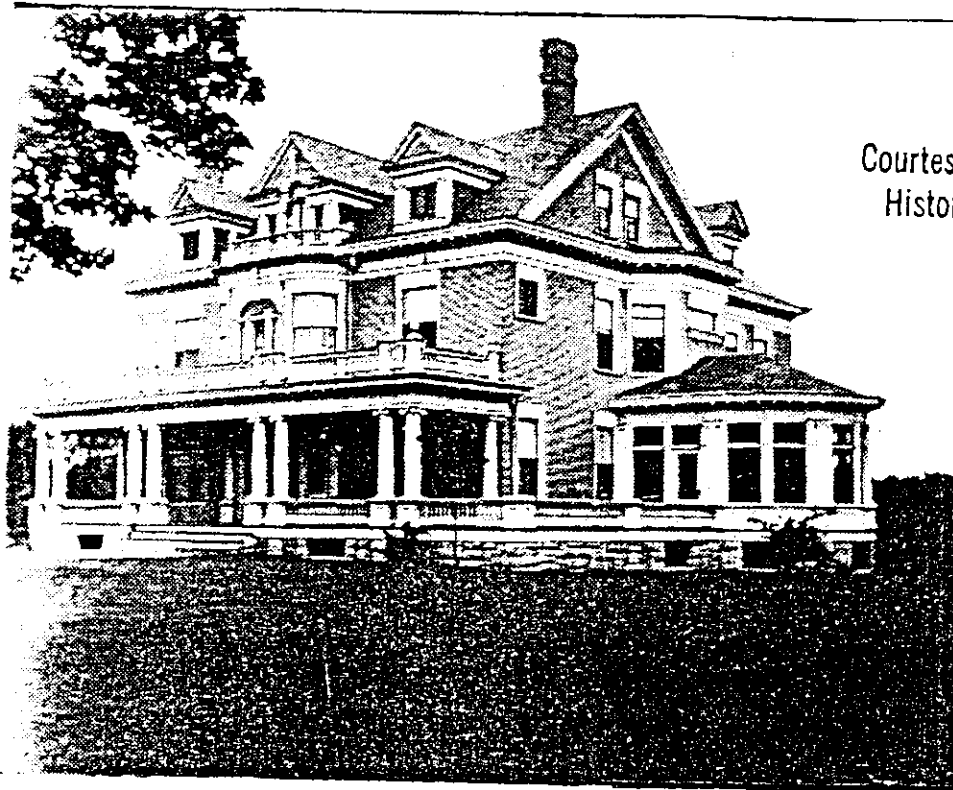


1942 First Floor Plan N ↑



Robert H. Jones, Jr. T.L.

329 East Sixth



Courtesy of Hinsdale
Historical Society

RESIDENCE OF O. P. BASSETT.
HINSDALE.

1904 -
DuPage County Atlas



Courtesy of Hinsdale
Historical Society

1919
329 East Sixth

Orland P. Baxett House
Hinsdale, DuPage Co., Ill



Edson_Beall@nps.gov

12/16/2004 02:39 PM

To: WASO_CR_NRHE@nps.gov

cc: (bcc: Tracey Sculle/HPA/ILL)

Subject: National Register Weekly List 12/17/2004

December 17, 2004

The Director of the National Park Service is pleased to send you the following announcements and actions on properties for the National Register of Historic Places. For further information contact Edson Beall via voice (202) 354-2255, E-mail: Edson_Beall@nps.gov

New National Register Teaching with Historic Places Lesson Plan Focuses on December 7, 1941, A Day That Will Live in Infamy

The new National Register of Historic Places Teaching with Historic Places lesson plan, Remembering Pearl Harbor: The USS Arizona Memorial, showcases the events that lead the United States of America directly into World War II on the fateful day of December 7, 1941, when the US Naval base at Pearl Harbor was attacked. Using maps, photos, charts, readings and activities, the lesson plan brings to students and teachers alike the events which changed the lives of our nation and propelled us into battle against the Axis powers. Found online at the National Register of Historic Places homepage at <http://www.cr.nps.gov/nr/>, the lesson also commemorates the sacrifices of American lives made at Pearl Harbor, where today the USS Arizona rests as a National Memorial below the water.

Our physical location address is:

National Park Service 2280
National Register of Historic Places
1201 "I" (Eye) Street, NW,
Washington D.C. 20005

Please have any Fed Ex, UPS packages sent to the above address. Please continue to use alternate carriers, as all mail delivered to us via United States Postal Service is irradiated and subsequently damaged.

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 12/06/04 THROUGH 12/10/04

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

GEORGIA, BRYAN COUNTY,
Pembroke Historic District,
Centered on US 280 and Main St.,
Pembroke, 04001318,
LISTED, 12/08/04

GEORGIA, WILKES COUNTY,
Washington Historic District,
Centered on West Robert Toombs Ave. and N. Alexander St.,
Washington, 04001319,
LISTED, 12/06/04

ILLINOIS, COOK COUNTY,
Chicago and North Western Railway Power House,
211 N. Clinton St.,
Chicago, 04001306,
LISTED, 12/10/04

* ILLINOIS, DU PAGE COUNTY,
Bassett, Orland P., House,

329 E. Sixth St.,
Hinsdale, 04001299,
LISTED, 12/07/04

ILLINOIS, OGLE COUNTY,
Polo Independent Order of Odd Fellows Lodge No. 197,
117 W. Mason St.,
Polo, 04001302,
LISTED, 12/06/04

ILLINOIS, TAZEWELL COUNTY,
St. Louis, Peoria and Northern Railroad Depot,
1408 Broadway St.,
Pekin, 04001305,
LISTED, 12/06/04

INDIANA, ALLEN COUNTY,
Byron, Irene, Tuberculosis Sanatorium--Physicians' Residences,
12371 and 12407 Lima Rd.,
Fort Wayne, 04001316,
LISTED, 12/06/04

INDIANA, ALLEN COUNTY,
Rankin, Alexander Taylor, House,
818 S. Lafayette St.,
Fort Wayne, 04001317,
LISTED, 12/06/04

INDIANA, BENTON COUNTY,
Fowler Theatre,
111 E. 5th St.,
Fowler, 04001315,
LISTED, 12/06/04

INDIANA, CASS COUNTY,
Keip, John, House,
2500 E. Broadway Ave.,
Logansport, 04001307,
LISTED, 12/06/04

INDIANA, DELAWARE COUNTY,
Richwood Evangelical Lutheran Church,
9700 West County Road 700 South,
Middleton, 04001314,
LISTED, 12/06/04

INDIANA, HUNTINGTON COUNTY,
Victory Noll--St. Felix Friary Historic District,
1900 W. Park Dr.--1280 Hitzfield St.,
Huntington, 04001311,
LISTED, 12/06/04

INDIANA, JAY COUNTY,
Votaw, Jonas, House,
1525 S. Meridian St.,
Portland, 04001308,
LISTED, 12/06/04

INDIANA, MARION COUNTY,
Bingham, Joseph J., Indianapolis Public Schoo. #84,
440 E. 57th St.--5702 Central Ave.,
Indianapolis, 04001310,
LISTED, 12/06/04

(Public School Buildings in Indianapolis Built Before 1940 MPS)

Hinsdale's 'charm' celebrates 80th

Hinsdale, IL

By Alexa Jenner, ajenner@mysuburbanlife.com Hinsdale Suburban Life



The Memorial Building was built in 1928 to honor those who served their country. The Village will celebrate the building's 80th birthday on Thursday.

The village will celebrate the building Thursday, before the holiday weekend kickoff.

The idea of a new village hall began to circulate in 1912, but it wasn't until a decade later that the desire for a Memorial Building came to fruition.

"Hardly had the World War terminated than there developed among a few of the citizens of Hinsdale, the idea of a War Memorial," Philip R. Clarke wrote in his memoir, "The Hinsdale War Memorial."

Clarke proposed constructing a memorial to honor Hinsdale residents who died in the recent war and previous conflicts by pooling together the town's resources. By spring of 1927, \$170,000 was collected from residents, with only two homes in the village not contributing to the fund.

The building's hilltop location had been identified in a master plan by architect George Maher as Hinsdale's "natural front yard," and with the help of the community, it was destined to become the heart of Hinsdale. The Memorial Building was presented by Clarke at an opening ceremony July 4, 1928.

"I love the fact that it was such an incredible community effort," said resident Carol Smith, Clarke's granddaughter. "And that the community was so united

80th anniversary celebration

WHEN 3 to 8:30 p.m.

Thursday July 3;

Rededication ceremony at
6 p.m.

WHERE Memorial
Building, 19 E. Chicago
Ave.

WHAT From an open
house throughout the
building to bands, dances
and a rededication,
Hinsdale's Memorial
Building celebrates its 80th
Anniversary

HONORED SPEAKER

Lt. Governor Pat Quinn

HONORED GUESTS

U.S. Rep. Judy Biggert, R-
13th District, of Hinsdale;

82 years ago to build this incredible structure to honor those that fought in wars previously and going forward.”

Today, the building continues to honor veterans while housing village offices, the library and rooms for veterans and community service organizations.

But the Beautification Task Force, formed in the fall of 2007, worries about its future, and feels there should be a master plan in place to protect and preserve its foundation.

“We’re so lucky to have this building,” said task force member Nancy McKeague. “It’s really the crown jewel of this village.”

One of the concerns involves the huge air conditioning units that sit next to the main entrance. Not only does the task force find it unsightly, but the noise it creates makes it difficult to maintain conversation when sitting on the front patio. One suggestion is to build a brick wall around the units, but Smith and the task force don’t want the architectural beauty of the building to be destroyed.

Task force members also are concerned about the Central Business District/Northtown Task Force’s plan to connect the building to Burlington Park by running a terraced sidewalk down the front lawn.

Task force member Penny Bohnen said they are continuing to stress the need for a long-term plan to protect the integrity of the building instead of small bandages along the way which could destroy it. The task force also recommends emphasizing the history of the building in hopes of enamor residents again.

“Once the story is told and out there and people realize how this was such a unifying process during such hard times our hope is that the care and attention displayed 80 years ago will resurface,” said task force member Candy Cleveland

state Sen. Kirk Dillard, R-24th District, of Hinsdale; state Rep. Patricia Bellock, R-47th District, of Hinsdale; and past Village Presidents William Moore, W. B.

History at a glance

1912 The idea of a new village hall began circulating through Hinsdale

1926 The American Legion and the Women’s Auxiliary formed a committee to look into the idea of a War Memorial, asking local investment banker Philip R. Clarke to help

JAN. 1927 Clarke forms the Hinsdale Memorial Association

MAY 1927 As part of the “We Must Not Fail” campaign, 190 people went door-to-door in the first week of May, collecting \$170,000 from 2000 individual contributors for the Memorial Building

JULY 1927 Edwin H. Clark wins architect contest, is selected for Memorial Building

AUG. 1927 Bids go out for construction; Excavation begins in late summer

NOV. 1927 Cornerstone for the new building laid on Armistice Day, Nov. 11, 1927

JULY 4, 1928 A large crowd gathers for the opening ceremony as Chairman Clarke presents the completed building to the Village of Hinsdale

NOV. 11, 1928 “Victory” a 7-foot tall statue by sculptor Oskar J. W. Hansen was dedicated as art of the Memorial Building

NOV. 11-17, 1928 The gold crest on

the hilt of Victory’s sword is stolen

1929 Memorial Building completed

1969 East wing of the Hinsdale Public Library constructed

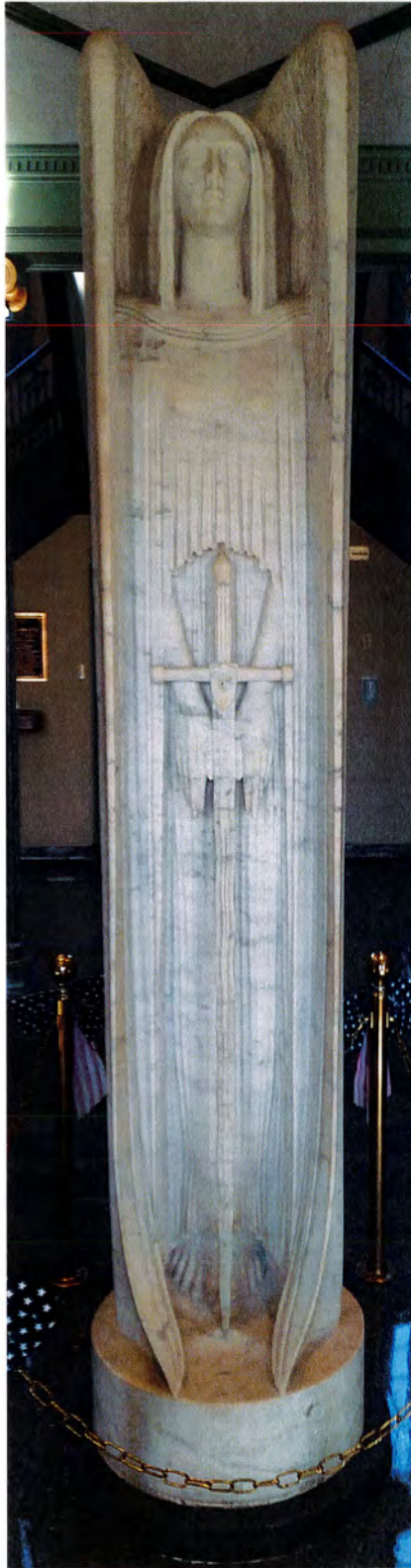
1974 The library constructs a west wing

1988 A \$3.9 million addition on the west side of the Memorial Building is added and the library and village swap office spaces

FEB. 6, 2001 The Village Board designates the Memorial Building as a Historic Landmark

2007-08 Hinsdale Library carries out \$2.8 million remodeling project, adding a new entrance and renovating its interior spaces

APRIL 2008 The Beautification Task Force meets with the EPS Committee to present its work on the Memorial Building Landscape Master Plan

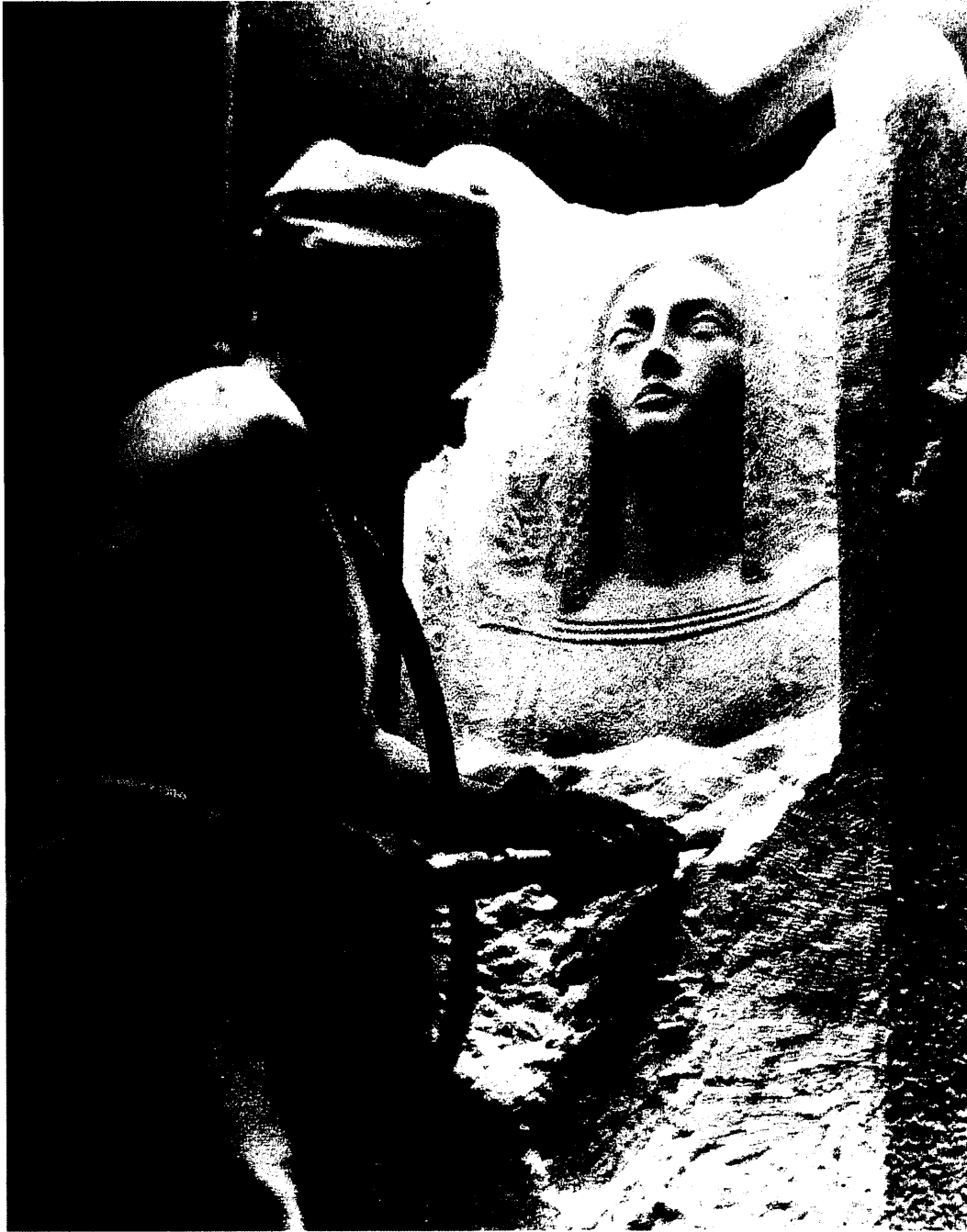


Hinsdale,

00621

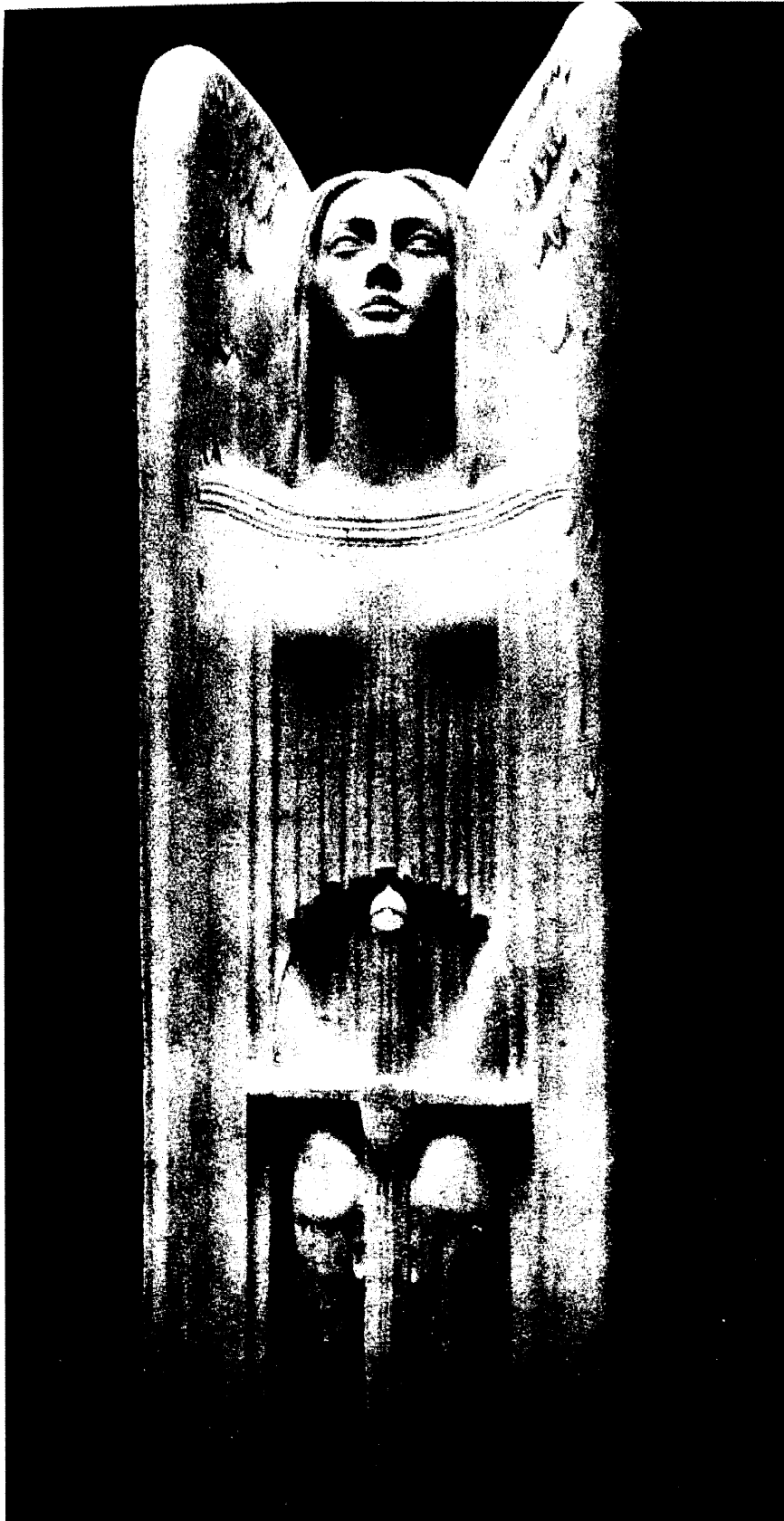
**THE VICTORY OF HINS-
DALE: A HUGE MONOLITH
MARBLE**

Brought From Carrara, Italy,
and Cut From a Model by
Oskar, J. W. Hansen, Which Is
the Central Figure of a War
Memorial Dedicated at Hins-
dale, Ill., on the Tenth Anni-
versary of the Armistice.
(Times Wide World Photos.)



HINSDALE, ILLINOIS, WAR MEMORIAL

"A first blow has been struck; a contact has been made."



VICTORY OF HINSDALE

Figure in Marble
in the War Memorial,
Hinsdale

Hansen, Sculptor, Has Rare Style



Col. Oskar J. W. Hansen

Critics say that Oskar J. W. Hansen, sculptor and creator of the granite statue portrayed on the front cover of this issue of MOTOR NEWS, took the fourth dimension by fierce assault.

They are moved to that statement by the manner in which Mr. Hansen works. He cuts into the stone directly, without first making preliminary models. He hews off the surplus stone in much the same manner as ordinary mortals peel an orange. This method has not been followed with any great degree of success since the day of Michel Agnolo Buonarotti (Michel

Hansen, Sculptor, Has Rare Style

(Continued from page 4)

Angelo), say those versed in the art.

No one who has viewed a statue of Hansen's can fail to marvel at the subtlety of mental calculation necessary to halt the chisel at the exact spot. The sculptor himself, however, expresses his formula in simple language.

"I just carve off the stone I do not need," he once remarked to an inquisitor.

There have been in Hansen's life

certain conditions which may account for his achievements in the field of art. Born among the rugged, towering mountains of Norway, his soul became nurtured with the majesty of rock. His great physical capacity for work is typical of the Norse stock from which he sprung.

The sculptor's studio is located at 10 West Elm street, Chicago. He is president of the Allied Arts Association and a director of the Illinois Academy of Fine Arts. The statue portrayed on the front cover is located in Hinsdale.

70.2

THE VICTORY OF HINSDALE

By the Sculptor

Oskar J.W. Hansen

HINSDALE PUBLIC LIBRARY
HINSDALE, ILL.

May 17 '37

Jan 23 '39

Man has always sought to express and preserve the magnitude of his exploits in symbols. The written words are symbols arranged so as to preserve in objectified form the thought of man and to record his variant states, both mental and physical. All other arts are similar as to their symbolic significance. They take their place among the category of human endeavor simply as the interpreter of life to itself. They serve as an outer object typifying the inner process. They form the connecting link between the spiritual and the material world. They are the shadows cast by the realities of the soul.

The war was but an outward expression of the inner conflict of a struggling humanity. It was a sudden conflict by which the constructive and spiritual forces of the world advanced upon the path of their destiny. Truth is not always a builder; it must sometimes be the destroyer. It must rectify, it must purify, it must always preserve for itself the bedrock of its own eternal premises. Only in this way may the structure of humanity reach upward; a noble structure representing the truly abiding nature of man. Out of these conflicts heroes are born. We call them heroes because they represent to us a symbol of what we all wish to be. Upon the eternal battlefield of Truth they form the vanguard. With them new epochs are formed upon the path of progress. They solidify and give body to those thoughts which decide the destinies of nations.

It is then inevitable that any thinking community should

wish to perpetuate the memory of such men as an inspiration to posterity. From time immemorial the symbol best suited to such a purpose has been sculpture. From all the distant places on the earth, from the Babylonian colossae carved on the sheer walls of the naked desert rocks, from the Palladian Athena and the flying Victory of Samothrace, from the conquering Augustii elevated from the emperors seat to the allegorical position of Gods, from Saint Louis in his tomb with the superscription of the battlements of Acre, from the great mailed knights of the Gothic cathedrals, and Liberty holding aloft her torch at the gateways of a new world; from all of these symbols in sculpture we read the story of man's aspirations. This then the reason why the form of Hinsdale's sacred symbol to its war dead should be in sculpture, and the temper and nature of the subject to be commemorated appropriately dictated that it should be named a VICTORY.

With the thought of the great heroic traditions of our race there came the visualization of what this Victory should look like. There came the thought of not only the momentary and present conquest which the giving of these lives in war might typify. There came the vision of the great caravan of heroes marching down the unending pathway of the years and into which august company also our generation has been so gloriously represented through those who gave their lives for our sake. There came the picture of the pillars of the temple torn down, and out of the ruin the spiritual Victory arising, always present in calm majesty celebrating the eternal conquest of the spirit, maintaining itself above the sordid fallacy of man. Hence the solid outline, the figure mounting upward, the wish to represent the ultimate reserve and chastity.

There are three elements or ideas represented in this VICTORY. They are coexistent in the whole composition or idea and carried out consistently in every gesture and detail of the symbolism. To me they are of the essence of the idea of VICTORY and they may be expressed in words as Justice, Mercy, and Beauty.

I had in mind Justice when I cut into this stone. In the sight of the Divine Consciousness, humanity exists as a whole. To Him there is no adversary nor friends. To Him both our animosities and our so-called justice must seem but weak and faulty things. Only one thing remains to us intact; our humanity. These boys fought in war and took life. They were animated by the emotion of love for country and kindred but they did not slay their souls for this sake. There was in America's effort in the war a consciousness of it as a sort of surgical operation upon the livid tissues of the social body. There was no hate for any part of humanity as such. There was only a burning desire to make possible a healthy issue into a new Liberty. So the VICTORY guards the sword of Justice. It rather guards than clasps this sword; for Justice watches with dispassionate calm. It is always ready but never strikes except when necessary. Its sword is like a living oame, three-edged; representing the full power of The Trinity.

Then I had in mind Mercy. There came to me the picture of a lad who crawled out into no-mans-land and brought in a German lad, wounded, from the wire. The German was mortally wounded and when he opened his eyes and saw the American uniforms he cried and moaned: "Will you kill me now? Will you kill me now?" and Then the lad who had brought him in put his arms under his head and reassured him:

"You are in an American trench now. For you the war is over."

Wherever there is true strength there is also mercy. So I pictured VICTORY with the wings folded, embracing both friends and foe.

Besides this, I had a wish to create beauty. There is Justice needed for the governance of the world, but beauty is needed for its very existence. There is a golden thread of beauty running through every gesture of that great conflict. The beauty of mounting above the sordid consideration of self into the conscious effort for a better humanity.

The guard of the sword is in the shape of a cross. That is a symbol carried down to us from the Crusades. To me the Great War was the greatest crusade of all times. The hilt is fashioned reeded, symbolic of the rods by which the heads of ancient states made known their power to chastise. It is surmounted by the helmet of a Greek Hoplite, (infantry man) reminiscent of the great Phalanx which defeated the Persians at Marathon.

Upon the guard and the central shield there is the coat of arms of the United States of America. Associated with this is the very birth of our freedom and all the heroic incidents belonging thereto. In this all of us have a definite part. The dead for us; and we to realize for them humanity's great dream. So I have graven upon the guard the motto of our country, symbolic of the very essence of democracy: "E Pluribus Unum." Out of Many One.