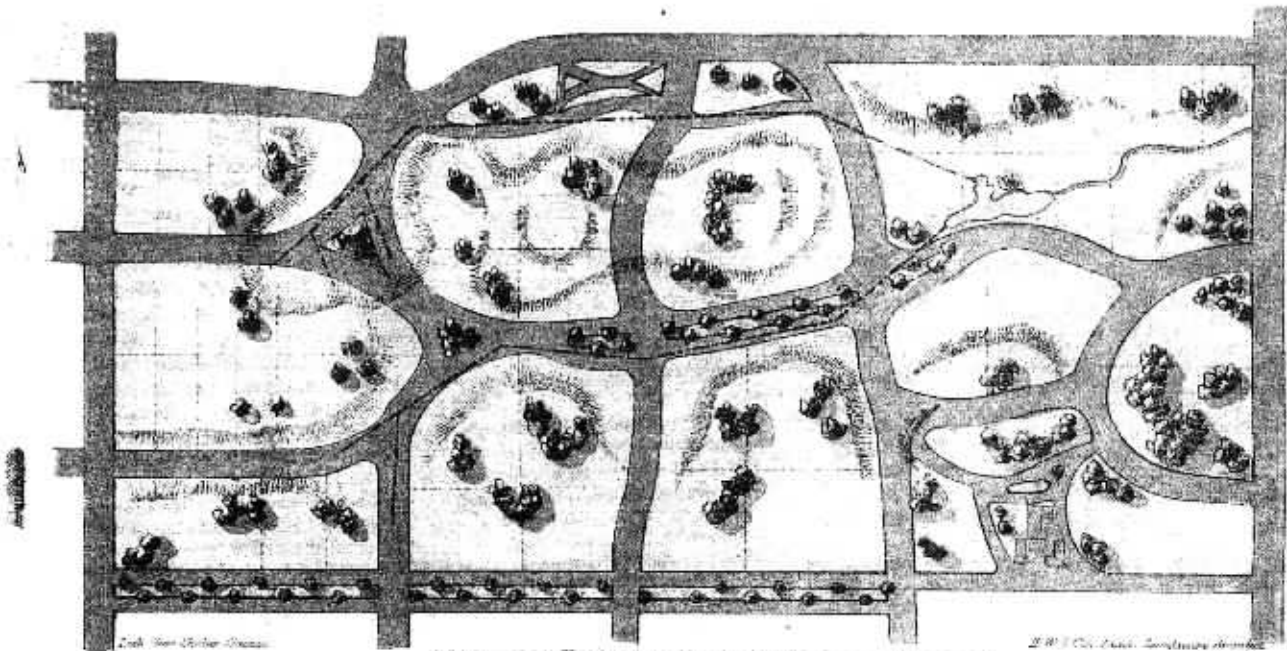




# Architectural Resources in the Robbins II Survey Area Hinsdale, IL

A Summary and Inventory



Plan of W. Robbins Park and vicinity to Hinsdale, Ill.  
Scale 400 ft. = 1 inch

Prepared for the Village of Hinsdale by



**GRANACKI**  
HISTORIC CONSULTANTS

March 2007





# **Architectural Resources in the Robbins II Survey Area Hinsdale, Illinois A Summary and Inventory**

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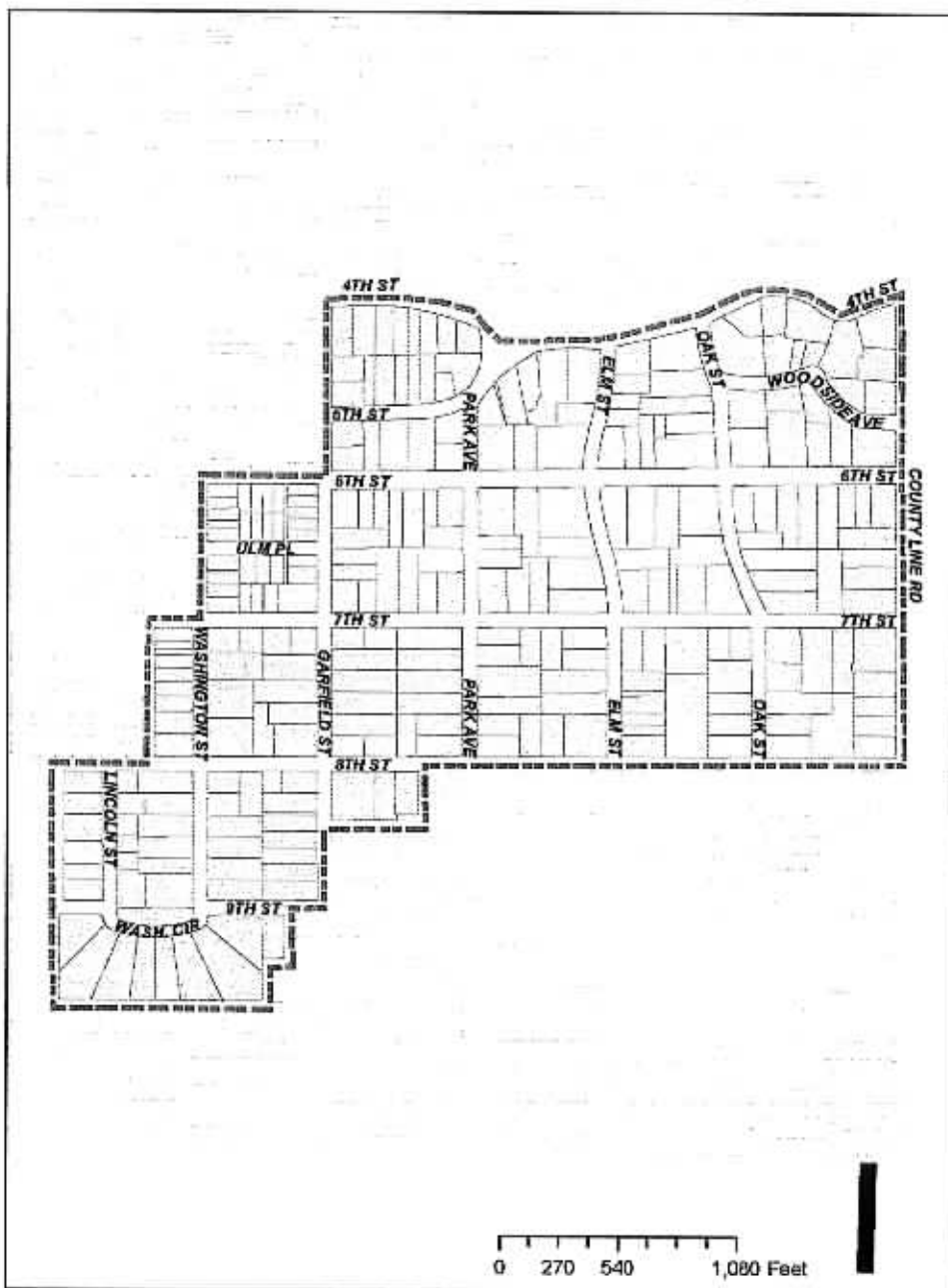


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# Robbins II Survey Area





## INTRODUCTION

With the completion of this intensive survey of the Robbins II area by Granacki Historic Consultants (GHC), Hinsdale's 1866 William Robbins Addition and the 1871 William Robbins Park Addition have both been fully documented for their architectural resources. These two subdivisions contain a rich architectural legacy, spanning over 130 years. Stately homes in an impressive array of historic styles were built for Hinsdale's earliest elite residents and even today comprise one of the most exclusive neighborhoods in the village. Yet the popularity of the community, with its choice location, tree-lined streets, and high-quality housing, has created strong pressure to demolish existing properties and build new, larger, more elaborate homes. Over the past ten years, not even Robbins, with its unique and exceptional historic architectural quality, has been spared from demolition.

Since GHC completed its first Reconnaissance Survey in Hinsdale in 1999, 26 homes in the Robbins II survey area have been demolished, seven of them considered architecturally significant. In just five short years since the survey of the Robbins I area was completed in 2002, fourteen homes there have been demolished, five of them considered architecturally significant. This report is a call to action for the village to work towards the preservation of the remaining historic structures in a residential district that may be Hinsdale's finest.

Between November and December 2006, Granacki Historic Consultants conducted an intensive field survey of the Robbins II survey area. The survey area is roughly bounded by Fourth Street on the north, County Line Road

on the east, Eighth Street on the south, and an irregular line on the west that includes parts of Washington and Lincoln Streets, and Washington Circle. It encompasses the remaining part of the 1871 William Robbins Park Addition immediately south of the Robbins I survey. For this project, two hundred and seventy properties were intensively surveyed.

The Robbins I survey area, completed in 2002, stretches from Hinsdale Avenue on the north to Fourth Street between County Line Road and Garfield Avenue. It included the entire 1866 Robbins Addition and the north part of the Robbins Park Addition. Both of these were subdivided by Hinsdale founder, William Robbins. Although this report discusses in detail the findings of just the Robbins II survey area, evaluation and recommendations for further action take into consideration the historic resources found in both areas.

The purpose of the architectural resources survey is to identify, document, and evaluate historic structures for their architectural significance, and to make recommendations for landmark designations. The project consists of photographs and written documentation for each building in the survey area, together with this report, which summarizes and evaluates the findings of the survey and makes recommendations. This information can assist in making decisions that impact the long-term preservation of the village's architectural and historic resources. The current survey is the sixth intensive architectural survey undertaken by the Village of Hinsdale.

## THE ROBBINS II SURVEY AREA

The Robbins II survey area is entirely residential in character, with every primary structure within the area categorized as single family residential. All but one of the buildings—a former boiler house for the Bassett & Washburn nursery—were originally constructed as single family homes. The south half of the Robbins Park Addition (including blocks 5, 8, 9, and 10-17) takes up the majority of the survey area.

The street pattern within the original Robbins' Park Addition varies from the orthogonal grid pattern seen in much of the rest of Hinsdale, and features gently curving streets, irregular blocks, and generous lots. This picturesque layout also distinguishes this part of the survey area from the sections west and south of Robbins Park Addition, which are laid out in the typical grid pattern.

The survey area contains approximately 20 blocks. On these blocks there are 270 properties containing 267 principal structures. Fully 100% of these are single-family residential homes. Of the 267 houses, 75 (28%) are rated contributing, 16 (6%) were rated contributing with alterations, 10 (4%) are rated potentially significant, 72 (27%) are rated significant, and 94 (35%) are rated non-contributing. There are also 142 secondary structures (52 are contributing), most of which are garages. There are three properties that were vacant at the time the area was surveyed, all of which are rated non-contributing. It is anticipated that new homes will be constructed on these lots in the near future.

Residential lots are generally rectangular,

varying slightly in width, with 40- to 50-foot lots in the southern and western segments of the survey area. Lots between Fourth and Seventh Avenues and between Garfield and County Line Road are much larger, from 60 to 130 feet wide, and were intended to accommodate grander homes. The distinctive character of these blocks reflects the boundaries of the subdivision plat, the William Robbins Park Addition. General characteristics of properties include uniform setbacks, sidewalks, parkways, and curbs. Some blocks have alleys with garage access off the alley, while other blocks have side driveways. There are some raised lots. Very few properties have fencing. There are many large, mature deciduous trees throughout the survey area. Due to the affluence within the community, changes to historic properties within the survey area have involved large additions. Demolition and new construction is also frequent. Twenty-six structures (nearly 10% of the housing stock in the survey area) have been demolished since the 1999 Reconnaissance survey was completed.

A complete computerized database of the survey area has been created using Microsoft Access database software. The information for each property is printed on an individual data form, with one black-and-white photograph attached for each principal structure, and one for each secondary structure in the survey area. The computerized database and individual data form for each property include the following information: use, condition integrity, architectural style, construction date, architect or builder when known, prominent owners, architectural features, alterations, and a significance rating. These forms are archived at the Village of Hinsdale municipal offices. This report is a summary of that information.

## PRESERVATION ACTIVITIES IN HINSDALE

In 1999, the Village Board appointed a Preservation Task Force to investigate the need for a local preservation ordinance. Historic Certification Consultants (HCC), a predecessor firm to GHC, was hired to conduct a Reconnaissance Survey of the village and produced an inventory of the architectural and historic resources in the village. HCC identified 549 architecturally significant structures within the village, of which 95 were in the Robbins II survey area. It was the opinion of HCC that although new construction is widely interspersed among the village's historic neighborhoods, there are still a significant number of architecturally and historically significant buildings to warrant a proactive preservation program.

The Village Board of Hinsdale adopted a preservation ordinance in April of 2000 and a Historic Preservation Commission was subsequently established. Since its inception, the Commission has sponsored six intensive architectural surveys. They are the *Town of Hinsdale Architectural Resources Survey*, completed in 2001; *Architectural Resources in the Robbins Survey Area*, completed in 2002; *Downtown Hinsdale*, completed in 2003; *Architectural Resources in the North Hinsdale Survey Area*, completed in 2005; *Architectural Resources in the Northeast Hinsdale Survey Area*, completed in 2006; and this survey of the Robbins II area. Public presentations of the previous surveys were given for the information of neighborhood residents. The Commission has also initiated a program of landmark designation for individual properties. Since 2001, the Village of Hinsdale has designated 20 properties as local

landmarks. Three of these are within the Robbins II survey area:

- Florence Dow House, 741 S. Garfield Street, 1907
- Hinckley House, 202 E. Fourth Street, c. 1886
- Residence, 4 Washington Circle, 1929

The community as a whole has been well-represented in previous surveys by others, including the Illinois Historic Sites Survey and Illinois Historic Landmarks Survey, which noted many buildings of architectural merit, and the DuPage County Cultural and Historical Inventory, which noted eleven buildings. There are five structures in Hinsdale that have been individually listed on the National Register of Historic Places, of which one (Bassett House, 329 E. Sixth Street) is located in the Robbins II survey area.

The Illinois Historic Sites Survey and Illinois Historic Landmarks Survey are inventories of architecturally and historically significant structures across the State of Illinois that were undertaken in the early 1970s. There are 39 structures in the Robbins II survey area that were listed in the Illinois Historic Sites Survey. These structures were considered "of special interest because of their aesthetic and/or technological characteristics." The following 36 are still standing:

600 S. County Line	644 S. County Line
425 S. Elm	628 S. Elm
632 S. Elm	641 S. Elm
120 E. Fifth	612 S. Garfield
639 S. Garfield	735 S. Garfield
422 S. Oak	711 S. Oak
420 S. Park	506 S. Park
635 S. Park	706 S. Park
714 S. Park	735 S. Park

138 E. Sixth	144 E. Sixth
208 E. Sixth	222 E. Sixth
308 E. Sixth	316 E. Sixth
329 E. Sixth	407 E. Sixth
418 E. Sixth	425 E. Sixth
439 E. Sixth	220 E. Seventh
335 E. Seventh	405 E. Seventh
420 E. Seventh	425 E. Seventh
219 E. Eighth	325 E. Eighth

## OBJECTIVES OF THE SURVEY

Historic preservation benefits the community as a whole, as well as the individuals who own and use historic properties. The following are the principal objectives of this survey.

*To ensure the preservation of architecturally and historically significant structures*

Many historic structures in Hinsdale have been demolished to construct new, larger homes on the same lot. Some of these were architecturally and/or historically significant. If this trend continues unabated, the character and historic quality of the community will be irreversibly altered. For the many residents who believe that historic buildings are part of what makes Hinsdale an attractive place to live, definitive actions to preserve the most significant historic structures are needed.

*To heighten public awareness of the richness of the historic architectural resources in Hinsdale*

Residents can appreciate how their community has contributed to the overall development of the Village of Hinsdale and the Chicago metropolitan area when they are aware of local architecture and history. This can include knowledge of the architecturally and

historically significant homes around them—the architectural styles, prominent architects' work, dates of construction, prominent local historical figures residing in the area, and the general patterns of community growth. Documentation of the community's architectural and historic heritage can be, and already has been, used in a variety of ways. The material gathered in this survey can be a valuable addition in creating educational programming, books, articles, walking, bus, and bike tours, and exhibitions.

*To assist individual property owners in maintaining and improving their homes and to provide economic incentives for preservation*

Many owners of historic properties may not realize the historic features that make their buildings special. In some cases this has led to inappropriate modernizations that remove or cover up character-defining features, or unsympathetic additions that overpower or obscure the original character of the house. This survey will assist property owners in identifying and preserving their building's critical features. With landmark designation, owners of landmark properties who rehabilitate their buildings may be eligible for property tax incentives.

## HISTORY OF THE ROBBINS II AREA

Hinsdale is typical of the upper-middle-class railroad suburb that developed across the U.S. from 1850 through 1880. Chicago, with its elaborate network of 11 separate railroad lines that entered the city from 1847 through 1861, was to experience astonishing outward residential growth and settlement in the mid to late 19<sup>th</sup> century. Along the railroad lines, stations were built and towns were settled by well-to-do commuters who desired to reside in a semi-rural environment away from, but close enough to, the city. Real estate developers laid out residential subdivisions on vacant agricultural land and provided streets and other infrastructure. Single-family homes were developed on individual lots in these subdivisions. The suburban ideal became so popular that by 1873, more than 100 railroad suburbs surrounded the city of Chicago. Hinsdale is one of these railroad suburbs, founded by William Robbins in anticipation of the arrival of the Chicago, Burlington, and Quincy Railroad's (C. B. & Q. R. R.) commuter line through the area in 1864.

### THE ARRIVAL OF THE RAILROAD IN HINSDALE

As transportation shifted from water-based transit to rail in the mid-19<sup>th</sup> century, a number of Illinois towns vied for railroad lines that were rapidly expanding outward from the city of Chicago. To the west of the city, a railroad link was established from Chicago to Aurora in 1849, which connected with the Chicago and Galena Union Railroad at Turner Junction (now West Chicago). However, the route from Chicago to Aurora was not direct and tacked on an additional 12

miles [Dugan, 69]. The C. B. & Q. R. R. operated this main line that continued on to the Illinois towns of Mendota, Galesburg, Peoria, and Quincy and terminated in Burlington, Iowa. In 1858, petitioners from the towns of Naperville, Downers Grove, Brush Hill (now Hinsdale), and Lyons asked C. B. & Q. R. R. executives to consider running a direct route from Chicago to Aurora through their towns. After track-usage rights were terminated by the Galena and Chicago Union Railroad, a resolution was passed in 1862 by the C. B. & Q. R. R. to construct a branch railroad from the "main line" in Aurora into the city of Chicago. Although the Civil War hampered construction efforts on this new 35-mile rail line, it was completed in May 1864 [Dugan, 73]. The first passenger station in Hinsdale was constructed in the same year.

### WILLIAM ROBBINS AND HINSDALE'S RESIDENTIAL DEVELOPMENT

When surveyors for the C. B. & Q. R. R. began laying out the railroad in 1862, William Robbins came with them. An energetic businessman originally from New York, he made his fortune in California. Arriving in the Midwest, he capitalized on the impending real estate boom that was to occur in Chicago's western suburbs along the C. B. & Q. R. R. He purchased, from a Mr. Jones, 700 acres of virgin soil that was mostly treeless, with only tall grass and hazel bushes growing on it. [Bateman, 674. Other sources say 800 or 1000 acres.] This land lay on either side of the rail right-of-way, which had been selected through the valley south of the existing town of Fullersburg. He built his own summer residence, called "Woodside," in 1864. The house is in the Robbins II area, at 425 E. Sixth

Street. Soon after, Robbins set about subdividing the first of his lands for development.



William Robbins, courtesy of the HHS

Robbins platted the original Town of Hinsdale in 1865 and recorded it in August 1866 [DuPage Atlas, 4]. This plat included one block on the north side of the railroad tracks (Block 1), with a location for the depot at the east end. South of the tracks lay the remaining 13 blocks. Of these, all but three were subdivided into 50-foot lots, with the narrow frontage oriented to the north-south streets, and having alleys running north and south through the middle of the blocks. Blocks 2 and 3, adjacent and immediately south of the tracks, soon were re-subdivided along Hinsdale Avenue for commercial use.

William Robbins began advertising his lands in Chicago newspapers and even commissioned a few homes to be built for renters who were interested in properties within his subdivision [Baaken, 14]. 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.

## WILLIAM ROBBINS AND THE PICTURESQUE RAILROAD SUBURB

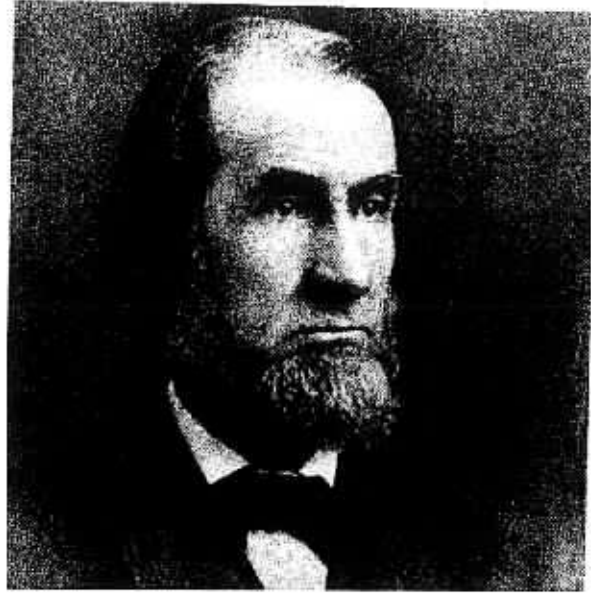
The Robbins Park Subdivision, which comprises a major portion of the Robbins II survey area as well as the southern section of the 2002 Robbins Survey, represented a break from the earlier methods of designing subdivisions in Hinsdale. The first Robbins Addition (which was within the 2002 Robbins survey area) was platted and recorded on October 5, 1866, in a rectilinear grid, considered the most profitable way to develop and sell residential land [Ames, 16]. The rectilinear grid is also the most common type of subdivision and is based on the rectilinear land surveys of the Northwest Ordinance. 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, extended already established rectilinear streets from the original Town of Hinsdale.

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. This type of curvilinear subdivision became the ultimate suburban design, with an organic form and

naturalistic setting. The suburban ideal with single-family houses on curving, tree-lined streets allowed commuter residents to live on larger lots in a park-like setting with open spaces. This type of railroad suburb is based on the English ideal of the country house set in a landscaped garden. Upper classes were attracted to the beauty and fashion of this new style of real estate development.

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 its benefits. Consequently, he hired landscape gardener Horace W. S. Cleveland to design his newest subdivision, the Robbins Park Addition, in 1871. It is unclear how the two became acquainted, but it is possible that they met through railroad connections.

Horace William Shaler Cleveland (b. Lancaster, MA December 16, 1814, d. Hinsdale, IL December 5, 1900) was a landscape designer, experimental farmer, and writer. Often overshadowed by the well-known landscape designer Frederick Law Olmsted, Sr., Cleveland's work and writings have been explored in recent years for their influence on the history of landscape architecture in the U.S. His first experience in Illinois was as a land surveyor in the wilderness of the 1830s. After practicing in landscape and ornamental gardening with Robert Morris Copeland in Massachusetts, Cleveland returned to Illinois in 1869 and established a practice in Chicago. Like Olmsted, Cleveland saw the opportunity and challenges in shaping communities along the newly developed railroad lines around Chicago. Using connections with powerful



Horace W. S. Cleveland, courtesy of the Lancaster, MA Public Library

railroad magnates, such as John Murray Forbes, the president of the C.B.& Q. R.R. and Charles Perkins, nephew of Forbes and later railroad president, he secured work [Nadenick and Neckar, xxvi].

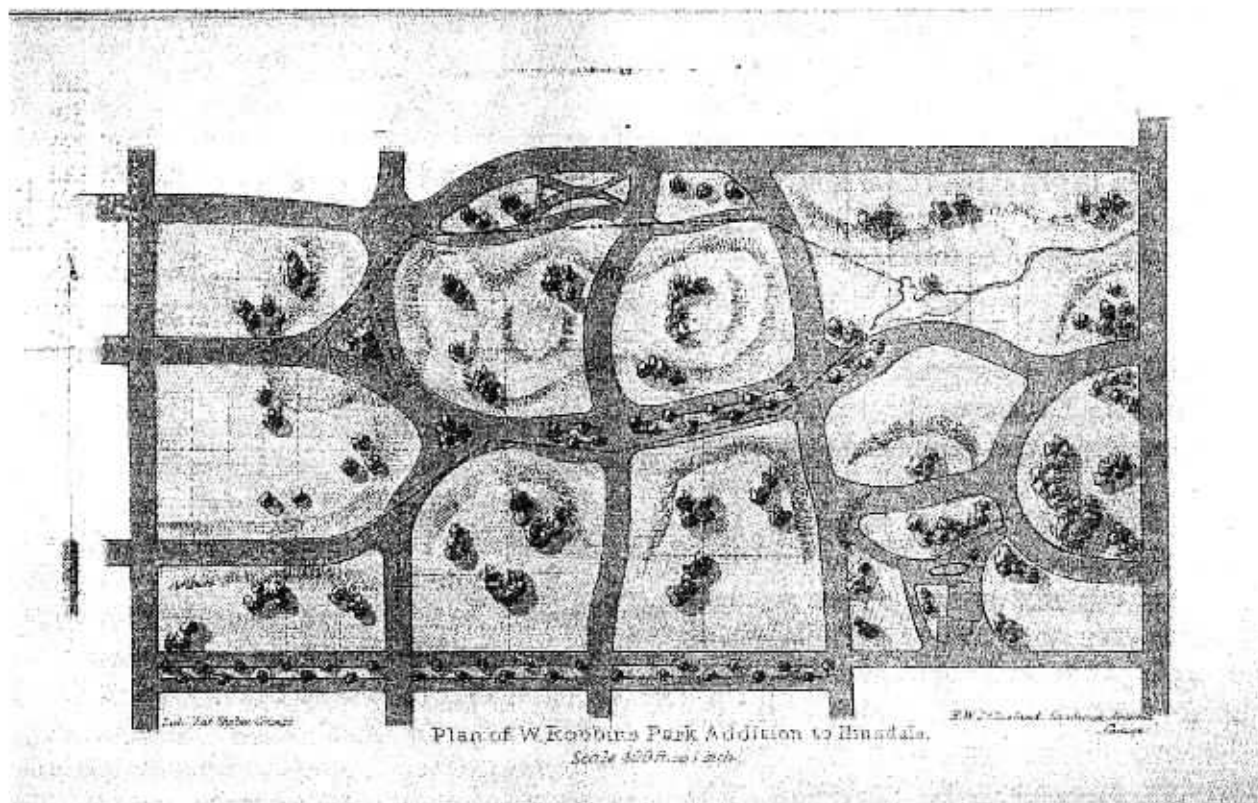
Horace W. S. Cleveland seized the opportunity to promote his philosophies and influence town planning through landscape design. He felt that real estate developers held power and influence on the future character of communities across the country and that, once laid out, the land would be essentially unchangeable. He believed that by planning landscapes and communities, we would advance civilization. Additionally, he believed that real estate developers should use landscape architecture "as a means of increasing the value of a suburban property" [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 the early grid subdivisions, the Robbins 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. Mature trees

still found in the topographical features, curving roads, and 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



**H. W. S. Cleveland's Plan of W. Robbins Park Addition to Hinsdale, *A Few Hints on Landscape Gardening.***

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 unique setting for home building with curving roads and irregularly shaped, park-like residential lots. Cleveland's and Robbins' influence is

produced a pamphlet, *A Few Hints on Landscape Gardening in the West*, which 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. In this brochure, an endorsement

letter from William Robbins was printed. In the letter Robbins writes:

“Dear Sir: Your plan for the sub-division of my ‘Park Addition,’ to Hinsdale, so completely suits the topography of the land, so facilitates the drainage, and adds so largely to the beauty and value of the tract, that it gives me entire satisfaction. Everyone who sees it, says the plan suits the ground, and I am well pleased that I adopted your method instead of the rectangular plan I had previously used. ”

In the 1870s, Cleveland also designed Drexel Boulevard, on Chicago’s South Side, plans for Chicago’s South Parks, and an addition to Graceland Cemetery, and with W. M. R. French he designed the suburb of Highland Park for the Highland Park Building Company. His most famous writing, *Landscape Architecture as Applied to the Wants of the West*, was published in 1873 and reprinted in 2002. This book is considered the first attempt to define the landscape architecture profession.

H. W. S. Cleveland expanded his practice into other states in the late 1870s and 1880s, especially Minnesota. In 1883, he moved to Minneapolis to work on what some consider the most successful of his designs, the Minneapolis Park System Plan. His signature landscape, Minneapolis’ Minnehaha Park, embodied his ideas from his book, *Landscape Architecture as Applied to the Wants of the West*. By the late 1880s and 1890s, Cleveland completed park and cemetery designs in Quincy, IL and in Minneapolis 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.

## OTHER REAL ESTATE DEVELOPMENT IN THE ROBBINS II SURVEY AREA

The Robbins Park Addition was the major subdivision to be platted within the Robbins II survey area, encompassing approximately half of the survey area. Sections of Robbins II not within the Robbins Park Addition were developed in a less regular manner, with various subdivisions often encompassing only a single block. The four blocks directly south of Robbins Park between Seventh and Eighth Streets were developed some time after Robbins Park—the 1874 DuPage County Atlas shows these as whole blocks, not divided into separate lots. “B. F. Terrill,” “Hopkins,” and “Garden City Lots” are listed as owners. Sanborn Insurance maps from the 1930s show that each of the four blocks below Seventh Street was developed separately. Block Four (between Garfield Street and Park Avenue) became “W. L. Blackman’s Subdivision; Lot 3 (between Park Avenue and Elm Street) became “Walter K. Lincoln’s Subdivision”; Lot 2 (between Elm and Oak Streets) is listed simply as “Owner’s Subdivision”; and Lot 1 (between Oak Street and County Line Road) became “Dart’s Subdivision.” These subdivisions retained the large lot sizes seen in Robbins Park, while returning to the straighter street grid used in other parts of the village. Similarly, the part of the survey area west of Garfield is comprised of a number of smaller subdivisions dating after Robbins Park. The 1874 DuPage Atlas, published three years after the Robbins Park Addition was recorded, shows most of the land between Garfield and Madison and Sixth and 10<sup>th</sup> Avenues under

the ownership of F. A. Weage. Sanborn maps from the 1930s list several subdivisions in this area, including Lenter Addition, McCurdy's Addition, and Hyde Park Subdivision.

## HINSDALE BECOMES A MATURING COMMUNITY

By 1873, when the village was incorporated, much of the community, on both the north and south sides of the rail line and including much of the Robbins II survey area, was platted for housing development. Many residences had already been constructed. There were stores and a post office, a hotel, a large stone schoolhouse, and Baptist and Congregational churches. Population numbered 1500 [Chamberlin, 418]. The village continued to develop with homes representing a wide range of architectural styles and vernacular types spanning over 130 years.

The 1890s saw an era of extensive improvements in the village. Bonds were issued for a waterworks (1890), drainage system (1891), and electrical lines (1896). Streets were paved beginning in 1892 and cement sidewalks replaced the old wood plank walks in 1904 [Bateman, 676-677]. The *Hinsdale Doings*, a newspaper that continues publication to this day, began in 1894. Hinsdale came to be regarded as one of the most beautiful and desirable middle-class suburbs of Chicago. Its status was enhanced by the publication of an article entitled, "Hinsdale the Beautiful" in the November 1897 issue of *Campbell's Illustrated Journal*. This journal focused on household affairs and interior decoration of the period. Nearly 50 of Hinsdale's most impressive homes were illustrated in that issue, including the following buildings in the survey area:

- Mrs. Sarah A. Slocum House (p. 15), 605 S. Garfield Street
- Haskell House (p. 33), 121 E. Fifth Street
- Eggleston House/Bird House (p. 26), 104 E. Fourth Street
- J. C. S. Merrill House (p. 26), 222 E. Sixth Street
- William Robbins House/ ("Woodside") Bassett House (p. 8), 425 E. Sixth Street
- Paschel & Louisa Matthews House (p. 33), 106 E. Eighth Street
- Pearsall House (p. 9), 120 E. Fifth Street
- Cary Residence (p. 25), 205 E. Sixth Street (demolished)

## PROMINENT ARCHITECTS AND BUILDERS IN THE ROBBINS II SURVEY AREA

Architects have been linked to the design and construction of approximately half (54%) of the houses in the Robbins II Area. Further research in real estate trade journals and architectural periodicals would likely yield greater numbers of architect-designed homes within the Robbins II area. Following are some of the more prominent architects who have been identified:

**William Gibson Barfield** (b. September 19, 1857) was a native of England who came to the U.S. in 1882 and was naturalized two years later. After his arrival in the U.S., he established an architectural practice in Chicago. Between 1882 and 1935, William Barfield designed a number of buildings including the Arcadia Dance Hall, Hinsdale State Bank, schools in Lake View, and a residence for Chief Justice Fuller. According to the Chicago Historic Resources Survey, he also designed a manufacturing building in 1924 on Chicago's Near North Side at 834 W.

Eastman Street and a single family residence in 1908 at 5521 S. Woodlawn Avenue in Chicago's Hyde Park neighborhood. Barfield designed his own home in 1912 at 136 S. Oak (located within the 2002 Robbins Survey) in the Craftsman style. He was a long time resident of Hinsdale, and spent the latter part of his life at his home at 112 N. Lincoln Street [*Who's Who in Chicago*, 1936, 59]. The two houses in the Robbins II survey area designed by Barfield are the Walter Smith House, a 1923 Tudor Revival style residence at 735 S. Garfield Street, and a 1916 Craftsman style house at 739 S. Washington Street.

**Alfred Foster Pashley** (1856-1932) was born in Lodi, Wisconsin on September 22, 1856 and was educated in the Chicago Public Schools. He began practicing architecture in Chicago in 1885 and was a fellow of the American Institute of Architects and member of the Illinois Chapter of the American Institute of Architects. For many years he resided at his home, "Hillcrest," located in Palos Park, IL, a southwest suburb of Chicago [*Who's Who in Chicago*, 1926, p. 675]. Pashley designed two French Eclectic style houses for members of the Besley family in the Robbins II area—the first was built in 1924 at 420 S. Park Avenue; the second in 1925 at 145 E. Fifth Street.

#### **Schmidt, Garden, & Erickson**

The firm of Schmidt, Garden & Erickson had its roots in an earlier partnership between Richard Ernest Schmidt and Hugh Macki Gordon Garden. Richard Schmidt (b. 1865 - d. 1958) emigrated from Bavaria to Chicago with his family while still an infant. After studying at the Massachusetts Institute of Technology for two years, he returned to Chicago and worked under several architecture firms before forming a practice

with Adolph A. Cudell.

Hugh Garden (b. 1873 - d. 1961) was born in Toronto, Ontario. In 1887, he moved to Minneapolis, Minnesota and found work as a draftsman. Garden left Minnesota for Chicago a few years later, and gained experience under several prestigious architectural firms, including Shepley, Ruten and Coolidge, Howard Van Doren Shaw, and Frank Lloyd Wright. Garden became a member of the Chicago Architectural Club, which was closely associated with the development of the Prairie School of architecture, in 1892.

In 1895, after the dissolution of his partnership with Cudell, Richard Schmidt invited Hugh Garden to be chief designer and partner in a new firm. The partnership between Schmidt, who worked primarily as an engineer, and Garden, a skilled designer, was ideal. The firm of Schmidt & Garden specialized in commercial, public and institutional buildings. The firm was best known for its hospital designs—during their time together, Schmidt and Garden produced over 300 plans for hospital buildings.

In 1906, Schmidt and Garden added a third partner, Edgar Martin. When Martin left the firm to become a partner in Pond, Pond, Martin and Lloyd, Carl A. Erickson replaced him, and the final incarnation of the firm, Schmidt, Garden & Erickson. Erickson, a graduate of the University of Pennsylvania, had been an employee of Schmidt, Garden, and Martin since 1913. The firm continued with all three principals through the mid-1950s.

The two Colonial Revival residences in the Robbins II survey area designed by Schmidt, Garden & Erickson are the N. J. Allbright

House at 425 E. Eighth Street (1937) and the John Allbright House at 632 S. Elm Street (1934). The house on Elm Street has been rated potentially significant, and the house on Eighth Street has been rated significant and may potentially be eligible for listing on the National Register. Both houses are listed on the Illinois Historic Structures Survey. There is also one residence—the Russell T. Elwell House at 425 E. Seventh Street—with only Richard Schmidt listed as the architect.

**Philip Duke West** (b. May 2, 1905, Calumet, MI – d. November 16, 1974, Palm Desert, CA) was a local Hinsdale architect who was educated at the University of Michigan (B.S. Arch, 1929) and was employed as a designer, draftsman, and superintendent at a number of prestigious Chicago architecture firms including Holabird & Root (1926-1930), Philip Maher (1930-1931), and Schmidt, Garden & Erickson (1944-1945). Additionally, he was the chief architect for Butler Brothers (1945-1947). In 1947 in Hinsdale, he started his own firm, Philip Duke West, and designed and built his office at 33 E. First Street

In 1950, Philip Duke West designed a number of prominent buildings in the 1930s, 1940s, and 1950s, including the Hinsdale Police and Fire Station Building at 33 E. First Street (1935), the Sinnissippi Farm, Oregon, Illinois (1950), the Kankakee (Illinois) Daily Journal Building (1951), and the Oak Park (Illinois) YMCA (1953-1954). In addition to his own office and the Police and Fire Station, other buildings designed by Philip West in Hinsdale include the International Style professional office building at 111 S. Lincoln Street (1955 – since demolished). He later formed a partnership with Donald Hill Bergstrom, called Philip West, Donald Bergstrom &

Associates. This is the firm that designed the Hinsdale Police Station at 121 Symonds Drive (1969) and the Hinsdale Fire Station at 123 Symonds Drive (1969). In 1967, he retired to Palm Desert, CA, where he died seven years later. Philip West was a prominent member of the Hinsdale community and also served on the Hinsdale Plan Commission beginning in 1950.

There are ten residences designed by Philip Duke West in the survey area. Four of these designs are rated significant: the R. M. Dilworth House at 730 S. County Line Road (1939); the Frank Mayer House at 731 S. Elm Street (1940); the George Bunker House at 740 S. Elm Street (1940); and the John N. Nelson House at 430 E. Seventh Street (1938).

**R. Harold Zook** (1889-1949) was a Hinsdale resident, and is known to have designed 31 homes and six commercial buildings in Hinsdale. His buildings were charmingly unique and superbly crafted. They often displayed signature features including thatched roofs, spiderweb-leaded-glass v-shaped windows that protrude like the prow of a ship, chevron-patterned doors, and layered moldings. He also designed some Tudor Revival style homes with slate roofs.

Born in Indiana in 1889, he received his degree in architecture from the Armour Institute of Technology (now IIT). He began his career with Howard Van Doren Shaw and later opened his own offices in Chicago. In 1924, Zook and his family moved to Hinsdale to a home he designed at 327 S. Oak Street. From 1932 until his death in 1949, he was chairman of the architectural committee of the Hinsdale Plan Commission. In that position he implemented a master plan for the village. Although few of his architectural records have

survived, 92 buildings spread over several communities have been authenticated as Zook designs, among them, 80 homes and 12 municipal/commercial structures.

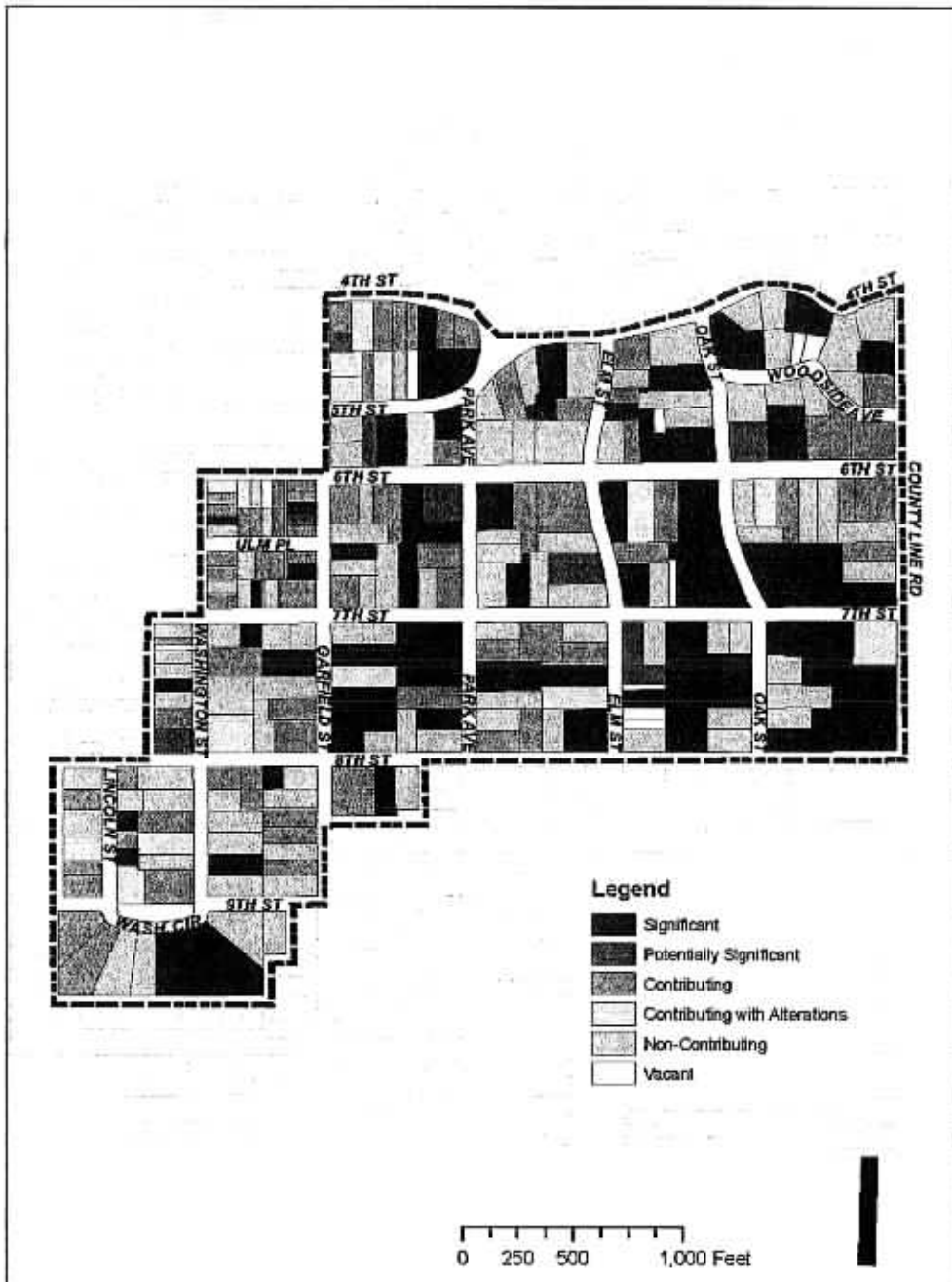
Zook designed four homes in the Robbins II Survey Area. Three of these residences are exceptional Tudor Revival designs: the W. W. Thompson House at 325 E. Eighth Street (1928); the Marshall Keig House at 444 E. Fourth Street (1929); and the Houston Hiatt House at 405 E. Seventh Street (1927). All three of these houses may also be potentially eligible for the National Register. In 1927, Zook remodelled the house at 132 E. Fifth Street, originally built in 1881.

## LOCAL BUILDERS

Among the local contractors and builders working in Hinsdale, one name in particular stands out for the quality of housing built for prominent village residents. Adolph Froscher was a German immigrant born in Hamburg in 1843. He came to Hinsdale in 1869 and worked throughout the community as a contractor and builder. Among the substantial residences he built throughout the village are the Merrill, Robbins, Matthews, W. H. Knight, Collins, Raymond, and Childs homes. He also built his own home at 314 S. Washington Street in 1888, where he resided with his wife, Dora. Froscher served on the Village Board of Trustees in the late 1890s [HTB, 20]. There are four houses built by Adolph Froscher in the Robbins II survey area: the Matthews House at 106 E. Eighth Street (1888); the Collins House at 513 S. Garfield Street (1887); the J. C. S. Merrill House at 222 E. Sixth Street (1892); and William Robbins' "Woodside" at 425 E. Sixth Street (1864).



# Robbins II Survey Area





## ARCHITECTURE IN THE ROBBINS II SURVEY AREA

270 residential properties were surveyed in the Robbins II survey area. Almost three quarters (195) of the structures are historic (buildings built in or before 1957), with 10% having been built in the 19<sup>th</sup> century and 62% in the first half of the 20<sup>th</sup> century. Of the 73 non-historic structures, 55 have been built since 1990. The vast majority of these imitate some of the historic styles found in the community and are called Neo-Traditional. At the time of the field survey in July and August, three of the 270 properties surveyed were vacant.

This survey places buildings into the following classifications: high-style architecture, 19<sup>th</sup>-century vernacular types, and 20<sup>th</sup>-century popular types. High-style architecture can be described as fitting within well defined and commonly illustrated stylistic categories that are based on the distinctive overall massing, floor plan, materials, and architectural detailing that can be identified in a building. High-style buildings may be architect-designed, but even if no professional architect was involved, these homes display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built.

Of the 267 buildings in the survey area, 228 (85%) can be classified as high-style residential buildings. There are a handful of excellent examples of early 19<sup>th</sup>-century high styles such as Gothic Revival and Queen Anne. Early 20<sup>th</sup>-century high styles are much more common in the area, and include Colonial Revival, Tudor Revival, Craftsman, and French Eclectic. The high style

classification also includes six non-historic buildings in several stylistic categories, and 61 buildings that are considered Neo-Traditional. These are newly constructed buildings whose design is based on historic high-style categories.

Vernacular and popular house types are generally non-stylistic and include 19<sup>th</sup>-century vernacular types whose design depends on a builder's experience and knowledge, as well as later 20<sup>th</sup>-century popular types that were typically constructed according to widely available published plans. In this survey, those buildings not defined as high style are considered either vernacular or popular in type. Nineteenth-century vernacular buildings were usually built by an owner or builder who relied on simple, practical techniques and locally available materials for overall design and floor layout. Availability and locale determined the types of structural systems, materials, and millwork found in vernacular buildings. Because of this, vernacular buildings are most easily classified by their general shape, roof style, or floor plan. Although these types were first built in the 19<sup>th</sup> century, there continued to be examples built into the early 20<sup>th</sup> century. Reflecting the wealth of the area from its onset, there are very few (seven) examples of 19<sup>th</sup>-century vernacular types.

Beginning in the early 20<sup>th</sup> century, plans for popular house types were widely published and made available in books and catalogs. The earliest of these 20<sup>th</sup>-century popular house types was the American Foursquare, which some art historians suggest was influenced by the horizontality of the Prairie Style. The American Foursquare, with broad eaves and a hipped roof, was particularly popular between 1900 and 1910. Bungalows of various sorts

were built throughout the country until 1930. After 1930, during the modern period, popular house types included the Ranch and the Split Level. There are 20 examples of 20<sup>th</sup>-century popular types in the survey area including American Foursquare, Bungalow, Ranches, and Split Levels.

The following sections describe the high-style architecture, 19<sup>th</sup>-century vernacular house types, and 20<sup>th</sup>-century popular house types represented in the Robbins II survey area. Only styles and types that have at least two examples, of which at least one must be rated significant, are discussed in detail. The examples of these styles and types chosen for illustration are, in most cases, those ranked locally significant. In some cases it was not possible to illustrate all the significant-ranked buildings in a particular style because there were several.

## HIGH-STYLE ARCHITECTURE

The survey area contains a mix of high-style buildings dating from the late 19<sup>th</sup> and early part of the 20<sup>th</sup> centuries. Of the 267 buildings surveyed, 228 can be categorized as high-style architecture. The most popular historic styles in the survey area are the Colonial Revival and (63 examples, including five Colonial Revival Cottages) and the Tudor Revival style (22 examples, including one Tudor Revival Cottage). Other common historic styles include Craftsman and Craftsman Bungalow (19), French Eclectic (18), Classical Revival (seven), Queen Anne (four) and Queen Anne-Free Classic (two), Shingle Style (four), and Dutch Colonial Revival (four). Other historic styles that have three or fewer examples include Italianate (two), Prairie Style (three), Italian Renaissance (two), Gothic Revival (one), Cape Cod (one), Mediterranean Revival

(one), and Spanish Colonial Revival (one). There are 61 residential structures that are classified as Neo-Traditional. These are new homes that have been designed to resemble historic styles. Some of them are very faithful reproductions of historic styles while others are more creative in their interpretation. Unfortunately, no matter how skilled the architect, these homes do not add to the historic character of the community. The trend to demolish authentic historic homes in Hinsdale and replace them with re-creations has been accelerating in recent years.

### QUEEN ANNE

Queen Anne style houses were built all over the country from 1880 until approximately 1910. The style was named and popularized by a group of 19<sup>th</sup>-century English architects led by Richard Norman Shaw. Its roots are found in styles prevalent during the Elizabethan and Jacobean periods in England. It is characterized by asymmetry and irregularity in overall shape, facades, and roofs. The Queen Anne house often has gables, dormers, round or polygonal towers, and wings with full or wrap around porches.

A variety of materials and patterns are used to break up the surface of the walls. Shingles and clapboard are often combined, sometimes with brick masonry. The simpler examples, built after 1893 (reflecting the influence of the World's Columbian Exposition in Chicago), frequently have classical or square columns. These later examples are sometimes referred to as Free Classic Queen Anne-style houses.

Among the 19<sup>th</sup>-century high-style residential structures in the survey area, the Queen Anne style has the most examples, with four early Queen Anne residences and two Free Classic houses. Both of the Queen Anne-Free Classic

examples—the Hinckley House at 202 E. Fourth Street (1886/c. 1905) and 612 S. Garfield Street (1904)—have been ranked as locally significant.

The William Hinckley House, a towering Queen Anne residence on Fourth Street, was originally constructed in 1886. Initially, the



**202 E. Fourth Street**

house exhibited many of the characteristic features of Queen Anne residential architecture from the 1880s. The turned columns, balustrade, and frieze of the front porch, the tall, steeply pitched conical roof and fish scale shingles on the corner tower were typical elements. Around 1905, the house was renovated, and several Free Classic elements were added. Most obvious are the paired Ionic columns on the front porch, and the lowered roof on the corner tower. These new features, along with the enclosed gables that resemble triangular pediments, give the house a more classical appearance that was popular at the turn of the 20<sup>th</sup> century. The house was designated as a local landmark in December of 2003.

A more modest example of the Queen Anne-Free Classic style can be found at 612 S. Garfield Street. The massing resembles the Gable Front vernacular type, but the detailing,

including the Palladian window centered in the top gable, the cornice returns, and the wrap around porch with simple, round



**612 S. Garfield Street**

columns and triangular pediment, is characteristic of Free Classic architecture. The house is listed on the Illinois Historic Structures Survey.

### SHINGLE STYLE

The Shingle Style, popular between 1880 and 1900, is a variable style that borrows characteristics from several other styles. Many are closely related to the Queen Anne style with a facade that is usually asymmetrical, with irregular, steeply pitched rooflines having cross-gables and multi-level eaves. Others have Colonial Revival or Dutch Colonial Revival-style features such as gambrel roofs, classical columns, and Palladian windows. Large porches are also common. The distinguishing feature that sets this style apart is the use of continuous wood shingles cladding the roof and walls and wrapping the house like a skin. Shingled walls may curve into recessed windows. Sometimes even porches and stair rails are covered with shingles. There are four Shingle Style houses in the Robbins II survey area. The two significant rated examples are 138 E. Fourth Street (c. 1895) and the S. Delano House at 725 S. Garfield Street (1905).

The Shingle Style house at 138 E. Fourth Street incorporates detailing commonly seen on Colonial Revival style houses, including



138 E. Fourth Street

round columns on the full width front porch and dentil trim along the porch frieze and on the east side window bay. The characteristic wood shingling is present on the upper story of the house, and inside the flared, overhanging front gable.

#### COLONIAL REVIVAL

The Colonial Revival style dates from the 1876 Centennial Exhibition in Philadelphia until the mid-1950s and became the most popular historical revival style throughout the country between World Wars I and II. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18<sup>th</sup> century homes. Whether derived from stately red brick Georgian examples or more modest clapboard structures, most of these buildings are symmetrical and rectangular in plan. Some have wings attached to the sides. Detailing is derived from classical sources, partly due to the influence of classicism that dominated the 1893 World's Columbian Exposition. Many front facades have classical – temple-like – entrances with projecting porticos topped by a pediment. 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 is the most represented style in the survey area with 63 examples (including five Colonial Revival Cottages). Because of its enduring popularity, the Colonial Revival style has the greatest span in construction dates of any other style, stretching from the late 19<sup>th</sup> century into the 1950s. Twenty Colonial Revival residences and two Colonial Revival Cottages in the survey area are rated significant, and an additional five Colonial Revival houses are potentially significant.



339 E. Sixth Street

One of the most impressive and earliest of the Colonial Revival houses in the Robbins II area is the Bassett House, located at 329 E. Sixth Street. The house was built for Orland P. Bassett, whose floral company, Bassett & Washburn, was the first to produce the American Beauty rose for the U. S. market. The elegant design is typical of early interpretations of the style, which combined the picturesque qualities of the Queen Anne style with an overall symmetry and Classical elements. Among the many notable features of the house are its center gable, rounded second story projecting window bay, and expansive

front porch with paired Ionic columns. The house was listed on the National Register of Historic Places in 2004.

The N. J. Allbright House at 425 E. Eighth Street, built in 1937 and designed by the eminent Chicago architectural firm of Schmidt, Garden & Erickson, is a classic, stately example of Colonial Revival



425 E. Eighth Street

residential architecture. The symmetrical façade of the main section features a classical entry surround with triangular pediment, a three-part window above, and three segmental arched dormers. East and west wings flank this center section. The house is listed on the Illinois Historic Structures Survey, and is potentially eligible for listing on the National Register of Historic Places.

The C. A. Tousey house at 711 S. Garfield is an outstanding illustration of the typical 1920s Colonial Revival. The symmetrical front façade, which is parallel to the street, is marked by a center entry with Classical porch and surround. Flat arch brick lintels top the historic double hung windows on the façade.



711 S. Garfield Street

Colonial Revival Cottages, like the one at 219 E. Seventh Street, were more modest one and 1½-story interpretations of the Colonial Revival style. The gabled dormers, dentil trim, and three-sided front window bay on this 1950s example are all characteristic of this cottage sub-type.



219 E. Seventh Street

#### CLASSICAL REVIVAL

The Classical Revival-style building is typically characterized by a full-height porch with its roof supported by classical columns and topped by a pediment. Its façade is symmetrical, with a center entrance. A revival of interest in classical models began after the Chicago World's Columbian Exposition of 1893, which was attended by hundreds of thousands of visitors. The Fair's planners mandated a classical theme, and when built,

Fair buildings and public spaces were widely photographed. As a result, the revival of classical styles became fashionable throughout the country into the 1920s. The architects who had received training at the Ecole des Beaux Arts in Paris contributed to the influence of this style.

Because of the style's monumental nature, it was more typically used for public buildings such as banks and museums. There are, however, seven examples of the style in the Robbins II survey area, three of which are rated significant. They include 419 Oak Street (c. 1915), the Clarence Morgan House at 716 S. Oak Street (1928), and 724 S. Washington Street (1930).

A truly monumental example of the Classical Revival style is located at 419 S. Oak Street.



**419 S. Oak Street**

A massive two-story front portico with a triangular pediment and Ionic columns and pilasters dominates the front façade of the house. The unusual, squat, side jerkinhead roof is pierced by four gabled dormers. A one-story sun porch extends from the north elevation. This impressive residence is potentially eligible for the National Register of Historic Places for its architecture.

Another stately Classical Revival house in the survey area blends traditional elements of the style with Italian Renaissance features. The Clarence Morgan House, located at 716 S.



**716 S. Oak Street**

Oak Street, features an elegant full-height portico with simple rounded columns and triangular pediment, and a Classical entry surround with Ionic pilasters and a pediment that mimics the portico. The low-pitched hipped roof and series of French doors along the façade topped with rounded arch panels with festoon ornament are reminiscent of Italian Renaissance Revival, a style roughly contemporary with the Classical Revival style.

#### TUDOR REVIVAL

The Tudor Revival style is based on a variety of late medieval models prevalent in 16<sup>th</sup> century Tudor England. Although there are examples dating from the mid-1890s, the style was particularly popular during the 1920s and 1930s. Associated with the country's early English settlers, it was second in popularity only to Colonial Revival. All sizes of English homes appealed to the American family. The English manor house served as a prototype for estate houses, and the Cotswold cottage offered a romantic alternative for those looking for comfort in a smaller home. Tudor Revival houses are typically brick, sometimes

with stucco. Half timbering, with flat stucco panels outlined by wood boards, is common. The style is characterized by steeply pitched gable roofs and tall narrow casement windows with multiple panes or diamond leading. The front door may have a rounded arch or flattened pointed (Tudor) arch. Many examples feature prominent exterior stone or brick chimneys. Tudor Revival houses tend to have an irregularly shaped footprint.

There are 22 Tudor Revival houses (including one Tudor Revival Cottage) in the survey area. Of these, 14 are ranked locally significant, and two are rated potentially significant. Three Tudor Revival residences were designed by Hinsdale architect R. Harold Zook. The three Zook houses, all of which are ranked significant, are the W. W. Thompson House at 325 E. Eighth Street (1928); the Marshall King House at 444 E. Fourth Street (1929); and the Houston Hiatt House at 405 E. Seventh Street (1927). All three houses may also be eligible for listing on the National Register, either individually or as part of a thematic group.



325 E. Eighth Street

One of Zook's more formal Tudor Revival designs is the W. W. Thompson house at 325 E. Eighth Street. The two front gables on the façade and parts of the second story are

covered with decorative half timbering. The three-sided second story window bay helps to emphasize the center front entry. The house is on the Illinois Historic Structures survey.

A slightly more informal interpretation of the Tudor Revival style, also designed by Zook, is the Marshall King house at 444 E. Fourth Street. Built just one year after the Thompson house, the King House is a sprawling Tudor



444 E. Fourth Street

with rustic stone cladding and multiple front gables. The broad east end gable and the smaller entry gable with battered ends, as well as the low eaves on the hipped roof, give the sense that the house is hugging the ground.

The Houston Hiatt house, at 405 E. Seventh Street, can be considered the signature Zook design in the survey area. The house combines traditional elements of the Tudor Revival style, such as the decorative half timbering and massive front-end chimney, with features that are instantly identified with Zook. The large, prow-like bay window under the clipped gable front bay, the wood scallop detailing, and the spider web leaded glass window are all hallmarks of a Zook design.



405 E. Seventh Street

This house is also listed on the Illinois Historic Structures Survey.

### FRENCH ECLECTIC

While not as popular as the Tudor Revival, the French Eclectic style was also fashionable during the 1920s. Many Americans who had served in France during the First World War returned with first-hand familiarity with French architectural prototypes. At the same time, numerous American architects were receiving training at the Ecole de Beaux Arts, and were eager to apply what they had learned. A number of photographic studies of modest French homes were also published during this time, both in architectural journals and popular magazines. These studies provided architects and builders with many models to draw from.

There are two subtypes of French Eclectic architecture. The first is rectangular and usually symmetrical. In this type, the massive roof with its ridge running parallel to the front of the house is the dominant feature, and the front and rear elevations are symmetrical with a central entry. Frequently, wings are added to the sides of the main block. French classical manor houses provided the prototype. The second, more common subtype is asymmetrical, usually L-shaped in

plan, with a doorway frequently located in a prominent cylindrical tower topped by a steep conical roof and set in the corner formed by the L. Sometimes these homes, patterned after rural Norman farmhouses, contain half timbering. Stylistic features common to both subtypes include stucco or brick masonry walls and tall, steeply pitched hipped or mansard roofs. Through-the-cornice dormers are also common. There are 18 French Eclectic style houses in the Robbins II survey area, 13 of which are rated significant.

The Besley House at 420 S. Park Avenue is a grand example of the symmetrical sub-type of



420 S. Park Avenue

the French Eclectic style. Designed by Chicago architect Alfred Pashley and built in 1924, the house features a steeply pitched, flared hipped roof that is interrupted on the front façade by an engaged tower. This tower is centered over the front entry, which is marked by a polygonal bay of rusticated stone with a round arch opening. The house is listed on the Illinois Historic Structures Survey and may be eligible for listing on the National Register.

The Bauer House at 706 S. Park is a charming illustration of the more informal model of French Eclectic residential design that is

reminiscent of Medieval English house styles.



706 S. Park Avenue

The variation of wall materials, the broad hipped roof and the decorative half timbering are all hallmarks of this subtype. The house is listed on the Illinois Historic Structures Survey and is potentially eligible for the National Register.

Beginning in the late 1920s and early 1930s, architects began to create designs that combined historic revival styles like the French Eclectic style with more modern styles like Art Deco, Art Moderne, and the International Style. Taking cues from the streamlined, minimalist approach of modern designers, architects developed simplified, modernized versions of revival styles. Decorative elements were downplayed or removed altogether, and more emphasis was placed on the massing of the house. This practice of modernizing historic revival styles continued to evolve into the 1940s.

An excellent illustration of this practice of modernizing can be seen in the George Bunker House at 740 S. Elm Street, which is a fusion of traditional French Eclectic style residential architecture with Art Deco and Art Moderne design. The general massing of the house, with its boxy main section and low

pitched hipped roof with segmental arch dormers is characteristically French Eclectic, as is the flared roof window bay on the north (front) and south elevations. However, the unusual raised parapet wall that makes the



740 S. Elm Street

roof appear sunken, the round, geometric dormer windows, the corner windows along the west end of the house, and the asymmetrical placement of the window bay on the front façade are all modern design elements.

### ITALIAN RENAISSANCE

The Italian Renaissance style, like the Tudor Revival and French Eclectic styles, was based on an historic European architectural model. By the late 19<sup>th</sup> century, many American architects, as well as their clients, had visited Italy, and were inspired by the architecture. Initially, most examples of the style were architect designed and located in urban areas. After World War I, improved techniques in masonry veneering allowed vernacular versions of Italian Renaissance houses to spread throughout the country. The style reached its peak in the 1920s and declined through the 1930s.

Identifying features of the Italian Renaissance style include a low-pitched hipped roof

(usually covered with ceramic tiles), a symmetrical façade, rounded arch doorways and first story windows, and classical detailing around the entry. There are three Italian Renaissance houses in the survey area, two of which are rated significant. These are 720 S. Elm Street (1927), and the Leo W. Jackson House at 319 E. Sixth Street.

The Italian Renaissance residence at 720 S. Elm Street is an archetypal example of the



720 S. Elm Street

style. The low-pitched hipped roof is covered with ceramic tiles, and round arch windows and an arch above the center entry punctuate the symmetrical front façade. The two-story north wing and the southeast corner sun porch (an historic addition) add interest to the box-like massing.

#### PRAIRIE SCHOOL

The early 20<sup>th</sup> century introduced an indigenous style of architecture not based on any historical precedents. The Prairie School of architecture, practiced by Frank Lloyd Wright, takes inspiration not from historical precedents but from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie School houses. Identifying features of Prairie

School architecture include low-pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently leaded) lined up in horizontal bands, and brick detailing in geometric patterns. Prairie School buildings generally have a massive quality, as if rooted to the earth. The Prairie School style is represented in the survey area by only three examples, of which two—422 S. Oak Street (c. 1925) and 506 S. Park Street (1910)—are significant.

The 1920s house at 422 S. Oak Street is a hipped roof, symmetrical example of the Prairie style. The two hipped bays flanking the recessed center entry create a balanced façade, and the wood cladding on the upper part of the second story helps to de-emphasize



422 S. Oak Street

the height of the house and gives a more horizontal quality to the massing. The house listed on the Illinois Historic Structures Survey.

#### CRAFTSMAN

The Craftsman style is generally characterized by low-pitched, shallow gable roofs with deep overhanging eaves, and exposed rafter ends and decorative brackets or knee braces. Deep, sometimes recessed, front porches are also common. Windows are frequently double-

hung sash with three panes in the upper sash and one in the lower. Craftsman detailing was frequently combined with the bungalow form, and Craftsman Bungalows, inspired by the work of California architects Greene and Greene, were widely published in architectural journals and popular home magazines of the day. Plans were often included in articles about the style, and the Craftsman Bungalow became one of the country's most popular house styles during the teens and twenties. Craftsman houses often share similar characteristics with Tudor Revival style houses. Both styles have English roots, with the Craftsman style growing out of the Arts and Crafts Movement. Although they were built into the 1920s, Craftsman homes were particularly popular between 1901 and 1916, when the architect and furniture maker Gustav Stickley published his magazine, *The Craftsman*.

There are 17 Craftsman-style houses and two Craftsman Bungalows in the survey area, of which three are ranked locally significant and one is ranked potentially significant. The significant Craftsman style houses are 714 S. Garfield Street (c. 1900), the Florence Dow house at 741 S. Garfield Street (1907), and 719 S. Park Avenue (c. 1915). The house at 144 E. Sixth Street (c. 1920) is rated potentially significant.

The handsome frame residence at 714 S. Garfield Street is a blending of the Craftsman and Colonial Revival styles, both of which were popular around the turn of the 20<sup>th</sup> century. The overall massing of the home, with its symmetrical front façade and rounded second story center window bay are characteristic of Colonial Revival-style homes. The low-pitched hipped roof with brackets under the eaves, and the asymmetrical front

porch with broad, square columns resting on stone piers, is more indicative of Craftsman design.



714 S. Garfield Street

#### LATER 20<sup>TH</sup>-CENTURY STYLES

The term Contemporary is somewhat imprecise but has been used to classify a style dating from the mid-1940s that incorporates some of the tenets of modernism, but often with less rectangular form and occasionally with some ornament. Two houses in the survey area have been classified as Contemporary, one of which is rated contributing and one that is rated non-contributing.

Other architectural high styles in the survey area that date from the second half of the 20<sup>th</sup> century include the Mansard style and the Shed style. Mansard houses date generally from the 1960s and 1970s. The dominant feature is the dramatic mansard roof, which is usually covered with shingles or other decorative roofing materials. The single example of this style in the survey area dates from 1969 and is rated non-contributing. The Shed style, also popular in the 1960s and 70s, is characterized by a multi-directional shed roof. Most illustrations of this style also feature wood shingle or board siding, often

applied in varying directions. The one example of this style in the survey area dates from 1978 and is rated non-contributing.

As residential construction increased in the 1990s, quite literal reincarnations of traditional historic styles became popular in the public taste. This survey labels styles that are attempted recreations of well-known historic styles as Neo-Traditional. They may be Neo-Colonial, Neo-Tudor, or Neo-Queen Anne, to list some of the most frequently used styles. There are 61 Neo-Traditional houses in the survey area, most built since the 1980s, and all are non-contributing.

## 19<sup>TH</sup>-CENTURY VERNACULAR HOUSE TYPES

There are very few 19<sup>th</sup>-century vernacular house types found in the survey area. Only three types are represented, the Gable Front, the L-Form, and the Gabled Ell. Gable Front houses and cottages, which generally date from the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, are the most common vernacular house type seen in most Midwestern communities. In the survey area there are only three Gable Front Cottages one of which, at 615 S. Washington Street (c. 1895), is ranked locally significant. There are two L-Form houses in the survey area, one rated contributing, and one rated contributing with alterations. Two Gabled Ell houses are also located in the area, of which one (the Cushing House, 135 E. Fifth Street, 1889) is rated significant.

Because 19<sup>th</sup>-century vernacular types are generally simple in plan and were originally built with little stylistic ornamentation, they

are frequently underappreciated. Changes over the years tend to obscure their original character. For that reason, few of these have been ranked locally significant. Determining significance in a vernacular structure is usually based on integrity, that is, the presence of original, historic configuration and materials, with no or few alterations.

### GABLE FRONT AND GABLE FRONT COTTAGE

The Gable Front house is a vernacular house type from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries characterized by roof shape. The roof has two sloped sides that meet at a center ridge. The triangular ends of the walls on the other two sides are called gables. In a Gable Front house the gable end faces the street and forms the front of the house. These were built as working-class homes, usually frame, with a rectangular plan, minimal projections on the



615 S. Washington Street

front facade, and the front entry on the open end of the gable. Often a porch extends the full width of the front of the house. The Gable Front house is commonly found in Midwest towns because it was a simple type for local builders to construct and could fit on narrow lots. There are three Gable Front Cottages in the survey area.

The Gable Front Cottage at 615 S. Washington Street has been ranked locally significant because it is a well-preserved example of this simple type. This 1½ -story house retains its original clapboard siding and features a pent enclosure on its front gable. The front entry porch is partially recessed, with simple wood supports.

#### GABLED ELL

The Gabled Ell is a late 19<sup>th</sup>-century vernacular type characterized by a prominent front gable on an L- or T-shaped house. The side wing or wings are not separate, but rather an integral part of the building core. There are almost always two entries, one on the front facade and one in the “ell,” that is, the interior corner of the L or T shape. These frame houses are simple in design, 1½ or two stories tall, with an intersecting gable roof at the same



135 E. Fifth Street

height as the main roof. They sometimes have applied ornament around doors and windows. The Gabled Ell type provided more light and cross-ventilation than other house types of the time. Gabled Ell houses and cottages were commonly built from about 1870 through 1905. Subtle differences can be detected that help date them throughout this period. There are two Gabled Ell houses in the Robbins II survey area, one of which (the Cushing House

at 135 E. Fifth Street, 1889) is rated significant.

The Cushing House is an excellent example of the Gabled Ell vernacular type, with a two-story front gable bay intersected by a two story east side bay. The generous wraparound porch and Queen Anne detailing further distinguish this well-preserved residence.

#### 20<sup>TH</sup>-CENTURY POPULAR HOUSE TYPES

Twentieth-century popular types are not very prevalent in the survey area. Just eight buildings are early types common in the first half of the century, and another 12 are examples of types dating from the second half of the century. The early types include the American Foursquare (three) and the Bungalow (five). Post-World War II types include the Ranch (eight), and the Split Level (four).

#### BUNGALOW

The Bungalow is an informal house type that began in California and quickly spread to other parts of the country. Although it evolved from the Craftsman heritage, Bungalows may incorporate various other stylistic features. They became so popular after 1905 that they were often built in quantity by contractors and builders. Plan books and architectural journals published plans that helped popularize the type for homeowners and builders. Bungalows are one-, 1½ -, or sometimes two-story houses that emphasize horizontality. Basic characteristics usually include broad and deep front porches and low-pitched roofs, often with dormers. Exterior materials are often brick with cut stone trim, or they can be frame with built-in Arts and Crafts features on the

interior. There are five Bungalows in the survey area. One example, 636 S. Garfield Street, c. 1915, is rated significant, and one, the Corbett House at 616 S. Garfield Street, 1925, is rated potentially significant.

The house at 636 S. Garfield is a well-preserved example of this modest housing



636 S. Garfield

type. The multiple hipped roofs, varied wall materials, and side entry porch add interest to the simple design.

## RANCH

The Ranch house dates from 1932, when Cliff May, a San Diego architect, consciously created a building type that he called “the early California Ranch house.” They were low-slung vernacular buildings that followed the contours of the land. Using the Spanish Hacienda or “rancho” as inspiration, May designed many Ranch houses throughout the West. Because of the Midwest’s close association with Prairie School architecture, however, many Chicago-area Ranch houses owe much to the architecture of Frank Lloyd Wright, especially his Usonian houses of the 1930s. Ranch houses became popular in the late 1940s and 1950s, when the idea was widely published, and were built nationwide in suburban communities. Characteristics of a

Ranch house include its wide, ground-hugging profile, low-pitched roof, and deep eaves. Due to the popularity of the car, the garage has a prominent position in the front of the house and is an integral part of the architecture of the Ranch house. There are only eight examples of the Ranch type in the survey area, two of which—the James V. Carr House at 120 E. Eighth Street (1950) and the Stanley Framburg House at 610 S. Oak Street (1952)—are significant. Because Ranch houses were usually built on large lots, they have become particularly attractive properties for teardowns, and are becoming increasingly rare in the village.

The Framburg House at 610 S. Oak Street exhibits many of the hallmarks of a 1950s



610 S. Oak Street

Ranch house. The low-pitched, hipped roof and sprawling massing create a sense of horizontality, and take advantage of the large corner lot. Ribbon and corner windows add a modern touch to the design.

## OTHER 20<sup>TH</sup>-CENTURY POPULAR HOUSE TYPES

American Foursquare houses are simple, usually symmetrical houses that began to appear at the turn of the century. The house is

typically square or nearly square in plan with four equal-sized rooms (an entrance hall, living room, dining room, and kitchen) in each corner. The type became popular in house building because it was practical and comfortable for the working and middle classes. The Foursquare is usually two to 2½ stories tall, two to three bays wide, with a hipped or pyramidal roof, dormers, a full-width front porch with classical or squared-off columns, and piers and overhanging eaves. There are three American Foursquare homes in the survey area, all of which are rated contributing.

The Split-Level began to emerge as a popular housing type in the 1950s. It is characterized by a two-story section met at mid-height by a one-story wing. The three levels of space created in this type correspond to family needs for formal living areas, informal living areas, and sleeping areas. There are four examples of the Split-Level in the survey area, two of which are contributing and two of which are non-contributing.

Also in the survey area are 12 residential structures for which no style or type could be determined. The majority of these (nine) were rated non-contributing because of alterations. One example was rated contributing, and one example was rated contributing with alterations.

## CONCLUSION

The Robbins II survey area contains some of the most impressive residential structures within the Village of Hinsdale, many beautifully sited on the expansive, sloping lots of the picturesque Robbins Park Addition. The survey area has retained many of its important houses. However, demolition pressures that are present throughout the village continue unabated. In the eight years since the Reconnaissance Survey of the Village was completed, 26 buildings in the Robbins II survey area were demolished, seven of which had been rated significant in the reconnaissance survey.

- 125 E. Eighth Street (NC)
- 642 S. Elm Street (C)
- 704 S. Elm Street (S)
- 452 E. Fourth Street (formerly 410 S. County Line Road, NC)
- 812 S. Garfield Street (C)
- 822 S. Lincoln Street (NC)
- 24 E. Ninth Street (C)
- 727 S. Oak Street (NC)
- 623 S. Park Avenue (PC)
- 707 S. Park Avenue (formerly 210 E. Seventh Street, S)
- 735 S. Park Avenue (C)
- 23 E. Seventh Street (C)
- 115 E. Seventh Street (NC)
- 225 E. Seventh Street (NC)
- 312 E. Seventh Street (C)
- 338 E. Seventh Street (S)
- 344 E. Seventh Street (S)
- 18 E. Sixth Street (PC)
- 205 E. Sixth Street (S)
- 303 E. Sixth Street (NC)
- 422 E. Sixth Street (C)
- 16 Ulm Place (C)
- 617 S. Washington Street (S)

- 639 S. Washington Street (C)
- 728 S. Washington Street (S)
- 455 Woodside Avenue (NC)

It is clear that if the village wishes to halt demolition of important architectural and historical resources, it must pursue an active program of landmark designation.

## DESIGNATE MORE BUILDINGS AS INDIVIDUAL LANDMARKS

There are two choices for landmark designation: inclusion in the National Register of Historic Places and designation as a local Hinsdale landmark. The advantage of National Register listing is recognition and prestige for the community within the city itself and in the larger region. No protection against alteration or demolition is offered, however, with inclusion on the National Register. Nor are there any restrictions regarding what an owner can do with his or her property.

The advantage of local designation is that the city has control over future alterations to a designated property through the permit review process. This can ensure that the character of a historic neighborhood and of individual significant structures remains consistent. Adjacent property owners are not harmed by inappropriate alterations to landmark properties around them. Most importantly, local designation can prevent demolition of designated structures. These advantages apply whether properties are individually listed as landmarks or are contributing buildings within historic districts.

Both types of designations, National Register and local, allow homeowners to participate in tax incentive programs. Owner-occupants of residential, one- to six-unit, designated

landmark buildings or contributing buildings in a historic district may be eligible for a freeze on the assessed value of their property for up to 12 years. The freeze is available to any homeowner who spends 25% of the assessor's fair market value on a rehabilitation that meets the Secretary of the Interior Standards for Rehabilitation. Additional information is available from the Tax Incentives Manager at the Illinois Historic Preservation Agency.

## NATIONAL REGISTER LANDMARKS

There are 13 structures that could be eligible for listing on the National Register of Historic Places. The current owners should be strongly encouraged to initiate the designation process. These structures are as follows:

- W. W. Thompson House, 325 E. Eighth Street, Tudor Revival (1928)
- N. J. Allbright House, 425 E. Eighth Street, Colonial Revival (1937)
- Willis Rollins House, 441 E. Eighth Street, French Eclectic (1939)
- George Bunker House, 740 S. Elm Street, French Eclectic (1940)
- Hinckley House, 202 E. Fourth Street, Queen Anne – Free Classic (1886)
- Marshall King House, 444 E. Fourth Street, Tudor Revival (1929)
- 419 S. Oak Street, Classical Revival (c. 1915)
- Mrs. Charles Besley House, 420 S. Park Avenue, French Eclectic (1924)
- M. B. and J. R. Bauer House, 706 S. Park Avenue, French Eclectic (1925)
- Bassett and Washburn Boiler House, 324 E. Seventh Street, Tudor Revival (1925)
- Houston Hiatt House, 405 E. Seventh Street, Tudor Revival (1927)
- W. M. Hogenson House, 420 E. Seventh

Street, Mediterranean Revival (1929)

- Everett House, 208 E. Sixth Street, Tudor Revival (1925)

## LOCAL INDIVIDUAL LANDMARKS

The Robbins II survey area contains 72 significant-rated residences, of which only three are currently local landmarks. These buildings are illustrated in Appendix C. To counteract development pressures to tear down historic houses and replace them with new houses, this report recommends an increased program of individual local landmark designations. Any of the buildings ranked significant and not yet designated would be a potential candidate for individual landmark designation.

In addition to significant-rated buildings, the Northeast Hinsdale Survey Area has ten structures that have been rated potentially significant. These buildings, while at one time architecturally or historically significant, have been altered, and therefore do not retain enough integrity to be ranked significant.

Alterations that warrant a PS rating can range from relatively minor modifications that are easily reversible, to more substantial changes. Minor or reversible alterations include:

- Replacement siding and other materials that are historically appropriate
- Aluminum or vinyl siding on façades, under eaves, or on dormers
- Enclosure of historic front or side porches
- Replacement windows with historically appropriate material and configuration

Alterations that cannot be easily reversed include:

- Additions on the front and side elevations that are visible from the street
- Dormers and other rooftop additions visible from the street
- Replacement or new front porches that are not historically appropriate (smaller or larger than historic porch, stylistically incompatible elements, etc.)
- Altered window or door openings (enclosed, moved, etc.)

Because they are architecturally important as works of well-known architects or are examples of a building type or style, or because of their possible historic significance, potentially significant-rated structures within the survey area may also be considered for local landmark designation. In each case, the importance of the building must be weighed against the extent to which it has been altered and the feasibility of restoring historic materials and configurations.

Owners of potentially significant houses should be encouraged to reverse minor alterations like porch enclosures or exterior siding. If historic documentation exists, owners should also be encouraged to restore architectural elements or details that have been removed or replaced. If such improvements are made to a potentially significant building, its local rating may be elevated to significant.

#### NATIONAL REGISTER HISTORIC DISTRICT

Portions of the Robbins II survey area, combined with the Robbins I survey area originally surveyed in 2002, would make an excellent candidate for listing on the National Register of Historic Places as a historic district. This area would encompass the entire Robbins Park Addition, one of the first

“picturesque” suburban developments in the Chicago area dating from 1871, by a prominent landscape architect, Horace W. S. Cleveland. The area would also include the Robbins Addition from 1866, which was part of the Robbins I survey area. The housing stock in these two survey areas is a broad mix of the best high-style architecture found in Hinsdale.

Not only does listing on the National Register as a historic district confer honor and prestige to the community, it permits owners to take advantage of property tax savings and income tax deductions for maintaining and improving the historic character of their homes. Review of proposed alterations to landmark properties according to preservation standards only occurs if an owner voluntarily elects to apply for one of these incentives. If not, there are no other additional municipal regulations that would restrict the owner of a National Register landmark property.

In order to analyze the Robbins I and Robbins II survey areas as a whole, the Robbins I survey data was updated. As part of the fieldwork conducted for the current survey, buildings within the Robbins I survey area were re-evaluated. Buildings that had been demolished, as well as any new buildings that had been constructed since the last survey, were noted. Since the Robbins I survey was completed in 2002, 14 buildings have been demolished in the survey area. Five of these structures were rated significant.

- 44 S. Elm Street—former NC-rated Split-Level residence (1961), now NC-rated Neo-Traditional
- 125 S. Elm Street—former S-rated Cape Cod residence (1941), now vacant

- 336 E. First Street—former S-rated Prairie School residence (c. 1910), now NC-rated Neo-Traditional
- 344 E. First Street—former S-rated Craftsman residence (1906), now NC-rated Neo-Traditional
- 121 E. Fourth Street—former C-rated Gable Front residence (1882), now vacant
- 411 E. Fourth Street—former C-rated Cape Cod residence (c. 1925), now NC-rated Neo-Traditional (under construction)
- 441 E. Fourth Street—former C-rated Colonial Revival residence (1947), now vacant
- 327 S. Oak Street—former S-rated Tudor Revival residence (1924), now NC-rated Neo-Traditional (under construction)
- 10 Orchard—former NC-rated Split-Level residence (1956), now vacant
- 117 S. Park Street—former S-rated Prairie School residence (c. 1910), now NC-rated Neo-Traditional
- 135 S. Park Street—former NC-rated Ranch (1950s), now NC-rated Neo-Traditional
- 118 E. Third Street—former C-rated American Foursquare (1917), now NC-rated Neo-Traditional
- 119 E. Third Street—former NC-rated No Style residence (c. 1895), now vacant
- 327 E. Third Street—former C-rated Colonial Revival residence (c. 1895), now NC-rated Neo-Traditional (under construction)

Structures that had been rated non-contributing due to age (built after 1952) were also re-evaluated. Buildings were upgraded to a contributing rating if they possessed a

reasonable amount of integrity and were constructed in or before 1957. Six buildings, most of which were Ranch houses dating from the 1950s, had their ratings upgraded:

- 114 E. First Street—Tudor Revival School (1956)
- 442 E. First Street—Colonial Revival (1954)
- 101 S. Garfield Street—Freestanding (1954)
- 124 S. Park Street—Ranch (c. 1955)
- 205 E. Third Street—Ranch (1955)
- 420 E. Third Street—Ranch (1954)

Only one rating for a building in the Robbins II area was down-graded. The William Whitney House, an 1869 Italianate residence, is listed on the National Register of Historic Places and was rated significant in the 2002 survey. During the re-survey of the Robbins I area, construction was underway on the house, and the entire porch had been removed. The local rating for the house was changed to potentially significant. Because construction was ongoing, it is possible that the porch will be restored. If so, the house should be considered locally significant.

Although excessive demolition and tear down activity has increased the proportion of non-contributing properties to 35% (168) of the 475 total properties in the combined Robbins I and Robbins II survey areas, the remaining architectural fabric in these two areas is still rich enough to warrant designation as a National Register historic district. A total of 139 (29%) of the structures in Robbins I and Robbins II are ranked significant or potentially significant, and an additional 168 or 35% (including those in the Robbins II survey area rated contributing with alterations) are ranked contributing to the character of a historic

district.

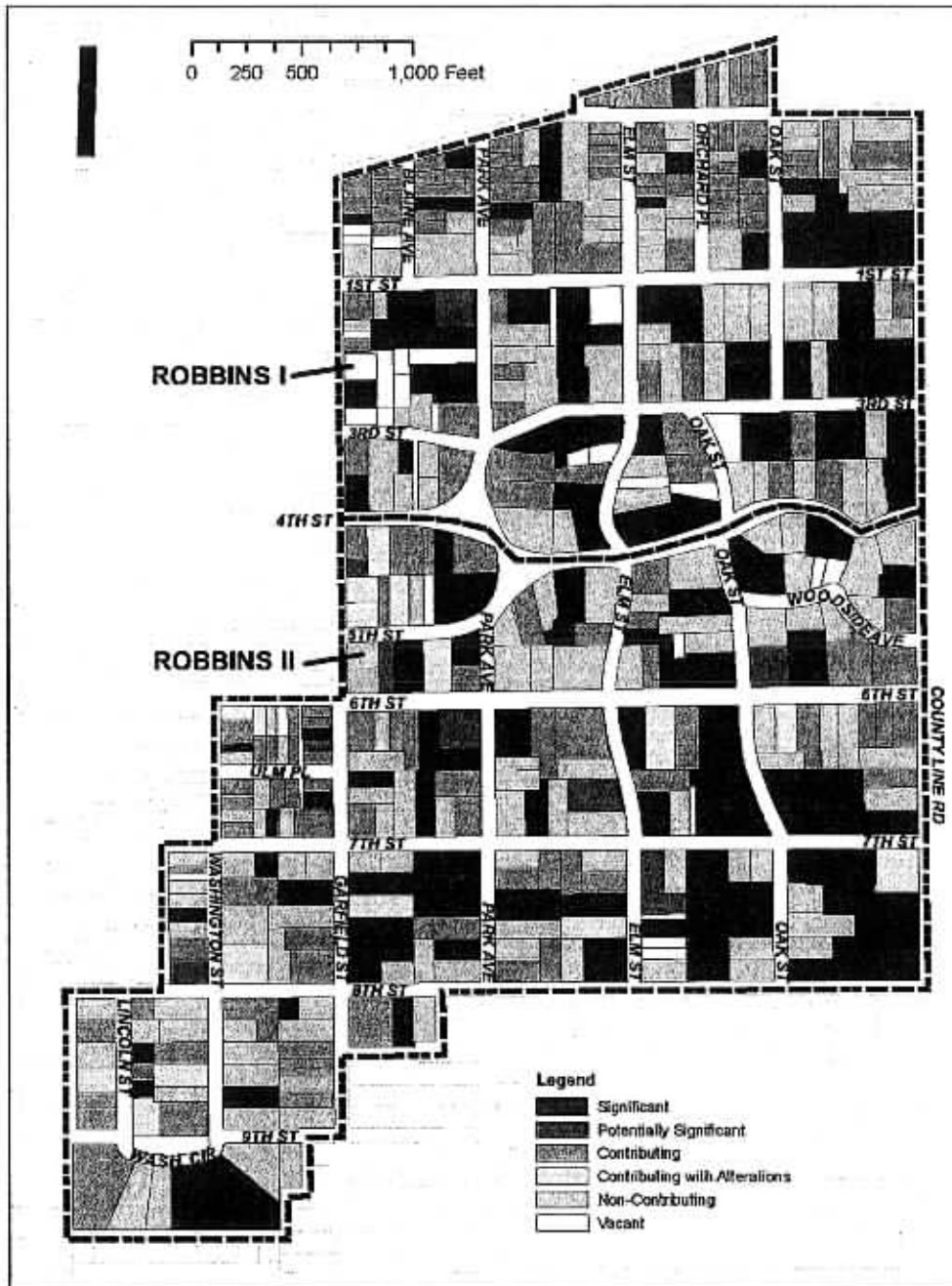
Further in-depth research is important for interpreting the history of the Robbins I and Robbins II survey areas. The area has long been associated with prominent citizens and the quality of historic architecture in the area is outstanding. Although building permits, the street files at the Hinsdale Historical Society, and a number of other resources have been used as part of the survey process, other, more time-consuming research methods, such as a review of architectural periodicals and chain of title searches, may yield information that will paint a clearer, richer picture of this important area within the Village of Hinsdale.

Until buildings are designated as landmarks, demolition of historically and architecturally significant buildings will continue to occur. At a minimum, in the future the Commission should require full photographic and written documentation of any historically or architecturally significant structure before a demolition permit is issued. Unfortunately, four significant rated buildings in this area were lost in a short period of time, and no documentation and few photographic images remain of these buildings.

In a community as architecturally rich as Robbins, there are many opportunities for landmark designation. This survey recommends a two-pronged approach -- local landmark designation of individual significant properties for maximum protection against future alterations or demolition; and, equally important though less restrictive, listing of the Robbins Addition and Robbins Park Addition as a National Register Historic District to allow preservation incentives for interested owners. By implementing the preservation actions outlined in this survey report, the

Commission has the opportunity to raise awareness of the importance of historic buildings and to foster a stronger preservation ethic in the community as a whole.

# Robbins I and II Survey Areas





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## CREDITS

This report was prepared by Granacki Historic Consultants, 1105 West Chicago Ave., Chicago, IL 60622, under contract for the Village of Hinsdale. The individual data forms for each building surveyed are in binders on file with the Hinsdale Historic Preservation Commission and the Hinsdale Public Library, both located at 19 E. Chicago Street, Hinsdale, IL 60521.

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Many thanks to all the members of the Hinsdale Historic Preservation Commission; to Kristen Gundersen, the staff liaison; and to Sandra L. Williams, Archives Chairman, Hinsdale Historical Society. Special thanks to Kim Stephens, Chairman, Hinsdale Historic Preservation Commission; to Jean A. Follett, Village Trustee; and to Earl Cowell and Dan Ives and of the Hinsdale Historic Preservation Commission.



## APPENDIX A: SURVEY METHODOLOGY

## SURVEY METHODOLOGY

Several ways of collecting information were used to complete the Microsoft Access database and data form for each principal structure surveyed. (See sample survey form in Appendix A.) The surveyor recorded most items based on observation in the field—use, architectural style, description of architectural features, and any alterations. The surveyor also estimated a date of construction and indicated it with a “c.” This estimate was based on prevalent architectural styles and building types and when they commonly appeared in Illinois. Available building history information at the Hinsdale Historical Society was used to verify construction and alteration dates as was information collected by the Hinsdale Architectural Society. Information from their archives and files was recorded on the back of the forms. Other published texts, walking tours, and locally prepared lists were also consulted. These are listed in the bibliography.

The main sources used to determine architectural styles were *A Field Guide to American Houses* by Virginia and Lee McAlester (1991) for high-style architecture and *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley* by John A. Jakle, Robert W. Bastian, and Douglas K. Meyer (1989) for vernacular building types. Descriptions of specific architectural features relied on the *Old-House Dictionary* by Steven J. Phillips (1989).

In the field, the surveyor made a judgment on the integrity and the significance of each structure based on specific evaluation criteria. The survey forms were later reviewed in the office so that an individual building could be evaluated within the context of the village as a whole. The Hinsdale Historic Preservation Commission also had the opportunity to review the survey forms before they were finalized.

## EVALUATION CRITERIA

All principal buildings in the survey area were evaluated first for local architectural significance using the criteria for architectural significance as stated in the Hinsdale Historic Preservation Ordinance. “S” (significant) indicates that the building may be eligible for listing as a local landmark. “PS” (potentially significant) indicates that the building may be historically or architecturally significant, but has been altered and does not retain enough integrity to be rated significant. “C” (contributing) indicates that it is considered a contributing building in the locally designated historic district. “CA” (contributing with alterations) indicates a building that, while still historic, has undergone major alterations that preclude it from being rated contributing. “NC” (non-contributing) is a non-contributing building in the local historic district. Integrity, that is, the degree of original design and historic material remaining in place, was factored into the evaluation. No building was considered locally significant if it had more than minor alterations, or if it had alterations that were considered irreversible.

Second, the principal and secondary buildings were analyzed for potential individual National Register of Historic Places listing in consultation with the National Register Coordinator of the

Illinois Historic Preservation Agency. A "Y" (yes) indicates that the surveyed building likely would be a good candidate for individual listing on the National Register. An "N" (no) indicates that it would not. "Criteria" refers to the National Register criteria that were considered. Only criterion "C," architectural significance, was used in evaluating potential National Register eligibility. Criteria "A" and "B," which refer to historical events and persons, were also considered, to the extent known, although it is possible that additional historic research at a later date could reveal new information to add to the historic significance of a building.

The notations under "listed on existing survey" include IHSS, which indicates the building was included in the Illinois Historic Structures Survey, completed by the State Historic Preservation Office in the early 1970s, or NRHP, which indicates that the building is individually listed on the National Register of Historic Places. There is also a field entitled Landmark List, which includes the following additional notations:

**Arch Gems:** Property noted in "The Village of Hinsdale: Architectural Gems," a 1995 brochure published by the Hinsdale Architectural Society.

**Arch Walks:** Property noted in "The Village of Hinsdale: Architectural Walks," a 1995 brochure published by the Hinsdale Architectural Society.

**DCHI:** Listed in the *DuPage County Cultural and Historical Inventory*.

**HHS/plaque:** Awarded a plaque by the Hinsdale Historical Society.

**HHSF:** Property has an individual file at the Hinsdale Historical Society.

**HTB:** Property mentioned in "Hinsdale the Beautiful," *Campbell's Illustrated Journal*, November 1897.

**Zook:** Listed in an unpublished inventory of homes in Hinsdale built by architect R. Harold Zook.

Architectural integrity was evaluated by assessing what alterations to the original historic structure had occurred. Structures were considered unaltered if all or almost all of their historic features and materials were in place. Minor alterations are those considered by the field surveyor to be reversible.

Generally, aluminum, vinyl, or other siding installed over original wood clapboard siding is considered a reversible alteration. Major alterations include irreversible changes and additions. These could include porches and other architectural detailing that have been completely removed and for which there is no actual physical evidence or photo documentation to accurately reproduce them; window changes in which the original window opening size has been altered and there is no evidence of the original sash configuration and material; and large, unsympathetic additions visible from the street that greatly compromise the historic character of a house.

## NATIONAL REGISTER RATINGS

### A. Eligible for Individual Listing (Y or N)

- Must be a site, building, structure, or object that is at least 50 years old (unless it has achieved exceptional significance) and meets one of the following criteria: (a) it is associated with events that have made a significant contribution to the broad patterns of our history; (b) it may be associated with the lives of persons significant in our past; (c) it is architecturally significant, that is, 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 may lack individual distinction. It must also possess integrity of location, design, setting, materials, workmanship, feeling, and association.

### B. Contributing to a Historic District (C)

- Age. Must have been built or standing during the period of historic significance.
- Integrity. Any building that possesses enough integrity to still be identified as historic.

### C. Non-contributing to a Historic District (NC)

- Age. Any building or secondary structure built after the period of significance or less than 50 years old.
- Integrity. Any structure that has been so completely altered within the last 50 years that it is no longer recognizable as historic.

## LOCAL SIGNIFICANCE RATINGS

### A. Significant (S)

- Age. Must be at least 50 years old.
- Architectural Merit. Must possess architectural distinction in one of the following when compared with other buildings of its type: architectural style or type valuable for a study of a period, style, method of construction, or use of indigenous materials; exceptional craftsmanship; work of a master builder or architect.
- Integrity. Must have a very high degree of integrity in its design, materials, workmanship, setting, location, feeling, and association, for example, most architectural detailing in place;

no historic materials or details covered up; no unsympathetic and/or overpowering additions. In some cases buildings with modern siding materials were included if it was determined the siding could be removed.

#### B. Potentially Significant (PS)

- **Age.** Must be at least 50 years old.
- **Architectural Merit.** Must possess architectural distinction in one of the following when compared with other buildings of its type: architectural style or type valuable for a study of a period, style, method of construction, or use of indigenous materials; exceptional craftsmanship; work of a master builder or architect.
- **Integrity.** Must have a high degree of integrity in its design, materials, workmanship, setting, location, feeling, and association, for example, some architectural detailing in place; minor or reversible alterations, including historically appropriate replacement siding and other materials, enclosure of front or side porches, replacement windows on side elevations only or with historically appropriate materials and configurations, and small additions.

#### C. Contributing (C)

- **Age.** Must be at least 50 years old.
- **Architectural Merit.** Does not necessarily possess individual distinction, but is a historic structure with the characteristic design and details of its period.
- **Integrity.** May have a moderate degree of integrity, but is of a common design with no particular architectural distinction to set it apart from others of its type.

#### D. Contributing with Alterations (CA)

- **Age.** Must be at least 50 years old.
- **Architectural Merit.** Does not necessarily possess individual distinction, but is a historic structure with the characteristic design and details of its period.
- **Integrity.** May have a moderate degree of integrity, with substantial alterations and/or additions that affect the integrity but do not completely obscure the original building. Acceptable alterations include side or front additions that are discernible from the original structure, raised rooflines that preserve the original type of roof, and a number of various smaller alterations and additions that still allow the original building to be perceptible.

#### E. Non-contributing (NC)

- **Age.** Buildings less than 50 years old.
- **Integrity.** Any building at least 50 years old whose integrity is so poor that all historic materials and details are missing or completely covered up and its historic massing and/or roofline cannot be discerned. Poor integrity was present if all these factors were missing: original shape and/or massing; original siding; original windows and window openings; original architectural detail and trim.

APPENDIX B:  
SURVEY INVENTORY FORM



# Village of HINSDALE

## ILLINOIS URBAN ARCHITECTURAL AND HISTORICAL SURVEY

**STREET #**   
**DIRECTION**   
**STREET**   
**ABB**   
**PIN**   
**LOCAL SIGNIFICANCE RATING**   
**POTENTIAL IND NR? (Y or N)**   
**CRITERIA**   
**Contributing to a NR DISTRICT?**   
**Contributing secondary structure?**   
**Listed on existing SURVEY?**

### GENERAL INFORMATION

**CATEGORY**  **CURRENT FUNCTION**   
**CONDITION**  **HISTORIC FUNCTION**   
**INTEGRITY**  **REASON for SIGNIFICANCE**   
**SECONDARY STRUCTURE**   
**SECONDARY STRUCTURE**

### ARCHITECTURAL DESCRIPTION

**ARCHITECTURAL CLASSIFICATION**  **PLAN**   
**DETAILS**  **NO OF STORIES**   
**DATE of construction**  **ROOF TYPE**   
**OTHER YEAR**  **ROOF MATERIAL**   
**DATESOURCE**  **FOUNDATION**   
**WALL MATERIAL (current)**  **PORCH**   
**WALL MATERIAL 2 (current)**  **WINDOW MATERIAL**   
**WALL MATERIAL (original)**  **WINDOW MATERIAL**   
**WALL MATERIAL 2 (original)**  **WINDOW TYPE**   
**WINDOW CONFIG**   
**SIGNIFICANT FEATURES**   
**ALTERATIONS**

**HISTORIC INFORMATION**

HISTORIC NAME	<input type="text"/>
COMMON NAME	<input type="text"/>
PERMIT NO	<input type="text"/>
COST	<input type="text"/>
ARCHITECT	<input type="text"/>
ARCHITECT2	<input type="text"/>
BUILDER	<input type="text"/>
ARCHITECT SOURCE	<input type="text"/>

HISTORIC INFO

LANDSCAPE

**PHOTO INFORMATION**

ROLL1	<input type="text"/>
FRAMES1	<input type="text"/>
ROLL2	<input type="text"/>
FRAMES2	<input type="text"/>
ROLL3	<input type="text"/>
FRAMES3	<input type="text"/>
DIGITAL PHOTO ID	<input type="text"/>

**SURVEY INFORMATION**










PREPARER	<input type="text"/>
PREPARER ORGANIZATION	Historic Certification Consultants
SURVEYDATE	<input type="text"/>
SURVEYAREA	Robbins

APPENDIX C:  
SIGNIFICANT RATED BUILDINGS




## SIGNIFICANT RATED BUILDINGS IN THE ROBBINS II SURVEY AREA







	<p>420 S. COUNTY LINE Colonial Revival c. 1930</p>		<p>24 E. EIGHTH Field, Harford House Colonial Revival 1929 Field, Harford</p>
	<p>644 S. COUNTY LINE Burnell, George House Colonial Revival 1928 Harlow, M. Jr.</p>		<p>120 E. EIGHTH Carr, James V. House Ranch 1950 Herzog, William T.</p>
	<p>720 S. COUNTY LINE Miller House Colonial Revival 1938 White &amp; Weber</p>		<p>325 E. EIGHTH Thompson, W. W. House Tudor Revival 1928 Zook, R. Harold</p>
	<p>730 S. COUNTY LINE Dilworth, R. M. House Colonial Revival 1939 West, Philip Duke</p>		<p>425 E. EIGHTH Allbright, N. J. House Colonial Revival 1937 Schmidt, Garden &amp; Erickson</p>
	<p>740 S. COUNTY LINE Cornell, A. House Colonial Revival 1939 Field, Harford</p>		<p>441 E. EIGHTH Rollins, Willis J. House French Eclectic 1939 Field, Harford</p>

	<p>425 S. ELM Burt, Paul G. House French Eclectic 1925 Burt, Paul G.</p>		<p>120 E. FIFTH Pearsall House Gothic Revival 1863</p>
	<p>641 S. ELM French Eclectic c. 1925</p>		<p>135 E. FIFTH Cushing House Gabled Ell 1889</p>
	<p>720 S. ELM Italian Renaissance 1927 White &amp; Webert</p>		<p>145 E. FIFTH Besley, Mrs. K. House French Eclectic 1925 Pashley, Alfred F.</p>
	<p>731 S. ELM Mayer, Frank House Tudor Revival 1940 West, Philip Duke</p>		<p>138 E. FOURTH Shingle Style c. 1895</p>
	<p>740 S. ELM Bunker, George House French Eclectic 1940 West, Philip Duke</p>		<p>202 E. FOURTH Hinkley House Queen Anne - Free Classic 1886</p>
	<p>444 E. FOURTH Keig, Marshall House Tudor Revival 1929 Zook, R. Harold</p>		<p>725 S. GARFIELD Delano, S. House Shingle Style 1905</p>

	<p>612 S. GARFIELD Queen Anne – Free Classic 1904</p>		<p>735 S. GARFIELD Smith, Walter House Tudor Revival 1923 Barfield, William</p>
	<p>629 S. GARFIELD Cape Cod c. 1940</p>		<p>741 S. GARFIELD Dow, Florence House Craftsman 1907</p>
	<p>636 S. GARFIELD Bungalow c. 1915</p>		<p>819 S. LINCOLN Tudor Revival Cottage c. 1935</p>
	<p>711 S. GARFIELD Tousey, C. A. House Colonial Revival 1922 Knapp, George</p>		<p>833 S. LINCOLN Tudor Revival 1927</p>
	<p>714 S. GARFIELD Craftsman c. 1900</p>		<p>419 S. OAK Classical Revival c. 1915</p>
	<p>422 S. OAK Prairie c. 1925</p>		<p>716 S. OAK Morgan, Clarence House Classical Revival 1928 Meyer &amp; Cook</p>

	610 S. OAK Framburg, Mr. & Mrs. Stanley House Ranck 1952 Stade, Charles		728 S. OAK Morency, F. E. House French Eclectic 1927 Morency, F. E.
	627 S. OAK Tudor Revival c. 1925		745 S. OAK Conway, Mr. & Mrs. J. V. House French Eclectic 1939 Adelman, Gerald E.
	630 S. OAK Nelson, John N. House Colonial Revival 1935 Field, Harford		420 S. PARK Besley, Mrs. Charles House French Eclectic 1924 Pashley, Alfred
	635 S. OAK Clarke, K. H. House Colonial Revival 1935 Field, Harford		506 S. PARK Prairie 1910
	711 S. OAK Ross, Mr. & Mrs. Frank House Colonial Revival 1937 Frazier & Raftery		618 S. PARK Colonial Revival c. 1920
	706 S. PARK Bauer, M. B. & J. R. House French Eclectic 1925 Olsen & Urbain		17 E. SEVENTH French Eclectic c. 1935

	<p>714 S. PARK Edwards, S. R. House Tudor Revival 1923 Van Gurter &amp; Van Lunten</p>		<p>127 E. SEVENTH French Eclectic c. 1925</p>
	<p>719 S. PARK Craftsman c. 1915</p>		<p>219 E. SEVENTH Colonial Revival Cottage 1956 Smithson, A. J.</p>
	<p>722 S. PARK Marshall, F. O. House Colonial Revival 1941</p>		<p>321 E. SEVENTH Colonial Revival Cottage c. 1940</p>
	<p>736 S. PARK Jacks, Arthur House Tudor Revival 1916 Buckley, A. W. &amp; Co.</p>		<p>324 E. SEVENTH Bassett &amp; Washburn Boiler House Tudor Revival 1925 Cady &amp; Crosby</p>
	<p>16 E. SEVENTH Colonial Revival c. 1940</p>		<p>335 E. SEVENTH Ballou, R. N. House French Eclectic 1925 Walker, Willard C.</p>
	<p>405 E. SEVENTH Hiatt, Houston House Tudor Revival 1927 Zook, R. Harold</p>		<p>308 E. SIXTH Colonial Revival c. 1925</p>

	420 E. SEVENTH Hogenson, W. M. House Mediterranean Revival 1929 Kriston		319 E. SIXTH Jackson, Leo W. House Italian Renaissance 1927
	425 E. SEVENTH Elwell, Russell T. House Colonial Revival 1924 Schmidt, Frederick		329 E. SIXTH Bassett, Orland P. House Colonial Revival/Queen Anne 1889
	430 E. SEVENTH Nelson, N. John House Colonial Revival 1938 West, Philip Duke		425 E. SIXTH Robbins, William House "Woodside"/Bassett House 1864
	132 E. SIXTH Tudor Revival c. 1925		4 S. WASHINGTON CIRCLE Tudor Revival c. 1925
	208 E. SIXTH Everett House Tudor Revival 1925 Marshall & Fox		12 S. WASHINGTON CIRCLE Whiteside, George House Spanish Colonial Revival 1925 Allen, James Roy
	20 S. WASHINGTON CIRCLE Pridmore, Harold House French Eclectic 1935 Field, Harford		724 S. WASHINGTON STREET Classical Revival 1930



615 S.  
WASHINGTON  
STREET  
Gable Front Cottage  
c. 1895



835 S.  
WASHINGTON  
STREET  
Giles House  
Colonial Revival  
1933  
Oliver, Ralph



APPENDIX D:  
INVENTORY OF ARCHITECTURAL RESOURCES  
IN THE ROBBINS II SURVEY AREA



STREETNO	DIR.	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
420	S	County Line	RD	S	Colonial Revival	c. 1930		
436	S	County Line	RD	C	Colonial Revival	1940	Dean, Howard M. House	West, Phillip D.
600	S	County Line	RD	C	French Eclectic	1956	Anderson, O. A. House	Edlund, Lawrence L., engineer
620	S	County Line	RD	NC	Split-Level	1958	Greer, Mr. & Mrs. R. G. House	Wendell, A. W. & Son
628	S	County Line	RD	C	Colonial Revival	1947	Eisey, George House	Yeretsky, Norman
636	S	County Line	RD	NC	Neo-Traditional	1996		Estressoro, Sergio
644	S	County Line	RD	S	Colonial Revival	1928	Burnell, George House	Harlow, M. Jr.
710	S	County Line	RD	CA	Colonial Revival	1915	Dart, Guy House	
720	S	County Line	RD	S	Colonial Revival	1938	Miller House	White & Weber
730	S	County Line	RD	S	Colonial Revival	1939	Dilworth, R. M. House	West, Phillip Duke
740	S	County Line	RD	S	Colonial Revival	1939	Cornell, A. House	Field, Harford
6	E	Eighth	ST	C	Classical Revival	c. 1930		
18	E	Eighth	ST	C	Colonial Revival	1927		Seyfarth, Robert
21	E	Eighth	ST	NC	Neo-Traditional	1992		Olson, Steven C.
24	E	Eighth	ST	S	Colonial Revival	1929	Field, Harford House	Field, Harford
106	E	Eighth	ST	C	Shingle Style	1888	Mathews, Paschel & Louisa House	
119	E	Eighth	ST	NC	Neo-Traditional	1994		CVG & Assoc.
120	E	Eighth	ST	S	Ranch	1950	Carr, James V. House	Herzog, William T.
125	E	Eighth	ST	NC	Neo-Traditional	2005		R.A.M.
128	E	Eighth	ST	NC	Neo-Traditional	1987		Olson, Seven
135	E	Eighth	ST	NC	Neo-Traditional	1997		Olson, Steven
211	E	Eighth	ST	C	Split-Level	1950	Morgenson, Ray House	Hosek, Joseph E.
219	E	Eighth	ST	C	Craftsman	1924		
223	E	Eighth	ST	NC	Shed Style	1978		Vostal, John

STREETNO	DIR.	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
325	E	Eighth	ST	S	Tudor Revival	1928	Thompson, W. W. House	Zook, R. Harold
425	E	Eighth	ST	S	Colonial Revival	1937	Allbright, N. J. House	Schmidt, Garden & Erickson
441	E	Eighth	ST	S	French Eclectic	1939	Rollins, Willis J. House	Field, Harford
26	W	Eighth	ST	C	Ranch	c. 1955		
411	S	Elm	ST	NC	Neo-Colonial	1960		Smithson, A. T. Jr.
417	S	Elm	ST	C	Colonial Revival	1910		
424	S	Elm	ST	C	French Eclectic	1956	Standen, C. R. House	Yeretsky, Norman
425	S	Elm	ST	S	French Eclectic	1925	Burt, Paul G. House	Burt, Paul G.
620	S	Elm	ST	NC	Neo-Colonial	1961		Smith & Associates
627	S	Elm	ST	C	Craftsman	1925		Fugard & Knapp
632	S	Elm	ST	PS	Colonial Revival	1934	Allbright, John House	Schmidt, Garden, & Erickson
641	S	Elm	ST	S	French Eclectic	c. 1925		
642	S	Elm	ST	NC	Vacant			
704	S	Elm	ST	NC	Neo-Traditional	2006		
711	S	Elm	ST	PS	Colonial Revival	1937	Deng, R. House	West, Philip Duke
712	S	Elm	ST	C	Colonial Revival	1951	Nissen, Mr. & Mrs. Robert House	
717	S	Elm	ST	PS	Tudor Revival	1930	Eustice, P. C. House	Marx, E. W.
720	S	Elm	ST	S	Italian Renaissance	1927		White & Weber
726	S	Elm	ST	CA	Colonial Revival	1927		
731	S	Elm	ST	S	Tudor Revival	1940	Mayer, Frank House	West, Philip Duke
737	S	Elm	ST	NC	Ranch (altered)	1949	Fatser, Wade House	West, Philip Duke
740	S	Elm	ST	S	French Eclectic	1940	Bunker, George House	West, Philip Duke
108	E	Fifth	ST	NC	No style	1887		
114	E	Fifth	ST	PS	Queen Anne	c. 1890		
115	E	Fifth	ST	C	L-Form	c. 1880		
120	E	Fifth	ST	S	Gothic Revival	1863	Pearsall House	

STREETNO	DIR.	STREET	ABB.	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
121	E	Fifth	ST	CA	Italianate	c. 1875	Haskell House	
127	E	Fifth	ST	NC	Neo-Traditional	1994		Tharp, James
132	E	Fifth	ST	CA	No Style (altered)	1881	Bushnell, John W. House	
135	E	Fifth	ST	S	Gabled Ell	1889	Cushing House	
145	E	Fifth	ST	S	French Eclectic	1925	Besley, Mrs. K. House	Pashley, Alfred F.
104	E	Fourth	ST	C	Queen Anne	c. 1880	Eggleston House	
112	E	Fourth	ST	CA	L-Form	1887		
122	E	Fourth	ST	C	Gabled Ell	1887		
126	E	Fourth	ST	C	Craftsman	c. 1915		
134	E	Fourth	ST	C	Craftsman	c. 1915		
138	E	Fourth	ST	S	Shingle Style	c. 1895		
148	E	Fourth	ST	C	Craftsman (altered)	1870		
200	E	Fourth	ST	NC	Neo-Colonial	c. 1960		
202	E	Fourth	ST	S	Queen Anne - Free Classic	1886	Hinckley, William House	
222	E	Fourth	ST	NC	Neo-Colonial	c. 1960		
310	E	Fourth	ST	C	Colonial Revival	c. 1935		
320	E	Fourth	ST	NC	Neo-Traditional	1999		Johnson, Erick
412	E	Fourth	ST	NC	Ranch	1972		Nermoede, A.
420	E	Fourth	ST	NC	Mansard	1969	Hilton, John House	Smithson, A. T.
444	E	Fourth	ST	S	Tudor Revival	1929	King, Marshall House	Zook, R. Harold
448	E	Fourth	ST	NC	Neo-Traditional	1987		George, Charles Vincent
452	E	Fourth	ST	NC	Neo-Traditional	c. 2000		
415	S	Garfield	ST	PS	Tudor Revival	1937		Mooney, R. R.
425	S	Garfield	ST	CA	Colonial Revival	c. 1900		

STREET NO	DIR	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
431	S	Garfield	ST	CA	Gable Front Cottage	1882		
513	S	Garfield	ST	NC	Queen Anne	1887	Collins House	
602	S	Garfield	ST	C	Tudor Revival	1951		Seyfried, J. G.
605	S	Garfield	ST	C	No Style	1872	Slocum, Mrs. Sarah A. House	
606	S	Garfield	ST	C	Colonial Revival	1951		Seyfried, J. G.
612	S	Garfield	ST	S	Queen Anne - Free Classic	1904		
616	S	Garfield	ST	PS	Bungalow	1925	Corbett House	
617	S	Garfield	ST	NC	Neo-Traditional	1991		Olsen, Steve
620	S	Garfield	ST	C	Bungalow	c. 1925		
629	S	Garfield	ST	S	Cape Cod	c. 1940		
631	S	Garfield	ST	NC	Neo-Traditional	1990		Parsons, Dennis
632	S	Garfield	ST	C	American Foursquare	c. 1910		
636	S	Garfield	ST	S	Bungalow	c. 1915		
639	S	Garfield	ST	C	Italianate	1873	McIntyre, F. A. House	
644	S	Garfield	ST	C	Queen Anne	c. 1890		
711	S	Garfield	ST	S	Colonial Revival	1922	Tousey, C. A. House	Knapp, George
714	S	Garfield	ST	S	Craftsman	c. 1900		
719	S	Garfield	ST	CA	Colonial Revival	1925	Hildebrand, Helen House	
724	S	Garfield	ST	NC	Neo-Traditional	1991		Olson, Steven
725	S	Garfield	ST	S	Shingle Style	1905	Delano, S. House	
730	S	Garfield	ST	C	Colonial Revival	1954	Uriek House	Gustafson
735	S	Garfield	ST	S	Tudor Revival	1923	Smith, Walter House	Barfield, William
740	S	Garfield	ST	C	Classical Revival (altered)	1902		
741	S	Garfield	ST	S	Craftsman	1907	Dow, Florence House	

STREETNO	DIR.	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
540	S	Oak	ST	NC	Neo-Traditional	1998		Kang, Sinsuk
610	S	Oak	ST	S	Ranch	1952	Framburg, Mr. & Mrs. Stanley	Stade, Charles
611	S	Oak	ST	NC	Colonial Revival	1941	Hough, S. E. House	Harrman
621	S	Oak	ST	NC	Neo-Traditional	1990		George, Charles Vincent
627	S	Oak	ST	S	Tudor Revival	c. 1925		
630	S	Oak	ST	S	Colonial Revival	1935	Nelson, John N. House (spec?)	Fielding, H.
635	S	Oak	ST	S	Colonial Revival	1935	Clarke, K. H. House	Field, Harford
711	S	Oak	ST	S	Colonial Revival	1937	Foss, Mr. & Mrs. Frank House	Frazier & Raftery
716	S	Oak	ST	S	Classical Revival	1928	Morgan, Clarence House	Meyer & Cook
717	S	Oak	ST	NC	Neo-Traditional	1988		Olsen, Steven
727	S	Oak	ST	NC	Neo-Traditional	2002		
728	S	Oak	ST	S	French Eclectic	1927	Morency, F. E. House	Morency, F. E. (owner)
735	S	Oak	ST	NC	Neo-Colonial	1962	Hartong, John G. House	Fossler, A. E. & Co.
740	S	Oak	ST	NC	Neo-Traditional	1994		Olsen, Steven
744	S	Oak	ST	NC	Neo-Traditional	1994		Olsen, Steven
745	S	Oak	ST	S	French Eclectic	1939	Conway, Mr. & Mrs. J. V. House	Adelman, Gerald E.
415	S	Park	AV	C	Craftsman	1886	Dana, Henry C. House	
418	S	Park	AV	C	Craftsman	1952	McKinstry, Mrs. R. W. House	West, Phillip Duke
420	S	Park	AV	S	French Eclectic	1924	Besley, Mrs. Charles House	Pashley, Alfred
425	S	Park	AV	NC	Ranch (altered)	1955	Rose, Howard G. House	Larson, Arnold L.
506	S	Park	AV	S	Prairie	1910		
516	S	Park	AV	C	Colonial Revival	1910	Wilson, George R. & Hazel Thorne House	
618	S	Park	AV	S	Colonial Revival	c. 1920		
619	S	Park	AV	NC	Neo-Traditional	1993		Olson, Steve C.
623	S	Park	AV	NC	Neo-Traditional	2006		

STREETNO	DIR	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
808	S	Garfield	ST	NC	Neo-Colonial	1966		Murphy, William D. & Assoc.
812	S	Garfield	ST	NC	Neo-Traditional	2006		
820	S	Garfield	ST	C	Colonial Revival	1953	Bohnett, Henry House	Luther & Christensen Co.
828	S	Garfield	ST	C	Colonial Revival Cottage	1941	Nickman, A. Arthur House	Shaw, Naess & Murphy
832	S	Garfield	ST	NC	Neo-Traditional	1994		Olson, Steven
838	S	Garfield	ST	C	Colonial Revival	1950	Vogel, E. J. House	Carlson, E. A.
844	S	Garfield	ST	NC	Neo-Traditional	1994		Estessero, Sergio
804	S	Lincoln	ST	NC	Neo-Traditional	1994		Mifflin, Robert A.
811	S	Lincoln	ST	NC	Neo-Traditional	1999		Estessero, Sergio
812	S	Lincoln	ST	C	Colonial Revival	1936	Brettman, Herbert P. House	Wendland, Walter E.
819	S	Lincoln	ST	S	Tudor Revival Cottage	c. 1935		
822	S	Lincoln	ST	NC	Neo-Traditional (under construction)	2006		
827	S	Lincoln	ST	C	Colonial Revival	1926		
832	S	Lincoln	ST	CA	Colonial Revival	1927		Arch. Small Homes Service Bur.
833	S	Lincoln	ST	S	Tudor Revival	1927		
838	S	Lincoln	ST	C	Craftsman Bungalow	1926	Wallin, R. E. House	
843	S	Lincoln	ST	CA	Tudor Revival	1927		Oliver, R. H.
844	S	Lincoln	ST	C	Colonial Revival	1937	Lamb, David House	Lamb, Theodore
24	E	Ninth	ST	NC	Neo-Traditional	2006		
419	S	Oak	ST	S	Classical Revival	c. 1915		
422	S	Oak	ST	S	Prairie	c. 1925		
504	S	Oak	ST	NC	No style (altered)	c. 1940		
511	S	Oak	ST	NC	No style	c. 1925		

STREETNO	DIR.	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
626	S	Park	AV	C	Shingle Style	1900	Thompson, Edwin House	
635	S	Park	AV	NC	Tudor Revival (altered)	c. 1925		
640	S	Park	AV	C	Colonial Revival	c. 1915		
706	S	Park	AV	S	French Eclectic	1925	Bauer, M.B. & J.R. House	Olsen & Urbain
707	S	Park	AV	NC	Neo-Traditional	2001		Carrio Prisky Arch. Design
711	S	Park	AV	C	Colonial Revival	1924	Sallor, C. M. House	Thorud, Bert M.
714	S	Park	AV	S	Tudor Revival	1923	Edwards, S. R. House	Van Gurler & Van Lunten
719	S	Park	AV	S	Craftsman	c. 1915		
722	S	Park	AV	S	Colonial Revival	1941	Marshall, F. O House	
728	S	Park	AV	C	Classical Revival	c. 1925		
729	S	Park	AV	NC	Neo-Traditional	1994		Wigori, Carl
735	S	Park	AV	NC	Neo-Traditional	2006		
736	S	Park	AV	S	Tudor Revival	1916	Jacks, Arthur House	Buckley, A. W. & Co.
2	E	Seventh	ST	NC	Neo-Traditional	c. 1995		
15	E	Seventh	ST	NC	Neo-Colonial	c. 1965		
16	E	Seventh	ST	S	Colonial Revival	c. 1940		
17	E	Seventh	ST	S	French Eclectic	c. 1935		
23	E	Seventh	ST	NC	Neo-Traditional	2003		
26	E	Seventh	ST	NC	Spill-Level	c. 1960		
30	E	Seventh	ST	NC	Neo-Colonial	c. 1970		
110	E	Seventh	ST	NC	No Style	1886		
115	E	Seventh	ST	NC	Neo-Traditional (under construction)	2006		
121	E	Seventh	ST	NC	French Eclectic (altered)	1924	Walker House	Foltz & Brand
122	E	Seventh	ST	NC	No style (altered)	1951	Chiska House	Cohen, Arthur S.

STREET NO	DIR	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
127	E	Seventh	ST	S	French Eclectic	c. 1925		
135	E	Seventh	ST	NC	French Eclectic	c. 1940		
219	E	Seventh	ST	S	Colonial Revival Cottage	1956		Smithson, A. J.
220	E	Seventh	ST	C	Italian Renaissance	1927	Schmidt, R. F. House	Armstrong, Furst, and Tilton
225	E	Seventh	ST	NC	Neo-Traditional	2002		Estessero, Sergio
228	E	Seventh	ST	C	Colonial Revival	1925	Myers, Arthur House	Frost & Raymond
311	E	Seventh	ST	NC	Neo-Traditional	1995		Buss, Michael
312	E	Seventh	ST	NC	Neo-Traditional	2002		R.A.M
321	E	Seventh	ST	S	Colonial Revival Cottage	c. 1940		
324	E	Seventh	ST	S	Tudor Revival	c. 1900	Bassett and Washburn Boiler House	Cady & Crosby
335	E	Seventh	ST	S	French Eclectic	1925	Ballou, R. N. House	Walker, Willard C.
338	E	Seventh	ST	NC	Vacant			
344	E	Seventh	ST	NC	Vacant			
405	E	Seventh	ST	S	Tudor Revival	1927	Hiatt, Houston House	Zook, R. Harold
420	E	Seventh	ST	S	Mediterranean Revival	1929	Hogenson, W. M. House	Kriston
425	E	Seventh	ST	S	Colonial Revival	1924	Elwell, Russell T. House	Schmidt, Frederick
430	E	Seventh	ST	S	Colonial Revival	1938	Nelson, N. John House	West, Phillip Duke
4	E	Sixth	ST	CA	No style	c. 1920		
14	E	Sixth	ST	CA	Gable Front Cottage	c. 1900		
18	E	Sixth	ST	NC	Neo-Traditional	2003	B03-00068	Balsamo Olson Group, Inc
26	E	Sixth	ST	C	American Foursquare	c. 1910		
114	E	Sixth	ST	NC	Neo-Traditional	1989		George, Charles V.
118	E	Sixth	ST	C	Colonial Revival	c. 1920		
124	E	Sixth	ST	C	American Foursquare	c. 1910		
132	E	Sixth	ST	S	Tudor Revival	c. 1925		

STREETNO	DIR.	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
138	E	Sixth	ST	PS	Colonial Revival	1931	Miller, H. A. House	
144	E	Sixth	ST	PS	Craftsman	c. 1920		
205	E	Sixth	ST	NC	Neo-Traditional	1999		Olson, Steven
208	E	Sixth	ST	S	Tudor Revival	1925	Everett Residence	Marshall & Fox
217	E	Sixth	ST	NC	Neo-Traditional	1995		Olson, Steven
218	E	Sixth	ST	C	Colonial Revival	1924	Crowell, John H. House	Van Gunter & Van Gunter
222	E	Sixth	ST	C	Classical Revival	1892	Merrill, J.C.S. House	
231	E	Sixth	ST	NC	Colonial Revival	1923	Candless, Y. L. House	Bollenbacher, L.
303	E	Sixth	ST	NC	Neo-Traditional	2003		Estessero, Sergio
308	E	Sixth	ST	S	Colonial Revival	c. 1925		
311	E	Sixth	ST	C	Colonial Revival Cottage	1925	Osler, Edwin J. II House	
316	E	Sixth	ST	CA	Tudor Revival	c. 1925		
319	E	Sixth	ST	S	Italian Renaissance	1927	Jackson, Leo W. House	
326	E	Sixth	ST	C	French Eclectic	1928	Harm, Howard S.	Powers, Richard
329	E	Sixth	ST	S	Colonial Revival / Queen Anne	1899	Bassett, Orland P. House	
407	E	Sixth	ST	PS	Colonial Revival	c. 1920		
414	E	Sixth	ST	CA	Colonial Revival	1936	Effinger, John R. House	West, Phillip Duke
418	E	Sixth	ST	C	Craftsman	c. 1925		
422	E	Sixth	ST	NC	Neo-Traditional (under construction)	2006	Oleson, Wrisley B. House	Williams, R. C.
425	E	Sixth	ST	S	Colonial Revival	1864	Robbins, William/Bassett House "Woodside"	
433	E	Sixth	ST	C	Ranch	1951	Pierce, J. C. House	Wendell, H. W.
434	E	Sixth	ST	NC	No style (altered)	1949	Stanton, John W. House	Birfield, Richard A.
439	E	Sixth	ST	C	Colonial Revival	1937	Prescott, Frank House	Zook, R. Harold
444	E	Sixth	ST	C	Colonial Revival	1954	Ritchie, Lyel H. House	Soucek, Lambert

STREET NO	DIR	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
448	E	Sixth	ST	C	Contemporary	1954	Anderson, Roger A. House	Anderson, Walter
453	E	Sixth	ST	C	Colonial Revival	1953	Pusinelli, John A. House	Fossler, G. E.
13		Ulm	PL	C	Craftsman Bungalow	1923	Kylin, Eric House	Mann, G. E.
16		Ulm	PL	NC	Neo-Traditional	2006		
17		Ulm	PL	C	Bungalow	c. 1925		
21		Ulm	PL	NC	Neo-Traditional	1993		
22		Ulm	PL	C	Prairie	c. 1920		
25		Ulm	PL	C	Craftsman	c. 1910		
28		Ulm	PL	C	Craftsman	c. 1925		
2	S	Washington	CIR	NC	Neo-Traditional	1994		Liederbach & Graham
4	S	Washington	CIR	S	Tudor Revival	c. 1925		
12	S	Washington	CIR	S	Spanish Colonial Revival	1925	Whiteside, George House	Allen, James Roy
20	S	Washington	CIR	S	French Eclectic	1935	Pridmore, Harold House	Field, Harford
24	S	Washington	CIR	NC	No style (altered)	1927	Kimball, W. W. House	Wilkins, S. W.
32	S	Washington	CIR	NC	Neo-Traditional	1998		Estessero, Sergio
36	S	Washington	CIR	C	Colonial Revival	1925	McMillan, Franklin R. House	Van Dyek, A. R.
44	S	Washington	CIR	C	Colonial Revival Cottage	1941	Haley, Norman B. House	International Plan Service
607	S	Washington	ST	C	Bungalow	c. 1915		
611	S	Washington	ST	C	Dutch Colonial Revival	c. 1925		
615	S	Washington	ST	S	Gable Front Cottage	c. 1895		
617	S	Washington	ST	NC	Neo-Traditional	2000		Norms, Don
629	S	Washington	ST	C	Tudor Revival	1927	Sindelar, George House	
633	S	Washington	ST	C	Tudor Revival	1927		Mooney, R. R.
639	S	Washington	ST	NC	Neo-Traditional	1999		Miffin, R. A.
643	S	Washington	ST	C	Dutch Colonial Revival	1923	Karlson, S. E. House	Karlson, S. E.

STREETNO	DIR.	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
704	S	Washington	ST	NC	Neo-Traditional	1994		G. O. Architectural Design
706	S	Washington	ST	C	Craftsman	c. 1910		
711	S	Washington	ST	C	Dutch Colonial Revival	c. 1920		
714	S	Washington	ST	NC	Neo-Traditional	1992		Olson, Steven C.
718	S	Washington	ST	NC	Neo-Traditional	1998		G.O. Architectural Design
724	S	Washington	ST	S	Classical Revival	1930		
727	S	Washington	ST	NC	No Style (altered)	c. 1930		
728	S	Washington	ST	NC	Neo-Traditional	2006		
736	S	Washington	ST	C	Craftsman	c. 1920		
739	S	Washington	ST	CA	Craftsman	1916		Barfield, William Gibson
744	S	Washington	ST	PS	Colonial Revival	c. 1925		
802	S	Washington	ST	NC	No style (altered)	1956	Schulfer, Thomas House	Tucker, George Loane
811	S	Washington	ST	NC	Neo-Traditional	1996		Dobrowski, Christopher
812	S	Washington	ST	NC	Neo-Traditional	1992		Olson
819	S	Washington	ST	NC	Dutch Colonial Revival (altered)	1923	Wolverton, William B. House	
820	S	Washington	ST	C	Split-Level	1957	Martinsen, T. House	Kronenberg
825	S	Washington	ST	NC	Neo-Traditional	1992		Balsamo/Olson
828	S	Washington	ST	CA	Colonial Revival (altered)	1924		
835	S	Washington	ST	S	Colonial Revival	1933	Giles House	Oliver, Ralph
836	S	Washington	ST	NC	Neo-Traditional	1996		Olson, Steve
843	S	Washington	ST	NC	Neo-Traditional	1989		Bauer
844	S	Washington	ST	C	Colonial Revival	1924	Maxwell, Sterling House	Dyer & Nadberry
424		Woodside	AV	NC	Ranch	1962	Moyer, Harold House	West, Phillip Duke
425		Woodside	AV	NC	Contemporary	1971		Booth & Nagle

STREETNO	DIR	STREET	ABB	RATING	STYLE	DATE	HISTORIC NAME	ARCHITECT
440		Woodside	AV	NC	Neo-Traditional	1988		Triology Group
455		Woodside	AV	NC	Neo-Traditional	2001		Estessero, Sergio



