

United States Department of the Interior  
National Park Service

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National Register of Historic Places  
Inventory—Nomination Form

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See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic BUENA PARK HISTORIC DISTRICT

and or common

2. Location

street & number roughly bounded by: Graceland Cemetery on West; Marine Drive on East;  
Irving Park Rd. on South; Montrose Ave. on North not for publication

city, town Chicago vicinity of

state Illinois code 012 county Cook code 031

3. Classification

Category	Ownership	Status	Present Use	
<input checked="" type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input checked="" type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input checked="" type="checkbox"/> both	<input checked="" type="checkbox"/> work in progress	<input checked="" type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input checked="" type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> none in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> none being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name multiple public and private

street & number

city, town vicinity of state

5. Location of Legal Description

courthouse, registry of deeds, etc. Recorder of Deeds, Cook County Courthouse

street & number 118 North Clark Street

city, town Chicago state Illinois

6. Representation in Existing Surveys

title see Section #7 has this property been determined eligible? yes no

date  federal  state county  local

depository for survey records

city, town state

## 7. Description

Condition see # 7, p. 2.

xxx excellent    \_\_\_ deteriorated

xxx good        \_\_\_ ruins

xxx fair        \_\_\_ unexposed

Check one

xxx unaltered

xxx altered

Check one

xxx original site

\_\_\_ moved    date \_\_\_\_\_

Describe the present and original (if known) physical appearance

### SUMMARY: DESCRIPTION

The Buena Park Historic District occupies a flat plain of glacial till on the Lake Michigan Shore of Chicago, five and one-half miles north of the city's downtown. The 326 acre District is primarily residential in character. Three- and four-story apartment buildings predominate among the District's approximately 400 buildings; however, Hutchinson Street, Hazel Street, and a block of Junior Terrace form a core of nearly continuous lines of detached single-family residences. These residences and the other single-family houses dispersed on other streets of the District generally date from 1890 to 1915. The apartment buildings were principally constructed between 1900 and 1920; several major apartment buildings and hotels were added to the District during the 1920s. A limited number of commercial, religious, and educational buildings occupy the District. Myriad architectural styles characterize the designs of the District's building. The diverse architectural character captures, in fine examples, the major stylistic transition from picturesque, eclectic, styles of the late nineteenth century, such as the Queen Anne and Shingle Style, to the more formal, symmetrical styles of the early twentieth century, primarily Prairie School and Classical Revival styles. Stylistic variety characterizes the District's apartment building, which also vary considerably in size and plan. The apartment buildings range from detached 2-flats to imposing apartment hotels with hundreds of rooms. An important element of the District's significance (discussed in Section #8) centers on the high quality of buildings tracing the stylistic and planning continuities and transitions between single-family and suburban architecture and ideals and a variety of apartment building forms. The relationship of buildings to their sites and lot lines varies considerably, from residences with fairly spacious lawns, to courtyard apartment buildings, to structures built up to the lot line; in general, five to fifteen foot wide lawns occupy the space between the sidewalk and the main facade of the District's buildings.

### BUILDING MATERIALS, STYLES, AND STREETSCAPES

In Buena Park, there are a few isolated wood-frame and rock-faced residential structures; however, the District is built of brick. As outlined in Section #8, the significance of the District is based in part upon both the modern nature of the brickwork and its unusual polychromatic character. By-passing the common red bricks of older areas of Chicago, many architects working in Buena Park incorporated variegated brick into their designs; white, buff, tan, red, orange, gray, gold, mottled and a range of intermediate shades of brick can be found in facades of Buena Park buildings--often in lively juxtaposition. Many of the most vigorous examples of brickwork in the District are found in buildings which eschewed traditional historical revival styles in favor of Prairie School and other modern styles; in these buildings, both single-family and apartment architects often used the variety of colored brick available as a central element in their composition. Nevertheless, there are a number of Georgian and Classical Revival style buildings which also make use of variegated brickwork.

The District's predominant three- to four-story building height, and its modest space between buildings and lot lines, imparts a fairly harmonious character which transcends the elements of stylistic diversity. The bays and swell fronts of the area's Georgian Revival apartment houses and the sun parlor tiers of the more modern style apartments create along many blocks a continuous undulating facade line. These blocks stand out

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because in the adjoining areas to the north and south, many such blocks have been intruded upon by recent demolitions and out-of-context buildings.

In a city characterized by its rectilinear street grid, the Buena Park District is notable for the irregularity of its streets, and in particular for a number of streets which curve through their blocks. There are five streets which run a straight course through the District; thirteen streets or blocks are discontinuous with adjacent parts of the District. The irregularity derives in part from the diagonal course of Broadway through the middle of Buena Park. The curved streets adjacent to Broadway follow, in some cases, the lot lines of the earliest land subdivision of the area; also, by bending or curving at mid-block these streets established regular, 90-degree corner lots, a valuable feature in real estate and development. Echoing the bounded nature of the overall community, these discontinuous blocks helped establish a quiet, "domestic," residential character in the streetscape--a character well in line with the architectural efforts of the District's builders and architects.

The street pavements in Buena Park are generally 30 feet wide; along Sheridan and Clarendon the pavement widens to 40 feet and Broadway is 42 feet. The right-of-ways are in most cases 15-25 feet broader than the street pavement width, leaving modest areas for sidewalks and in some cases narrow street lawns between the sidewalk and the street. At the intersection of Buena and Kenmore, the original right-of-way broadened and created space for a small, oval-shaped park. The District's major open space is east of Clarendon, on the grounds of the former U. S. Marine Hospital, now demolished.

### BOUNDARIES, CONDITIONS, INTRUSIONS

Chicago's flat topography has through time not lent itself to the creation of geographically distinct neighborhoods; community identification ebbs and flows. Buena Park is unusual for its defined boundaries. The boundary on the west, Graceland Cemetery, is as distinct as the boundary between the living and the dead. The boundary on the east, Lincoln Park and Lake Michigan, is as distinct as the boundary between building and park, land and water. As in the case of the west and east boundary lines, the District's north and south boundary lines, at Montrose Avenue and at Irving Park Road, adhere to the original nineteenth-century historic boundaries of Buena Park. It is only at these streets, the traditional half-mile business streets of Chicago, that one can move west from Buena Park, skirting Graceland Cemetery. As outlined in Section #8, architectural and historical importance of the District centers, in part, upon the transition of Buena Park as a community and neighborhood. District boundaries depart from historic boundaries primarily at sections of Montrose and Irving Park where major new intrusive structures, a hospital and two condominium projects, have completely erased lines of older structures. On the east along Marine Drive the mixture of both old and new structures suggests the propriety of adhering to the more obvious geographical boundary--and citing intrusive structures where they exist.

The area immediately to the south, along Irving Park Road, is lined with modern high-rise residential apartments which form a clear boundary and wall to the District

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on the south. The city section south of this line is not characterized by the mixture of single-family and apartment buildings found in Buena Park. To the north of the District is an area of much greater institutional and commercial development as well as major areas of residential deterioration and intrusions.

The general condition of the District's buildings is good. There are individual buildings in a state of deterioration, along Kenmore. There are also a number of recent restoration and rehabilitation projects, especially along Sheridan Road. The District's intrusive structures are by and large modern, and often high-rise (well over 20 stories), apartment buildings which have little continuity with the District's older structures from the standpoint of materials, style, streetscape setting, or historic associations. Points of intrusion and deterioration are limited in number, although in the case of the high-rise apartments quite visible; however, they do not severely compromise the high level of architectural quality, historic continuity, or landscape distinctness which prevails in the District.

DISTRICT'S CONTRIBUTING STRUCTURES

The buildings in the Buena Park Historic District which are not coded on the maps of "Significant Buildings," or of "Intrusive Structures," and do not appear in the lists of "Significant Buildings," or "Intrusive Structures," all make a positive contribution to the District. They are all built prior to 1930 and retain their architectural integrity and character. These buildings range through all of the classes of structures discussed in the "Summary: Description," section above; they include single-family residences, low-rise apartments, high-rise apartments, and a few commercial structures. What sets them apart from the buildings listed as "Significant" structures is generally their somewhat less distinctive architectural design. These buildings are seen on the periphery of Significant Structure photographs # 3, 5, 9, 15, 24, 26, 27, 30, 31. Streetscape documentation of these structures is given in Photographs #35, 36, 37, 38, 39. These buildings conform to the type, material, design, setting, feeling, and associations of the District's significant structures; they provide a context and contributing backdrop for these structures. They are the buildings next door.

Views of "Intrusive Structures," can be seen in the background of many significant building photographs; they are primarily the modern high-rise apartment buildings in the District. See photographs # 6, 7, 8, 9, 14, 16, 18, 20, 24, 26, 36.

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LIST OF SIGNIFICANT BUILDINGS

List is keyed to photographs and representation in existing surveys. NR=National Register; SHSS=State Historic Sites Survey; CCHAL=Chicago Commission on Historical and Architectural Landmarks.

The structures listed reflect the significant diversity of style and building type found in the District (outlined in #7: "Summary: Description.") The significant structures include single-family houses with large lawns, generally constructed between 1890 and 1915. There are also semi-detached and 2-flats, built on spacious lots. Numerous apartment buildings are listed. They range in height from 3 to 6 stories, and were constructed between 1900 and 1920 with modest front lawns; several significant apartments are of the courtyard-type. There are also several taller buildings, up to 13 stories, listed, built during the 1920s, some of which are built upon the lot line. Besides these residential types, two churches, a religious school, and two commercial structures are listed as significant. The architectural styles are varied and the significance of these structures, individually and as a group, is outlined in section #8.

1. 800-808 Belle Plaine  
4162-4168 Clarendon  
Arch: Albert G. Ferree  
Client: Dr. James I. McCauley  
Permit: 9/16/1908  
Type: 3-story 12-flat

2. 839-851 Belle Plaine (The Crescent)  
Arch: Otto Zippwald  
Client: Herman O. Lange  
Permit: 7/18/1911  
Type: 3-story apt.  
Photo Number: 1

3. 844-846 Belle Plaine  
Arch: Schock & Swanson  
Client: H. Johnstone  
Permit: 12/17/1908  
Type: 3-story apt.

4. 905-913 Belle Plaine  
915-923 Belle Plaine  
Permit: 5/2/1904  
Photo Number: 2

5. 932-934 Belle Plaine  
Client: H. G. Boyle  
Permit: 9/16/1908  
Type: 3-story apt.  
Photo Number 3

6. 644-646 Bittersweet  
Arch: George F. Lordahl  
Client: Lee Perkins  
Permit: 10/23/1913  
Type: 3-story apt.  
Photo Number: 4

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7. 728-32 Bittersweet  
Arch: Edmund J. Meles  
Client: Bittersweet Building Corporation  
Permit: 10/26/1927  
Type: 13-story apartment hotel
  
8. 747 Bittersweet  
Type: 2-story residence
  
9. 751-759 Bittersweet  
Arch: Wilmore Alloway  
Client: C. D. Armstrong  
Permit: 4/29/1908  
Type: 3-story apt.
  
10. 754-756 Bittersweet  
Arch: Jens J. Meldahl  
Client: Dr. W. E. Woods  
Permit: 12/21/1908  
Type: 3-story apt.  
Photo Number: 6
  
11. 4015-17 Broadway  
Arch: George S. Kingsley  
Client: Lizzie B. Miller  
Permit: 7/8/1910  
Type: 3-story storage warehouse
  
12. 4107-4115 Broadway (The Eleanor)  
Arch: Frank V. Newell  
Client: Adolph L. Heagstedt  
Permit: 12/5/1906  
Type: 3-story apt.  
Photo Number: 7
  
13. 4217-25 Broadway  
Arch: Carl W. Westerlind  
Client: Matteson & Tayney  
Permit: 11/9/1915  
Type: 3-story apt.
  
14. 655-705 Buena  
Arch: William P. Whitney  
Client: Sanfrid Harnstrom  
Permit: 7/14/1914  
Type: 3-story apt.

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15. 742-748 Buena  
 Arch: Bishop & Company  
 Client: Gottschalk & Kusel  
 Permit: 12/3/1910  
 Type: 3-story apt.  
 Photo Number: 8
16. 750-758 Buena  
 Arch: Bishop & Company  
 Client: Gottschalk & Kusel  
 Permit: 10/19/1911  
 Type: 3-story apt.  
 Photo Number: 8
17. 806 Buena  
 Arch: Doerr Brothers  
 Client: C. Zimmerman  
 Permit: 3/8/1917  
 Type: 3-story res.  
 Surveys: SHSS, CCHAL
18. 813-815 Buena  
 Arch: Andrew Sandegren  
 Client: F. A. and A. W. Anderson  
 Permit: 12/1908  
 Type: 3-story apt.  
 Photo Number: 9
19. 819 Buena  
 Arch: Andrew Sandegren  
 Client: F. A. and A. W. Anderson  
 Permit: 12/10/1907  
 Type: 3-story apt.  
 Photo Number: 9
20. 822 Buena  
 Probable Client: Claude Seymour  
 Date: c. 1903  
 Type: 2-story res.  
 Photo Number: 10  
 Surveys: SHSS, CCHAL
21. 859-877 Buena (Flanders Hotel)  
 4129-4155 Broadway  
 Arch: Albert S. Hecht  
 Client: Flanders Hotel Building Corporation  
 Permit: 10/22/1923  
 Type: 6-story concrete hotel

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22. 4000-04-08-10 Clarendon  
Client/Builder: J. T. Bunting  
Date: 1894  
Type: four 3-story apts.  
Photo Number: 11  
Survey: SHSS
23. 4038 Clarendon  
Arch: Henry L. Ottenheimer  
Client: Mrs. P. F. P. Mueller  
Permit: 8/11/1903  
Type: 3-story residence  
Photo Number: 12  
Survey: SHSS
24. 4044-4046 Clarendon  
Arch: Samuel N. Crowen  
Client: P. F. P. Mueller  
Permit: 3/3/1904  
Type: 3-story apt.  
Photo Number: 12
25. 4240-4248 Clarendon (Morain Apartments)  
Arch: Louis K. Griser  
Client: Delott & Greenberg  
Permit: 4/20/1926  
Type: 3-story apt.  
Photo Number: 13
26. 4310-4322 Clarendon (Junior Terrace Apartments)  
Arch: Abraham L. Himelblau  
Client: Herman Emerman  
Permit: 11/8/1915  
Type: 3-story apt.
27. 4338-4346 Clarendon  
Arch: Samuel N. Crowen  
Client: Peter F. Reynold and Fred A. Britton  
Date: 1905  
Type: 3-story apt.  
Survey: SHSS
28. 916 Cullom  
Client: Martin Howard  
Date: 1895  
Type: 2-story frame res.  
Survey: SHSS
29. 920 Cullom  
Client: S. Miles Hastings  
Permit: 3/19/1896

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30. 923-925 Cullom  
 Arch: Frank V. Newell  
 Client: C. B. Hanna  
 Permit: 2/23/1906  
 Type: 3-story apt.
31. 928 Cullom  
 Arch: Samuel N. Crowen  
 Client: C. Bates Stauffer  
 Permit: 12/19/1906  
 Type: 2-story apt.
32. 930 Cuyler  
 Arch: Harold M. Hansen  
 Client: William W. Hook  
 Permit: 3/27/1899  
 Type: 2-story res.  
 Survey: SHSS
33. 940 Cuyler  
 Date: 1/5/1905  
 Type: 2-story flat
34. 968-970 Cuyler  
 Client: Garner Brothers  
 Permit: 10/8/1895  
 Type: two 2-story res.
35. 702-718 Gordon Terrace  
 Arch: Robert C. Ostergren  
 Client: Frank G. Gustafson  
 Permit: 10/21/1924  
 Type: 3-story apt.  
 Photo Number: 14
36. 737 Gordon  
 Arch: Jenney, Mundie & Jensen  
 Client: Hart Taylor  
 Permit: 9/29/1903  
 Type: 2-story res.
37. 741 Gordon  
 Client: Newton Wyeth  
 Date: c. 1892  
 Type: 2-story res.

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38. 4222-4224 Hazel  
Arch: Leon E. Stanhope  
Client: M. M. Beaupie  
Permit: 3/18/1914  
Type: 3-story apt.
39. 4234 Hazel  
Arch: Richard E. Schmidt  
Client: L. Griffen  
Permit: 1/6/1902  
Type: 2-story res.  
Surveys: SHSS, CCHAL
40. 4247 Hazel  
Arch: Harold M. Hansen  
Client: Frank J. Loesch  
Permit: 1/25/1909  
Type: 2-story res.
41. 645-649 Hutchinson  
Arch: George H. Kingsley  
Client: Joseph A. Juttner  
Permit: 2/9/1914  
Type: 2-story res.  
Survey: CCHAL
42. 706 Hutchinson  
Arch: Huehl & Schmid  
Client: Dr. John A. Robinson  
Permit: 6/1/1905  
Type: 2-story res.  
Surveys: SHSS, CCHAL
43. 713 Hutchinson  
Arch: George O. Garnsey  
Client: Dr. J. J. Millar  
Date: 1907  
Type: 2-story frame res.  
Survey: CCHAL
44. 716 Hutchinson  
Arch: John R. Stone  
Client: William F. Monroe  
Permit: 10/25/1901  
Type: 2-story res.  
Photo Number: 15  
Surveys: SHSS, CCHAL

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45. 727 Hutchinson  
Arch: Jenney & Mundie  
Client: William W. Butterfield  
Permit: 12/4/1897  
Type: 2-story res.  
Survey: CCHAL
46. 734 Hutchinson  
Arch: Leon F. Urbain  
Client: Edward L. Thornton  
Permit: 7/14/1913  
Type: 2-story res.  
Survey: CCHAL
47. 735-737 Hutchinson  
Arch: George S. Kingsley  
Client: Erie & Wimer  
Permit: 10/19/1911  
Type: 2-story res and coachhouse  
Surveys: SHSS, CCHAL
48. 747 and 757 Hutchinson  
Arch: C. Whitney Stevens  
Client: John H. Powell  
Permit: 7/15/1909  
Type: two 2-story res.  
Surveys: SHSS, CCHAL  
Photo Number: 16
49. 750 Hutchinson  
Arch: George W. Maher  
Client: E. J. Mosser  
Permit: 4/29/1902  
Type: 2-story res.  
Surveys: SHSS, CCHAL
50. 800 Hutchinson  
Arch: Huehl & Schmid  
Client: Mrs. Stella W. Pratt  
Permit: 6/18/1908  
Type: 2-story res.  
Photo Number: 17  
Survey: CCHAL
51. 803 Hutchinson  
Arch: Schmidt, Garden & Martin  
Client: Levant M. Richardson  
Permit: 7/28/1910  
Type: 8/6/1910  
Surveys: SHSS, CCHAL

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52. 808 Hutchinson  
 Arch: W. F. Pagels  
 Client: Isola E. Geist  
 Permit: 12/1908  
 Type: 2-story res.  
 Photo Number: 17  
 Surveys: SHSS, CCHAL
53. 817 Hutchinson  
 Arch: George W. Maher  
 Client: Claude Seymour  
 Permit: 7/12/1912  
 Type: 2-story res.  
 Photo Number: 18  
 Surveys: SHSS, CCHAL
54. 826 Hutchinson  
 Arch: George W. Maher  
 Client: William H. Lake  
 Permit: 6/29/1904  
 Type: 2-story res.  
 Photo Number: 19  
 Surveys: SHSS, CCHAL
55. 832 Hutchinson  
 Arch: Louis H. Wade  
 Client: Mrs. Anna Weil  
 Permit: 8/31/1921  
 Type: 1-story res.  
 Survey: CCHAL
56. 839 Hutchinson  
 Arch: George W. Maher  
 Client: Mrs. Grace Brackebush  
 Permit: 3/29/1909  
 Type: 2-story res.  
 Photo Number: 20  
 Surveys: SHSS, CCHAL
57. 840 Hutchinson  
 Arch: George W. Maher  
 Client: John C. Scales  
 Date: 1894  
 Type: 2-story res.  
 Photo Number: 21  
 Surveys: SHSS, CCHAL

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58. 600-634 Irving Park  
Arch: Francis Barry Byrne  
Client: Sisters of Charity of the BVM  
Permit: 2/3/1922  
Type: 4-story school  
Surveys: SHSS, CCHAL, NR
59. 660-700 Irving Park  
Arch: David E. Postle  
Client: James Patton  
Date: 1902  
Type: 4-story apt.  
Photo Number: 22  
Surveys: SHSS, NR, CCHAL
60. 718-756 Irving Park  
Arch: E. Norman Brydges  
Client: Nelson T. Kell  
Date: 1915  
Type: 3-story apt. hotel  
Photo Number: 23  
Survey: SHSS
61. 707 Junior  
Arch: Paul F. Olsen  
Client: 707 Junior Terrace Building Corp.  
Permit: 4/7/1926  
Type: 12-story apt.  
Photo Number: 24
62. 710-712 Junior  
Arch/Builder: Albert S. Harnstrom  
Client: Mrs. Wm. J. Mullaby  
Date: 1916  
Type: 3-story apt.  
Photo Number: 25
63. 717 Junior  
Type: 2-flat  
Photo Number: 26  
Survey: SHSS
64. 823, 827 Junior  
Arch: Niels Buck  
Permit: 11/6/1899  
Type: two 2-story res.
65. 835 Junior  
Client: Charles Weber  
Permit: 8/5/1896  
Survey: SHSS

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66. 4043 Kenmore  
Arch: E. B. Dimford  
Client: Joseph Bilchin  
Permit: 6/3/1913  
Type: 2-story apt.
67. 4050-4052 Kenmore  
Date: c. 1895  
Photo Number: 27
68. 4139-4141 Kenmore  
4143-4145 Kenmore  
Arch: John A. Rogers  
Client: Garner Brothers  
Permit: 8/17/1896  
Type: 2 2-story attached res.
69. 4208-4214 Kenmore (North Villa Apartments)  
1048-1050 Buena  
Date: c. 1903  
Type: 3-story apt.  
Photo Number: 28
70. 4015-4017 Sheridan  
Arch: Paul Gerhardt  
Client: F. Hampden-Winston  
Permit: 1/27/1920  
Type: 1-story store  
Survey: SHSS
71. 4035-4043 Sheridan  
Arch: Bishop & Co.  
Client: Joseph Joyce  
Permit: 3/14/1907  
Type: 3-story apt.  
Photo Number: 29
72. 4038-4048 Sheridan  
Arch: John E. O. Pridmore  
Client: Ascher Brothers  
Permit: 10/2/1925  
Type: 3-story theatre
73. 4051-4055 Sheridan  
Arch: James Burns  
Client: John S. Holmes  
Permit: 11/3/1906  
Type: 3-story apt.

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74. 4059-65 Sheridan  
Arch: Albert S. Hecht  
Client: Albert S. Hecht  
Permit: 11/9/1905  
Type: 3-story apt.  
Photo Number: 30
75. 4101-4123 Sheridan  
Arch: Robert L. Kane  
Client: Richard Curran  
Permit: 6/20/1916  
Type: 3-story apt.
76. 4152 Sheridan  
Date: c. 1895  
Photo Number: 31
77. 4213-15 Sheridan  
926-28 Buena  
Arch: Andrew Sandegren  
Client: D. A. and R. W. Matteson  
Permit: 3/11/1914  
Type: 3-story apt.
78. 4200 Sheridan (St. Mary of the Lake Church)  
Arch: Henry J. Schlacks  
Client: St. Mary of the Lake Church  
Date: 1913-1917  
Type: Roman Catholic Church  
Photo Number: 32
79. 4242 Sheridan (Buena Terrace Apartment Hotel)  
Arch: Henry J. Schlacks  
Client: Henry J. Schlacks  
Date: 1917-1920  
Type: 6-story apt. hotel  
Photo Number: 33
80. 4301-4325 Sheridan (Buena Memorial Presbyterian Church)  
Arch: Ivar Viehe-Naess  
Client: Buena Memorial Presbyterian Church  
Date: 1905-1906  
Type: Church  
Photo Number: 34  
Survey: SHSS
81. 4302-16 Sheridan  
Arch: Henry J. Schlacks  
Client: Henry J. Schlacks  
Date: 10/1915  
Type: 3-story apt.

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## INTRUSIVE STRUCTURES

Belle Plaine  
820-apt.

Broadway  
4022-hospital  
4040-commercial  
4055-commercial  
4071-commercial  
4151-commercial

Buena  
715-apt.  
734-apt.  
830-res.  
833-apt.

Clarendon  
4334-apt.  
4343-apt.

Gordon  
707-apt.  
711-apt.  
723-apt.  
744-apt.

Hazel  
4228-res.

Irving Park  
850-hospital

Kenmore  
4245-47-apt.  
4303-res.

Marine Drive  
4100-apt.  
4140-school  
4170-apt.  
4180-apt.  
4200-apt.  
4250-apt.

Sheridan  
4021-25-commercial  
4100-commercial  
4108-commercial  
4225-apt.

## 8. Significance

Period	Areas of Significance—Check and justify below			
... prehistoric	... archeology-prehistoric	XXX community planning	... landscape architecture	... religion
... 1400-1499	... archeology-historic	... conservation	... law	... science
... 1500-1599	... agriculture	... economics	... literature	... sculpture
... 1600-1699	XXX architecture	... education	... military	... social
... 1700-1799	... art	... engineering	... music	... humanitarian
XXX 1800-1899	... commerce	... exploration settlement	... philosophy	... theater
XXX 1900-	... communications	... industry	... politics government	... transportation
		... invention		... other (specify)

Specific dates 1890-1930

Builder Architect for architects, see Section # 7, pp. 3-13. "N/A"

### Statement of Significance (in one paragraph)

**SUMMARY: SIGNIFICANCE** Architecture and community planning are the Buena Park Historic District's leading areas of significance. Ranging in date from 1890 to 1930, the District encompasses fine examples of major transitions in both architectural style and residential character. Stylistically, buildings within the District embody the transition from late nineteenth century Picturesque eclecticism to twentieth century modernism and revivalism. Residentially, the District shows the important urban change in residential character from an area of detached single-family houses to an area with a wide variety of apartment forms. Significantly, in Buena Park, it is possible to trace the ways in which the forms and plans of the spacious suburban-type community influenced the architectural style and plan of succeeding apartment designs. In existing architectural surveys, the Buena Park neighborhood has been recognized for both single-family and apartment-type buildings. The Pattington, a courtyard apartment, is listed on the National Register; the largely single-family suburban-type, area of Hutchinson Street has been designated by the Commission on Chicago Historical and Architectural Landmarks. The Illinois Historic Sites Survey (which identified 39 structures in Buena Park) and this proposed Buena Park Historic District recognize quality and significance in a variety of neighborhood building styles and forms. The District meets Register Criteria C: "the distinctive characteristics of a type;" the fine distinctive, Chicago lakefront area; Criteria A: a "broader pattern of our history," as a form reflecting a transition in urban residential pattern.

### BUENA PARK: ORIGIN AND DEVELOPMENT

In 1896, the North Shore Suburban newspaper reported that Buena Park was one of "The Imperial Suburbs of Chicago," "a suburb famed no less for its natural beauty than for its refined, intellectual and god-fearing citizens." It pictured these residents "in the cool of the day or evening lolling on their luxurious porches, listening to the plaintive melodies of the bugler at the Marine hospital or exchanging confidences relating to horticulture."<sup>1</sup> In 1898, the Rand, McNally Guide to Chicago stated that in Buena Park "well-kept lawns and pretty houses attract the eye." Annexation had made Buena Park politically a part of Chicago in 1889; however, in the 1890's it grew as a suburb within the city. Between 1900 and 1930, Buena Park took on a more densely settled character; the neighborhood of "fine homes" became the neighborhood of fine homes and fine apartments.

Buena Park's concentration of high-quality individual designs for both residences and apartment buildings underlies the architectural interest and significance of the proposed District. Further historical significance centers on the efforts of apartment building architects to incorporate elements of suburban architecture and landscape into their designs for multi-family buildings. In many cases, shared architectural vocabulary, building materials, physical lay-out, and social philosophy provided important continuity between the disparate types of residential structures. The physical proximity of family houses and apartment buildings in Buena Park has been preserved through the dispensation of the 1923 Chicago Zoning Ordinance; Hutchinson Street, located in the midst of the Buena Park District, was designated as a single-family street. Along Chicago's architecturally distinct north lakefront, only four other streets received similar zoning treatment. These other areas lack Hutchinson Street's architectural quality; the Buena

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Park area represents the finest neighborhood on Chicago's north lakefront evidencing the continuity between single-family residential design and early twentieth-century apartment house design.

The earliest substantial settlement of the Buena Park neighborhood took place in the 1860s and 1870s. The construction of large mansions in the midst of acres of landscaped grounds established a section of rural country estates quite different from the subdivided suburban residential sites which burgeoned in the 1880s and 1890s. Just as the forms and images of the single-family suburb were drawn on and modified by apartment house builders, so, too, had the earlier suburban developers carried out their plans with an eye to the pre-existing landscaped estates. Although none of these early houses or embellished grounds survive they initially helped establish the refined residential character of Buena Park.

In 1860, James B. Waller and his family built one of the most substantial houses and estates in what later became Buena Park. The brick Italianate mansion, surmounted by a cupola, occupied a portion of the 53 acres of land which Waller purchased in the late 1850s. Waller, who later played a central role in developing Buena Park, constructed his estate with an eye both to domestic comfort and financial profit. Waller was of "a retiring disposition, domestic in his taste, and studious in his habits," a man who spent much of his time educating his children, entertaining socially prominent visitors, engaging<sup>2</sup> "in the congenial pursuit of learning, and the pleasing pastime of literary effort." Waller's house reflected his settled and civilized pursuits. In 1874, the house, set in its horticulturally improved grounds, was described as being "a very large one, of a very substantial build, and looks like the fine old mansions to be seen in long-settled districts of the East."<sup>3</sup>

Waller built his fine home in the hope of attracting attention to the neighborhood and of profiting from the sale of adjacent lands. He enjoyed his quiet homestead but anticipated and promoted the rapid growth of the neighborhood. In 1871, pointing to Buena Park and the surrounding sections of Lake View, Waller declared, "Look to the end of the next thirty years...and this township of Lake View as it will then be--a densely populated part of the city, with avenues running parallel with the lake from its southern to its northern limits, traversed by cross-streets innumerable from the lake to the river, all paved and built up by a crowded population."<sup>7</sup>

"Buena" was the name of the Waller house and estate. Tracing the name "Buena" in many ways charts the evolution of the community. In 1884, the name was given to the station stop of the Chicago & Evanston Railroad for which Waller provided the right-of-way and station depot. In 1887, the subdivision of a large section of Waller's land was called "Buena Park." The "Buena Park" subdivision provided fifty-foot residence lots and anticipated a suburban-type of detached residence. From the Waller estate, railroad station, and subdivision the larger neighborhood derived its name. In 1908, architect Andrew Sandegren designed "Buena Villa" (1908, S13-S15 Buena), a detached three-story six-flat, with, according to its advertisement, "Elegant 8 and 9 room apartments, 2 baths, finished in costly woods and conceded by all to be one of the best arranged apartments in the city." In 1917, architect Henry J. Schlacks designed the "Buena Terrace Apartment Hotel," a handsome six-story apartment building constructed around a landscaped courtyard and containing 120 two and three room

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kitchenette apartments. Aspects of the earlier association of the name "Buena" persisted as newly constructed buildings changed from country estate, to suburban residence, to small apartment building, to larger apartment hotel.

PROMINENT IMPROVEMENTS AND NEIGHBORHOOD DEVELOPMENT

In the 1860s and 1870s, other prominent Chicagoans and real estate developers, for example Samuel H. Kerfoot, Daniel Goodwin, and H. G. Spofford, built large estates adjacent to the Wallers and helped promote the growth and suburban character of the neighborhood. Aside from the efforts of private home builders, more public plans and designs established an early and distinct identity for the area around Buena Park. These developments include the construction of the Lake View House, the Kerfoot Park, Graceland Cemetery, the United States Marine Hospital and plans for a lake shore drive from Chicago to Evanston.

In 1853, Elisha E. Hundley and James H. Rees, the owners and developers of 235 acres of largely vacant land located between Irving Park and Belmont Avenue, began erecting a hotel, the Lake View House, on the lake shore just south of Irving Park Road. In the 1890s, reflecting back on the development, Samuel H. Kerfoot, a business associate, wrote "The object of these gentlemen in putting up and furnishing as elegantly as they did what was in that day a very fine and extensive structure was to attract the attention of pleasure seekers and settlers to the surrounding property." Opened with great fanfare on July 4, 1854, the Lake View House quietly became a fashionable resort for Chicagoans.

Interest in the Lake View House and surrounding property proved sufficient to lead a group of real estate developers to fund the construction of a plank road along Evanston Avenue (now Broadway) which substantially improved access between Chicago and Irving Park Road, the southern border of Buena Park. Kerfoot's combined interest in real estate development, horticulture, and landscape gardening suggested another sort of local improvement. In the 1850s, on a ten-acre plot of land on Irving Park Road, close to the Lake, Kerfoot laid out and adorned what he considered "the first specimen of artistic landscape gardening" in the West. The Kerfoot Park attracted considerable attention and was not surpassed locally until the 1860s when Chicago's park system was developed. When Kerfoot advertised the sale of other land in the vicinity, he called attention to its proximity of the beautiful Lake Shore and the "splendidly finished Park of S. H. Kerfoot."

Graceland Cemetery forms the western boundary of Buena Park. In the early nineteenth century, landscaped suburban cemeteries prefigured the creation of major American urban park systems. Starting with the 1830s establishment of Mount Auburn Cemetery in Cambridge, Massachusetts, the suburban cemeteries developed in large American cities became areas of popular resort for urban residents. The landscaped cemetery served as the destination for weekend excursions, picnic parties, strollers, and carriage riders. Dedicated in 1860, Chicago's Graceland Cemetery quickly developed as a popular visiting spot for Chicago's residents. William Saunders, the landscape gardener of Philadelphia's leading landscaped cemetery, Laurel Hill, furnished the original plan for the Graceland design. Other major landscape gardeners and architects, including Swain Nelson, Horace W. S. Cleveland, and Ossian C. Simonds,

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designed and supervised the subsequent improvements at Graceland. Ossian Simonds lived in Buena Park and supplemented his gardening activities at Graceland by investing in and subdividing land in Buena Park.

Graceland, and its beautifully developed 119 acres, provided yet another neighborhood attraction in the growing Buena Park area. The cemetery also helped define the fairly insular character of the neighborhood. Graceland blocks east-west traffic access along its entire half-mile long border which it shares with Buena Park. There is no other Chicago lake front neighborhood which is contained between the shore and an inland border within such narrow and easily recognizable boundaries. Graceland's landscape development reinforced the suburban character of Buena Park's late nineteenth-century setting; it also gave the area a tangible geographical identity lacking in many of Chicago's less clearly bounded residential neighborhoods.

The United States Marine Hospital provided yet another artfully improved landscape setting which fostered the residential development of Buena Park. Built between 1867 and 1873 the Marine Hospital was a monumental \$500,000 four story stone building designed by government architect A. B. Mullett in mansarded Second Empire style. The building occupied the middle of a 10 acre lake front site of spacious lawns "beautifully adorned with trees and shrubs." The hospital and its grounds, which were open to the public,<sup>6</sup> represented a beautiful amenity which attracted attention and residents to Buena Park.

The salutary manner in which the Marine Hospital and grounds could enhance the surrounding neighborhood was recognized early; it also persisted well into the twentieth century as Buena Park development switched from single-family houses to apartment dwellings. In 1874, Everett Chamberlin, a chronicler of Chicago's suburbs, pointed to the Marine Hospital and reported "Government buildings and grounds, everywhere kept with extreme neatness and taste, are always desirable neighbors;...and so we confidently predict that the lake shore property in this vicinity will, within five years, present an exceptionally fine line of villa residences." Forty years later, as apartments took the place of "villa residences", the owner of a Clarendon Avenue three-flat advertised as a leading advantage of the building: "overlooking beautiful Marine hospital grounds."<sup>8</sup> Although a public school today stands in the place of the Marine hospital, the building and its grounds exerted a strong influence through all the major periods of Buena Park's architectural development.

### BUENA PARK'S SINGLE FAMILY HOUSES

In 1889, Francis T. Simmons and Charles U. Gordon took full advantage of the Marine Hospital grounds. When they opened a subdivision along Gordon Terrace just north of the hospital advertising their property, they declared that the area would be "a strictly residence district...protected by building restrictions which provide for a building line, and allow only one house to be built upon each fifty feet." They noted that the area's residences "are noticeable for handsome construction and diversified style." The single family residences which stand today in the Buena Park District do indeed provide fine examples of both the diversity and the stylistic evolu-

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tion of late nineteenth and early twentieth century American domestic architecture. The five houses designed by George Washington Maher and built along Hutchinson Street between 1894 and 1912 are perhaps the District's most notable collection of single family homes. Tracing his personal design evolution from Queen Anne, to Prairie, to European-influenced modernism, Maher's houses also suggest something of the variety of the domestic architecture in the District. Equally prominent architectural firms, Jenney and Mundie and Richard E. Schmidt, Garden and Martin also designed single family homes in the District.

The District's single family homes run the stylistic gamut from Queen Anne, Romanesque, and Shingle styles to Prairie, Classical and Renaissance Revival styles. The largest concentration of single family homes are found along Hutchinson Street, Hazel Street, and Junior Terrace--an area preserved through single family zoning. Other examples of single family domestic architecture are located throughout the District and complement the designs found along Hutchinson Street. One of the notable overall characteristics of the domestic designs in the Buena Park area is the relative absence of wood frame houses; unlike many other Chicago residential neighborhoods, especially those located away from the lake front, brick and stone dominate the residential structures. The District contains examples of single family residential design by Chicago architects and architectural firms Niels Buck, Doerr Brothers, George O. Garnsey, Harold M. Hansen, Huehl & Schmid, George H. Kingsley, Henry A. Ottenheimer, William F. Pagels, John A. Rogers, C. Whitney Stevens, John R. Stone, Leon F. Urbain, and Louis H. Wade.

When Francis T. Simmons and Charles U. Gordon established their Gordon Terrace subdivision, they built houses for their own families. Both men hired the Chicago architectural firm of Jenney & Mundie to design their houses. The houses mixed stone and wood material and evidenced the visual delight and complexity so characteristic of the Queen Anne style. Although somewhat restrained in expression, the houses embodied the Queen Anne style, in which irregular shapes and plans of gables, dormers, overhanging eaves, bay windows and porches, asymmetrically disposed, introduced picturesque variety into a fairly uniform landscape. Broad porches, bay windows, rough natural materials, the interpenetration of interior and exterior space evidenced contemporary concerns for sunlight and health and the view of the suburban home as a natural retreat from the city. The dominant roof, the picturesque chimneys, the interlocking masses suggesting cozy, intimate, domestic spaces all embodied commonly understood images of home, health, and family.

Simmons and Gordon also commissioned other houses from Jenney & Mundie and William Bryce Mundie built a house for himself on Gordon Terrace. Although the Simmons, Gordon, and Mundie houses have been demolished, fine examples of a somewhat restrained Queen Anne and Shingle Style are located in the District. The Jenney & Mundie design for William W. Butterfield (1897, 727 Hutchinson) mixed a rock-faced first floor, with a wood second floor and a Palladian attic dormer. The Newton Wyeth House (c. 1892, 741 Gordon), a quiet simplified woodframe Queen Anne, with an embryonic tower piercing the roof on the west side, was contemporary with the Simmons, Gordon, and Mundie houses on Gordon Terrace.

Like Simmons and Gordon, John C. Scales built a house for himself as the cornerstone of his 1893 subdivision along Kenesaw Terrace, later renamed Hutchinson Street. George

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Washington Maher designed for Scales what is Buena Park's most flamboyant and exotic Queen Anne (1894, 840 Hutchinson). In the Scales House, stucco, rock-face, and wood alternate in the facade; chimneys, dormers and irregular roofs and towers make for a picturesque and dynamic composition. The two-story brick Charles Weber house (1896, 835 Junior) echoes the jagged outline of the Scales house by incorporating a Dutch stepped gable. Other notable Shingle and Queen Anne Style houses in the District include: the Martin Howard house (1895, 916 Cullom) constructed of wood but later refinished in stucco; a gambrel roofed Shingle Style house with prominent dormers (c. 1895, 747 Bittersweet); the W. W. Hook house designed by Harold M. Hansen (1899, 930 Cuyler); and an impressive, rambling, three story brick and wood-frame house (c. 1895, 4152 Sheridan).

Three semi-detached double houses on Kenmore Avenue share Queen Anne stylistic features with some of the District's more substantial single-family houses. One double house mixed brick and shingle surfaces and energetically placed a rectangular and a conical tower side-by-side (c. 1895, 4050-4052 Kenmore). In 1896, John A. Rogers, younger brother of James Gamble Rogers, designed two adjacent and identical semi-detached houses for the Garner brothers. With stone fronts and brick sides, the front-bay towers break the roof lines and harmoniously echo one another (1896, 4139-4141, 4143-4145 Kenmore).

Although only ten years, and fifty feet of Hutchinson Street, separate George Washington Maher's designs for John C. Scales (1894, 840 Hutchinson) and William H. Lake (1904, 826 Hutchinson), the two houses stand on opposite sides of a major reorientation of American domestic architecture. The Buena Park District nicely charts the transition from Queen Anne exuberance to the simplicity, symmetry, geometry, formality, and classical repose found in both modern Prairie and Classical Revival styles of domestic architecture.

In 1906, the National Builder declared Maher's Lake House "worthy of attention" and commented "it is a little severe in its plainness, but is effective and in many ways attractive. It is a good model in simplicity." Myriad aesthetic, social, and cultural developments impinged upon the shift in residential architecture which the transition from the Scales design to the Lake design illustrates. The classical simplicity of the 1893 World's Columbian Exposition and its suggestion of unity and harmony in a chaotic urban world proved attractive. The 1890s depression spurred criticism of the excesses of sham historical ornament and fostered a desire to simplify home decoration. Housing reform crusades encouraged architects to seek models of simple, inexpensive homes. The Arts and Crafts movement fostered an aesthetic of sparseness. New household technology and attempts to reform women's house work led to a new emphasis on comfort, convenience, simplicity and order--again favoring less complicated, more regular, quieter houses and forms. This emphasis on symmetry, repose, simplicity and convenience influenced more than the District's single-family residential design; the stylistic shift helped accommodate the new design problems presented by the District's growing number of apartment building designs. With the apartment building's regular form and massing, its tendency to multiply similar units vertically and horizontally, it shared more in common with the

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regular geometries and symmetries of modern Prairie School and Classical Revival styles than the picturesque irregularities of the Queen Anne and Shingle styles. The modern stylistic transition helped establish continuity between the disparate residential building types constructed in Buena Park.

Maier's design transition to more horizontal, symmetrical, formal domestic architecture was perhaps seen earliest in his 1897 design for the John Farson house in Oak Park. Along with the Lake house (1904, 826 Hutchinson), Buena Park contains other fine examples of Maier's modern design work: the E. J. Mosser house (1902, 750 Hutchinson), the Grace Brackebush house (1909, 839 Hutchinson), and perhaps most impressive of all the Claude Seymour house (1912, 817 Hutchinson). Although attic dormers break the roof line of the Stella W. Pyott house (1908, 800 Hutchinson), designed by Harris W. Huehl and Richard G. Schmid, the crisp symmetrical surfaces of stucco, brick, half-timber (horizontally disposed), and the broad front porch echo the modern style and massing of adjacent contemporary modern designs. Huehl & Schmid also designed the John A. Robinson house (1905, 706 Hutchinson); in doing so they demonstrated something of the continuity between formal composition elements of Prairie and Classical Revival styles. The Robinson house contains many classical details, Palladian dormers and a large Palladian window on the west, Ionic columns supporting the porch, and scrolled cornice brackets supporting the red tile roof. Nevertheless, the cream-colored Roman bricks, the simple rectangular windows, framed with limestone, the horizontal limestone string courses, and the projecting eaves are familiar in the designs of Maier and other Prairie School architects. The William F. Monroe house, designed by John R. Stone (1901, 716 Hutchinson) is much more orthodox in its classical revivalism; the two and a half story brick house is fronted with a wood porch, Ionic columns, and a bracketed, pedimented roof. The substantial Renaissance revival Zimmerman house (1917, 806 Buena) designed by the Doerr Brothers also presents a more sober academic revivalism. Both the Monroe and the Zimmerman houses foster an air of dignity and repose found in the neighborhood's more modern style houses.

Like Maier's and Huehl & Schmid's modern designs in Buena Park, the houses designed by Richard E. Schmidt show great stylistic range but are united by underlying elements of composition. The Schmidt firm's design for the Griffen house (purchased upon completion by Louis Wolff Jr.) (1902, 4234 Hazel) is a fine Prairie School design with its precise geometrical lines, overhanging eaves and roofs, horizontal stringcourses, and recessed entryways. It is appropriately positioned at the head of Hutchinson Street which includes the Maier-designed houses as well as other interesting Prairie School homes: especially the Erie house (1911, 737 Hutchinson) designed by George S. Kingsley and the Isola E. Geist house (1908, 808 Hutchinson) designed by William F. Pagels. The heavily rusticated limestone of the Romanesque style Levant Richardson house (1910, 803 Hutchinson), designed by Richard E. Schmidt, Garden & Martin, stands in striking contrast to the firm's and the neighborhood's Prairie school designs. The massive stone arches of the porch and porte-cochere set this monumental house apart from the lighter forms and masses of contemporary Prairie School and revival houses. The Richardson house stands as something of a stylistic anomaly both in Richard E. Schmidt's practice and in early twentieth-century domestic architecture. Nevertheless, the Richardson house has broad horizontal lines, quiet massiveness and proportion, simple rectangular window openings, and a line of small casement windows on the south facade. The house demonstrates the continuities between Henry Hobson Richardson's earlier efforts to tone down picturesque Victorian design with his nineteenth-century

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Romanesque style and the aesthetic efforts of later modern architects.

The eclipse of Queen Anne style, with its energetic strivings for formal distinctiveness and individual expression, spurred the replacement of the somewhat chaotic Victorian streetscape by a more harmonious unified streetscape. The trend, evidenced along single-family streets, anticipates the aesthetic impact of many modern apartment buildings which stretched continuous facades along much longer street frontages. The growing unity of the single-family streetscape in Buena Park is evident to a degree along Hutchinson Street. It is especially notable where builders and architects collaborated to produce nearly identical adjacent structures. In 1899, Niels Buck designed similar two-and-one-half story brick houses at 823 and 827 Junior Terrace. The houses evidenced the formal, symmetrical facades of contemporary domestic design. In 1909, John and William Powell, two brothers, built adjacent houses at 747 and 757 Hutchinson. The handsome houses built from the same plans by architect C. Whitney Stevens revealed the formal symmetrical facades, geometric decorative brickwork, broad horizontal porches and eaves familiar in the work of Maher and other Prairie School designers.

## THE BUENA PARK APARTMENT HOUSE BOOM

On May 31, 1900, transit financier Charles T. Yerkes and four train cars full of prominent Chicagoans traveled from downtown Chicago to Wilson Avenue, inaugurating service on the Northwestern Elevated Railroad. The Chicago Tribune reported, "Along the entire line of the road the windows were filled with people, who cheered and waved their handkerchiefs...Tugs and factory whistles violated the anti-noise ordinance in the most flagrant way. The men working on the stations along the road... joined in the cheering."<sup>10</sup> Buena Park residents undoubtedly cheered also. First projected in 1892 and plagued by delays, the "L" replaced slow and inconvenient streetcars with express service, reaching the Loop in seventeen minutes. The "L" right-of-way traveled along the west border of Buena Park, making a stop at Buena Avenue; it ended at Wilson Avenue one-quarter of a mile north of the neighborhood.

Speaking on the benefits of the Northwestern Elevated, Chicago Public Works Commissioner McGann declared "This road will become one of the great institutions of the city...The completion of the road marks an era in the history of the North Side, and will lead to the development of this part of the city."<sup>11</sup> An apartment house boom in Buena Park proved to be the most significant and noticeable "development" of the new "era". A wave of apartment buildings and tenants rolled into Buena Park, along the route of the new Elevated railroad. Excellent accessibility to the center of the city, the attractions of the lake front, and the established residential character of Buena Park proved particularly attractive to the new residents.

## THE APARTMENT: CHALLENGE AND OPPORTUNITY

Throughout the late nineteenth century, Chicagoans vigorously debated the propriety, the advantages, and the dangers of residence in "French Flats" or apartments. Critics viewed apartment housing as destructive of the cherished family ideals of privacy and

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domesticity. Proponents applauded the increased convenience, efficiency, and domestic comfort made possible by the services and modern technologies available in apartments and apartment hotels. Although such debates continued in the early twentieth century large numbers of Chicagoans, of all classes, increasingly adopted apartment living.

In the face of the debate over apartment living, architects found themselves called upon to create building designs which captured, embodied, and affirmed the images of the single-family residence. In 1907, the Architectural Record published an article addressed to the specific design problems of Chicago apartment houses. The Record reported, "The typical apartment house can obtain a certain amount of propriety...by conforming to some appropriate tradition of residential architecture...It should wear a domestic aspect. It should suggest the privacies and seclusion of Anglo-Saxon domestic life." The article also chronicled the advantages of Chicago apartment life over New York, where denser living conditions made domestic images harder to realize; in Chicago apartment tenants could still "obtain space, air, light, a court in which his children may play, green grass and flower beds, and a habitation which looks like the residence of refined and civilized people...it is much easier for an architect to make a three-story building look domestic than it is for him to give a similar character to a building six or more stories high." In Chicago's less dense residential pattern the apartment builder competed with the builder of private residences and his challenge was to put up structures which "emphatically look as if people of refinement and taste might prefer to live in them, as being as dignified as a private residence house, and probably even more pleasant and convenient."<sup>12</sup> In studying the plan, form, material and style of the many beautiful three and four story apartment buildings constructed in the Buena Park community after 1900, it is well to keep in mind the architects' attempts to capture the air of domesticity embodied in areas such as Hutchinson Street.

Small apartment buildings easily adopted the exterior forms of the single-family residence. The detached Prairie Style two-flat (c. 1910, 717 Junior) with its geometric red brick work, green tile roof, stepped dormer, and ample lawns could, for example, easily blend in among a line of single family residences. In 1894, J. T. Bunting built some of Buena Park's earliest apartment units (1894, 4000-04-08-10 Clarendon). Rather than putting up a single large apartment house on his Clarendon Avenue lots, Bunting adopted a plan for four adjacent three-story buildings; with their detached plans, stone fronts, and ornamental exteriors they appeared to be separate single-family residences. In planning three-flats and larger apartment buildings, the option and possibility of adopting the exterior forms of a single-family residence were quickly foreclosed. The detached three-flat could occupy a lawn and setting resembling a house; however, its three full stories, and the exterior expressions of a triple multiplication of similar floor plans, often expressed its multi-family occupancy. Larger apartment buildings incorporated and presented stylistic elements of single-family residential structures without being able to take on the full effect of their form, style, and massing.

A suburban house or city building never stood apart from its physical context, setting, or neighborhood. As early apartment buildings in Buena Park attempted to suggest refined, domestic, images the surrounding spacious lots and streets of single-family homes proved to be an important asset. In 1908, for example, the Buena Villa Apartments (1908, 813-815 Buena) advertised, "overlooks the lake and the finest

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residence section of Buena Park; all the elegance and comfort of a private residence."<sup>13</sup> In 1907, a Clarendon Avenue apartment building, which lacked large lawns of its own, advertised that its apartments were "overlooking large private lawns" of adjacent residences.<sup>14</sup> The advertisement for the Pattington apartments (1902, 660-700 Irving Park Road) declared in 1905 "This beautiful property is located in the exclusive residence section of the north shore."<sup>15</sup> The difficulty with the apartment house construction in the single-family neighborhood was that eventually the balance tipped--apartment houses "overlooked" apartment houses in what could become an "exclusively" apartment-house neighborhood. At that point, the ability of the architectural and planning features and style of the buildings themselves to suggest domesticity, privacy, and residential retreat appeared all the more important.

## FROM HOUSE LAWNS TO APARTMENT COURTYARDS

The open landscaped courtyard proved to be an extremely successful means of incorporating the prevailing suburban ideal of light, air, and open space into the apartment building designs. Built in Buena Park, the Pattington (1902, 660-700 Irving Park) designed by David E. Postle, was the first luxury suburban apartment complex of the open-court type constructed north of the Loop. The handsome and popular four story structure (listed on the National Register in 1980) helped establish a very early precedent for what became an extremely popular Chicago building type. The courtyard eliminated the noisy, unattractive light and air shafts of earlier apartment buildings and provided the amenity of a suburban residential lawn visible from each of the seventy-five apartments. The courtyard, with its separate entrances, also dispersed building tenants and increased their privacy in coming and going. In a further attempt to insure privacy and also safety from fire, the Pattington advertised the eight inches of concrete between floors. While some apartment critics worried that the "transience" of apartment dwellers would prove detrimental to developing feelings of neighborliness, the Pattington provided phones connecting all the apartments and a cafe for residents. The assurance that the Pattington, with its seven, eight, and nine room apartments, was "strictly high class" was a guarantee that the suburban exclusiveness of Buena Park was being transferred to the apartment building. The Pattington's Georgian Revival design, the numerous bays subdividing the facade, the low hipped roof, the dominant horizontal motifs in the blue Bedford stone first floor, and the stone string courses crossing the brick walls above, tended to complement the courtyard's landscaping in creating a formal yet "domestic" atmosphere.

Following the Pattington, Buena Park builders constructed several other very distinguished courtyard apartment buildings. The three-story Kellshore Apartment Hotel (1915, 718-756 Irving Park) is located just west of the Pattington and is also grouped around two exterior courtyards. In 1943, the Chicago Plan Commission's Master Plan included a single photograph to illustrate the Chicago courtyard apartment--this photo was of the Kellshore. Designed by architect E. Norman Brydges, the Kellshore is notable for its modern geometrical lines, its handsome tan glazed brick, and white terra cotta ornament. The courtyards are partially screened from the street by a one-story wall and green tiled entrance gate. The six-story Buena Terrace Apartment Hotel (1917-1920, 4242 Sheridan), designed by Henry J. Schlacks, presents a highly unusual courtyard arrangement--a one-story enclosed entry-pavilion and loggia completely screens the courtyard from the

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street. The centralization of building circulation in common corridors and elevators permitted Schlacks to convert the semi-public courtyard space common in many Chicago apartments into a quiet, private garden. The Stirling apartments (1916, 4101-4123 Sheridan), designed by Robert L. Kane, include a central landscaped courtyard and two rear courtyards. Built with 78 apartments, two, three, and four rooms, the Stirling's Georgian Revival style, mixture of brick and stone, and swell-front bays repeated many features found in the Pattington. The three-story Crescent apartment building (1911, 839-851 Belle Plaine), designed by Otto Zippwald, embodied a handsome and quite bold modern style and horizontal treatment; the ornamental program was developed primarily from simple geometric patterns and from the variegated colors of the brick, which ranges from red to dark gray. From the point of view of both historic precedent and design quality, the courtyard buildings in Buena Park set the neighborhood apart from most other similarly built-up areas of Chicago.

The establishment of building lines in Buena Park which left room for a front lawn provided another bridge, less dramatic than the courtyard, between the suburban residence and the apartment building district. Building lines evolved through both common agreement and practice and through legal restrictions. There are several street blocks of apartment buildings in Buena Park which are distinctive for their lawns and setbacks. The large lawns fronting on the west side of Sheridan Road, from Buena north of Broadway, for example, were established by legal covenant, for the "mutual benefit and protection" of the owners, who set a building line of 43 feet in 1913. Such planning did not pass unnoticed--a 1905 advertisement for apartments at Sheridan and Irving Park, announced: "building set back 40 feet from street line and enclosed with iron fence."<sup>16</sup>

At the building lines, behind these small front yards, many Buena Park apartment builders constructed three-story 3-flats and 6-flats. Although somewhat varied in style, many of these buildings were designed in the early 1900s in Georgian Revival and Federal Revival styles--classical details adorn entrances and cornices and large bays and swell-fronts created a continuous undulating facade along the block; such patterns exist along the east side of Kenmore north of Irving Park, along the west side of Sheridan south of Broadway, along the south side of Belle Plaine west from Broadway, especially (c. 1904, 905-913, 915-923 Belle Plaine). A similarly handsome Georgian Revival streetscape is made up of three buildings on the east side of Sheridan between Cuyler and Belle Plaine: (1907, 4035-4043 Sheridan), designed by Bishop & Company; (1906, 4059-65 Sheridan), designed by Albert S. Hecht; United streetscape sections were also effected in larger, somewhat later, apartment projects which stretched along longer frontages. A three-story 18-flat building designed by Robert C. Ostergren (1924, 702-718 Gordon) was constructed around two small, recessed landscaped courts; the three entry wings, projected forward to the street, with their Palladian motifs, broken scroll pediments, and false baluster cornices, formed a unified series of units along the street. The two main units of the three story apartment building designed by William P. Whitney (1914, 655-705 Buena) were pleasantly united with the repeated stone string courses, separate entry motifs, window openings and cornice line brackets--all starkly juxtaposed upon broad expanses of brown brick. The North Villa apartment building (c. 1903, 4208-4214 Kenmore) was constructed right up on the building line; however, this plan meant that the building followed the curved contour of corner lots at Kenmore and Buena avenues, established by the original "Buena Park" subdivision. The lots all fronted on the subdivision's oval shaped park which pro-

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vided a landscaped entry to Buena Park from the adjacent railroad station. Unfortunately, two other similarly curved corner buildings at this intersection--which so nicely juxtaposed building and landscape--have been demolished.

COMPRESSED SUBURBAN ELEMENTS: APARTMENT PLANTERS, PORCHES AND SUN PARLORS

In the 1890s, Buena Park suburban boosters promoted the "fresh, pure air", the sunlight, and the attractive lawns of the neighborhood; they portrayed residents in their personal privacy "lolling on their luxurious porches."<sup>17</sup> At this time, the problem of preserving these ideals in apartment-building had occurred to few builders or architects. In the early 1900s, as evidenced in Buena Park apartment buildings, architects increasingly introduced decorative planters, porches, and sun parlors in an effort to give the apartment tenants, in a somewhat compressed form, the advantages of privacy, health, natural light and air considered central to the old suburban ideal.

In 1907, the Inland Architect, describing an apartment design similar to many in Buena Park, reported "Each apartment has a private porch, emphasizing the privacy and seclusion of the tenants. The aim in designing this building was to preserve the domestic character of the neighborhood, it being largely surrounded by residences. The usual vertical lines of the bay windows is absent in this design and the horizontal line of treatment is further emphasized by a broad overhanging plaster cornice in order to produce a strong shadow."<sup>18</sup> In such apartments, tenants could "loll" about like home owners. The Crescent (1911, 839-851 Belle Plaine) with its broad porches, horizontal stringcourses, and projecting horizontal cornice best captures the ideal of extending the private, suburban, outdoor space of Buena Park residences to its apartment buildings. The three-story modern style six-flat (1908, 754-756 Bittersweet) designed by Jens J. Meldahl also furnished porches for every apartment, incorporated strong horizontal lines, and had a flat, projecting, horizontal cornice. The three-story brick apartment building (1905, 4338-4346 Clarendon), designed by Samuel N. Crown also contained exterior porches for many of its apartments and a flat, projecting, horizontal cornice. Crown's design is perhaps the most ornamentally interesting apartment building in Buena Park. The building combines a foliated Sullivan-esque cornice with the Art Nouveau embellishment of windows, doors, and entrance features for which Crown was well-known.

In Buena Park apartment design, the sun parlor proved even more popular than the exterior porch for introducing cherished sunlight and air into apartments and for furnishing a private zone for the merging of interior and exterior space. The rectangular sun parlor, with windows facing in three directions, developed from the bays and swell-fronts of earlier buildings. Projecting from the building's main walls, the tiers of sun parlors frequently dominated the overall facade composition and emphatically suggested an air of cheery healthfulness. The sun parlors often doubled as well-ventilated sleeping porches in hot weather. In individual designs, the sun parlor tiers could establish rather handsome relations with other building elements; for example, in an elegant brick 3-flat (1913, 644-646 Bittersweet) the architect, George F. Lordahl visually crowned the sun-parlor tier with a Second Empire style roof and braced it with garlanded brackets. As with the swell-fronts of the Georgian Revival style apartment buildings, the sun parlor tiers also erected sections of

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streetscape somewhat unified by the continuity of projecting and receding facade lines; this continuity was all the more possible in areas where the same architect controlled the design of adjacent buildings as in the case of Andrew Sandegren's designs (1907, 819 Buena) and (1908, 813-815 Buena) and in Bishop & Company's designs (1910, 742-748 Buena) and (1911, 750-758 Buena).

After the fashion of Frank Lloyd Wright and other Prairie School architects, George Washington Maher frequently incorporated large ornamental vases or planters into his designs. In Maher's house designs at 750, 817, and 839 Hutchinson, planters framed the entries, enhancing the continuity of building and landscape. In apartment buildings, where the landscape settings were more limited, planters proved a popular decorative element; they linked the apartment building to modern residence designs as well as to the natural suburban landscape. In E. Norman Brydges design for the Kellshore Apartment Hotel (1915, 718-756 Irving Park), planters lined the courtyard and also sat atop the piers of the sun parlor, where hanging plants could be grown from the third floor. Apartment house planters are found throughout the district and adorn significant buildings, for example, at 702-713 Gordon, 742-748, 750-758, 813-815 and 819 Buena.

### THE BRICK RENAISSANCE AND BUENA PARK

The Buena Park building boom in the early 1900s coincided with, and aesthetically benefitted from, what one observer called "the modern renaissance of brick."<sup>19</sup> In 1897, the editor of The Brickbuilder lamented, "it is a melancholy and somewhat humiliating fact that under existing conditions the quality of brickwork is--all things considered--probably worse in America than in any other civilized country."<sup>20</sup> American brick architecture in the late nineteenth-century was frequently characterized by uniformly sized red brick and flat surfaces, "absolutely devoid of character or interest and without the charm of color."<sup>21</sup> Starting in about 1900, architects began demanding, and receiving from manufacturers, bricks of much more varied sizes and colors. As modern architects and proponents of "pure" design considered less derivative styles, the new colors and shapes of bricks offered fresh design and ornamental possibilities.

Buena Park is distinguished from most Chicago neighborhoods which developed earlier in the variety, polychromatic effects, and liveliness of its brick work. Colored bricks and patterned brickwork set Buena Park buildings off from one another; in individual building designs variations in brick color established zones, and emphasized important elements, in the overall composition. In 1903, Robert C. Spencer, Jr., Prairie School architect and architectural journalist, pointed to Buena Park as a neighborhood which contained a concentration of fine brickwork. Spencer wrote that in Chicago, interesting brick designs were as hard to find as the "needle in a haystack...Outside of certain limited districts, Woodlawn and Kenwood on the South Side and the Lake Shore Drive neighborhood and Buena Park on the north side, the good work is widely scattered."<sup>22</sup> Single family residences, apartment buildings, and the Buena Park neighborhood generally benefitted from the more varied production of brick manufacturers. As a growing apartment house neighborhood, Buena Park stood in a good position to take advantage of the Architectural Record's advice to Chicago apartment designers; in 1907 the journal declared "The one thing that an architect should try to do is to get his employer to

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use a good colored brick, for a pleasant mass of colored material."<sup>23</sup>

The Paul Mueller house (1903, 4038 Clarendon) designed by Henry L. Ottenheimer and the adjacent apartment building (1904, 4044-4046 Clarendon), designed by Samuel N. Crowen, beautifully complement one another in their shared use of tan Roman brick (Paul Mueller was the construction contractor for the adjacent apartment building). Ottenheimer's Renaissance "piano nobile" design, dominated by a Palladian window, also helped establish the cornice line of Crowen's apartment house design which projects a series of gables and dormers above the roof--imparting a domestic aspect to the building. In a design practice used increasingly by apartment builders working in brick, Crowen set the base, the entries, and the corner quoins off from the rest of the building by using a different colored brick, in this case red.

David E. Postle's design for the Pattington (1902, 660-700 Irving Park) had incorporated a strikingly novel golden "Shawnee" brick but had relied on a more traditional base of blue Bedford stone. The Crescent apartments (1911, 839-851 Belle Plaine) and apartments designed by Jens J. Meldahl (1908, 754-756 Bittersweet) both made extremely effective use of projected and recessed bands of bricks to develop modern, geometric, decorative motifs. The Crescent nicely blended variegated bricks, with colors ranging from dark gray to red. Meldahl's design incorporated brown brick in the first story, over a stone base, and used a striking carrot orange brick in the second and third story. Frank V. Newell's design for the three-story Eleanor apartments (1906, 4107-4115 Broadway) made dramatic use of varied colored brick in a narrow courtyard apartment building; here gray brick encloses the first floor while yellow brick is used for the second and third floor. In the first floor base, recessed courses of yellow brick establish horizontal lines in the facade; these lines are balanced by the use of the base's gray brick above the first floor in the corner quoins, stepped roof gables and courtyard bays and entries. Similarly, the three-story apartment building (1908, 932-934 Belle Plaine) utilized the brick of the base, cream colored, in the corner quoins which frame the walls, built of orange/yellow brick; a tile roof quaintly tops this building. A three-story 6-flat (1906, 923-925 Cullom), designed by Frank V. Newell, also established striking contrasts in the brickwork, here red and yellow. The three-story English basement 3-flat (c. 1916, 712 Junior) promised "an air of refinement and luxuriousness unequalled in the entire Lake Shore district."<sup>24</sup> This 3-flat's elegant Georgian Revival design looked to the distant past for an architectural vocabulary; however, the patterned brick work, alternating mustard color and brown brick, drew upon an American Renaissance in brick manufacture which dated only to about 1900.

COMPRESSED APARTMENT UNITS: KITCHENETTES, MURPHY-IN-A-DOOR BEDS AND  
APARTMENT HOTELS

The general transition from house to apartment living in Chicago did not necessarily entail the acceptance of restricted interior residential spaces. Some apartment tenants appreciated forsaking the "responsibilities" of the house but found continued spaciousness attractive. Some of Chicago's wealthiest residents, for example, found the sumptuous 14-room apartments in Lake Shore Drive's nine-story Marshall apartments (1907-08), designed by Benjamin H. Marshall and his partner Charles E. Fox, as spacious as private houses. In Buena Park many apartment buildings offered quite sizable

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apartments; the Pattington (1902, 660-700 Irving Park) contained 7, 8, and 9 room apartments. A 3-flat on Sheridan Road (c. 1909, 4318 Sheridan) offered apartments with 11 rooms and 3 baths. Promising a spaciousness comparable to single-family houses, some apartments advertised their room dimensions: (1914, 655-705 Buena) advertised its 19x26 foot living rooms and its 14x20 foot bedrooms; (c. 1916, 710-712 Junior) featured a plan for front rooms which offered "48 feet of space for entertainment purposes."

Besides offering the space of larger private houses, some Buena Park apartments also succeeded in reordering traditional apartment floor plans; they gained the traditional benefits of upstairs/downstairs residential space by carefully separating public from private rooms. In the traditional "railroad" floor plan, the living room was placed across the front of the apartment, the dining and kitchen at the rear, and they were then linked with a dark corridor passing the bedrooms. Although its claim of a "unique plan" are overstated, the advertisement for an apartment house designed by Bishop & Company (1910, 742-748 Buena) outlines an evolution in apartment floor plans which is well represented in Buena Park: "ten rooms, three baths, constructed on a new and unique plan which insures the compact arrangement for dining room, kitchen and servants room. The bedrooms are completely isolated from dining room and kitchen, as in high class residences, and the rear rooms are thus made available for large, light bedrooms. A long hall leading past bedrooms and bathrooms to dining room is avoided, giving the privacy of a residence."<sup>25</sup> Similarly, the somewhat later apartments (1914, 655-705 Buena) offered a "short hall" and "residence plan."

Paul F. Olsen's 1926 design for a twelve-story apartment building (1926, 707 Junior), which contained only one 8 to 10 room apartment per floor, points to the persistence of the construction of fairly luxurious apartments throughout the architecturally significant period of Buena Park's development. As in the earlier suburban development of Buena Park, fairly wealthy Chicago families continued to seek the natural beauties and prestige of residence adjacent to the Lake Michigan, Lake Shore Drive, and Sheridan Road area. Nevertheless, throughout its history, Buena Park provided residences for a range of middle-class incomes and family sizes; for example, when the "high grade" 4, 5 and 6 room apartments at the Eleanor (1906, 4107-4115 Broadway) were renting for \$25-\$37.50 per month, the 8-room apartments at 742-748 Buena, two blocks away, were renting for \$175-\$200 per month. The construction of kitchenette apartments and apartment hotels in Buena Park, from about 1910 to 1930, brought a new type of housing to Buena Park and easily accommodated a continued socio-economic mixing of neighborhood residents. The contrast is best demonstrated by comparing Olsen's design of 707 Junior, with one apartment per floor, with another highrise apartment building built one year later. Edward J. Meles 1927 design for a thirteen-story apartment building (1927, 728-32 Bittersweet) included almost an identical floor-space area as 707 Junior; however, the building provided 99 one and two room kitchenette apartments in the space given over to only 12 apartments at 707 Junior.

Many kitchenette apartments and apartment hotels provided a high level of personal and mechanical services at moderate prices by economizing on space in the design and plan of apartment units. The dining room became an alcove off of a small kitchen area. In 1914, one observer commented that architects and builders had just about "exhausted their ingenuity" in arriving at economical plans providing complete mechanical services

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in the smallest possible space. However, architects had begun to rethink "the greatest obstacle in the way of economical utilization of space"--the bed room. Bed rooms generally used up to one-half of apartment space and yet were utilized for only one-third of the day. Drawing on the products of the burgeoning in-the-door bed industry, architects and builders in the 1910s began eliminating the bed room from many middle-class apartments. With beds folding out of dressing closets into living rooms the space, the housework, and the expenditure for furnishings required in apartments was considerably reduced. The high cost of labor, the shortages and restrictions on building materials, and the need for economy during World War I reinforced the emerging trend toward efficiency in apartment layout.

Built in sites throughout Buena Park, the kitchenette and apartment hotel building benefitted from the established residential character of the neighborhood. The apartment hotel proved especially attractive to the young and the old, families without children. For such people, Buena Park's proximity to lake side recreation, and to the burgeoning shopping and entertainment facilities of Chicago's "North Side Loop"--the Upton area, just north of Buena Park--proved particularly attractive. The 1910s land-fill projects for the extension of Lincoln Park and Lake Shore Drive, the 1914 opening of Clarendon Beach, Chicago's largest public beach with 10,000 lockers, and the opening of movie "palaces" in Uptown, all at Buena Park's doorstep, gave added impetus to the higher-density development of the neighborhood.

Although Buena Park enjoyed close proximity to the Uptown area, it maintained a more exclusively residential character than the lakefront neighborhood developing just to the north. In the newer community of Uptown, busy, bustling, commercial strips shared the land with more residential streets. Buena Park apartment hotels and kitchenette apartments often took on the exterior forms of buildings with larger apartment units: courtyards, porches, sun parlors, and a variety of shades of colored brick enlivened the facades. Many of the apartment hotels supplemented their modest-sized private apartments with public lounges, billiard rooms, cafes, and restaurants. The clientele was split between long-term residents and transients drawn to the Lake Michigan shore and the Uptown attractions. Corresponding well to the exterior forms and design quality of other Buena Park apartment buildings are: the Kellshore Apartment Hotel (1915, 718-756 Irving Park), designed by E. Norman Brydges; the Junior Terrace Apartments (1915, 4310-4322 Clarendon), designed by Albert L. Hinkelblau; the Buena Terrace Apartment Hotel (1917-1920, 4242 Sheridan), designed by Henry J. Schlacks; and the Morain (1926, 4240-4248 Clarendon), designed by Louis Griser. The plans of all of these buildings provided for one to three rooms, kitchenettes, and in-the-door-beds.

In the 1920s, some Buena Park builders developed much larger-scale apartment hotel projects. The private and public room plans and the hotel service followed earlier apartment hotel precedent; however, they did so with elevators and larger numbers of residents; in the process they created a new, higher dimension in the Buena Park streetscape. The six-story Flanders Hotel (1923, 859-877 Buena), designed by Albert S. Hecht, contained 349 rooms and provided storefronts for 13 commercial shops along its 275 foot Broadway Avenue frontage. The nine-story Monterey Hotel (1920-1923, 4300 Clarendon) also established a new vertical scale for one of Buena Park's main streets. As buildings which enjoy definite continuities with Buena Park's earlier apartment hotels and as buildings which add to the neighborhood's historic diversity these larger, 1920s apartment hotels are considered

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contributing structures. The hotel managers, in an important sense, considered their establishments well rooted in Buena Park's history and landscape; the Flanders started its appeal for tenants: "Business Men and Women, Live in a fine residential neighborhood;" the Monterey Hotel advertised its "quiet and refined neighborhood," and claimed "unmatched facilities for making this homelike hotel your permanent residence... The atmosphere of home and refinement is prevalent at all times throughout the entire hotel."<sup>27</sup> Interior "atmosphere" was buttressed by the adjacent single-family residence streets of Junior Terrace and Hutchinson Street. Indeed, the architectural details of many surrounding houses and apartment buildings recalled the sunny, domestic, "atmosphere of home and refinement" which had characterized James B. Waller's landscaped estate, "Buena," in the 1860s.

### RELIGIOUS AND COMMERCIAL STRUCTURES

The Buena Park District is primarily residential; however, three prominently located, well-designed religious buildings and two interesting commercial buildings contribute to the architectural significance of the community and complement its residential character. The Gothic-style Buena Memorial Presbyterian Church (1905, 4301-4325 Sheridan), designed by Ivar Vieve-Naess, occupies the prominent triangular site at the intersection of Sheridan Road and Broadway Avenue. It occupies land left for it in the will of Lucy Waller, widow of James B. Waller. The Roman basilica style St. Mary of the Lake Church (1913-1917, 4200 Sheridan) is among the finest church designs of Henry J. Schlacks, who was the leading ecclesiastical architect working for the Chicago Roman Catholic Diocese in the early twentieth century. The Church's striking campanile was modeled by Schlacks on the tower of Rome's St. Prudentia Church. Finally, Immaculata High School (1922, 600-634 Irving Park), designed in distinctive modern ecclesiastical style by Francis Barry Byrne, occupies the southeast corner of the District. Older commercial structures in the District are generally unobtrusive and also fairly undistinguished; a one-story store (1920, 4015-4017 Sheridan), designed by Paul Gerhardt, is an exception. The storefront is designed of polychromatic terra cotta in the Egyptian style; pillars with scalloped capitals flank the windows and a multicolored cornice with a central winged figure tops the door. An equally fanciful commercial building is J. E. O. Pridmore's design for the Sheridan Theatre (now the Palacio) (1925, 4038-4048 Sheridan). The Neo-Grec facade is topped with a dramatic blue terra cotta pediment covered with a sculptured white bas-relief of gods, revelers, chariots and lions.

### RELATED DISTRICTS

The natural attractions of Lake Michigan and Chicago's burgeoning growth created a pattern of residential development within close proximity to the lakefront which is quite distinct from other cityscapes in Chicago or its region. Along the band of Chicago lakefront many exclusive single-family streets terminating at the lake developed in the late nineteenth and early twentieth century. Many of these residence streets, "Places," or "Terraces," were overbuilt in the twentieth century by intensive apartment development, especially on the north side of Chicago. Buena Park, with its juxtaposition of single-family residences along Hutchinson, Hazel, and Junior, and its

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intensive pattern of apartment buildings and apartment hotels, is one of the most dramatic lakefront areas which remains presenting the transition of building type and style. The Lake View Historic District, listed on the National Register, is located one mile south of Buena Park on the lakefront. The buildings in this District are generally older than Buena Park and the sections of single-family residence are attached row houses, rather than detached, suburban-style houses as in Buena Park. Lake View, and other areas south, generally did not benefit from the "brick renaissance" which added to the color and character of Buena Park buildings. The lakefront areas north of Buena Park have more recently built more intrusive structures, apartments, and a greater mixture of commercial, institutional, and entertainment institutions. The areas of Chicago further inland from the lakefront generally lack the number of kitchenette apartments and apartment hotels found along the lakefront and in Buena Park. These areas also have many more wood frame houses than can be found in Buena Park.

The closest comparable National Register Historic District to Buena Park is the large Kenwood-Hyde Park District located six miles south of Chicago's downtown. It combines the detached residence section of Kenwood with the apartment section of Hyde Park. While Kenwood-Hyde Park has many of the elements of Buena Park, it is an older community, it lacks Buena Park's concentration of fine apartment buildings and brickwork, and has many more frame houses. Kenwood-Hyde Park is more of an architectural potpourri and lacks the unified streetscape of Buena Park. Hyde Park also lacks the balanced and rich diversity of apartment building types found in Buena Park: large family apartment buildings, kitchenette apartments, and both small and large apartment hotels. Uptown and the University of Chicago spurred somewhat different building and apartment patterns in the respective neighborhood in the early twentieth century.

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## 10. Geographical Data

Acreeage of nominated property 326

Quadrangle name Chicago Loop

Quadrangle scale 1:24 000

UTM References

A 16 445540 4645520  
Zone Easting Northing

B 16 446390 4645520  
Zone Easting Northing

C 16 446530 4644730

D 16 445540 4644730

E         

F         

G         

H         

Verbal boundary description and justification

The boundary of the Buena Park Historic District is precisely defined by the black line on the maps which accompany this nomination and outlines existing buildings and lots.

List all states and counties for properties overlapping state or county boundaries

state code county code

state code county code

## 11. Form Prepared By

name title Daniel M. Bluestone

organization [University of Chicago] date 15.I.1984

street & number 5475 Ridgewood Court telephone (312) 752-3437

city or town Chicago state Illinois

## 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Daniel M. Bluestone*

title *District* date 3/23/84

For NPS use only

I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration











# United States Department of the Interior

NATIONAL PARK SERVICE  
WASHINGTON, D.C. 20240

JUL 17 1984

IN REPLY REFER TO:

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places beginning July 8, 1984 and ending July 14, 1984. For further information call (202) 343-9552.

STATE, County, Vicinity, Property, Address, (Date Listed)

ARIZONA, Maricopa County, Phoenix, Rancho Joaquina House, 4630 E. Cheery Lynn Rd. (07/09/84)

HAWAII, Hawaii County, Kii Petroglyphs, (07/12/84)

ILLINOIS, Cook County, Chicago, Buena Park Historic District, Roughly bounded by Rapid Transit, Marine Dr., Irving Park Rd., and Montrose Ave. (07/13/84)

ILLINOIS, White County, Burnt Prairie, Old Morrison Mill, Off Liberty Rd. (07/11/84)

IOWA, Fayette County, Oelwein, Hanson, Alfred, House, 403 N. Frederick Ave. (07/12/84)

IOWA, Jasper County, Colfax, Hall, James Norman, House, 416 E. Howard St. (07/12/84)

IOWA, Johnson County, Iowa City, Close, M.T., and Company Flaxseed Warehouse, 521 S. Gilbert St. (07/12/84)

IOWA, Madison County, Winterset vicinity, Schoenenberger, Nicholas, House and Barn, Off IA 169 (07/12/84)

IOWA, Scott County, Bettendorf, Bettendorf-Washington School, 533 16th St. (07/12/84)

KENTUCKY, Fayette County, Lexington, Kinthead, Henry P., House, 403 Walnut St. (07/12/84)

KENTUCKY, Jefferson County, Louisville, Caperton Block, 564-574 4th Ave. (07/12/84)

KENTUCKY, Jefferson County, Louisville, First Street District (North Old Louisville MRA), Roughly bounded by E. Preckinridge, E. Kentucky, and I-65 (07/12/84)

KENTUCKY, Jefferson County, Louisville, Old Louisville Residential District (Boundary Increase), (07/12/84)

KENTUCKY, Jefferson County, Louisville, Tingley, George H., Elementary School, 1311-1317 S. Preston St. (07/12/84)

KENTUCKY, Nelson County, Bloomfield vicinity, Stone, John, House, U.S. 62 (07/12/84)

LOUISIANA, Lafayette Parish, Lafayette, Old Guaranty Bank Building, 500 Jefferson St. (07/12/84)

LOUISIANA, West Feliciana Parish, St. Francisville vicinity, Catalpa, U.S. 61 (07/12/84)

MISSISSIPPI, Amite County, Magnolia vicinity, Felder-Richmond House, Off I-55 (07/12/84)

MISSISSIPPI, Amite County, Magnolia vicinity, Lea, Hampton, House, Lea Rd. (07/12/84)

MISSISSIPPI, Warren County, Vicksburg, McDermott House, 1100 South St. (07/12/84)

MISSOURI, Harrison County, Bethany vicinity, Slatten House, MO 4 (07/09/84)

MISSOURI, Pike County, Clarksville, Clifford-Wyrick House, 105 S. Second St. (07/09/84)

NEW JERSEY, Hunterdon County, Oldwick vicinity, Kline Farmhouse (Cold Spring Cottage), NJ 517 (07/11/84)

NORTH CAROLINA, Burke County, Morganton, Avery, Alphonso Calhoun, House, 408 N. Green St. (07/12/84)