

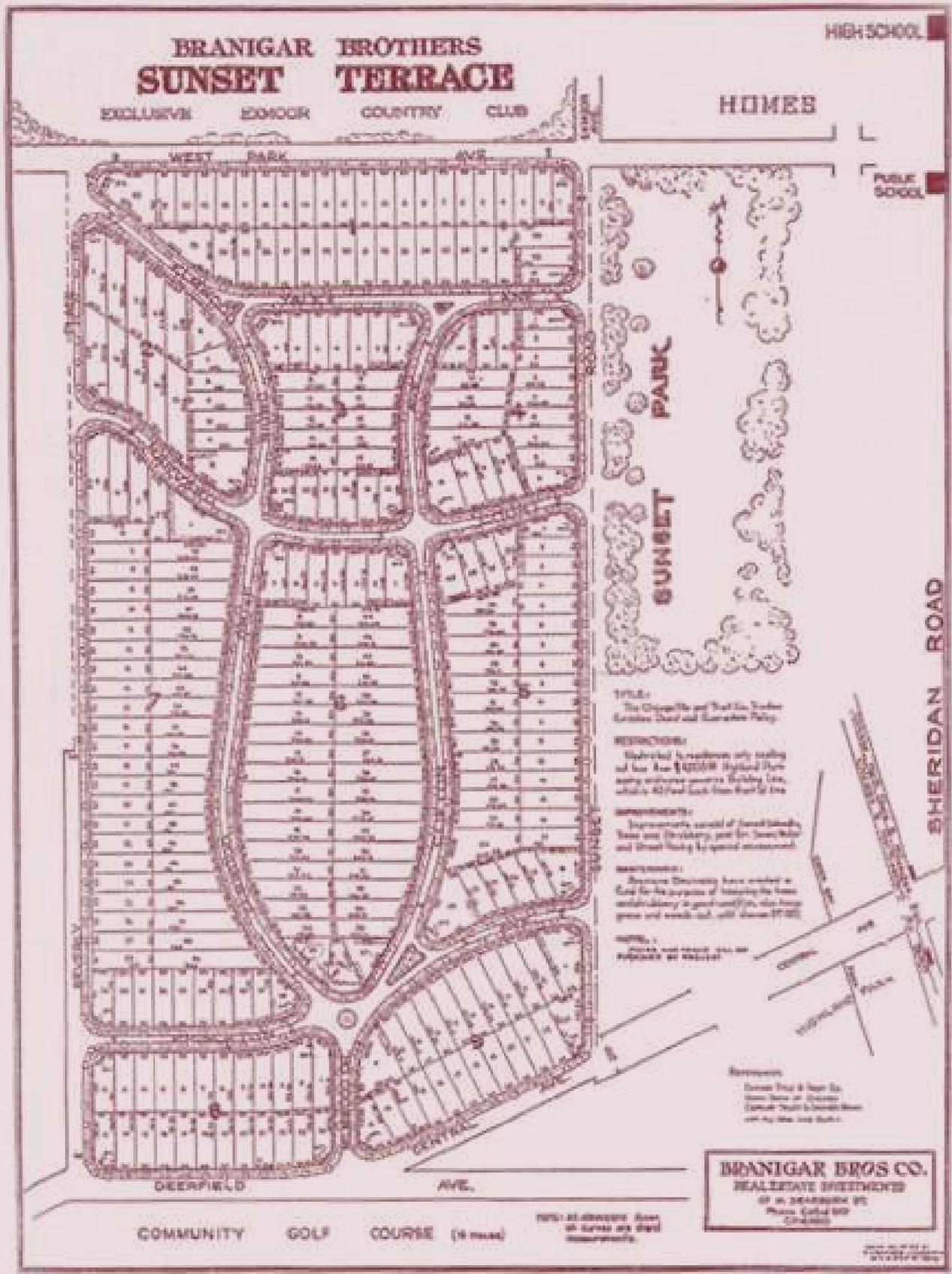
Architectural Resources Survey

for the Sunset Terrace Subdivision,

Highland Park, Illinois:

A Summary and Inventory

City of Highland Park, Illinois
July 29, 2021 | Final Report



**BRANIGAR BROTHERS
SUNSET TERRACE**

EXCLUSIVE EDGEMOOR COUNTRY CLUB HOMES

HIGH SCHOOL

PUBLIC SCHOOL

SUNSET PARK

SHERIDAN ROAD

COMMUNITY GOLF COURSE (18 holes)

BRANIGAR BROS CO.
REAL ESTATE BROKERS
117 W. BRANIGAN ST.
Mesa, Arizona 85201
602-962-1111

BRANIGAR BROS CO.
117 W. BRANIGAN ST.
Mesa, Arizona 85201

Sunset Terrace Subdivision Map



1831 Beverly Place, Tudor Revival (1929)

Acknowledgments

City of Highland Park

1707 Street Johns Avenue
Highland Park IL, 60035
(847) 432-0800

Mayor

Nancy R. Rotering

City Manager

Ghida S. Neukirch

City Staff

Joel Fontane, Director of Community Development
Drew Awsumb, Deputy Director, Planning Division
Andy Cross, Senior Planner, Planning Division
Zubin Coleman, Planner II, Planning Division

City Council

Anthony E. Blumberg
Michelle Holleman
Annette Lidawer
Adam Stolberg
Kim Stone
Andrés Tapia

Historic Preservation Commission

Meghann Salamasick, Chair
William B. Levy, Vice-Chair
Rhoda Pierce
Seth Pines
Joe Reinstein
Jean Sogin
Erica Crispin Weeder

Prepared for the Highland Park Historic Preservation Commission by:

The Lakota Group
Benjamin Historic Certifications
2021

*All photos by The Lakota Group and Benjamin Historic
Certifications unless otherwise noted in the report.*



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1940 Elmwood Drive, Craftsman/Tudor/Prairie Influences (1926)

Section 1: Introduction and Survey Background



864 West Park Avenue, Colonial Revival (1926)

The Sunset Terrace Survey Area

Between December 2020 and June 2021, The Lakota Group and Benjamin Historic Certifications conducted a historic resources survey of the Sunset Terrace Subdivision, platted by the Branigar Brothers in 1922, with single family residential dwellings and other properties designed and developed by subsequent architects and builders. This Architectural Resources Survey for the Sunset Terrace Subdivision, Highland Park, Illinois: A Summary and Inventory represents the results and findings of the Sunset Terrace Subdivision, located west of Highland Park's central business district between Sunset Road on the east, Beverly Place on the west, Central Avenue on the south and Park Avenue West on the north.

The purpose of the Sunset Terrace Subdivision survey was to identify, document, and evaluate historic buildings for their architectural and historical significance. This information can assist in making long term preservation planning decisions, including the possibility of designating individual buildings and districts as either local landmarks or adding them to Highland Park's National Register multiple resource nomination. Landmark designation can benefit both the City of Highland Park and individual property owners. It makes individual owners aware of the architectural and historic value of their property while providing them with property tax incentives for appropriate rehabilitation. In addition, it strengthens the City of Highland Park's ability to preserve significant properties for future generations to enjoy. This report summarizes the findings of the architectural resources survey and makes recommendations for preservation of those resources.



985 Central Avenue, Contemporary (1960)



1765 Beverly Place, Minimal Traditional (1946)

Highland Park Surveys

The survey of the Sunset Terrace Subdivision adds to the series of surveys the City of Highland Park has undertaken to identify and document historic properties and to determine and understand their significance to the community's history and development. This survey, like the previous ones, contributes to the work of the Highland Park Historic Preservation Commission in its efforts to preserve and protect Highland Park's rich historic and architectural heritage, while addressing preservation issues of concern. Surveys are the underpinnings of local historic preservation efforts. When the community needs to make preservation planning decisions, it is important to undertake a survey to gather information on the community's historic buildings and resources.

In 1969, before survey work was undertaken locally, there was a community effort, with money raised by the Highland Park Historical Society to move and restore the Stupey Log Cabin as a historic house museum. Built in 1847, it is Highland Park's oldest building. Restoration by the Historical Society is on-going. In 1979, the City formed the Highland Park Landmark Preservation Committee as an ad hoc group of over 50 citizens to conduct the first survey of Highland Park, which included members of the Historical Society and support from the Park District of Highland Park. The Committee also wrote two guidebooks, *Highland Park by Foot or Frame*, and *Highland Park an American Suburb at its Best*, researched and initiated Highland Park's multiple resource nomination to the National Register of Historic Places and drafted Highland Park's first iteration of its preservation ordinance. The survey inventoried the area east of Green Bay Road where there are concentrations of prominent houses dating from the late 1860s. No survey work took place in the Sunset Terrace Subdivision during this time period. Since there was no research and data gathering undertaken, none of the houses in the Sunset Terrace were included in the two books published by the Committee. However, Marvyn Wittelle's 1958 book *Pioneer to Commuter: The Story of Highland Park* mentions the subdivision a handful of times in as one of the residential developments "mushrooming into the center of town."¹

¹ Marvyn Wittelle, *Pioneer to Commuter: The Story of Highland Park*, Highland Park: The Rotary Club of Highland Park, 1958, 167.



Francis Stupey Cabin, 1755 Street Johns Avenue (1847)



As a result of the Preservation Committee's initial work, Highland Park adopted the "Highland Park Historic Preservation Ordinance" in August, 1983, and created the Highland Park Historic Preservation Commission. The ordinance's stated objectives are to identify and preserve Highland Park's distinctive historic, architectural, and landscape characteristics; to foster civic pride in the past through landmarks and historic districts; to stabilize and improve property values of landmarks and historic districts; to protect and enhance the attractiveness of Highland Park and provide economic benefit; and to encourage preservation and rehabilitation. The City has amended the ordinance over the years, most recently in 2018.

Highland Park is particularly fortunate to have such a wealth of architectural resources, a large number listed in the National Register of Historic Places. The Historic Resources of Highland Park Multiple Resource Area, listed in 1982-83, includes four historic districts and 24 individual properties outside the districts. However, three of the listed houses have been demolished: The Ross J. Beatty House at 344 Ravine Drive, the Albert Campbell House at 434 Marshman Avenue and the Obee House at 1632 Green Bay Road. The districts are the *Maple Avenue/Maple Lane Historic District*, which includes 12 properties on Maple Avenue and Maple Lane between St. Johns Avenue and Sheridan Road; the *Hazel Avenue/Prospect Avenue Historic District*, roughly bounded by St. Johns, Hazel, Dale, Forest, and Prospect Avenues and containing 35 historic properties; the *Linden Park Place/Belle Avenue Historic District*, roughly bounded by Sheridan Road, Elm Place, Linden Park Place, and Central Avenue, and containing 44 properties; and the *Ravinia Park Historic District*, roughly bounded by Lambert Tree Avenue, Sheridan Road, St. Johns Avenue, Rambler Lane, and Ravinia Park Avenue, which contains the Ravinia Festival Grounds.

At the time of the Multiple Resource Area nomination, nine buildings were determined eligible for listing in the National Register but were not due to owner objection. In later years, the City designated two of them as local landmarks. Highland Park has two other individually designated National Register properties not listed as part of the Multiple Property nomination: the Ward Winfield Willits House, designed by Frank Lloyd Wright, at 1445 Sheridan Road; and the A.G. Becker property at 405 Sheridan Road.

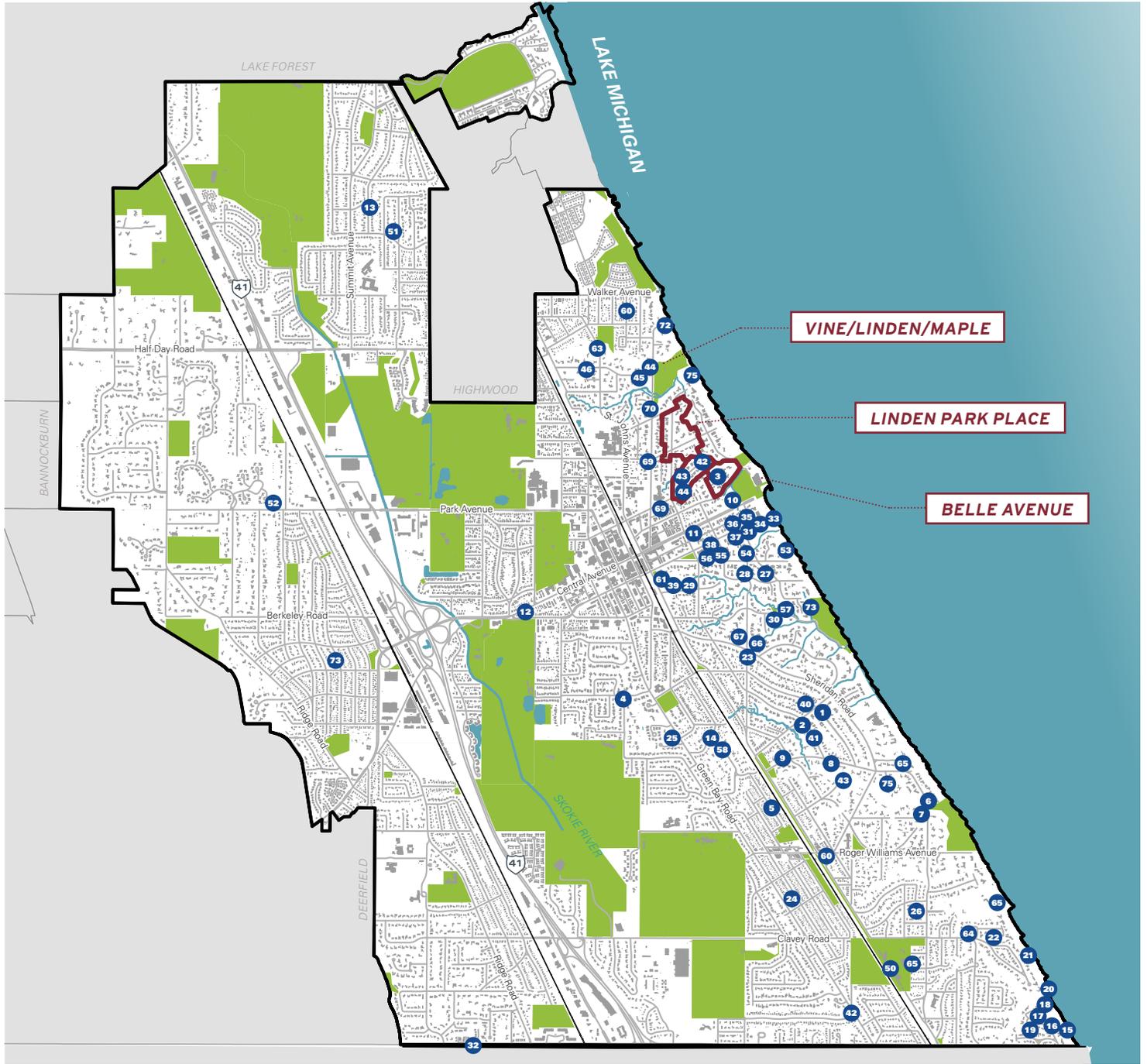
The City of Highland Park also has an active local landmark designation program. There are three local historic districts and 75 individual buildings that are local landmarks.

From 1987 to 1988, the Commission undertook a historic landscape survey, the first in Illinois. It was co-sponsored by the Commission, the Park District of Highland Park, and the Illinois Historic Preservation Agency (Illinois State Historic Preservation Office, Illinois SHPO).

Highland Park Local Landmarks

1. 246 BEECH ST (W. C. HATELEY HOUSE "HYRSTCOTE")
2. 370 BEECH ST (BEN ROSE HOUSE & CAR STUDIO)
3. 151 BELLE AVE
4. 860 BOB-O-LINK RD (RAYMOND W. STEVENS HOUSE)
5. 892 BURTON AVE (SEARS CATALOG HOUSE)
6. CARY AVE (PEDESTRIAN BRIDGE)
7. 111 CARY AVE (JOHN GLASS HOUSE)
8. 290 CEDAR AVE (LAURA STODDARD HOUSE)
9. 441 CEDAR AVE (HENRY DUBIN HOUSE)
10. 147 CENTRAL AVE (CORNELIUS FIELD HOUSE)
11. 326 CENTRAL AVE (JEAN BUTZ JAMES HOUSE)
12. 1014 CENTRAL AVE (WILLIAM WALTER WITTEN HOUSE)
13. 3121 DATO AVE (KENNETH LACY HOUSE)
14. 660 DE TAMBLE AVE (JAMES L WHITEHOUSE HOUSE)
15. 57 S DEERE PARK (E. J. FUCIK HOUSE)
16. 77 S DEERE PARK (MICHAEL GALLAGHER HOUSE)
17. 103 S DEERE PARK (E. LICHTSTERN COACH HOUSE)
18. 105 S DEERE PARK (E. LICHTSTERN HOUSE)
19. 131 S DEERE PARK (CHRISTY BROWN HOUSE)
20. 225 N DEERE PARK DR EAST
(JOHN TAYLOR SNITE HOUSE)
21. 321 N DEERE PARK DR EAST (HENRY HARFST HOUSE)
22. 385 N DEERE PARK DR EAST (R.R. HOLDEN HOUSE)
23. 1442 FOREST AVE (ALEXANDER STEWART HOUSE)
24. 545 GREEN BAY RD (MILDRED GOODSTEIN HOUSE)
25. 1144 GREEN BAY RD (CHARLES DAVIS HOUSE)
26. 487 GROVELAND AVE (MAY T. WATTS HOUSE)
27. 185 HAZEL AVE (MARION MOSELY HOUSE)
28. 259 HAZEL AVE (JENNIE ALICE REQUA HOUSE)
29. 461 HAZEL AVE (ELISHA GRAY HOUSE)
30. 1575 HAWTHORNE ST (BLUMBERG HOUSE)
31. 1923 LAKE AVE (MARY W. ADAMS HOUSE)
32. 1973 LAKE COOK RD (LOUIS SOEFKER HOUSE)
33. 54 LAUREL AVE (GENERAL ROBERT E. WOOD HOUSE)
34. 114 LAUREL AVE (DANIEL & MARY SCHUMACHER HOUSE)
35. 133 LAUREL AVE (HENRY TOWNER HOUSE)
36. 169 LAUREL AVE (ROGER S. VAIL HOUSE)
37. 180 LAUREL AVE (WILLIAM A. PROSSER HOUSE)
38. 304 LAUREL (REV. C. S. SOULE HOUSE)
39. 494 LAUREL /1755 ST. JOHNS AVE
(LAUREL PARK/GARDENER MEMORIAL PARK)
40. 1290 LINCOLN AVE S (CARELTON & WINIFRED VAIL HOUSE)
41. 1150 LINDEN AVE (JOSEPH & GRACE MAYER HOUSE)
42. 160 LINDEN PARK PL (EMIL RUDOLPH HOUSE)
43. 243 LINDEN PARK PL (WILLIAM JAMES HOUSE)
44. 296 LINDEN PARK PL (FRANCIS D. EVERETT HOUSE)
45. 711 MARION AVE (HILMER V. SWENSON HOUSE)
46. 291 MARSHMAN AVE (DUDLEY CRAFTS WATSON HOUSE)
47. 183 MORAIN RD (MARCIA M. AND CHARLES E. FOLLANSBEE HOUSE)
48. 220 MORAIN RD (BUCHANON HOUSE)
49. 368 MORAIN RD (SIMON RUWITCH HOUSE)
50. NORTH SHORE & MILWAUKEE RAILROAD RIGHT - OF - WAY
(GREEN BAY TRAIL)
51. 749 OLD TRAIL RD (SUNNYSIDE HOUSE)
52. 1629 PARK AVE W (SPARKLING SPRINGS WELL HOUSE)
53. 65 PROSPECT AVE (MILTON HIRSH HOUSE)
54. 215 PROSPECT AVE (IVES HOUSE "THORNEYCOTE")
55. 315 PROSPECT AVE (HENRY HASKIN HOUSE)
56. 325 PROSPECT AVE (JOSEPH BALL HOUSE)
57. 175 RAVINE DR (ROY E. PINGREY HOUSE)
58. 1120 RIDGEWOOD DR (REISLER-FEINGOLD HOUSE)
59. 486 ROGER WILLIAMS AVE (JENS JENSEN PARK "STATION PARK")
60. 2734 ROSLYN LN (H. J. CARLSON HOUSE)
61. 1755 ST. JOHNS AVE (FRANCIS STUPEY CABIN)
62. 2600 ST. JOHNS AVE (GEORGE R. LASHELLE HOUSE)
63. 405 SHERIDAN RD (A. G. BECKER PROPERTY)
64. 418 SHERIDAN RD (RAVINIA FESTIVAL)
65. 1011 SHERIDAN RD (CHARLES J. ZAHN HOUSE)
66. 1475 SHERIDAN RD (YERKES FOUNTAIN)
67. 1499 SHERIDAN RD (ROSS JAMES BEATTY HOUSE)
68. 1991 SHERIDAN RD (HIGHLAND PARK WOMEN'S CLUB)
69. 2176 SHERIDAN RD (WILLIAM S. & LETA LASHER HOUSE)
70. 2360 SHERIDAN RD (DR. W. LAMBORN HOUSE)
71. 2693 SHERIDAN RD (SAMUEL HOLMES HOUSE)
72. 1440 SHERWOOD AVE (RUBIN OLSON HOUSE)
73. 1623 SYLVESTER PL (SYLVESTER MILLARD HOUSE)
74. 974 WILDWOOD AVE (CHARLES MELVOIN HOUSE)
75. 2479 WOODBRIDGE AVE (THE FRED L. MANDEL HOUSE)

Local Landmarks and Districts Map



Legend			
	Water Bodies		Street
	Parks/Open Space		Buildings
	Railroad		City Boundary
	Local Landmarks		Local Historic District

The Highland Park Historic Preservation Commission has managed an array of preservation programs over the years. It has developed and featured PowerPoint presentations on architectural styles in Highland Park and on research sources. In addition, the Commission has sponsored tours, programs and publications celebrating the architecture of Robert Seyfarth and of John Van Bergen and produced brochures and walking tours of the Hazel-Ravine and Laurel-Prospect neighborhoods.² The Commission has also organized and conducted tours at Fort Sheridan, in the Ravinia neighborhood, and in Highland Park's west side. Another part of its educational and outreach efforts, since 1989, the Commission conducts an annual Preservation Awards Program, which encourages and recognizes exterior and/or interior rehabilitation work that not only preserves and protects older homes but enhances Highland Park's unique neighborhoods. The Commission also participates in the Highland Park High School's Focus on the Arts program, held every two years.

The City of Highland Park retains an archive of resources for people to research their historic homes. It contains maps (including Sanborn Fire Insurance Maps), past survey reports, building permits, floor plans, plat books and plats of subdivision. Considerable research material in the collection of the Highland Park Historical Society is also available at the Highland Park Public Library.

Over the years, the Preservation Commission has actively lobbied for the preservation of such important buildings as the Christian Science Church, the Florsheim House, and the Jens Jensen Summer House and Studio, which was added to the Multiple Resource nomination in 1991. The Commission was instrumental in persuading the City administration to restore the wood cupola on City Hall in an authentic manner and in employing proper preservation techniques in the repair of the stone bridge in South Deere Park. The Commission also played a pivotal role in preservation of the A.G. Becker Estate, with its Howard Van Doren Shaw-designed house and 17-acre Jens Jensen landscape, and of the Palmer Montgomery House at 2480 Sheridan Road, designed by W.W. Boyington.

Soon after the City's adoption of the historic preservation ordinance, Highland Park was designated a Certified Local Government by the Illinois SHPO and National Park Service in 1985. With CLG designation, owners of designated landmark properties in the community are eligible for certain tax incentives when rehabilitating their homes or buildings. Among these is the State of Illinois Property Tax Assessment Freeze for owner occupants of single family (one to six unit) homes. In order to qualify for the program, homeowners need to spend 25 percent of the property's Assessor's fair cash value on a rehabilitation that follows the Secretary of the Interior's Standards for Rehabilitation. Some owners of landmark homes in Highland Park have received a Certificate of Rehabilitation under this program.

² The Highland Park Historical Society also sponsors programs.

Compared with other communities in the region, Highland Park was early in its adoption of an ordinance and quick in the identification and designation of many historic resources. There have, however, been far fewer in recent years. Its Multiple Resource nomination to the National Register was the first by a community in Illinois. The broad-based support that preservation has enjoyed in fits and starts over the years is to be commended, and awareness of the community's architectural riches still tends to be widespread. In 1997, the Landmarks Preservation Council of Illinois (now Landmarks Illinois) gave the Highland Park Preservation Commission an award for its preservation achievements.

However, in the years since 1982-83, when most of Highland Park's historic properties and districts were listed on the National Register, there have been few additional individual listings. Even the number of local designations has diminished dramatically. In the first eight years of its existence, the Commission designated 41 local landmarks; in the next eight years there were 14 landmarks. This survey and others to follow is a step in evaluating important historical and architectural resources that have been overlooked – setting the stage for a reinvigorated local designation program. As a contained area with clearly defined boundaries that includes many noteworthy historic houses, the Sunset Terrace Subdivision would be eligible for consideration as another Highland Park historic district.



1961 Beverly Place, Contemporary Split-Level (1959)

Survey Objectives

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

- 1 Heighten public awareness of the richness of Highland Park's historic architectural resources.** Highland Park residents can understand and value how their community has contributed to the overall development of the North Shore and the Chicago metropolitan area when they are aware of local architecture and history. This can include knowledge of the architecturally and historically significant homes around them - the architectural styles, the work of prominent architects, dates of construction, prominent local historical figures who resided in the area, and the general patterns of community growth. The material gathered in this survey can be a valuable addition in creating educational programming, books, articles, walking, bus and bike tours, and exhibitions. The creation of a GIS database containing survey data will also be valuable to the City of Highland Park for preservation planning purposes.
- 2 Identify architecturally and historically significant buildings and neighborhoods for designation as landmarks to ensure their preservation.** Many owners may not realize the exceptional architectural and/or historical value of their homes. Development pressures in many areas of the region, particularly the North Shore, make some properties seem attractive for demolition and redevelopment. Designation can provide the City of Highland Park with tools to prevent demolition and inappropriate alterations through the building permit review process when owners of Highland Park landmarks consider exterior changes. Preserving Highland Park's architecture will ensure that future generations of Highland Park residents can enjoy the enduring aesthetic and cultural values embodied in the City of Highland Park's significant historic buildings.
- 3 Assist individual property owners in maintaining and improving their homes and to provide economic incentives for preservation.** Many owners of historic properties may not recognize the historic features that make their buildings special. In some cases, this has led to inappropriate alterations that remove or conceal character-defining features. It can also lead to the design of unsympathetic additions that overpower or obscure the historical character of the original house. This survey will assist property owners in identifying and preserving their home's critical architectural features. With landmark designation, owners who rehabilitate their buildings may be eligible for the Property Tax Assessment Freeze for owner-occupied single-family houses.

Survey Methodology

A team of field surveyors viewed and evaluated every principal and secondary building where visible from the street within the survey area during the months of December 2020 to April 2021. A complete database by property address has been created, as well as an individual data form with one or more color photographs for each principal and secondary building, where visible, in the survey area. Secondary buildings are only recorded on the individual data forms. The individual data forms include information on the property's current use, condition, and integrity. The forms, which contain current photographs of the primary and secondary buildings at each address, where visible, are archived at the City of Highland Park Community Development Department.

Several ways of collecting information were used to complete the database and data form for each principal building surveyed. (See sample survey form in Appendix A) The surveyor recorded most items based on observation in the field - use, architectural style, description of architectural features, and any alterations. The surveyor also estimated a date of construction where the date was not documented, which is indicated on the data form with a "ca." Examination of original building permit records housed in the offices of the City of Highland Park were used to verify construction and alteration dates. Information from the Lake County Assessor's online property records database was also used to verify construction dates of buildings constructed in the last 20 years when building permit information was not available. The survey team also consulted a variety of published texts and newspaper articles.

When there were questions relating to architectural styles, especially those of houses built in the last 50 years, the main source consulted to determine architectural styles was *A Field Guide to American Houses* by Virginia McAlester, originally published in 1985 and updated in 2014. Descriptions of specific architectural features relied on the *Old-House Dictionary* by Steven J. Phillips (1989).

In the field, the surveyor made a judgment on the integrity and the significance of each building based on the City of Highland Park building permit records and specific evaluation criteria. The survey team then reviewed and revised the survey forms after evaluating individual buildings within the context of Highland Park's history and architecture.

Evaluation Criteria

All principal buildings in the survey area were evaluated for local architectural significance using the Criteria for Landmark Designation as stated in the Highland Park Historic Preservation Ordinance. Second, all principal buildings were analyzed for potential National Register listing using the National Register criteria for evaluation. Only Criterion "C," architectural significance, was used in evaluating potential National Register eligibility. Criteria "A" and "B" which refer to being associated with events that have made a significant contribution to the broad patterns of our history (A) and being associated with the lives of persons significant in our past (B), were not considered. Broadening the scope of the survey to include criteria "A" and "B" was not possible due to limited resources and issues stemming from the Covid19 pandemic.

The survey was conducted using RuskinARC, a web-based planning and preservation tool used for conducting local historic resource surveys. Survey data may be accessed by viewing individual historic resource inventory forms archived at the City of Highland Park Community Development Department. Evaluation ratings are given to each property and may be found on the online summary page for each property and in the Evaluation section of the inventory form. Properties are evaluated for individual eligibility at the local and national levels and contributing or non-contributing status within a potential historic district. There is no longer a designation at the State of Illinois level.

Although the Highland Park Historic Preservation Ordinance itself only uses the contributing and non-contributing ratings, a property is rated as "Significant" in this survey as a way of distinguishing from among contributing buildings those that are especially significant. Since there is no age limit in the local ordinance, buildings less than fifty years old with exceptional architectural merit could be ranked significant. Integrity, that is, the degree of original design (sometimes incorporating appropriate historic alterations) and historic material remaining in place, was factored into the evaluation. No building was considered locally significant if it had more than minor alterations. Similarly, buildings that might otherwise be considered contributing because of age and historic style, but that have been greatly altered, were ranked as non-contributing.

Buildings were evaluated primarily for their architectural significance, with historical significance, sometimes known, being a secondary consideration. It is possible that a building could be elevated to a locally significant ranking and thus considered for individual local landmark designation by the Historic Preservation Commission if additional historic research identifies an association with important historical figures or events. Buildings where significant historic features have been concealed or altered might also be re-ranked as locally significant if unsympathetic alterations were removed and significant historic features restored.

Architectural integrity is evaluated by assessing what alterations to the original historic building have occurred. Buildings were considered unaltered if most or all of their historic features and materials were in place. Minor alterations were those considered by the field surveyor to be reversible. Generally, aluminum, vinyl or other siding installed over original wood clapboard siding is considered a reversible alteration. Major alterations include irreversible changes and additions. These include porches and other architectural detailing that have been completely removed and for which there is no actual physical evidence or photo documentation to accurately reproduce them; window changes in which the original window opening size has been altered and there is no evidence of the original sash configuration and material; and large, unsympathetic additions visible from the street which compromise the historic character of a house.

National Register Evaluation Criteria

A. Individual Listing

- ✔ Must be a site, building, structure or object that is at least 50 years old (unless it has achieved exceptional significance) and meets one of the following criteria: (a) be associated with events that have made a significant contribution to the broad patterns of our history; (b) be associated with the lives of persons significant in our past; (c) be architecturally significant, that is, embody the distinctive characteristics of a type, period or method of construction, or represent the work of a master, or possess high artistic values. It must also possess integrity of location, design, setting, materials, workmanship, feeling and association from the date of construction or period of significance.

B. Contributing to a Historic District

- ✔ *Age.* Any building constructed or standing during the time from when it was built until 50 years ago (1971 or earlier).
- ✔ *Integrity.* Any building that possesses sufficient integrity to still be identified with the time it was built or received changes typical of the period more than 50 years ago (1971 or earlier).

C. Non-Contributing to a Historic District

- ✔ *Age.* Any building or secondary building built less than 50 years ago (1971 or later).
- ✔ *Integrity.* Any building completely altered that it is no longer recognizable as having been built or altered more than 50 years ago (1971 or earlier).

Local Significance Ratings

A. Significant

- ✓ *Age.* There is no age limit although if it is less than 50 years old (1971 or later) it must be of exceptional importance.
- ✓ *Architectural Merit.* Must possess architectural distinction in one of the following areas: embodies the distinguishing characteristics of an architectural and/or landscape style; is identified as the work of a master builder, designer, architect, or landscape architect; has elements of design, detailing, materials or craftsmanship that are artistically conceived and significant; has design elements that make it structurally or architecturally innovative; is a fine example of a utilitarian building with a high level of integrity.³ Any building ranked significant automatically contributes to the character of a historic district.
- ✓ *Integrity.* May have a high degree of integrity but be of a common vernacular design with no particular architectural distinction to set it apart from others of its type. May have moderate integrity: if it has been altered, it must be in some ways that can be reversed. Must possess at least one of the following: original wall treatment; original windows; interesting architectural detail, readily recognizable and distinctive historic massing.

B. Contributing

- ✓ *Age.* Generally must be at least 50 years old (1971 or earlier).
- ✓ *Architectural Merit.* May fall into one of two groups: (a) Does not necessarily possess individual distinction but is a historic building (over 50 years old) with the characteristic stylistic design and details of its period; or (b) possesses the architectural distinction of a significant structure but has been altered. If the alterations are reversed (for example, siding is removed or architectural detail is restored based on remaining physical evidence), it may be elevated to significant.
- ✓ *Integrity.* May have a high degree of integrity but be of a common vernacular design with no particular architectural distinction to set it apart from others of its type. May have moderate integrity: if it has been altered, it must be in some ways that can be reversed. Must possess at least one of the following: original wall treatment; original windows; interesting architectural detail, readily recognizable and distinctive historic massing.

³ This is a summary of the criteria for architectural significance as stated in Section 24.025 of Chapter 24: Highland Park Historic Preservation an ordinance amending the Highland Park Code of 1968. This chapter was most recently amended on February 10, 1997.

C. Non-Contributing

- ✓ *Age.* Most buildings less than 50 years old (1971 or later).
- ✓ *Integrity.* Any building at least 50 years old whose integrity is so poor that most historic materials and details are missing or completely covered up or any building over 50 years old that has unsympathetic alterations that compromise its historic character. Poor integrity was present if all of these factors were missing: original shape; original wood siding; original windows (especially if window openings were also changed); original architectural detail and trim.

Survey Area Description

The Sunset Terrace Survey Area, which was developed in the early 1920s and enjoyed a surge in construction beginning in the late 1940s, is a large rectangular section of Highland Park located approximately one-third of a mile west of Green Bay Road, the north-south street that extends through Chicago's North Shore suburbs from central Evanston to the north boundary of Lake Forest. Green Bay Road was built on a ridge that was formerly a Native American trail. Sunset Terrace is downhill from the ridge. The topography is flat and encompasses more than 60 acres. Its northern boundary is Park Avenue West; its eastern boundary is Sunset Road; its southern boundary is Central Avenue where it meets Deerfield Road, and its western boundary is Beverly Place. Central Avenue marks the center of downtown Highland Park, extending straight from its intersection with Deerfield Road to Lake Michigan.

The street pattern within the rectangular-shaped subdivision is curvilinear creating nine irregularly shaped blocks. Although there are seven entrances into the subdivision, the most prominent entrance is at the corner of Park Avenue West and Beverly Place. Triangular landscaped islands are located at the intersections of some of the streets.



Princeton Avenue and Clifton Avenue Triangle

Sunset Terrace Survey Area Map



Legend

-  Street
-  Buildings
-  Parks/Open Space
-  Survey Area



977 Princeton Avenue, French Eclectic (1929)



1781 Beverly Place, Minimal Traditional (1979)

Section 2: History of Highland Park and the Sunset Terrace Neighborhood



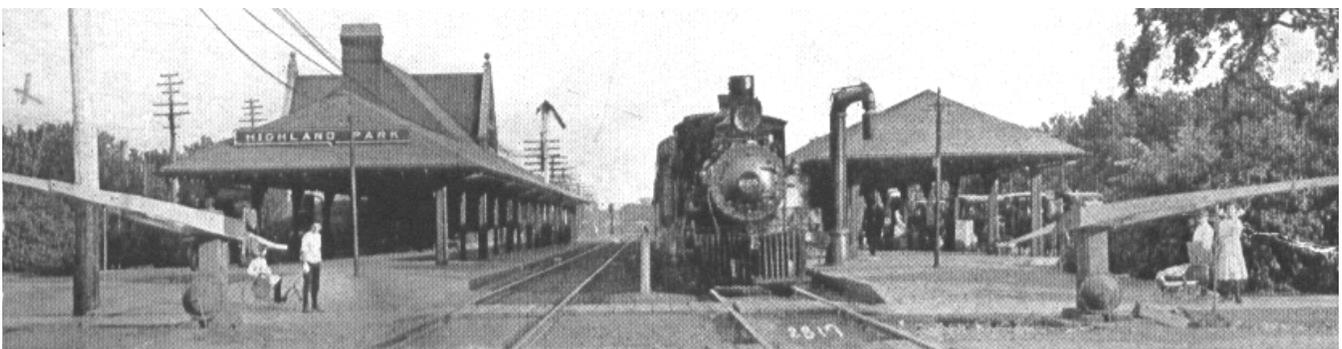
1700 Clifton Avenue, Modern (1954)

Development History of Highland Park

The earliest settlers in the Highland Park area were Irish and German farmers who first arrived in the late 1830s. In the 1840s and 1850s two settlements at St. Johns and Port Clinton were formed along the lakeshore but were eventually abandoned. It was the opening of the Chicago and North Western Railway commuter service on January 1, 1855, that initiated the development of Highland Park as one of a string of suburbs extending from Chicago north along Lake Michigan. Walter Gurnee, president of the railroad, placed the first train station in the area at Central and First Street, to ensure the financial success of his large land holdings where the City of Highland Park was to become incorporated in 1869. Through the Port Clinton Land Corporation formed by him in 1853, Gurnee had bought up tracts of land from the settlement of Port Clinton south to Central Avenue. He envisioned the area as the locale for the mansions of wealthy businessmen who would commute to Chicago.

A few small commercial buildings, containing a Post Office, an express office, a store, and a saloon, together with about a dozen houses, soon grew up on the west side of the tracks. At this time, there were only two houses east of the railroad tracks.

Significant residential growth of the community did not really begin, however, until the Highland Park Building Company was formed in 1867 by a group of Chicago businessmen who purchased 1200 acres from Gurnee. The resident manager of the company, Frank Hawkins, hired the landscape architect firm of Cleveland and French. The principals in this firm were H.W.S. Cleveland, who had been associated with Frederick Law Olmsted in the winning design for Central Park in New York City, and William M.R. French, a civil engineer and brother of the famous sculptor Daniel Chester French. Together with additional lands purchased south of what was to become Central Avenue, Cleveland and French eventually platted a large triangular shaped area which stretched along the lakefront from what is now Walker Avenue in the northern part of Highland Park, west to the eastern boundary of Highwood and Sunset Road (where the Sheahan farm was located, today the west boundary of Sunset Park) and south to Edgewood Road. The area east of the railroad tracks was intended for large homes, to be laid out on curvilinear roads following the natural ravine-cut topography. Smaller cottages were to be built on the land laid out in grid patterns west of the tracks.



C. & N. W. Depot (1905), Source: Highland Park Historical Society

PLAN OF

HIGHLAND PARK

LAKE CO. ILL.

1872.

PROPERTY IN THIS SUB DIVISION FOR SALE BY
THE HIGHLAND PARK BUILDING CO. FRANK P. HAWKINS. AGENT.



CLEVELAND & FRENCH
LANDSCAPE ARCHITECTS.
CHICAGO & INDIANAPOLIS

1872 Plan of Highland Park, Source: Cleveland & French

SOUTH HIGHLAND PARK

A charter for the new city was granted by the state legislature in 1869 with Frank Hawkins as the first mayor. Incorporation was sought so the new municipality could gain authority to drive out the saloons that had grown up in the early settlement.

As residents were attracted to the newly developing city, land purchasers east of the tracks either bought the houses built by the Highland Park Building Company on speculation, or they chose a house in the Victorian Gothic Revival or Italianate styles from pattern books of the time and had the company build the house for them.

The area west of the tracks was intended for commercial development and lower income homes, a continuation of the pattern of development that already existed. Here the lots were drawn smaller, and the streets laid out in a basic grid parallel and perpendicular to the tracks. As streets such as First and Second intersected with Central, they became the location for small businesses. Interspersed on First and Second and on the cross streets of Central, Laurel, and Deerfield Road, there were modest vernacular housing types generally dating from the 1870s through the 1920s. This development ended at the Sheahan farm. Most of the original commercial building stock has been replaced throughout the years with larger apartment buildings and commercial blocks. The older houses remaining in the area are quickly being taken down to be replaced by large multifamily apartment buildings.



834 Central Avenue, Side Hall (c. 1890)



963 Deerfield Road, Folk-Traditional (c. 1885)



949 Deerfield Road, Folk-Traditional (c. 1900)



1014 Central Avenue, Folk-Traditional (c. 1895)

During the 1890s Highland Park became an area of summer estates for the wealthy. Country club life came to Highland Park with the opening of Exmoor Country Club, which had formerly been the 95-acre Stupey farm in the summer of 1897. The beauty of the lakefront and ravine setting led to an unprecedented development of Highland Park's east side.

Prominent German Jewish families chose Highland Park for their summer and later permanent homes because of the city's liberalism and heightened social consciousness when compared to other North Shore communities. The 1908 establishment of the Lake Shore Country Club on Lake Michigan at the border of Highland Park and Glencoe, spurred this development. Highland Park remained attractive through the early 1900s as a summer retreat. Several country clubs, notably Bob O'Link, Old Elm, and Northmoor, were built by the 1920s, all of them on the flood plain near the Skokie River, alongside the western edge of the 1869 platted area of Highland Park. About the same time, a trend toward winterizing houses for year-round use began occurring all over Highland Park, so that daily commuting to offices in Chicago soon became commonplace.

The separate community of Ravinia, which bordered the southern boundary of the Highland Park Building Company additions near Cary Avenue and Lake-Cook Road, was annexed to Highland Park in 1899. By 1926 Highland Park had annexed other areas and achieved its present size. The population of the city grew from about 3000 in 1900 to an estimated 6200 by 1920 and 12,000 by 1930. Highland Park's population rose to 14,000 in 1940, 16,500 in 1950, then surged to 25,500 in 1960 and 32,300 in 1970. That was the plateau. The city's two major population surges occurred in the 1920s and the 1950s/1960s, after World War I and World War II.⁴ Highland Park's 2021 population is 29,415.

⁴ <https://worldpopulationreview.com/us-cities/highland-park-il-population>.



1870 Clifton Avenue, *Styled Ranch* (1947)

History of the Sunset Terrace Neighborhood

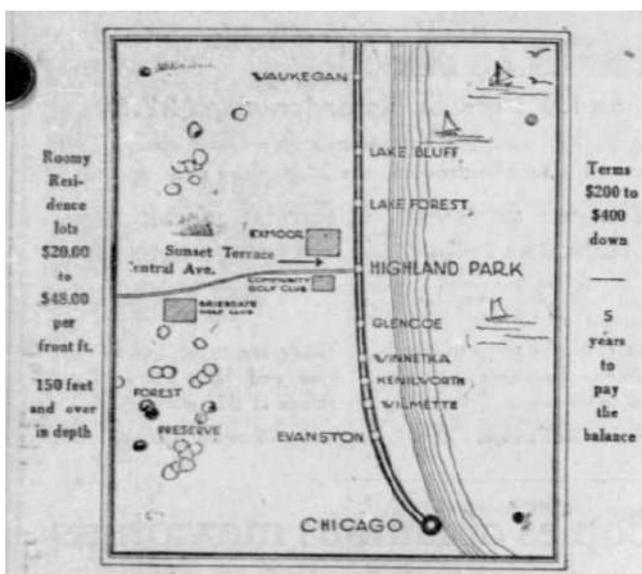
The Sunset Terrace Subdivision was developed on land that was formerly the Sheahan farm property by Branigar Brothers in 1922. The Sheahans were an old Highland Park family. Patrick Sheahan, who was born in Ireland, first arrived in Highland Park in 1859. When his father-in-law and employer Daniel McAdams died in 1862, Patrick inherited his farmland. Sheahan's farm became Sunset Park, Sunset Terrace Subdivision, and part of the Sunset Golf Club.⁵ The farmhouse, which was located at 1756 Sunset Road had been remodeled but subsequently demolished. James E. Sheahan (1874-1927) lived there. James D. Sheahan owned property in the subdivision and built houses at 1747 Beverly (1951), 1744 Beverly (1953) and 1777 Beverly (1952). His architect was Ray Houlihan for 1747 and 1744. Newman Sheahan owned land and built a house at 1114 Princeton (1934). Roger N. Sheahan owned land and built a house at 985 Central (1960). James D. Sheahan seems to have acted as owner/developer.

Land was purchased by the Branigar Brothers from the Sheahan family in August 1922 and platted in 229 lots. Sheridan Terrace was to be a "really high class" development yet "within the means of the majority", located across Park Avenue West from Exmoor Country Club, across Central and Deerfield Avenues from the Community Golf Course, and across Sunset Road from Sunset Park.⁶ Although Branigar was a Chicago firm, it retained an office on Central Avenue in Highland Park manned by a local "real estate man" Henry Coale & Son.⁷

5 Highland Park, the First 100 Years: Highland Park, Illinois 1869-1969. Highland Park: Volunteer committee, 1969.

6 "Formal opening sale of Sunset Terrace," Highland Park Press, November 23, 1922.

7 "Sunset Terrace," Highland Park Press, November 30, 1922.



Source: *Chicago Tribune*, May 27, 1923, p. 12



Source: *Highland Park Press*, November 23, 1922, p. 11

In Branigar Brothers' publicity, Highland Park was touted as the idyllic place to live, with "great schools, churches, community bathing beaches and playground, parks, shady drives, beautiful old trees—just the kind of a town to choose for your permanent home—where the kiddies can grow up in an environment of culture and refinement—with fine people for friends and neighbors. Have your home on the North Shore."⁸

The Branigar Brothers Company offered all sorts of incentives to visit their new development. These included free transportation (after describing the convenience of getting there —by train, electric line, or car) and the opportunity to share in a \$9,100 building bonus.

8 "\$9100 in Gift Money" Chicago Daily Tribune, May 13, 1923.

\$9100 in Gift Money

A Special Building Offer to 15 People

THIS money is an outright gift to the first 15 people who build homes this summer in Highland Park's Sunset Terrace. The few conditions are simple and easily fulfilled.

The main condition is—*your house should be under roof by late summer or fall.* Not a hard thing to do, is it?

There is no contest, no luck, no gamble involved—we are giving away this money to advertise Sunset Terrace—our Highland Park property—because we want to see building started at once on at least 15 fine homes. There are no "Ifs" or "Ands" to it. It's a straight, honest, easily carried out proposition. Your own architect plans the house—your own contractor builds it—we do not profit in any way. And if you are one of the 15 who accept our proposition, you get your share of the \$9100 in CASH—as specified in a legal contract binding us to pay in your favor.

Why We Do This

WE make this generous offer because we know that 15 pretty homes in Sunset Terrace this summer will go further in promoting quick building development than double the money we are giving to you could accomplish through general advertising. We are offering this \$9100 as a reward for quick action. You also get advantage, *this week*, of our "30-day special discount on residence lots," which offer ends next Sunday, May 20. Be one of the fifteen. Act now.

Sunset Terrace Is in Highland Park

churches, community bathing beach and playground, parks, shady drives, beautiful old trees—just the kind of a town to choose for your permanent home—where the kiddies can grow up in an environment of culture and refinement—with fine people for friends and neighbors. Have your home on the North Shore.

Share in the \$9100 Building Bonus
Come Out Today

TAKE the C. & N. W. railroad trains or the North Shore Electric to Highland Park—go west on Central Avenue to Sunset Terrace, a short walk. You can't afford to wait another day

Source: Chicago Tribune, May 13, 1923, p. 19

The Branigar Brothers Company projected in a newspaper article in the October 11, 1923, *Highland Park Press* that the City of Highland Park would have a new neighborhood of 1,000 new residents. By that date, lots had been sold at prices ranging from \$25 to \$50 a front foot. The article noted that all except for about a half-dozen, which were purchased by Highland Park people, were sold to Chicago parties. At the time this article was published, several homes were already under construction and others were expected to be started in the spring. Sidewalk and sewers had already been installed. The newspaper article extolled the subdivision's "splendid" location.⁹ It also stated, "Care was exercised in the sale of the property and sales were made only to persons who were believed to be desirable citizens." One of the conditions of purchase was that the houses to be erected must not cost less than \$6,000.¹⁰ To make the subdivision attractive, elm trees were planted, and thousands of shrubs and perennials were purchased from the Ravinia Nursery Company to provide landscaping along the winding streets and wide parkways that characterized the development.¹¹ To entice buyers, the east-west streets were named after prestigious Ivy League schools: Harvard, Princeton, and Yale.¹²

Unlike most of the other areas of Highland Park that have been surveyed, Sunset Terrace is a subdivision laid out by a real estate developer. The other intensive surveys, completed between 1999 and 2008 with an update of the Central East and Central Avenue/Deerfield Road Survey conducted in 2020, were of sections of Highland Park, not subdivision neighborhoods. These sections included: "The Central East and Central Avenue/Deerfield Road Survey" (1999), the "West Side Survey" (2000), the "South Central Survey" (2001), the "Northeast Side Survey" (2002), the "Braeside Survey" (2004), the "Bob-O-Link Area Survey" (2006) and the "Green Bay Road Corridor Survey" (2020).

As Highland Park expanded in the 20th century, areas to the west were developed, historic farmland was sold, and subdivisions were built out. Sunset Terrace developed just west of Highland Park's business district. Surveying sections and neighborhoods of Highland Park that were laid out as subdivision rounds out the story of Highland Park's historic development.

9 "New Subdivision Important Factor, Sunset Terrace Addition, All Lots Sold and Erection of Residences in Progress; Means 1,000 More in Population." *The Highland Park Press*, October 11, 1923.

10 *Ibid.*

11 "Everything Ready to Make One of Finest Residential Districts Here". *The Highland Park Press*, April, 1923. Accessed May 13, 2021.

12 The Branigar Bros. Company continued to expand, building developments throughout the Chicago area—in Hinsdale, Westmont and Riverdale. When Harvey Branigar Jr. died at age 80, his obituary noted that he had directed development in Illinois of such residential and recreational properties as Indian Lakes in Bloomingdale and the Galena Territory at Apple Canyon Lake near Galena. He had served as Chairman of what became the Branigar Corporation, an outgrowth of Branigar Brothers, which had been founded by his father and uncle. Kenan Heise. "Residential Developer Harvey W. Branigar, Jr. *Chicago Tribune*. November 5, 1993.



832 Yale Lane, Tudor Revival (1936)

Early Sunset Terrace Residents

The early residents of Sunset Terrace who lived in the houses surveyed were solidly middle class. Some were in the trades; others were businessmen who had shops in Highland Park or elsewhere on the North Shore. Others were professionals—doctors and teachers. A number, like the Sheahans, were from families of the area's early settlers. A page from the 1930 Census records for sections of Sunset Road, Harvard Court, Clifton Avenue and Elmwood Drive give the occupation of the residents along those streets. The list included: actuary, salesman for a printing company, saleswoman in a department store, bookkeeper, carpenter, dentist (2), real estate salesman and president of an engraving company. The occupation of the residents of Sunset Terrace was similar, whether in 1930 or the 1950s.

Several Italian families lived in Sunset Terrace and worked in the trades. One was Bernard(o) Bernardi. His family was originally from Modena, Italy, and settled in Highwood. Bernard, who was born in 1910, worked as a coal miner, then a gardener. Joseph Ariano built three houses on land he owned. Joe "Red" Ariano's family was from the Piedmont area of Italy; they moved to Highwood in 1925. In 1942 and the 1950s he built three houses in Sunset Terrace and may have chosen to live in one of them. Edward Cole was not Italian; he grew up in a log cabin in New Trier Township. He came to Highland Park to work as an apprentice carpenter. He built three houses in Sunset Terrace; in addition, he lived at 922 Central.¹³ Everett Inman, who lived at 1688 Elmwood, was a painting contractor.¹⁴ The family-owned Inman's paint store for many years.

Like James Sheahan, Dan Garrity came from one of the oldest families in Highland Park. He lived at 1826 Sunset Road was a builder. Michael McCafferty came to the area of Highland Park at age 2 in 1850.¹⁵ Patrick Moroney lived in a house at 810 Park Avenue West that Bruno Lunardi built in 1960. The Tillman family came to Highland Park in the 1880s, acquired land on Park Avenue West and founded Sparkling Springs Mineral Water Company. Milton Tillman was the original owner of the house at 969 Central in 1930, but it was moved to its current location in 1927. It originally stood at the NW corner of Central Avenue and Green Bay Road.

Several residents were doctors, teachers and civic employees and businessmen. Dr. Leonard Sarnat was the original owner of a house built for him at 1075 Princeton in 1955. Bert Greene had Albert Olson build him a house at 960 Harvard Court in 1936; he came to Highland Park to teach at Elm Place School in 1930. Harry E. Eichler, whose father was a carpenter in Highland Park was the Deerfield Township Assessor; he built a house for himself at 889 Yale Lane in 1952. Robert Wolters had a house built for him at 1961 Beverly Place in 1961. His father Arthur was the Superintendent of Deerfield Township High School District 113. The High School Athletic Field that is located just west of Sunset Terrace is named in his honor.

¹³ The names of the families came from Highland Park the First Hundred Years.

¹⁴ Everett Inman, Census record, 1930. Ancestry.com.

¹⁵ Highland Park the First Hundred Years.

Three members of the Fell Company lived in Sunset Terrace. Samuel Fell and his wife Ida were born in Poland. In May, 1913, they came with their sons Abraham and Jacob to live in Highland Park. Sam opened a clothing store on Central Avenue. In later years Jacob and his wife Riva ran it. Abe ran their store in Winnetka.¹⁶ There were two other sons, Fred and Neuman. Sam lived in a house that architect Walter Sobel designed in 1947. Jacob lived at 973 Princeton Avenue that was designed for him by L.T. McGinnis in 1939. Fred lived in a house at 905 Yale Lane that was designed by Flinn & Corrough. The Fells had a strong ethic of giving. In *The First Hundred Years*, Sam Fell is quoted as saying, "One thing I always tell my employees is we must not only take from the Community—we must contribute, too."¹⁷

Highland Park Subdivisions

Highland Park saw other residential development of areas that had previously been small farms like Sheahan's or had been country estates. One such area is the Sherwood Forest neighborhood, which was Nixon's Highland Park Gardens Addition bounded by Berkeley on the north, Midland on the south, Arbor on the east and Ridge on the west. It was re-subdivided in 1930 although 60 percent of the houses date from the 1950s. In Highland Park Gardens, located immediately south of Sherwood Forest, most of the houses date from the 1940s and 1950s. Much of the development that took place on the west side of Highland Park, where these subdivisions are located, was created by a few developers using a limited number of house designs. In the Highlands, located north of route 22 and east of Edens Highway, infrastructure was laid out and a handful of houses were built, but major development did not take place in this area until after World War II. This development was created by Ernest Dato and Edwin Krenn with the backing of Edith Rockefeller McCormick. Krenn and Dato made the first subdivision in 1924 and a second in 1928. The subdivision attracted considerable attention in the press, but the Depression brought an end to this development.¹⁸

Sunset Terrace was a development that experienced considerable construction activity in the 1920s and even into the 1930s, with over 100 houses completed. After World War II it was built out. Today the mix of 1920s and 1930s houses, with the addition of homes built in the late 1940s and 1950s reflects the attraction of a successful 1920s subdivision as it grew and continued to attract buyers.

¹⁶ Walter Sobel also designed the Fell Company store in Winnetka.

¹⁷ Highland Park the First Hundred Years. Most of the biographical material about residents of Sunset Terrace came from this source. Julia Johnas generously also provided information.

¹⁸ This information is taken from research conducted by architect Laura Knapp on Highland Park Subdivisions.

Subdivision Development: The National Context

Housing shortages developed after World War I and after World War II. New housing construction slowed considerably from 1916 to 1918 due to the wartime labor and supply shortages. This pent-up demand led to significant development after the War in the growth of subdivisions. Branigar brothers saw the financial opportunity and the desirability of building houses in a beautiful area of Highland Park, adjacent to the 38-acre Sunset Woods Park. Branigar named the company's new subdivision Sunset Terrace after the park.¹⁹ A 1933 Sanborn map shows that approximately 46 houses had been built in the subdivision. Although the Depression had slowed construction in Highland Park as it did elsewhere in the United States the 1941 Sanborn reveals that approximately 103 houses had been constructed by that date.²⁰



880 Yale Lane, Contemporary (1959)

Similar shortages after World War II occurred, only to a greater extent, leading to a drive to move to the suburbs. Suburbia after World War II was the setting for the American Dream – the owner-occupied single-family home with a beautiful yard in a safe, comfortable neighborhood located a considerable distance from the city center. Before World War II, just 13 percent of the of Americans lived in the suburbs.²¹ By 1960, a greater number of people in metropolitan areas lived in suburbs than in the central city. By 1990, the majority of all Americans lived in suburban areas.²²

¹⁹ Promotional sales material in the collection of Julia Johnas.

²⁰ Copies of Sanborn maps of Sunset Terrace in the collection of Julia Johnas.

²¹ Becky Nicolaides and Andrew Wiese. Suburbanization in the United States after 1945, <https://oxfordre.com/americanhistory/view/10.1093/acrefore/9780199329175.001.0001/acrefore-9780199329175-e-64>.

²² David L. Ames and Linda Flint McClelland. National Register Bulletin. Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places. U.S. Department of the Interior, National Park Service, National Register of Historic Places, 2002.

The drive to live in the suburbs was fueled by a housing shortage that had started during the Depression; it was compounded when servicemen returned from the Second World War. In 1945, there was an estimated shortage of 5 million homes nationwide. Veterans returned to a setting with high rents and no place to live. As late as 1947, one-third were still living doubled up with relatives, friends, and strangers.²³

Both the Federal Government and the private sector reacted to the need for housing. A new government agency, the Federal Housing Administration (FHA), had been established in 1934 to provide a mortgage insurance program that took the risk out of home lending and made the long-term (25-30 year) low interest home mortgage the national standard. It also granted low interest construction loans to builders and established basic construction guidelines that set new nationwide building standards.²⁴

On June 22, 1944, President Franklin D. Roosevelt signed into law the *Servicemen's Readjustment Act of 1944*, commonly known as the "G.I. Bill." It created a whole range of benefits for returning veterans. These included low-cost mortgages, low-interest loans to start a business, one year of unemployment compensation as well as payments of tuition and living expenses to attend high school, college or vocational school. Zero interest home loans and other more favorable terms for new construction were other important provisions compared to finding and purchasing an existing home.²⁵ Due to the G.I. Bill provisions, millions of American families were encouraged to move out of urban apartments and into suburban homes.²⁶ After World War II, the Census Bureau found that 15.7 million veterans had returned to civilian life in the U.S., and of that number 12.4 million (78%) had benefited directly from the G.I. Bill.²⁷ Formal funding for the Bill's programs ended in 1956, but a variety of benefits were still made available to returning veterans. Home ownership continued to surge. With the support available from FHA and later Veterans Administration (VA) programs, home ownership rates rose from four in ten U.S. households in 1940 to more than six in ten by the 1960s. The vast majority of these new homes were in the suburbs.

The private sector also aggressively reacted to housing needs as the application of mass production and prefabrication methods provided favorable conditions for building. Contractors streamlined home construction, employing standardized parts and floor plans and partially assembled doors and windows. Before the Second World War, the 1930s were a period of experimentation. At the 1933 Century of Progress in Chicago, there were 13 home exhibits that featured prefabricated homes using new materials and methods of construction.

23 Nicolaidis and Wiese from *Crabgrass Frontier: The Suburbanization of the United States* (New York, Oxford University Press, 1985).

24 The National Housing Act of 1934 created the Federal Housing Administration. Its intention was to regulate the rate of interest and the terms of mortgages that it insured. It laid down minimum requirements when subdivisions were created. In 1965, the FHA became part of the Department of Housing and Urban Development (HUD).

25 THE CONGRESSIONAL RESEARCH SERVICE (2004), *A Chronology of Housing Legislation and Selected Executive Actions*, 1 U.S. Government Printing Office. http://en.wikipedia.org/wik/G.I._Bill.

26 Kenneth T. Jackson (1985). *Crabgrass Frontier: The Suburbanization of the United States*. New York: Oxford University Press. 206. http://en.wikipedia.org/wik/G.I._Bill.

27 Glenn C. Altschuler and Stuart M. Blumin. *The G.I. Bill. A New Deal for Veterans*. New York: Oxford University Press, 2009. David Hackett Fischer, Editor's Note. Google Books.

The advantages of prefabrication and large-scale production were applied to home production by William Levitt in 1947, when he created a large-scale suburb in Levittown, Long Island. Subdivision developers replicated his approach to housing development in suburban areas both large and small throughout the United States. Levittown would eventually accommodate 82,000 residents in more than 17,500 houses.²⁸ His development and other Levittowns consisted of large subdivisions of Cape Cods and, later during the 1950s, larger Ranch houses. In addition, in the 1950s and 1960s, there were numerous smaller volume builders and builders of custom homes who constructed hundreds if not thousands of houses for a site. They were building Ranch houses, Split-Levels, and Two-Story homes. Developer Greta Lederer created subdivisions of these houses in Glencoe and in the Braeside/Ravinia area of Highland Park. There were also developers creating subdivisions and selling off lots. Some sold both houses they constructed and vacant lots.

The building block of residential suburban development was the subdivision. Development typically began with a parcel of undeveloped land large enough for subdivision into individual lots for single family homes. The Sheahan farm provided just such an area for the development of Sunset Terrace. Improvements were built out in the form of streets or roads, drainage, sometimes sidewalks and utilities, including water, sewer, electricity, gas, and telephone lines. In the 19th and early 20th century, most subdivisions were relatively small and either located within existing urban and suburban neighborhoods or as an extensions of existing neighborhood areas. After World War I and then World War II, larger areas of land were subdivided in the suburbs.

Homes in subdivisions were built mostly by a single developer, sometimes by multiple ones. It was common for developers to sell off lots to other developers or to purchasers who wanted to build his or her own home and hire their own builder or architect. Within Sunset Terrace there were many people who bought up a small number of lots and built houses on speculation—hiring a builder and sometimes an architect. Some were developer and builders.

Developers after both World Wars often set out to build large subdivisions that were extensions of established communities that were beautiful and desirable – communities like Highland Park. They acquired large tracts of land to develop according to a master plan. Proximity to rail transportation, good schools, shopping areas, parks and beaches, churches and synagogues, country clubs and other amenities were important considerations and used for marketing these new neighborhoods to buyers. This is exactly the strategy that Branigar Brothers employed in the early 1920s.

²⁸ David L. Ames and Linda Flint McClelland. National Register Bulletin. Historic Residential Suburbs. 65. From Jackson, 235.

Many suburban developments were designed in a picturesque mode, with curvilinear streets and roads, based on a romantic approach, not a rectangular grid. These harken back to Andrew Jackson Downing's theories for the design of suburban villages that appeared in his essays, "Hints to Rural Improvements" written in 1848 and "Our Country Villages", written in 1850 and published in the *Horticulturalist*. Early picturesque suburbs drew from the example of park cemeteries like Graceland Cemetery in Chicago. Riverside, Illinois, west of Chicago, designed and platted by Frederick Law Olmsted in 1869 for the Riverside Improvement Company, is arguably the iconic example of the picturesque approach applied to a community's planning and later subdivision development. In Riverside, a park-like setting was created with mature trees, shrubs, broad lawns, and some variation in the topography. Roads and walks were laid out in gracefully curved lines to provide privacy, leisure, and tranquility. Lots were subdivided in irregular shapes. Hence, creating a park-like, picturesque setting for residential neighborhoods was exactly the method that Branigar Brothers took when the firm laid out Sunset Terrace.

Lots of different sizes and shapes were created in Sunset Terrace along with gently-curving roads. Where some roads intersected, the Brothers created triangular landscaped islands. The company created a livable, walkable, and beautiful neighborhood. Sunset Terrace featured an inviting entrance on the diagonal where Beverly Place and Park Avenue West intersected – an approach clearly marking an entrance to a special residential area.

The design of the suburban single-family home in subdivisions like Sunset Terrace was based on prefabrication, standardization and mass production, a system dating back to the 1830s, with the invention of the lightweight balloon frame method of construction, the use of wire nails and the circular saw. Kit houses were built by companies including Sears Roebuck and Montgomery Ward—leading to Bungalows and Foursquares being constructed by the thousands, beginning in the early 1900s and continuing until the Depression. Stylistic tastes changed, when historical revival houses increased in popularity during the 1920s, but the construction methods that depended on earlier technological advances continued.

Houses in Sunset Terrace were of a medium size. As families grew larger and lives were getting more casual, buyers wanted larger houses with more space and were attracted to Ranch houses--larger homes typically attached to a garage by a breezeway porch. With the introduction of television and the attraction of hi-fidelity phonographs, increasing sound levels created a demand for greater separation of areas where family members to enjoy different activities. The Split-Level with a lower-level recreation room, main level living and dining area and upper-level bedrooms provided increased privacy. Even though the Ranch house in all its various forms and the Split Level remained the dominant suburban house types, two-story houses and Raised Ranches that provided two full stories were also popular and integrated into suburban neighborhoods.

Although publications like James and Katherine Ford's *Modern House in America* published in 1940 and architectural journals like the *Architectural Record*, *Progressive Architecture* and *Architectural Forum* promoted modern architect designed homes and featured the work of Edward Durrell Stone, and Chicago architect George Fred Keck, the majority of subdivisions were dominated by builder houses that were Contemporary or Colonial. Contemporary houses consisted of simple designs with little to no ornamentation other than that provided by the manipulation of materials and dominated by geometry, not any particular style. Colonial houses featured double hung windows flanked by shutters and other Colonial Revival stylistic details. Long, low Contemporary Ranch houses had a strong horizontal emphasis with broad overhangs, recalling Frank Lloyd Wright's Prairie style homes of the 1900s and his Usonian houses of the 1930s-1950s. Modern houses built in the 1950s and 1960s expressed the influence of International Style architecture, featuring broad expanses of glass, sometimes placed on the front elevation but generally found in the rear.

As Sunset Terrace became built out after the Second World War, the majority of houses reflected a new lifestyle. Informal living was a hallmark of the post war period. Open floor plans featured combined living and dining areas. Many Ranch houses did not have basements and incorporated built-ins throughout the bedrooms as well as the living areas. Patios and terraces accessed by sliding glass doors were typical. Unlike the homes of previous generations, houses owned by postwar families, outdoor life and entertaining occurred in the back yard, not on the front porch. Where porches existed, they tended to link the house and garage. Women played a central role in suburban life in the 1950s and 1960s. They were frequently stay-at-home mothers, in charge of child rearing, cleaning and entertaining, while the father went to work. The mother also was active in the community. What seems to set Sunset Terrace apart is the occupation of the residents. Many of the men worked locally, some like the Fells were walking distance from their stores. Some women worked as teachers or in local stores.

Suburbia was portrayed and fostered in the media as the realization of the postwar American dream – a warm happy place filled with healthy families and friendly neighbors living cozy lives in homes brimming with the latest products and appliances. Shelter magazines like *House Beautiful* and *Better Homes and Gardens* and television commercials promoted this idea through articles on suburban living and persuasive advertisements showing happy homemakers using the newest in television sets, refrigerators, ranges, cleaning products and other household goods. Household activity was portrayed against a backdrop of modern suburban interiors. Television sitcoms, like "Leave it to Beaver" and "Father Knows Best" offered family centered stories of life in suburbia. This came to change in life and in the media (in sitcoms like the Mary Tyler Moore show) in the 1970s as more and more women entered the work force. There was no greater reflection of an idyllic life than high school students building homes and their teacher starring in his own TV show. Walt Durbahn's students constructing houses in Sunset Terrace makes this subdivision unlike any other.



1916 Sunset Road, Tudor Revival (1926)



1073 Princeton Avenue, Contemporary (1955)

Section 3: Architectural Resources



1821 Clifton Avenue, Colonial Revival (1927)

Highland Park Architecture

There are many different architectural styles and popular house types in the City of Highland Park and in the areas that were surveyed. These represent a cross section of Midwest housing construction spanning over 130 years. Buildings that are architecturally high style fit into well-defined and commonly illustrated stylistic categories. Vernacular and popular house types are generally non-stylistic and were typically constructed according to widely available published plans.

High style buildings are defined based on the distinctive overall massing, floor plan, materials and architectural detailing that can be identified in a building. High-style buildings were often individually designed by an architect for a specific client at a chosen site. But even if no professional architect was involved, these homes display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built.

High-styles can be considered in two broad categories. The first includes buildings with their style based on historic precedents. This category is made up of buildings from the Victorian Period that were loosely based on styles from the past. Italianate and Gothic Revival houses typify those that are romanticized versions of historic architecture popular during the Victorian Era—the 1860s and 1870s. Queen Anne buildings also fit in this category. Later styles include the more literal historic revival styles that prevailed during the 1910s and 1920s, such as Colonial and Georgian Revival, Tudor Revival, and others. Finally, it includes homes built during the modern period, dating from after 1930 through the 1970s. Buildings constructed after the period when modern architecture was popular are those classified as Post Modern and Neo-Traditional and Millennial mansions. The homes labeled Postmodern employ a personalized, and sometimes highly idiosyncratic, use of historic details. Neo-Traditional styles, from the 1980s through the present, include a variety of conscious interpretations of historic styles. Historic elements are used but not necessarily in a literal manner. Millennial mansions are houses popular at the same time as the various Neo-Traditional styles, but they tend to be larger and only loosely reference historic precedents.

The second category of high-style buildings that were built during the 20th century includes a variety of styles that generally make no reference to prior historic styles. Rather, they look to practical massing based on the function of the building, use of natural (wood, brick and stone) or industrial (steel and concrete) materials, with little, if any applied ornament other than that derived from the nature of the materials used. The earliest of these is the Prairie Style which Frank Lloyd Wright fathered in the late 1890s and early 1900s. Others date from the 1930s and include International Style, Art Deco, Art Moderne, Wrightian (derived from Wright's Usonian Houses) and various Contemporary styles. A considerable number of buildings constructed in the 1950s and 1960s in Highland Park are architect-designed in the International, Modern and Contemporary styles, and their architectural significance can readily be identified.

Those buildings not defined as high style are either considered vernacular or popular in type. 19th century vernacular buildings were usually built by an owner or builder who relied on simple, practical techniques and locally available materials for overall design and floor layout. Availability and locale determined the types of structural systems, materials, and millwork found in vernacular buildings. Because of this, vernacular buildings are most easily classified by their general shape, roof style, or floor plan. Occasionally, ornament characteristic of a high style such as Gothic Revival or Queen Anne is applied to the façade of these simple houses.

In the early 20th century, plans for popular house types were widely published and made available in books and catalogues. The earliest of these 20th century popular house types were American Foursquare, which some art historians suggest was influenced by the horizontality of the Prairie Style and the Bungalow. The American Foursquare, with broad eaves and a hipped roof, was particularly popular between 1900 and 1910, but continued to be constructed into the 1920s. Bungalows of various sorts were built throughout the country until 1930. Beginning in the 1940s, popular house types included the Ranch, the Raised Ranch, and the Split-Level. During the post-Second World War years, generally through the 1970s, Ranch houses and Split-Levels were built all over the country by the hundreds of thousands. A great many of the Ranch houses, often called Styled Ranches, have Colonial detailing; others are clearly contemporary, with few stylistic references. Some were architect-designed. Split-Levels were stylistically treated like Ranch houses. Some were devoid of much historic detailing; others incorporated Colonial detailing.



1911 Elmwood Drive, Modern (1954)

Sunset Terrace Architecture

Although there are many different architectural styles and building types in the City of Highland Park, there are no buildings in the Sunset Terrace Subdivision dating from before the early 1920s when Branigar Brothers laid out Sunset Terrace Subdivision. The houses in the subdivision are generally high style, but the styles are often applied to a building type—like the ranch house, Split-Level, or Cape Cod.

Buildings that are architecturally high-style fit into well-defined and commonly illustrated stylistic categories. High-style buildings are defined based on the distinctive overall massing, floor plan, materials and architectural detailing that can be identified in a building. High-style buildings were often individually designed by an architect for a specific client at a chosen site. But even if no professional architect was involved, these homes display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built.

The early houses in Sunset Terrace, built in the 1920s and 1930s, typically are built in historical revival styles, predominantly Colonial Revival and Tudor Revival. They tend to be relatively literal interpretations of historic styles. Those built after World War II in Sunset Terrace sometimes reference Colonial architecture, but many are Contemporary, Modern, or International Style, bearing no reference to prior historic styles. Rather, they look to massing based on the function of the building, use of natural (wood, brick, and stone) or industrial (steel and concrete) materials – or a combination of the two – with little, if any applied ornament other than that derived from the nature of the materials used.

The houses constructed from the 1980s through the 2020s are loosely based on traditional and revival forms of architecture and, therefore, described as “Neo-Eclectic” or “Neo-Traditional.” The majority of residential dwellings built in Sunset Park during this time period are Neo-Eclectic. Neo-Traditional styles include a variety of conscious, freer interpretations of earlier styles where historic architectural features are used but not necessarily in a literal manner. Sometimes they are based on a specific historical style; sometimes they are a mix of stylistic features.

Those houses not defined as high style consist of popular house types based on form and are often non-stylistic, though they may have some stylistic ornamentation and features. These houses may be architect designed but are often constructed by the many talented builders who worked in Sunset Terrace over the years. Many earlier houses take the form of the Cape Cod, though Cape Cods were also built after World War II. The non-traditional forms, popular after the Second World War largely consist of Ranch houses and Split-Levels. There are some houses, but relatively few, in Sunset Terrace that are characterized by their general shape, roof style or floor plan.

Architectural Styles in Sunset Terrace

Historical Revival Styles

Colonial Revival

Colonial Revival is by far the most popular style, with 69 examples in Sunset Terrace. The Colonial Revival style dates from the 1876 Centennial celebration until the mid-1950s. Shepherded in by a wave of patriotism, nostalgia and by incidents such as the 1863 demolition of the celebrated John Hancock House, which shocked New England and the rest of the country, it became the most popular historical revival style throughout the United States from

World Wars I until the aftermath of World War II. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18th-century homes. Whether derived from stately red brick Georgian examples or more modest clapboard structures, most of these buildings are symmetrical and rectangular in plan. Detailing is derived from classical sources, partly due to the influence of classicism that dominated the prominent exhibition buildings at the 1893 World's Columbian Exposition. Many front facades have classical entrances with projecting porticos topped by a pediment. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters. These more literal interpretations of Colonial architecture were considerably different from the more romanticized residential architecture of the 19th century when some Queen Anne style houses incorporated Colonial detailing.

By far, the greatest number of houses in Sunset Terrace are Colonial Revival—over 20 percent. Some are brick; others are wood. Several take the form of a Cape Cod—small and rectangular, topped by a gable roof with two front-facing gables, like 896 Yale Lane. Most are rectangular though some have a more picturesque footprint. The house at 1782 Clifton Avenue is wood clapboard; the second story overhangs the second and is the garrison subtype of Colonial Revival.



873 Yale Lane, Colonial Revival (1925)



1782 Clifton Avenue, Colonial Revival (1941)

The house at 873 Yale Lane is a typical brick Colonial Revival House. It has a center entrance and double-hung windows flanked by shutters. Many Colonial Revival houses have Classical references; in this case as well as in the house at 1836 Elmwood Drive, the entrance is capped by a simplified pediment. The entrance at 1836 Elmwood Drive has a paneled front door with sidelights. This is another Colonial Revival characteristic. Colonial Revival houses within Sunset Terrace spans many decades. Some date from the 1920s, others from the 1960s.

Dutch Colonial Revival

There are six Dutch Colonial Revival houses in Sunset Terrace. The Dutch Colonial Revival Style is a sub-type of the Colonial Revival Style, marked by a gambrel roof, with a double slope on each side of the building. Generally faced in wood clapboard or shingles, it is derived from early Dutch houses built in the northeastern United States in the 18th century. Dutch Colonial Revival houses were built over a long period, as were other Colonial Revival homes--from the 1880s through the 1950s. Many have a symmetrical front facade and a classical entry portico. Those with the gambrel facing the street tend to be earlier, dating from the late 19th and early 20th centuries, while those with side facing gambrels and a broad front dormer were very popular during the 1920s. All of the Dutch Colonial Revival houses in Sunset Terrace have side facing gambrels with dormers at the front. The houses at 1761 Clifton Avenue and at 902 Yale Lane are textbook examples of Dutch Colonial Revival houses that were built in the 1920s.



1897 Clifton Avenue, Dutch Colonial Revival (1928)

Georgian Revival

There are three Georgian Revival houses in Sunset Terrace. Georgian Revival is sometimes a grander variation on the Colonial Revival style, almost always constructed of brick. Georgian was the dominant style in England and in the Colonial cities of the eastern United States for most of the 18th century. Typical Georgian Revival homes are stately, rectangular, and sheathed in red brick.



1889 Clifton Avenue, Georgian Revival (1940)

This style was generally popular in the U.S. for estate houses from the turn of the century until the Depression although smaller versions are commonly found. A Georgian facade is symmetrical, and the front entrance is emphasized. Although sometimes these houses have prominent front porches, Georgian Revival houses in Sunset Terrace are far simpler, without porches. They are, however, more imposing than typical Colonial Revival Houses. The brick house at 844 Yale Lane is compact, typical of the three Georgian Revival Houses in Sunset Terrace.

Tudor Revival

There are 25 Tudor Revival Houses in Sunset Terrace, the second largest number of historical revival houses after Colonial Revival. The Tudor Revival style is based on a variety of late medieval models prevalent in 16th century Tudor England. Although there are examples dating from the mid-1890s, the style was particularly popular during the 1920s, into the 1930s. Associated with the country's early English settlers, it was second in popularity only to Colonial Revival. All sizes of English homes appealed to the American family. The English manor house served as a prototype for estate houses, and the Cotswold cottage offered a romantic alternative for those looking for comfort in a smaller home. Tudor Revival houses are typically brick, sometimes with stucco. Half timbering, with flat stucco panels outlined by wood boards, is common. The stucco is a veneer, however, unlike that found on the Tudor precedent. The style is characterized by steeply pitched gable roofs and tall narrow casement windows with multiple panes or diamond leading. The front door may have a rounded arch or flattened pointed (Tudor) arch. Many examples feature prominent exterior stone or brick chimneys. Tudor Revival houses tend to have an irregularly shaped footprint.



877 Yale Lane, Tudor Revival (1927)

Of the 25 Tudor Revival buildings in Sunset Terrace, seven are significant, including the house at 850 Yale Lane, built by Walt Durbahn's class at Highland Park High School. The other houses reflect the variety of approaches possible within the context of Tudor Revival design. None are of the size or scale of English manor houses. They are generally one- to two-story picturesque cottages. Some are predominantly stucco, others wood; most are of brick. The house at 1968 Elmwood is stucco with intersecting gables. The house at 867 Yale is brick with an arched doorway trimmed in stone. It has a more regular footprint. The house at 832 Yale Lane is among the larger houses in the subdivision. Largely brick it has stone trim and half-timbering. The house at 1831 Beverly Place is wood sided with a cat slide roof. A similar roof is found on the house at 1736 Sunset Road, which combines brick and half timbering. There is great variety within the Tudor Revival houses that were built in the 1920s in Sunset Terrace.

Spanish Colonial Revival

There is only one Spanish Colonial Revival House in Sunset Terrace. It is a single-story house, located at 884 Park Avenue West, built in 1927. Spanish-influenced houses are not commonly found in the Chicago area. They tended to be constructed in California and Florida, where the Spanish settled. The house at on Park Avenue West is pink common brick, resembling clay. Like others of the style, it has a low-pitched roof and cross gables. It combines a hipped and gable roofs, another characteristic feature. The roof was historically Spanish tile. Arches are a common characteristic, and this house has an arched front entrance door. Multi-pane windows are another common feature.



884 Park Avenue West, Spanish Colonial Revival (1927)

Arches are a common characteristic, and this house has an arched front entrance door. Multi-pane windows are another common feature.

French Eclectic

There are three French Eclectic houses in Sunset Terrace. One is significant, designed by local architect William Mann in 1939. It is located at 1760 Clifton Avenue; the second is at 977 Princeton Avenue. This style was never as popular as Colonial Revival or Tudor Revival in the Chicago area. The style was fashionable, however, in the 1920s, when many Americans who had served in France during World War I returned with first-hand familiarity with French prototypes.



1760 Clifton Avenue, French Eclectic (1938)

In addition, numerous American architects who designed these homes had received training at the Ecole des Beaux Arts and came back to America ready to apply the formal approach to architecture that they had learned. The 1920s were a time when a number of photographic studies of modest French homes were published, both in architectural journals and popular magazines, providing architects and builders with many models to draw from.

Stylistic features that characterize French Eclectic architecture include stucco or brick masonry walls and tall steeply pitched hipped or mansard roofs. The mansard roof, built throughout Paris during the mid-19th century, is designed with a steep double pitch to allow for an extra full floor of living area. There are two sub-types of French Eclectic architecture. The first is usually rectangular and

symmetrical. In this type, the massive roof with its ridge paralleling the front of the house dominates, and the front and rear facades are symmetrical with a center entry. The house at 1760 Clifton Avenue is characteristic. It has a steep flared mansard roof. This house is particularly interesting because of its Spartan simplicity, a characteristic of 1930s houses. It has simplified quoins framing the corners and the front entrance and no applied ornament. There is a suggestion of a French door balancing the garage at the other side of the house.

The second, more common, sub-type is asymmetrical, usually L-shaped in plan, with an off-center doorway frequently located in the corner in a prominent cylindrical tower topped by a steep conical roof. Sometimes these homes, patterned after rural Norman farmhouses, contain half timbering. Although the house at 977 Princeton has no cylindrical tower, it takes the shape of this subtype, with a projecting section facing the street and an arched front entrance. The steeply pitched hipped roofs are characteristic.

Craftsman

The Craftsman style is generally characterized by simple detailing, low-pitched roofs with deep overhanging eaves, exposed rafter ends, decorative brackets or knee braces under shallow gable roofs, dormers, and a deep front porch. Windows are frequently double hung sash with three panes in the upper sash and one in the lower. Craftsman detailing was frequently combined with the Bungalow form, and Craftsman Bungalows, inspired by the



917 Yale Lane, Craftsman (1925)

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

There are four Craftsman houses in Sunset Terrace, but they are not typical. The only Craftsman cottage that is particularly characteristic of the style is the one located at 1826 Sunset Road. It was constructed in 1930. With its stucco walls and picturesque footprint, it very much resembles Tudor Revival houses; its simplicity, however, sets it apart from that style. The house at 917 Yale is comparable in its simple unornamented design. George Nimmons designed the Craftsman house at

1940 Elmwood Drive. This brick and stucco house with half timbering lacks the detailing typically found in Tudor Revival houses, but its L-shaped form and broad overhangs are stylistic characteristics more typical of Craftsman and Prairie Style houses.

Prairie Style

The Prairie style of architecture, practiced by Frank Lloyd Wright, is generally regarded as America's first indigenous residential architectural style. It takes inspiration not from historical precedents but from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie houses. Identifying features of Prairie Style architecture include

low pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently leaded) clustered in horizontal bands, and brick detailing in geometric patterns. Prairie Style buildings sometimes have a massive quality, as if rooted to the earth. The one house in Sunset Terrace that has some Prairie Style characteristics is located at 1718 Elmwood Drive. Its stucco walls, low-pitched roof and deep overhangs are typical of Prairie Style houses, but this tall house, built in 1926 well after the style was no longer popular, make it an atypical example of Prairie architecture.



1718 Elmwood Drive, Prairie Style (1926)

Chicago Bungalow Style

There is one house in Sunset Terrace that reflects a housing style and type that dominates blocks and blocks of Chicago houses. These are known throughout the City of Chicago as Chicago Bungalows. Built in 1929, this house is located at 1889 Elmwood Drive. It bears no resemblance to the wood Craftsman Bungalows typically found in California. It is rectangular, sheathed in brick and topped by a low-pitched hipped roof. This house, like many others of its kind, has a front facing dormer that is also topped by a hipped roof.



1889 Elmwood Drive, Chicago Bungalow Style (1929)

Modern Styles

Contemporary

The term contemporary tends to generally mean “occurring at the same time.” In architecture, that definition applies in the sense that Contemporary means what was currently popular in the 1950s and 1960s. It may be described as “mainstream” modern, traditional in shape but without any features based on historic sources. Virginia McAlester describes the style as “Contemporary Ranch.” A Ranch house, like a Split-Level or a Four-square or a Bungalow, is a building type that consists of a particular shape. The ranch is one that is a single-story long, low house. The Contemporary style that was popular during the 1950s and the 1960s generally applies to Ranch houses but also to Split-Levels. They were typically constructed by builders but were sometimes designed by architects.



1818 Sunset Road, Contemporary (1955)

Like other styles, Contemporary houses are defined by stylistic characteristics. The Contemporary house is rectangular or L-shaped. It has a broad, low-pitched hip or gable roof without dormers. Moderate to wide overhangs are common. It may be wood shingled or clapboard, brick, and wood. The garage is attached, incorporated as part of the house, consisting of one or two bays and generally faces the front; sometimes it is trimmed with a decorative geometric design. The front entrance is off center, frequently accessed by a covered walkway that may be an extension of the garage roof. Sometimes it is obscured. The door itself tends to be plain and flush or may have one window or three windows set on the diagonal or have geometric detailing. It may consist of a single door or double doors. Some Contemporary houses have a sidelight or sidelights adjacent to the door. Windows take many forms, but a large number of contemporary houses include picture windows—a single fixed pane flanked by operable side windows or large bay windows. These light the living room. Contemporary houses frequently have metal (or sometimes wood) casement windows; they may be made up of vertical sash with four horizontal panes or rows of tall vertical panes. Windows at the front sometimes consist of a horizontal row of small clerestory windows. They light bedrooms on the interior. Corner windows were popular. There are typically sliding floor-to-ceiling aluminum doors opening onto a patio at the rear. Some contemporary houses have wrought iron or stone decorative elements incorporated in their design.

In Sunset Terrace there are 15 houses that are contemporary. Some are single story ranch houses; others are Split-Levels. What they have in common is the general period of time when they were built—1950s and 1960s—and their simplicity. Few have any historic references. There is a Contemporary Split-Level located at 1073 Princeton Avenue, built in 1955. The brick Contemporary house located at 1788 Sunset Road, with its front-facing gable, is a Split-Level. It was built in 1956 and like the houses that take other forms is unornamented and simple. Its design, as is the one for 1818 Sunset Road, is formed by the relationship of windows and brick wall panels. There are many Contemporary houses in Sunset Terrace, but each has its own special take on the style.



1073 Princeton Avenue, Contemporary (1955)

Styled Ranch Houses

There are six styled ranch houses in Sunset Terrace, built at approximately the same time as the Contemporary houses—1947 (1871 Elmwood Drive), 1949 (1870 Clifton Avenue), and 1952 (1685 Elmwood Drive). They are quite similar to contemporary houses but are all one-story Ranch houses and have some details that recall styles. The house at 1871 Elmwood, has elements recalling the Colonial style – windows flanked by shutters.



1871 Elmwood Drive, Styled Ranch (1947)

Modern

Modern is a catch-all term for a variety of buildings that are simple, geometric in shape, generally have flat roofs and feature little applied ornament. Buildings all over the world are typically called Modern and may date from the 1930s through the late 1970s, when there was a reaction to the spartan designs of Modern houses and Post Modernism, with its focus on historic styles and decoration became popular. Modern houses, which are almost always architect-designed, are high style and convey more of a sense of drama than Contemporary houses. Typically, roofs are flat, but sometimes set on the diagonal. Often there are vast expanses of glass. The relationship of materials to each other—stone, brick, and glass—take on a particular importance. Some Modern houses are more closely related visually to the architecture of the International Style – the architecture of modernists such as Le Corbusier, Walter Gropius and Ludwig Mies van der Rohe – others are more Wrightian, influenced by the Usonian houses that Frank Lloyd Wright was first designing in the mid-1930s. Others have shed roofs and are quite different from both International Style and Wrightian homes. All of these styles were, and continue to be, thought of as Modern.

There are 13 Modern houses in Sunset Terrace. They take different forms. The L-shaped Split-Level at 1975 Elmwood Drive, with its asymmetrical roofs and brick walls that resemble panels was designed in 1957 and reflects one interpretation of modern residential architecture. The house at 1700 Clifton Avenue, built in 1954, represents another variation. This house, with its flat slab roof and wide overhang, appears to rest on a band of glass. Like other Modern houses, its design ingenuity depends on the relationship its materials—in this case brick, wood, stone, and glass.



1700 Clifton Avenue, Modern (1954)



1911 Elmwood Drive, Modern (1954)

International Style

The International Style was originally developed in Europe in the 1910s and 1920s by Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe and numerous other architects from all over the world. The work of these architects was celebrated in the 1932 Exhibition, "Modern Architecture International Exhibition" curated by Philip Johnson and Henry Russell Hitchcock at the Museum of Modern Art (MoMA). Its catalogue, *The International Style*, was widely read and the precepts defining the International Style had lasting international influence, setting the stage for modernism.



845 Yale Lane, International Style (1956)

Fleeing Nazi repression developing in Germany and throughout Europe during the 1930s, some of the practitioners of the International Style emigrated to the United States. Gropius settled in Boston and Mies van der Rohe, in 1938, settled in Chicago. Carrying with them the functional approach to industrial design that was practiced at the Bauhaus in Weimar and Dessau up until 1933, these men developed their own style of architecture when they arrived in the United States. It influenced the work of countless other architects whose work regularly won awards and whose designs were regularly featured as *Architectural Record* houses in their yearly issue.

The residential architecture is characterized by flat roofs, planar wall surfaces and a lack of any applied ornamentation. Many of the houses were white, stuccoed, with flat walls. These homes, described as exemplifying the International Style, are generally low in profile but may stand two or even three stories, are asymmetrical, geometric in form, and often incorporate a considerable amount of glass in their designs. They are elegant in their attention to proportion and detailing. Those that are predominantly steel and glass, rectangular and modular in appearance, and sometimes machine tooled in their precision, are typically referred to as Miesian. This is because of their strong resemblance to the structuralist approach of Mies van der Rohe. Miesian designs are a variation of International Style architecture.

There are three International Style houses in Sunset Terrace. The house at 845 Yale, designed by architect Crombie Taylor in 1956, is particularly significant. It is Miesian, a square box with crisp edges, designed in the structuralist tradition of buildings designed by Mies at the Illinois Institute of Technology campus. The entrance is located at the side, allowing the front façade to consist only of a brick panel and aluminum framed panels of glass allowing the exterior and interior spaces to merge. Its roof is flat with a prominent cap. The 1947 house designed by Raymond Houlihan at 1741 Beverly Place in 1949 is quite different. It too has flat roofs, but the walls are all brick, with punched openings. The front entrance is inset behind the front wall. Adjacent is a rectangular glass brick opening. Geometry and sharp-edged walls dominate the design of this International Style house.

Neo-Eclectic/Neo-Traditional

In Sunset Terrace, there are 56 houses categorized as Neo-Eclectic or Neo-Traditional – dwellings constructed from the 1980s to the present that reference earlier traditional or revival forms of architecture. Sometimes, such homes may be referenced by a more accurate description, for instance Neo-Craftsman, Neo-Tudor, Neo-French, Neo-Prairie, Neo-Vernacular and Neo-Revival. During this time period and presently, references to traditional architecture have often dominated residential design. For non-residential design, the interest in modernism and traditional architecture shifted to Post Modernism.

It is thought that the renewed interest in earlier architecture was nurtured by the country's celebration of the U.S. Bicentennial of 1776, as well as the burgeoning interest in the historic preservation movement. European and American prototypes were of great interest with styles taking many different forms, ranging from Neo-Craftsman, Colonial and Shingle styles for those wishing a connection to early American architecture, to Neo-French for those desiring a more formal look, and Neo-Tudor, for those favoring designs based on the country's British heritage. Still others preferred Neo-Prairie for clients wishing a connection to Frank Lloyd Wright and the Midwest's progressive Prairie School architecture. There are also homes that do not resemble any specific style, and these are described as Neo-Traditional. Neo-Revival styles more closely reference the revival styles that were popular during the 1920s than the earlier style.



997 Harvard Court, Neo-Eclectic/Neo-Traditional (2004)



1704 Elmwood Drive, Neo-Eclectic/Neo-Traditional (2003)



1747 Beverly Place, Neo-Eclectic/Neo-Traditional (2005)

Some Neo-Eclectic homes, but not a large number, had historically accurate design proportions and details characteristic of the revival styles that were popular in the 1920s: Colonial Revival, Classical Revival, Tudor Revival, Spanish Colonial Revival, as well as styles that were popular earlier in the early 20th century, including the Craftsman and the Prairie Style. In some instances, the builders or architects, beginning in the 1980s were not necessarily well versed in historic architecture and the detailing is neither historically accurate nor consistent in scale with other details incorporated into the design of the house. Details may be under scaled, exaggerated and over scaled, or missing altogether.



1695 Beverly Place, Neo-Eclectic/Neo-Traditional (1954/2004)



1699 Elmwood Drive, Neo-Eclectic/Neo-Traditional (2003)



1037 Central Avenue, Neo-Eclectic/Neo-Traditional (2002)



999 Princeton Avenue, Neo-Eclectic/Neo-Traditional (1988)

Property Types in Sunset Terrace

Most buildings in Sunset Terrace are characterized by architectural style. But the type of a house, which takes a particular form, generally based on massing, is also taken into consideration. The dominating type of house is the single-story ranch house; there are 46. However, there are also many Split-Levels and Cape Cods. There are 21 Split-Levels and ten Cape Cods. Three Bungalows are found in Sunset Terrace. Sometimes a particular style may be applied to a building type—as a Contemporary ranch or a Colonial Revival Split-Level. There are a very small number of houses in Sunset Terrace that are most easily described by general shape, roof style or floor plan. This description is most often used to define 19th century vernacular houses, not the houses dating from the 1920s in Sunset Terrace.

Ranch House

The origin of the Ranch house, which became popular after World War II was over, beginning in the late 1940s, actually dates from 1932, when Cliff May, a San Diego architect, consciously created a building type that he called “the early California Ranch house.” It was an attempt to design a contemporary family house based on early regional Spanish forms known as Haciendas or “ranchos.” They were low-slung vernacular buildings that followed the contours of the land. Using the rancho as inspiration, May designed many Ranch houses throughout the West. Because of the Midwest’s close association with Prairie architecture, however, many Ranch houses owe much to the architecture of Frank Lloyd Wright, especially his Usonian houses dating from 1936 through the 1950s. These houses had a simple horizontal profile, a one-story silhouette, broad overhangs, and a serial arrangement of rooms. Despite its early roots, because of the Depression and World War II the Ranch house did not really become popular until the late 1940s and 1950s when the idea was widely published. It spread to other climates, and Ranch houses were



1974 Elmwood Drive, Modern Ranch (1961)



1835 Clifton Avenue, Colonial Revival Ranch (1954)

built nationwide in suburban communities. It was a comfortable, warm, and inviting house, centered around family living. Easy to take care of, it had tremendous appeal and became immensely popular.

There are 50 Ranch houses in Sunset Terrace. Characteristics of a Ranch house make it easily recognizable. We have come to know it as a ground-hugging house with a low-pitched roof and deep eaves. It generally occupies a fairly wide lot, contains large expanses of glass (usually sliding doors) that open at the rear onto a patio (a kind of outdoor room that became an increasingly important design element) and the back yard. The private outdoor living areas to the rear of the house are a direct contrast to the large front yard and wide porches popular in most late 19th and early 20th century homes. The country's increasing dependence and love affair with the automobile is reflected in the prominent position of the garage, which used to be in the back of the lot, like coach houses were in estate houses. The car took a place of honor at the front of the house, and the garage (or car port) was an integral part of the architecture of the Ranch house; it was not treated as an appendage. Some Ranches are long and low; others are less so or extend back toward the rear of the lot.



1807 Beverly Place, Minimal Traditional Ranch (1947)

Ranch houses in Sunset Terrace should not be confused with the mass-produced housing typically found in new post-World War II suburban subdivisions. The Ranch houses in Sunset Terrace were not mass produced and were often architect-designed. There are basically two types, those without reference to historical styles



1682 Clifton Avenue, Ranch (1952)

those that take their designs from historical precedents. The Contemporary examples tend to have simple flat wall surfaces and little applied ornamentation. Although Contemporary Ranch houses are very simple, they tend to have hipped or gabled roofs and deep overhangs, providing more of a sense of shelter than the modern Ranch house that were geometric in shape. The modern Ranch houses typically had a low profile, flat roofs, and a greater amount of glass.

The second type of Ranch house clearly takes its design cues from previous historical styles. Often it incorporates Colonial details such as double-hung windows with shutters or classical elements such as rows of columns or front porticos. Less common are Ranch houses that incorporate Spanish or Tudor Revival detailing. The Raised Ranch house has the proportions of a Ranch house, but it has a full story at the ground level.

Split-Level House

The Split-Level, which became popular in the 1950s and 1960s, was a new and distinctive form of house of three or more separate levels that were staggered and accessed by partial flights of stairs rather than full flights of 12-16 steps. Most are tri-levels, with living dining and kitchen on one level, bedrooms on another and an informal family room level and garage below. Sometimes there was also a basement level for storage and mechanicals. The split-level configuration had several advantages. It occupied the same amount of land as the Ranch house but incorporated considerably more living area. It also allowed for privacy and noise control where families had quiet living areas, sleeping areas and noisy living areas. With Hi Fi and TV, families could enjoy acoustical separation. In addition, half flights of stairs were less daunting than full flights. Some buyers liked the idea that Split-Levels looked big, more like a large two-story home. A variation on the Split-Level was the Bi-Level, also known as a Raised Ranch. It resembled a one-story Ranch house raised a half story above ground. It included a spacious split-level foyer that led immediately into a full two-story stair hall accessing a story above and one below the foyer that incorporates a garage. These houses, like the Ranch House were typically Contemporary in style with traditional rooflines but simple with no historical elements. Some Split-Levels are Contemporary, some modern and occasionally they are ornamented with Colonial detailing. There are 21 Split-Level houses in Sunset Terrace.



1912 Clifton Avenue, Modern Split-Level



1746 Sunset Road, Contemporary Split-Level (1955)



810 Park Avenue West, Contemporary Raised Ranch (1957)

Cap Cod

There are ten Cape Cod Houses in Sunset Terrace. The 1-1/2-story Cape Cod is sometimes considered a sub type of Colonial Revival houses because of its detailing—inspired by Colonial architecture. They are cottages, loosely patterned after the early folk houses of eastern Massachusetts with the addition of a Federal- or Georgian-inspired doorway that has classical detailing. Some Cape Cod houses were built during the time when Colonial Revival houses were popular, especially during the 1920s. Cape Cods were particularly popular just after World War II, during the late 1940s and early 1950s. Cape Cod houses typically have a low- or medium-pitched gable roof with little or no overhang and multi-pane double-hung windows. They are usually sheathed in clapboards. Many have two dormers at the front. One example of a Colonial Revival Cape Cod is located at 1960 Elmwood Drive.



896 Yale Lane, Cap Cod (1925)

Bungalow

The Bungalow is an informal house type which began in California and quickly spread to other parts of the country. Although it evolved from the Craftsman heritage, Bungalows may incorporate various other stylistic features, including Colonial detailing. It became so popular after 1905 that the bungalow was often built in quantity by contractor/builders. Plan books and architectural journals published plans which helped popularize the type for homeowners and builders. Bungalows are one, one and one-half, or sometimes two-story houses that emphasize horizontality. Basic characteristics usually include broad and deep front porches and low-pitched roofs, often with dormers. Exterior materials are often brick with cut stone trim, or they can be frame with built-in Arts and Crafts features on the interior. Bungalows were built into the 1930s. There are three Bungalows in Sunset Terrace. The house at 1751 Clifton Avenue is a Minimal Traditional Bungalow.



1751 Clifton Avenue, Bungalow (1938)

Another way of categorizing house types is by general shape, roof style or floorplan. The house at 840 Park Avenue West is a Colonial Revival Central Passage. 1710 Elmwood Drive is a Neo-Revival L-Form. The house at 1898 Sunset Road is a Tudor Revival Cross Gable.



1710 Elmwood Drive, Neo-Revival L-Form (2000)



840 Park Avenue West, Colonial Revival Central Passage (1925)



1898 Sunset Road, Tudor Revival Cross Gable (1931)

Sunset Park Builders and Developers

Builders take on greater prominence in the development of Sunset Terrace than they do in other areas of Highland Park. This is partly because so many of the houses were not architect-designed but were constructed by builders. It is also because four of the houses in the subdivision were constructed by students of Deerfield-Shields High School, led by Walt Durbahn, who founded a vocational trades program at Highland Park High School.²⁹ Between 1925-1954 he organized students to build 14-16 projects within the Highland Park area.³⁰

Walter E. Durbahn, who was born in New Ulm, Minnesota in 1894, graduated from Stout Institute and received his Master of Education from Northwestern University. He was the head of Highland Park's industrial arts program (also called vocational program) for almost 30 years. During that time, he established a program where boys at the school built houses, including several in Sunset Terrace. The houses built by his classes were known as "Boy-Built-Homes." Four were constructed in Sunset Terrace--at 850 Yale Lane (1928), 963 Princeton (1948), 914 Yale Lane (1950) and 959 Harvard Court (1952). Jones & Duncan designed the two houses built in the 1950s. There was a house built by the boys at 1812 Clifton that has been demolished. Walt Durbahn's own house, built by the students in 1930-31, is a Tudor Revival house located at 1900 Beverly Place (original address 158 Beverly Place), but it is not in the survey area.



Walt Durbahn on a Building Site (c. 1930), Source: Highland Park Public Library

²⁹ Walter E. Durbahn's archive is located at the Highland Park Public Library. <http://highlandparkhistory.libraryhost.com/index.php/durbahn-walter-edward-papers>. There are two high schools in what was then Deerfield Township: Deerfield High School and Highland Park High School. Today Deerfield Township is Moraine Township. [Deerfield-Shields High School served the communities of Highland Park and Lake Forest. In 1936, Lake Forest built its own high school and Deerfield-Shields High School was renamed Highland Park High School. [source: www.district113.org]]

³⁰ Information provided by Julia Johnas, retired librarian, Highland Park Public Library.

An article was published in the *Chicago Daily Tribune* titled "High School Students Learn How to Build a House by Building It" that focused on the house at 959 Harvard. With the expectation that the houses would break even, the house was priced at \$25,000. To quote, "Students poured the cement for the basement, did the lathing, plastering, carpentry, roofing, painting, wallpapering, landscaping interior decorating. They put in plumbing, electricity, heating, and a wealth of good ideas for family living."³¹ Girls from the home economic classes selected color schemes and wallpaper and sometimes furnishings.³² The young builders acted as hosts for weekend sales open houses. The purpose was for the boys to try out the various trades to see which they would prefer. Between 1944 and 1949, 62% of the students went into the trades. The program was set up by Durbahn so that the first two years of high school were devoted to college preparation, with the second two allowing students to become building trade pupils.³³ In 1930-31 Durbahn's students built Wolters Field, the athletic facility for Highland Park High School that is located at 1900 Beverly Place, just west of Sunset Terrace.

Durbahn, the program's chief instructor, who the boys called "boss", originated the program "to prepare boys for building trades, to orient pupils in the trades, to develop skill and knowledge through practical and safe work habits, to develop ability to apply technically related information, and to develop a wholesome understanding of trade and social problems." Durbahn, a carpenter by trade and holder of a union card, established it in 1925 with \$275 worth of hand tools and then built a shop that was moved from job to job. During 1931, Durbahn's construction projects won the U.S. Better Built Home Award, a nationally recognized honor.³⁴ In 1934, special buildings were constructed instead of houses. In 1940, pupils had completed their own shop, a building named "Sandwick Hall" (after the school's principal in 1925) with 5300 sq. ft. of floor space, as part of Highland Park High School's complex. With the shortage of materials, World War II stopped all construction in 1941.³⁵ Between 1937-1948 Durbahn did not build any homes with his class. The residential work picked up again in the late 1940s and early 1950s.



963 Princeton Avenue, Colonial Revival (1948)



963 Princeton Avenue, Sixteen Years of Vocational Building Trades, Source: HPHS

31 Joan Beck. "High School Students Learn How to Build a House by Building It". *Chicago Daily Tribune*, May 25, 1953.

32 Shirley Lowry. "Highland Park Boys Build Six Room Dwelling: High School Students Learn Trades." *Chicago Daily Tribune*, May 8, 1949.

33 Beck.

34 Julia Johnas.

35 Lowry.

From 1949 to 1957 Walt Durbahn hosted “Walt’s Workshop” on WMAQ TV, an award-winning program televised at Chicago’s Merchandise Mart studio. On the show he taught homeowners how to make everything from flower boxes and birdhouses to picnic tables.³⁶ The program was sponsored by Hines Lumber Company, located in Highland Park. Walt became an associate editor of *Homecraft Magazine* as a result of his TV Show. In 1949 his show was called the best educational program on television. The Chicago Federation of Advertisers gave him an Oscar for the best instructional show. The Illinois Industrial Education Association gave him the Award of Distinguished Achievement.³⁷ Walt Durbahn retired from teaching in 1954. In the Durbahn archive administered by the Highland Park Historical Society at the Highland Park Public Library there is an excellent brochure on Durbahn’s program, “Sixteen Years of Vocational Building Trades: Highland Park High School.”³⁸

Many of the houses constructed in the Sunset Terrace Subdivision were built on lots owned by builders for immediate sale. From early on they bought lots from Branigar Brothers, building houses on speculation. One of these builders was **Walter W. Wilcox**. The house at 1761 Clifton appears to be a house that Wilcox built for resale. There are six others that were permitted in 1925 and one in 1927.

Table 5: Speculative Houses by Walter W. Wilcox

Address	Year Built	Architectural Style
1121 Central Avenue	1925	Dutch Colonial Revival
1141 Central Avenue	1925	Tudor Revival
835 Yale Lane	1927	Tudor Revival
877 Yale Lane	1925	Tudor Revival
896 Yale Lane	1925	Colonial Revival
902 Yale Lane	1925	Dutch Colonial Revival
917 Yale Lane	1925	Craftsman

There were many others (including James D. Sheahan) who purchased land from Branigar and built houses in Sunset Terrace. One was **Joseph Ariano**, who built over 200 houses on the North Shore. Joe (Red) Ariano built three houses on land he owned. One was at 1776 Elmwood Drive (1953). Dewey & Pavlovich were the architects. The other two were at 953 Harvard Court (1953) and 1004 Princeton (1942). James Pavlovich designed these two houses. Ariano was born in Toluca, Illinois on February 5, 1905. He worked in coal mines in Ragsdale, Illinois. His family came from Piedmont in Italy in 1900. They moved to Highwood in 1925. Before he began to build houses, Joe served as Police magistrate, 1938-41, and was a fire engine driver at Great Lakes during World War II.³⁹ He retired in 1977.

³⁶ “Walt’s Workshop” Host Dies” Chicago Tribune, February 3, 1981.
³⁷ “Walter E. Durbahn” 100 years.
³⁸ <http://www.idaillinois.org/digital/collection/highland003/id/31886/>. Sixteen Years of Vocational Building Trades: Highland Park High School.
³⁹ Highwood, Illinois: 100 Years of Progress, 1887-1987. Highwood: Highwood Centennial Committee, 1987, 148-49.

Edward Ray Cole, a carpenter and builder, was another owner/builder in Sunset Terrace. He was born in 1867 in a log cabin in New Trier Township and came to Highland Park to work as an apprentice carpenter. The three houses he built to sell in Sunset Terrace are located at 1093 Princeton (1928), 1100 Princeton (1928) and 1106 Princeton (1929).

Charles Werhane of Hansen & Werhane owned land and built two houses in Sunset Terrace. They are located at 1943 Elmwood Drive (1949) and 1955 Elmwood Drive (1949). The owners of 1943 Elmwood Drive were Mr. and Mrs. Charles Werhane, and the architect was listed on the permit as Charles Werhane. It seems likely that this was their home.

Sidney Glassberg worked with architects Dewey & Pavlovich and, in 1953, built two houses in Sunset Terrace, at 1904 and 1912 Elmwood Drive.

Howard H. Hammond, working with architect Emerson Raymond, built two houses, one at 1797 Elmwood Drive and one at 898 Harvard Court; both were built in 1941.

William H. Holgate, in 1928 and 1929, built two houses to sell, one at 1831 Beverly (1929 from a plan from the Small House Service Bureau) and 1904 Sunset Road (1927).

Eldon Enos Trimmer built two houses, one in 1925 and 1945.

Zander Construction Company built two houses, working with architects Hooper & Nelson in 1940.



1093 Princeton Avenue,
Colonial Revival (1928)



1955 Elmwood Drive,
Colonial Revival (1946)



1831 Beverly Place, Tudor Revival (1931)



1100 Princeton Avenue,
Colonial Revival (1928)



1904 Elmwood Drive, Contemporary (1953)



1904 Sunset Road, Tudor Revival (1927)

Several contractors who were not acting as developers played a prominent role in the construction of houses in Sunset Terrace. A number of them were Italian residents of Highland Park and Highwood. The village of Highwood, located north and west of Highland Park was settled by many talented residents who worked in the building trades. They included carpenters, stone/brick masons and landscape gardeners who had migrated from the Modena area of Italy and found work at estate houses in Lake Forest and at Fort Sheridan, which was built in the early 1890s. The Deerfield, Highland Park, Highwood Telephone Directory, April 1953, "yellow" pages include the following contractors: Joseph Cabonargi; Carlo Carani & Sons; William Cortesi; C. Scassellati & Son, Inc.; Angelo Fabbri & Sons; Linari's Mason Contractors; Ugolini & Co.; and Roger T. Vignocchi.

Joseph Cabonargi, a Highland Park resident, was born in Prevapelago, Modena, Italy, in 1889. He was described in his obituary as "a semi-retired building and general contractor." In addition to many residential structures, he was contractor for the present city hall and the Highland Park Fire Station. He was also a member of the Arbitration Board of Contractors.⁴⁰ He built four houses in Sunset Terrace: 1801 Sunset Road (Flinn & Corrough, architects, 1939), 886 Yale Lane (Loewenstein, Edward Newhouse and Bernheim, architects, 1941), 905 Yale Lane (Flinn & Corrough, architects, 1941) and 1773 Clifton (1954).

Louis Ugolini, Louis Ugolini and Company Contractors, was another Italian contractor. He was employed as the Lake County, Illinois, union representative for the Chicago District of Carpenters and was a member of the Carpenters Local 250 Libertyville. Ugolini was also a member of the Modenese Italian-American Society in Highwood.⁴¹ Louis Ugolini built one house in Sunset Terrace, at 1806 Elmwood Drive (1947). Marco Ugolini built a house at 929 Central (1928). In addition to Joseph Cabonargi, Joseph Ariano and Louis Ugolini, there were several other Italian contractors who built houses in Sunset Terrace. They included Bernard and Charles Bernardi, Constantine Scassellati, Silvio Scalabrini and Baruffi & Vignocchi. Constantine Scassellati built three houses in the 1940s.



1806 Elmwood Avenue, Colonial Revival (1947)

⁴⁰ Joseph Cabonargi, Highland Park News, September 29, 1955.

⁴¹ Louis J. Ugolini, Highland Park News. May 1998.



Source: Highland Park Press, May 17, 1934, p. 3

Albert Olson was a prolific local builder who was not Italian. Born in 1883 in Sweden, he lived in Highwood. He worked for Hansen Brothers before starting his own carpentry business. He had several jobs in Highland Park, including doing carpentry for the new J.B. Garnett Department Store on Central Avenue that was designed by William Mann and formally opened in 1934.⁴² He also was given the general contract for repairs at Elm Place School.⁴³ Active in the community, he served as city alderman of Highwood.⁴⁴ Albert Olson, either on his own or in partnership, designed five houses in Sunset Terrace: 1871 Clifton Avenue (1946), 881 Harvard Court (1940), 1092 Princeton Avenue (1940), 1806 Sunset Road (1949) and 960 Harvard Court (1936).⁴⁵

There were other builders who constructed two or more houses in Sunset Terrace. One was Arthur H. Borchardt, who practiced during the late 1940s and often worked with architects Jones and Duncan. Albert Bork built three houses. They were located at 1722 Clifton Avenue (designed by Bruno Lunardi, 1952), 1871 Elmwood Drive (1947) and 845 Yale Lane, (designed by Crombie Taylor, 1956). The Suburban Construction Company built three houses, at 1735 Elmwood Drive, 1968 Elmwood Drive, and 1898 Sunset Road

in 1930-31. L. T. McGinnis built houses at 950 Harvard Court (1938), 973 Princeton Avenue (1939) and 844 Yale Lane (1938). Theodore Jordan Pawlias built two houses in 1936-37; Veikko Rantanen built two houses, one in 1948 and one in 1943.

Sears, Roebuck and Company. There is a Tudor Revival style “Sears Modern Homes” house at 1767 Clifton Avenue, built in 1931. The plan used for this house was called “Mitchell” and is a rare brick example of the design. The Sears Modern Homes Catalog was a line of business for the Sears, Roebuck and Company catalog retailer, based out of Chicago. Sears, Roebuck issued its first

⁴² “Garnett Company in New Store Now”. The Highland Park Press., May 17, 1934.

⁴³ “Contract for Renovation of Old School Awarded” The Highland Park Press, July 30, 1936.

⁴⁴ “Last Rites for Albert Olsen”, The Highland Park Press. December 28, 1944.

⁴⁵ It is unclear why the date for 1806 Sunset Road is listed on the permit as 1949, when Olsen died in 1944. The firm is Olson & Potterton.

Modern Homes catalog in 1908, featuring more than forty house designs at a range of prices.⁴⁶ The plans in the catalog were to be sold to the end-user directly and shipped to them as a kit ready for assembly. This proved to be a popular concept; by 1926, some 34,000 Sears kit houses had been built.⁴⁷ Sears had several means of developing the plans for its catalogs. The earliest method of gathering plans for sale was by the company purchasing plans from architects for houses that had already



1767 Clifton Avenue, Tudor Revival (1931)

been built.⁴⁸ This allowed Sears to avoid the time and effort of finding architects to design new plans and possibly rejecting them as incompatible with their business model. The company could quickly evaluate the aesthetic and structural suitability from existing buildings, thus streamlining the process. After 1919, Sears began employing on-staff architects to devise plans for their new Architectural Division, bringing the design service for the catalog in-house.⁴⁹ In other instances, existing designs of houses were adapted by Sears' Architectural Division to fit Sears' kit home business model, and finally, plans published in other magazines were purchased and reproduced exactly in the Sears catalogs.⁵⁰ Some Sears model homes were designed by well-known contemporary architects such as George C. Nimmons and John Van Bergen, but they proved to be the exception.⁵¹ As with many business ventures, the stock market crash of 1929 and resulting economic Depression period of the 1930s took its toll on Sears' catalog homes division, and the line was finally retired in 1940 having resulted in over 70,000 structures completed with its kits and designs in the 32 years of its run.⁵² After the Modern Homes division closed, Sears purged their records and therefore, the only way to identify Sears Catalog houses today is by sight and local records.⁵³

46 Rosemary Thornton, *Sears Homes of Illinois*. Charleston, SC: The History Press, 2010, https://books.google.com/books?id=UST_CQAAQBAJ&pg=PP1&dq=sears%20house&pg=PT3#v=onepage&q=avalon&f=false.

47 Ibid.

48 Ibid.

49 Ibid.

50 Katherine Cole Stevenson and H. Ward Jandl, *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company*. New York: John Wiley & Sons, Inc., 1986, 32, <https://books.google.com/books?id=aCYvGBcLB04C&pg=PP1&dq=sears%20house&pg=PA4#v=snippet&q=avalon&f=false>.

51 Lara Solonickne, "The Architects of Sears Homes." *Sears Homes of Chicagoland*. March 25, 2014. <http://www.sears-homes.com/2014/03/the-architects-of-sears-homes.html>.

52 Ibid.

53 Ibid.

Noteworthy Architects

Generally speaking, the architects who designed houses in Sunset Terrace were accomplished, some prolific but few were prominent. The clients of Sunset Terrace were solidly middle class and tended to select architects or architectural firms that didn't necessarily receive much attention in the press; many were local. Some were architect/builders who ran what today is known as a design/build firm.

Ernst Benkert was born in 1899 in Dusseldorf, Germany, and was educated there at "Prinz Georg Gy. & Lessing Oberreal Schule," until he came to the United States in 1921. In Chicago he attended the Armour Institute of Technology (later the Illinois Institute of Technology) at night. He became chief draftsman for architect E. Norman Bridges and the firm of Oldefest & Williams. In 1928 he opened his own practice. He was a registered architect in Illinois around 1930 and was also a licensed engineer.⁵⁴ Benkert is listed in the 1953 *Highland Park Telephone Directory*. He had an office in Winnetka and practiced there until the early 1960s.⁵⁵ He designed three houses in Sunset Terrace: a Colonial Revival house at 1783 Elmwood in 1938, a Modern split-level house 991 Harvard in 1949 and a Contemporary Ranch at 1956 Elmwood in 1950. Benkert's architectural style evolved—inspired by Colonial architecture in the 1930s, but embracing a more modernist approach, designing Contemporary and Modern houses in the 1940s and 1950s.

Ernest N. Braucher was born July 16, 1866, in Lincoln, Illinois⁵⁶ and graduated from the University of Illinois School of Architecture in 1891.⁵⁷ His career as an independent architect appears to have emerged more prominently after 1913, when he began advertising "Stock Plans, \$1: to order, \$10; house, 2 flat, or store."⁵⁸ Braucher's prominence lies in his prolific output of small residences consistent with the Chicago Bungalow form. He was engaged in several instances to design tracts of houses in with a developer, such as with James B. Serrin which resulted in over 80 houses in Chicago's West Chatham Bungalow Historic District.⁵⁹ It is through the sale of his house plans to builders, partnerships with developers, and design work for Sears that his obituary referenced his "providing plans for more than 13,000 dwellings and other buildings during the 57 years of his career."⁶⁰ Ernest N. Braucher died at his home in River Forest, Illinois on February 8, 1949.⁶¹ He designed one house in Sunset Terrace, which is Colonial Revival, at 1855 Beverly Place in 1940.

54 Benkert's biography is based on information found in the American Architects Directory, edited by George S. Koyl, 2nd edition. New York: R.R. Bowker Company 1962.

55 Unpublished notes from architectural historian Kathleen Cummings, Chicago.

56 "U.S. Social Security Applications and Claims Index, 1936-2007" s.v. "Ernest N. Braucher", available at ancestry.com.

57 "Obituaries: Ernest N. Braucher," Chicago Tribune, February 9, 1949, <https://www.newspapers.com/image/370027715>.

58 "Building Material," Chicago Tribune, December 15, 1913, <https://www.newspapers.com/image/355090696>.

59 Bruni, Carla. "West Chatham Bungalow Historic District." National Register of Historic Places Inventory/Nomination Form. Illinois Historic Preservation Agency, Springfield, August 19, 2009. https://archive.org/stream/NationalRegisterNominationsForChicago/WestChathamBungalowHistoricDistrictNom_djvu.txt.

60 "Obituaries: Ernest N. Braucher," Chicago Tribune, February 10, 1949, <https://www.newspapers.com/image/370030911>.

61 Ibid.

The Chicago Tribune Small Homes Competition was announced on September 12, 1926, inviting entries from architects for plans of five- and six-room homes to meet “the need for greater physical comfort, economy and architectural excellence in the bungalow type of small house.”⁶² Entries were to be received by December 1, 1926, with the winners receiving cash prizes and being printed in the *Sunday Tribune* beginning on January 3, 1927. A total of 110 entries were received, and eventually the plans were published in a book and the working drawings were made available for sale directly from the *Tribune*, at a cost of \$1. The top two prize winning plans in the six-room house category were built on Sunset Road in 1927: 1878 (First Prize) and 1904 (Second Prize). The house at 1878 Sunset was designed by Indianapolis architect **Richard E. Bishop** in the Colonial-Georgian Revival Style. It was published in the *Tribune* on February 27, 1927. It was described as “a home of quiet dignity, basic soundness, (and) poised restraint.”⁶³ The plans specified reddish brick walls and grey-green slate for the roof. This house was built speculatively by Edward Ray Cole and sold to first resident William W. Hawker. The Second Prize-winning design was by Detroit architect **Amedeo Leone** and built at 1904 Sunset. This design was published in the *Tribune* on January 16, 1927, described as “an arresting house of simple Italian type” with delicately wrought details. The walls of the design were specified as common brick painted warm white, with quoins at the corners and a dovecote in the gable end.⁶⁴ It is unclear if 1904 Sunset was originally stuccoed and whether the half-timbering on the gable end is original, but the house retains its Italian-style front door opening and porthole window above. The house was built by and for William H. Holgate.

Comm, Comm & Moses. The principals of Comm, Comm and Moses, which was in business between 1950-1954 were **B. Albert Comm, Daniel Comm, and Irving B. Moses**. Benjamin Albert Comm died in 1958; his son Daniel passed away in 1998. The firm designed several high-rise buildings, including one at 1344 North Dearborn (1964) and one at 1301 East Schiller (1963). Benjamin Albert Comm designed the Union Park (formerly the Viceroy) Hotel, which is a Chicago landmark, in 1930. Irving Moses, who was born in 1925, received his BA in Architecture in 1950. He was a resident of Highland Park who was active in the community, serving on the Appearance Review Commission (1976-1986) and on the Zoning Board of Appeals, beginning in 1987. Prior to joining the Comms, he worked for Holsman, Holsman, Klecamp and Taylor. He ran his own firm between 1962-1978. During the 1950s, '60s and '70s Daniel Comm, who was born in 1926, designed numerous institutional, religious, commercial, retail, hospitality, industrial and residential buildings as well as more than 200 single family homes. He designed a 20,000-square-foot addition to the North Suburban Synagogue Beth El in Highland Park. In 1955, the firm designed a split-level contemporary house at 851 Yale and Daniel Comm's own home at 1882 Sunset Road.⁶⁵

62 “Announcing The Chicago Tribune Small Homes Competition,” *Chicago Tribune*, September 12, 1926.

63 Louise Bargelt, “Adapts Charm of Colonial Period to Modern Demands,” *Chicago Tribune*, February 27, 1927.

64 Louise Bargelt, “Italian Motif Lends Charm to Prize House,” *Chicago Tribune*, January 16, 1927.

65 Crissa Shoemaker, “Daniel Comm, Architect of Dearborn Street,” *Chicago Tribune*, June 23, 2000.

Anthony Joseph Del Bianco was born in 1911. He was a prolific Chicago architect who was particularly active in the 1950s. He received his B.A. in architecture from the University of Illinois. His office was located at 5501 Irving Park Road in Chicago. He designed five houses between 1952 and 1955 in Sunset Terrace, all of which were Ranch houses. Four are Contemporary and one is a Styled Ranch. They are located at 1703 Beverly, 1711 Beverly, 1801 Beverly, 1890 Clifton and 1685 Elmwood. He was quoted in an article on June 1, 1957, in the *Chicago Daily Tribune* titled "Holds Ranch Home Grows in Popularity: 2-Story Revival Rated Unlikely." When discussing trends in Chicago area housing, he noted that even in conservative Chicago roofs are getting flatter, stated buyers are looking for large spaces for eating in and storage, noted that basement recreation rooms are obsolete, and that people favored living rooms facing the garden rather than the street."⁶⁶ Del Bianco designed houses in the Sherwood Forest section of Highland Park and in Arlington Heights as well as in Sunset Terrace. He also designed a budget home for the Chicago Metropolitan Home Builders Association held in 1950 at the Chicago Home Fair on Navy Pier in Chicago.⁶⁷ Del Bianco died in 1982.

Dewey & Pavlovich was an architectural practice based in Chicago. In 1943 they identified as structural engineers and their office was at 4804 N. Kedzie. The firm worked with developers in Chicago designing a couple of large, corner lot Bungalows in the *Chicago Rogers Park Manor Bungalow Historic District* (listed on the National Register of Historic Places on November 16, 2005),⁶⁸ as well as almost two dozen Bungalows in the *Hermosa Bungalow District*, listed on the National Register of Historic Places, where again, the architects worked with the developers of the neighborhood.⁶⁹ Partner **James Pavlovich** was born on January 27, 1890, in Serbia.⁷⁰ He arrived in the United States in 1912 and applied for citizenship based on naturalization in 1920. He married Anna Pavlovich, and lived in 3244 Lawrence Avenue, Chicago before moving to 1800 Old Mill Road, Lake Forest. He and Anna had two children: John and a daughter Mary Ann Barnes.

Flinn & Corrough was a firm that practiced in Highland Park from 1937 to 1945. **Raymond Warren Flinn** was a lifelong resident of Highland Park, born there in 1882 and dying there in 1959. He began his career in architecture as a construction superintendent for well-known Chicago architectural firm Patton & Miller. He went on to become a partner when Patton, Holmes & Flinn was formed in 1912. The firm was known for its churches and educational buildings. By 1915, he and Holmes continued their partnership after the death of Normand S. Patton, and this partnership ended in 1937 when Flinn went into partnership with **Dana Dodge Corrough**. Corrough was born in 1903 in Pasadena, CA. He was well educated, studying at Grinnell College, graduating in 1924; the University of Illinois at Urbana-Champaign from 1926-1927; the Armour Institute (IIT) from 1927-1930; the Massachusetts Institute of Technology in 1930-1931; and finally receiving a Master of Architecture degree from the

66 Ernest Fuller, "Holds Ranch Home Grows in Popularity: 2-Story Revival Rated Unlikely," *Chicago Daily Tribune*, June 1, 1957.

67 "High Livability Designed into 'Budget Home,'" *Chicago Daily Tribune*, April 30, 1950.

68 https://archive.org/stream/NationalRegisterNominationsForChicago/RogersPkManorNrNom_djvu.txt.

69 "First Units in Eighteen Bungalows on Northwest Side," *Chicago Tribune*, November 28, 1937.

70 James Pavlovich, World War II Draft Registration Card, Ancestry.com.

College of the Pacific in 1954.⁷¹ After the dissolution of Flinn & Corrough in 1945, Dana Corrough returned to his native California and continued practicing architecture there until his death in San Joaquin in 1972.⁷² Among Flinn & Corrough's designs in the area are the Sunset Park Fieldhouse (1940),⁷³ Flinn & Corrough designed one house in Sunset Terrace at 905 Yale Lane (1941).

J. Marion Gutnayer designed many significant houses in Wilmette, where he lived in a house built in 1957 that was very much influenced by Le Corbusier. When he lived in Paris in the early 1930s, he studied under Le Corbusier. Gutnayer was born in Poland in 1911. Before the war began, he studied art history at the Ecole du Louvre and graduated from the Ecole Speciale d'Architecture in Paris. Narrowly escaping the Nazis, he left Europe and arrived in the United States in 1946. After opening an architectural studio in New York with his brother, he moved to Chicago, where he practiced architecture throughout his career and served as assistant professor at the Chicago campus of the University of Illinois. He died in 2004.

Raymond Houlihan was born in 1902. A resident of Chicago, he designed many handsome houses while working for Charles Hemphill, C.A. Hemphill, Builders. When the James Patten Estate at 1426 Ridge, designed by George Maher, was demolished, Raymond Houlihan designed the houses. During the early years of World War II, he worked for the Federal Works Administration.⁷⁴ He was architect for Cook County 1947-1955. Houlihan died in a tragic drowning accident in 1955. There is a monograph on Ray Houlihan that was written in 1937 when he was working for Hemphill. Ray Houlihan designed five houses in Sunset Terrace: He designed an International Style at 1741 Beverly Place in 1947 for C.A. Hemphill, two minimal traditional houses for James Sheahan at 1755 Beverly Place (1953) and at 1777 Beverly Place (1952), a Contemporary Split-Level at 939 Harvard Court (1950), a Colonial Revival house at 1968 Sunset Road (1950) and an earlier Colonial Revival house at 1782 Clifton Avenue (1941) while he was working for the National Park Service.

Jones & Duncan. **Charles Jones**, who was born in 1899 and **James Simpson Duncan**, who was born in 1907, designed houses throughout Highland Park. Jones was a native of Ohio, Duncan a Scottish immigrant who arrived in the United States in 1919. According to 1930 and 1940 Census records, Duncan, who was living in Oak Park, was working as a draftsman. Jones was also working as a draftsman according to the 1930 Census. Jones, then living in Chicago, was listed in the 1940 Census as a salesman for a wholesale fabric company.⁷⁵ In the 1940s, the two men formed a partnership and were listed in the 1947 Highland Park telephone directory as Jones and Duncan Architectural Services, with an office on Central Avenue in Highland Park. By 1953, their firm was known as Jones and Duncan Designers & Architects. Jones became a Highland Park resident in the

71 Dana D Corrough, California, Death Index, 1940-1997, Ancestry.com.

72 Corrough's biography is based on information found in the American Architects Directory, edited by George S. Koyl, 2nd edition. New York: R.R. Bowker Company 1962.

73 "Notice," Highland Park Press, October 5, 1939.

74 Raymond Florence Houlihan. Registration Card for Draft. Ancestry.com.

75 Charles R. Jones; James Simpson Duncan. Ancestry.com Census Records.

early 1950s, living at 1436 Eastland. Jones and Duncan designed twelve houses in Sunset Terrace between 1947 and 1954. Their designs were Contemporary, Colonial Revival or Minimal Traditional. The firm also designed subdivision houses at 1321 Ridge Road in 1952 in Highland Park Gardens Subdivision and at 1880 Garland in 1954 in Sherwood Forest Subdivision. In addition, they designed a house in 1950 for a Lions Club fundraiser on Sunnyside Avenue in the Sherwood Forest Subdivision.⁷⁶ Duncan, working with Robert L. Norman designed the Northbrook Public Library building in 1963. Jones died in 1963, Duncan in 1995.

Robert Johnstone was a prolific Oak Park architect, who designed at least 68 single-family homes there in the 1950s and 1960s. He opened an office in Oak Park in 1946, moving it to Elmhurst in 1954. In 1950, he designed one house in Sunset Terrace in the Minimal Traditional Style, at 1883 Elmwood Drive.

Charles Kristen was born in Marisch Trubau, Austria (now Czech Republic) in 1890. He came to the United States and received a degree from the Ohio Mechanical Institute. Following his schooling he worked at the firm of Marshall & Fox, the prestigious firm known for its luxury apartment buildings and hotels, including the Edgewater Beach Hotel, 1550 North State Parkway, and the South Shore Country Club. In the 1920s he moved to Oak Park, where he designed many Revival-style houses, typically popular during that period. He designed over 90 houses there as well as several commercial buildings. He also designed homes in River Forest, Lincolnwood, Park Ridge and the Sauganash neighborhood in Chicago, several of which are identified as significant properties in the *Chicago Historic Resources Survey*. He designed one house in Sunset Terrace, located 1117 Princeton. It was built in the Minimal Traditional Style in 1948.

Marshall D. Leib was born in Chicago on August 25, 1926, and died in Portland, Oregon, on November 21, 2008. He lived in Chicago and Lincolnwood until shortly before his death when he moved to Portland. He was in government service from 1944 - 1946, then attended the Illinois Institute of Technology on the Naval Academy GI Bill, studied under Mies van der Rohe, and graduated with a Bachelor of science in 1950. He was principal in the firm of Marshall D. Leib & Associates. Leib designed hundreds of residences and numerous buildings in Chicago and northern suburbs. His principal works include Executive Tower, 5901 N. Cicero in Chicago (1963), Devon Plaza, 3601 W. Devon, Chicago (1964), Bank of Lincolnwood, 4433 W. Touhy Lincolnwood (1967), O'Hare Office Building, 10400 W. Higgins, Rosemont (1968), East Office Center, 6200 N. Hiawatha, Chicago (1969).⁷⁷ He also designed the Lincolnwood Financial Center, 6667 N. Lincoln Avenue, Lincolnwood (1968).⁷⁸ In 1953, a home that Leib designed at 3742 W. Arthur Street in Lincolnwood was the *Chicago Daily Tribune's* "Home of the Week." A *Chicago Tribune* article reported that Marshall Leib introduced the Split Ranch,

⁷⁶ Information provided by Julia Johnas.

⁷⁷ "Leib, Marshall Daniel," [obit.] *Chicago Tribune*, November 24, 2008; American Institute of Architects Directory, 1970, https://content.aia.org/sites/default/files/2018-09/Bowker_1970_L.pdf.

⁷⁸ "Finance Center Near Completion," *Chicago Tribune*, August 4, 1968.

a new concept, to the area in 1960. The home combined the easy living of a ranch layout with a high ceiling, airy lower level of a bilevel home; this was accomplished by placing the entry level midway between the upper and lower levels. Leib designed these and five-bedroom manor homes for the Glendale development in Glenview.⁷⁹ In Sunset Terrace, Leib designed 1732 Elmwood Drive in 1953, and 1700 Clifton Avenue in 1954.

Edward Loewenstein was born in Chicago in 1913. He received his B.A. in architecture in 1935, then worked as a draftsman in Ralph E. Stoetzel's office. In 1936 he became an associate at Newhouse and Bernheim where he remained between 1937-41. Their offices were in Chicago and Highland Park. He then moved to Greensboro, NC in 1946. He built houses for H. and R. Anspach on Roslyn Lane, Bloom Street and Clinton Court. In 1941, he designed a Colonial Revival House at 836 Yale Lane. The firm of Newhouse and Bernheim (originally owned by Felix Bernheim and Henry Newhouse, who died in 1929 but had been joined in the firm by his sons Henry, Jr., and Karl) designed several synagogues, the first Federal Housing Administration-financed speculative houses in Highland Park and several rental projects insured by the FHA, including eight row houses at the southwest corner of Broadview and Roger Williams Avenue in Highland Park. They also designed a large single-family home at 2159 Pine Point Drive.

Bruno Lunardi was born in 1915 in Modena, Italy, and lived in Highwood, then Highland Park. He designed a modern Ranch house in 1953 for Mr. and Ms. J.W. Rothschild, 1124 Wade that was picked by the *Chicago Daily Tribune* as "Home of the Week."⁸⁰ He also designed a school building for Immaculate Conception parish in Highland Park. He designed three houses in Sunset Terrace: a Contemporary Raised Ranch at 810 Park Avenue West (1957), a Contemporary Split-Level at 1746 Sunset Road (1960) and a Contemporary Ranch at 1722 Clifton Avenue (1952). He also owned the property on Park Avenue West, though it is uncertain whether he lived there or built it on speculation.

William D. Mann was born in 1871 in Rockville, Indiana, and attended Purdue University. He was a Highland Park architect who specialized in domestic architecture. He designed hundreds of homes over a forty-year period. Among them is the Robert E. Wood House at 54 Laurel (until recently housing the Highland Park Senior Center). He designed two houses in Sunset Terrace: a French Eclectic house at 1760 Clifton Avenue in 1938 and a Cape Cod Colonial Revival house at 1806 Sunset Road in 1949 that was constructed after his death in 1944.

Edward Marks, who was born in 1902 and a graduate of the University of Wisconsin, was an architect with Hemphill Builders before he retired in 1974 to work independently. Marks designed a Minimal Traditional Ranch at 925 Yale Lane in 1954. He died in 1989.

⁷⁹ "A Ranch that's Split in Glenview," *Chicago Tribune*, May 21, 1960.

⁸⁰ "The Home of the Week," *Chicago Daily Tribune*, January 24, 1953.

George C. Nimmons was a prominent Chicago architect. Born in 1865 in Wooster, Ohio, he received his A.B. from the University of Wooster. After European travel he entered the office of Burnham & Root in 1887. In 1898, he joined with William Fellows to form the architectural firm of Nimmons & Fellows, which continued until 1910. During this period, they worked designing the Chicago's West Side plant for the Sears, Roebuck & Company (1905-06), as well as several more warehouses, mail order plants, retail stores and the homes of R.W. Sears in Grayslake, Illinois (1906) and company president Julius Rosenwald in Chicago. Nimmons practiced without partners between 1917 and 1933 as George Nimmons & Co, then between 1933-1945 as Nimmons, Carr & Wright.⁸¹ Nimmons is best known for his commercial and industrial designs. He served a term as president of the Chicago Chapter, A.I.A. Nimmons designed a Craftsman house with Tudor and Prairie influences at 1940 Elmwood Drive in 1927. Nimmons died in 1947.

Peter J. Nitto was born in 1923 in Dwight, Illinois, then moved with his family to Wilmette. He was a North Shore architect best known for having designed shopping malls, commercial buildings, and thousands of Chicago area six-flats. He received his degree in architectural engineering from the University of Illinois in 1949. He designed more than 100 complexes including Ridge Heights in Highland Park.⁸²

Raymond Ovresat was born in 1926. He grew up in Chicago, attended Rutgers University and the University of Illinois, where he received a B.A. with honors in 1950. After graduation and travel in Europe he worked for and became a partner with Perkins + Will Chicago. He then joined Vickery Ovresat Awsumb–VOA Architects—with offices in Chicago and Florida. He was Director of the Illinois Chapter of the American Institute of Architects and was named a Fellow (FAIA). He designed a Split-Level Modern Ranch at 1975 Elmwood Drive in 1957.

Frank Polito was born in 1911. He graduated from Lane Technical High School in Chicago before attending Armour Institute (now Illinois Institute of Technology) where he received his architecture degree. During his career, Polito designed a number of school buildings in the 1950s and 1960s in Berwyn and Cicero. He also designed several Catholic churches and Parochial Schools in Chicago and in the northwest suburbs. Early in his career he shared a Chicago office with Root & Holister, landscape architects, and Otis and Fuller, architects. He shuttered his office during World War II and then worked for twenty years in an office in Lincolnwood. He shared the office with landscape architect Ralph Rodney Root. He designed several houses including 545 Oak Street in Winnetka, a Classical Revival houses listed on the National Register. Frank Polito designed commercial and industrial structures on the North Shore in the 1950s. Polito designed two houses in Sunset Terrace a modern/minimal traditional house at 1615 Beverly Place in 1950 and a Contemporary house at 904 Park Avenue West in 1952. He passed away in 1967.

⁸¹ "George C. Nimmons," Illinois Society of Architects Monthly Bulletin, 32, July-August 1947.

⁸² Kenan Heise, "Peter Nitto, 65, Architect Noted for Design of Six-Flats." Chicago Tribune, April 29, 1988.

Emerson Raymond, sometimes listed as E.E. Raymond, was born on October 25, 1897, in Chicago. He was a student at the University of Illinois at Urbana-Champaign when he registered for the draft for World War I and noted that he lived at 1809 Patterson Avenue in Chicago. In 1930, he lived at 8324 Keating in Chicago and was married to Ida May Raymond, nee Schoonover. He was listed as an architect. By 1940 he and his growing family moved to 3122 Thayer Street in Evanston, but he was still working at 8324 Keating Avenue in Chicago. In later years, his office had moved to Evanston. Among his notable designs are Evanston landmark 833 Ridge Terrace (1939), 2757 Lincolnwood, Evanston (1949), 2761 Hurd, Evanston (1951) and 1017 Miami Road, Wilmette (1956). In Sunset Terrace, Raymond designed three houses: 1835 Elmwood (1940), 1797 Elmwood (1941), and 898 Harvard (1941). Raymond died on February 12, 1986.⁸³

David Schiff designed the Bel Harbour Apartment building at 420 Belmont with Steven Amdur, co-developer, and rental agent. He designed four houses in Sunset Terrace: three Contemporary Split-Levels at 1073 Princeton Avenue (1955), 1788 Sunset Road (1956) and 1676 Elmwood Drive (1955) and a Contemporary Ranch at 1079 Princeton Avenue (1957). Schiff is also noted as the owner of 1073 Princeton. He either lived there or built the house on speculation.

Shayman & Salk. The firm of Shayman & Salk concentrated on residential design, both new construction and renovations. Stuart Shayman graduated from Deerfield High School, the University of Michigan with an M.A. in Architecture and attended the University of Florida Preservation Institute on Nantucket. He worked as an associate with Tony Grunsfeld, Grunsfeld Associates before forming Shayman & Salk with Arthur Salk in 1954. The firm was known for designing motels: one of them was the Heart of Chicago, built in 1959. In 1988 Shayman founded Stuart D. Shayman Associates. Shayman & Salk designed four houses in Sunset Terrace: a contemporary house at 1792 Clifton (1957), a modern Split-Level at 1694 Elmwood (1954), another Modern Split-Level at 1775 Elmwood Drive (1956) and a Neo-vernacular at 1086 Princeton Avenue (1956).

Walter Sobel was born in 1913. He grew up in Chicago, studied architectural drawing at Senn High School and attended Northwestern University, where he studied engineering, before he transferred to Armour Institute, now the Illinois Institute of Technology. After serving in World War II, he opened an architectural office. He designed courthouses throughout the United States, Canada, and the Virgin Islands. During his career he served as president of the Chicago Chapter, A.I.A. He retired in Wilmette in a house designed by Frank Lloyd Wright. Sobel was a Fellow of the A.I.A.

⁸³ Emerson Edward Raymond, U.S. World War I, World War II Draft registration cards, 1930, 1940 U.S. Federal Census Reports, Cook County, Illinois Death Index, Ancestry.com; "Raymond," Chicago Tribune [obit.], February 16, 1986.

Crombie Taylor is an accomplished modernist architect. There is an excellent book on his work by Jeffrey Plank: *Crombie Taylor: Modern Architecture, Building Restoration, and the Rediscovery of Louis Sullivan*. (Richmond, California: William Stout Publishers, 2009). His spare, flat-roofed houses of brick and glass reflect his tenure at the Institute of Design, founded by Lazlo Moholy-Nagy, who had taught at the Bauhaus. He hired Taylor as his assistant and liaison to the Board of Directors, a position he took in 1944. Charles Crombie Taylor was born in Oakmont, Pennsylvania. In 1932 Taylor began his architectural studies at Pennsylvania State, completing his B.S. in 1936. He then enrolled at Princeton University, studying the history of art and architecture. There he selected a modern design project for his master's degree. He then became an instructor in the school of architecture at the Georgia School (now Institute) of Technology. While there he championed the International Style. In 1951, Taylor opened his practice. Between 1951 and 1959 he completed more than a dozen projects, largely small houses. He frequently utilized large glass panels to open a small building to an extensive natural space beyond the wall and created a counterpoint between the geometry of the building and natural terrain surrounding it. His practice continued to grow. In 1978, Taylor embarked on large projects in England, Clinton, Iowa and Santa Barbara, California. During his lifetime he spent considerable time working on Louis Sullivan, especially the restoration of Chicago's Auditorium Building. Taylor passed away in 1999. He designed an important International Style house at 845 Yale Lane in 1956.

John S. Van Bergen, born in 1885, was a Highland Park resident. Although he designed some commercial buildings, his practice was generally limited to small scale residential work. He is noteworthy for practicing Prairie Style architecture much longer than his fellow architects. Van Bergen started his practice without any architectural training, in the office of Walter Burley Griffin and was the last employee to be hired by Frank Lloyd Wright before he closed his office in 1909 and left for Europe. But for most of his career, after returning from World War I in 1919, Van Bergen practiced alone, in the Ravinia section of Highland Park. Between 1920 and 1940, when the Van Bergen family left the area, he designed over forty projects. Most of his Highland Park work was on the east side of the city, with Braeside School (1927) arguably his most important commission. His name appears on the permit for a house in Sunset Terrace built in 1946. Van Bergen died in 1969.

Xavier Vigeant was born in 1889. He was a Highland Park resident, with his name appearing in the city directories in 1922 and 1925. Vigeant served on the Highland Park Zoning Committee.⁸⁴ The 1940 Census shows that his highest education was high school, so there is uncertainty whether he was an architect or contractor/builder. In 1934, Vigeant was living in Washington and went to work for the Department of the Interior, Office of Indian Affairs.⁸⁵ Vigeant's obituary states that Vigeant, who died in Washington, D.C. was an architect of many North Shore homes.⁸⁶ Vigeant designed a Tudor Revival House at 1896 Elmwood Drive in Sunset Terrace in 1927.

⁸⁴ "Effect of Zoning it to Equalize Value: This Is Pointed Out by Local Architect in Real Estate Magazine." Highland Park Press, July 2, 1931.

⁸⁵ Research Information provided by Julia Johnas.

⁸⁶ "Xavier Vigeant" Chicago Daily Tribune, March 25, 1957.



1975 Elmwood Drive, Modern Split-Level (1957)

Section 4: Survey Conclusions



850 Yale Lane, Tudor Revival (1928)

Property Evaluation

Significant and Contributing Buildings in the Sunset Terrace Survey Area

There are 275 principal buildings that were surveyed in the Sunset Terrace survey area. Of these, 31 (11 percent) are ranked locally significant; 203 (74 percent) are ranked contributing to the character of a potential local historic district; and 72 (26 percent) are ranked non-contributing to a potential local historic district. Some of those that are ranked non-contributing are less than fifty years old and might be considered contributing to a historic district if they have special significance.

Two (2) buildings are considered potentially eligible for individual listing in the National Register. If a National Register historic district were created, 199 (72 percent) would be contributing and 76 (28 percent) non-contributing. A National Register district does not include anything less than 50 years old in most circumstances.

Table 1: Number of Properties by Significance

Resource Type	Quantity
Significant Property - National Register	2
Significant Property - Local	31
Potentially Contributing to a National Register District	199
Potentially Non-Contributing to a National Register District	76
Potentially Contributing to a Local District	203
Potentially Non-Contributing to a Local District	72

Table 2: Number of Properties by Date of Construction

Resource Type	Quantity
1920-1929	47
1930-1939	23
1940-1949	62
1950-1959	79
1960-1969	10
1970-1979	3

Resource Type	Quantity
1980-1989	3
1990-1999	11
2000-2009	21
2010-2019	16
Total: 275	

Table 3: Number of Properties by Architectural Styles

Style	Quantity	Style	Quantity
American Vernacular	1	Minimal Traditional	46
Chicago Bungalow Style	1	Modern	13
Colonial Revival	69	Neo-Eclectic/ Neo-Traditional	56
Contemporary	11	Prairie Style	1
Craftsman	4	Spanish Colonial Revival	1
Dutch Colonial Revival	6	Styled Ranch	6
French Eclectic	3	Tudor Revival	25
Georgian Revival	3	Not Assigned	26
International	3	Total: 275	

Table 4: Number of Properties by Building Form

Resource Type	Quantity
Bungalow	3
Cape Cod	11
Central Passage	3
Cross Gable	1
Foursquare	2
Gable and Ell	1
Gable Front	1
Irregular/Asymmetrical Plan	1
L-Form	1
Raised Ranch	1
Ranch	50
Side Gable	1
Side Hall	1
Split-Level	21
Not Assigned	177
Total: 275	

Survey Conclusions

The Sunset Terrace Subdivision is a special entity with distinct boundaries and no changes in its original street patterns. There is a sense of cohesiveness that sets the 1922 Branigar Brothers development apart as a special area. There are 70 buildings dating from the 1920s and 1930s reflecting Post World War I development and 134 buildings dating from after World War II up to 1970. These clearly reflect national post war development growth.

This survey is an important step toward identifying Highland Park's architectural resources. It looked at a stand-alone 20th century residential subdivision as a high priority. The survey discovered a

wealth of historic resources that warrant consideration for landmark designation and protection. This survey identified 203 (74 percent) of the 275 principal buildings in the Sunset Terrace Subdivision as contributing to the character of a local historic district if one were to be created. There are 31 buildings in the Survey Area that not only contribute to the character of a district, but are ranked significant - that is, they are potential candidates for individual designation as Local Landmarks. Two buildings were considered potentially eligible for individual listing in the National Register.

Highland Park was relatively early in Illinois in its initial recognition of the community's historic resources and its adoption of a historic preservation ordinance. That said, actual protection of historic resources has not kept pace. There have been only three National Register nominations in Highland Park since the Multiple Property Resource submission in 1982-83 listed 26 individual properties and four historic districts containing 91 properties in the National Register. There have been 29 total individual listings with three demolitions, leaving 26 individual extant properties listed in the National Register.

Many significant architectural and historic resources in the city have not yet been identified for protection, yet the threats continue to grow. Pressure to tear down smaller historic houses and replace them, even if designed by significant architects, can be felt all over the community. This housing trend is evident in the Sunset Terrace Subdivision which has seen the replacement of 48 houses (17 percent) since 1990. The need for landmark protection could not be more apparent.

A well-thought-out program of landmark designation and the use of other preservation planning tools would be an important first step toward retaining individual historic buildings and preserving historic neighborhood character. In order for this to happen there are several very important steps that should be initiated immediately. The first is surveying, in phases, all of Highland Park, in order to identify resources deserving of recognition. This includes updating existing surveys completed in the past and identifying new areas which have not yet been surveyed. The second is to enhance educational programming on the benefits of preservation and landmark designation. Finally, incorporating historic preservation into all facets of the City's planning processes will ensure that the unique character of Highland Park is at the forefront when planning decisions are made. The City of Highland Park is currently working to implement these steps. These efforts need to be further publicized on the City's website.

One of the principal reasons for conducting a historic resources survey is to assess properties reaching 50 years in age for their significance, as well as identifying any changes to the survey area that have occurred over time. The Sunset Terrace survey identified 275 principal buildings, of which 48 have been constructed since 1990. In addition to demolition, there have been a number of second-floor additions which have led to the loss of historic character of these properties.

Recommendations

1 Continue the Highland Park survey program.

The 2020 update of the Central East and Central Avenue/Deerfield Road survey was the first new survey in Highland Park in 12 years. While the Sunset Terrace survey evaluates many important historic resources in the community, there remains the need to survey historic buildings in other areas of the city in the future. A long-term preservation program should make a priority of establishing a schedule for surveying all important historic resources in phases over several years. During the Sunset Terrace survey, it became clear that a survey of houses along the west side of Beverly Place and adjacent streets is needed. The houses in this area were built within the same periods of development as Sunset Terrace and include many similar resources. Also, the home of Walt Durbahn, a Boy-Built-Home, is located at 1900 Beverly Place. Other priority areas in Highland Park include Sunset Woods Park, the entire Sheridan Road corridor, the original town of Ravinia and pre- and post-World War II subdivisions such as the The Highlands, developed by Krenn and Dato in the early 20th century.

2 Continue public awareness programs.

The information in this survey can be used as background material for a variety of different educational programs. The Historic Preservation Commission can work with other groups such as the Highland Park Historical Society and the Highland Park Cultural Arts Commission to sponsor lectures, tours, and publications (both hard copy and online) promoting the rich architectural heritage of the community. PowerPoint presentations on various subjects can be sponsored by the Highland Park Public Library as they have in the past. There are two excellent walking tours accessible by phone apps developed by the Historic Preservation Commission. Additional walking tours of surveyed neighborhoods, including Sunset Terrace, should be put together, and made accessible by smartphone. The information assembled in the Sunset Terrace survey can be used to provide the audio and used to create an online brochure in the same format as the two earlier walking tours: Walking Tour 1: Laurel-Prospect Walking Tour; Walking Tour 2: Hazel-Ravine Walking Tour.

3 Update the 1983 Highland Park Multiple Resource Area, a Multiple Property Submission to the National Register of Historic Places.

In 1983, the Highland Park Multiple Resource Area was listed in the National Register of Historic Places as a Multiple Property Submission, which nominates groups of related significant properties, organizing the themes, trends, and patterns of history shared by the properties into historic contexts, as well as defining the property types that represent those historic contexts.

The Highland Park Multiple Resource Area includes all properties located within the City of Highland Park. Following its submission in 1983, four historic districts and 24 individual properties were listed in the National Register under the historic contexts provided in the document. In the nearly 40 years since this document was created, significant changes to the requirements for listing properties in the National Register of Historic Places have been implemented and additional properties have reached the 50-year age requirement for evaluating significance. While the 1983 document provides important information that is still relevant in identifying Highland Park's historic resources, updating the document to meet current National Park Service standards for listing properties in the National Register is critical for future recognition of Highland Park's important historic resources.

4 Collect additional research information with the goal of designating new Local Landmarks and Historic Districts.

There are two choices for landmark designation, listing in the National Register of Historic Places, and designation as a local Highland Park Landmark. Highland Park has a Multiple Property Listing in the National Register with 29 buildings already listed (three have since been demolished). The majority took place in 1982-83. The advantage of National Register listing is recognition and prestige for the community within Highland Park itself and in the larger region. However, National Register listing provides no protection against alteration or demolition. Compared to individual listing, adding to the Multiple Property nomination is a simpler, less time-consuming process.

The advantage of local designation is that the City of Highland Park and its Historic Preservation Commission has review over future alterations to a designated property through the permit review process. This can ensure that the character of a historic neighborhood and of individually significant buildings remains consistent. Most importantly, local designation has the power and potential to prevent demolition of designated buildings. These advantages apply whether properties are individually listed as landmarks or are contributing buildings within local historic districts.

Both types of designations, National Register and local, allow homeowners to participate in tax incentive programs. When a building is listed in the National Register or designated as a Highland Park Landmark, it is eligible for tax incentives through the State of Illinois.

Rehabilitating income-producing properties makes them eligible for historic tax credits; rehabilitating single-family homes by owner occupants makes them eligible for the Illinois Property Tax Assessment Freeze program. Since the survey area is residential, homeowners who spend over 25 percent of the Assessor's Fair Market Value on a rehabilitation that meets the Secretary of the Interior Standards for Rehabilitation should seriously consider applying for the freeze. This incentive is available to owners of designated landmark houses and to owners

of houses or residential properties up to six units that are contributing buildings in a National Register or Local Historic District.

This report recommends an increased program of local landmark designations and/or adding properties to the National Register, based on results of this survey. Both Contributing and Significant buildings should be considered eligible as further research is undertaken on a building's significance.

5 Pursue potential Local Historic District designations.

- A. Sunset Terrace Historic District. The Sunset Terrace Survey Area could be considered for local historic district nomination based on its collection of historic architecture and its status as a planned subdivision in 1922 by the Branigar Brothers.
- B. Boy-Built-Homes Thematic District. The Sunset Terrace Survey Area includes four of the homes built by Walt Durbahn and the high school students from Deerfield Shields Township High School in the early and mid-20th century. These houses are significant to Highland Park's history, and a thematic district could be considered to designate these four houses, as well as the other remaining Boy-Built-Homes in Highland Park, including the home of Walt Durbahn at 1900 Beverly Place located across from the survey area. The other remaining houses outside of the survey area should be identified for this potential thematic district.

6 Pursue potential Local Landmark designations.

Individual Local Landmark designation can accomplish the preservation of buildings deemed as significant by this survey. Any of the 31 buildings which this survey has identified as locally significant, and perhaps some identified as Contributing - with additional research - is a potential candidate for individual local designation. The City of Highland Park should reach out and engage these property owners regarding potential landmark nomination. The properties identified include:

- 985 Central Avenue - Architect Charles William Lauzon, Contemporary, 1960
- 1700 Clifton Avenue - Architect Marshall D. Leib, Modern, 1954
- 1767 Clifton Avenue - Builder Sears Roebuck and Company (The Mitchell), Tudor Revival, 1931
- 1773 Clifton Avenue - Architect Goldsmith and Kahn, Modern, 1954
- 1821 Clifton Avenue - Builder C. Christiansen, Colonial Revival, 1927
- 1870 Clifton Avenue - Builder Harold Westergard, Styled Ranch, 1947
- 1806 Elmwood Drive - Builder Louis J. Ugolini, Colonial Revival, 1947

- 1896 Elmwood Drive - Architect Xavier Vigeant, Tudor Revival, 1927
- 1911 Elmwood Drive - Architect Jules Marling, Modern, 1954
- 1940 Elmwood Drive - Architect George C. Nimmons, Craftsman/Tudor Revival, 1927
- 1974 Elmwood Drive - Builder Alvin Richman, Modern, 1961
- 1975 Elmwood Drive - Architect Raymond C. Ovresat, Modern, 1957
- 959 Harvard Court - Architects Jones and Duncan, Colonial Revival, 1952 (Boy-Built-Home)
- 864 Park Avenue West - Architect N. W. Cook, Colonial Revival, 1926
- 963 Princeton Avenue - Architects Jones and Duncan, Cape Cod, 1948 (Boy-Built-Home)
- 966 Princeton Avenue - Architects Paul Rogers and J. Marion Gutnayer, Modern, 1951
- 977 Princeton Avenue - Architect Carl Hoermann, French Eclectic, 1929
- 1073 Princeton Avenue - Architect David Schiff, Contemporary, 1955
- 1100 Princeton Avenue - Architect Charles E. Rabig, Colonial Revival, 1928
- 1818 Sunset Road - Architect Roy M. Schoenbrod (Citation Builders Corporation), Contemporary, 1955
- 1882 Sunset Road - Architect Daniel Comm, Modern, 1955
- 1904 Sunset Road - Architect Amedeo Leone, Tudor Revival, 1927 (Chicago Tribune Home Contest)
- 1916 Sunset Road - Architect Howard Bowen, Tudor Revival, 1928
- 845 Yale Lane - Architect Crombie Taylor, International, 1956
- 850 Yale Lane - Builder Deerfield Shields Township High School, Tudor Revival, 1928 (Boy-Built-Home)
- 867 Yale Lane - Builder W. S. Traweek, Tudor Revival, 1925
- 873 Yale Lane - Builder W. S. Traweek, Colonial Revival, 1925
- 877 Yale Lane - Builder Walter W. Wilcox, Tudor Revival, 1925
- 880 Yale Lane - Architect B. J. Bruns (Home Owners Service Company), Ranch, 1959
- 889 Yale Lane - Architects Jones and Duncan, Ranch, 1952
- 914 Yale Lane - Architects Jones and Duncan, Minimal Traditional, 1950 (Boy-Built-Home)

7 Pursue potential National Register Historic District listings.

Sunset Terrace Historic District. The Sunset Terrace Survey Area could be considered for listing as a National Register historic district based on its collection of historic architecture and its status as a planned subdivision in 1922 by the Branigar Brothers.

8 Pursue potential individual National Register property listings.

In addition to local significance, there are two buildings that may be individually eligible for listing in the National Register of Historic Places. The City of Highland Park should reach out and engage these homeowners regarding adding their properties to the Multiple Property nomination to the National Register of Historic Places. The properties identified include:

- 1882 Sunset Road - Architect Daniel Comm, Modern, 1955
- 845 Yale Lane - Architect Crombie Taylor, International, 1956

9 Support current planning activities that encourage preservation.

The City of Highland Park adopted its first comprehensive Master Plan in 1976. While establishing that community character is important, it did not specifically reference historic preservation. Beginning in 1996, the Master Plan was updated through the creation of planning districts throughout Highland Park and the establishment of goals and objectives that specifically referenced maintaining and preserving the historic character of the community. These objectives included:

- Maintain Highland Park's sense of place, character, and history.
- Maintain quality of architecture in residential and public buildings.
- Preserve the quality of residential neighborhoods.
- Protect natural, historic, and physical resources, and natural beauty.

The Master Plan also recommended using established guidelines and procedures to “protect properties that are of historic, architectural, and/or cultural value to the community, including buildings and natural or man-made landscapes...by pursuing landmark nominations of individual properties and districts which have historic, architectural and/or cultural significance to protect them from inappropriate changes.”

The City of Highland Park is currently undertaking additional planning initiatives to update its Master Plan and to create its first Historic Preservation Plan. These planning efforts are encouraging steps towards incorporating preservation planning goals within the overall planning process. This survey, along with future preservation planning initiatives, will inform advocacy efforts and help direct preservation initiatives outlined in the Draft Historic Preservation Plan. A comprehensive planning process that values preservation planning principles will reflect the desires of the Historic Preservation Commission, City Council and Highland Park residents.



1847 Beverly Place, Minimal Traditional (1956)

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Credits

This report was prepared by The Lakota Group and Benjamin Historic Certifications under contract to the City of Highland Park. Funding was provided by the City of Highland Park. The individual data forms for each building surveyed are on file with the Highland Park Historic Preservation Commission in the Community Development Department.

Project staff included:

The Lakota Group:

Nicholas Kalogeresis, AICP, Associate Principal
Douglas Kaarre, AICP, Senior Associate
Abigail Rose, Senior Planner

Benjamin Historic Certifications:

Susan S. Benjamin, Principal
Jeanne Sylvester, Associate
Andrew Elders, Associate

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985 Central Avenue, Contemporary Split-Level (1960)

Appendices



1896 Elmwood Drive, Tudor Revival (1927)

Appendix A: Sample Survey Form

HISTORIC RESOURCE INVENTORY FORM

Resource Address: 1073 Princeton Ave Highland Park Illinois 60035 United States
County: Lake
Historic name:
Present name:
Local place name:
Visible from public right of way: Yes
Ownership:
Owner/Address:
Land unit size:
Site/Setting: 20-foot setback; side driveway; foundation shrubs; mature tree.



Lat/Long: 42.1828750875312200, -87.8116125779098400 [WGS84]

UTM: Zone 16T, 432976.7504 mE, 4670399.7347 mN

Parcel No. 16-22-408-036

Historical Information

Historic Function: Domestic: Single Dwelling	Current Function: Domestic: Single Dwelling
Construction Date: ca. 1950-1959 , documented 1955*	Architect: David Schiff
Original or Significant Owners: David Schiff	Builder: David Schiff
Significant Date/Period:	Developer:
Areas of Significance:	

Architectural Information

Category: building, Single-family residence	Style: Contemporary	<input type="checkbox"/> Additions <input type="checkbox"/> Alterations <input type="checkbox"/> Moved <input type="checkbox"/> Other Ancillary structures: 1 total including single-bay garage
Structural: Masonry and Frame	Exterior Material(s): original brick, original vertical plank siding	
Stories: 1.5, Bays:	Roof Material: replacement asphalt shingles	
Form or Plan: split-level, rectangular	Roof Type: Gabled	
Foundation: poured concrete	Windows: original wood 1 fixed	
General condition: Good	Chimney(s): one brick Rear straddle ridge	
Basement:	Porch: platform/stoop	

Historical Summary:

Permit #8665 was issued to David Schiff, 1449 W. Rosemont, Chicago, on October 13, 1955 to construct a single family house at an estimated cost of \$19,000. Permit #9517 was issued to David Schiff on May 9, 1957 to construct a frame garage at an estimated cost of \$450.

Status (Current Listing or Designation)

National: indiv. district landmrk.
 State/Province: indiv. district landmrk.
 Local: indiv. district landmrk.

Evaluation (Preparer's Assessment of Eligibility)

Recommendation	Level of potential eligibility	Landmark potential
<input checked="" type="checkbox"/> Individually eligible	<input checked="" type="checkbox"/> National	<input type="checkbox"/> National
<input checked="" type="checkbox"/> Eligible as contributing resource	<input type="checkbox"/> State	<input type="checkbox"/> State
<input type="checkbox"/> Not eligible / non-contributing	<input checked="" type="checkbox"/> Local	<input checked="" type="checkbox"/> Local
<input type="checkbox"/> Not determined		

Eligibility: Property may be eligible for Local Landmark designation.

Inventory Sheet : 1073 Princeton Ave Highland Park Lake Illinois

1073 Princeton Ave Highland Park, Illinois (pg. 2)



Description/Remarks

This is a 1.5-story single-family residence in the Contemporary style built in 1955. The structural system is masonry and frame. The foundation is poured concrete. Exterior walls are original brick and original vertical plank siding. The building has a gabled roof clad in replacement asphalt shingles. There is one rear, straddle ridge, brick chimney. Windows are original wood, 1-light fixed. Also wood awning windows; 1/1 wood double-hung windows. There is a platform/stoop. Side-facing front entrance with concrete steps. Secondary entrance on opposite side of house.

Date source: Highland Park Building Permits

Survey and Recorder

Project: Sunset Terrace Survey	Sequence/Key no.:	Survey Date: March 16, 2021
Prepared By: Douglas Kaarre, The Lakota Group	Report Title/Name: Sunset Terrace Architectural Resources Survey	Previous Surveys:
Inventoried: 10/28/2020 5:45:26 pm Last updated: 06/03/2021 2:28:33 pm by Doug Kaarre / 312.467.5445 x 220	Level of Survey: <input type="checkbox"/> Reconnaissance <input checked="" type="checkbox"/> Intensive	Additional Research Recommended? <input type="checkbox"/> Yes <input type="checkbox"/> No

Appendix B: Property Inventory of the Sunset Terrace Survey Area

Significant Properties - National Register

- 1882 SUNSET ROAD, MODERN, ARCHITECT DANIEL COMM, 1955
- 845 YALE LANE, INTERNATIONAL STYLE, ARCHITECT CROMBIE TAYLOR, 1956

Significant Properties - Local

- 985 CENTRAL AVENUE, CONTEMPORARY, ARCHITECT CHARLES WILLIAM LAUZON, 1960
- 1700 CLIFTON AVENUE, MODERN, MARSHALL D. LEIB, 1954
- 1767 CLIFTON AVENUE, TUDOR REVIVAL, SEARS, ROEBUCK & COMPANY, 1931
- 1773 CLIFTON AVENUE, MODERN, GOLDSMITH & KAHN, 1954
- 1821 CLIFTON AVENUE, COLONIAL REVIVAL, BUILDER C. CHRISTIANSEN, 1927
- 1870 CLIFTON AVENUE, STYLED RANCH, BUILDER HAROLD WESTERGARD, 1947
- 1806 ELMWOOD DRIVE, COLONIAL REVIVAL, BUILDER LOUIS J. UGOLINI, 1947
- 1896 ELMWOOD DRIVE, TUDOR REVIVAL, ARCHITECT XAVIER VIGEANT, 1927
- 1911 ELMWOOD DRIVE, MODERN, ARCHITECT JULES MARLING, 1954
- 1940 ELMWOOD DRIVE, CRAFTSMAN/TUDOR REVIVAL, ARCHITECT GEORGE C. NIMMONS, 1927
- 1974 ELMWOOD DRIVE, MODERN, BUILDER ALVIN RICHMAN, 1961
- 1975 ELMWOOD DRIVE, MODERN, ARCHITECT RAYMOND C. OVRESAT, 1957
- 959 HARVARD COURT, COLONIAL REVIVAL, ARCHITECT JONES & DUNCAN, 1952 (BOY BUILT HOME)
- 864 PARK AVENUE WEST, COLONIAL REVIVAL, BUILDER RUDOLPH E. CROSBY, 1926
- 963 PRINCETON AVENUE, CAPE COD, BUILDER DEERFIELD SHIELDS HIGH SCHOOL, 1948 (BOY BUILT HOME)
- 966 PRINCETON AVENUE, MODERN, ARCHITECT PAUL ROGERS & J. MARION GUTNAYER, 1951
- 977 PRINCETON AVENUE, FRENCH ECLECTIC, BUILDER WILLIAM HOERMANN, 1929
- 1073 PRINCETON AVENUE, CONTEMPORARY, ARCHITECT DAVID SCHIFF, 1955
- 1100 PRINCETON AVENUE, COLONIAL REVIVAL, BUILDER EDWARD RAY COLE, 1928
- 1818 SUNSET ROAD, CONTEMPORARY, ARCHITECT CITATION BUILDERS CORPORATION, 1955
- 1882 SUNSET ROAD, MODERN, ARCHITECT DANIEL COMM, 1955
- 1904 SUNSET ROAD, TUDOR REVIVAL, BUILDER WILLIAM H. HOLTGATE, 1927
- 1916 SUNSET ROAD, TUDOR REVIVAL, ARCHITECT HOWARD BOWEN, 1928
- 845 YALE LANE, INTERNATIONAL STYLE, ARCHITECT CROMBIE TAYLOR, 1956
- 850 YALE LANE, TUDOR REVIVAL, BUILDER DEERFIELD SHIELDS HIGH SCHOOL, 1928 (BOY BUILT HOME)
- 867 YALE LANE, TUDOR REVIVAL, BUILDER W. S. TRAWEEK, 1925
- 873 YALE LANE, COLONIAL REVIVAL, BUILDER W. S. TRAWEEK, 1925
- 877 YALE LANE, TUDOR REVIVAL, BUILDER WALTER W. WILCOX, 1925
- 880 YALE LANE, RANCH, ARCHITECT B. J. BRUNS, 1959
- 889 YALE LANE, RANCH, ARCHITECT JONES & DUNCAN, 1952
- 914 YALE LANE, MINIMAL TRADITIONAL, ARCHITECT JONES & DUNCAN, 1950 (BOY BUILT HOME)

Potentially Contributing to a National Register Historic District

- 1641 BEVERLY PLACE, RANCH, 1957
- 1703 BEVERLY PLACE, STYLED RANCH, 1952
- 1711 BEVERLY PLACE, MINIMAL TRADITIONAL, 1952
- 1717 BEVERLY PLACE, TUDOR REVIVAL, 1927
- 1741 BEVERLY PLACE, INTERNATIONAL STYLE, 1947
- 1755 BEVERLY PLACE, MINIMAL TRADITIONAL, 1953
- 1765 BEVERLY PLACE, MINIMAL TRADITIONAL, 1946
- 1777 BEVERLY PLACE, MINIMAL TRADITIONAL, 1952
- 1795 BEVERLY PLACE, MINIMAL TRADITIONAL, 1946
- 1801 BEVERLY PLACE, STYLED RANCH, 1954
- 1807 BEVERLY PLACE, MINIMAL TRADITIONAL, 1947
- 1825 BEVERLY PLACE, MINIMAL TRADITIONAL, 1947
- 1831 BEVERLY PLACE, TUDOR REVIVAL, 1929
- 1847 BEVERLY PLACE, MINIMAL TRADITIONAL, 1956
- 1855 BEVERLY PLACE, COLONIAL REVIVAL, 1940
- 1921 BEVERLY PLACE, MINIMAL TRADITIONAL, 1947
- 1961 BEVERLY PLACE, CONTEMPORARY, 1959
- 969 CENTRAL AVENUE, COLONIAL REVIVAL, 1930
- 999 CENTRAL AVENUE, TUDOR REVIVAL, 1928
- 1005 CENTRAL AVENUE, COLONIAL REVIVAL, 1948
- 1013 CENTRAL AVENUE, COLONIAL REVIVAL, 1937
- 1021 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1946
- 1029 CENTRAL AVENUE, COLONIAL REVIVAL, 1934
- 1045 CENTRAL AVENUE, MINIMAL TRADITIONAL/COLONIAL REVIVAL, 1947
- 1085 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1949
- 1095 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1952
- 1099 CENTRAL AVENUE, RANCH, 1947
- 1105 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1947
- 1113 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1947
- 1121 CENTRAL AVENUE, DUTCH COLONIAL REVIVAL, 1925
- 1127 CENTRAL AVENUE, RANCH, 1955
- 1133 CENTRAL AVENUE, RANCH, 1955
- 1141 CENTRAL AVENUE, TUDOR REVIVAL, 1925
- 1145 CENTRAL AVENUE, COLONIAL REVIVAL, 1925
- 1682 CLIFTON AVENUE, RANCH, 1952
- 1714 CLIFTON AVENUE, COLONIAL REVIVAL, 1925
- 1722 CLIFTON AVENUE, RANCH, 1952
- 1730 CLIFTON AVENUE, MINIMAL TRADITIONAL, 1949
- 1736 CLIFTON AVENUE, COLONIAL REVIVAL, 1951
- 1751 CLIFTON AVENUE, MINIMAL TRADITIONAL, 1938

- 1760 CLIFTON AVENUE, FRENCH ECLECTIC, 1938
- 1761 CLIFTON AVENUE, DUTCH COLONIAL REVIVAL, 1924
- 1776 CLIFTON AVENUE, TUDOR REVIVAL, 1936
- 1782 CLIFTON AVENUE, COLONIAL REVIVAL, 1941
- 1787 CLIFTON AVENUE, TUDOR REVIVAL, 1927
- 1792 CLIFTON AVENUE, 1957
- 1797 CLIFTON AVENUE, COLONIAL REVIVAL, 1940
- 1805 CLIFTON AVENUE, COLONIAL REVIVAL, 1942
- 1835 CLIFTON AVENUE, COLONIAL REVIVAL, 1954
- 1871 CLIFTON AVENUE, COLONIAL REVIVAL, 1946
- 1889 CLIFTON AVENUE, GEORGIAN REVIVAL, 1940
- 1890 CLIFTON AVENUE, CONTEMPORARY, 1955
- 1897 CLIFTON AVENUE, DUTCH COLONIAL REVIVAL, 1928
- 1912 CLIFTON AVENUE, MODERN, 1955
- 1616 ELMWOOD DRIVE, RANCH, 1958
- 1641 ELMWOOD DRIVE, CONTEMPORARY, 1959
- 1669 ELMWOOD DRIVE, DUTCH COLONIAL REVIVAL, 1928
- 1676 ELMWOOD DRIVE, CONTEMPORARY, 1955
- 1685 ELMWOOD DRIVE, STYLED RANCH, 1952
- 1694 ELMWOOD DRIVE, MODERN, 1954
- 1718 ELMWOOD DRIVE, PRAIRIE SCHOOL, 1926
- 1726 ELMWOOD DRIVE, COLONIAL REVIVAL, 1958
- 1732 ELMWOOD DRIVE, MODERN, 1953
- 1735 ELMWOOD DRIVE, TUDOR REVIVAL, 1930
- 1738 ELMWOOD DRIVE, RANCH, 1953
- 1775 ELMWOOD DRIVE, MODERN, 1955
- 1776 ELMWOOD DRIVE, RANCH, 1953
- 1783 ELMWOOD DRIVE, COLONIAL REVIVAL, 1941
- 1797 ELMWOOD DRIVE, COLONIAL REVIVAL, 1941
- 1802 ELMWOOD DRIVE, COLONIAL REVIVAL, 1936
- 1815 ELMWOOD DRIVE, TUDOR REVIVAL, 1929
- 1821 ELMWOOD DRIVE, RANCH, 1952
- 1836 ELMWOOD DRIVE, COLONIAL REVIVAL, 1962
- 1871 ELMWOOD DRIVE, STYLED RANCH, 1947
- 1883 ELMWOOD DRIVE, MINIMAL TRADITIONAL, 1950
- 1888 ELMWOOD DRIVE, RANCH, 1961
- 1889 ELMWOOD DRIVE, CHICAGO BUNGALOW STYLE, 1929
- 1897 ELMWOOD DRIVE, TUDOR REVIVAL, 1936
- 1904 ELMWOOD DRIVE, RANCH, 1953
- 1905 ELMWOOD DRIVE, COLONIAL REVIVAL, 1937
- 1912 ELMWOOD DRIVE, RANCH, 1953

- 1924 ELMWOOD DRIVE, COLONIAL REVIVAL, 1926
- 1925 ELMWOOD DRIVE, COLONIAL REVIVAL, 1963
- 1943 ELMWOOD DRIVE, MINIMAL TRADITIONAL, 1949
- 1955 ELMWOOD DRIVE, COLONIAL REVIVAL, 1946
- 1956 ELMWOOD DRIVE, RANCH, 1950 0
- 1960 ELMWOOD DRIVE, COLONIAL REVIVAL, 1962
- 1968 ELMWOOD DRIVE, TUDOR REVIVAL, 1931
- 881 HARVARD COURT, COLONIAL REVIVAL, 1940
- 889 HARVARD COURT, COLONIAL REVIVAL, 1928
- 898 HARVARD COURT, COLONIAL REVIVAL, 1941
- 899 HARVARD COURT, COLONIAL REVIVAL, 1928
- 930 HARVARD COURT, COLONIAL REVIVAL, 1945
- 936 HARVARD COURT, MINIMAL TRADITIONAL, 1946
- 939 HARVARD COURT, FRENCH ECLECTIC, 1950
- 942 HARVARD COURT, COLONIAL REVIVAL, 1938
- 947 HARVARD COURT, TUDOR REVIVAL, 1953
- 950 HARVARD COURT, COLONIAL REVIVAL, 1938
- 953 HARVARD COURT, MODERN, 1953
- 956 HARVARD COURT, MINIMAL TRADITIONAL, 1948
- 960 HARVARD COURT, MINIMAL TRADITIONAL, 1936
- 983 HARVARD COURT, MINIMAL TRADITIONAL, 1947
- 992 HARVARD COURT, MODERN, 1949
- 1000 HARVARD COURT, MINIMAL TRADITIONAL, 1948
- 1004 HARVARD COURT, MINIMAL TRADITIONAL, 1955
- 810 PARK AVENUE WEST, RAISED RANCH, 1957
- 818 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 824 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1946
- 832 PARK AVENUE WEST, GEORGIAN REVIVAL, 1945
- 840 PARK AVENUE WEST, COLONIAL REVIVAL, 1925
- 846 PARK AVENUE WEST, CONTEMPORARY, 1955
- 858 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 70 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1958
- 884 PARK AVENUE WEST, SPANISH COLONIAL REVIVAL, 1927
- 892 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1950
- 900 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 914 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 924 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1949
- 930 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 949 PRINCETON AVENUE, COLONIAL REVIVAL, 1945
- 957 PRINCETON AVENUE, DUTCH COLONIAL REVIVAL, 1929
- 973 PRINCETON AVENUE, COLONIAL REVIVAL, 1939

- 974 PRINCETON AVENUE, COLONIAL REVIVAL, 1920
- 988 PRINCETON AVENUE, COLONIAL REVIVAL, 1924
- 994 PRINCETON AVENUE, COLONIAL REVIVAL, 1925
- 1004 PRINCETON AVENUE, MINIMAL TRADITIONAL, 1943
- 1010 PRINCETON AVENUE, TUDOR REVIVAL, 1932
- 1026 PRINCETON AVENUE, TUDOR REVIVAL, 1928
- 1054 PRINCETON AVENUE, COLONIAL REVIVAL, 1941
- 1070 PRINCETON AVENUE, RANCH, 1953
- 1079 PRINCETON AVENUE, CONTEMPORARY, 1957
- 1080 PRINCETON AVENUE, SPLIT-LEVEL, 1956
- 1092 PRINCETON AVENUE, COLONIAL REVIVAL, 1940
- 1093 PRINCETON AVENUE, COLONIAL REVIVAL, 1928
- 1099 PRINCETON AVENUE, RANCH, 1953
- 1105 PRINCETON AVENUE, COLONIAL REVIVAL, 1940
- 1106 PRINCETON AVENUE, COLONIAL REVIVAL, 1929
- 1111 PRINCETON AVENUE, COLONIAL REVIVAL, 1947
- 1114 PRINCETON AVENUE, COLONIAL REVIVAL, 1934
- 1117 PRINCETON AVENUE, MINIMAL TRADITIONAL, 1948
- 1118 PRINCETON AVENUE, MINIMAL TRADITIONAL, 1952
- 1121 PRINCETON AVENUE, RANCH, 1953
- 1736 SUNSET ROAD, TUDOR REVIVAL, 1928
- 1746 SUNSET ROAD, SPLIT-LEVEL, 1960
- 1788 SUNSET ROAD, CONTEMPORARY, 1956
- 1806 SUNSET ROAD, COLONIAL REVIVAL, 1949
- 1826 SUNSET ROAD, CRAFTSMAN, 1930
- 1832 SUNSET ROAD, COLONIAL REVIVAL, 1948
- 1842 SUNSET ROAD, TUDOR REVIVAL, 1927
- 1878 SUNSET ROAD, COLONIAL REVIVAL, 1927
- 1898 SUNSET ROAD, TUDOR REVIVAL, 1931
- 1928 SUNSET ROAD, CRAFTSMAN, 1925
- 1968 SUNSET ROAD, COLONIAL REVIVAL, 1950
- 1984 SUNSET ROAD, RANCH, 1949
- 832 YALE LANE, TUDOR REVIVAL, 1936
- 835 YALE LANE, TUDOR REVIVAL, 1927
- 844 YALE LANE, GEORGIAN REVIVAL, 1938
- 851 YALE LANE, CONTEMPORARY, 1955
- 859 YALE LANE, MINIMAL TRADITIONAL, 1954
- 886 YALE LANE, COLONIAL REVIVAL, 1941
- 896 YALE LANE, COLONIAL REVIVAL, 1925
- 902 YALE LANE, DUTCH COLONIAL REVIVAL, 1925
- 905 YALE LANE, COLONIAL REVIVAL, 1941

- 910 YALE LANE, COLONIAL REVIVAL, 1964
- 917 YALE LANE, CRAFTSMAN, 1925
- 925 YALE LANE, MINIMAL TRADITIONAL, 1954
- 931 YALE LANE, COLONIAL REVIVAL, 1960

Potentially Non-Contributing to a National Register Historic District

- 1615 BEVERLY PLACE, MINIMAL TRADITIONAL/MODERN, 1950
- 1689 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 2019
- 1695 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 1954/2004
- 1725 BEVERLY PLACE, MINIMAL TRADITIONAL, 1955
- 1733 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 1949
- 1747 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 2005
- 1781 BEVERLY PLACE, MINIMAL TRADITIONAL, 1979
- 1815 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 2010
- 1839 BEVERLY PLACE, COLONIAL REVIVAL, 1985
- 991 CENTRAL AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1988
- 1037 CENTRAL AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2002
- 1708 CLIFTON AVENUE, INTERNATIONAL STYLE, 1995
- 1740 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2018
- 1741 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 1745 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 1750 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2018
- 1768 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2017
- 1781 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2006
- 1804 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2004
- 1812 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2001
- 1820 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1896 CLIFTON AVENUE, BUNGALOW, 1928/C. 1995
- 1904 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2001
- 1905 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1915 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1929 CLIFTON AVENUE, COLONIAL REVIVAL, 1952
- 1625 ELMWOOD DRIVE, MINIMAL TRADITIONAL, 1954
- 1688 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1929/2009
- 1699 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2003
- 1704 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2003
- 1707 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1710 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1717 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2014
- 1725 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 1746 ELMWOOD DRIVE, COLONIAL REVIVAL, 1941

- 1747 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1996
- 1753 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1996
- 1754 ELMWOOD DRIVE, COLONIAL REVIVAL/POST MODERN, 1953
- 1759 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2013
- 1760 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 1769 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2012
- 1770 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2013
- 1784 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1997
- 1789 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2007
- 1790 ELMWOOD DRIVE, COLONIAL REVIVAL, 1976
- 1805 ELMWOOD DRIVE, COLONIAL REVIVAL, 1975
- 1820 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 1828 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2014
- 1835 ELMWOOD DRIVE, COLONIAL REVIVAL, 1940
- 1846 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2005
- 890 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 892 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 986 HARVARD COURT, COLONIAL REVIVAL, 1961
- 991 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 995 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 996 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1955
- 997 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 2004
- 1001 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1952
- 850 PARK AVENUE WEST, NEO-ECLECTIC/NEO-TRADITIONAL, 1998
- 878 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1954
- 904 PARK AVENUE WEST, STYLED RANCH, 1952
- 960 PRINCETON AVENUE, RANCH, 1957
- 999 PRINCETON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1988
- 1018 PRINCETON AVENUE, AMERICAN VERNACULAR, 1953
- 1062 PRINCETON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, C. 1999
- 1085 PRINCETON AVENUE, COLONIAL REVIVAL, 1946
- 1086 PRINCETON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1956
- 1722 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2006
- 1756 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2019
- 1766 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2019
- 1776 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1780 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1798 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 1948
- 1852 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, C. 1930
- 899 YALE LANE, MINIMAL TRADITIONAL, 1947
- 913 YALE LANE, NEO-ECLECTIC/NEO-TRADITIONAL, 2007

Potentially Contributing to a Local Historic District

- 1641 BEVERLY PLACE, RANCH, 1957
- 1703 BEVERLY PLACE, STYLED RANCH, 1952
- 1711 BEVERLY PLACE, MINIMAL TRADITIONAL, 1952
- 1717 BEVERLY PLACE, TUDOR REVIVAL, 1927
- 1741 BEVERLY PLACE, INTERNATIONAL STYLE, 1947
- 1755 BEVERLY PLACE, MINIMAL TRADITIONAL, 1953
- 1765 BEVERLY PLACE, MINIMAL TRADITIONAL, 1946
- 1777 BEVERLY PLACE, MINIMAL TRADITIONAL, 1952
- 1781 BEVERLY PLACE, MINIMAL TRADITIONAL, 1979
- 1795 BEVERLY PLACE, MINIMAL TRADITIONAL, 1946
- 1801 BEVERLY PLACE, STYLED RANCH, 1954
- 1807 BEVERLY PLACE, MINIMAL TRADITIONAL, 1947
- 1825 BEVERLY PLACE, MINIMAL TRADITIONAL, 1947
- 1831 BEVERLY PLACE, TUDOR REVIVAL, 1929
- 1839 BEVERLY PLACE, COLONIAL REVIVAL, 1985
- 1847 BEVERLY PLACE, MINIMAL TRADITIONAL, 1956
- 1855 BEVERLY PLACE, COLONIAL REVIVAL, 1940
- 1921 BEVERLY PLACE, MINIMAL TRADITIONAL, 1947
- 1961 BEVERLY PLACE, CONTEMPORARY, 1959
- 969 CENTRAL AVENUE, COLONIAL REVIVAL, 1930
- 999 CENTRAL AVENUE, TUDOR REVIVAL, 1928
- 1005 CENTRAL AVENUE, COLONIAL REVIVAL, 1948
- 1013 CENTRAL AVENUE, COLONIAL REVIVAL, 1937
- 1021 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1946
- 1029 CENTRAL AVENUE, COLONIAL REVIVAL, 1934
- 1045 CENTRAL AVENUE, MINIMAL TRADITIONAL/COLONIAL REVIVAL, 1947
- 1085 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1949
- 1095 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1952
- 1099 CENTRAL AVENUE, RANCH, 1947
- 1105 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1947
- 1113 CENTRAL AVENUE, MINIMAL TRADITIONAL, 1947
- 1121 CENTRAL AVENUE, DUTCH COLONIAL REVIVAL, 1925
- 1127 CENTRAL AVENUE, RANCH, 1955
- 1133 CENTRAL AVENUE, RANCH, 1955
- 1141 CENTRAL AVENUE, TUDOR REVIVAL, 1925
- 1145 CENTRAL AVENUE, COLONIAL REVIVAL, 1925
- 1682 CLIFTON AVENUE, RANCH, 1952
- 1714 CLIFTON AVENUE, COLONIAL REVIVAL, 1925
- 1722 CLIFTON AVENUE, RANCH, 1952

- 1730 CLIFTON AVENUE, MINIMAL TRADITIONAL, 1949
- 1736 CLIFTON AVENUE, COLONIAL REVIVAL, 1951
- 1751 CLIFTON AVENUE, MINIMAL TRADITIONAL, 1938
- 1760 CLIFTON AVENUE, FRENCH ECLECTIC, 1938
- 1761 CLIFTON AVENUE, DUTCH COLONIAL REVIVAL, 1924
- 1776 CLIFTON AVENUE, TUDOR REVIVAL, 1936
- 1782 CLIFTON AVENUE, COLONIAL REVIVAL, 1941
- 1787 CLIFTON AVENUE, TUDOR REVIVAL, 1927
- 1792 CLIFTON AVENUE, 1957
- 1797 CLIFTON AVENUE, COLONIAL REVIVAL, 1940
- 1805 CLIFTON AVENUE, COLONIAL REVIVAL, 1942
- 1835 CLIFTON AVENUE, COLONIAL REVIVAL, 1954
- 1871 CLIFTON AVENUE, COLONIAL REVIVAL, 1946
- 1889 CLIFTON AVENUE, GEORGIAN REVIVAL, 1940
- 1890 CLIFTON AVENUE, CONTEMPORARY, 1955
- 1897 CLIFTON AVENUE, DUTCH COLONIAL REVIVAL, 1928
- 1912 CLIFTON AVENUE, MODERN, 1955
- 1616 ELMWOOD DRIVE, RANCH, 1958
- 1641 ELMWOOD DRIVE, CONTEMPORARY, 1959
- 1669 ELMWOOD DRIVE, DUTCH COLONIAL REVIVAL, 1928
- 1676 ELMWOOD DRIVE, CONTEMPORARY, 1955
- 1685 ELMWOOD DRIVE, STYLED RANCH, 1952
- 1694 ELMWOOD DRIVE, MODERN, 1954
- 1718 ELMWOOD DRIVE, PRAIRIE SCHOOL, 1926
- 1726 ELMWOOD DRIVE, COLONIAL REVIVAL, 1958
- 1732 ELMWOOD DRIVE, MODERN, 1953
- 1735 ELMWOOD DRIVE, TUDOR REVIVAL, 1930
- 1738 ELMWOOD DRIVE, RANCH, 1953
- 1775 ELMWOOD DRIVE, MODERN, 1955
- 1776 ELMWOOD DRIVE, RANCH, 1953
- 1783 ELMWOOD DRIVE, COLONIAL REVIVAL, 1941
- 1790 ELMWOOD DRIVE, COLONIAL REVIVAL, 1976
- 1797 ELMWOOD DRIVE, COLONIAL REVIVAL, 1941
- 1802 ELMWOOD DRIVE, COLONIAL REVIVAL, 1936
- 1805 ELMWOOD DRIVE, COLONIAL REVIVAL, 1975
- 1815 ELMWOOD DRIVE, TUDOR REVIVAL, 1929
- 1821 ELMWOOD DRIVE, RANCH, 1952
- 1836 ELMWOOD DRIVE, COLONIAL REVIVAL, 1962
- 1871 ELMWOOD DRIVE, STYLED RANCH, 1947
- 1883 ELMWOOD DRIVE, MINIMAL TRADITIONAL, 1950
- 1888 ELMWOOD DRIVE, RANCH, 1961

- 1889 ELMWOOD DRIVE, CHICAGO BUNGALOW STYLE, 1929
- 1897 ELMWOOD DRIVE, TUDOR REVIVAL, 1936
- 1904 ELMWOOD DRIVE, RANCH, 1953
- 1905 ELMWOOD DRIVE, COLONIAL REVIVAL, 1937
- 1912 ELMWOOD DRIVE, RANCH, 1953
- 1924 ELMWOOD DRIVE, COLONIAL REVIVAL, 1926
- 1925 ELMWOOD DRIVE, COLONIAL REVIVAL, 1963
- 1943 ELMWOOD DRIVE, MINIMAL TRADITIONAL, 1949
- 1955 ELMWOOD DRIVE, COLONIAL REVIVAL, 1946
- 1956 ELMWOOD DRIVE, RANCH, 1950
- 1960 ELMWOOD DRIVE, COLONIAL REVIVAL, 1962
- 1968 ELMWOOD DRIVE, TUDOR REVIVAL, 1931
- 881 HARVARD COURT, COLONIAL REVIVAL, 1940
- 889 HARVARD COURT, COLONIAL REVIVAL, 1928
- 898 HARVARD COURT, COLONIAL REVIVAL, 1941
- 899 HARVARD COURT, COLONIAL REVIVAL, 1928
- 930 HARVARD COURT, COLONIAL REVIVAL, 1945
- 936 HARVARD COURT, MINIMAL TRADITIONAL, 1946
- 939 HARVARD COURT, FRENCH ECLECTIC, 1950
- 942 HARVARD COURT, COLONIAL REVIVAL, 1938
- 947 HARVARD COURT, TUDOR REVIVAL, 1953
- 950 HARVARD COURT, COLONIAL REVIVAL, 1938
- 953 HARVARD COURT, MODERN, 1953
- 956 HARVARD COURT, MINIMAL TRADITIONAL, 1948
- 960 HARVARD COURT, MINIMAL TRADITIONAL, 1936
- 983 HARVARD COURT, MINIMAL TRADITIONAL, 1947
- 992 HARVARD COURT, MODERN, 1949
- 1000 HARVARD COURT, MINIMAL TRADITIONAL, 1948
- 1004 HARVARD COURT, MINIMAL TRADITIONAL, 1955
- 810 PARK AVENUE WEST, RAISED RANCH, 1957
- 818 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 824 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1946
- 832 PARK AVENUE WEST, GEORGIAN REVIVAL, 1945
- 840 PARK AVENUE WEST, COLONIAL REVIVAL, 1925
- 846 PARK AVENUE WEST, CONTEMPORARY, 1955
- 858 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 870 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1958
- 884 PARK AVENUE WEST, SPANISH COLONIAL REVIVAL, 1927
- 892 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1950
- 900 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 914 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947

- 924 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1949
- 930 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1947
- 949 PRINCETON AVENUE, COLONIAL REVIVAL, 1945
- 957 PRINCETON AVENUE, DUTCH COLONIAL REVIVAL, 1929
- 973 PRINCETON AVENUE, COLONIAL REVIVAL, 1939
- 974 PRINCETON AVENUE, COLONIAL REVIVAL, 1920
- 988 PRINCETON AVENUE, COLONIAL REVIVAL, 1924
- 994 PRINCETON AVENUE, COLONIAL REVIVAL, 1925
- 1004 PRINCETON AVENUE, MINIMAL TRADITIONAL, 1943
- 1010 PRINCETON AVENUE, TUDOR REVIVAL, 1932
- 1026 PRINCETON AVENUE, TUDOR REVIVAL, 1928
- 1054 PRINCETON AVENUE, COLONIAL REVIVAL, 1941
- 1070 PRINCETON AVENUE, RANCH, 1953
- 1079 PRINCETON AVENUE, CONTEMPORARY, 1957
- 1080 PRINCETON AVENUE, SPLIT-LEVEL, 1956
- 1092 PRINCETON AVENUE, COLONIAL REVIVAL, 1940
- 1093 PRINCETON AVENUE, COLONIAL REVIVAL, 1928
- 1099 PRINCETON AVENUE, RANCH, 1953
- 1105 PRINCETON AVENUE, COLONIAL REVIVAL, 1940
- 1106 PRINCETON AVENUE, COLONIAL REVIVAL, 1929
- 1111 PRINCETON AVENUE, COLONIAL REVIVAL, 1947
- 1114 PRINCETON AVENUE, COLONIAL REVIVAL, 1934
- 1117 PRINCETON AVENUE, MINIMAL TRADITIONAL, 1948
- 1118 PRINCETON AVENUE, MINIMAL TRADITIONAL, 1952
- 1121 PRINCETON AVENUE, RANCH, 1953
- 1736 SUNSET ROAD, TUDOR REVIVAL, 1928
- 1746 SUNSET ROAD, SPLIT-LEVEL, 1960
- 1788 SUNSET ROAD, CONTEMPORARY, 1956
- 1806 SUNSET ROAD, COLONIAL REVIVAL, 1949
- 1826 SUNSET ROAD, CRAFTSMAN, 1930
- 1832 SUNSET ROAD, COLONIAL REVIVAL, 1948
- 1842 SUNSET ROAD, TUDOR REVIVAL, 1927
- 1878 SUNSET ROAD, COLONIAL REVIVAL, 1927
- 1898 SUNSET ROAD, TUDOR REVIVAL, 1931
- 1928 SUNSET ROAD, CRAFTSMAN, 1925
- 1968 SUNSET ROAD, COLONIAL REVIVAL, 1950
- 1984 SUNSET ROAD, RANCH, 1949
- 832 YALE LANE, TUDOR REVIVAL, 1936
- 835 YALE LANE, TUDOR REVIVAL, 1927
- 844 YALE LANE, GEORGIAN REVIVAL, 1938
- 851 YALE LANE, CONTEMPORARY, 1955

- 859 YALE LANE, MINIMAL TRADITIONAL, 1954
- 886 YALE LANE, COLONIAL REVIVAL, 1941
- 896 YALE LANE, COLONIAL REVIVAL, 1925
- 902 YALE LANE, DUTCH COLONIAL REVIVAL, 1925
- 905 YALE LANE, COLONIAL REVIVAL, 1941
- 910 YALE LANE, COLONIAL REVIVAL, 1964
- 917 YALE LANE, CRAFTSMAN, 1925
- 925 YALE LANE, MINIMAL TRADITIONAL, 1954
- 931 YALE LANE, COLONIAL REVIVAL, 1960

Potentially Non-Contributing to a Local Historic District

- 1615 BEVERLY PLACE, MINIMAL TRADITIONAL/MODERN, 1950
- 1689 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 2019
- 1695 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 1954/2004
- 1725 BEVERLY PLACE, MINIMAL TRADITIONAL, 1955
- 1733 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 1949
- 1747 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 2005
- 1815 BEVERLY PLACE, NEO-ECLECTIC/NEO-TRADITIONAL, 2010
- 991 CENTRAL AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1988
- 1037 CENTRAL AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2002
- 1708 CLIFTON AVENUE, INTERNATIONAL STYLE, 1995
- 1740 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2018
- 1741 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 1745 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 1750 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2018
- 1768 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2017
- 1781 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2006
- 1804 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2004
- 1812 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2001
- 1820 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1896 CLIFTON AVENUE, BUNGALOW, 1928/C. 1995
- 1904 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2001
- 1905 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1915 CLIFTON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1929 CLIFTON AVENUE, COLONIAL REVIVAL, 1952
- 1625 ELMWOOD DRIVE, MINIMAL TRADITIONAL, 1954
- 1688 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1929/2009
- 1699 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2003
- 1704 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2003
- 1707 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1710 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2000

- 1717 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2014
- 1725 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 1746 ELMWOOD DRIVE, COLONIAL REVIVAL, 1941
- 1747 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1996
- 1753 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1996
- 1754 ELMWOOD DRIVE, COLONIAL REVIVAL/POST MODERN, 1953
- 1759 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2013
- 1760 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 1769 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2012
- 1770 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2013
- 1784 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1997
- 1789 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2007
- 1820 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 1828 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2014
- 1835 ELMWOOD DRIVE, COLONIAL REVIVAL, 1940
- 1846 ELMWOOD DRIVE, NEO-ECLECTIC/NEO-TRADITIONAL, 2005
- 890 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 892 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1999
- 986 HARVARD COURT, COLONIAL REVIVAL, 1961
- 991 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 995 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 2016
- 996 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1955
- 997 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 2004
- 1001 HARVARD COURT, NEO-ECLECTIC/NEO-TRADITIONAL, 1952
- 850 PARK AVENUE WEST, NEO-ECLECTIC/NEO-TRADITIONAL, 1998
- 878 PARK AVENUE WEST, MINIMAL TRADITIONAL, 1954
- 904 PARK AVENUE WEST, STYLED RANCH, 1952
- 960 PRINCETON AVENUE, RANCH, 1957
- 999 PRINCETON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1988
- 1018 PRINCETON AVENUE, AMERICAN VERNACULAR, 1953
- 1062 PRINCETON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, C. 1999
- 1085 PRINCETON AVENUE, COLONIAL REVIVAL, 1946
- 1086 PRINCETON AVENUE, NEO-ECLECTIC/NEO-TRADITIONAL, 1956
- 1722 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2006
- 1756 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2019
- 1766 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2019
- 1776 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2000 1780 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 2000
- 1798 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, 1948
- 1852 SUNSET ROAD, NEO-ECLECTIC/NEO-TRADITIONAL, C. 1930
- 899 YALE LANE, MINIMAL TRADITIONAL, 1947
- 913 YALE LANE, NEO-ECLECTIC/NEO-TRADITIONAL, 2007



1761 Clifton Avenue, Dutch Colonial Revival (1924)

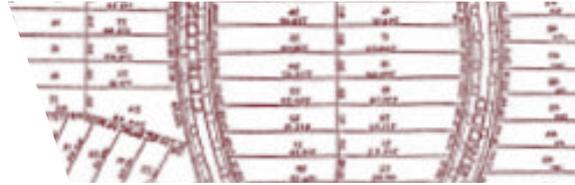


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