

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

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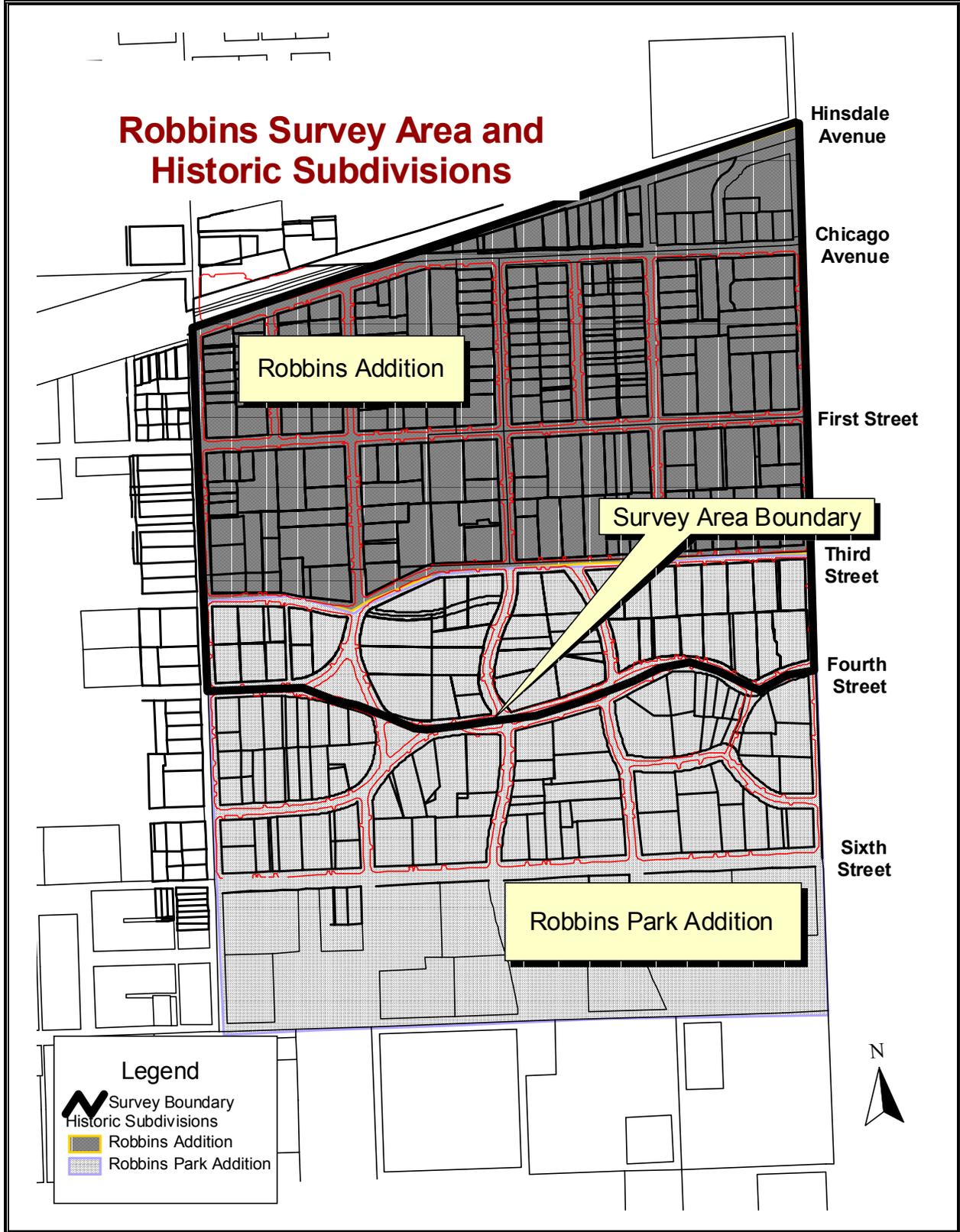


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# Robbins Survey Area and Historic Subdivisions



**Legend**

-  Survey Boundary
-  Historic Subdivisions
-  Robbins Addition
-  Robbins Park Addition





# INTRODUCTION

The Robbins survey area is one of the most exclusive neighborhoods in Hinsdale. Encompassing a residential area of larger, picturesque lots, it includes two early sections of the Village of Hinsdale, located south of the Burlington Northern Railroad. The William Robbins Addition, recorded in 1866, and the William Robbins Park Addition recorded in 1871, were both subdivided by Hinsdale founder, William Robbins. The survey area contains some of the oldest housing in the village, representing a wide range of architectural styles and some vernacular and popular types spanning over 130 years. The architectural legacy is rich, with grand architecturally significant buildings spread throughout the area. Yet the popularity of the community, with its choice location, tree-lined streets, and high-quality housing, has created strong pressure to demolish existing properties and build new, much larger, more elaborate homes. This “tear-down” phenomenon has touched every part of Hinsdale and the survey area is no exception. In the last ten years, 20% of the existing housing stock in the community was demolished and replaced with new construction.

Because of these pressures, Historic Certification Consultants was retained in 1999 to conduct a reconnaissance survey of every structure within the corporate limits of the Village of Hinsdale. The objective of that survey was to identify all architecturally significant and historically significant (to the extent known in available published resources) buildings in order to determine which individual buildings and which potential historic districts merited more detailed and intensive survey. Since the

Reconnaissance survey was completed, the Village of Hinsdale passed a Historic Preservation Ordinance and established a Historic Preservation Commission. The commission has chosen the survey area as the second area of intensive study.

Between April 2002 and August 2002, Historic Certification Consultants conducted an intensive field survey of the Robbins survey area. The survey area lies south of the Burlington Northern tracks, west of County Line Road, north of Fourth Street, and east of Garfield Avenue. This area includes the residential sections located east and to the south of downtown in early additions to the original town. Two hundred and four properties were surveyed.

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

## THE ROBBINS SURVEY AREA

The Robbins survey area is almost wholly residential in character, with most structures originally constructed as single-family homes. A few homes nearest the downtown area, on Garfield Street, are used as commercial office space but retain their residential appearance. The area contains three churches, interspersed

throughout the residential area. The entire Robbins Addition subdivision of 1866, and portions of the Robbins Park Addition of 1871 in Blocks 1, 2, 3, 4, 6, and 7 are within the boundaries of the survey area.

The street pattern is generally a grid system with the north-south streets running perpendicular to east-west streets. Chicago Avenue, which follows the Burlington Northern railroad tracks on a diagonal, disrupts the grid at the northwest corner of the survey area. South of Third Street are gently curving streets, disrupting the rigidity of the orthogonal grid. This picturesque layout also distinguishes this part of the Robbins Park Addition from the early subdivision.

The survey area contains 16 whole blocks, for a total of 123 acres. On these blocks there are 204 properties containing 199 principal structures; 95% of these (190) are single-family residential homes. There are also 104 secondary structures (68 are contributing), most of which are garages. There are five properties that were vacant and/or under construction at the time of construction.

Residential lots are mostly rectangular, varying slightly in width, with 40- to 50-foot lots generally in the northern and western portion of the survey area, coinciding with the boundaries of the earlier William Robbins Addition to Hinsdale plat. South of First Street, the lots between Garfield Avenue and County Line Road are much larger, from 60 to 130 feet wide, and were intended for much larger homes. The distinctive character of these blocks reflects the boundaries of the subdivision plat, the William Robbins Park Addition. General characteristics of properties include uniform setbacks, sidewalks, parkways, and curbs. Some blocks have alleys with garage access off the alley, while other

blocks have side driveways. There are some raised lots. Very few properties have fencing. There are many larger, mature deciduous trees throughout the survey area. Due to the affluence within the community, changes to historic properties within the survey area have involved large additions. Demolition and new construction is also frequent. Twelve structures have been demolished since 1999.

Every principal structure and secondary structure visible from the public right of way on every street within this area has been viewed and evaluated by a team of field surveyors. A complete computerized database by property address has been created using Microsoft Access database software. The information for each property is printed on an individual data form, with one black-and-white photograph for each principal structure and one for each secondary structure in the survey area attached. In some cases where a principal structure has architecturally interesting secondary elevations, additional photos were taken. The computerized database and individual data form for each property include the following information: use, condition integrity, architectural style, construction date, architect or builder when known, prominent owners, architectural features, alterations, and a significance rating. These forms are archived at the Village of Hinsdale municipal offices and the Hinsdale Public Library. This report is a summary of that information.

## PRESERVATION ACTIVITIES IN HINSDALE

The Village Board of Hinsdale adopted a preservation ordinance in April of 2000. Prior to the adoption of this ordinance, Hinsdale had no direct municipal involvement in historic preservation. There have been, however, two private organizations that actively and independently promoted the appreciation of Hinsdale's architectural and historic resources in the absence of municipal preservation activity. They have continued to do so since the adoption of the local ordinance. The Hinsdale Historical Society, founded in 1975, is a local membership organization that maintains a museum, archives, and research library at 15 S. Clay Street. The Hinsdale Heritage and Architectural Society is also a membership organization dedicated to researching the architectural and cultural resources of Hinsdale and educating the community about these resources. Each organization sponsors walking tours and other historical and architectural programs.

The community as a whole has been well represented in previous surveys by others, including the Illinois Historic Sites Survey and Illinois Historic Landmarks Survey which, noted 148 buildings of architectural merit, and the DuPage County Cultural and Historical Inventory, which noted 11 buildings. There are four structures in Hinsdale that have been listed on the National Register of Historic Places, of which one is located in the Robbins survey area.

The Illinois Historic Sites Survey and Illinois Historic Landmarks Survey are inventories of architecturally and historically significant structures across the State of Illinois that were

undertaken in the early 1970s. There are 36 structures in the Robbins survey area that are listed in the Illinois Historic Sites Survey. These structures were considered "of special interest because of their aesthetic and/or technological characteristics." They are:

27 Blaine	137 S. Garfield
222 E. Chicago	305 S. Garfield
12 S. County Line	321 S. Garfield
46 S. County Line	441 E. Highland
306 S. County Line	35 S. Oak
330 S. County Line	136 S. Oak
120 S. Elm	134 S. Park
324 S. Elm	317 S. Park
332 S. Elm	231 E. Third
120 E. First	234 E. Third
130 E. First	242 E. Third
142 E. First	306 E. Third
212 E. First	337 E. Third
230 E. First	417 E. Third
306 E. First	425 E. Third
316 E. First	430 E. Third
425 E. First	433 E. Third
323 E. Fourth	441 E. Third

The DuPage County Cultural and Historical Inventory was a countywide survey that was undertaken in 1993 (with a 1996 addendum) by the DuPage County Regional Planning Commission. One property in the Robbins survey area is listed in this survey. This is also the only structure in the survey area listed on the National Register of Historic Places. It is:

- William Whitney House/Hallmark Home, 142 E. First Street



**Figure 1: Whitney House, 142 E. First Street**

In 1999, the Village Board appointed a Preservation Task Force to investigate the need for a local preservation ordinance. Historic Certification Consultants (HCC) was hired to conduct a reconnaissance survey of the village and produced an inventory of the architectural and historic resources in the village. HCC identified 549 architecturally significant structures within the village, of which 72 were in the Robbins survey area. It was the opinion of HCC that although new construction is widely interspersed among the village's historic neighborhoods, there are still a significant number of architecturally and historically significant buildings to warrant a proactive preservation program. The Task Force reported the findings of the survey to the Plan Commission, who then recommended to the Village Board that a formal ordinance be adopted by the village for the purpose of identifying and preserving Hinsdale's most valuable historic resources.

## OBJECTIVES OF THE SURVEY

Historic preservation benefits the community as a whole, as well as the individuals who own and use historic properties. The

following are the principal objectives of this survey.

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

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

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

Residents can appreciate how their community has contributed to the overall development of the Village of Hinsdale and the Chicago metropolitan area when they are aware of local architecture and history. This can include knowledge of the architecturally and historically significant homes around them—the architectural styles, prominent architects' work, dates of construction, prominent local historical figures residing in the area, and the general patterns of community growth. Documentation of the community's architectural and historic heritage can be, and already has been, used in a variety of ways. The material gathered in this survey can be a valuable addition in creating educational programming, books, articles, walking, bus, and bike tours, and exhibitions.

*To assist individual property owners in maintaining and improving their homes and to*

*provide economic incentives for preservation*

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

## SURVEY METHODOLOGY

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

It was difficult to pinpoint exact dates of

construction or the names of architects and builders in the Village of Hinsdale. There are no extant building permits or certificates of occupancy in municipal records. Although subdivision plat dates are available, buildings may or may not have necessarily been built right after an area was platted. Some owners may have retained a property for a number of years before actually improving upon it. Title searches were performed by volunteers of the Hinsdale Historical Society for many structures in the survey area, but county property records can also be inconclusive since they only document the date of a transfer of title or mortgage, not when any improvement was made. Another problem is that Hinsdale repositories do not have a succession of city directories to verify when an address appears, a clue as to when a property was built and occupied. Chicago Blue Books, containing listings of prominent Hinsdale residents by address, were helpful in some instances. In any case, a combination of sources did help to narrow down an era of construction for certain buildings within the survey area. It should be noted that the inventory is a working document, and further research may help to identify exact dates of construction, architects, and builders at a later time.

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

approved by Tracey Sculle, National Register and Survey Coordinator of the Illinois Historic Preservation Agency.

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

## EVALUATION CRITERIA

All principal buildings in the survey area were evaluated first for local architectural significance using the criteria for architectural significance as stated in the Hinsdale Historic Preservation Ordinance. "S" (significant) indicates that the building may be eligible for listing as a local landmark. "C" (contributing) indicates that it is considered a contributing building in the locally designated historic district. "NC" (non-contributing) is a non-contributing building in the local historic district. Integrity, that is, the degree of original design and historic material remaining in place, was factored into the evaluation. No building was considered locally significant if it had more than minor alterations, or if it had alterations that were considered irreversible.

Second, the principal and secondary buildings were analyzed for potential individual National Register of Historic Places listing in consultation with the National Register Coordinator of the Illinois Historic Preservation Agency. A "Y" (yes) indicates

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

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

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

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

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

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

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

**HTB:** Property mentioned in “Hinsdale the Beautiful,” *Campbell’s Illustrated Journal*, November 1897.

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

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

(unless it has achieved exceptional significance) and meets one of the following criteria: (a) it is associated with events that have made a significant contribution to the broad patterns of our history; (b) it may be associated with the lives of persons significant in our past; (c) it is architecturally significant, that is, embodies the distinctive characteristics of a type, period, or method of construction, or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components may lack individual distinction. It must also possess integrity of location, design, setting, materials, workmanship, feeling, and association.

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

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

## **NATIONAL REGISTER RATINGS**

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

- Must be a site, building, structure, or object that is at least 50 years old

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

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

## LOCAL SIGNIFICANCE RATINGS

### A. Significant (S)

- Age. Must be at least 50 years old.
- Architectural Merit. Must possess architectural distinction in one of the following when compared with other buildings of its type: architectural style or type valuable for a study of a period, style, method of construction, or use of indigenous materials; exceptional craftsmanship; work of a master builder or architect.
- Integrity. Must have a high degree of integrity in its design, materials, workmanship, setting, location, feeling, and association, for example, most architectural detailing in place; no historic materials or details covered up; no unsympathetic and/or overpowering additions. In some cases buildings with modern siding materials were included if it was determined the siding could be removed.

### C. Contributing (C)

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

### E. Non-contributing (NC)

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

## HISTORY OF THE ROBBINS AREA

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

### THE ARRIVAL OF THE RAILROAD IN HINSDALE

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

additional 12 miles [Dugan, 69]. The C. B. & Q. R. R. operated this main line that continued on to the Illinois towns of Mendota, Galesburg, Peoria, and Quincy and terminated in Burlington, Iowa. In 1858, petitioners from the towns of Naperville, Downers Grove, Brush Hill (now Hinsdale), and Lyons asked C. B. & Q. R. R. executives to consider running a direct route from Chicago to Aurora through their towns. After track-usage rights were terminated by the Galena and Chicago Union Railroad, a resolution was passed in 1862 by the C. B. & Q. R. R. to construct a branch railroad from the "main line" in Aurora into the city of Chicago. Although the Civil War hampered construction efforts on this new 35-mile rail line, it was completed in May 1864 (Dugan, 73). The first passenger station in Hinsdale was constructed in the same year.

### WILLIAM ROBBINS AND HINSDALE'S RESIDENTIAL DEVELOPMENT

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

“Woodside,” and then set about subdividing the first of his lands for development.

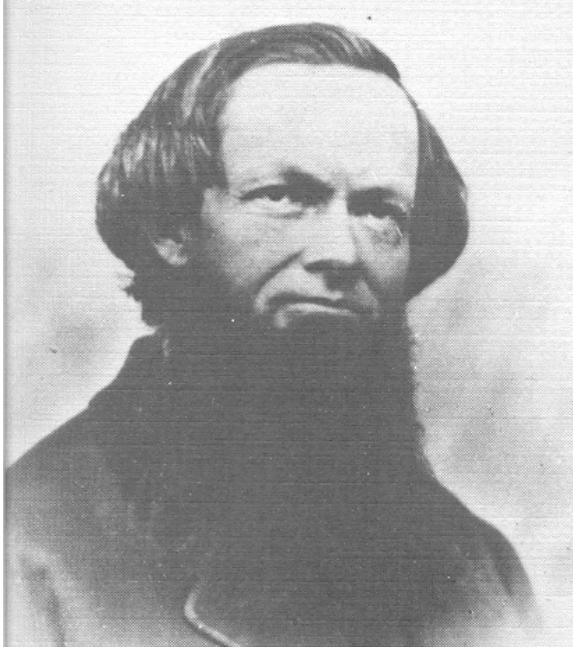


Figure 2: William Robbins, courtesy of the HHS

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

William Robbins began advertising his lands in Chicago newspapers and even commissioned a few homes to be built for renters who were interested in properties within his subdivision (Baaken, 14). He was so successful that he began to subdivide more

lands in 1866 and 1871. These subdivisions became known as the William Robbins Addition to Hinsdale and the William Robbins Park Addition, respectively.

## WILLIAM ROBBINS AND THE PICTURESQUE RAILROAD SUBURB

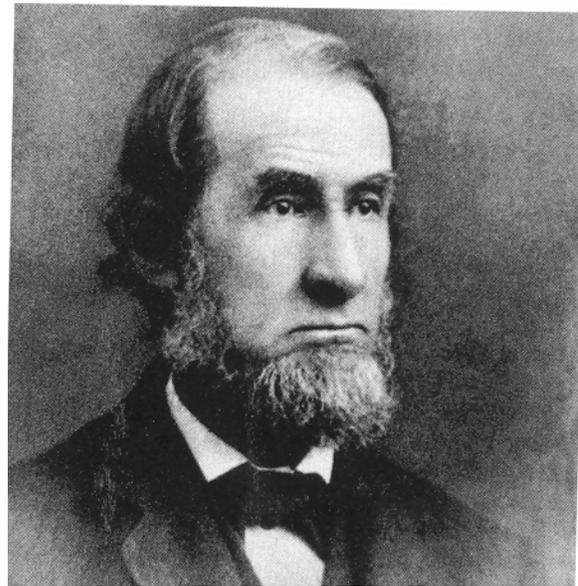
Within the Robbins survey area there are two subdivisions laid out by real estate developer William Robbins: the William Robbins Addition and the William Robbins Park Addition. When reviewing both designs, an interesting comparison can be made. The Robbins First Addition was platted and recorded on October 5, 1866, in a rectilinear grid, considered the most profitable way to develop and sell residential land (Ames, 16). The rectilinear grid is also the most common type of subdivision and is based on the rectilinear land surveys of the Northwest Ordinance. The first Robbins Addition, located between Chicago Avenue on the north, Third Street on the south, County Line Road on the east, and Garfield Street to the west, followed the standard rectilinear grid established by the original Town of Hinsdale plat and extended already established streets.

By the time William Robbins wanted to subdivide more land in 1870, a new model for subdivision layouts was being touted across the United States. In the nearby Chicago suburb of Riverside, landscape architects Frederick Law Olmsted, Sr. and Calvert Vaux broke from the standard grid and designed a curvilinear town plan in 1869 that was emulated in years to come. The curvilinear subdivision became the ultimate suburban design, with an organic form and picturesque setting. The suburban ideal with single-family houses on curving tree-lined streets

allowed commuter residents to live on larger lots in a park-like setting with open spaces. The railroad suburb has a distinctive landscape based on the picturesque English ideal of the country house set in a naturalistic, landscaped garden. Upper classes were attracted to the beauty and fashion of this curvilinear type of real estate development.

Robbins must have been aware of the design for Riverside, a suburb also located on the C.B. & Q. R.R., and was influenced by the benefits of a picturesque design. Consequently, he hired landscape gardener Horace W. S. Cleveland to design his newest subdivision, the Robbins Park Addition in 1871. It is unclear how the two became acquainted, but it is possible that they met through railroad connections.

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



**Figure 3: Horace W. S. Cleveland, courtesy of the Lancaster, MA Public Library**

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

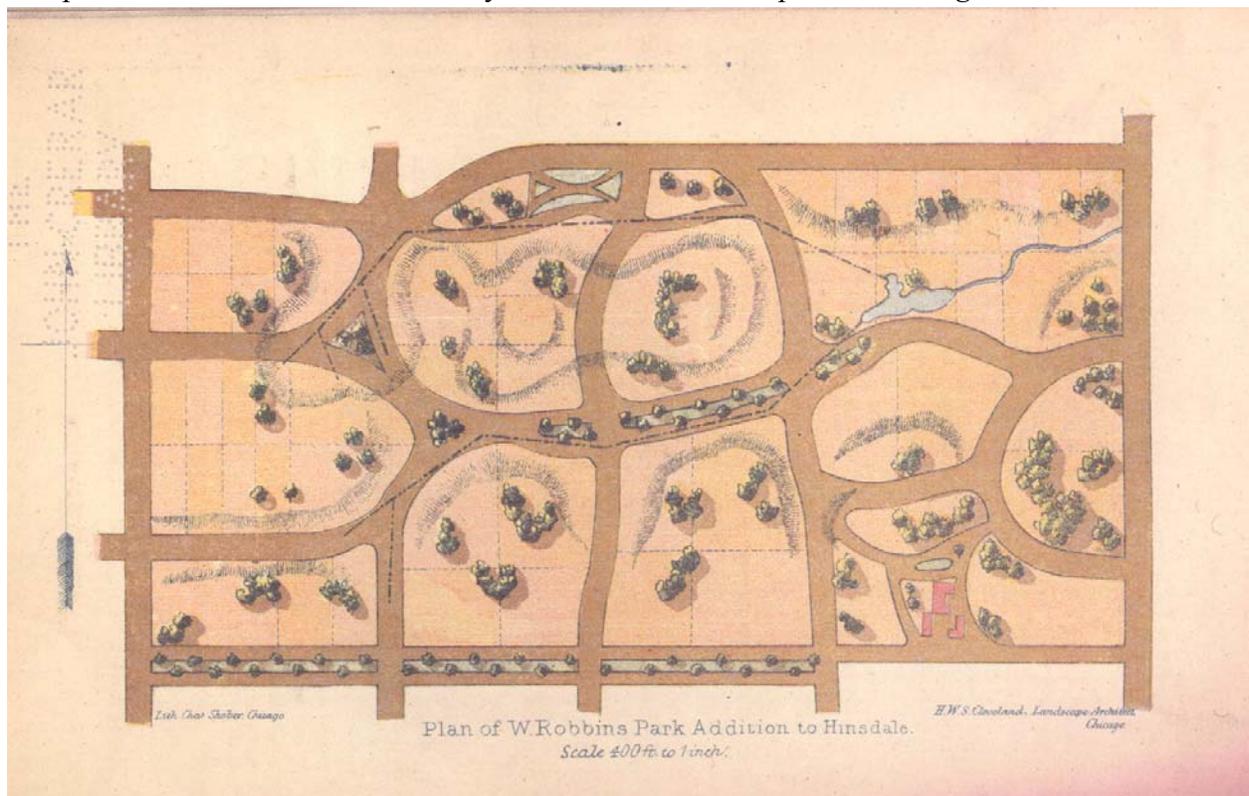
Horace W. S. Cleveland seized the opportunity to promote his philosophies and influence town planning through landscape design. He felt that real estate developers held power and influence on the future character of communities across the country and that, once laid out, the land would be essentially unchangeable. He believed that by planning landscapes and communities, we would advance civilization. Additionally, he believed that real estate developers should use landscape architecture “as a means of increasing the value of a suburban property” (Cleveland, LA, 56). Cleveland detested the geometric grid and desired more tasteful arrangements of land development.

The Robbins Park Addition, recorded on June 12, 1871, is considered one of Cleveland's

most notable commissions and one that came out of his C. B. & Q. R. R. connections. In contrast with the early grid subdivisions, the Robbins Park design capitalized upon Hinsdale's topography. In his design, the inequalities of the ground surface were considered in laying out building sites and roads. Roads were laid out around hills, leaving the most valuable and the highest sites for residential lots. Lots varied in size from a half an acre to four or five acres. Trees were also planted to further add to the beauty of the

curving roads, and large mature trees of the Robbins Park area.

The Robbins Park Addition was one of Cleveland's first landscape endeavors in Chicago. Soon after his arrival, Cleveland established a Chicago-based partnership with civil engineer William Merchant Richardson French and land surveyor Samuel S. Greeley. In March 1871, Cleveland and French produced a pamphlet, *A Few Hints on Landscape Gardening in the West*, that



**Figure 4: H. W. S. Cleveland's Plan of W. Robbins Park Addition to Hinsdale, *A Few Hints on Landscape Gardening*.**

subdivision. Cleveland's appreciation of the natural character-defining features of Hinsdale's landscape resulted in a picturesque setting for home building with curving roads and irregularly shaped, park-like residential lots. Cleveland's and Robbins' influence is still found in the topographical features,

advertised their services, especially for laying out towns, cities, and villages. Specifically marketed to proprietors of real estate, the pamphlet featured the Robbins Park Addition in Hinsdale. In this brochure, an endorsement letter from William Robbins was printed. In the letter Robbins writes:

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

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

H.W. S. Cleveland expanded his practice into other states in the late 1870s and 1880s, especially Minnesota. In 1883, he moved to Minneapolis to work on what some consider the most successful of his designs: the Minneapolis Park System Plan. His signature landscape, Minneapolis’ Minnehaha Park, embodied his ideas from his book, *Landscape Architecture as Applied to the Wants of the West*. By the late 1880s and 1890s, Cleveland completed park and cemetery designs in Quincy, IL and in Minneapolis with his son Ralph, but he began to slow down. In the late 1890s he moved to Hinsdale, where he lived the remainder of his life with his son Ralph, who became an architectural photographer. The visionary landscape architect died in Hinsdale on December 5, 1900.



Figure 5: Highland Depot, 441 E. Highland

## OTHER REAL ESTATE DEVELOPERS IN THE ROBBINS SURVEY AREA

Aside from William Robbins, other developers benefited from real estate speculation and transactions in this residential area. David Roth, an ex-teamster and farmer, owned lands to the west of Highland Depot (Baaken, 17). Story’s Resubdivision included Highland Park and Highland Depot. The Highland Depot is an exceptional 1873 railroad station that is believed to be the oldest railroad station on the Burlington line between Chicago and Aurora. It was built by a group of men who desired a station closer to Robbins Park.

## HINSDALE BECOMES A MATURING COMMUNITY

By 1873, when the village was incorporated, much of the community, on both the north and south sides of the rail line and including the Robbins survey area, was platted for housing development. Many residences had already been constructed. There were stores and a post office, a hotel, a large stone schoolhouse, and Baptist and Congregational churches.

Population numbered 1500 [Chamberlin, 418]. The village continued to develop with homes representing a wide range of architectural styles and vernacular types spanning over 130 years.

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

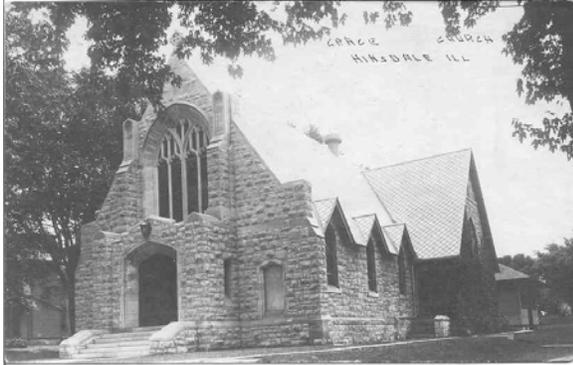
- Blackman Residence (p. 10), no longer standing, was located in Highland Park
- Myers Residence (p. 10), 404 E. First Street
- Schuyler Residence (p. 17), no longer standing, was replaced by the house at 134 South Park Avenue
- Mitchell Residence (p. 17), 244 East First Street
- Cable Residence (p. 18), 222 East Third Street
- Holverscheid Residence (p. 25), 319 East Third Street
- Collins Residence (p. 25), 130 East Third Street

- Raymond Residence (p. 27), 425 East Third Street
- Knight Residence (p. 27), 333 South Park Avenue, recently demolished
- Bohlander Residence (p. 28), 23 and 27 South Garfield Street
- Shaw Residence (p. 29), 305 East First Street
- Grace Church and Rectory (p. 7) – church is still standing, but rectory has been replaced with a church addition
- Congregational Church – church replaced in 1916

A number of Protestant congregations were founded and churches were built throughout the village in its early years. The first to be established was the Union Congregational Church in 1866, which held its services in the old railway depot. Others included Grace Episcopal, Unity Church, and the Presbyterian Church.

Four churches are found in the survey area: Grace Episcopal Church, 120 E. First Street, Gothic Revival and Tudor Revival, 1885, 1913, 1927; Congregational (Union) Church of Hinsdale, 137 S. Garfield Street, Gothic Revival and Tudor Revival, 1916; Redeemer Lutheran Church, 139 E. First Street, Contemporary, 1958; First Church of Christ, Scientist, 405 E. First Street, Colonial Revival, 1950-51.

The Grace Episcopal congregation was organized in March 1875 with 26 petitioners [Baaken, 104]. Work began on the church building in 1884 on land donated by William Robbins. The first services held in the new church were on June 13, 1886, with 80 members in attendance.



**Figure 6: Grace Episcopal Church, real photo postcard, postmarked 1920**

The Congregational congregation was organized in 1866. They began construction of their original building in 1873, and completed it in 1881. That structure was razed in 1916 for the current building constructed by William Soltwisch and Henry Bucholz. It was consolidated and became the Union Church in 1918.

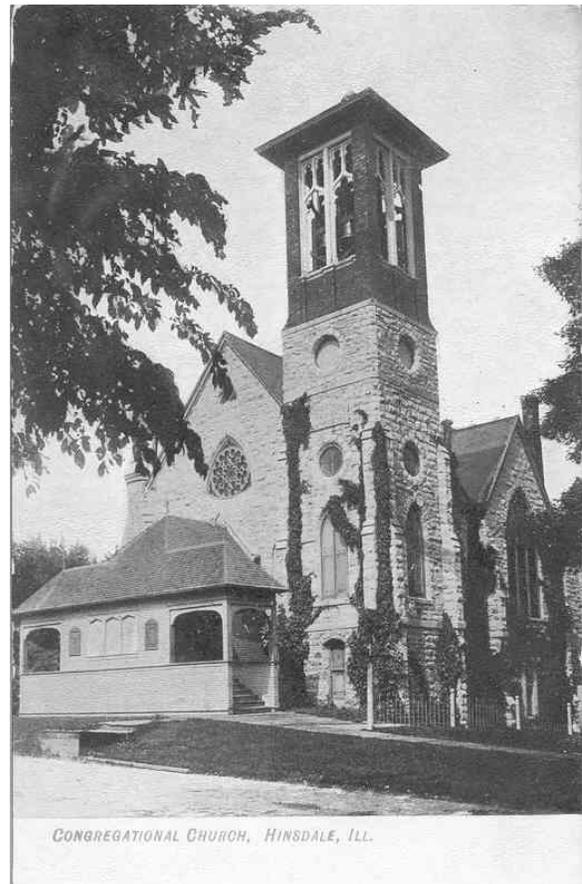
Redeemer Lutheran Church, 139 E. First Street, Contemporary, 1958

Redeemer Lutheran Church was derived from Zion Lutheran Church and organized in 1922. The congregation joined the English District of the Missouri Synod in 1925. The group's first church building was replaced by the current structure in 1958.

First Church of Christ, Scientist, 405 E. First Street, Colonial Revival, 1950-51

The First Church of Christ, Scientist was first organized and recognized as a branch of the Mother Church in 1931. Prior to the construction of their present church building in 1950-

1951, they held regular services in the auditorium of the Monroe School. The congregation also maintains a reading room at 14 E. 14<sup>th</sup> Street in Hinsdale.



**Figure 7: Congregational Church, original building**

## PROMINENT EARLY RESIDENTS OF THE ROBBINS SURVEY AREA

Prominent early residents of Hinsdale lived in the Robbins Survey Area. Based on Chicago Blue Books, available Hinsdale City Directories, and other published sources, the known homes built by notable Hinsdale residents in the Robbins survey area include:

- Lawrence Reginald Capes, 330 S. County Line Road, Treasurer and Directory of Charles H. Besly & Company, a machinist's supply company.
- William Whitney, 142 E. First Street, State Legislator and Village incorporator.
- Frank Osgood Butler, 230 E. First Street, Vice President of J.W. Butler Paper Company.
- George H. Mitchell, 244 E. First Street, President of Mitchell Granite Company of Chicago.
- William G. Barfield, 136 S. Oak Street, Architect.
- R. Harold Zook, 327 S. Oak, Architect
- Alfred Payne, 14 Orchard Place, Portrait Artist.
- Howard George Hetzler, 26 S. Park Avenue, Superintendent of the Chicago division of the C.B. & Q. R.R. and president of the Metropolitan West Side Elevated Railway Company
- Charles G. Root, 134 S. Park Avenue, U.S. Gypsum Company
- Thomas P. Phillips, 222 E. Third Street, Founder, First National Bank of Naperville and the Chicago and Naperville Stone Company
- Albert William True, 231 E. Third

Street, Treasurer and Secretary, True & True Company, a Chicago manufacturer of sash, doors, and lumber

- Frederick T. Boles, 407 E. Third Street, President, The Lord and Bushnell Company, a lumber manufacturing company
- Charles Eugene Raymond, 425 E. Third Street, Advertising Executive, J. Walter Thompson Advertising Agency

## PROMINENT ARCHITECTS AND BUILDERS IN THE ROBBINS SURVEY AREA

Few architects have been linked to the design and construction of the houses in the Robbins Area. Further research in real estate trade journals and architectural periodicals would likely yield greater numbers of architect-designed homes within the Robbins area. Following are some of the architects who have been identified:

**William Gibson Barfield** (b. September 19, 1857) was a native of England who came to the U.S. in 1882 and was naturalized two years later. After his arrival in the U.S., he established an architectural practice in Chicago. Between 1882 and 1935, William Barfield designed a number of buildings including the Arcadia Dance Hall, Hinsdale State Bank, schools in Lake View, and a residence for Chief Justice Fuller. According to the Chicago Historic Resources Survey, he also designed a manufacturing building in 1924 on Chicago's Near North Side at 834 W. Eastman Street and a single family residence in 1908 at 5521 S. Woodlawn Avenue in Chicago's Hyde Park neighborhood. Within Hinsdale's Robbins Survey area, he designed his own home in 1912 at 136 S. Oak in the

Craftsman style. He was a long time resident of Hinsdale, and spent the latter part of his life at his home at 112 N. Lincoln Street [*Who's Who in Chicago*, 1936, 59]. The other known house by William Barfield is the Prairie School home at 441 E. Third Street (c. 1910).

**Spencer Solon Beman** (1887 - February 12, 1952) was a well-known, Chicago-area designer of Christian Science churches and historical revival homes who practiced for over 40 years. He was the son of one of Chicago's most important architects, Solon Spencer Beman (1853-April 24, 1914), who designed the first planned industrial town in America at Pullman, IL. Following study at Oxford University (1907-1908) and the University of Michigan, Spencer practiced architecture with his father Solon until his father's death in 1914. Continuing his father's associations with the Christian Science Church, Spencer was commissioned to design numerous Church of Christ, Scientist buildings in Illinois communities such as Chicago, Downers Grove, Elmhurst, Evanston, Highland Park, Hinsdale, Libertyville, New Rochelle, Park Ridge, Peoria Skokie, Wheaton, and Winnetka. His work was featured in *Portfolio of Thirty Three Houses by S.S. Beman, Architect* in 1926.

Beman was a 34-year resident of Winnetka, IL and designed over 60 residences within his own community. The majority of residences are in historic revival styles, such as Colonial Revival and Tudor Revival. He also was commissioned to design two public buildings in Winnetka: the Public Works Building at 510 Center Street and the fire stations at Ridge Avenue at Ash Street and at 414 Center Street.

The Solon S. Beman and Spencer S. Beman Collection at the Art Institute of Chicago, which was donated in 1990, consists of client

lists and photographs of selected Beman-designed projects by location. The 1950-51 First Church of Christ, Scientist at 405 E. First Street was included in this collection. This is the only known Beman-designed building within the Robbins survey area.

**Alfred Foster Pashley** (1856-1932) was born in Lodi, Wisconsin on September 22, 1856 and was educated in the Chicago Public Schools. He began practicing architecture in Chicago in 1885 and was a fellow of the American Institute of Architects and member of the Illinois Chapter of the American Institute of Architects. For many years he resided at his home, "Hillcrest," located in Palos Park, IL, a southwest suburb of Chicago [*Who's Who in Chicago*, 1926, p. 675]. His only known design in Hinsdale is the 1925 Lawrence Reginald Capes House, a Dutch Colonial Revival style residence at 330 County Line Road.

**Eben Ezra Roberts** (1867-1943) was a Chicago-area architect who established a practice in Oak Park, IL in 1893 after working as a draftsman and under architect Solon S. Beman beginning in 1890 following the completion of architectural studies at Tilton Seminary [Withey, 515 and Steiner, 6]. He was principally a residential architect through 1910. He designed a great number of homes in Oak Park in indigenous Midwestern types, usually a box form with little detailing, or in the Queen Anne or Shingle Style, followed by homes in the Prairie style after 1900 [Steiner, 6]. He remained in his Oak Park office until 1912 when he relocated his office to Chicago [Steiner, 6]. In later years E. E. Roberts concentrated on commercial architecture and public buildings. His works include Oak Park's municipal hall (1903) and the Masonic Temples in Austin, Oak Park, Wheaton, and Forest Park, Illinois. In 1923, he teamed up

with his son Elmer and designed St. Peter's Church in Elmhurst, IL, and the River Forest (IL) Country Club before partially retiring in 1926. The firm was then renamed Roberts and Roberts. Sadly, the records for E. E. Roberts' work have been destroyed and many of his designs have not been identified to this day. A catalog of his work has been slowly pieced together through newspaper references and building permits, principally including designs in Oak Park. The only known design by E. E. Roberts in the Robbins Survey area is the Prairie School style Albert Wilson True House, built in 1910 at 231 E. Third Street.

**Shepley, Rutan, & Coolidge** was a well-regarded Boston architecture firm that maintained an active Chicago office from c. 1888 to c. 1905 (Harrington in Zukowsky, p. 206). George Foster Shepley (1860-1903), along with Frank W. Rutan and Charles A. Coolidge, founded the firm in 1866 soon after the death of Henry Hobson Richardson. One of the first actions of the Chicago office was to oversee the completion of the famous Glessner House following the designer's death. The Chicago office went on to complete two attached townhouses in 1901 for the Glessners' adult children in the block just to the north of the Glessner House. In the 1890s, the most notable designs by the Chicago office were constructed: the Chicago Public Library in 1891-97 (now the Chicago Cultural Center) and the Art Institute of Chicago (1891-93). The office also became master designer for the University of Chicago in 1901 and completed plans for a number of buildings on campus including the Hutchinson Court complex. The only known design in Hinsdale by the Chicago office of Shepley, Rutan and Coolidge is the George H. and Carrie R. Mitchell House (1893) located at 244 E. First. The Mitchell Coach House, designed at the same time as the house, was

moved and remodeled in 1955 at 120 S. Elm. **Spencer & Powers** was a partnership of Robert Closson Spencer, Jr., and Horace C. Powers. Robert Closson Spencer, Jr. (b. April 13, 1864) was a native of Milwaukee, WI, who was educated in the public and high schools there. After graduating with a degree in mechanical engineering at the University of Wisconsin, he was awarded the Rotch traveling scholarship in architecture (Boston, MA) between 1891 and 1893. He joined the Chicago office of Shepley, Rutan and Coolidge but left in 1895 to begin a practice on his own. He was associated with the Steinway Hall group of architects, which became known as the Prairie School. In 1905, he formed a partnership with Horace C. Powers and designed two known houses in Hinsdale: E. P. Welles House (1905) at 323 E. Fourth Street and the Kachadurian House (1905) at 12 S. County Line Road. Both are Prairie School in style.

**John Shellette Van Bergen** (1885-1969), whose practice was generally limited to small-scale residential work, practiced Prairie School architecture much longer than any of his fellow architects. Without any prior architectural training, he started his practice in the office of Walter Burley Griffin and was actually the last employee to be hired by Wright before he closed his studio in 1909 and left for Europe. In June 1910, he began working for architect William Drummond, but also helped E. E. Roberts with his Oak Park practice (Muggenberg, 7). After receiving his Illinois architectural license in 1911, he opened his first office in Oak Park and then another office in Evanston in 1915, which lasted only one year. For most of his later career, after returning from World War I in 1919, Van Bergen practiced alone, in the Ravinia section of Highland Park. In 1927, he built his home at 234 Cedar in Highland Park,

across a deep ravine from noted landscape architect Jens Jensen's studio. Occasionally they collaborated. Later he practiced in California. His work is typically Prairie School style, characterized by horizontal lines, broad overhangs, and ribbons of windows. Many of his designs are more symmetrical than Wright's. He favored the use of rough-faced limestone. The Harold Klock Residence, 306 S. County Line Road, c. 1940, is Late Prairie in style. It is referenced in Martin Hackl's book, *The Work of John S. Van Bergen, Architect*.

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

Born in Indiana in 1889, he received his degree in architecture from the Armour Institute of Technology (now IIT). He began his career with Howard Van Doren Shaw and later opened his own offices in Chicago. In 1924, Zook and his family moved to Hinsdale to a home he designed at 327 S. Oak Street. From 1932 until his death in 1949, he was chairman of the architectural committee of the Hinsdale Plan Commission. In that position he implemented a master plan for the village. Although few of his architectural records have survived, 92 buildings have been authenticated as Zook designs, among them 80 homes and 12 municipal/commercial structures.

house, and one remodeling within the Robbins Survey area. Three of these residences are exceptional Tudor Revival designs: S. B. Smith House, 46 S. County Line (1928), the Robert P. Lapham House at 430 E. Third Street (1936), and the R. Harold Zook House at 327 S. Oak Street (1924). The fourth Tudor Revival style home, located at 434 E. Third Street, has been extensively remodeled. In 1938, R. Harold Zook remodeled a home built in 1895 located at 417 E. Third Street.

## LOCAL BUILDERS

Among the local contractors and builders working in Hinsdale, one name in particular stands out for the quality of housing built for prominent village residents. Adolph Froscher was a German immigrant born in Hamburg in 1843. He came to Hinsdale in 1869 and worked throughout the community as a contractor and builder. Among the substantial residences he built throughout the village are the Merrill, Robbins, Matthews, W. H. Knight, Collins, Raymond, and Childs homes. He also built his own home at 314 S. Washington Street in 1888, where he resided with his wife, Dora. Froscher served on the Village Board of Trustees in the late 1890s [HTB, 20]. Within the survey area he built one home at 425 E. Third Street.



## Robbins Survey Area Significance Ratings





## ARCHITECTURE IN THE ROBBINS SURVEY AREA

The Robbins survey area incorporates part of one of the most exclusive neighborhoods in the village with some of the oldest housing in the village. Although the two subdivisions that comprise the area were recorded only three years apart, the lot sizes and scale of housing vary considerably. Nonetheless, architectural high styles predominate throughout both parts of the survey area, representing 82% (156) of the 190 residential structures. There are excellent examples of early 19<sup>th</sup> century high styles such as Greek Revival, Italianate, and Queen Anne. The most common early 20<sup>th</sup> century high styles in the area include Craftsman, Prairie School, Colonial Revival, Classical Revival, and Tudor Revival. Reflecting the wealth of the area from its onset, there are very few examples of 19<sup>th</sup> century vernacular types. There are a few more examples of 20<sup>th</sup> century popular types including American Foursquare, Ranches, and Split Levels. Almost three quarters of the structures are historic (buildings built before 1950), with 27% having been built in the 19<sup>th</sup> century and 46% in the first half of the 20<sup>th</sup> century. Of the 50 non-historic structures, 22 have been built since 1990. The vast majority of these imitate some of the historic styles found in the community and are called Neo-Traditional. At the time of the field survey in July and August, five of the 204 properties surveyed were vacant or under construction. Nine of the 199 standing structures are non-residential.

This survey places buildings into the following groups: high-style architecture, 19<sup>th</sup> century vernacular types, and 20<sup>th</sup> century popular types. High-style architecture can be described as well-defined and commonly

illustrated stylistic categories that are based on the distinctive overall massing, floor plan, materials, and architectural detailing that can be identified in a building. High-style buildings may be architect-designed, but even if no professional architect was involved, these homes display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built. Of the 199 buildings in the survey area, 156 can be classified as high-style residential buildings. This includes eight non-historic buildings in several stylistic categories, and 28 buildings that are considered Neo-Traditional. These are newly constructed buildings whose design is based on historic high-style categories.

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

Beginning in the early 20<sup>th</sup> century, plans for

popular house types were widely published and made available in books and catalogs. The earliest of these 20<sup>th</sup> century popular house types was the American Foursquare, which some art historians suggest was influenced by the horizontality of the Prairie Style. The American Foursquare, with broad eaves and a hipped roof, was particularly popular between 1900 and 1910. Bungalows of various sorts were built throughout the country until 1930. After 1930, during the modern period, popular house types included the Ranch, Minimal Traditional, and the Split Level. There are 23 20<sup>th</sup> century popular house types within the survey area.

If the survey area were to be designated a historic district, 69% (140) of the 204 properties would be considered contributing to its character. Among those, 60 structures (29% of the total properties in the survey area) are rated as architecturally significant. When new construction under way is completed, 31% of the structures (64) will be non-contributing to the historic character of the area.

The trend to tear down historic buildings and build new houses in their place continues unabated in Hinsdale, and this neighborhood has been considerably affected. Since the reconnaissance survey done by our firm in 1999, 12 buildings have been torn down and have been or are being replaced with new construction. Four of these were considered architecturally significant, and were located at 335 E. First Street, 119 S. Garfield Street, 333 S. Park Street, and 130 E. Third Street.

The following sections describe the high-style architecture, 19<sup>th</sup> century vernacular house types, and 20<sup>th</sup> century popular house types represented in the Robbins survey area. The examples of these styles and types chosen for

illustration are, in most cases, those ranked locally significant. In some cases it was not possible to illustrate all the significant-ranked buildings in a particular style because there were several. In a few other cases a building with less integrity had to be chosen because it was the only surviving example of a particular style.

## HIGH-STYLE ARCHITECTURE

The survey area contains a mix of high-style buildings dating from the late 19<sup>th</sup> and early part of the 20<sup>th</sup> centuries. Of the 199 buildings surveyed, 156 residential structures and seven other types of buildings can be categorized as high-style architecture. The survey area is most well represented by the Colonial Revival style (32 examples) and the Queen Anne style (31 examples). Other common historic styles include Prairie School (13), Craftsman and Craftsman Bungalow (13), Tudor Revival (10), Dutch Colonial Revival (seven), and Italianate (five). Other historic styles that have three or fewer examples include Gothic Revival (three), Cape Cod (three), Classical Revival (three), Shingle Style (two), French Eclectic (two), Greek Revival (one), Stick Style (one), Romanesque Revival (one), Second Empire (one), Renaissance Revival (one), and Late Prairie (one). There are 28 residential structures that are classified as Neo-Traditional. These are new homes that have been designed to resemble historic styles. Some of them are very faithful reproductions of historic styles while others are more creative in their interpretation. The trend to demolish authentic historic homes in Hinsdale and replace them with re-creations has been accelerating in recent years. There are also four structures that are Contemporary in style. They do not take their design

inspiration from historic precedent.

## GREEK REVIVAL



**Figure 8: 321 S. Garfield Street**

The Greek Revival style is most often the earliest style found in Midwestern towns. It was popular in the mid-1800s, from about 1825 through 1865, following an interest in classical buildings in both the United States and Western Europe. The style is characterized by a low-pitched, gabled roof emphasized with a wide band of flat trim called a frieze just below the eaves. Where the eave meets the front wall of the building it may turn in horizontally a short distance, called a cornice return. The gable may be either front-facing or side-facing. Windows are typically multi-light, usually six pane, upper and lower double-hung sash, and doors are often surrounded by sidelights and transoms.

There is only one Greek Revival-style house in the survey area, at 321 S. Garfield Street, which dates from c. 1865. Despite its aluminum siding, it has been ranked locally significant as an example of early housing and development in Hinsdale. It was also included in the Illinois Historic Sites Survey. This house has an interesting configuration, with its front-facing twin gables. Greek Revival

features include the frieze board that runs beneath these front gables and the cornice returns on the side gable ends. Other significant features include the front entry door with sidelights, and the two-over-two double hung sash windows with classical window hoods.

## ITALIANATE

The Italianate style was popular in the Midwest from 1860 to 1885, when designers were interpreting architectural precedents in a romantic rather than a literal way. The style was loosely based on the Italian country villa and grew as a reaction to the formal classical ideals that had dominated art and architecture for 150 years. Italianate houses are generally a full two stories and are topped by low-pitched, hipped roofs. They have deep overhanging eaves supported by ornamental brackets frequently found in pairs. Tall narrow windows topped by decorative lintels are common. One principal urban subtype found in large cities is a frame or brick style with a gable roof and Italianate details.

There are five Italianate-style houses in the survey area. Of these, four are ranked locally significant and were included in the Illinois Historic Sites Survey. They include the Roth House at 222 E. Chicago Avenue built in 1866, the William Whitney House at 142 E. First Street built in 1869, the Landis House at 332 S. Elm Street built in 1873, and the Edgar and Augusta Sawyer House at 130 E. First Street built in 1875. The Whitney House was listed on the National Register of Historic Places in 1989 for its historic associations with William Whitney, a state legislator responsible for incorporating the village of Hinsdale. It is known locally as the Hallmark House, having been featured on a national television commercial for Hallmark Cards in 1970.



**Figure 9: Roth House, 222 E. Chicago Avenue**

The Roth House is an outstanding example of Italianate-style architecture in Hinsdale. Of the hipped roof type, characteristic Italianate features include the scroll brackets and dentil trim under the wide eaves, the segmental arched and dog-eared window hoods and surrounds, and the arched front entry with paired wood doors. The front porch wraps around the front and both sides of the house and has restored porch columns typical of the style. The porch balustrade has been removed. Existing six-over-six and six-over-nine wood windows appear to be a historic alteration.

## GOTHIC REVIVAL

There are two variations of Gothic Revival style in the survey area, early Victorian Gothic Revival, popular in the Chicago area from about 1860 to 1880, and Late Gothic Revival, used from the late 19<sup>th</sup> century through the 1920s. The Victorian Gothic Revival style takes its inspiration from Europe's great medieval cathedrals, which were characterized by verticality, structural expression, and richly carved stonework. The relationship, however, is more sentimental than literal. In Gothic Revival houses, steeply pitched gable roofs are often decorated with crisply cut ornamental barge board (commonly called gingerbread) or stickwork

to suggest the home's underlying framework. Windows are tall and narrow and frequently have pointed arches. Built by local craftsmen, when these homes were constructed of wood they were sometimes called "Carpenter Gothic."



**Figure 10: Lake House, 29 S. Park Avenue**

There is one house in the survey area that is Victorian Gothic Revival style. It is the Daniel Lake House at 29 S. Park Avenue, built in 1868. This house uses the 19<sup>th</sup> century L-Form vernacular combined with Carpenter Gothic detailing. Interesting features include the vergeboard and pendants in the front gable, the oculus vent also in the front gable, the window moldings and front door with transom, and the large wrap around front porch with restored balustrade and porch roof supports.



**Figure 11: Grace Episcopal Church**

As distinguished from early Victorian Gothic Revival architecture, the Late Gothic Revival style was popularly used for North American universities and other institutional buildings including churches. It is typically characterized by towers and battlements with engaged buttresses and crenelations. Windows and door openings have Gothic (pointed) or Tudor (flattened) arches; some may have drip molds. Institutional buildings are frequently masonry: ashlar stone, or brick with stone trim, string courses, and window surrounds. Of the Late Gothic Revival style buildings in the survey area, two are churches, the Grace Episcopal Church at 120 E. First Street, and the Union Church of Hinsdale at 137 S. Garfield. Both are ranked locally significant and both were included in the Illinois Historic Sites Survey.

The Grace Episcopal Church is a rusticated limestone structure dating originally from 1885 with an addition from 1927. The church has a symmetrical front façade with a central, gothic, stained-glass window with tracery, and flanked by buttresses. Below this window is a projecting central entry bay with recessed paired doors under a pointed and stepped arch. There are side pointed stained glass windows with stone lintels. The 1927 addition matches the earlier building in materials and

stylistic expression, but with Tudor Revival details, notably in the dormers with their half-timbering and multi-light windows.

## QUEEN ANNE

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

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

Among residential structures in the survey area, the Queen Anne style ties with the Colonial Revival style for the most examples – 31 of each. Eight of the 31 Queen Anne-style houses have been ranked as locally significant. These include 122 E. Third Street



**Figure 12: 27 Blaine Avenue**

built in 1883, the Herman Grabo House at 14 Park Avenue built in 1888, the Alfred Payne house at 14 Orchard Place built in 1890, the Thomas and Sallie Phillips House at 222 E. Third Street built in 1892, 317 E. Chicago Avenue built in c.1885, 27 Blaine Avenue built c. 1890, 234 E. Third Street built in c. 1895, and 242 E. Third Street built c. 1895. The houses at 27 Blaine Avenue, 234 E. Third Street, and 242 E. Third Street were also listed on the Illinois Historic Sites Survey. The latter is an example of the Free Classic subtype of the Queen Anne style.



**Figure 13: 14 S. Park Avenue**

The Herman Grabo House at 14 S. Park Avenue displays the variety of surface patterns and texture that give interest to houses in the Queen Anne style. The

clapboard of the lower two stories is contrasted by the shingles in the gable end. Here brackets accent the overhang of a pent roof. The principal entry at the front porch is marked by a pediment with geometric design. Other decorative features include fanburst designs and the restored front porch with turned columns and spindlework frieze.

A fine example of a modest expression of the Queen Anne style can be found at 27 Blaine Avenue. This house is essentially a 19<sup>th</sup> century Gable Front vernacular type structure. However, because of the exuberance of its Queen Anne features, it has been classified with this high style. The full-width front porch is rich in detail, with a spindlework frieze and rail, turned columns, and a gabled entry with decorative trim. The gable peak of the house has a vergeboard with foliated trim. Despite its simple form, this house was noted as Outstanding in the Illinois Historic Sites Survey.

## SHINGLE STYLE

The Shingle Style, popular between 1880 and 1900, is a variable style that borrows characteristics from several other styles. Many are closely related to the Queen Anne style with a facade that is usually asymmetrical, with irregular, steeply pitched roof lines having cross-gables and multi-level eaves. Others have Colonial Revival or Dutch Colonial Revival-style features such as gambrel roofs, classical columns, and Palladian windows. Large porches are also common. The distinguishing feature that sets this style apart is the use of continuous wood shingles cladding the roof and walls and wrapping the house like a skin. Shingled walls may curve into recessed windows. Sometimes even porches and stair rails are covered with shingles. There is one Shingle Style house in

the survey area, the Bucholz House at 35 S. Garfield Street, and it is ranked locally significant.



Figure 14: Bucholz House, 35 S. Garfield Street

The Bucholz House was built in 1903 and is an example of the Shingle style that incorporates Dutch Colonial Revival-style elements. The most prominent of these is the cross-gambrel roof. The ends of the gambrels have fish-scale shingles in two sections, the upper being a pent roof with brackets underneath. Other interesting features include the decorative oculus window in the front gambrel and the arched front windows at the second floor. The full-width front porch has classical columns; however, the porch balustrade has been removed.

## ROMANESQUE REVIVAL

Buildings in the Romanesque Revival style are always masonry, usually with some rough-faced stonework. Wide, rounded arches of the kind found in Roman or Romanesque architecture are an important identifying feature, and they often rest on squat columns. There is frequently decorative floral detail in the stonework, and sometimes on column capitals. In the late 19<sup>th</sup> century the style was popularized by Henry Hobson Richardson and

is frequently called Richardsonian Romanesque. The first of his buildings in this style was the 1880 rectory for Trinity Church in Boston. The style was expensive for houses, but became popular for large public buildings during the 1880s and continued to be used through about 1900.



**Figure 15: Grant House, 306 E. First Street**

Although there is only one building in the survey area in this style, it is one of Hinsdale's most architecturally significant structures. The Elizabeth Grant house at 306 E. First Street, built in 1890, combines Romanesque arches and rusticated stone elements with Queen Anne-style detailing. Limestone arches sit atop squat columns at both the recessed corner front entry and the impressive porte cochere. Each has a stone balustrade. There is also a stepped stone parapet on the west side gable and stone stringcourses accent the predominately red brick facades. Queen Anne detailing is apparent in the multi-light front window with a leaded transom and the paired front doors with transom. This house may be eligible for individual listing on the National Register of Historic Places under Criterion C, architecture.

## COLONIAL REVIVAL



**Figure 16: Root House, 134 S. Park Avenue**

The Colonial Revival style dates from the 1876 Centennial Exhibition in Philadelphia until the mid-1950s and became the most popular historical revival style throughout the country between World Wars I and II. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18<sup>th</sup> century homes. Whether derived from stately red brick Georgian examples or more modest clapboard structures, most of these buildings are symmetrical and rectangular in plan; some have wings attached to the side. Detailing is derived from classical sources, partly due to the influence of classicism that dominated the 1893 World's Columbian Exposition. Many front facades have classical – temple-like – entrances with projecting porticos topped by a pediment. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters.

There are 32 Colonial Revival structures in the survey area, of which 31 are residential. Because of its enduring popularity, the Colonial Revival style has the greatest span in construction dates of any other style. The earliest Colonial Revival house in the survey area dates from 1894, while the most recent is from 1991. Twenty-eight of the structures are

historic (built in 1950 or before). The following nine houses and one church are ranked locally significant: the Charles E. and Carrie Raymond House at 425 E. Third Street built in 1893, the George H. and Carrie R. Mitchell House at 244 E. First Street designed by Shepley Rutan & Coolidge and built in 1893, the Robert M. and Mary Dean House at 337 E. Third Street built in 1895, the Frank Osgood Butler House at 230 E. First Street designed by George William Ashby and built in 1898, the Charles G. Root House at 134 S. Park Avenue built c. 1904, the Howard George Hetzler House at 26 S. Park Avenue built c. 1905, 14 S. Oak Street built c. 1910, 341 S. Elm Street built c. 1915, and 419 E. First Street built in c. 1920. Of these, the Raymond House, the Dean House, the Butler House, and the Root House are also included in the Illinois Historic Sites Survey. The only non-residential building in the survey area in the Colonial Revival style is the First Church of Christ, Scientist at 405 E. First Street designed by Spencer Solon Beman and built in 1950.

The Charles G. Root House at 134 S. Park Avenue is a fine example of the Colonial Revival style in Hinsdale with notable detailing. It has wide tongue-and-groove siding on the first floor and narrow raked siding at the second. Unlike many examples of the Colonial Revival style, this house is asymmetrical in its form, with a corner tower and conical roof on one side, balanced by a curved sun porch on the opposite side with flat roof, fluted Tuscan columns, and wood balustrade above. Characteristic Colonial features include the front entry porch with segmental arched pediment, and the nine-over-one and six-over-one multi-light windows throughout. The hipped roof with hipped roof dormers is also a Colonial feature.



**Figure 17: Hetzler House, 26 S. Park Avenue**

The Howard George Hetzler House at 26 S. Park Avenue is an impressive example of an early subtype of the Colonial Revival style. This subtype has a mixture of elements characteristic of other styles being built at the turn of the 20<sup>th</sup> century. It is rectangular and symmetrical in its massing, with a low-pitched hipped roof punctuated by a hipped roof dormer. Both the principal roof and the roof of the full-width front porch have broad eaves as was common in the Prairie School and its popular derivation, the American Foursquare. Colonial features are evident, however, in the Palladian window on the second floor over the front entry, and the front entry itself with transom and sidelights. The porch has paired, fluted columns and a brick porch rail. Mr. Hetzler was a railway executive with the Chicago, Burlington, and Quincy Railroad.

The Church of Christ, Scientist, at 405 E. First Street, was designed by Spencer Solon Beman, son of famous Chicago architect Solon Spencer Beman. The younger Beman was known largely for his Christian Scientist designs, and this church is typical of his work.

Although low and long like many of the residential ranch types of the 1950s, the front façade is dominated by a classical-style portico topped with a stacked steeple with pedimented vents and spire. The front door

has a broken pediment. Other Colonial features include the brick quoins on the corners of the projecting wings and the multi-light windows throughout.



**Figure 18: First Church of Christ, Scientist, 405 E. First Street**

## DUTCH COLONIAL REVIVAL

The Dutch Colonial Revival style is a subtype of the Colonial Revival style, marked by a gambrel roof. Generally faced in wood clapboard or shingles, it is derived from early Dutch houses built in the northeastern United States in the 18<sup>th</sup> century. Dutch Colonial Revival houses were built over a long period, as were other Colonial Revival homes—from the 1880s through the 1950s. Most have a symmetrical front facade and a classical entry portico. Those with the gambrel end facing the street tend to be earlier, dating from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, while those with side-facing gambrels and a broad front dormer were very popular during the 1920s.

There are seven Dutch Colonial Revival houses in the survey area, representing both subtypes. Of these, three have been ranked locally significant, including the J. H. Nold House at 219 E. First Street designed by W. G. Barnsfield and built in 1924, the Lawrence Reginald Capes House at 330 S. County Line

Road designed by Alfred F. Pashley and built in 1925, and 316 E. First Street built in c. 1895. The first two of these were also included on the Illinois Historic Sites Survey.



**Figure 19: Capes House, 330 S. County Line Road**

The Capes House is an impressive version of the Dutch Colonial Revival style with large, paired, front-facing gambrel-roofed, projecting bays that intersect with a long, side gambrel roof. These projecting bays have first-floor hexagonal bay windows and second-floor Palladian windows. The front entry is in the center of the façade, between these projecting bays, and the front door has sidelights and a transom, a typical Colonial feature. Also of interest are the ox-eye vents in the side gambrels. The house was noted as outstanding on the State survey.

## CLASSICAL REVIVAL

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

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

Because of the style's monumental nature, it was more typically used for public buildings such as banks and museums. There are, however three residential structures of this style in the survey area, and all three are ranked locally significant. They include the Mitchell Coach House, now a separate house at 120 S. Elm Street, designed by Shepley, Rutan and Coolidge and built in 1893, the Esther W. J. Barker House at 417 E. Third Street built in 1895, and 348 E. Third Street built c. 1925. The first two were also included in the Illinois Historic Sites Survey.



**Figure 20: Barker House, 417 E. Third Street**

The Barker House at 417 E. Third Street is an 1895 house that was remodeled into the Classical Revival style in 1938 by noted local architect Harold Zook. Although Zook is better known in Hinsdale for highly personal expressions of historic revival styles such as Tudor Revival, this house displays very typical characteristics of the Classical Revival style. Most distinctive is the two-story front

porch with colossal Ionic columns, frieze, dentils, and brackets. The front entry has a fanlight transom and diamond patterned sidelights. There is a gabled front dormer with pediment and fluted pilaster surrounds.

## CAPE COD

The Cape Cod-style house offered homebuyers a smaller but still traditional alternative to the typical two-story Colonial Revival-style house. Loosely patterned after early wooden folk houses of eastern Massachusetts, the Cape Cod house is a 1 ½-story version of the Colonial Revival style. It is characterized by a rectangular plan with a side gable roof, a central front entrance, and generally two or sometimes three front-facing dormers. There is frequently some classical detailing such as multi-light windows and classical door and window surrounds. Those found in the Midwest were typically built in the 1930s and 1940s. There are three houses in the survey area in the Cape Cod style and one is ranked locally significant, the Robert Hasbrook House at 125 S. Elm Street designed by Robert Trou and built in 1941.

The Hasbrook House is a handsome example of a modest Cape Cod-style house with excellent integrity. It faithfully displays the style with its symmetrical façade surrounding a center entrance, and its steep, side-gabled



**Figure 21: Hasbrook House, 125 S. Elm Street**

roof pierced by three gable-roofed dormers. The single front entry door is surrounded by pilasters and flanked with small diamond light windows. There are multi-light bay windows on either side of the door. Other typical features of the style are the six-over-six double-hung sash and the dentil trim at the frieze. Cape Cod houses frequently have one-car garages attached to the house by a breezeway, both set back from the front façade of the house itself. The only visible alteration to this house is the addition of a front storm door.

## TUDOR REVIVAL

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

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

There are nine Tudor Revival houses and one school in the survey area. Of these, four houses are ranked locally significant, and three were designed by Hinsdale architect R. Harold Zook. The three Zook houses include his own home at 327 S. Oak Street built in 1924, the S. B. Smith House at 46 S. County Line Road built in 1928, and the Robert P. Lapham House at 430 E. Third Street built in 1936. The fourth significant house is the Frank C. Johnson House at 212 E. First Street built in 1924. All but Zook's own home were also included in the Illinois Historic Sites Survey.



**Figure 22: Zook House, 327 S. Oak Street**

Zook's home at 327 S. Oak Street is a unique design that displays Tudor Revival style elements as well as some of Zook's own signature elements. This one-story cottage has

steeply pitched cross gable roofs with half-timbering on one gable end and brickwork with random laid rusticated stonework in the other end. There are diamond-light leaded glass windows and wood casement windows throughout. The most distinctive feature of the house, however, is the thatched roof, which rolls over the edges of the gable ends and undulates across the side slopes of the roof itself. The entrance to the house is under a canopy and tucked into the corner of the L formed by the two sections of the house. This house may be eligible for individual listing on the National Register of Historic Places under Criterion C, architecture, for its unique design as well as being the home of a prominent and well-regarded Hinsdale architect.



**Figure 23: Smith House, 46 S. County Line Road**

Another excellent Tudor Revival-style house in the survey area designed by Harold Zook is the Smith House at 46 S. County Line Road. This two-story house has a steeply pitched, side-gambrel roof and a gambrel-roofed projecting front bay that intersects the main section of the house. The base of the house is rusticated stone while the gambrel ends feature half-timbering with brick infill and weeping mortar. The arched front entry is deeply recessed. There are wood and metal multi-light casements of varying size and styles throughout.

## PRAIRIE SCHOOL



**Figure 24: True House, 231 E. Third Street**

The early 20<sup>th</sup> century introduced an indigenous style of architecture not based on any historical precedents. The Prairie School of architecture, practiced by Frank Lloyd Wright, takes inspiration not from historical precedents but from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie houses. Identifying features of Prairie School architecture include low-pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently leaded) lined up in horizontal bands, and brick detailing in geometric patterns. Prairie School buildings generally have a massive quality, as if rooted to the earth.

The Prairie School style is represented in the survey area by 13 examples, of which 10 are significant. These are 428 E. First Street built in 1905, the E. P. Welles House at 323 E. Fourth Street designed by Spencer and Powers and built in 1905, the Albert Wilson True House at 231 E. Third Street designed by E. E. Roberts and built in 1910, 343 E. First Street built in c. 1910, 23 S. Oak Street built c. 1910, 425 E. First Street built c. 1910, 441

E. Third Street built c. 1910, the George M. Fisher House at 336 E. First Street built c. 1910, 117 S. Park Avenue built c. 1910, and 334 E. Third Street built c. 1925. The houses 323 E. Fourth Street, 231 E. Third Street, 425 E. First Street, and 441 E. Third Street are also included in the Illinois Historic Sites Survey.

The True House at 231 E. Third Street is a fine example of the Prairie School style by noted Oak Park architect Eben Ezra Roberts. This two-story stucco house has the low-pitched hipped roof and broad overhanging eaves so characteristic of the Prairie School. Wood casement windows are grouped in bands and have geometric ornamental surrounds. The front entry porch also has a low-pitched hipped roof. There are massive end chimneys.

## CRAFTSMAN

The Craftsman style is generally characterized by low-pitched, shallow gable roofs with deep overhanging eaves, and exposed rafter ends and decorative brackets or knee braces. Deep, sometimes recessed, front porches are also common. Windows are frequently double-hung sash with three panes in the upper sash and one in the lower. Craftsman detailing was frequently combined with the bungalow form, and Craftsman Bungalows, inspired by the work of California architects Greene and Greene, were widely published in architectural journals and popular home magazines of the day. Plans were often included in articles about the style, and the Craftsman Bungalow became one of the country's most popular house styles during the teens and twenties. Craftsman houses often share similar characteristics with Tudor Revival style houses. Both styles have English

roots, with the Craftsman style growing out of the Arts and Crafts Movement. Although they were built into the 1920s, Craftsman homes were particularly popular between 1901 and 1916, when the architect and furniture maker Gustav Stickley published his magazine, *The Craftsman*.

There are 10 Craftsman-style houses and three Craftsman Bungalows in the survey area, of which seven are ranked locally significant. The significant Craftsman style houses are 344 E. First Street built in 1906, the William G. Barfield House designed for himself at 136 S. Oak Street and built in 1912, 211 E. Fourth Street built in 1914, 433 E. Third Street built c. 1910, the Frederic T. Boles House at 407 E. Third Street built c. 1910, 35 S. Oak Street built c. 1910, and the Oliver J. Bushnell House at 306 E. Third Street built c. 1912. Four of these, the Barfield House, 433 E. Third Street, 35 S. Oak Street, and the Bushnell House were included in the Illinois Historic Sites Survey.



**Figure 25: Bushnell House, 306 E. Third Street**

The Bushnell House at 306 E. Third Street is an unusual Craftsman-style house with some Prairie School details. The 2½-story stucco house has an asymmetrical front gable roof with rafter tails and brackets. A front porch

roof extends beyond the wall plane and has false thatching. There are wood double-hung windows with Prairie School-style geometric muntins.

## LATE PRAIRIE

Although the Prairie School style was generally popular from about 1900 through 1925, some influence from the style can be seen in buildings constructed from the 1940s and later. Late Prairie has been used to describe buildings whose form is low and horizontal, but that, unlike modernist styles such as International and Miesian, make use of natural materials such as the wood siding and stone that the Prairie School architects preferred. There is one building in the survey area that has been classified as Late Prairie and it has been ranked locally significant. It was also included in the Illinois Historic Sites Survey.



**Figure 26: Klock House, 306 S. County Line Road**

The Harold Klock House at 306 S. County Line Road was designed by noted Prairie School architect John S. Van Bergen and built c. 1940. Prairie School features include the use of random coursed limestone, ribbon casement windows on both floors, and the prow window over the front entry. The front entry canopy with flat roof and brackets is a

more modern geometric element of the design.

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

The term Contemporary is somewhat imprecise but, for that reason, has been used to classify a style dating from the mid-1940s that incorporates some of the tenets of modernism, but often with less rectangular form and occasionally with some ornament. Three structures have been classified as Contemporary, including two houses and one church. None of these is ranked locally significant.

As residential construction increased in the 1990s, quite literal reincarnations of traditional historic styles became popular in the public taste. This survey labels styles that are attempted recreations of well-known historic styles as Neo-Traditional. They may be Neo-Colonial, Neo-Tudor, or Neo-Queen Anne, to list some of the most frequently used styles. There are 28 Neo-Traditional houses in the survey area, most built since the 1980s, and all are non-contributing.

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

There are very few 19<sup>th</sup> century vernacular house types found in the survey area. Only three types are represented, the Gable Front, the L-Plan, and the T-Plan houses. Gable Front houses and cottages, which generally date from the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, are the most common vernacular house type seen in most Midwestern communities. In the survey area there are only five, one of which is ranked locally significant, 29 S. Elm Street. There is one L-Plan type house and one T-

Plan type house in the survey area. At the start of the survey there was another L-Plan type house at 119 S. Garfield Street and it was ranked locally significant. Since that time, however, it has been demolished.

Because 19<sup>th</sup> century vernacular types are generally simple in plan and were originally built with little stylistic ornamentation, they are frequently underappreciated. Changes over the years tend to obscure their original character. For that reason, few of these have been ranked locally significant. Determining significance in a vernacular structure is usually based on integrity, that is, the presence of original, historic configuration and materials, with no or few alterations.

## GABLE FRONT

The Gable Front house is a vernacular house type from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries characterized by roof shape. The roof has two sloped sides that meet at a center ridge. The triangular ends of the walls on the other two sides are called gables. In a Gable Front house the gable end faces the street and forms the front of the house. These were built as working-class homes, usually frame, with a rectangular plan, minimal projections on the front facade, and the front entry on the open end of the gable. Often a porch extends the full width of the front of the house. The Gable Front house is commonly found in Midwestern towns because it was a simple type for local builders to construct and could fit on narrow lots. There are five Gable Front Houses in the survey area.



Figure 27: 29 S. Elm Street

The Gable Front House at 29 S. Elm Street has been ranked locally significant because it is a well-preserved example of this simple type. This 2½-story house retains its original clapboard siding and has cornice returns and a wood frieze in the front gable end. There is a full-width front porch with hipped roof and wood columns. The front window has a leaded glass transom.

## OTHER 19<sup>TH</sup> CENTURY VERNACULAR TYPES

T-Plan and L-Plan houses are based on general massing and overall floor plan. There is one example of each still standing in the survey area. The other L-Plan house that was standing at the time the survey began was ranked locally significant. Located at 119 S. Garfield Street, it was a notable local example of the vernacular L-Plan type with exceptional ornamental detailing such as a spindlework panel in the front gable, a spindlework frieze on the entry porch, and foliated corner blocks in the window surrounds. Its demolition is indicative of the low regard in which these vernacular types are held.



Figure 28: 119 S. Garfield Street

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

Twentieth century popular types are not very prevalent in the survey area. Just 14 buildings are of the historic types common in the first half of the century, while another nine are non-historic types from the second half of the century. The early types include the American Foursquare (11) and the Bungalow (three). Post 1950s types include the Ranch (five), and the Split Level (four).

### AMERICAN FOURSQUARE

American Foursquare houses are simple, usually symmetrical houses that began to appear at the turn of the century. The house is typically square or nearly square in plan with four equal-sized rooms (an entrance hall, living room, dining room, and kitchen) in each corner. The type became popular in house building because it was practical and comfortable for the working and middle classes. These houses were inexpensive to build since they did not have any of the elaborate features such as turrets and turned ornaments that were fashionable in late 19<sup>th</sup> century Queen Anne houses. The Foursquare

is usually 2 to 2½ stories tall, two to three bays wide, with a hipped or pyramidal roof, dormers, a full-width front porch with classical or squared-off columns, and piers and overhanging eaves. Plan book and catalog companies such as the Aladdin Company, the Radford Architectural Company, the Architects Small House Service Bureau, Sears Roebuck & Company, and Montgomery Ward and Company featured many Foursquare designs between 1900 and 1925. There are 11 American Foursquare homes in the survey area. Of these, only one has been ranked significant, the house at 435 E. First Street.



Figure 29: 435 E. First Street

The American Foursquare at 435 E. First Street was built c. 1905. It is slightly wider than the typical Foursquare, which usually has only two windows across the second floor. The first-floor plan still follows the Foursquare type, with the front entry to one side and the principal living room on the other side. Characteristics of the foursquare include the 2 ½-story height, hipped roof, and hipped roof dormer. The full-width front porch has paired classical style columns on stone piers. Although there are replacement windows in the dormers, the house generally retains good integrity.

## OTHER POPULAR TYPES

The Bungalow is an informal house type that began in California and quickly spread to other parts of the country. Bungalows are one-, one and a 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. None of the three Bungalows in the survey area was ranked significant.

Although there are sometimes early Ranch-type houses in Midwest communities that are historic (over 50 years old), all those in the survey area date from the mid to late 1950s. The Split Level houses date from the late 1950s to the early 1960s. All but one of the nine examples of these types are non-contributing.

Also in the survey area are four residential structures for which no style or type could be determined. All of these are historic. One house classified as No Style was demolished since the survey began. That brings the total of vacant parcels in the survey area to five, presumably all of which will have new houses constructed on those sites.

## COMMERCIAL AND INSTITUTIONAL STRUCTURES

There are two commercial structures classified as Freestanding, and dating from 1954 and 1984. There are four churches, two schools, and a railroad station. Of the churches, one is Colonial Revival style, ranked significant and has been discussed in that stylistic section; two are Gothic Revival, ranked significant, and one of those has been discussed in that stylistic section; one is Contemporary and non-contributing. Of the schools, one is Tudor Revival and one is Neo-Prairie, neither of which is significant. The Railroad Station is in the Stick Style and is ranked locally significant. It is illustrated on page 13.

## CONCLUSION

The establishment of a Historic Preservation Commission in Hinsdale was an important step in fostering an official role for historic preservation in the community. The tide of demolition has been great in recent years, and although there have long been volunteer preservation organizations in town, they lacked the regulatory power to preserve buildings. The most important tool at the hands of the commission today is the ability to designate buildings as local landmarks, whether individual structures or districts with concentrations of historic buildings. To be effective in saving the architectural heritage of Hinsdale, the commission should actively encourage local landmark designation.

Each week that passes, the demolition pressures on significant historic homes continue unabated. In the three years since our last survey, 12 buildings were demolished, five of them in the eight months since this survey began. Four of those were determined to be architecturally significant.

- 335 E. First Street (S)
- 119 S. Garfield Street (S)
- 333 S. Park Avenue (S)
- 130 E. Third Street (S)
- 30 S. County Line Road (C)
- 30 S. Elm Street (C)
- 321 S. Elm Street (C)
- 125 S. Park Avenue (C)
- 311 E. Third Street (C)
- 45 S. Elm Street (NC)
- 115 E. Fourth Street (NC)
- 119 E. Third Street (NC)

## LOCAL LANDMARK DESIGNATIONS

There are 60 historic structures in the survey area that have been ranked locally significant

and could potentially qualify for individual local landmark designation. This designation is voluntary and owners of these properties should be encouraged to apply.

Once designated, landmark property owners who follow preservation standards in the maintenance and rehabilitation of their properties may be eligible for certain tax incentives. Owner occupants of one- to six-unit residential structures can qualify for a freeze on the assessed value of their property for up to 12 years when completing a rehabilitation that follows the Secretary of the Interior's Standards for Rehabilitation. Owners who donate a conservation easement to a preservation organization may also be eligible for a charitable contribution deduction on their federal income taxes.

With local designation, the Historic Preservation Commission has the ability to review and comment on exterior changes and additions to historic structures. The commission can develop design guidelines that clearly illustrate what kinds of treatments are appropriate to historic buildings. In evaluating individual buildings, the inventory forms produced in this survey will guide homeowners and the commission on what architectural features are important and should be retained. Guidelines can also have provisions for new construction that include specifications for such things as scale, height, massing, and orientation of a building on the lot, permitted building materials, location of driveways, parking areas, garages, and other secondary structures.

The Robbins Park area is a good candidate for the community's first local historic district. It encompasses one of the first "picturesque" suburban developments in the Chicago area dating from 1871, by a prominent landscape

architect, Horace W. S. Cleveland. Its housing stock is a broad mix of the best high-style architecture found in Hinsdale. Although excessive demolition activity in the area has increased the proportion of non-contributing buildings to 31% (64) of the total properties in the survey area, the remaining architectural fabric is still rich enough to warrant preservation through a local district. Sixty structures are ranked significant and 80 (39%) are ranked contributing to the character of a historic district.

The survey area did not encompass the entire Robbins Park Addition designed by Cleveland, which should be included in its entirety in any local district. The Potential Historic District map shows the survey area within the bold boundary and the distribution of significant buildings found during this intensive survey. The area outside the boundary to the south shows the significant rated buildings found in the 1999 reconnaissance survey – 44 structures or 37% of the total structures in that area. The area is obviously equally rich in architecturally significant buildings. An intensive survey of the remainder of Robbins should be completed to verify whether the buildings previously ranked as significant are still standing and, if so, have not been altered. This will enable the Commission to better evaluate the resources in that area so it can be added to a local Robbins Historic District.

Further in-depth research is critical to interpreting the history of the Robbins area. The area has long been associated with prominent citizens and the quality of historic architecture in the area is outstanding. Nevertheless, standard resources used to identify a building's original architect and residents are not currently available, and many buildings are missing important pieces

needed to evaluate their significance. Time-consuming research methods, such as a review of architectural periodicals and chain of title searches, may yield information that will paint a clearer picture of this important area within the Village of Hinsdale. Street name and numbering changes over time also hinder research efforts. If an address conversion were done, prominent residents listed in Chicago's Blue Books, Hinsdale City Directories, and Telephone Directories could be matched with the current addresses of properties.

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

## NATIONAL REGISTER DESIGNATIONS

There may be two individual structures that are eligible for individual listing on the National Register of Historic Places under Criterion C for architectural significance. They are:

- R. Harold Zook House at 327 S. Oak Street
- Elizabeth Grant House at 306 E. First Street

This may also be the time to consider a thematic district that covers the work of R.

Harold Zook, a well-regarded local 20<sup>th</sup> century architect whose work is distinctive in design, detailing, and materials. There are believed to be 92 designs of his still standing on scattered sites throughout Hinsdale. Four are in the survey area. Besides his own house listed above, these are:

- Esther W. J. Barker House at 417 E. Third Street
- N. H. Whiteside House at 434 E. Third Street
- S. B. Smith House at 46 S. County Line Road

At just 69% of the total, the percentage of contributing buildings in the proposed district may be low for National Register eligibility. Consultation with the Illinois Historic Preservation Agency can determine whether Robbins' strengths outweigh the large number of intrusions to a potential district. Its significance for landscape architecture remains intact despite scattered new construction. With further evaluation of Cleveland's role in subdivision design, the landscape architecture significance of Robbins may be more firmly established. If eligible for National Register designation, it would likely be under Criterion C, architecture and landscape architecture.

This survey identifies many immediate opportunities for local landmark designations and a few possibilities for National Register designation. With the increased public awareness a survey like this can bring, the Commission has the tools to aggressively promote more landmark designations and to foster a stronger preservation ethic in the community.





## Robbins & Robbins Park Potential Historic District





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## CREDITS

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

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Cover Photographs: William Robbins, courtesy of the Hinsdale Historical Society. Horace W. S. Cleveland, courtesy of the Lanchester, MA Public Library



**APPENDIX A:  
SURVEY INVENTORY FORM**

# Village of HINSDALE

## ILLINOIS URBAN ARCHITECTURAL AND HISTORICAL SURVEY

STREET #

DIRECTION

STREET

ABB

PIN

LOCAL SIGNIFICANCE RATING

POTENTIAL IND NR? (Y or N)

CRITERIA

Contributing to a NR DISTRICT?

Contributing secondary structure?

Listed on existing SURVEY?

### GENERAL INFORMATION

CATEGORY  CURRENT FUNCTION

CONDITION  HISTORIC FUNCTION

INTEGRITY  REASON for SIGNIFICANCE

SECONDARY STRUCTURE

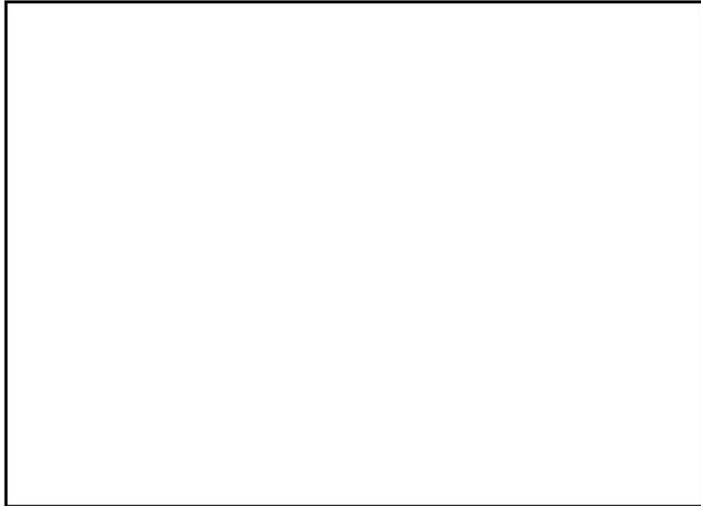
SECONDARY STRUCTURE

### ARCHITECTURAL DESCRIPTION

ARCHITECTURAL CLASSIFICATION	<input type="text"/>	PLAN	<input type="text"/>
DETAILS	<input type="text"/>	NO OF STORIES	<input type="text"/>
DATE of construction	<input type="text"/>	ROOF TYPE	<input type="text"/>
OTHER YEAR	<input type="text"/>	ROOF MATERIAL	<input type="text"/>
DATESOURCE	<input type="text"/>	FOUNDATION	<input type="text"/>
WALL MATERIAL (current)	<input type="text"/>	PORCH	<input type="text"/>
WALL MATERIAL 2 (current)	<input type="text"/>	WINDOW MATERIAL	<input type="text"/>
WALL MATERIAL (original)	<input type="text"/>	WINDOW MATERIAL	<input type="text"/>
WALL MATERIAL 2 (original)	<input type="text"/>	WINDOW TYPE	<input type="text"/>
		WINDOW CONFIG	<input type="text"/>
SIGNIFICANT FEATURES	<input type="text"/>		
ALTERATIONS	<input type="text"/>		

**HISTORIC INFORMATION**

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



HISTORIC INFO

LANDSCAPE

**PHOTO INFORMATION**

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

**SURVEY INFORMATION**

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



**APPENDIX B:  
SIGNIFICANT RATED BUILDINGS**

## SIGNIFICANT RATED BUILDINGS IN THE ROBBINS SURVEY AREA

	<p>27 BLAINE Queen Anne c. 1890</p>		<p>29 S ELM Gable Front c. 1910</p>
	<p>222 E CHICAGO Roth House Italianate 1866</p>		<p>120 S ELM Mitchell Coach House Classical Revival 1893 Shepley, Rutan, and Coolidge</p>
	<p>317 E CHICAGO Queen Anne c. 1885</p>		<p>125 S ELM Hasbrook, Robert House Cape Cod 1941 Trou, Robert</p>
	<p>46 S COUNTY LINE Smith, S. B. House Tudor Revival 1928 Zook, R. Harold</p>		<p>332 S ELM Landis House Italianate 1873</p>
	<p>306 S COUNTY LINE Klock, Harold Residence Late Prairie c. 1940 Van Bergen, John</p>		<p>341 S ELM Colonial Revival c. 1915</p>



330 S COUNTY LINE  
Capes, Lawrence  
Reginald House  
Dutch Colonial  
Revival  
1925  
Pashley, Alfred



120 E FIRST  
Grace Episcopal  
Church  
Gothic Revival /  
Church  
1885



130 E FIRST  
Sawyer, Edgar and  
Augusta House  
Italianate  
1875



306 E FIRST  
Grant, Elizabeth  
House  
Romanesque  
Revival  
1890



142 E FIRST  
Whitney, William  
House  
Italianate  
1869



316 E FIRST  
Dutch Colonial  
Revival  
c. 1895



212 E FIRST  
Johnson, Frank C.  
House  
Tudor Revival  
1924



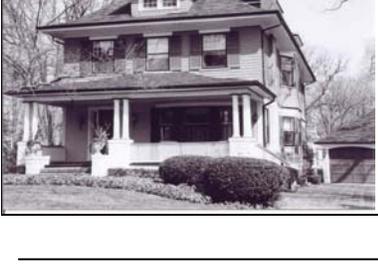
336 E FIRST  
Fisher, George  
M. House  
Prairie School  
c. 1910

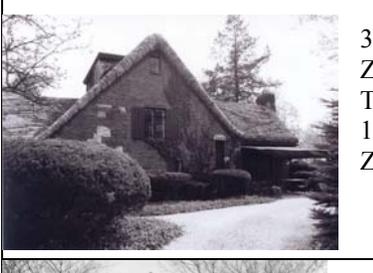


219 E FIRST  
Nold, J. H. House  
Dutch Colonial  
Revival  
1924  
Barnsfield, W. G.



343 E FIRST  
Prairie School  
c. 1910

	230 E FIRST Butler, Frank Osgood House Colonial Revival 1898 Ashby, George William		344 E FIRST Craftsman 1906
	244 E FIRST Mitchell, George H. House Colonial Revival 1893 Shepley, Rutan, and Coolidge		405 E FIRST First Church of Christ, Scientist Colonial Revival 1950 Beman, Spencer Solon
	419 E FIRST Colonial Revival c. 1920		35 S GARFIELD Buchholz House Shingle Style 1903
	425 E FIRST Prairie School c. 1910		137 S GARFIELD Union Church of Hinsdale Gothic Revival / Church 1916
	428 E FIRST Prairie School 1905		321 S GARFIELD Greek Revival c. 1865
	435 E FIRST American Foursquare c. 1905		441 E HIGHLAND Highland Depot Stick Style/ Railroad Station 1873

	<p>211 E FOURTH Craftsman 1914</p>		<p>14 S OAK Colonial Revival c. 1910</p>
	<p>323 E FOURTH Welles, E. P. House Prairie School 1905 Spencer &amp; Powers</p>		<p>23 S OAK Prairie School c. 1910</p>
	<p>35 S OAK Craftsman c. 1910</p>		<p>29 S PARK Lake, Daniel House Gothic Revival 1868</p>
	<p>136 S OAK Barfield, William G. House Craftsman 1912 Barfield, William G.</p>		<p>117 S PARK Prairie School c. 1910</p>
	<p>327 S OAK Zook, R. Harold House Tudor Revival 1924 Zook, R. Harold</p>		<p>134 S PARK Root, Charles G. House Colonial Revival c. 1904</p>
	<p>14 ORCHARD Payne, Alfred Residence Queen Anne 1890</p>		<p>122 E THIRD Queen Anne 1883</p>

	<p>14 S PARK Queen Anne 1888</p>		<p>222 E THIRD Phillips, Thomas and Sallie House Queen Anne 1892</p>
	<p>26 S PARK Hetzler, Howard George House Colonial Revival c. 1905</p>		<p>231 E THIRD True, Albert Wilson House Prairie School 1910 Roberts, Eben Ezra</p>
	<p>234 E THIRD Queen Anne c. 1895</p>		<p>407 E THIRD Boles, Frederic T. House Craftsman c. 1910</p>
	<p>242 E THIRD Queen Anne - Free Classic c. 1895</p>		<p>417 E THIRD Barker, Esther W. J. House Classical Revival 1895 Zook, R. Harold (1938 remodel)</p>
	<p>306 E THIRD Bushnell, Oliver J. House Craftsman c. 1912</p>		<p>425 E THIRD Raymond, Charles E. and Carrie House Colonial Revival 1893</p>



334 E THIRD  
Prairie School  
c. 1915



430 E THIRD  
Lapham, Robert P.  
House  
Tudor Revival  
1936  
Zook, R. Harold



337 E THIRD  
Dean, Robert M. and  
Mary House  
Colonial Revival  
1895



433 E THIRD  
Craftsman  
c. 1910



348 E THIRD  
Classical Revival  
c. 1925



441 E THIRD  
Prairie School  
c. 1910  
Barfield, William  
Gibson



APPENDIX C:  
INVENTORY OF ARCHITECTURAL RESOURCES  
IN THE ROBBINS SURVEY AREA

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
15		BLAINE	AV	Queen Anne - Free Classic	c. 1895	C			
18		BLAINE	AV	Queen Anne - Free Classic	1908	C	Ganske, Otto House		
19		BLAINE	AV	L-Plan	1889	C	Crosby, Eugene and Mattie Rental House		
22		BLAINE	AV	Queen Anne	c. 1900	C	Dr. John R. Ellis, DDS Office		
23		BLAINE	AV	Queen Anne	1895	C	Kendall, Hattie M. House		
26		BLAINE	AV	Queen Anne	c. 1890	C			
27		BLAINE	AV	Queen Anne	c. 1890	S			
31		BLAINE	AV	Queen Anne	1892	C			
32		BLAINE	AV	Queen Anne	c. 1900	C			
37		BLAINE	AV	American Foursquare	c. 1900	C			
38		BLAINE	AV	Queen Anne	c. 1890	C			
212	E	CHICAGO	AV	American Foursquare	c. 1910	C			
216	E	CHICAGO	AV	Neo-Traditional	1998	NC		Pappageorge, Elias G.	Antoniou Mickshea Builders
222	E	CHICAGO	AV	Italianate	1866	S	Roth House		
230	E	CHICAGO	AV	Neo-Traditional	1985	NC			
245	E	CHICAGO	AV	No style	c.	C			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
					1885				
303	E	CHICAGO	AV	T-Plan	c. 1885	C			
304	E	CHICAGO	AV	Queen Anne - Free Classic	c. 1895	C			
309	E	CHICAGO	AV	Queen Anne	c. 1890	C			
317	E	CHICAGO	AV	Queen Anne	c. 1885	S			
323	E	CHICAGO	AV	Contemporary	1985	NC	Bercini, Courtney John House	Nemoede, Albert H.	Master Truck Builders, Inc.
331	E	CHICAGO	AV	Queen Anne	c. 1900	C			
332	E	CHICAGO	AV	Gable Front	c. 1885	C			
333	E	CHICAGO	AV	Bungalow	c. 1920	NC			
337	E	CHICAGO	AV	Craftsman Bungalow	c. 1920	C			
341	E	CHICAGO	AV	Craftsman Bungalow	1924	C	Gallup, William M. House		
418	E	CHICAGO	AV	Prairie School	c. 1910	C			
420	E	CHICAGO	AV	Tudor Revival	1977	NC		Jankowsky, George	Mac Diarmad-Polumbo, Inc.
426	E	CHICAGO	AV	Neo-Traditional	1971	NC	Wright, Fred House	Kramer, Peter S.	Mangan, John Jr., Inc.
12	S	COUNTY LINE	RD	Prairie School	1905	C	Kachadurian House	Spencer & Powers	

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
22	S	COUNTY LINE	RD	American Foursquare	c. 1910	NC			
30	S	COUNTY LINE	RD	Neo-Traditional (under construction)	2002	NC			
46	S	COUNTY LINE	RD	Tudor Revival	1928	S	Smith, S. B. House	Zook, R. Harold	Mellbom Bros.
118	S	COUNTY LINE	RD	Split-Level	1958	NC	Roudebush, Mr. & Mrs. Marshall House	Soucek, Lambert L.	Roudebush, Marshall
306	S	COUNTY LINE	RD	Late Prairie	c. 1940	S	Klock, Harold Residence	Van Bergen, John	
330	S	COUNTY LINE	RD	Dutch Colonial Revival	1925	S	Capes, Lawrence Reginald House	Pashley, Alfred F.	Soltwisch, William & Sons
2	S	ELM	ST	Tudor Revival	c. 1925	C			
6	S	ELM	ST	Colonial Revival	c. 1925	C			
10	S	ELM	ST	No style	c. 1905	C			
13	S	ELM	ST	Split-Level	1960s	NC			
14	S	ELM	ST	Colonial Revival	c. 1925	C			
18	S	ELM	ST	Dutch Colonial Revival	c. 1920	C			
21	S	ELM	ST	Craftsman	c. 1910	C			
24	S	ELM	ST	Colonial Revival	c. 1910	NC			
25	S	ELM	ST	Gable Front	c. 1900	C			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
29	S	ELM	ST	Gable Front	c. 1910	S			
30	S	ELM	ST	Neo-Traditional	c. 2000	NC			
37	S	ELM	ST	Colonial Revival	c. 1900	NC			
38	S	ELM	ST	No style	c. 1915	NC			
44	S	ELM	ST	Split-Level	1961	NC		Larson, Earl R.	Wilson, Byron
45	S	ELM	ST	Neo-Traditional	c. 2000	NC			
120	S	ELM	ST	Classical Revival	1893	S	Mitchell Coach House	Shepley, Rutan and Coolidge	
121	S	ELM	ST	Neo-Traditional	1981	NC	Fox, Pat Davis House	Nemoede, Albert	Hark, Page
125	S	ELM	ST	Cape Cod	1941	S	Hasbrook, Robert House	Trou, Robert	Johnson, Carlson (carpenter)
130	S	ELM	ST	Neo-Traditional	1997	NC		Estessero, Sergio	Barrett Bros. Builders
135	S	ELM	ST	Colonial Revival	c. 1900	C			
321	S	ELM	ST	Neo-Traditional	2000	NC	John, Peter & Julia House	Olson, Steven C., LTD.	Azco Builders
324	S	ELM	ST	Prairie School	1916	C	Keith, Carrie Burton House		
332	S	ELM	ST	Italianate	1873	S	Landis House		
333	S	ELM	ST	Neo-Traditional	1996	NC	Carvino, Robert House	Erik Johnson & Associates	Workman Builders
341	S	ELM	ST	Colonial Revival	c. 1915	S			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
105	E	FIRST	ST	Freestanding	1984	NC	The Professional Center of Hinsdale	Mizani & Associates	
108	E	FIRST	ST	Craftsman	c. 1910	C			
114	E	FIRST	ST	Tudor Revival/School	1956	NC	Grace Episcopal School		
115	E	FIRST	ST	Colonial Revival	c. 1975	NC			
120	E	FIRST	ST	Gothic Revival/Church	1885	S	Grace Episcopal Church		
130	E	FIRST	ST	Italianate	1875	S	Sawyer, Edgar and Augusta House		
139	E	FIRST	ST	Contemporary/Church	1958	NC	Redeemer Lutheran Church		
142	E	FIRST	ST	Italianate	1869	S	Whitney, William House		
212	E	FIRST	ST	Tudor Revival	1924	S	Johnson, Frank C. House		Soltwisch, William and Sons
215	E	FIRST	ST	Neo-Tudor Revival	1974	NC		Pieple	Mac Diarmid & Palumbo
218	E	FIRST	ST	Colonial Revival	1949	C	Watt House	Field, Harford	Wendell, A. W. & Sons
219	E	FIRST	ST	Dutch Colonial Revival	1924	S	Nold, J. H. House	Barnsfield, W. G.	Soltwisch, William
225	E	FIRST	ST	Colonial Revival	c. 1900	C			
230	E	FIRST	ST	Colonial Revival	1898	S	Butler, Frank Osgood House	Ashby, George William	
241	E	FIRST	ST	Queen Anne	1887	C	Clarke, Robert and Mary House	Isaacson, G.	

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
244	E	FIRST	ST	Colonial Revival	1893	S	Mitchell, George H. and Carrie R. House	Shepley, Rutan and Coolidge	
305	E	FIRST	ST	Queen Anne	c. 1895	NC	Shaw House		
316	E	FIRST	ST	Dutch Colonial Revival	c. 1895	S			
317	E	FIRST	ST	Queen Anne	1888	C	Mihm, Charles and Mary House		
326	E	FIRST	ST	Neo-Traditional	1957	NC	Sherman, Mr. & Mrs. J. House	Smithson, A. T. Jr.	Wendell & Sons, A. W.
335	E	FIRST	ST	Under construction	2002	NC			
336	E	FIRST	ST	Prairie School	c. 1910	S	Fisher, George M. House		
343	E	FIRST	ST	Prairie School	c. 1910	S			
344	E	FIRST	ST	Craftsman	1906	S			
404	E	FIRST	ST	Neo-Traditional	1995	NC	Kelly, Patrick & Lisa House	Rugo Raffensberger, Ltd.	Harbo, Robert
405	E	FIRST	ST	Colonial Revival / Church	1950	S	First Church of Christ, Scientist	Beman, Spencer Solon	Pfutzenreuter & Sons, Henry
414	E	FIRST	ST	Queen Anne	1904	NC	Hinckley, Alfred M. House		
419	E	FIRST	ST	Colonial Revival	c. 1920	S			
425	E	FIRST	ST	Prairie School	c. 1910	S			
428	E	FIRST	ST	Prairie School	1905	S			
435	E	FIRST	ST	American Foursquare	c.	S			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
					1905				
436	E	FIRST	ST	Neo-Traditional	1994	NC		G. O. Architectural Design	
442	E	FIRST	ST	Colonial Revival	1954	NC	Howrey, Mrs. H. H. House	Smithson, A. T. Jr.	Mickelson, Harvey P.
115	E	FOURTH	ST	Neo-Traditional	c. 2000	NC			
121	E	FOURTH	ST	Gable Front	1882	C			Elners, Andreas
127	E	FOURTH	ST	Neo-Traditional	1998	NC		Balsoma/Olson Group, Inc.	Dream Homes, Inc.
205	E	FOURTH	ST	Neo-Prairie School	1992	NC	Niem, Bob & Dana House	Mizani & Assoc.	Steben Bldrs., Inc.
211	E	FOURTH	ST	Craftsman	1914	S			
323	E	FOURTH	ST	Prairie School	1905	S	Welles, E. P. House	Spencer & Powers	
411	E	FOURTH	ST	Cape Cod	c. 1925	C			
419	E	FOURTH	ST	Dutch Colonial Revival	c. 1925	C			
425	E	FOURTH	ST	Neo-Traditional	1995	NC		Olson, Steven C., LTD.	
435	E	FOURTH	ST	Colonial Revival	1931	C	Wheeler, Gordon B. House	Marx, E. W.	Nelson, N. J.
441	E	FOURTH	ST	Colonial Revival	1947	C	Norton, Mr. & Mrs. Christopher House	Harnman, Harry J.	
445	E	FOURTH	ST	Neo-Traditional	1989	NC		Lisec & Biederman, Ltd.	Neighborhood Homes, Inc.
23	S	GARFIELD	ST	Queen Anne	c. 1890	C			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
27	S	GARFIELD	ST	Queen Anne	c. 1890	C			
33	S	GARFIELD	ST	Bungalow	1903	C			
35	S	GARFIELD	ST	Shingle Style	1903	S	Buchholz House		
101	S	GARFIELD	ST	Freestanding	1954	NC	Hinsdale Dental & Medical Building	Ekroth, Martorano & Ekroth	Schillmoeller & Krofl Co.
111	S	GARFIELD	ST	Bungalow	c. 1910	NC			
115	S	GARFIELD	ST	Gable Front	c. 1865	C			
119	S	GARFIELD	ST	L-Plan	c. 1875	NC			
137	S	GARFIELD	ST	Gothic Revival / Church	1916	S	Union Church of Hinsdale		Soltwisch and Bucholz
305	S	GARFIELD	ST	Colonial Revival	c. 1910	C			
321	S	GARFIELD	ST	Greek Revival	c. 1865	S			
441	E	HIGHLAND		Stick Style/Railroad Station	1873	S	Highland Depot		
4	N	OAK	ST	Tudor Revival	c. 1925	C			
14	N	OAK	ST	No style	c. 1925	C			
3	S	OAK	ST	Neo-Traditional	1994	NC		Anderson Assoc.	Bernard, Ross
4	S	OAK	ST	American Foursquare	c. 1910	C			
7	S	OAK	ST	Neo-Traditional	1987	NC			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
8	S	OAK	ST	American Foursquare	c. 1915	C			
13	S	OAK	ST	American Foursquare	c. 1910	C			
14	S	OAK	ST	Colonial Revival	c. 1910	S			
17	S	OAK	ST	American Foursquare	c. 1910	C			
23	S	OAK	ST	Prairie School	c. 1910	S			
24	S	OAK	ST	Colonial Revival	c. 1915	C			
30	S	OAK	ST	Craftsman Bungalow	c. 1920	C			
31	S	OAK	ST	Neo-Traditional	1997	NC		Mifflin Assoc., R. A. (RAM)	Hallmark Homes of Hinsdale
35	S	OAK	ST	Craftsman	c. 1910	S			
36	S	OAK	ST	Renaissance Revival	1928	C	Jaedecke, C.P. House	Wilkins, S. W.	Droos, A.
136	S	OAK	ST	Craftsman	1912	S	Barfield, William G. House	Barfield, William G.	
316	S	OAK	ST	Colonial Revival	c. 1895	C	Hildebrand, Lewis K. House		
327	S	OAK	ST	Tudor Revival	1924	S	Zook, R. Harold House	Zook, R. Harold	
2		ORCHARD	PL	Neo-Traditional	1998	NC		Reinke & Associates	Beacon Home Builders, Inc.
3		ORCHARD	PL	Dutch Colonial Revival	1922	C	Linden, Charles House	Carlson, E. Conrad	Carlson, E. Carlson
10		ORCHARD	PL	Split-Level	1956	NC		Wills, Arthur	A & B Builders

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
14		ORCHARD	PL	Queen Anne	1890	S	Payne, Alfred Residence		
15		ORCHARD	PL	Neo-Traditional	1998	NC	Coffey, Michael & Diane House	Shaw, Jeffery A.	Orchard Homes, Inc.
17		ORCHARD	PL	Craftsman	c. 1910	C			
21		ORCHARD	PL	Colonial Revival	c. 1875	C			
22		ORCHARD	PL	Queen Anne - Free Classic	c. 1895	C			
29		ORCHARD	PL	Italianate	c. 1875	C			
34		ORCHARD	PL	Neo-Traditional	1996	NC	Gutman, Phil House	DVL Design	Wightman Homes
35		ORCHARD	PL	Dutch Colonial Revival	1924	C	Reiher, William H. House	Bransher, Ernest	Brochman
40		ORCHARD	PL	Contemporary	1950s	NC			
7	S	PARK	AV	American Foursquare	c. 1910	C			
13	S	PARK	AV	American Foursquare	c. 1910	C			
14	S	PARK	AV	Queen Anne	1888	S	Grabo, Herman House		
17	S	PARK	AV	Queen Anne	c. 1895	C			
18	S	PARK	AV	Cape Cod	1938	C			
23	S	PARK	AV	Colonial Revival	c. 1885	C	Roth, David House		
24	S	PARK	AV	Queen Anne	c. 1880	C			

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
26	S	PARK	AV	Colonial Revival	c. 1905	S	Hetzler, Howard George House		
29	S	PARK	AV	Gothic Revival	1868	S	Lake, Daniel House		
34	S	PARK	AV	Queen Anne	c. 1895	NC			
37	S	PARK	AV	French Eclectic	c. 1925	C			
39	S	PARK	AV	Neo-Traditional	1969	NC		Murphy & Assoc., W. D.	Koplin & Co., Inc., Alfred N.
45	S	PARK	AV	Colonial Revival	1971	NC			
107	S	PARK	AV	French Eclectic	c. 1940	C			
117	S	PARK	AV	Prairie School	c. 1910	S			
124	S	PARK	AV	Ranch	1950s	NC			
125	S	PARK	AV	Neo-Traditional	c. 2002	NC			
133	S	PARK	AV	Tudor Revival	1924	C	Mark, N. H. House	Briggs, Ella (NYC)	Lacey, P.
134	S	PARK	AV	Colonial Revival	c. 1904	S	Root, Charles G. House		
135	S	PARK	AV	Ranch	1950s	NC			
154	S	PARK	AV	Ranch	1951	C		Nemoede, A. H.	Fleisch, J. R.
301	S	PARK	AV	Queen Anne	1887	C	Landis, John W. House		
310	S	PARK	AV	Shingle Style	c. 1890	C			
317	S	PARK	AV	Second Empire	1872	C	Stuart, John Frederick House		

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
333	S	PARK	AV	Demolished	-	NC	Knight, William House (razed)		
118	E	THIRD	ST	American Foursquare	1917	C	Childs, Lester House		
119	E	THIRD	ST	No style	c. 1895	NC			
122	E	THIRD	ST	Queen Anne	1883	S			Elmers, Andreas
127	E	THIRD	ST	Contemporary	1952	NC		Gustafson, Virgil E.	Dressler, Paul
130	E	THIRD	ST	Neo-Traditional	2002	NC			
205	E	THIRD	ST	Ranch	1955	NC		Smithson, Albert F. Jr.	Dressler, Paul
219	E	THIRD	ST	Queen Anne	1890	NC			
222	E	THIRD	ST	Queen Anne	1892	S	Phillips, Thomas and Sallie House		
231	E	THIRD	ST	Prairie School	1910	S	True, Albert Wilson House	Roberts, Eben Ezra	
234	E	THIRD	ST	Queen Anne	c. 1895	S			
241	E	THIRD	ST	Colonial Revival	1991	NC		Bruce George (CVG Designs)	Dressler & Assoc., Paul
242	E	THIRD	ST	Queen Anne - Free Classic	c. 1895	S			
306	E	THIRD	ST	Craftsman	c. 1912	S	Bushnell, Oliver J. House		
311	E	THIRD	ST	Neo-Traditional	1999	NC		Deluca & Assoc., Nicholas R.	DiCosola & Sons
316	E	THIRD	ST	Colonial Revival	1927	C	Armstrong, M. W. House	Walcott, Russell S.	Braun & Loehmann
319	E	THIRD	ST	Colonial Revival	1890	C	Holverscheid, Henry		

STREETNO	DIRECTION	STREET	ABB	ARCH. STYLE	DATE	LOCAL RATING	HISTORIC NAME	ARCHITECT	BUILDER
							and Emma House		
327	E	THIRD	ST	Colonial Revival	c. 1895	C			
334	E	THIRD	ST	Prairie School	c. 1915	S			
337	E	THIRD	ST	Colonial Revival	1895	S	Dean, Robert M. and Mary House		
348	E	THIRD	ST	Classical Revival	c. 1925	S			
406	E	THIRD	ST	Colonial Revival	c. 1925	C			
407	E	THIRD	ST	Craftsman	c. 1910	S	Boles, Frederic T. House		
411	E	THIRD	ST	Neo-Traditional	1990	NC		Mifflin & Assoc., Robert	Gail, Casey
417	E	THIRD	ST	Classical Revival	1895	S	Barker, Esther W. J. House	Zook, R. Harold (1938 remodel)	
420	E	THIRD	ST	Ranch	1954	NC	Carpenter, Brian House	West, Philip	Braum & Loebman
425	E	THIRD	ST	Colonial Revival	1893	S	Raymond, Charles E. and Carrie House		Froscher, Adolph
430	E	THIRD	ST	Tudor Revival	1936	S	Lapham, Robert P. House	Zook, R. Harold	
433	E	THIRD	ST	Craftsman	c. 1910	S			
434	E	THIRD	ST	Tudor Revival	1927	NC	Whiteside, N. H. House	Zook, R. Harold & McCoughey	Soltwich, William
441	E	THIRD	ST	Prairie School	c. 1910	S		Barfield, William Gibson	