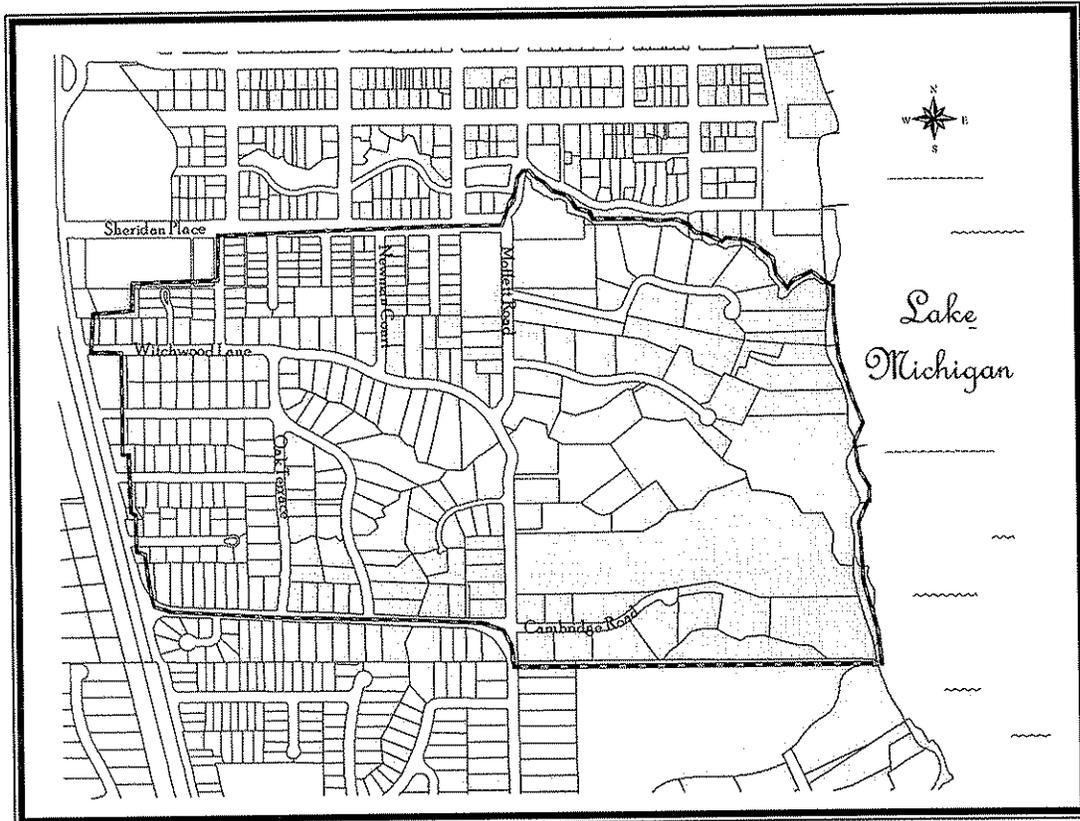


VILLAGE OF LAKE BLUFF, ILLINOIS A SUMMARY AND INVENTORY OF THE SOUTHEAST SURVEY AREA



Prepared for the
Vliet Center for Lake Bluff Area History and the
Village of Lake Bluff by
Historic
Certification
Consultants
2003

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VILLAGE OF LAKE BLUFF SOUTHEAST SURVEY AREA

INTRODUCTION

Between March and June, 2002, Historic Certification Consultants conducted an Architectural Resource Survey of the southeast area of Lake Bluff generally bounded by Lake Michigan on the east, E. Sheridan Road on the south, Sheridan Road on the west, and North Avenue on the north. Every primary and secondary structure was photographed, an architectural style and date assigned, and the structure assessed according to its significance. Survey forms were printed for all structures and traditional photographs attached. Those structures determined to be historic (more than fifty years old) were intensively surveyed. For these, a survey form was completely filled out, fully describing the physical character, significant features, and alterations. Information on architect and prior ownership was also included where known. A total of 282 properties, all of them residential, were evaluated. Of these, 19 were selected as significant (S), displaying architectural significance. 91 were considered contributing (C) to the character of a historic district if one were to be created, and 172 were determined non-contributing. One of the nineteen significant properties is listed on the National Register of Historic Places, the Mrs. C. Morse Ely House at 111 Moffett Road, designed by David Adler in 1923. Three others may be potentially eligible for designation. They include the Chauffeur's Cottage from the Stanley Field Estate at 361 Moffett Road, the Conway H. Olmsted House at 1 Moffett Road designed by Stanley Anderson in 1936, and "Landsdowne", the Harry Beach Clow House at 128 Moffett Road designed by Marshall & Fox in 1911. Several buildings in the survey area were included in the 1972 Illinois Historic Structures Survey.

The structures selected as significant were chosen based on criteria that are generally taken from the criteria used when nominating structures to the National Register of Historic Places. [See appendix for a detailed description of criteria]. All significant buildings were in some way notable for their architecture. Many of the buildings were selected as significant because they are excellent examples of a predominant architectural style, displaying the distinctive characteristics of that style. Some were noted because of their high level of artistry, revealing elegant detailing. A number of significant structures represent the work of a skilled and often highly regarded architect.

All of the structures were evaluated for their integrity. Where there were changes over time, it was important that the alterations gained significance in their own right or were compatible with the original building in order for it to be chosen as significant. Contributing buildings display the characteristic features of historic structures but do not necessarily possess architectural distinction. Non-contributing buildings are generally those less than fifty years old. In a few cases a building was considered non-contributing because major alterations have obscured its historic character.

The survey project consists of a set of binders with data forms and photographs attached for all 282 properties and a computerized database in Microsoft Access with an individual record for each property and a digital image associated with that record. The binders and computer records are housed at the Vliet Center for Lake Bluff Area History. This report is a summary of the findings of the survey.

The Lake Bluff Survey has provided the opportunity for the village to identify, photograph and document historic structures in the southeast area of the village. The information gathered can aid in making sound preservation planning decisions regarding the designation of local landmarks or nominations to the National Register of Historic Places.

ARCHITECTURE IN THE SOUTHEAST SURVEY AREA

The survey area encompasses a residential area with structures in a variety of architectural high-styles, as well as examples of the most prevalent 20th century popular types, and a few 19th century vernacular types. In a large section along the lakefront east of Moffett Road there are several large estate properties. With just a few exceptions, most of the earliest housing dates from the historic revival period of the 1920s and 1930s. There is a significant representation of post-World War II and 1950s construction, with the Ranch house being the most numerous style or type found in the area. As numerous are houses of more recent construction, classified as Neo-Traditional in style. These homes make general reference to any one of several popular historic styles of the past.

Architectural high styles predominate throughout the survey area, representing 66% (184) of the 280 residential structures. 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. The construction dates of these homes span over 50 years and include styles that are based on historic precedence as well as those from the modern period. The most common high style in the area is one of America's most enduring styles. It is the Colonial Revival style, of which there are 51 examples, with the earliest of these built in c.1915 and the most recent in the 1960s. The next most numerous historic styles include Tudor Revival (11), Cape Cod (10), Dutch Colonial Revival (8), French Eclectic (9), and Classical Revival (2). Historic styles with a single example include Queen Anne, Georgian, and Spanish Colonial Revival. Styles that are not based on historic precedent include Craftsman and Craftsman Bungalow (6), Prairie (1), Late Prairie (2), International (6), Contemporary (12), and Post Modern (2). As early as the 1950s, but more typically since the 1980s is a stylistic category called Neo-Traditional. This is a broad category that includes homes whose design inspiration comes from historic styles but which may or may not be literal representations of those styles. There are 61 Neo-Traditional homes in the survey area, built in the latter half of the 20th century.

Vernacular and popular house types are generally non-stylistic and include 19th century vernacular types whose design depends on a builder's experience and knowledge, as well as later 20th 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. There are only seven examples of 19th century vernacular types – Gable Front (5) and L-Plan (2) – which represent a scant 2% of the structures in the survey area.

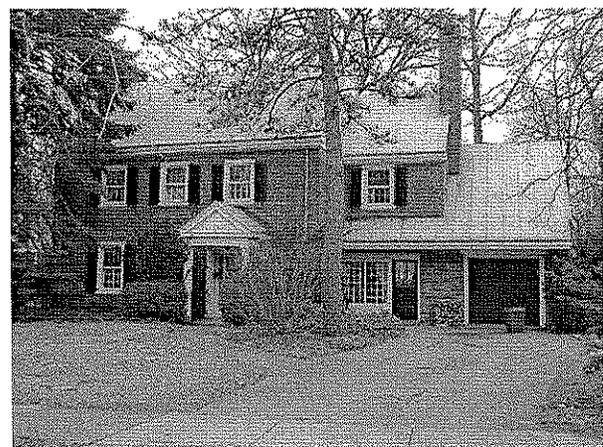
Beginning in the early 20th century, plans for popular house types were widely published and made available in books and catalogs. The earliest of these 20th century popular house types was the American Foursquare, which some art historians suggest was influenced by the horizontality of the Prairie Style. 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 many more examples of early 20th century popular types than 19th century types. These include the American Foursquare (1), the Bungalow (5), and the Minimal Traditional (12). But the Ranch, with 61 examples, clearly dominates the mid-20th century types. From this same era, there are 9 Split Level homes. These types comprise 31% of the structures. At the time of the field survey in 2002, two of the 282 properties surveyed were vacant or under construction.

Only 39% of the 282 properties would be considered contributing to the character of a historic district. This is not a large enough number to warrant the creation of a district. Nor are there any smaller concentrations of contributing and significant buildings. Among the 282 properties, 19 properties are rated as architecturally significant. This rating generally means a structure would be a good candidate for a local landmark designation or in a few cases, National Register nomination. 61% (172) of the properties are non-contributing to the historic character of the area.

The following section illustrates each of the 19 architecturally significant buildings in the Lake Bluff Southeast Survey area and describes them as examples of a particular architectural style or 20th century popular house type.

HISTORIC STYLES WITH CLASSICAL PRECEDENTS: COLONIAL REVIVAL CLASSICAL REVIVAL GEORGIAN

The Colonial Revival style dates from the years following the 1876 United States Centennial Exposition held in Philadelphia. It became the most popular historic revival style throughout the country between World Wars I and II, as the



country enjoyed a resurgence of patriotism after World War II. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18th-century homes. Most Colonial Revival buildings are symmetrical and rectangular in plan.



361 Moffett Drive



243 Witchwood Lane

Detailing is derived from classical sources, partly due to the influence of the 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.

A common expression of the Colonial Revival style is a two-story, side-gabled type, built throughout the 1920s and 1930s. 106 Oak Terrace, c. 1925, is a good example of this sub-type in brick, with multi-light windows and shutters. It has a pedimented entry portico with sunburst panel, and a side wing. Another example of the side gable sub-type in a more unusual exterior material, is the Stuart E. Uhlman house at 243 E. Witchwood Lane, which has random course stone veneer. Built in 1936, the house also features gabled dormers, a dentilled frieze, and a front entry with segmental pediment.



345 Crescent Drive

Another variety of Colonial Revival can be 1 ½ stories with more irregularly projecting wings. The home at 361 Moffett Road from c.1925, and 345 Crescent Drive designed by Jerome Cerny in c. 1940, show this sub-type. Both in frame, each has irregular massing and projecting wings. Distinguishing Colonial Revival features are evident, however, in the multi-light windows with shutters, side-gabled

principal roofs with dormers, and end chimneys. The home has a pedimented entry portico, while the Cerny design features a full front porch with fluted square columns.

Jerome Cerny (1902-1970), the architect for 345 Crescent Drive, was a prolific architect of elegant country homes, each with a distinctive quality. Traditional in inspiration but highly original in style and detailing, he is said to have designed over 700 residences in his 35-year career. Born in Chicago, he studied at the Art Institute of Chicago, the Armour Institute, and Yale. He apprenticed for several architects, including Benjamin Marshall.



255 E. Ravine Forest Drive

The Ranch is a popular 20th century, one-story type characterized by a horizontal massing and low slung roof. Within this form, a ranch-type house may display a variety of architectural details, often Colonial Revival. 255 E. Ravine Forest Drive from c.1945 is a low Ranch, built at grade, with an irregular, winding form. The multi-light windows with shutters and front portico with square columns mark its details as Colonial Revival. There are also cornice returns, and frieze boards under the eaves.

The Classical Revival-style building is similar in many features to the Colonial Revival style. Its distinguishing characteristic is typically a full-height porch with its roof supported by classical columns and topped by a pediment. Its façade is symmetrical, with a center entrance. The architects who had received training at the Ecole des Beaux Arts in Paris contributed to the influence of this style.



348 Foss Court

The earliest house in the survey area is Classical Revival in style. It is the Hubbard House at 348 Foss Court, built in 1896 and remodeled in the 1920s, and rated outstanding on the Illinois Historic Sites Survey. This two-story frame house has two full-height porticos with fanlights in the gables, square columns and wood rail. Other features include a front entry with fanlight transom and sidelights, shutters, and multi-light casement windows. The house was owned in its early years by Marshall Field and Company and used as a retreat house for its female employees.

The other Classical Revival style house is at

271 E. Ravine Forest Drive, built c. 1940. The recessed front entry bay of this house has full height pilasters, a front entry surround with swan neck pediment, transom and sidelights, and an arched window above the entrance at the second floor. Multi-light windows have shutters.

The Georgian Revival is a grander variation of the Colonial Revival style. Georgian was the dominant style in England and the colonial cities of the eastern United States for most of the 18th



271 E. Ravine Forest Drive

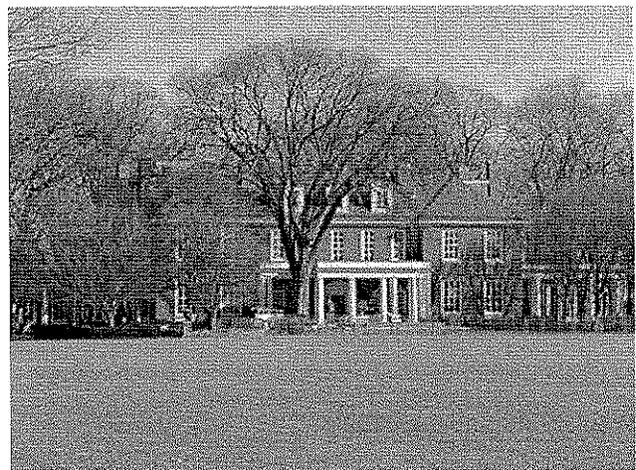
century. These homes were generally brick, stately and rectangular, and were popular for estate homes. Landsdowne, at 128 Moffett Road, is a stunning 21-acre estate with a Georgian Revival residence designed by noted architects, Marshall & Fox, for Harry Beach Clow, president of Rand McNally & Company, Chicago publishers. The rear (east) facade is the principal facade and features a flat roofed portico with square columns, centered on a 2 1/2-story facade with hipped roof pierced by dormers. There is a dentiled frieze, brick flat arch lintels with stone corner blocks and keystones. This house may be individually eligible for listing on the National Register of Historic Places. Also on the

property is a coach house, which is a significant Colonial Revival style house.

The architects for Landsdowne, Benjamin Marshall (1874-1945) and Charles E. Fox (1870-1926), practiced as partners from 1905 until 1926. The firm Marshall & Fox is perhaps most well known in Chicago for the Drake, Blackstone, and Edgewater Beach hotels, as well as several elegant Lake Shore Drive apartment buildings, but they also designed some elegant homes for wealthy North Shore clients.

HISTORIC STYLES WITH ROMANTIC PRECEDENTS TUDOR REVIVAL FRENCH ECLECTIC

The Tudor Revival style is based on a variety of late medieval models prevalent in 16th century Tudor England. During the 1920s and early 1930s in the United States, it was second in popularity only to the Colonial Revival style. The English manor house served as a prototype for estate houses, and the Cotswold cottage offered a romantic alternative for those looking for

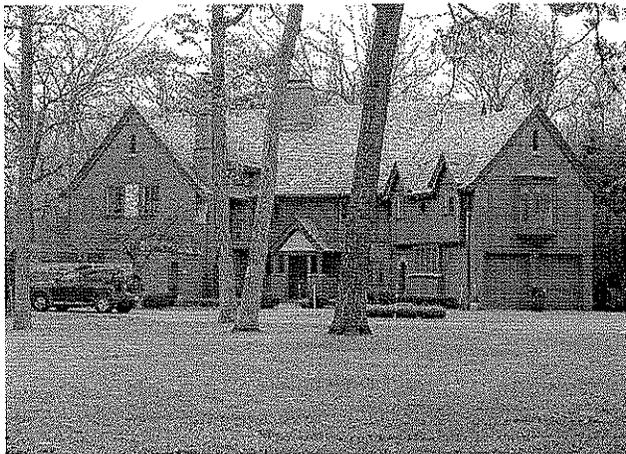


128 Moffett Road

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.

The Frank A. Ross House at 331 E. Witchwood Lane, built c. 1929, is an example of the Tudor Revival style. The most characteristic features of the style include the half-timbering with polychrome brick infill, the massive brick chimney in the front, and the multi-light casement windows.

A style never as popular as Colonial or Tudor Revival, but well represented in the Lake Bluff survey area, is French Eclectic. The style was fashionable in the 1920s when many Americans

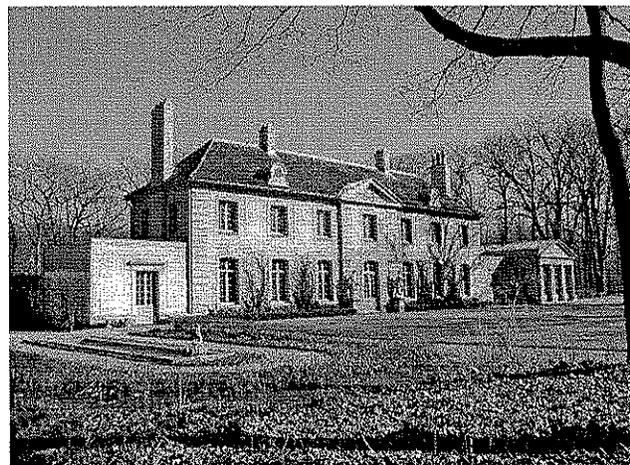


331 E. Witchwood Lane

who had served in France during World War I returned to this country familiar with French architectural prototypes. Some American architects had also trained at the Ecole des Beaux Arts and brought that design inspiration back home with them.

There are two subtypes of French Eclectic architecture. The first is usually rectangular and symmetrical. In this type the massive roof with its ridge paralleling the front of the house dominates, and the front and rear facades are symmetrical with a center entry. Frequently, wings are added to the sides of the main block. French classical manor

houses provide the prototype. The Mrs. C. Morse Ely House, at 111 Moffett Road, designed by David Adler and built in 1923, is an excellent example of this sub-type. French elements include the hipped roof and dormers with ocular windows, and segmental arched French doors. Classical features include the central, full-height projecting bay with pediment and the corner quoins. This house is individually listed on the National Register of Historic Places as a distinctive design by one of Chicago's finest country house architects.



Mrs. C. Morse Ely House, 111 Moffett Road

The architect for the Ely estate, David Adler (1882-1949), is one of a group of outstanding architects who designed homes and estates throughout the U.S. from the 1910s through the 1930s. He was

a highly regarded architect whose sensitivity to historic detail is unmatched. He studied at Princeton, the Polytechnikum in Munich, and the Ecole des Beaux Arts in Paris. He spent a year in the offices of Howard Van Doren Shaw and then formed other partnerships until he went into private practice in 1928. He was named a fellow of the American Institute of Architects in 1941.

The second, more common French Eclectic sub-type is asymmetrical, usually L-shaped in plan, with an off-centered doorway frequently located in the corner in a prominent cylindrical tower topped by a steep conical roof. These homes are patterned after rural Norman farmhouses. A good example of this sub-type is the Conway H. Olmsted House at 1 Moffett Road, designed by Stanley Anderson and built in 1936. The two-story brick house has an asymmetrical curving plan with a full height tower and conical roof. The stone front door surround has a swan neck pediment. This estate house may be eligible



Conway Olmsted House, 1 Moffett Road

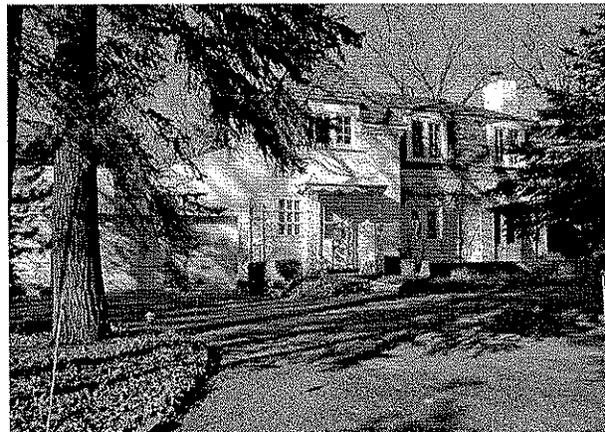
for listing on the National Register.

Stanley Anderson (1895-1960), the architect for the Olmsted House, also trained with Howard Van Doren Shaw, from 1919-1925. Anderson attended the University of Illinois and the Sorbonne, and traveled widely in Europe during World War I. In 1925 he opened the office of Anderson and Ticknor, and then from 1945 he practiced as Stanley D. Anderson, Inc.



700 Forest Cove Road

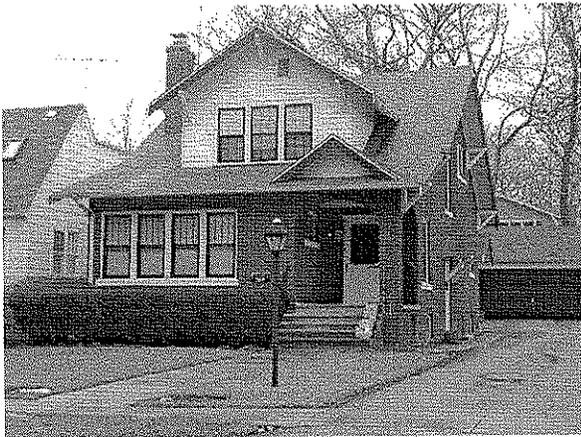
Two other homes in the survey area display characteristics of the French Eclectic style. These include the Albert A. Sprague II House at 700 Forest Cove Road, and the Samuel E. Thomas House at 340 Crescent Drive. The Sprague house was originally built in c.1914 as a Colonial Revival style house but was remodeled in c.1927 by then owner Ralph Isham into the French Eclectic style. The architect of this remodeling was



340 Crescent Drive

Harry Lindeberg. It has an arched front entry, wrought iron balconies on the front windows, and a corbelled frieze. The Thomas House was designed in c.1939 by Jerome Cerny. It features through-the-roof dormers piercing steeply pitched hipped and gambrel roofs, and also has a corbelled frieze.

STYLES WITH NO HISTORIC PRECEDENT CRAFTSMAN AND CRAFTSMAN BUNGALOWS LATE PRAIRIE INTERNATIONAL



364 Foss Court

In the first decades of the 20th century, some architects began designing buildings in styles that bore no reference to prior historical architectural styles. The earliest of these, the Craftsman and the Prairie School styles, looked to other areas of inspiration than the past for stylistic ideas. With the Prairie School style in particular, there was an intent to have architecture fit more into the rhythm of the surrounding natural landscape. As the century progressed, modernism took hold, first with the International style and then with later variations. In all these styles, the pure expression of materials, without unnecessary

ornamentation, was the dominant design feature.



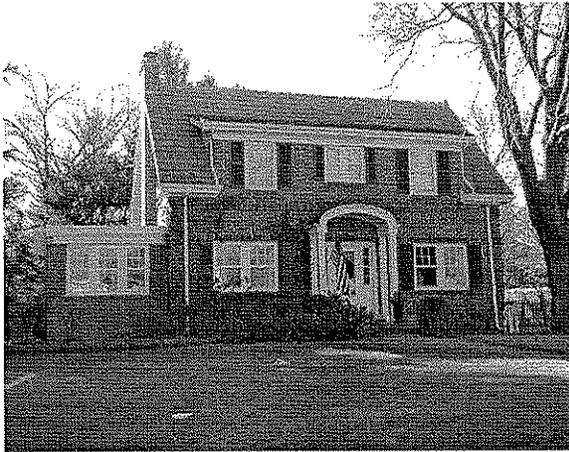
111 Oak Terrace

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. Craftsman houses often share similar

characteristics with Tudor Revival style houses, notably half timbering.

The Craftsman Bungalow at 364 Foss Court, built c. 1930, is very characteristic of the style and has had few alterations. It features deep overhanging eaves with knee braces and a recessed front entry porch. It has typical three over one and four over one windows.

The other three Craftsman homes that are noted as significant in the survey display some Craftsman features. The 1 ½-story brick home at 111 Oak Terrace, built c. 1925, has a green ceramic tile roof and a projecting front bay with half timbering in the gable, rafter tails, and battered walls. The home at 205 W.



Adolph P. Wolff House, 123 E. Ravine Forest Drive



205 W. Witchwood Lane

Witchwood Lane, built c. 1935, has knee braces and grouped casement windows. The Adolph P. Wolff House at 123 E. Ravine Forest Drive, built in 1926, has both Craftsman and Colonial Revival features combined. The ceramic tile roof and front entry porch are inspired by the Arts and Crafts movement, while the symmetrical form, six over one windows, cornice returns and front door with sidelights are Colonial features.

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



135 Hawthorne Court

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. The two story home at 135 Hawthorne Court, built in the 1950s, is Late Prairie in its use of stone and wood exterior materials, the wide stone chimney, the wood casement and picture windows, and the front entry porch with cantilevered wood canopy.

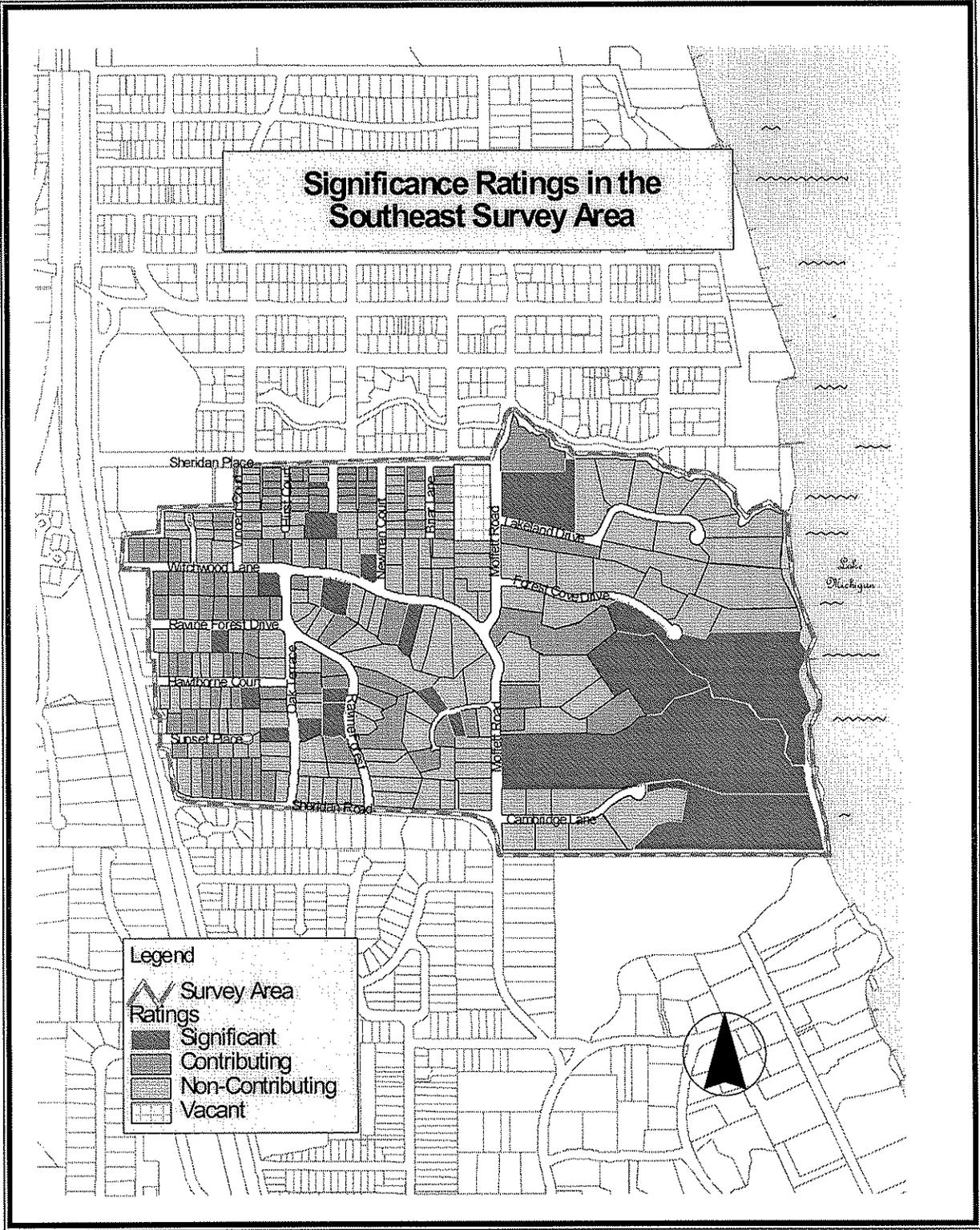
The International style was developed by

Europeans in the 1910s and 1920s who later immigrated to the U.S. and Chicago. They brought



306 Witchwood Lane

with them the functional approach to architecture as practiced at the Bauhaus under Walter Gropius' school of modern design. International style residential architecture is characterized by flat roofs, planar wall surfaces, and a lack of any applied ornamentation. These homes are generally low in profile, are geometric in form, and often incorporate a lot of glass in their designs. The Arthur Wilson House at 306 E. Witchwood Lane, is a notable modernist design built in the 1950s which displays all these characteristics.



RECOMMENDATIONS

The Southeast Survey area contains a mix of architectural styles and time periods, with a great number of non-historic homes. Of the total of 282 properties surveyed, 61% (172) are rated non-contributing, which for the most part means they are non-historic, having been built in the 1950s or later. Of the 110 buildings rated contributing, only 19 were ranked significant. The significant and contributing buildings are not clustered in any way to warrant the creation of a historic district within a smaller part of the survey area. Each of the buildings rated significant is, however, architecturally distinctive in some way, and its preservation should be encouraged. Each has been illustrated on the preceding pages. This report recommends individual landmark designation as the most appropriate preservation tool for those properties rated significant. The significant buildings are:

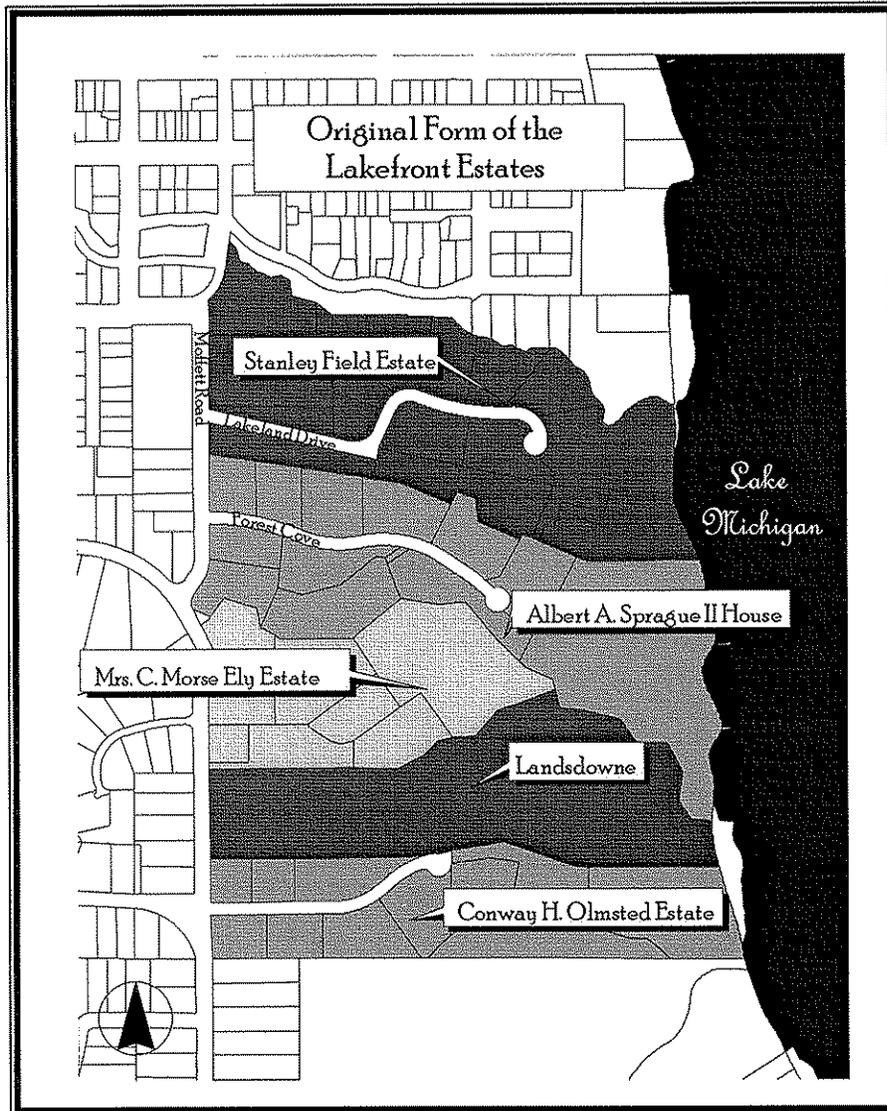
- 340 CRESCENT DR, French Eclectic, c. 1939
- 345 CRESCENT DR, Colonial Revival, c. 1940
- 700 FOREST COVE RD, French Eclectic, c. 1914
- 348 FOSS CT, Classical Revival, 1896
- 364 FOSS CT, Craftsman Bungalow, c. 1930
- 135 HAWTHORNE CT, Late Prairie, 1950s
- 1 MOFFETT RD, French Eclectic, 1936
- 111 MOFFETT RD, French Eclectic, 1923
- 128 MOFFETT RD, Georgian Revival, 1911
- 361 MOFFETT RD, Colonial Revival, c. 1925
- 106 OAK, Colonial Revival, c. 1925
- 111 OAK, Craftsman, c. 1925
- 123 E RAVINE FOREST DR, Craftsman, 1926
- 255 E RAVINE FOREST DR, Ranch, c. 1945
- 271 E RAVINE FOREST DR, Classical Revival, c. 1940
- 205 E WITCHWOOD LN, Craftsman, c. 1935
- 243 E WITCHWOOD LN, Colonial Revival, 1936
- 306 E WITCHWOOD LN, International Style, 1950s
- 331 E WITCHWOOD LN, Tudor Revival, c. 1929

The development of large estates along the Lake Michigan shoreline east of Moffett Road was an important chapter in the historical development of the Lake Bluff community. Some of these estate buildings and elements of their cultural landscapes remain even though the property may have been subdivided for additional residential development. In most cases, the principal homes or sometimes a secondary structure may be noteworthy enough for an individual landmark designation. Alternately, there may be some interest in a thematic designation that covers the remaining estate properties with all extant contributing secondary structures. The estates are:

Harry Beach Clow Estate, "Landsdowne." Grounds originally 22 acres. Clow House, 128 Moffett Road, designed by Marshall & Fox in 1911. Rated S. Secondary structure on the property is the architecturally distinguished coach house also at 128 Moffett Road. The landscape design of the property is by Jens Jensen, one of the leading practitioners of the Prairie style of landscape architecture. Harry B. Clow (1869-1933) was the president of Rand McNally & Co., Chicago publishers, beginning in 1907.

Mrs. C. Morse Ely Estate. Once a 17 acre estate with the following structures still standing: Ely House (111 Moffett Road, listed on the National Register), two gate houses (109 and 115 Moffett Road both rated C in this survey) and an Orangerie which later became the guest house

(113 Moffett Road rated C in this survey). These other properties were sold off from the main residence in the 1950s. Designed by David Adler in 1923, and modeled after "La Lanterne," a French chateau located in the Park of Versailles. Gertrude Carolyn Morse Ely (1869-1954) was the original owner.



Stanley Field Estate. Principal structure demolished and property largely subdivided. Two Chauffeur's homes possibly remaining at 361 Moffett Road (rated S) and 500 Lakeland Drive (rated C). Joseph Nash Field house at 381 Moffett Road still standing (rated C). Landscape elements include garden walls and an allee of trees along Lakeland Road that once led into the property.

Stanley Field (May 13, 1875 – October 1964) was an officer with Marshall Field and Company, Chicago's famous department store. Joseph Nash Field (1911-1985), was the son of Stanley Field and Sarah Carroll Brown Field.

Conway H. Olmsted Estate. Once 18 acres, now five acres. Olmsted House, 1 Moffett Road. Built 1936 designed by Stanley Anderson. (Rated S). May also be eligible for individual listing on the National Register for architecture. House built for Conway Howard Olmsted (October 28, 1907- June 20, 1989), his wife Mary Elizabeth, and four children.

Albert A. Sprague II House. 700 Forest Cove Road. (Rated S). Remodeled into its present form in c.1927 by architect Harrie Lindeberg. Albert Sprague was associated with Sprague, Warner & Co., a dry goods company.

Although these estate properties are clearly architecturally significant and their preservation is important to the cultural history of Lake Bluff, it can be very difficult to gain access to the property for adequate information and documentation. Persuading some owners of the benefit of preservation may require a concerted preservation education program. However ongoing efforts can continue to gather information on the history associated with each property.

APPENDIX: EVALUATION CRITERIA

All buildings in the survey area were evaluated, first for their potential listing on the National Register of Historic Places, either individually (Y or N) or as part of a district, followed by an evaluation of their local architectural significance. Each building and secondary structure was determined to be either contributing (C) or non-contributing (NC) within a potential National Register Historic District. Buildings were then evaluated for their local architectural significance. The possible rankings for local significance are significant (S), contributing (C), and non-contributing (NC). Integrity, that is, the degree of original design and historic material remaining in place, was factored into the evaluation. No building was considered significant if it had more than minor alterations. Similarly, buildings that might otherwise be considered contributing because of age and historic style, but that had been greatly altered, were ranked as non-contributing.

NATIONAL REGISTER RATINGS

A. CONTRIBUTING

- *Age.* Must have been built or standing during the period of historic significance and be at least 50 years old.
- *Integrity.* Any building older than 50 years that possesses enough integrity to still be identified as historic is considered contributing.

B. NON-CONTRIBUTING

- *Age.* Any building or secondary structure built after the period of significance or less than 50 years old (those from 1952 forward).
- *Integrity.* Any building that has been so completely altered that it is no longer recognizable as historic.

LOCAL SIGNIFICANCE RATINGS

A. SIGNIFICANT (S)

- *Age.* Must be at least 50 years old unless it has achieved exceptional importance.
- *Architectural merit.* Must possess architectural distinction in one of the following when compared with other buildings of its type: architectural style; work of a master builder or architect; exceptional craftsmanship; architectural or structural innovation.

- *Integrity.* Must have a high degree of integrity: most architectural detailing in place; no historic materials or details covered up; no modern siding materials; minor porch alterations; no large, unsympathetic additions.

B. 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 high degree of integrity but is of a common design with no particular distinction to set it apart from others of its type.

C. NON-CONTRIBUTING (NC)

- *Age.* Any building less than 50 years old (those from 1952 forward).
- *Integrity.* Any building at least 50 years old whose integrity is so poor that most historic materials and details are missing, completely covered up, or otherwise irreversibly altered.

Credits

Bibliography:(brief)

Inventory of Principal Resources in the Southeast Survey Area

Street #	Street Name	NR Rating	Local Rating	Architectural Style	Details	Year	Historic Name	Architect
301	BRIAR	NC	NC	Neo-Traditional		c. 2000		
302	BRIAR	NC	NC	Ranch	Colonial Revival	1950s		
303	BRIAR	NC	NC	International Style		1960s		
307	BRIAR	C	C	Cape Cod		c. 1940		
308	BRIAR	NC	NC	Ranch		1960s		
314	BRIAR	C	C	L-Plan		c. 1910		
315	BRIAR	NC	NC	Split-Level		1960s		
320	BRIAR	NC	NC	Ranch		1950s		
321	BRIAR	NC	NC	Ranch		1960s		
335	BRIAR	NC	NC	Neo-Traditional		c. 2000		
352	BRIAR	NC	NC	Contemporary		1990s		
355	BRIAR	C	C	Gable Front	Craftsman	c. 1920		
365	BRIAR	C	C	Dutch Colonial Revival		c. 1940		
374	BRIAR	NC	NC	Neo-Traditional		1990s		
500	CAMBRIDGE	NC	NC	Neo-Traditional		c. 1980		
501	CAMBRIDGE	NC	NC	Neo-Traditional		c. 1980		
504	CAMBRIDGE	NC	NC	Neo-Traditional		c. 1980		
507	CAMBRIDGE	NC	NC	Neo-Traditional		c. 1990		
510	CAMBRIDGE	NC	NC	Neo-Traditional		1970		
511	CAMBRIDGE	NC	NC	Neo-Traditional		c. 1980		
515	CAMBRIDGE	NC	NC	Neo-Traditional		1990s		
248	CIRCLE	NC	NC	Ranch		1960s		
308	CIRCLE	NC	NC	Colonial Revival		1960s		
309	CIRCLE	NC	NC	Minimal Traditional		1950s		
314	CIRCLE	NC	NC	Ranch		1950s		
315	CIRCLE	NC	NC	Minimal Traditional		1950s		
320	CIRCLE	NC	NC	Ranch		1950s		
321	CIRCLE	NC	NC	No style		1950s		
319	CRESCENT	C	C	French Eclectic	Art Deco	1937	(Minske, Bernard E. House)	
321	CRESCENT	NC	NC	International Style		1957		

328	CRESCENT	NC	NC	NC	Neo-Traditional				1999		Hill, Sheldon
333	CRESCENT	C	C	C	Colonial Revival				1938		
336	CRESCENT	NC	NC	NC	Contemporary				1964		
340	CRESCENT	S	C	C	French Eclectic		Art Deco		c. 1939	Thomas, Samuel E. House	Cerny, Jerome Robert
345	CRESCENT	S	C	C	Colonial Revival				c. 1940		Cerny, Jerome Robert
346	CRESCENT	NC	NC	NC	Ranch				1950s		
409	CRESCENT	C	C	C	Colonial Revival				c. 1940		Anderson, Stanley
410	CRESCENT	NC	NC	NC	Neo-Traditional				1960s		
411	CRESCENT	NC	NC	NC	Dutch Colonial Revival				1960s		
500	FOREST COVE	NC	NC	NC	Neo-Traditional				1980s		
503	FOREST COVE	NC	NC	NC	Neo-Traditional				1970s		
506	FOREST COVE	NC	NC	NC	Contemporary				1970s		Lanza, Balfour A.
507	FOREST COVE	NC	NC	NC	Neo-Traditional				1980s		
508	FOREST COVE	NC	NC	NC	Neo-Traditional				1980s		
512	FOREST COVE	NC	NC	NC	Contemporary				1980s		
518	FOREST COVE	NC	NC	NC	Neo-Traditional				c. 2000		
520	FOREST COVE	NC	NC	NC	Neo-Traditional				1990s		
700	FOREST COVE	S	C	C	French Eclectic		Art Deco		c. 1914	Sprague, Albert A. II House	
760	FOREST COVE	NC	NC	NC	Neo-Traditional				2001-02		
348	FOSS	S	C	C	Classical Revival				1896	Hubbard House	
351	FOSS	NC	NC	NC	Neo-Traditional				1990s		
353	FOSS	NC	NC	NC	Ranch				1950s		
354	FOSS	C	C	C	Tudor Revival				c. 1935		
357?	FOSS	C	C	C	Tudor Revival				c. 1935		
358	FOSS	C	C	C	Minimal Traditional				c. 1935		
359	FOSS	C	C	C	Minimal Traditional				c. 1935		
363	FOSS	C	C	C	Minimal Traditional				c. 1935		

364	FOSS		S	C	Craftsman Bungalow		c. 1930	
367	FOSS		C	C	Craftsman Bungalow	Colonial Revival	c. 1925	
368	FOSS		NC	NC	Minimal Traditional		1950s	
24?	HAWTHORNE		NC	NC	Neo-Traditional		2001	
33	HAWTHORNE		NC	NC	Split-Level		1970s	
38	HAWTHORNE		C	C	Cape Cod		c. 1945	
41	HAWTHORNE		NC	NC	Neo-Traditional		1970s	
102	HAWTHORNE		C	C	Cape Cod		c. 1940	
105	HAWTHORNE		NC	NC	Neo-Traditional		1970s	
106	HAWTHORNE		NC	NC	Neo-Traditional		1990s	
107	HAWTHORNE		NC	NC	Ranch		1950s	
110	HAWTHORNE		NC	NC	Neo-Traditional		1990s	
111	HAWTHORNE		NC	NC	Ranch		1950s	
117	HAWTHORNE		C	NC	Cape Cod		c. 1950	
120	HAWTHORNE		NC	NC	Ranch		1950s	
122	HAWTHORNE		C	C	Spanish Colonial Revival		c. 1940	
123	HAWTHORNE		NC	NC	Ranch		1950s	
129	HAWTHORNE		C	C	Minimal Traditional		c. 1940	
130	HAWTHORNE		C	C	Ranch		1950s	
135	HAWTHORNE		S	NC	Late Prairie		1950s	
138	HAWTHORNE		C	C	Colonial Revival		c. 1940	
310	HIRST		NC	NC	Ranch		1950s	
311	HIRST		NC	NC	Ranch		c. 1950s	
320	HIRST		NC	NC	Contemporary		1960s	
321	HIRST		NC	NC	Ranch		c. 1950s	
350	HIRST		C	C	Colonial Revival		c. 1925	
351	HIRST		C	C	Colonial Revival		c. 1925	
354	HIRST		NC	NC	Neo-Traditional		c. 2000	
357	HIRST		NC	NC	Ranch		1950s	
359	HIRST		C	C	Prairie School		c. 1915	

360	HIRST		C	C	Gable Front			c. 1920	
362	HIRST		C	C	Gable Front			c. 1900?	
363	HIRST		C	C	Dutch Colonial Revival			c. 1925	
370	HIRST		C	C	American Foursquare			c. 1900	
500	LAKELAND		C	C	Colonial Revival			c. 1915	(Stanley Field Estate Chauffeur House)
520	LAKELAND		NC	NC	Neo-Traditional			1980s	
540	LAKELAND		NC	NC	Ranch	Contemporary		1970s	
546	LAKELAND		NC	NC	Neo-Traditional			1990s	
550	LAKELAND		NC	NC	Ranch	Colonial Revival		1980s	
555	LAKELAND		NC	NC	Neo-Traditional			1980s	
560	LAKELAND		NC	NC	Neo-Traditional			1990s	
565	LAKELAND		NC	NC	Neo-Traditional			1980s	
570	LAKELAND		NC	NC	Neo-Traditional			1990s	
580	LAKELAND		NC	NC	Postmodern			1980s	Bluffsdyde Tigerman, Stanley
600	LAKELAND		NC	NC	Contemporary			1970s	
620	LAKELAND		NC	NC	International Style			1970s	
I	MOFFEIT		S	C	French Eclectic			1936	Olmsted, Conway H. House Anderson, Stanley
22	MOFFEIT		NC	NC	Ranch	Colonial Revival		1950s	
32	MOFFEIT		NC	NC	Ranch			1950s	
40	MOFFEIT		NC	NC	Neo-Traditional			c. 1960s	
48	MOFFEIT		NC	NC	Neo-Traditional			c. 1960s	
101	MOFFEIT		NC	NC	Neo-Traditional			1980s	
104	MOFFEIT		NC	NC	Ranch	Colonial Revival		1950s	
107	MOFFEIT		NC	NC	Ranch			1960s	
109	MOFFEIT		C	C	French Eclectic			c. 1916	Ely Estate Gate House - South
111	MOFFEIT		S	C	French Eclectic	Classical		1923	Ely, Mrs. C. Morse House Adler, David
113	MOFFEIT		S	C	French Eclectic			1922	Mrs. C. Morse Ely Orangerie

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115	MOFFETT	C	C	French Eclectic		c. 1916	Ely Estate Gate House - North	Marshall & Fox
128	MOFFETT	S	C	Georgian Revival		1911	Clow, Harry Beach House	
131	MOFFETT	NC	NC	French Eclectic		1923		
145	MOFFETT	NC	NC	Ranch		1960s		
201	MOFFETT	C	C	Ranch	Colonial Revival	c. 1935		
220	MOFFETT	NC	NC	Ranch		1950s		
230?	MOFFETT	NC	NC	Neo-Traditional		2002		
244	MOFFETT	NC	NC	Neo-Traditional		1990s		
300	MOFFETT	NC	NC	Ranch		1950s		
361	MOFFETT	S	C	Colonial Revival		c. 1925	(Stanley Field's Chauffeur's Cottage)	
370	MOFFETT	-	-	Vacant				
381	MOFFETT	C	C	Colonial Revival		1936	Field, Joseph Nash House	
301	NEWMAN	NC	NC	Contemporary		1960s		
302	NEWMAN	NC	NC	Contemporary		1960s		
307	NEWMAN	NC	NC	Neo-Traditional		c. 2000		
308	NEWMAN	NC	NC	Ranch		1950s		
315	NEWMAN	NC	NC	Ranch		1950s		
320?	NEWMAN	NC	NC	Under Construction		2002		
321	NEWMAN	NC	NC	Colonial Revival		1960s		
350	NEWMAN	C	C	Bungalow		c. 1920		
351	NEWMAN	NC	NC	Ranch	Colonial Revival	1960s		
353	NEWMAN	NC	NC	Dutch Colonial Revival		1960s		
354	NEWMAN	C	C	Bungalow		c. 1920		
355	NEWMAN	NC	NC	Colonial Revival		1960s		
356	NEWMAN	C	C	Bungalow		c. 1920		
362	NEWMAN	C	C	Bungalow		c. 1920		
363	NEWMAN	NC	NC	Colonial Revival		1960s		
364	NEWMAN	C	C	Tudor Revival		c. 1925		
28	OAK	NC	NC	Ranch	Contemporary	1950s		
29	OAK	NC	NC	Ranch		1950s		
39	OAK	NC	NC	Ranch		1950s		

40		OAK	NC	NC	Neo-Traditional		c. 1960s		
100		OAK	NC	NC	Neo-Traditional		1990s		
101		OAK	NC	NC	Colonial Revival		1950s		
106		OAK	S	C	Colonial Revival		c. 1925		
111		OAK	S	C	Craftsman		c. 1925		
112		OAK	NC	NC	Ranch		1950s		
119		OAK	NC	NC	Colonial Revival		1960s		
120		OAK	C	C	Colonial Revival		c. 1925		
127		OAK	NC	NC	Neo-Traditional		c. 2000		
132		OAK	C	C	Tudor Revival		c. 1935		
135		OAK	C	C	Colonial Revival		c. 1935		
140		OAK	NC	NC	Ranch		1950s		
153		OAK	NC	NC	Contemporary		1957	Ausman, Evan L. House	Dart, Edward
200		OAK	C	C	Tudor Revival		c. 1940		
207		OAK	NC	NC	Neo-Traditional		1990s		
215		OAK	NC	NC	Neo-Traditional		2001		
225		OAK	NC	NC	Ranch		1950s		
28	E	RAVINE FOREST	C	C	Colonial Revival		c. 1925		
29	E	RAVINE FOREST	NC	NC	Split-Level		1960s		
37	E	RAVINE FOREST	NC	NC	Ranch		1950s		
50	E	RAVINE FOREST	NC	NC	Colonial Revival		1960s		
105	E	RAVINE FOREST	NC	NC	Neo-Traditional		1990s		
106	E	RAVINE FOREST	NC	NC	Ranch	Colonial Revival	1950s		
111	E	RAVINE FOREST	NC	NC	Neo-Traditional		1970s		
112	E	RAVINE FOREST	C	C	Colonial Revival		c. 1950		
122	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940		
123	E	RAVINE FOREST	S	C	Craftsman	Colonial Revival	1926	Wolff, Adolph H. Residence	
129	E	RAVINE FOREST	NC	NC	Colonial Revival		c. 1925		
130	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940		
139	E	RAVINE FOREST	C	C	Colonial Revival		c. 1925		
202	E	RAVINE FOREST	C	C	Colonial Revival		c. 1945		
205	E	RAVINE FOREST	NC	NC	Ranch		1950s		
210	E	RAVINE FOREST	NC	NC	Neo-Traditional		c. 2000		
226	E	RAVINE FOREST	C	C	Tudor Revival		c. 1940		

232	E	RAVINE FOREST	NC	NC	Contemporary		c. 2000	
242	E	RAVINE FOREST	NC	NC	Neo-Traditional		c. 2000	
243	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940	
246	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940	
251	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940	
252	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940	
255	E	RAVINE FOREST	S	C	Ranch	Colonial Revival	c. 1945	
260	E	RAVINE FOREST	NC	NC	Neo-Traditional		1998	
270	E	RAVINE FOREST	NC	NC	International Style		c. 1960s	
271	E	RAVINE FOREST	S	C	Classical Revival		c. 1940	
304	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940	
307	E	RAVINE FOREST	C	C	Colonial Revival		c. 1940	
310	E	RAVINE FOREST	NC	NC	Ranch	Colonial Revival	1950s	
317	E	RAVINE FOREST	NC	NC	Neo-Traditional		1950s	
318	E	RAVINE FOREST	NC	NC	Ranch		1950s	
324	E	RAVINE FOREST	NC	NC	Ranch		1950s	
325	E	RAVINE FOREST	NC	NC	Colonial Revival		1950s	
330	E	RAVINE FOREST	NC	NC	Split-Level		1950s	
16	E	SHERIDAN	NC	NC	Neo-Traditional		1978	
106	E	SHERIDAN	NC	C	Gable Front		1954	
110	E	SHERIDAN	C	C	Cape Cod		1954	
116	E	SHERIDAN	C	C	Dutch Colonial Revival		1954	
120	E	SHERIDAN	C	C	Cape Cod		1954	
126	E	SHERIDAN	C	C	Dutch Colonial Revival		1954	
136	E	SHERIDAN	C	C	Cape Cod		1954	
138	E	SHERIDAN	C	C	Cape Cod		1954	
139	E	SHERIDAN	NC	NC	Split-Level		1950s	
142	E	SHERIDAN	C	C	Colonial Revival		c. 1950	
217	E	SHERIDAN	C	C	Craftsman		c. 1910	
223	E	SHERIDAN	C	C	Gable Front		c. 1900	
224	E	SHERIDAN	NC	NC	Ranch		1950s	
232	E	SHERIDAN	NC	NC	Ranch		1950s	
235	E	SHERIDAN	NC	NC	Neo-Traditional		c. 1998	
240	E	SHERIDAN	NC	NC	Ranch		1950s	

249	E	SHERIDAN	C	C	Tudor Revival		c. 1915	
303	E	SHERIDAN	C	C	Bungalow		c. 1910	
321	E	SHERIDAN	NC	NC	Colonial Revival		c. 1950s	
327	E	SHERIDAN	C	C	Queen Anne		c. 1890	
332	E	SHERIDAN	NC	NC	Ranch	Colonial Revival	1950s	
342	E	SHERIDAN	NC	NC	Ranch	Colonial Revival	1950s	
345	E	SHERIDAN	C	C	Colonial Revival		c. 1940	
36		SUNSET	C	C	Minimal Traditional		c. 1940	
39		SUNSET	C	C	Minimal Traditional		c. 1945	
104		SUNSET	C	C	Colonial Revival		c. 1945	
105		SUNSET	NC	NC	Contemporary		1970s	
110		SUNSET	C	C	Minimal Traditional	Tudor Revival	c. 1940	
112?		SUNSET	NC	NC	Neo-Traditional		2001	
114?		SUNSET	NC	NC	Neo-Traditional		2001	
115		SUNSET	C	C	Cape Cod		c. 1940	
123		SUNSET	NC	NC	Ranch		1950s	
130		SUNSET	NC	NC	Minimal Traditional	Colonial Revival	c. 1940	
131		SUNSET	NC	NC	Ranch		1950s	
136		SUNSET	NC	NC	Ranch		1950s	
141		SUNSET	NC	NC	Split-Level	Colonial Revival	1950s	
306		VINCENT	NC	NC	Split-Level		1960s	
314		VINCENT	C	C	Colonial Revival		c. 1925	
317		VINCENT	C	C	Colonial Revival		c. 1925	
318		VINCENT	C	C	Colonial Revival		c. 1925	
319		VINCENT	NC	NC	Ranch		c. 1950s	
321		VINCENT	C	C	Minimal Traditional		c. 1940	
353		VINCENT	NC	NC	L-Plan		c. 1900	
357		VINCENT	NC	NC	Colonial Revival		1960s	
363		VINCENT	NC	NC	Ranch	Colonial Revival	1950s	
367		VINCENT	NC	NC	Colonial Revival		c. 1940s	
2	E	WITCHWOOD	C	C	Tudor Revival		c. 1925	
6	E	WITCHWOOD	C	C	Tudor Revival		c. 1925	

28	E	WITCHWOOD	C	C	Dutch Colonial Revival		c. 1925	
31	E	WITCHWOOD	C	C	Colonial Revival		c. 1940	
38	E	WITCHWOOD	C	C	Cape Cod		c. 1945	
55	E	WITCHWOOD	C	C	Colonial Revival		c. 1940	
105	E	WITCHWOOD	NC	NC	Neo-Traditional		c. 2000	
114	E	WITCHWOOD	NC	NC	Neo-Traditional		c. 1950s	
115	E	WITCHWOOD	C	C	Colonial Revival		c. 1940	
121	E	WITCHWOOD	C	C	Colonial Revival	Art Deco	c. 1940	
122	E	WITCHWOOD	NC	NC	Ranch		1950s	
129	E	WITCHWOOD	NC	NC	Ranch		1950s	
138	E	WITCHWOOD	NC	NC	Neo-Traditional		1990s	
141	E	WITCHWOOD	C	C	Dutch Colonial Revival		c. 1925	
204	E	WITCHWOOD	C	C	Colonial Revival		c. 1925	
205	E	WITCHWOOD	S	C	Craftsman		c. 1935	(WittClough, S. D. House)
210	E	WITCHWOOD	C	C	Colonial Revival		c. 1925	
220	E	WITCHWOOD	NC	NC	Late Prairie		1960s	Lanza, Balfour A.
223	E	WITCHWOOD	C	C	Colonial Revival		c. 1940	
230	E	WITCHWOOD	C	C	Tudor Revival		c. 1925	
232	E	WITCHWOOD	NC	NC	Split-Level		1960S	
233	E	WITCHWOOD	NC	NC	Ranch	Colonial Revival	1950s	
243	E	WITCHWOOD	S	C	Colonial Revival		1936	Uhlman, Stuart E. House
246	E	WITCHWOOD	NC	NC	Ranch		1950s	
251	E	WITCHWOOD	NC	NC	Neo-Traditional		2000	
253	E	WITCHWOOD	NC	NC	Neo-Traditional		c. 2000	
255	E	WITCHWOOD	NC	NC	Neo-Traditional		c. 2000	
306	E	WITCHWOOD	S	NC	International Style		1950s	(Wilson, Arthur House)
318	E	WITCHWOOD	NC	NC	Ranch		1950s	
326	E	WITCHWOOD	NC	NC	Contemporary		1970s	
329	E	WITCHWOOD	C	C	Colonial Revival		c. 1945	
331	E	WITCHWOOD	S	C	Tudor Revival		c. 1929	Ross, Frank A. House

332	E	WITCHWOOD	NC	NC	NC	Split-Level	Contemporary	1960s	
337	E	WITCHWOOD	NC	NC	NC	Post Modern		c. 1980s	
338	E	WITCHWOOD	NC	NC	NC	Neo-Traditional		2001	
344	E	WITCHWOOD	NC	NC	NC	Ranch	International Style	1950s	
349	E	WITCHWOOD	NC	NC	NC	Neo-Traditional		c. 1980	
400	E	WITCHWOOD	NC	NC	NC	Ranch	Colonial Revival	1950s	
409	E	WITCHWOOD	NC	NC	NC	International Style		1950s	