

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 1

---

**Section 7. Description**

**Architectural Classification**

LATE VICTORIAN/ Gothic Revival  
Italianate  
Queen Anne  
Shingle

LATE 19<sup>TH</sup> AND 20<sup>TH</sup> CENTURY REVIVALS/ Colonial Revival  
Colonial Revival  
Classical Revival  
Tudor Revival  
Spanish Colonial Revival  
Italian Renaissance Revival  
French Renaissance Revival

LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> CENTURY  
AMERICAN MOVEMENTS/ Prairie School  
Bungalow  
Arts and Crafts/Craftsman

MODERN MOVEMENT/ Modern  
Art Deco  
Ranch

OTHER/ Gable Front  
Gambrel Front  
Upright and Wing  
Cross Gable  
Foursquare

MIXED

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 2

---

**Section 7. Narrative Description**

The Village of Kenilworth

The Village of Kenilworth lies in elegant repose between the North Shore communities of Winnetka on the north and Wilmette on the south, fifteen miles north of the center of Chicago. Lake Michigan serves as the eastern boundary while Ridge Road is the western boundary. The corporate limits of the village are generally the boundaries of the Kenilworth Historic District, encompassing approximately 385 acres. However, the area bounded roughly by Townley Field, Ivy Court, and Green Bay Road to the village boundary with Winnetka is not part of the historic district even though it lies within Kenilworth's corporate limit

The village lies on sandy savanna on the Chicago Lake Plain, a strip varying from one-half to three-quarters of a mile in width between the present lake shore and the elevated beach ridge (hence Ridge Road), which is the imprint left behind approximately ten millennia ago by an ancient glacial lake. Until cleared by settlers during the nineteenth century the land was a mix of ponds, marshes, timber, and prairie.<sup>1</sup> Even though the southern portion of the acreage that eventually became the Village of Kenilworth had been developed as farmland, the early development of the village required hauling in many wagonloads of fill to eliminate and level soggy ground. The northern portion of the tract was woodland when Kenilworth was established and remained wooded during development wherever it was possible to avoid tree removals.<sup>2</sup>

Re-shaping the North Shore began with the first settlers in the 1840s and accelerated with the coming of the Chicago & Milwaukee Railroad, which was built adjacent to the old road between Green Bay, Wisconsin, and Chicago in the mid-1850s. Town centers were established along the railroad tracks, and communities grew as developers subdivided tracts and annexed them to the growing towns. Wilmette and Winnetka, which lay to the south and north of Kenilworth, respectively, have earlier origins and, along with the other five North Shore communities,<sup>3</sup> were well-established before the creation of Kenilworth.

Kenilworth, which was incorporated in 1896, is the smallest of the North Shore communities with a population in 2000 of 2,494. In 1900, ten years after its establishment, the population was 336. By 1930 the number rose to 2,501 and remained fairly constant ever since. Its immediate neighbors, Wilmette and Winnetka, have populations of 27,631 and 12,419, respectively.<sup>4</sup>

In 1890 Joseph Sears subdivided a 224-acre tract he owned east of the railroad. His town planning called for laying out a grid on a northwest-southeast axis. He claimed that this was so that homeowners could manage the use of sunlight throughout the year more effectively, the idea being that they would have more sunshine in their homes in winter and more shade over their homes in the summer with some natural light

---

<sup>1</sup> Joel Greenberg, *A Natural History of the Chicago Region* (Chicago: University of Chicago Press, 2002), pp. 7-9, 28-29.

<sup>2</sup> Colleen Browne Kilner, *Kenilworth Tree Stories: History Woven around Its Trees*, (Kenilworth, IL: Kenilworth Historical Society, 1972), p. 47.

<sup>3</sup> Evanston, Glencoe, Highland Park, Lake Forest and Lake Bluff.

<sup>4</sup> *New Trier Township Report*, New Trier Township, 1949, pamphlet at Kenilworth Historical Society; "Kenilworth," *Encyclopedia of Chicago*, online version <http://www.encyclopedia.chicagohistory.org/>.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 3

---

entering homes every day.<sup>5</sup> In any case, rotating the axis made the streets in the town either parallel to or perpendicular to Lake Michigan, whose shoreline runs northwest to southeast at this point. This means that Kenilworth Avenue is perpendicular to the lake shore.

Kenilworth Avenue is the spine of the 1890 town plan. It began at the commuter railroad station (the railroad itself serving as the community boundary at the time) and ran approximately a half-mile to the lake front, linking the public park land near the station to the public land of the beach. Halfway between the water and the tracks land was set aside for the community's church. Although Kenilworth Avenue is indeed the spine of the town plan, it is more of an allee or boulevard. There is an unobstructed, tree-lined view from the fountain immediately east of the railroad crossing all the way to the lake.

All the other thoroughfares east of the railroad tracks in Kenilworth are perpendicular to Kenilworth Avenue. Sheridan Road, which was not intended to be a major traffic artery, runs along the lake shore and is set inland from the low bluff enough to allow a strip of land upon which homes have been built. A half-mile away the Union Pacific Railroad (originally the Chicago & Milwaukee Railroad) tracks carry passengers in trains operated by Metra, the Chicago metropolitan area's commuter rail system.<sup>6</sup> The railroad right-of-way abuts Green Bay Road, which is an important traffic artery and commercial route serving the entire North Shore and links the North Shore to Chicago. Its origins date to pre-statehood days when Native Americans and fur traders used it a commercial route between the southern end of Lake Michigan and the Green Bay region in present-day Wisconsin. Green Bay Road traverses the narrowest part of Kenilworth and is the location of the few commercial buildings that exist in Kenilworth. Ridge Road lies about six hundred yards to the west and runs approximately parallel to the railroad and Green Bay Road.

The street plan of Kenilworth is generally a grid in the sense that almost all the streets are straight lines at right angles to each other rather than curvilinear. The grid west of the railroad, however, was modified to accommodate annexations, some of which had existing streets when they were annexed. While the town plan is a coherent whole, it is possible to regard the village section by section.

#### Original Kenilworth plat

The first lots laid out by Joseph Sears' Kenilworth Company included the sixteen blocks on both sides of Kenilworth Avenue and along the lake front in 1890. In 1892 the Kenilworth Company added nineteen more blocks surrounding the original plat. The lots in the original plat measure 100 feet by 175 feet with generous setbacks from the streets. The lots in the addition are the same size. The right-of-way for Kenilworth Avenue is eighty feet while all the others are sixty-five feet.<sup>7</sup> The Kenilworth Union Church, the first church in Kenilworth, is located on the north side of Kenilworth Avenue, halfway between the lake and the railroad station. The Church of the Holy Comforter, an Episcopal church and the only other church in town, is directly

---

<sup>5</sup> Colleen Browne Kilner, *Joseph Sears and His Kenilworth* (Kenilworth, IL: Kenilworth Historical Society, 1990), 2<sup>nd</sup> ed., p. 147. Another result of rotating the street grid was irregular boundaries between Kenilworth and Winnetka and Kenilworth and Wilmette.

<sup>6</sup> This railroad started as the Chicago & Milwaukee Railroad, which was absorbed by the Chicago & North Western Railway in 1866, which in turn was purchased by the Union Pacific Railroad.

<sup>7</sup> Kenilworth plat map, ca. 1940, Village of Kenilworth collection, Kenilworth Historical Society.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 4

---

across the street. The corner lots have house numbers on the northeast-southwest streets rather than the cross streets, which means that Kenilworth Avenue and those streets that are parallel to it have fewer houses.

Houses in this part of town tend to be very large and high style. Many were designed by prominent architects. Franklin Burnham, who was the architect for the Kenilworth Company, designed more than a dozen houses for Kenilworth residents and George Maher, well known as a Prairie Style architect, designed over forty residences as well as the Kenilworth Assembly Hall. Both architects produced plans for custom houses for private clients as well as speculative houses for developers. Many other architects of note designed houses in this area of Kenilworth.

#### Kenilworth Beach

Created in 1922, McGuire & Orr's Subdivision, known as Kenilworth Beach, lies along the Wilmette boundary and is consequently triangular. It includes the streets of Robsart Road, Abingdon Avenue, and Tudor Place. In order to merge with the Kenilworth street plan and to acknowledge the constraint of the Wilmette boundary the two principal streets in the subdivision form a forty-five degree angle with each other rather than a right angle. Lots in this subdivision are 75 feet by 150 feet, somewhat smaller than in the original Kenilworth Company plats. The homes built there, however, are of equally high stylistic quality although smaller in size. The developers of this subdivision were explicit in their intention to integrate, not merely annex, their subdivision to Kenilworth.<sup>8</sup>

#### Kenilworth Community Development

On roughly forty acres of land located south of Park Drive and from the railroad tracks west to Ridge Road, the Kenilworth Community Association, whose investors were Kenilworth residents, platted the subdivision known as the Kenilworth Community Development Subdivision in 1923. On land that had been occupied by the nine-hole North Shore Golf Club (the club's second location), the association created five blocks with lots generally 80 feet by 150 feet. Lots and houses were smaller than those in the original town plat, as in the Kenilworth Beach subdivision, but building was to be undertaken with the same notion of high style and quality. It was likewise the intention of the Kenilworth Realty Association to develop the land as an extension of the Village of Kenilworth rather than a separate neighborhood with a separate identity.

#### Brier Street Neighborhood

All the land west of the railroad, east of Ridge Road, north of Park Drive, and south of the village's northern corporate limit is known as the Brier Street neighborhood, named after the longest street in that section of town. It is comprised of properties that were platted, subdivided, and re-subdivided from the 1890s to the

---

<sup>8</sup> "Kenilworth Beach" brochure ca. 1922 in "Promotional Brochures" file, Kenilworth Historical Society.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 5

---

early 1930s. Blocks were annexed at various times throughout the 1920s.<sup>9</sup> The present-day village boundary was established after final annexation of these miscellaneous parcels by 1930.

Lots in this part of town vary in widths of 45 feet to 60 feet and lengths of 125 feet to 150 feet. Housing density here is the greatest in Kenilworth, and since a number of houses were built prior to annexation, with its concomitant land use regulations, there are some houses built in no style or in a scaled-down vernacular expression of common house types, such as the wooden gable-end houses. Some of these houses have been altered in the last fifty years to the point that they cannot contribute to the character of the historic district. Others have been demolished and replaced with larger houses.

This part of town also contains Kenilworth's business district and only commercial node, which takes up a mere four blocks on the west side of Green Bay Road facing the railroad and a few lots on one side of Park Drive. Planned in the mid-1920s, constructed in the early 1930s and essentially completed by 1935, the commercial strip is the result of a plan to build in a two-story English Tudor Style. Occupants do not use the buildings intensively: most are office space as there are no grocery stores or restaurants. For consumer goods, food, entertainment, and most services Kenilworth residents must travel a few blocks north or south on Green Bay Road to the commercial sections of Winnetka or Wilmette or south on Sheridan Road to the Plaza del Lago shopping center in Wilmette.

### Public Property in Kenilworth

Much of the land designated as "park" in the village has more to do with open space or green space than with recreation. A large portion of the park land is adjacent to or near the railroad station, which is in the middle of the village. All of the park land in the village had been open space to begin with and achieved the status of "park" when the Kenilworth Park District was created in 1906.<sup>10</sup> Kenilworth's few public buildings are located in park land: the Kenilworth Historical Society building, designed by Philip Maher, houses the village hall and police station. It is a one-story work of modern architecture, but it does not contribute to the character of the historic district because it was built in 1972. Across Kenilworth Avenue the Kenilworth Assembly Hall sits in Kenilworth Park. Designed by George Maher, the Assembly Hall, which continues serving as a community center, was listed on the National Register in 1978. Tucked away alongside the railroad tracks in the north end of Kenilworth, the village's public works buildings and garages still occupy their original location, but all were replaced in 2002. There is a public beach at the lake end of Kenilworth Avenue. It is also the location of a brick building that houses a beach house and the village's water treatment plant. It was built in 1929 as the village's second water plant. It was extensively altered in 2002 and consequently does not contribute to the character of the historic district.<sup>11</sup> Kenilworth's other major open space is Mahoney Park, straddling Sheridan Road where it enters Wilmette. Given to the village by descendants of the farmer who owned the farm land that became part of Kenilworth, the Mahoney Park was listed on the National Register in

---

<sup>9</sup> "Ten Year Report of Municipal Progress," typescript report written by F.L. Streed, village manager, 1932, in Village of Kenilworth Collection, Kenilworth Historical Society, pp. 1-3.

<sup>10</sup> Colleen Browne Kilner, *Joseph Sears and His Kenilworth* (Kenilworth, IL: Kenilworth Historical Society, 1990), 2<sup>nd</sup> ed., 208.

<sup>11</sup> "Ten Year Report," pp. 7-9.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 6

---

1985 as a creation of landscape architect Jens Jensen. There are baseball diamonds in Pee Wee Park and the water system's standpipe in Water Tower Park, which are all otherwise nondescript and do not contribute to the character of the historic district. In addition to Mahoney Park the 1938 Ware Memorial Arboretum on Kenilworth Avenue and Warwick Road is the only other noteworthy open land that contributes to the character of the historic district.

Other notable features include the streets lamps with attached street signs and the public fountain at the intersection of Kenilworth Avenue and Richmond Road, just east of the railroad. The street lamps and street signs were installed from 1923 to 1926 when public sentiment urged the abandonment of the original gas fixtures. The designer of the street lamps is unknown, although some people suggest they may have been designed either by George Maher, who had a deep interest in Kenilworth's landscape, or Thomas Tallmadge, who designed the street lamps in nearby Evanston.<sup>12</sup> The street lamps and streets signs exist only in those sections of Kenilworth east of the railroad. The public fountain, "the public center" of Kenilworth,<sup>13</sup> was designed by George Maher and installed in 1892. The street lamps with their street signs and the fountain contribute to the character of the historic district.

Other public features that contribute to the character of the historic district include the bridges, urns, and pylons designed by George Maher. There are large stone urns at the Sheridan Road and railroad ends of Kenilworth Avenue. The Skokie Ditch is part of the regional hydrology that drains the Skokie Marsh, which lies to the west of Kenilworth, into Lake Michigan. The drainage ditch passes through the northern part of Kenilworth, sometimes open and sometimes covered. At several street crossings, Maher designed stone bridges in various sizes. The grandest of these is on Sheridan Road, where the bridge superstructure incorporates a pair of pylons announcing to motorists that they are entering Kenilworth. There is a similar pair at the opposite end of Sheridan Road where the road enters Kenilworth from Wilmette. The fountain, the two sets of urns, the Sheridan Road and Melrose Avenue bridges and the pylons at the south end of Sheridan Road constitute six contributing structures that are important in defining the character of the community.

George Maher, who was a proponent of "park railroad entrances" to villages was influential in convincing Joseph Sears to preserve the corners near the railroad station for a park. When a deal was struck in 1899 for electric railroad access to Kenilworth, proceeds were dedicated to the creation of a formal entrance: specifically, the fountain and adjacent benches, urns and low wall stretching up Kenilworth Avenue. Thus, the land on which the village hall sits contributes to the historic district even though the village hall itself does not contribute because it is too new. The park land is integral to the history of the village due to its prominent location within the village, its significance as part of the designed entrance to the village, and its importance as part of a later historic Jens Jensen landscape designed for the site.

Only one area within the corporate boundaries of Kenilworth is not consistent with the rest of the village's historic integrity and significance. The north central part of the village has changed since 1958, the end of the period of significance, due to new construction, road reconfiguration, and land acquisition. This non-historic area includes the Village Public Works Yard built in 2002, the bike path, Boy Scout garage, school

---

<sup>12</sup> "Ten Year Report," pp. 5-6.

<sup>13</sup> *George Washington Maher in Kenilworth* (Kenilworth: Kenilworth Historical Society, 1993), p. 3.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 7

---

parking lot, which were created after 1964 on property that was originally part of the North Shore Line electric railroad, the Joseph Sears school, which has undergone multiple and extensive changes to both the property and buildings over the years, the expanded Warming/Village House and Townley Field, which were made possible by the acquisition of the electric rail line in the 1960's, and the closing of Melrose Avenue east of Richmond Road in the 1970's. These properties comprise an area that does not contribute to the historic significance of the village during the period of significance, and therefore are not included in the boundary of the proposed district.

#### Building types in Kenilworth

Except for about two dozen commercial and public buildings, all of the approximately 870 buildings in Kenilworth are single-family residences. There was to be no multi-family housing in Kenilworth except that a number of houses, especially those built during the first thirty years of the village's history, had accommodations for live-in servants. Some of the commercial buildings, however, have residential space in the upper floor. There are a few multi-family residences near the northern end of Green Bay Road and Roger Avenue, but these buildings are quite new and do not contribute to the character of the historic district.

#### Changes

The village achieved its present size, shape, and appearance by 1935. By that date all the streets had been paved, the commercial development along Green Bay Road was planned and under way, remnants of pre-annexation clutter had been removed, and most lots had been built upon. Since 1958, the close of the period of significance, three significant changes have occurred. First, in 1963 the North Shore interurban electric line shut down. The tracks and appurtenances were removed and the land was acquired by the village government, which turned the former right-of-way into park land. Second, Dutch elm disease in the early 1960s eliminated the towering elm trees that lined the streets. An ambitious program of replacement called for planting several different species of new trees (to avoid complete de-forestation from a future blight) that are maturing, but these trees have not reproduced the arching effect of the elms.<sup>14</sup> Third, in the 1990s, the demolition of older houses and replacement with newer and larger ones proceeded rapidly. From 1990 to 2008 more than sixty houses have been demolished.<sup>15</sup>

---

<sup>14</sup> Replacing the trees was a community effort. Local Boy Scouts established a nursery, for example. New and varied species were not only a hedge against another blight. Since Kenilworth's initial settlement, the changes in the topography and the Kenilworth Company's successful effort to improve drainage dried out the land so trees like ginkos, Norway maples, pin oaks, river birches, hackberries, and ash were planted, rather than elms or original species. *Tree Stories*, p. 161.

<sup>15</sup> Building permit files, Village of Kenilworth.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 8

---

### Architectural styles in Kenilworth

Of all the contributing buildings in Kenilworth slightly more than 51 percent are executed in the Colonial Revival and Tudor Revival Styles. Approximately one-third of the buildings have been designed in the Arts and Crafts (or Craftsman), French Renaissance Revival, Modern, Italian Renaissance Revival, and Queen Anne Styles. Only about 6 percent have no particular style or have been built in several vernacular types, the latter occurring exclusively in the Brier Street neighborhood. There is only one truly eclectic building—the home of architect George Maher at 424 Warwick Road. If the great majority of buildings in Kenilworth is predictably conservative, there are also fine examples of Modern, Prairie School, and Ranch Styles. Houses of high-quality design continued to be built beyond the end of the period of significance (1958) and will probably acquire significance as they age. Each style that found its way onto Kenilworth's streets has its own history. The styles present in Kenilworth are discussed below in chronological order.

#### Italianate

The Italianate Style, along with Gothic Revival, developed as a reaction to the formal, Classical ideals that had dominated architecture for over 150 years. Georgian, then Federal and Greek Revival architecture, had set the tone for residential construction from the early 1700s until the mid-1850s. Italianate architecture was a more Romantic style that was inspired by the informality of Italian farmhouses. The more elaborate versions were typically picturesque buildings with square bell towers, a type found in Tuscany. Simplified versions of the style were popular throughout the United States. Most Italianate houses were not designed by architects.

Andrew Jackson Downing popularized the Italianate Style through pattern books he published in the 1840s and 1850s. With examples of plans and elevation drawings taken from these books, local carpenters and craftsmen could easily build homes for a clientele interested in country or suburban living. The style was most commonly used between 1855 and 1880. The picturesque Italianate Style grew out of an interest in the wild, natural landscape that also characterized mid-nineteenth-century landscape painting. The style was suitable for a rural or open suburban environment and easily adaptable to wood or brick construction.

Italianate houses stands one to three stories and are characterized by low-pitched hipped or gable roofs and deep eaves. Beneath the eaves, cornices often have cornice moldings, single or paired brackets, dentils, and panels. Typically two over two, windows are tall and narrow topped by hoodmolds with segmental or curved arches. Some Italianate houses are symmetrical; others are more irregularly shaped. Some have towers, positioned either in the center of the main facade or at intersections of wall planes. Sometimes the houses have double doors with arched detailing mimicking the shape of the windows. The style may have some kind of porch, either across the front of the house, wrapping around two sides or framing the front entrance. Detailing can be elaborate or simple. On many examples it is quite minimal. These houses are not often architect-designed, especially in the Midwest. There is one Italianate cottage in Kenilworth. It is three bays wide with openings topped by molded segmental arches, a defining characteristic.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 9

---

Gothic Revival

Gothic Revival architecture was a popular architectural style during the nineteenth century. For housing, cottages were built in a romantic interpretation of Gothic architecture; for churches, a more literal interpretation of the style was adopted. Although there are a handful of Gothic Revival cottages on the North Shore, inspired by pattern books published by Andrew Jackson Davis in the 1830s, there are no Gothic Revival houses in Kenilworth. The two examples of the style are the Kenilworth Union Church and the Church of the Holy Comforter. Gothic Revival architecture was reminiscent of the Middle Ages, when the church ruled supreme. Verticality, pointed arches, cross gables, stained glass windows and towers characterized Gothic churches. The style was particularly popular between 1848, when the first Gothic Revival church built in the United States, the Church of St. James the Less, was constructed in Philadelphia in 1875.

Queen Anne

The Queen Anne represents the most popular building style built by the Kenilworth Company, when the village was developed during the 1890s. Queen Anne architecture was named and popularized by a group of nineteenth-century English architects led by Richard Norman Shaw (1831-1912), whose sprawling manor houses were well known to American architects.<sup>16</sup> Ironically, the name is inappropriate, for the historic precedents Shaw and his followers drew from had little to do with Queen Anne or the formal Renaissance architecture that was dominant during her reign (1702-1714). Queen Anne architecture borrowed instead most heavily from the late Medieval models of the preceding Elizabethan and Jacobean eras. The style became popular in the United States after the 1876 Centennial Exposition, although H.H. Richardson's half-timbered Watts Sherman House, built in Newport, Rhode Island, in 1874, is generally credited with being the first American example of the style. By the 1880s, the Queen Anne Style spread throughout the country in pattern books and in *The American Architect and Building News*.<sup>17</sup> Precut parts, including a variety of shingles (made possible by the perfection of the bandsaw after the Civil War) and spindles, were readily available and distributed easily by the country's expanding railroad network.

The Queen Anne Style is characterized by the variety of surface materials, window configurations, roof types, and irregular massing. The overall effect is asymmetrical and picturesque, with an emphasis on richly decorative textures and multiple colors. Many Queen Anne houses were built with a variety of molded or specially-shaped bricks and sawtooth, fish scale, square, or rounded shingles. Windows were incorporated into bays and towers with polygonal or conical roofs. They frequently were filled with leaded or stained glass. Groupings of casements were typical as were upper panes outlined with squares of colored glass. Tall brick chimneys were common. Almost every Queen Anne house featured a verandah and/or balconies. Sometimes Queen Anne houses were built of brick or stone combined with stucco and half timbering; a particularly fine example with half timbering is the James A. Culbertson House at 220 Melrose. Sometimes Queen Anne houses, such as the Ullman Strong House at 321 Melrose, were constructed entirely of wood. In Kenilworth,

---

<sup>16</sup> John S. Poppeliers, Allen Chambers and Nancy B. Schwartz, *What Style Is It?* (New York: John Wiley and Sons, 2003), p. 24.

<sup>17</sup> Virginia and Lee McAlester, *A Field Guide to American House* (New York: Alfred A. Knopf, 1984), p. 268.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 10

---

many incorporate rusticated stonework that typically characterizes Richardsonian Romanesque architecture.<sup>18</sup> Examples of this type include the Pratt House at 322 Kenilworth Avenue and the Getschow House at 339 Kenilworth Avenue. The half-timbered and patterned-masonry American examples are most closely related to the work of Shaw and his colleagues in England, whereas those American examples featuring spindlework and simplified Classical elements are indigenous interpretations.<sup>19</sup> Typical Queen Anne houses are quite exuberant, although simpler, more disciplined examples may also be found. Both types may be found in Kenilworth.

Shingle Style

Shingle Style houses were generally built between 1880 and 1900, with a smaller number of examples dating from the 1870s to the first decades of the twentieth century. Characterized by a skin of shingles, the style was born in New England, influenced by the American Colonial architecture prevalent in seaside towns like Newport, Rhode Island, Marblehead, Massachusetts and Portsmouth, New Hampshire. Shingle Style houses, however, were generally larger and not easily confused with the more modest wooden dwellings of colonial New England that inspired them. The Shingle Style borrowed its use of wide porches, shingled surfaces, and asymmetrical forms from Queen Anne architecture. From the Colonial Revival Style, which became popular at approximately the same time, the Shingle Style adopted gambrel roofs and Classical detailing. From the contemporaneous Richardsonian Romanesque, the Shingle Style borrowed an emphasis on irregularly sculpted shapes, Romanesque arches and, occasionally, stone first stories.

The Shingle Style grew in popularity as Newport, Cape Cod, Long Island, and other East Coast seaside areas became fashionable summering spots in the late-nineteenth century. Although associated with resort living, examples were also built in the nation's growing suburban areas. The style, however, never attracted as much interest as its contemporary, Queen Anne. Architectural historian Vincent Scully described and named the style in his book *The Stick Style and the Shingle Style*, published by Yale University Press in 1955.

The typical Shingle Style house is clad in a continuous surface of wood shingles without interruption at wall corners. Rooflines are irregular, massing is picturesque, and the overall effect is a complex shape enclosed within a seamless shingled envelope. Decorative detailing is generally not emphasized. The Charles Smith House at 258 Melrose is a fine representative example. The Queen Anne Franklin Burnham House at 37 Kenilworth Avenue integrates Shingle Style detailing.

Richardsonian Romanesque

The Richardsonian Romanesque, named for the architecture of Henry Hobson Richardson, grew out of an interest in the Medieval Romanesque forms Richardson used. Richardson was a Boston architect who, in 1886, designed the John J. Glessner House at 1800 South Prairie Avenue, Chicago. Two of his other Chicago

---

<sup>18</sup> The only remaining building in Chicago designed by H. H. Richardson is the John J. Glessner House located at 1800 South Prairie. It was built in 1886. Once Chicago was filled with Richardsonian Romanesque houses that featured Queen Anne massing. Many were located along Lake Shore Drive.

<sup>19</sup> *Field Guide to American Houses*, p. 268.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 11

---

buildings, the Marshall Field Wholesale Store and the Franklin MacVeagh House have been demolished, but the Glessner House is a National Historic Landmark. The style is characterized by rough, rock-faced stone, round-headed arches, a picturesque footprint, and a bold geometric simplicity giving Richardsonian Romanesque buildings a strong sturdy presence,. It was a highly original style that was immensely popular in Chicago during the late 1880s and 1890s, influencing the work of John Wellborn Root, Henry Ives Cobb, Louis Sullivan and Frank Lloyd Wright. Several Queen Anne houses in Kenilworth, including the house at 158 Melrose by Joseph Lyman Silsbee, the Culbertson House at 220 Melrose by Franklin Burnham and Burnham's own house at 37 Kenilworth Avenue and the house he designed for Joseph Sears' brother at 354 Kenilworth Avenue have bold stonework as a base. The Kenilworth train station, designed in the early 1890s by the Kenilworth Company architect Franklin Burnham, is the only Richardsonian Romanesque building in Kenilworth, but it is a fine example of the style, reminiscent of the train stations Richardson designed in the Boston suburbs.

Classical Revival

The Classical Revival Style gained in popularity following the World's Columbian Exposition of 1893 held in Chicago. Dominated by monumental Classical buildings, the Fair was widely photographed and attended by hundreds of thousands of people. Even the smaller pavilions built on a more domestic scale, such as those representing Ohio, Utah, Nebraska, and Kentucky were Classical Revival. As a result of the Fair, Classical Revival commercial and institutional buildings dominated architecture for several decades. It was a style particularly well suited to buildings such as banks and art museums that wanted to project an image of stability, monumentality, and timelessness.

The Classical found its way into the design of the multitude of Colonial Revival structures that were built just after the Fair, through the 1920s and, to a lesser extent, later. Because of its monumental scale, appropriate for large structures, the full-blown Classical Revival Style, typified by two-story columns, was less commonly applied to residences.

Classical Revival buildings are dominated by a full-height porch with its roof supported by Classical columns that have Doric, Ionic, or Corinthian capitals. Sometimes pilasters are used instead of actual columns. The structures are always symmetrical with a center entrance. Frequently the entry porch is capped by a pediment embellished with Classical details, and a Classical dentilled cornice surrounds the house. There are several excellent residential examples in Kenilworth. The Root Badger House at 326 Essex, designed by Daniel Burnham, Chief Architect for the Exposition, is currently listed on the National Register. Other fine examples of the style include the Paul Starrett House at 519 Warwick and the house at 149 Kenilworth Avenue designed by Franklin Burnham. All of the houses were built in the 1890s, shortly after the Fair. An excellent later example of the style was designed in 1938 at 536 Warwick by Maher and McGrew.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 12

---

Colonial Revival

After the 1876 Centennial Exposition in Philadelphia, Colonial Revival became a kind of national style. The country's 1876 centennial celebrations awakened an interest in America's colonial architectural heritage. Even before 1876 the demolition of the celebrated John Hancock House in 1863 shocked the county. The nationalism and patriotism that grew out of these events created a movement that had a profound effect on all aspects of American culture through World War II and into the 1950s. This wave of nostalgia was immediately reflected in American architecture. The interest in Colonial architecture was reinforced by the Classical architecture of the 1893 World's Columbian Exposition. Colonial Revival architecture, with its Classical detailing, order and symmetry offered an alternative to the exuberance of the Queen Anne Style and the informality of the Shingle Style. As the Colonial Revival Style developed in the 1870s, however, transitional examples of homes combining the two styles were common. Many early Colonial Revival homes are stately and mimic the scale of Queen Anne residences. The style was widely published in journals and popular magazines.

The Colonial Revival Style changed over time and took different forms. Later Colonial Revival residences, especially in the 1920s, resembled their prototypes more closely in proportion and detail. After 1935 examples of the style became much more simplified as features took on a more slender appearance and, occasionally, Art Deco elements appeared. In the late 1940s and later, when the ranch house became popular, Colonial Revival features were grafted onto these long, low homes.

Features of Colonial Revival architecture include rectangular form, symmetry, gable or hip roofs (frequently with dormers), shingles and/or clapboard siding, double-hung windows with multipane glazing, shutters, bay windows, paneled doors topped by transoms, fanlights or pediments and sometimes flanked by sidelights. Classical elements including cornices with modillions and dentils, balustrades, columns, and pilasters are also common. Broken pediments were rare on the colonial originals but were particularly favored by revivalists. Many Colonial Revival houses have small front porches with columns supporting a pedimented roof or balustrade. The greatest number of residences in Kenilworth were designed in the Colonial Revival Style, and fine examples may be found on both the east and west sides of the community. They include a house built at 333 Cunnor, which very likely dates from the mid-1890s, one at 307 Abbotsford, a brick example at 103 Robsart dating from 1928 and a stone example at 205 Oxford dating from the late 1920s. A beautiful, curving Colonial Revival house, designed by N. M. Yeretaky in 1941, embellished with a Greek pattern, is located at 508 Kenilworth Avenue.

There are various subtypes of Colonial Revival architecture. The most common as well as the most stately is Georgian Revival. Georgian Revival homes share common features with Colonial Revival structures, but the former are typically red brick masonry and almost always have a front portico—either one or two stories. Roofs are usually hipped, and symmetrical chimneys are often prominent. Georgian Revival houses tend to be grand and fairly close to their Georgian precedents. Fine examples in Kenilworth include the two houses across the street from one another—206 Woodstock, designed in 1925 by A. L. Klewer and 207 Woodstock, designed in 1928 by Frederick Hodgdon. A later example is the house at 528 Kenilworth Avenue by H. R. Clauson in 1939. A second major subtype is Dutch Colonial Revival. Based on Colonial homes from

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 13

---

the Hudson River Valley, the characteristic feature of the style is the gambrel roof. Many of the earlier examples, built in the 1890s, are quite tall; they may have side or front-facing gambrels. The house at 315 Essex, built in 1893 by Nimmons and Fellows is an early example. Those built in the 1920s and later are often less stately; they often have side-facing gambrels, sometimes with lunettes in the gambrel end and a large dormer (or two small dormers) across the front. One examples may be found at 124 Robsart, designed in 1923 by C. P. Apett. These houses may be sided with brick or wood; dormers and gambrel ends are sometimes shingled. A third subtype is known as Garrison. This type became popular in the mid-late-1930s and consists of a two-story house with the second story projecting out beyond the first floor, which is slightly recessed. Many of these houses are stone on the first floor and clapboard above. The style is reminiscent of early Salt Box Colonial buildings on the East Coast. Garrison Colonials may be found at 366 Sterling, designed by Edward Marks in 1939, at 573 Earlston, built in 1935, and at 509 Brier, designed by J. J. Gathercoal in 1937. There are also a handful of Cape Cod houses in Kenilworth. These one-and-a-half-story, broad, low clapboard houses topped by gable roofs originated in seventeenth century New England and inspired housing that was built just before and after World War II. Kenilworth contains a handful of interesting examples, one designed in 1939 by M. F. Strauch in 1939 at 411 Brier and one in designed in 1947 by Raymond F. Houlihan at 535 Melrose. With a surge of patriotism that followed the war, many brick and clapboard ranch houses incorporated Colonial Revival motifs. Double-hung windows flanked by shutters, dormers and classically-inspired entrances were typical features. Two examples may be found at 311 Raleigh, designed by T. C. Noonan in 1952, and at 507 Kenilworth Avenue, built in 1950 by V. L. Charn.

Arts and Crafts/Craftsman

The Arts and Crafts or Craftsman Style, as it is sometimes called, originated around 1900. It developed as a reaction against the complicated massing and elaborate detailing of the Victorian styles (Italianate, Queen Anne, Shingle Style, etc.) and the formalism of the Classical Revival and the Colonial Revival Styles that borrowed Classical elements from Greek and Roman architecture. The style grew out of the Arts and Crafts movement in England, which originated in the late-nineteenth century as a reaction to the negative effects of industrialization. It stressed simple designs, natural materials, and fine craftsmanship. The Arts and Crafts Style in America is linked to Gustav Stickley and his magazine, *The Craftsman*, which was published between 1901 and 1916. The style flourished into the 1920s.

Arts and Crafts residences received extensive publicity. Publications such as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies' Home Journal* familiarized the nation with the style. As a result, pattern books offering plans for Arts and Crafts/Craftsman homes flooded the market; some even offered completely pre-cut packages of lumber and detailing to be assembled by local craftsmen.<sup>20</sup> Craftsman bungalows were very popular, but both one- and two-story Arts and Crafts houses were built.

An important feature of the style relates to the expression of a house's construction. The Arts and Crafts house typically has exposed rafter ends and roof beams or triangular knee braces set under gables. The roofs

---

<sup>20</sup> *Field Guide to American Houses*, p. 454.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 14

---

are most often gables, but sometimes hipped, and usually low-pitched. Almost all of the houses have either full- or partial-width porches, some topped by a roof supported by tapered square columns or some type of piers. Windows are typically double-hung, often three-over-one or four-over-one. The inherent natural color of the materials used, whether wood, brick, or stucco, is respected. Unlike the houses of the Victorian period or the classically-inspired homes of the late-nineteenth century, the Arts and Crafts house was neither ornate nor cluttered; there was no attempt to express social status or present an ornate display.

Arts and Crafts houses were uncomplicated, efficient, and neat with straightforward profiles and clean lines. Stickley, one of the most forceful advocates of the American Arts and Crafts movement, stressed the importance of simplifying a dwelling's structure to simplify the daily life of the homeowner.<sup>21</sup> Using machine technology in the initial construction stages lowered labor costs, but finish work was done by hand. The Arts and Crafts/Craftsman house seldom referenced historical styles. It became a distinctly American style that was comparable in its approach, through the use of natural materials and geometric detailing, to the more artistically developed Prairie architecture of Frank Lloyd Wright and his followers. Kenilworth is filled with many fine Arts and Crafts houses. Most, but not all, were built in the first decade of the twentieth century. The house at 201 Cumberland designed by William Dinwiddie in 1906, the Secessionist-inspired Francis Lackner House at 521 Roslyn designed in 1905 by George Maher, and the home at 528 Warwick designed in 1907 by Ernest Mayo are but a few examples. Arts and Crafts features are typically applied to Four Squares and Bungalows.

Prairie Style

The Prairie Style of architecture is also referred to as the Prairie School because of the movement generated from the early work of the style's greatest proponent, Frank Lloyd Wright. George Maher and Wright both worked in the office of Joseph Lyman Silsbee before either architect went into practice on his own. Maher's designs are similar in their simplicity to Wright's although he developed a distinctly different style. Whereas Wright's are more complex in the relationship of geometric volumes and features, Maher's are often symmetrical with ornamentation based on a particular theme—the segmental arch or a plant form such as the poppy or tulip. Maher, who lived in Kenilworth at 424 Warwick, designed more than forty buildings in the community, representing the largest concentration of his work. Besides Frank Lloyd Wright, who designed the H. Baldwin House at 205 Essex in 1905, and Maher, the Prairie Style architects who worked in Kenilworth included John Van Bergen and the firm of Thomas Tallmadge and Vernon Watson. The house at 240 Essex was designed by Tallmadge & Watson in 1911, and the C. R. Erwin House at 615 Warwick was designed by John Van Bergen in 1925 (many years after the style had lost favor).

The Prairie Style is frequently regarded as America's first indigenous residential style. It takes its design inspiration not from historical precedents but from the Midwest's most characteristic natural feature—the prairie—with its vast horizontality. Wright is the acknowledged master of the Prairie House.<sup>22</sup> Although the James Charnley house (Chicago, 1891) and the William H. Winslow House and stable (River Forest, 1893) contain the seeds of his later simple horizontal geometric designs, many of his houses built before 1900 contain

---

<sup>21</sup> Clifford Edward Clark, Jr., *The American Family House* (Chapel Hill, NC: University of North Carolina Press, 1986), p. 146.

<sup>22</sup> *Field Guide to American Houses*, p. 440.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 15

---

remnants of Queen Anne, Classical Revival, Colonial Revival, Tudor Revival, and other influences. The Prairie Style did not begin to reach its fullest expression until the early 1900s, when the B. Harley Bradley House (Kankakee, Illinois, 1900), the Warren Hickox House (Kankakee, Illinois, 1900), and the Ward W. Willits House (Highland Park, Illinois, 1903) were built. Wright's 1905 Baldwin House represents a full expression of the prairie house, with no references to historic architectural styles.

Most Prairie Style residences—the style is predominantly residential—stand two stories, have low pitched (usually hipped) or flat roofs, wide cornices, and details that emphasize the horizontal. Details include horizontal banding, ribbons of windows (usually casement), and projecting wings. There is little if any applied ornament, except that windows frequently contain leaded or stained glass in geometric patterns. Geometry, not previous historical styles, governs the design, although the use of horizontal and vertical wood banding frequently resembles half timbering so that Prairie Style houses sometimes resemble Tudor Revival designs. Sometimes Prairie detailing is grafted onto building types like the American Foursquare and the Bungalow. While both the Prairie house and the Arts and Crafts house are simple and incorporate natural materials, Prairie houses are usually larger, more sophisticated in their designs, and architect-designed.

There are some Italian Renaissance Revival houses built in Kenilworth in the early 1920s that have second stories with detailing clearly inspired by Prairie Style architecture. In these designs, a string course separates the second story that contains ribbons of windows, and the roofs have wide overhangs. A beautiful example is located at 210 Melrose. It was designed by C. Whitney Stevens in 1923.

### Tudor Revival

The Tudor Revival Style was popular in America between approximately 1893 and 1940, although the great surge in popularity occurred in the late teens and the 1920s. The style is based loosely on English Medieval prototypes, with small cottages as well as large country homes categorized stylistically as Tudor Revival. The small cottages attracted homebuyers because they evoked the image of a sweeter, simpler way of life. The quaint, picturesque, and informal massing had great appeal. At the other end of the economic spectrum, a large English country manor was equally attractive, expressing symbolically a homeowner's elevated economic status and implied respectability. Somewhere between the quaint cottage and the sprawling country home stands the handsome suburban Tudor Revival house that was so commonly built throughout the North Shore. Although builders constructed some of the smaller houses from available plans, most were architect-designed.

Features of the Tudor Revival Style include picturesque massing, asymmetrical plans, steeply-pitched front-facing gable roofs, tall narrow windows usually configured as casements in groups with multipane or diamond glazing, prominent brick chimneys frequently crowned by chimney pots, decorative half-timbering, and doorways topped with Tudor (flattened pointed) arches or flat arches with shoulder ends. Some entrances have a projecting vestibule covered with a steeply-pitched, asymmetrical "catslide" gable roof. Unlike the wood clapboard or shingle Queen Anne houses, which also drew on Medieval English precedents, Tudor Revival homes have walls of stucco, brick or brick veneer, stone, or some combination of materials. Many Tudor Revival houses were brick with stone and/or stucco trim. One beautiful early example is located at 547 Roslyn

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 16

---

and was designed in 1910 by George Nimmons. This house is large and sprawling, designed in the manner of an English country house. Ralph Stoetzel designed a handsome example at 125 Woodstock in 1929. A more compact, but equally high style example was designed by C. A. Kristen in 1930 at 615 Earlston. One excellent example of a high style English cottage, designed by A. L. Klewer in 1924, may be found at 202 Abingdon. Philip Maher designed a Tudor cottage at 712 Kent in 1925. There are many on MacLean. The house at 745 MacLean was designed by S. S. Beman, Jr., in 1927. Four of these carefully-detailed English cottages were designed by Robert Rae for J. Crabb between 1926 and 1929 at 716, 729, 732 and 733 MacLean.

Tudor Revival was a style also favored for commercial architecture. When Market Square in Lake Forest, very much influenced by English architecture, was completed in 1916 it set the stylistic standard for every town center on the North Shore. Kenilworth was no exception and several fine Tudor Revival commercial buildings were constructed in the 1920s and 1930s on the west side of Green Bay Road, across from the railroad. The overall impression getting off the train is one of entering a small English village.

French Renaissance Revival

Compared to Colonial Revival and Tudor Revival Styles, the incidence of French Renaissance Revival structures, sometimes referred to as French Eclectic, is comparatively rare. Nevertheless, there are quite a number of fine examples in Kenilworth. The French Renaissance Revival Style found its way into the suburban setting during the 1920s. Americans who had served in World War I came home with first-hand knowledge of the French prototypes. Moreover, the publication of books and articles on French architecture helped to popularize the style. A number of photographic studies of modest French houses published in the 1920s gave architects and builders many models from which to draw.<sup>23</sup> The style persisted through the 1930s; pre-1920 examples are rare.

The principal identifying feature of French Renaissance Revival architecture is a steeply-pitched hipped roof. Occasionally it flares outward at the junction of the roof and wall. Mansard roofs also appear. Walls are brick, stone, or stucco, sometimes with decorative half-timbering. Dormers, especially those that project from the wall and extend up through the cornice are common; they may have gabled, arched, hipped, or shed tops. Quoins, French doors with shutters, and prominent chimneys are other characteristic features of the French Renaissance Revival Style. The majority of French Renaissance Revival houses are formal and imposing.

There are two major subtypes of the style. The first is symmetrical, with either a Mansard roof or a steep, hipped roof that has a ridge parallel with the front of the house. Façade detailing is formal, inspired by small French manor houses, not the grandest chateaux or French farmhouses. The second subtype is asymmetrical with picturesque massing. Many of these houses have a prominent round tower with a tall conical roof at the intersection of two wings. These are loosely patterned after Norman farmhouses. Some French Renaissance Revival designs appear quite similar stylistically to Tudor Revival homes. The several examples of the symmetrical subtype include a beautiful hipped-roof house at 140 Robsart Place designed by Maher & McGrew c. 1932, a second house by them at 315 Sterling, built in 1936, a third at 511 Kenilworth Avenue designed in 1950, a residence designed by Raymond F. Houlihan at 532 Kenilworth Avenue in 1931, and a

---

<sup>23</sup> *Field Guide to American Houses*, p. 388.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 17

---

house designed by Elmer Marx at 330 Sterling in 1929. Examples of the towered variety include a house at 748 MacLean built in 1936. Houlihan deigned a handsome house with its entrance located in a central tower at 542 Kenilworth Avenue in 1937.

Spanish Revival

Spanish Revival houses became popular after the Panama-California Exposition held in San Diego in 1915. With buildings imitating elaborate Spanish prototypes, it received worldwide attention. The popularity of this style reached its height in the 1920s. Low-pitched red tile roofs, usually with narrow or no eaves characterize it. Arches are prominent features, and wall surfaces are typically stucco. Sometimes there is a suggestion of a bell tower. Spanish architecture is most common in the southwestern states (especially California) and in Florida, areas that were settled by the Spanish and where Spanish Colonial building actually occurred. Nevertheless, there are a small number of fine examples in Kenilworth. One, designed by A. N. Stroebel in 1926, is located at 226 Essex. A second, located at 559 Briar, was designed by C. A. Straudel in 1928.

Italian Renaissance Revival

The Italian Renaissance Revival Style was not generally popular on the North Shore. The style is considerably less common than the contemporary Craftsman, Tudor Revival, or Colonial Revival Styles. Kenilworth, however, has more examples than typically found on the North Shore. From the late-nineteenth century through the 1930s, many American architects and their clients visited Italy so had first-hand familiarity with Italian villas and palazzos. Italian Renaissance structures designed by these architects mimicked their Italian predecessors quite closely.<sup>24</sup> The close resemblance was also made possible because improved printing technology made photos of these buildings easily accessible to the reading public. This authenticity distinguishes Italian Renaissance Revival buildings from the Italianate buildings that preceded them. Italianate buildings were based on pattern book drawings by builders who had no first-hand visual experience with Italian buildings. Unlike Italianate houses, which were generally built of wood, Italian Renaissance Revival buildings were typically constructed of brick or stone masonry.

The typical Italian Renaissance Revival house has a low-pitched hipped or flat roof. The hipped roofs were covered in red or green ceramic tile; the flat-roofed type sometimes has a prominent cornice and roofline balustrade. Upper-story windows sometime tended to be smaller and less elaborate than the large, arched openings beneath them on the first floor. Second-floor windows were frequently designed in bands set under a deep cornice and separated from the first floor by a string course, thus combining Prairie Style elements with a predominantly Italian Renaissance design. This is found in the house located at 210 Melrose by C. Whitney Stevens, designed in 1923. In other Italian Renaissance Revival houses, second-floor windows are double-hung, resembling the sash on contemporary Colonial Revival structures. The houses are often, but not always symmetrical. Classical detailing, including columns, and Palladian windows, is common. Trim is generally

---

<sup>24</sup> *Field Guide to American Houses*, p. 398.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 18

---

stone. Some examples of Italian Renaissance Revival houses are long and low, others tall and stately. An eloquent example of the hipped-roof variety, located at 135 Melrose, was designed by Philip Maher in 1922. An equally handsome example of the flat-roof variety may be found at 155 Melrose; it was designed by J. B. Rohm in 1923. Fred V. Prather designed a quite different type of Italian Renaissance Revival house, dominated by tall arches, at 166 Abingdon in 1926.

Art Deco

Art Deco is an elegant style that takes its name from the Exposition Internationale des Arts Decoratifs et Industriels Modernes, a world's fair held in Paris in 1925. The style was generally popular during the late 1920s and 1930s. During the 1940s, a more streamlined approach was introduced.

The 1925 exposition introduced forms to the world that, when taken collectively, characterized a whole new view of design. It is characterized by linear, hard-edged, angular geometric shapes. The style permeated culture and was applied to architecture (especially skyscrapers from the 1930s such as Rockefeller Center or in Chicago the Board of Trade Building), furniture, small and large household items, posters and fine art, jewelry—the list is long. The architecture was often embellished with stylized decoration, generally in low relief. Ornamental detailing was executed in the same material as the building, in various metals, tile or glazed brick. Often round or polygonal windows were introduced. Metal casements are typical. Although there are few purely Art Deco houses found in any of the North Shore suburbs including Kenilworth, some 1930s houses that are predominantly derived from more traditional styles have Art Deco features. Decorative elements on these residences are simple and geometric. The house at 545 Ridge, designed by Perkins & Will in 1936 and the house at 645 Roger, designed in 1945 by B. J. Bruns are predominantly Art Deco. Although 122 Woodstock, designed in 1936 by Zimmerman, Saxe & McBride, is predominantly influenced by French architecture, its geometric detailing and metal windows are Art Deco details that show the influence of this avant garde approach to architecture.

Modern

Modern architecture, as a style, is characterized by geometric shapes, flat wall surfaces, broad expanses of glass, lack of applied ornamentation, simple materials, open floor plans and a clarity of expression less related to historical precedent than to functionality. This approach to architecture grew out of the teachings of the Bauhaus, an industrial art school that developed in Germany during the years of the Weimar Republic, 1919-1933. In 1932, the Museum of Modern Art organized an exhibition titled *The International Style: Architecture since 1922*. This show, curated by Philip Johnson and Henry Russell Hitchcock, defined what we have called Modernism in America from the 1930s through the 1950s and, in some instances much later. Most Modern houses were architect-designed, frequently executed by distinguished practitioners. The foremost practitioner of Modern architecture during this period was the architectural firm of Keck & Keck. A stellar example of their work may be found in Kenilworth at 303 Sheridan Road. This house was built for the Robert Hohf family in 1958; the Hohfs still to live there in 2008. Although several houses in Kenilworth, such as

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 19

---

several residences designed in the 1950s by Jerome Cerny, are predominantly Colonial in inspiration, they are very simple, elegant, and influenced by Modern precedents. One particularly interesting and unusual Modern house, located at 561 Earlston, was designed by Frank Polito in 1950. L. Morgan Yost, with his partner D. Coder Taylor, both highly respected local Modernist architects, designed three houses on Ridge. Yost's own house, located at 363 Ridge, was built in 1940. The other two, built in 1950 and 1951, are at 355 and 349 Ridge

Mixed

George Maher's own home is the only truly eclectic house in Kenilworth and is impossible to pinpoint stylistically. Designed in 1893 at 424 Warwick, it combines Gothic Revival features and a variety of original details on the exterior with an interior that is totally Prairie Style. This house, although impossible to categorize, is one of the most significant residences in Kenilworth. It was listed on the National Register of Historic Places in 1979.

Vernacular Building Types

Vernacular architecture generally refers to buildings that cannot be easily categorized according to style. Instead, they are described by form, roof shape, placement of rooms, or building materials. Double houses, flats, and apartment buildings are categorized by function. The term "Vernacular" conjures up a variety of images including log cabins, farmhouses of various shapes and various housing types. Vernacular architecture types often span a significant period of time. Gable Front houses, for instance, were built from the 1850s through the 1920s. Some vernacular types, however, may be identified with more specific time periods. Both American Foursquares and Bungalows were built roughly between 1900 and the mid-1920s. Ranch houses were generally built from the 1940s through the 1960s. The vast majority were constructed in the 1950s.

Sometimes the vernacular house is considered synonymous with folk or ethnic architecture. These types of buildings were more influenced by local climate, available building materials, and ethnic building traditions than by contemporary fashions or academic styles.<sup>25</sup> Vernacular houses were often crafted without the assistance of a trained architect. They may have been put up by a builder. Other vernacular structures were not based on folk tradition, but were more a product of America's industrialization. The industrial manufacturing system, plan and pattern books, and construction journals acted as catalysts to disseminate vernacular architecture as early as the 1880s, particularly in and around developing urban centers. After the 1880s, mass-produced, standardized building materials became more widely available.<sup>26</sup> By the turn of the century Foursquares and Bungalows were mass-produced and widely advertised in periodicals and catalogues featuring pre-cut houses. They were more likely to have been built by local contractors or carpenters than by owners. Many built in the first quarter of the century were architect-designed and contained ornamental features

---

<sup>25</sup> Stephen C. Gordon. *How to Complete the Ohio Historic Inventory* (Columbus, OH: Ohio Historical Society, 1994), p. 76.

<sup>26</sup> Alice Edwards Novak and Karen Lang Kummer, "The Architectural/Historic Resources of Quincy's Northeast Neighborhood, Survey Report, Phase Two."

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 20

---

identified with current architectural styles such as the Arts and Crafts or Colonial Revival. Arts and Crafts features were favored.<sup>27</sup>

Foursquare

Although the Foursquare is a house type, it is frequently associated with a particular academic style of architecture because of its detailing. Foursquares may be very simple, or they may have elaborate decorative detail associated with the Arts and Crafts, Prairie, Colonial Revival or Tudor Revival Styles. There are even Mission American Foursquares. Because of its general overall symmetry, the American Foursquare has precedent in the Georgian manor house. But preference for the square shape can also be seen as a matter of economy because the cube yields the most interior space for the money spent on foundation, framing and roof. This house type also marks a return to the symmetry and simplicity of the Classically-derived houses that predated the Victorian era.<sup>28</sup> Although the Foursquare was built in rural areas as farmhouses as well as in cities and the growing suburbs, it was well suited to small lots, prefabricated parts, and the growing housing needs of middle class families. Variants on American Foursquare appeared in virtually every pattern book, including the Sears and Radford catalogues, published between 1900 and 1925. Different models by builders offered options in window styles, porch parts, siding, and interior elements.<sup>29</sup>

The standard Foursquare is balanced and symmetrical, stands two full stories and has a large attic, sometimes finished. Large dormers that commonly extend from each side of the hipped roof make the attic livable. A porch is an important hallmark of the style, but it does not resemble a Victorian verandah. The front porch of the American Foursquare is rectangular, lacks decorative detailing, and extends across the front of the house. Posts tend to be square, paneled, or fluted. Balusters are typically made up of square slats. Simple railings or low walls replace the ornamented balustrade popular on other house styles. Sometimes, however, a bay or turret breaks the box, linking the house stylistically to the Queen Anne Style. Colonial Revival Foursquares have Classical detailing including Palladian windows. Arts and Crafts and Prairie Style Foursquares are recognizable by their horizontal banding, broad eaves, and stucco walls. There are several Four Squares in Kenilworth. Almost all of them were built in the first decade of the twentieth century. Four may be found on Cumnor, at 244, 245, 412 and 416 Cumnor. A particularly fine example that is Arts and Crafts and contains all of the features attributable to the type is located at 141 Kenilworth Avenue. It was built in 1908.

Bungalow

The bungalow, as we have come to know it, refers to relatively modest one-story houses. The term “bungalow” actually is derived from a kind of travelers’ shelter that was popular in eighteenth-century British-

---

<sup>27</sup> A considerable amount of this discussion on defining vernacular architecture is drawn from the draft of “National Register Bulletin: surveying and Evaluating Vernacular Architecture” prepared by the Midwest Vernacular Architecture Committee, edited by Barbara Wyatt, Madison, Wisconsin, April 1987.

<sup>28</sup> James C. Massey and Shirley Maxwell, “The All-American Family House,” *Old-House Journal* (November-December, 1995), pp. 28-33.

<sup>29</sup> “The All-American Family House,” p. 29.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 21

---

governed India. Located along India's roads, these "bungalos" or "bangallos" were low-roofed cottages built of unbaked brick, surrounded by a wide porch or verandah, and covered with a tile or thatch roof. Carried to England, the word was first used to describe small resort cottages and symbolized a "Bohemian" life style. The term migrated to the United States in 1880, when it was first affixed to a Massachusetts Stick Style beachfront house designed by architect William C. Preston.

By the first decade of the twentieth century, the term began to replace the word "cottage" to mean a small, single-story (or at most story-and-a-half) dwelling. Because costs of labor, construction, and heating systems were soaring, middle class homeowners sought to build economical and efficient dwellings. Social historian Gwendolyn Wright notes that the "ideal middle class dwelling underwent a major transformation: from an exuberant, highly personalized display of irregular shapes, picturesque contrasts, and varieties of ornament, supposedly symbolizing the uniqueness of the family, to a restrained and simple dwelling."<sup>30</sup>

The typical bungalow is a one- or one and a half-story structure with a low profile and a horizontal orientation and usually built on a raised basement. It has a broad (frequently tiled) roof with a low pitch, wide projecting eaves that frequently are supported by exposed brackets, a large front porch or projecting front bay, a prominent chimney, and many windows. Dormers are common. Unlike the Foursquare, which was meant to be contained, the bungalow was intended to blend indoor and outdoor spaces as much as possible through the use of natural materials like clapboards, split shakes, brick, and or cobblestone foundations. Bungalows utilize window boxes and trellises covered with climbing vines. Massive porch columns frame views of the outdoors, and large window areas provide pleasing vistas. The porch or verandah became more and more of an outdoor living space. Sometimes they are enclosed. Bungalows often embody many features associated with the Arts and Crafts Style, the differences relating to scale and style. The Arts and Crafts house may be or appear to be two stories. Bungalows, though not necessarily small, usually have a one-story appearance. They may embody stylistic detailing other than Arts and Crafts; it is not unusual to find a Prairie Style bungalow. The suburban building boom of the 1920s extended the popularity of the Bungalow well past 1916, when *The Craftsman* magazine, which had helped to popularize the Bungalow, ceased publication. The Bungalow type was not popular in Kenilworth, although there is a handsome large example located at 201 Sheridan Road. Built in 1904, it is far more high style than the typical bungalow.

### Ranch House

The architecture of the ranch house traces its origins back to the early 1930s, when California architects including Cliff May, a San Diego architect, developed the California Ranch house. This house was meant to be a contemporary family home based on early Spanish haciendas, or "ranchos," as they were sometimes called. This was at about the same time that Frank Lloyd Wright was designing his Usonian houses, which had a simple horizontal profile, one-story silhouette and broad overhangs. Despite its early roots, the Depression and World War II delayed the introduction and subsequent popularity of the ranch house until the late 1940s and 1950s when the idea was widely publicized. Ranch houses were built nationwide in suburban communities.

---

<sup>30</sup> This background material is largely taken from Jakle, pp. 170-173; he quotes Gwendolyn Wright, *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago, 1873-1913* (Chicago: The University of Chicago Press, 1980), p. 3.

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 22

---

Immediately after the war, tract ranch houses were built to suit the needs of the returning G.I. In the following years, larger more elaborate ranches were built because the public found them to be warm, inviting, and comfortable homes oriented around family living.

Although ranch houses may be contemporary, with no historic features, or with traditional Colonial, French or Tudor Revival details (Colonial favored), they all are long, ground-hugging houses with low-pitched rooflines and deep eaves. Ranch houses tend to occupy fairly wide lots and many have large expanses of glass opening onto rear patios and yards. Variations on the ranch house include the raised ranch and the split-level. There are houses in Kenilworth that appear long and low but actually stand two stories and are more appropriately characterized by style. One beautiful example, which has a double-sloped Mansard roof and is clearly French, is located at 511 Kenilworth Avenue. A handsome Colonial Revival house with a horizontal profile is found at 507 Kenilworth Avenue. Both were built in 1950. A typical ranch house, which is one story and experienced few changes, was designed in 1948 by C. E. Franzen. It is located at 619 Wayland. All of the ranch houses in Kenilworth, which were built between 1948 and 1955, were architect-designed. The ranch house located at 622 Kenilworth Avenue was designed by Raymond Houlihan in 1951. Herman Lackner designed the ranch house at 500 Park Drive in 1955.

Other Vernacular Building Types

There are other types of vernacular buildings represented in Kenilworth that are not high style but worth noting. There is one barn, believed to be from c. 1914, located at 558 Green Bay Road. There is one house that consists of a tall section with a wing, described as an Upright and Wing. It is located at 315 Ridge and dates from c. 1895. There is also a single example of a house with two gables that intersect each other. This cross gable house dates from c. 1895. There are a handful of houses that are quite simple, with their front-facing, double-sloped gambrel roof as the most prominent feature. One, dating from c. 1895, is located at 333 Ivy Court; another, built c. 1900, is at 365 Ridge Road. There are many houses where a front-facing gable roof is the most prominent feature. Two date from c. 1895 and are found at 547 Melrose and 307 Ridge. Another, dating from 1910 is located at 307 Ridge.

No Style

Because there are no features that clearly reflect a particular architectural style, there are several houses in Kenilworth that can only be described as No Style. They date from 1890 to 1952. Some of them are architect designed; some are not. The earliest, built in 1890, is located at 638 Abbotsford. Robert Rae designed one example in 1929. There is a commercial building located at 626-30 Green Bay Road that Herman Lackner designed in 1952.

The following list indicates the styles and number of contributing buildings in those styles found in Kenilworth, not counting garages:

United States Department of the Interior  
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

**Kenilworth Historic District  
Cook County, Illinois**

Section 7 Page 23

Colonial Revival	237	Queen Anne	22
Tudor Revival	137	Prairie	19
Arts and Crafts	77	Ranch	17
French Renaissance Rev	49	No Style	11
Modern	43	Classical Revival	10
Italian Renaissance Rev	35	Spanish Colonial Rev	10
Other	36	Art Deco	2
(Barn 1)		Bungalow	1
(Cross Gable 1)		Mixed	1
(Upright and Wing 1)			
(Gable Front 16)			
(Foursquare 13)			
(Gambrel Front 4)			

Survey of Contributing and Non-contributing Structures

The following table lists all the buildings in Kenilworth by street address and takes into account a property's date of construction, architect, whether garages contribute to the character of the historic district, the a building's architectural style, and whether the building contributes to the character of the historic district. The list is limited to the buildings of Kenilworth. Other features such as the Kenilworth fountain, bridges, and pylons along Sheridan Road are not included here, but are taken into consideration elsewhere.

Architectural styles have been assigned to conform to the list of styles provided in the National Park Service's *Guidelines for Completing National Register of Historic Places Forms*.

Sources of information used to compile this list include the Kenilworth Historical Society, building permit and street addresses from the Village of Kenilworth, the Cook County Assessor's Office, and a field survey conducted during February and March of 2008. Buildings labeled "Altered" are older buildings that have undergone substantial changes. Buildings label "Too New" have been built since the end of the period of significance (1958). Recent replacement buildings have been included in this latter set to avoid using the pejorative "teardown" designation.

Abbreviations: C = Contributing, NC = Non-contributing, AT = Attached (used only for garages), NA = Not Applicable (used only for garages). Blank spaces (rather than NA for Not Available) appearing in the "Architect" column indicate that the name of the architect has not yet been discovered.