

HISTORIC • ILLINOIS

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CELEBRATING CHICAGO ARCHITECT

Clarence Hatzfeld



Children sit on the lawn in front of the field house at Mayfair Park. Chicago architect Clarence Hatzfeld designed this and many other field houses in the city.

Inset: This Hatzfeld-designed field house and attached pergolas was constructed in Independence Park.

(Photos courtesy Chicago Park District Special Collections)

—story on page 3



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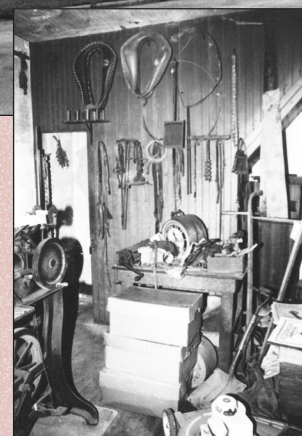
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TIMEPIECE



Step over the threshold of any of the three buildings owned by Frank and Sophia Schlosser and be transported to the early 1900s, when the couple ran two businesses adjacent to their home in the Washington County community of Okawville. Today known as the Schlosser Complex, the house, harness shop, and laundry building portray the domestic and working life of a typical midwestern family.

While Sophia and her daughters ran a commercial laundry service that catered to the nearby mineral springs hotels, Frank was hard at work in his adjacent harness shop fashioning horse collars and bridles. At the end of the day, the family walked the few steps to their frame house.

The equipment that still stands in the laundry building tells the story of a hardworking industrious mother and daughters, who worked in sometimes unpleasant conditions and with rudimentary equipment that made laundry a much more difficult task than it is today. The harness shop next door looks much as it did the day Frank Schlosser died in 1941.

The family possessed some of the finer things in life, from a piano to a Victrola, to fine china and crystal. Perhaps every bit as illustrative as their “newest” acquisitions are the obsolete appliances they refused to discard, including an old cookstove (replaced by a modern range) and a horse-drawn surrey (replaced by a 1917 Maxwell automobile) that had been placed in storage in the loft of the harness shop. While the Schlossers may have thought that their lives were unremarkable, the intact virtual museum they left behind is nothing short of extraordinary.—CAF

An Overlooked Talent

Chicago Architect Clarence Hatzfeld

Chicago is known throughout the world for its architecture. For decades, popular and scholarly attention has focused on the work of the city's best known historic architects—most notably Louis Sullivan, Frank Lloyd Wright, and Daniel H. Burnham. Often forgotten, though, are the noteworthy buildings throughout Chicago that were designed by talented architects who have received little attention. Clarence Hatzfeld (1873–1943) is among those who have been largely ignored, even though his work merits considerable attention. He produced hundreds of handsome Craftsman, Prairie, and Revival style houses, park field houses, Masonic temples, and commercial buildings in Chicago and other nearby communities.

Born in Milwaukee, Wisconsin, Hatzfeld was the son of a German immigrant father and an

(continued on page 4)



Hatzfeld displayed versatility in his work, which ranged from simple four-square residences to high-styled field houses and apartment buildings, one of which is pictured here. Hatzfeld referred to these buildings as having "powder puff" apartments, a term that is described in the sidebar on page 7. (Photo courtesy Chicago Park District Special Collections)

Historic Illinois to End Thirty-Four-Year Run Last Issue to be Distributed in December

For more than three decades, *Historic Illinois* has brought readers news, commentary, and feature stories about historic preservation in the Prairie State. We have published hundreds—thousands—of stories about historic buildings, archaeological sites, and famous and not-so-famous Illinoisans. Many times our readers have told us that a particular story evoked memories of times gone by. Historic preservation aims to keep the past vibrant, and I like to think that *Historic Illinois* helped those efforts.

Now, after two years as assistant editor, four years as associate editor, and seventeen years as editor, I plan to retire in December, and I am finishing the final issues of *Historic Illinois*, which will cease publication with my retirement. Certainly the costs associated with print publications were considered in the decision, but so was recognition of the volume of technical and historical information available on the Internet. The Illinois Historic Preservation Agency has a strong presence on the Web (www.IllinoisHistory.gov), and the Preservation Services Division, which oversees the statewide historic preservation program, has placed a wealth of technical and educational materials online. The online collection will always be growing and changing.

While I prepare the last issue, December 2011, I hope you will begin to explore the Internet to see for yourself that preservation is alive and well in cyberspace.—CAF

To our subscribers with issues remaining

Those with issues left on their *Historic Illinois* subscriptions will receive the *Journal of Illinois History*, the quarterly published by the Illinois Historic Preservation Agency. Those with one or two issues of *Historic Illinois* remaining will receive one issue of the *Journal*, those with three or four issues remaining will receive two issues of the *Journal*, and so on. You can check the status of your subscription by examining the label on this magazine. It tells you how many issues of the *Journal* you will receive. The *Journal* is published in Spring, Summer, Autumn, and Winter issues. If you already subscribe to the *Journal of Illinois History*, your subscription will be extended at the same ratio outlined above. If you have questions about your subscription, contact Shanta Thoele at 217-524-6045 or shanta.thoele@illinois.gov. Comments and questions not related to your subscription should be addressed to editor Cindy Fuener at 217-785-7950 or cindy.fuener@illinois.gov.—CAF

American-born mother. When Clarence was a child, the family moved to Chicago, and his pharmacist father, Richard Hatzfeld, soon owned a drug store in the North Side Lakeview neighborhood. Although a family scrapbook suggests that Clarence studied architecture at a university in Chicago, his early architectural training was under the tutelage of Julius Huber, a graduate of the Polytechnic Institute in Munich, Germany. After working in the architectural office of his father, John Paul Huber, Julius went on to establish his own practice in 1880. Hatzfeld joined Julius Huber and was promoted to partner around 1899, and the firm became known as Julius Huber & Co. At that time, Huber specialized in the design of handsome Queen Anne and Shingle style residences on the North Side of Chicago.

In the mid-1890s, Hatzfeld joined the Chicago Architectural Sketch Club, a group of apprentice architects devoted to improving their drawing skills. A decade later the club dropped *sketch* from its name and



An early Hatzfeld design, this American Foursquare was built in 1908. Known as the Theodore Rozek House, today it is the home of the author of this article. (Photo courtesy Julia S. Bachrach)

opened its membership to all practicing architects, designers, and draftsmen. Hatzfeld's rendering of a small library—entitled Crawford Library—was published in the club's annual exhibition catalog of 1897. The following year, the club appointed Hatzfeld to its executive and exhibition committees. At the threshold of a new century, the club offered an exciting forum to many of the city's most talented young design professionals who were exploring new architectural forms and expressions. Hatzfeld served on committees with a number of aspiring designers who would make important contributions to the burgeoning Prairie style of architecture, including Henry Webster Tomlinson, Hermann von Holst, Birch Burdette Long, Robert Spencer Jr., Irving K. Pond, and Dwight Heald Perkins. Several members exchanged ideas while working in a shared studio space in Steinway Hall, a downtown office building that Perkins (1867–1941) had designed in 1894. Frank Lloyd Wright, who worked in the building during a brief partnership with Tomlinson, clearly influenced other members of that group.

At the turn of the twentieth century, Clarence Hatzfeld was a newlywed living with his in-laws while designing a new house for them. (He had married Laurette [Laura] Haentze, a music teacher and daughter of a prominent German family in 1896.) Laura's parents had emigrated from Germany forty years earlier. Her father, Robert Haentze, was the principal of the German-American Academy, a private school for boys in Chicago. He and his son Albert were both successful real-estate investors who developed properties on Chicago's Northwest Side. Clarence and Laura had a daughter, Beatrice, born in 1902. The couple divorced in 1918, and Laura moved to California with their daughter and her parents.

In 1901 Hatzfeld left Huber's

firm for the Chicago Board of Education, where he was one of twenty draftsmen working under head architect William B. Mundie. Operating out of the Tribune Building at 143 Dearborn St., the architectural division was open daily from 3 P.M. to 5 P.M. and on Saturdays from 9 A.M. to 11 A.M. During off hours, the head architect was allowed to maintain a private practice, and Mundie ran a successful firm with his partner, renowned architect William Le Baron Jenney. Apparently, the draftsmen were afforded the same opportunity, because Hatzfeld, who earned \$25 per week from the Board of Education, opened his own architectural office in Room 546 of the Tribune Building in 1902.

Four years later the Board of Education appointed Dwight H. Perkins as head architect. Perkins had studied at the Massachusetts Institute of Technology and worked for Daniel H. Burnham before establishing his own firm. He and Hatzfeld were already acquainted with each other through their mutual involvement in the Chicago Architectural Club. The Board of Education's architectural division soon became an exciting, although somewhat volatile place to work, as Perkins set out to humanize and modernize school design and attempted to change a politically entrenched bureaucracy. Perkins's designs improved upon earlier methods of heating and ventilation, increased reliance of interior natural light, and sited the school buildings in green park-like settings. According to an article in the June 1910 *Architectural Record*, the new Prairie- and Arts and Crafts-style schools reflected a "progressive spirit and independent thought," greatly deviating from the traditional buildings that preceded them. Participating in the development of such innovative design certainly provided a source of inspiration to Hatzfeld and other aspiring architects



who worked as draftsmen for the Board of Education.

Simultaneously, Hatzfeld's own private practice was thriving, and in 1910 he and colleague Arthur Howell Knox resigned their school board positions and announced the formation of Hatzfeld & Knox. The two maintained a busy practice together for about five years. After the partnership dissolved, Hatzfeld continued with his own firm for more than twenty-five years.

Among Hatzfeld's early private projects were approximately a dozen American Foursquare houses built between 1904 and 1908 in Chicago's Edgewater community (in an area known as the Highlands). Hatzfeld's work load was soon accelerated by commissions from his father-in-law and brother-in-law, who enjoyed success in real estate development.

Albert Haentze and partner Charles M. Wheeler developed many Northwest Side properties, but in 1907, they embarked upon one of the firm's largest projects, the Villa, a thirty-five-acre residential neighborhood with tree-lined boulevards on spacious lots. Haentze & Wheeler boasted that no two houses in the neighborhood would be alike and that every home would be "a little gem of beauty and comfort." They hired architects—including Hatzfeld—to create custom plans for each home, and Haentze & Wheeler built the houses, providing highly crafted

In the 1920s Hatzfeld designed the Charles Lange and Brothers Buick dealership building which had a lively exterior façade and a lavish interior showroom. (Photos courtesy Sandy Altman)

millwork and cabinetry out of their own shops. Hatzfeld's earliest Villa houses, designed in 1909, were handsome two- and two-and-a-half-story frame buildings sheathed in stucco with wood trim, with massing and details reflecting the Craftsman style.

Throughout his career, Hatzfeld produced a sizeable collection of residential designs, including approximately twenty houses in the Villa neighborhood. Many houses are fine examples of the Craftsman style, with facades of brick and stucco, or stucco and wood, and rich interior details such as built-in cabinetry, art-glass windows, and faience tiles. Some of the houses have hipped roofs and broad horizontal lines, and can be classified as Prairie style buildings. Although most of his Villa residences represent variations of Prairie or Craftsman styles, Hatzfeld often incorporated other stylistic elements, especially Tudor Revival, using extensive half-timbering on exterior walls, large porte-cocheres, and fanciful interior details with crests or shields.

The blending of stylistic elements became a hallmark of Hatzfeld's park

field house designs. In 1913 Hatzfeld & Knox designed the Independence Park field house for the Irving Park District, a small independent Northwest Side park district that served a largely upper-middle class neighborhood. Aware that the world's first field houses had been built about eight years earlier to provide programs and services to South Side tenement neighborhoods, Irving Park District administrators expanded that prototype to include features often found in private athletic clubs. The Independence Park building included a library, board room, parlors, ballroom (now considered the auditorium), indoor gymnasium, locker rooms and changing rooms, bathrooms, and an indoor swimming pool. (While there were some in private clubs, there were no other indoor swimming pools in public park field houses at that time.) Hatzfeld & Knox's elegant Independence Park field house conveys a strong feeling of classicism through its monumentality, symmetrical layout, and broad arched openings. A sense of the Prairie style is also expressed through its long

Clarence Hatzfeld is Haunting Me

Clarence Hatzfeld has been relatively unknown even though Chicago retains many handsome Prairie- and Revival-style park field houses, commercial buildings, and residences that he designed. As the Chicago Park District historian, I had been researching Hatzfeld for years, but had only found limited documentation related to his work. That began to change when my husband and I went house hunting in the summer of 2008 and fell in love with a Craftsman-style Foursquare in the Edgewater neighborhood. The original blueprints, framed and hanging on a wall in the home, revealed that the 1908 house was an early work by Hatzfeld. Despite the mortgage crisis and crazy housing market, we managed to sell our old house, buy the Hatzfeld-designed house, and move in the day before Halloween of 2008. Shortly thereafter, strange things began to happen, making me think that maybe Clarence Hatzfeld is haunting me so that I would tell his story. These odd things included:

- Hatzfeld's great-granddaughter, Sandy Altman, sent a blind email to the Chicago Park District thanking us for including information about her great-grandfather's field houses on our website. (This information had been posted for years!) I followed up with a phone call and Sandy then sent me a large box with photos and documents related to Hatzfeld's work.
- I noticed that some of our neighbors had different variations of the door that separates our kitchen from the dining room. I began researching their homes, and discovered that Hatzfeld designed more than a dozen houses in our neighborhood.
- A Chicago Park District architect received a call from a homeowner asking how we restored a building with half timbering. As it turns out, he was restoring a house designed by Hatzfeld. The homeowner then gave us an extensive tour of his house.
- As I was compiling my list, I found that Hatzfeld designed the Easterly Theater which is now a hair salon. I looked at the address more closely, and realized that it is the hair salon that I've been using for years!
- Architectural Historian Tim Samuelson saved an architectural fragment from a Hatzfeld-designed auto service station that was being demolished, and decided that since Hatzfeld is haunting me, I should have the fragment, which now graces my garden.

Now that I have paid homage to Clarence Hatzfeld, perhaps his ghost will leave me alone. Our house's front addition was designed by Andrew E. Norman, another little-known architect who designed the front addition to our home. I hope that Andrew E. Norman will not begin "visiting me" until I unearth his architectural contributions to the Windy City.

Julia S. Bachrach



Hatzfeld's original design for Independence Park included this field house with an adjacent ball field. Ball players often broke windows in the field house, so park officials asked Hatzfeld to modify the landscape design. He replaced the field with a garden, fish pond, pergolas, trees, and shrubs. (Photo courtesy Sandy Altman)

horizontal outer wings, broad tiled roofs with bracketed overhanging eaves, rich brick pattern-work, and large shallow concrete urns that were originally located at both entrances to the building.

Hatzfeld was often asked to design landscape features as part of his park work. He explained in a long letter to his daughter in 1927 that his plans for Kilbourn Park included a Colonial Revival-style field house and a small greenhouse, as well as "pergolas, wading pools for the little kids, boys and girls play grounds, nine tennis courts, horse shoe court, baseball fields, football, ice skating, running track, jumping and tumbling pits, putting greens for the golfers. . . [and]an elaborate formal garden in front of the building with water pool and fountain, walks, drives, nooks, lovers lanes, and a large area of informal garden effects, hundreds of trees, shrubs and flowers." The original ball field in Independence Park was so small and close to the field house that windows were often being broken, so park district administrators hired Hatzfeld to modify his original plan in the late 1920s. He replaced the small field with "a spacious sunken garden with gold fish pool, fountain, putting greens, horse shoe courts, croquet field, pergolas, trees, shrubs, and colorful formal effects all emphasized by the use of privet hedges, groupings of Carolina poplars." Hatzfeld's garden included the name of Independence Park spelled out in pavers. Although the garden was razed in the late 1940s to make way for larger playfields, the pavers still remain in the landscape today.

Altogether, Clarence Hatzfeld designed more than two dozen buildings for Chicago's parks, including field houses in Athletic Field, Gladstone, Kilbourn, Thomas Jefferson, Green Briar, Eugene Field, Paul Revere, Avondale, and River parks. One very lovely and

somewhat unusual building is the field house in Indian Boundary Park, which Hatzfeld designed for the Ridge Avenue Park District in the West Rogers Park neighborhood. Completed in 1929, the building was intended to be the headquarters of the small Northwest Side park district as well as a community center for the surrounding middle-class neighborhood. It did not include an indoor gymnasium, but it had a boardroom, auditorium, club rooms, solarium, secretary's office, police sergeant's room, banquet room, kitchen, and bathrooms. Hatzfeld rendered the field house in the Tudor Revival style with intersecting gabled roofs, half timbering, patterned brickwork, crenelated parapets, and casement windows. But he also wove in Craftsman style features, such as rough-hewn interior exposed beams, as well as several examples of Native-American themed ornamentation inspired by the park's name. These include a sculptural bas-relief of an Indian chief in a limestone keystone above the building's arched front door. Inside, there are tom-tom-like lighting fixtures, depictions of chiefs' faces on wall sconces and a bracket in the wall of the hallway, as well as a

colorful marble bas-relief of a tribesman with braids and a feather above the stone mantel piece of the fireplace.

In addition to park field houses, Masonic halls became one of Hatzfeld's specialties. These tended to be large brick structures with heavy rectangular massing and well-detailed facades. Some of these buildings express a Prairie style-like simplicity, such as the 1911 Irving Park Masonic Temple (now Korean Bethel Presbyterian Church). Others—such as the South Side Masonic Temple and the Logan Square Masonic Temple (now Armitage Baptist Church), both of which date to 1921—were designed in a Classical Revival style that emphasized monumentality and incorporated Beaux Arts limestone details. Hatzfeld created highly detailed fanciful interiors for these Masonic buildings, often creating themes for each room. Logan Square's building had a Pompeian Ball Room, American Hall, Ionian Lounge, Norman Hall, and the Egyptian Ball Room, which featured engaged pilasters with a stylized papyrus motif and stenciling that included the outstretched wings of

POWDER PUFF EXPLAINED

Hatzfeld designed a six-story building at 1157 W. Diversey Parkway with stores on the lower level and forty apartments above. He called the building the Powder Puff type and explained:

Hundreds and hundreds of this type of building have sprung up in all parts of Chicago and all seem to rent almost before they are completed. They are K.O. for the flapper type who can put their six 2 ounce gowns in a pill box. No room is needed for a cradle and the pup sleeps on the foot of the bed. No maid is needed as the nearby KOZY cafeteria is so helpful to desire when she has been terribly overstrained the night before at the Rainbow or something. The family washing is easily done in the fish bowl even if it kills the fish. The bed does not have to be made because you fold it up and put it in the closet. . . The dining rooms are so small you have to cover up the living room furniture when you eat "grape fruit" because the "SQUIRTS" would ruin said living room fineries. With all of the above advantages, it is of course not possible to have the "in laws" come with their trunks for a short stay (of 4 weeks or so) and any special celebrations must be held outside where a swell time is had by all.



Hatzfeld designed the field house at Indian Boundary Park in the late 1920s. The Tudor-Revival cottage included such Craftsman-style features as exposed rough-hewn beams on the interior. (Drawing courtesy Sandy Altman) Inspired by the park's name, Hatzfeld incorporated Native-American ornamentation throughout. Pictured here is a bracket and wall sconce. (Photos courtesy Chicago Park District Special Collections)





The Beaux Arts-styled Masonic Hall in Logan Square originally had fanciful interior design themes that differed from room to room. The building included the Pompeian Ballroom, American Hall, Ionian Lounge, Norman Hall, and Egyptian Ballroom. (Photo courtesy Sandy Altman)

the phoenix, topped by lotus-like foliage. Five or six of Hatzfeld's Masonic halls still stand.

Hatzfeld produced various types of commercial buildings that represent a spectrum of architectural styles, from the simple Easterly Theater in Lincoln Park to several highly ornamental auto showrooms he designed in the early 1920s. He also designed a number of Chicago banks, from the Beaux Arts-style Mayfair State Bank to the Jefferson Park State Bank (now the Hoyne Savings Bank). Other commercial work ranged from small funeral homes to large apartment buildings. Constructed of reinforced concrete faced with brick, granite and terra cotta, the six-story Diversey View Apartment building included a storefront on the first level and apartments above. In a humorous letter that Hatzfeld wrote to his daughter in 1927, he described this building, which housed forty kitchenette apartments, as the "Powder Puff type" (see sidebar on page 7).

Hatzfeld created a significant body of work throughout the 1920s, but by the mid-1930s, the Great Depression forced him to close his architectural office. Around 1935 he was hired by the newly formed Chicago Park District as the Recreation Plants and Equipment

Technician. Hatzfeld was responsible for managing dozens of field houses, quite a few of which he had designed. He remained in that position until he was forced into mandatory retirement in 1939. The following year, he accepted the position of Recreation Technician for the Federal Works Administration in Washington D.C., where he died in 1943.

Today, dozens of Hatzfeld's buildings are listed on the National Register of Historic Places, particularly park field houses and residences in the Villa neighborhood. Despite this impressive collection of documented and preserved properties, many other existing significant Hatzfeld buildings are in poor condition, remain unrecognized, or

are in danger of demolition. Hopefully, preservationists will continue to focus on Hatzfeld's contributions so that additional examples of his work can be identified, protected, and preserved.

Julia S. Bachrach
Chicago Park District Historian

Julia S. Bachrach has been the Chicago Park District's historian and preservationist for more than twenty years. She also serves as a member of the Board of Trustees of the Illinois Historic Preservation Agency. Her Hatzfeld-designed home, known as the Theodore Rozek House, was recently approved for nomination to the National Register of Historic Places.

A Note about the Research

This article is based on several years of research and many sources including: **From Hatzfeld's Great Grand-daughter Sandy Altman:** A lengthy diary-like letter written by Clarence Hatzfeld to his daughter Beatrice Hatzfeld Campbell in December of 1927; "Heritage Notes" written by Campbell in 1981; photos, drawings, and other materials from family scrapbooks; two photo albums that belonged to Clarence Hatzfeld documenting some of his work; a folio describing the Lawndale Masonic Temple; sketch of grounds for South Illinois University.

Building Permit Research: Chicago Building permits between the years of 1898 and 1912 do not list architects' names, but this information is documented through the *American Contractor* and available on the Chicago History Museum website:

http://www.chsmedia.org/househistory/1898-1912permits/owner_response.asp

Chicago Daily Tribune: The *Chicago Tribune* is searchable on-line and includes several articles about Hatzfeld's work as well as an obituary.

Chicago Board of Education: Information about Hatzfeld and Knox's employment with the Board of Education was found by searching the Proceedings of the Board of Education online through google books. There is also a "Schedule of the Salaries and Proposed Revisions Affecting Employees in the Architect's Department to Take Effect January 1st, 1908 and January 1st 1909" on file at the Chicago History Museum.

The Villa Improvement League: The Villa Historic Committee produced a *Villa 90th Anniversary Book* in December of 1997. The Improvement League also has a website that provides access to digital versions of primary source material at: <http://www.thevillachicago.com/aboutthevilla/marketingthevilla.html>

Chicago Park District Special Collections

Source materials from this collection that have been useful in this research include minutes of the independent park districts, Chicago Park District annual reports and employee newsletters, original plans, and photographs.

ADVISORY COUNCIL APPROVES TWELVE NOMINATIONS AT QUARTERLY MEETING

At its quarterly meeting on September 19, 2011, the Illinois Historic Sites Advisory Council approved twelve sites for nomination to the National Register of Historic Places. Two applications were deferred.

The Advisory Council meets quarterly to review sites proposed for National Register listing. If a site is approved by the review board, the nomination is forwarded to the state historic preservation officer (SHPO). If the SHPO concurs with the council, he then nominates the site to the U.S. Department of the Interior for listing in the National Register.

The council next meets in Springfield on December 8 and 9, 2011.

NATIONAL REGISTER OF HISTORIC PLACES

APPLICATIONS APPROVED

Parkway Garden Homes	Chicago
Creamery Package Manufacturing Company Building ...	Chicago
Wholesale Florists Exchange	Chicago
Garrison-Coronado-Haskell Historic District	Rockford
2440 North Lakeview Avenue	Chicago
Theodore Rozek House	Chicago
Henry Ahrens House	Champaign
Frederick Squires House	Champaign
Wee Haven	Champaign
Ottawa Historic District	Ottawa
Peacock Brewery	Rockford
Chicago Park Boulevard System Historic District	Chicago



Theodore Rozek House, Chicago

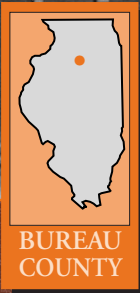
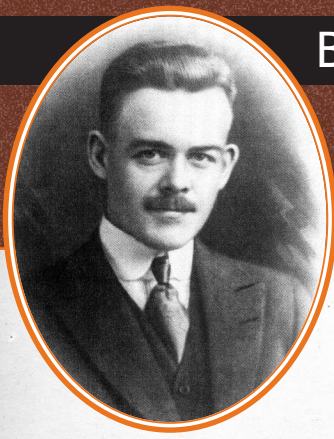
APPLICATIONS DEFERRED

Sheldon Peck House	Lombard
Plum Tree Farm	Barrington Hills

*Creamery Package
Manufacturing Company
Building, Chicago*



Parker Noble Berry



BUREAU COUNTY

In his short career, architect Parker Noble Berry designed buildings in his native Princeton, including this storefront for the Princeton Dry Goods store. Inset: Parker Noble Berry contracted influenza in 1918 and died at the age of thirty.

The Prairie style of architecture found its way to Bureau County in the early 1900s by way of Parker Noble Berry, a talented architect who grew up in the county seat of Princeton. Berry's characteristic use of horizontal lines and ornamentation recall the distinctive style of famed Chicago architect Louis Sullivan—not surprising, considering Berry was Sullivan's chief draftsman for eight years.

Born in Hastings, Nebraska, on September 2, 1888, the eldest of eight children, Parker Berry moved with his family to Princeton when he was three years old. As an adult he lived in Chicago, but he remained connected

personally and professionally to Princeton for the rest of his life.

Architecture and building seemed to come naturally to Berry, and he knew at a young age that he wanted to be an architect. Both his father, John Wesley Berry, known as J.W., and his grandfather, Israel Berry, were contractors. Parker designed his first building when he was sixteen years old; the two-story residence completed in the fall of 1905 that still stands on East Elm Street in Princeton exhibited his emerging talent. His father was the contractor for the project, the first of several collaborations they would have over the years.

Berry graduated from Princeton High School in 1906, having completed the Classics Course of study. After graduation, Berry worked with his father for a year before heading off to the University of Illinois in Urbana-Champaign to study architecture. He completed only two years and left in late 1909. Berry's wife later explained: "He became convinced that he was not gaining instruction in the American type of designing, which was his objective."

To further his education, Berry moved to Chicago where he met Kristian Schneider, longtime modeler in the studio of well-known architect

Louis Sullivan. Schneider introduced Berry to Sullivan, and in late 1909, shortly before chief draftsman George Elmslie left Sullivan's firm, Berry was hired as a draftsman. When Elmslie departed, the twenty-one-year-old Berry was promoted to Sullivan's chief draftsman and designer.

After working for Sullivan for less than two years, Berry contemplated a career move; correspondence from 1911 reveals that he considered working for the architectural firm of Elmslie, Feick, and Purcell in Minneapolis. In the end, Berry remained with Sullivan.

In 1912 Berry took the Illinois State Board examinations to receive his architect's license. Clearly he had accomplished his goal of mastering his craft, because he earned a perfect score of 200, the first ever given to an applicant. Chronic health issues began to plague Berry, and to supplement his income he spent evenings and weekends working on commissions at home, apparently with Sullivan's permission. Several of his independent projects included designs for buildings in Bureau County.

Although located 120 miles from Chicago, the rural countryside community welcomed the modern architectural design. The Prairie style, which gained popularity in the early 1900s, was welcomed by many as relief to the years of fussy Victorian excess. Prairie homes and buildings were designed to blend in with the flat, open landscape. Bureau County, situated on the rolling prairie of north central Illinois, seemed the ideal location for this new style of architecture.

Berry, the hometown wunderkind who delivered the new style, put into practice what he learned from Louis Sullivan. Towards the end of his career, Sullivan designed eight small bank and commercial buildings that were built in the Midwest between 1908 and 1920. Today they are collectively known as the "jewel boxes."



Berry designed this residence on East Elm Street in 1905 when he was only sixteen years old. His father, a contractor, built the house, the first of several projects he worked on with his son.

Berry was Sullivan's chief draftsman when the third jewel box building, the Land and Loan Office in Algona, Iowa, was commissioned in 1913. Berry prepared the working drawings for this building, but some historians believe that Berry actually designed much of the structure.

Berry knew a little something about bank design when he was hired a year later to design a new bank in Manlius, a Bureau County community located about fifteen miles from Princeton. A handsome building, the First State Bank of Manlius featured the characteristic straight lines and organic ornamentation of the Prairie style. A local newspaper described the new facility as "one of the most up-to-date bank buildings in the county." An intricate alarm system, mens' and ladies' restrooms, and a massive vault area impressed the public. The original presentation drawings can be seen at the Art Institute of Chicago.

The First State Bank frontage is modestly sized—only thirty feet across the main facade. And though Berry's design is much more restrained than Sullivan's work, the bank displays an appealing blend of architectural detail. The entrance resembles the Algona, Iowa, project, with two brick piers that are topped

by self-watering terra-cotta urns. To the far side of each pier is a narrow panel of leaded stained glass.

Above the plate-glass window that announces the bank's name are six horizontal sections of Luxfer prisms, a combination that allows an abundance of natural light inside. In a nod to Sullivan and Elmslie, the second-story office windows feature large terra-cotta plaques, while several small terra-cotta insets further enhance the front. Today the First State Bank of Manlius is the only unaltered Berry-designed commercial building still standing. The bank was listed in the National Register of Historic Places in 1975.

After completing the Manlius bank, Berry was commissioned to turn Princeton retailer Sam Seelig's old general merchandise building into a modern department store. Taking their cue from area farmers' grain elevator co-operatives, more than one hundred investors formed a new stock company to open the newly named Princeton Dry Goods Store.

The new co-op wanted a building that reflected its progressive thinking, so Berry was hired to design a new front and to update the interior. He used terra-cotta ornamentation on the second-floor windows that can still be seen today. On either side of the center entrance were large



The First State Bank of Manlius, designed in 1914, featured the modern look of the Prairie style, which Berry learned from his boss, famed Chicago architect Louis Sullivan. Berry, who was chief draftsman on Sullivan's Land and Loan Office building in Algona, Iowa, borrowed from that plan to design the Manlius bank building. The First State Bank of Manlius was listed in the National Register of Historic Places in 1975.



plate-glass "frost-proof" display windows, and above the windows and entrance was a horizontal panel of prism glass set in copper framing. The local newspaper declared it "a very attractive building in its new dress. . . the style of architecture used on the exterior of the building is unusual and pleasing." More than five thousand people visited the new Princeton Dry Goods Store during the opening weekend of March 17 & 18, 1916. Marshall Field & Co. sent compliments and flowers.

Down the street, at 809 North Main, business owner Seth Bradley witnessed the transformation of the Seelig building. Bradley was a man who understood progress and was willing to change with the times. Over the years his business, which

later grew to include his sons, went from selling harnesses and farm implements in 1866, to automobiles at the turn of the century, and finally to radios, stereos, and appliances before closing in 1977.

Bradley hired Berry in 1917 to design a new storefront for the building his business had occupied since 1891. Like the Princeton Dry Goods store, the design called for plate-glass show windows, prism glass panels, and terra-cotta ornamentation. For unknown reasons, Berry's plans for the Bradley building were never carried out. America's entry into World War I and the rising cost and lack of availability of materials may have been factors. The Bureau County Historical Society now holds the Bradley Building blueprints in its archives.

Parker Berry was involved with other projects in his hometown. He was hired by the Adaline E. Prouty Old Ladies' Home in Princeton in 1917 to design an addition. Unfortunately, that commission led to the end of Berry's employment with Louis Sullivan. As Sullivan's commissions dwindled, he objected to the growing number of independent projects that Berry

received. Years earlier, Sullivan had fired his chief draftsman, Frank Lloyd Wright under similar circumstances. Berry set out on his own, opening an office at 5601 Blackstone Avenue on Chicago's South Side.

The Prouty Home addition was completed in the summer of 1918. Berry's original plan called for a wing on either side of a main building, but due to financial constraints, they were not built. Instead, the addition was a single wing from Berry's design constructed of brick and concrete (considered to be fireproof). Nonetheless, the Prouty Home was considered upscale living, and with its spacious grounds and stately trees, it had, according to the *LaSalle News Tribune* "all the earmarks of a country estate." The facility was renamed Greenfield Retirement Home in 1977, when the city's residence for aged men was combined with the Prouty Home. When a major expansion project was planned in 2006, Greenfield trustees returned to Berry's 1917 design for inspiration and added the second wing that Berry originally planned.

Berry's final hometown project was Perry Memorial Hospital, located next



Berry designed Princeton's Perry Memorial Hospital in 1917, in anticipation of a need to care for wounded soldiers returning from World-War-I battlefields.

door to the Prouty Home (Greenfield Retirement Home) on Park Avenue East. When Julia Rackley Perry of the nearby town of Malden died in 1913, she bequeathed \$25,000 from her estate for the construction of a public hospital.

After the United States entered World War I in 1917, the hospital project took on a sense of urgency in the community. Townspeople believed wounded soldiers returning to Bureau County were entitled to care in a modern facility, and plans for the public hospital moved forward. Berry, one of six architects competing for the design contract, was awarded the

commission and began submitting plans. After several revisions, the final drawings were approved.

With Berry's career seemingly cemented at a very early age, the future looked bright. But in early December, 1918, Berry traveled from Chicago to Buda, a small community a few miles southwest of Princeton, to attend his father-in-law's funeral. Shortly afterwards he contracted influenza and died on December 16, 1918. He was only thirty years old. He left behind a young widow, Grace Robertson Berry, whom he had married in 1913.

Parker Noble Berry had a brief career, with most of it spent under the guiding hand of Louis Sullivan. Sullivan provided inspiration for Berry, who continued to embrace the Prairie school of architecture even after he left Sullivan's firm. Although Berry's career was tragically cut short, several examples of his work can still be seen and appreciated in and around his hometown of Princeton.

Pamela J. Lange
Executive Director
Bureau County Historical Society

Pamela J. Lange has served as Executive Director of the Bureau County Historical Society since 2001. She is also on the Board of Trustees for the Lovejoy Homestead in Princeton.



When Berry was hired in 1918 to design an addition to the Adaline E. Prouty Old Ladies' Home, he planned for a wing to be constructed on both sides of the main building. Due to financial constraints, only one wing was built. Renamed Greenfield Retirement Home in 1977, the facility was expanded in 2006, using Berry's 1917 plan for the second wing.

The National Register of Historic Places lists sites with historical, architectural, or archaeological significance. In Illinois, the Illinois Historic Preservation Agency's Preservation Services Division, in its role as a state historic preservation office, administers the National Register program. Sites proposed for listing are reviewed quarterly by the Illinois Historic Sites Advisory Council, whose recommendations are forwarded to the state historic preservation officer. To date, 1,858 sites in Illinois have been placed on the Register by the Keeper of the National Register in Washington, D.C. The latest additions are:

Adams County. Quincy vicinity. Quincy National Cemetery. In 1936 the half-acre Civil War-era soldier's lot at Graceland Cemetery was officially redesignated as the Quincy National Cemetery. The U.S. government purchased the land in 1899 and relocated an additional

300 interments from nearby Woodland Cemetery. Corrections to the boundaries of the cemetery were made in 1949. Minor alterations to the cemetery in the past half-century include new roadways and residential developments that surround the grounds. Kathleen Schlamel, Federal Preservation Officer of the Department of U.S. Veterans Affairs, authored the nomination. Date listed: May 5, 2011.

Cook County. Chicago. Sutherland Hotel. After construction of the seven-story Classical Revival-style building in 1917, the former Cooper-Monatah Hotel was commandeered for use as a general military hospital for the United States Public Health Service following World War I. In 1925 the building reopened as The Sutherland Hotel. By the mid-twentieth century, demographics changed on the south side of Chicago, and in 1952 the hotel opened its lounge to black patrons. In the 1950s and 1960s the well-known lounge was the home of Chicago's experimental jazz scene, hosting legendary

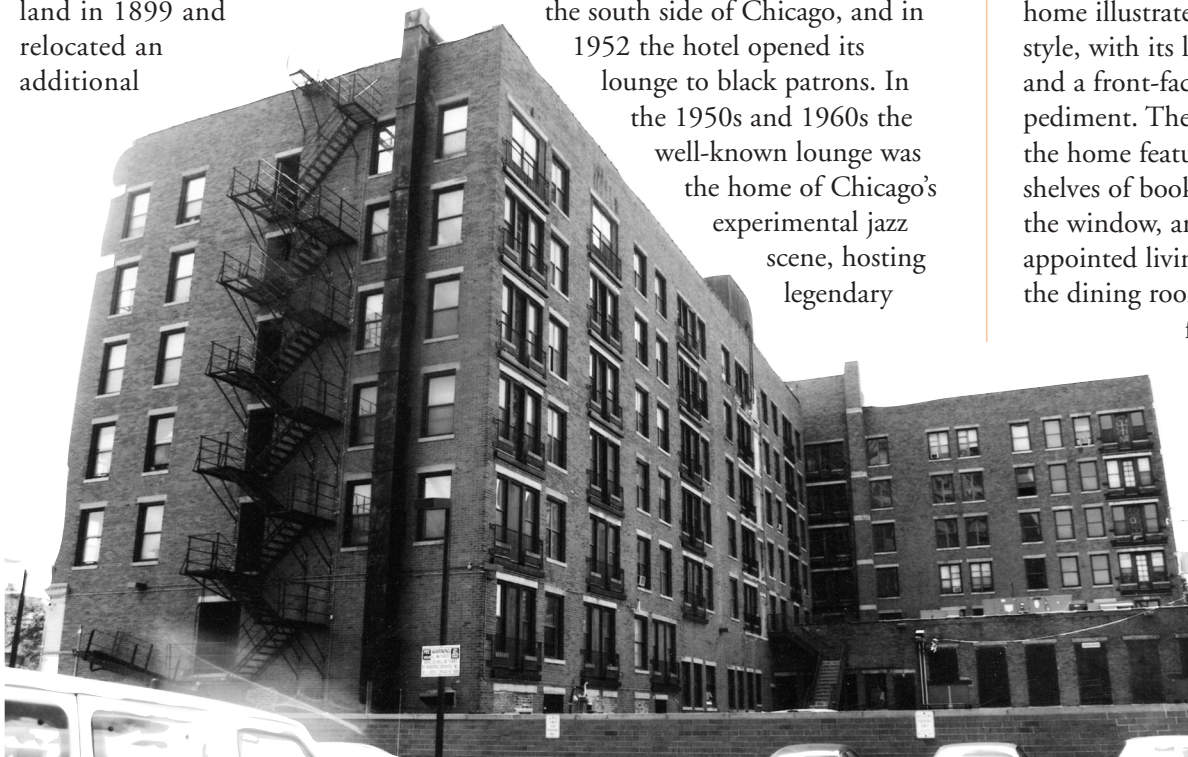


Dr. Paul W. and Eunice Greeley House, Winnetka

entertainers such as Miles Davis, Dizzy Gillespie, John Coltrane, Billie Holliday, and Thelonious Monk. Emily Ramsey of Macrostie Historic Advisors authored the nomination. Date listed: May 4, 2011.

Cook County. Winnetka. Dr. Paul W. and Eunice Greeley House. In 1937 architect Frank Polito designed an uncommon example of the Greek Revival style in Winnetka, the Paul and Eunice Greeley house. The front façade of the two-story high-style home illustrates the Greek Revival style, with its low-pitched gable roof and a front-facing triangular pediment. The striking interior of the home features a library with shelves of books that appear to frame the window, and an elegantly appointed living room. Additionally, the dining room features decorative

finishes designed by renowned architect Sidney Fiske Kimball, who established a graduate program at the Institute of Fine Arts at New York University in 1923. Courtney Gray and Susan Benjamin of



Sutherland Hotel, Chicago

Benjamin Historical Certifications coauthored the nomination. Date listed: February 25, 2011.

Kane County. St. Charles. Joel H. Hubbard House. Built in 1854, the Greek Revival Hubbard House is located in the St. Charles Central Historic District. First illustrated on a plat drawing of St. Charles dated April 1855, the wood-frame house was constructed by Joel Hubbard, a carpenter from Malden, Illinois. The home features the Greek Revival style (a popular New Englander's choice exploited by speculation builders), including the pilasters, cornice returns, and wide entablatures. In 1857 the house was sold to the Ferson-Butler-Satterlee family and was under their ownership for the next century. Lillian and Vivian Satterlee were the last of the family to occupy the home. Architect Michael A. Dixon of Dixon and

Associates authored the nomination. Date listed: May 4, 2011.

Madison County. Alton vicinity. Alton National Cemetery. In 1940 the Alton Cemetery Association donated a half-acre of land on the west side of Pearl Street for use as a national cemetery. The commercial lot was previously known as the Alton Soldier's Lot. In 1941 the Works Progress Administration built the entrance gate and a two-story front. In 1948 the cemetery received official designation as the Alton National Cemetery. In August of 1961, the cemetery, short on space, was closed to additional burials. Alton National Cemetery contains the remains of 531 American veterans and their dependents from 1870 to 1961. Kathleen Schlamel, Federal Preservation Officer of the U.S. Department of Veterans Affairs, authored the nomination. Date listed: May 6, 2011.



Ziock Building, Rockford

Winnebago County. Rockford. Ziock Building. In December 1913 Rockford's prominent Ziock family built a ten-story reinforced concrete industrial structure south of Rockford's central business district. The centerpiece of Rockford's industrial area, the Ziock building housed knitting and hardware enterprises until the Rockford Textile Mills were dissolved in 1956. Owner William Ziock Jr. was locally recognized as a "benevolent" employer, and Ziock designed a state-of-the-art factory that improved working conditions, incorporating improved lighting, better ventilation, and open floor-space. The thirteen-story addition in 1919 and six-story addition in 1950 qualified the factory as Rockford's tallest building. With panoramic views of downtown, the Ziock building continues to be an important part of Rockford's skyline. The preservation advocacy group the Friends of the Ziock Building authored the nomination. Date listed: May 4, 2011.

Kelby Dolan

Kelby Dolan, an intern with the Illinois Historic Preservation Agency, is a senior studying history at Millikin University in Decatur, Illinois.



Joel H. Hubbard House, St. Charles

T H E F U T U R E O F T H E P A S T

Bishop Hill—On November 25, 26, and 27 and December 3 and 4 visitors can browse Bishop Hill's decorated shops for Christmas gifts, Swedish foods, and baked goods during **Julmarknad** (Christmas Market). Each day from 10 A.M. to 5 P.M. tour the museums and see the traditional Swedish folk characters who roam the village. For additional information, write Martha Jane Downey, Site Manager, Bishop Hill State Historic Site, P.O. Box D, Bishop Hill, IL 61419, or phone 309-927-3345.

Bishop Hill—Enjoy a Swedish Festival of Lights during **Lucia Nights** at Bishop Hill State Historic Site. From 6 P.M. to 9 P.M. on December 9 and 10 “Lucias” will serve coffee and sweets in museums and shops, and musical groups will entertain at various locations in the village. For additional information, write Martha Jane Downey, Site Manager, Bishop Hill State Historic Site, P.O. Box D, Bishop Hill, IL 61419, or phone 309-927-3345.

Bloomington—Experience **Christmas at Clover Lawn** from November 25 through December 31. The David Davis Mansion State Historic Site will be lavishly decorated in the style of a traditional, late-Victorian Christmas. Visitors can tour the gracious mansion of nineteenth-century Supreme Court

Justice David Davis from 9 A.M. to 4 P.M. Wednesdays through Sundays during the holiday season. For additional information, write Marcia Young, Site Manager, David Davis Mansion State Historic Site, 1000 East Monroe Street, Bloomington, IL 61701, or phone 309-828-1084.

Collinsville—Shop for unique holiday gifts at the **Indian Market Days** November 25, 26, and 27 at Cahokia Mounds State Historic Site. Artists and vendors will display their native-made crafts, jewelry, beadwork, textiles, baskets, and more from noon to 5 P.M. on Friday, from 9 A.M. to 5 P.M. on Saturday, and from 9 A.M. to 4 P.M. on Sunday. For additional information, write Mark Esarey, Site Manager, Cahokia Mounds State Historic Site, 30 Ramey Street, Collinsville, IL 62234, or phone 618-346-5160.

Elizabeth—Attend **Christmas at the Fort** from noon to 3 P.M. on December 3 at Apple River Fort State Historic Site. Costumed interpreters will re-create an 1830s-era Christmas celebration as the settlers at the fort would have observed the holiday, complete with carols and poetry readings. For additional information, write Site Manager, Apple River Fort State Historic Site, 311 E. Myrtle Street, Elizabeth, IL 61208, or phone 815-777-2028.

Lerna vicinity—Observe a **Prairie Christmas** at Lincoln Log Cabin State Historic Site from 5 P.M. to 8 P.M. on December 2. Experience Christmas as it may have been marked on the Lincoln and Sargent farms in the 1840s, as interpreters portray the humble activities of a mid-nineteenth-century holiday celebration. Visitors can walk the candlelit pathways, listen to music, and sip hot apple cider, all while enjoying the peace and serenity of the season. For additional information, write Matthew Mittelstaedt, Site Manager, Lincoln Log Cabin State Historic Site, 402 S. Lincoln Hwy. Rd., Lerna, IL 62440, or phone 217-345-6489.

Prairie du Rocher—For a glimpse of camp life during the French Colonial period in Illinois attend **Winter Rendezvous** at Fort de Chartres State Historic Site. From 9 A.M. to 5 P.M. on November 5 and 6 reenactors will set up camp, and many traders will sell their wares. Participants may register in advance for the woods-walk shooting competition. For additional information, write Darrell Duensing, Site Manager, Fort de Chartres State Historic Site, 1350 State Rte. 155, Prairie du Rocher, IL 62277, or phone 618-284-7230.

**For additional information on the Illinois Historic Preservation Agency,
please log on to www.illinoishistory.gov**