AGENDA
Preservation Commission
Tuesday, February 13, 2024
Lorraine H. Morton Civic Center, Room 2800 7:00 PM

Page

1. CALL TO ORDER/DECLARATION OF A QUORUM

2. PUBLIC COMMENT

Members of the public are afforded three (3) minutes per person to provide testimony related to items listed under discussion, staff reports, presentations, or to otherwise address the Commission generally. Members of the public wishing to provide testimony on new or unfinished business shall be given the opportunity to do so following presentation by the applicant in a manner and under time limits determined by the Chair.

3. PRESENTATIONS

A. **Envision Evanston 2045**

HDR, Inc. will provide a presentation regarding development of the City's new Comprehensive Plan and Zoning Code, followed by discussion with the Commission. Code Section 2-8-3 (G) (23) & (24).

B. **Inadvertent Discovery and Re-interment of Ancestral Remains**

Eli S. Suzukovich III, PhD, will describe how inadvertent discovery of ancestral remains can occur and how these discoveries can be mitigated. This presentation will include a definition of re-interment sites and a discussion of the various legal, ethical, and cultural factors to be considered when selecting and maintaining a re-internment site. Code Section 2-8-3 (G) (8).

4. NEW BUSINESS

A. **24PRES-0013 - 1046 Michigan Avenue - Landmark - Lakeshore Historic District** 3 - 58

Studio Talo Architecture Inc., applicant on behalf of the homeowner, submits for a Certificate of Appropriateness to alter the existing homes non-original cladding atop original wood cladding with a 3" exposure, replacing it with fibercement lap siding and trim.

Applicable Standards: Alteration [1-10]; and Construction [7 & 12].

Staff_Report_1046_Michigan
COA_Application_1046_Michigan
Statement of Significance
Survey Sheet

B. **Amending the Statement of Significance for 2603 Sheridan Road, The Harley Clarke Mansion and Grounds** 59 - 158

The Commission will consider language that amends the existing Statement of Significance and create a separate Statement of Significance for the property's dune landscape. The goal is to adequately capture the property's varied character-defining features which should be treated with sensitivity, including the property's significant landscape composition, integrity of setting, and cultural significance. This aligns with initiative 3.10 within the Preserve 2040 Plan. Code Section 2-8-3 (G) 14.

Existing Statement of Significance
Proposed Statement of Significance
Attachments

5. APPROVAL OF MEETING MINUTES

A. **Minutes of January 30, 2024** 159 - 165
20240130_HPC_Minutes

6. DISCUSSION (NO VOTE WILL BE TAKEN)

A. **Realtor Certification Program**

Commissioner Bowes-Carlson will summarize a National Alliance of Preservation Commissions webinar about historic preservation certification and training programs for local realtors. This item aligns with initiative 4.12 within the Preserve 2040 Plan. Code Section 2-8-3 (G) (8).

7. ADJOURNMENT

***Order & Agenda Items are subject to change**. Information about the Preservation Commission is available at: Preservation Commission Questions can be directed to Cade W. Sterling at 847-448-8231 or at csterling@cityofevanston.org The city is committed to ensuring accessibility for all citizens; if an accommodation is needed to participate in this meeting, please contact the Planning and Zoning Division at (847-448-8687) 48 hours in advance so that arrangements can be made for the accommodation if possible. **Español** - La ciudad de Evanston tiene la obligación de hacer accesibles todas las reuniones públicas a las personas minusválidas o a quienes no hablan inglés. Si usted necesita ayuda, favor contacte a Carlos D. Ruiz de la Oficina de Planificación y Zonificación llamando al (847/448-8687) o cruiz@cityofevanston.org con 48 horas de anticipación para acomodar su pedido en lo posible*

STAFF REPORT

To: Members of the Preservation Commission

From: Cade W. Sterling, Planner

Subject: 24PRES-0013 – 1046 Michigan Avenue – Landmark - LHD

Date: February 7, 2024

Public Notice
Studio Talo Architecture Inc., applicant on behalf of the homeowner, submits for a Certificate of Appropriateness to alter the existing homes non-original cladding atop original wood cladding with a 3" exposure, replacing it with fibercement lap siding and trim.
Applicable Standards: Alteration [1-10]; and Construction [7 and 12].

Construction Period:
1895

Style:
Colonial Revival

Architect of Record:
Josiah C. Lane

Condition:
Good

Integrity:
Good

Status:
Landmark designated in 1978 under Criterion A5 (significance of architect).

Setting:
1046 Michigan Avenue is located on the southwest corner of Michigan Avenue and Greenleaf Street in the south central portion of the Lakeshore Historic District. The block was predominately developed in the late 1890s and early 1910s in a mix of early revival styles and arts and crafts typologies including the Prairie and Craftsman. The block retains excellent integrity of setting with eight additional Landmark homes and only one non-contributing resource, an International Styled home designed in 1977 at 1014 Michigan Avenue. Many surrounding homes were designed by prominent architects including Howard Van Doren Shaw, Ernest Mayo, John August Nyden, George Maher, Myron Hunt, John Van Bergen, and Josiah C. Lane who in addition to 1046 Michigan Avenue, designed the neighboring home to the south at 1042 Michigan Avenue

Significance:
This large corner house exemplifies the work of an important early Evanston architect. The symmetry of the front façade is broken by the porch's curve on the south which compliments the bulging bays flanking the front entrance. The side entrance sits within a recession that is emphasized by the door surrounds and the window above, both derived from the Palladian motif, and by the two eyebrow windows and three dormer windows. The sparsely applied detailing adds considerably to this well-proportioned and interestingly massed wood clapboard structure. The integrity is disrupted by non-original siding, most evident in repairs above the major windows on the front façade, but the basic character of the design remains intact.

Josiah C. Lane
Little is known of Lane other than he was a prolific architect in late 19th Century Evanston, designing 14 homes in the Lakeshore District, four of which are designated Landmarks, including 1046 Michigan Avenue. The home is a refined and interesting example of the Colonial Style and exhibits good integrity.

Colonial Revival Style
After the 1876 Centennial Exposition in Philadelphia, Colonial Revival became a kind of national style. The country's 1976 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 country, and is considered one of the earliest preservation fights in the Country's history. 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 in Chicago. 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, 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. After 1935, examples of the style became much more simplified, 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 slung homes.

Features of Colonial Revival architecture include rectangular form, symmetry, gable or hip roofs, use of dormers, shingles and/or clapboard wood siging, 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 favored by later revivalists. Many early Colonial Revival homes have small front porches with columns supporting a pedimented roof or balustrade. There are also two subtypes of Colonial Revival architecture, the Georgian Revival, and Dutch Colonial Revival.

Public Comment
None.

Applicable Standards
Staff recommends the following standards be applied. Additional standards may be applied at the Commissions discretion. Determination of whether the standards have been met is exclusively afforded to members of the Commission.

Staff may provide a professional opinion on the proposal at the Commission's request.

Alteration

1. Every reasonable effort shall be made to adapt the property, structure, site or object in a manner that requires minimal alteration of the property, structure, site or object and its environment.

2. The distinguishing original qualities or character of a property, structure, site or object and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features shall be avoided whenever possible except when retention represents a hazardous or dangerous condition.

3. All properties, structures, sites and objects shall be recognized as products of their own time. Alterations to sites, buildings, structures, or objects that have no historic basis shall be discouraged.

4. Changes that may have taken place in the course of time are evidence of the history and development of a property, structure, site or object and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features, materials, finishes, examples of skilled craftsmanship, or examples of distinctive construction techniques that characterize a property, structure, site or object shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures or objects.

7. The surface cleaning of buildings, structures or objects shall be undertaken with the gentlest means possible. Treatment methods that will cause damage to the historic materials of the structure, site, or object must not be used.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

9. Innovative design for alterations to existing properties shall not be discouraged when such alterations do not destroy significant historic, cultural, architectural or archaeological material, and such design is compatible with the features, size, scale, proportion, massing, color, material and character of the property, neighborhood and environment.

10. Wherever possible, alterations to structures and objects shall be done in such a manner that if such alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Construction

7. *Relationship of materials and texture.* The relationship of the materials and texture of the facades shall be visually compatible with the predominant materials used in the existing structures to which it is visually related.

12. *Original qualities.* For additions to existing structures, the distinguishing original qualities or character of a property, structure, site or object and its environment should be preserved. The alteration of any historic material or distinctive architectural features should be avoided when possible.

Application for Preservation Review of Certificate of Appropriateness (COA)

Binding Review of Certificate of Appropriateness (COA) &
Advisory Review of Zoning/Fence Variations, Special Uses, and Planned Developments

This application is required for exterior work affecting Evanston landmarks and properties within local Evanston historic districts when a permit is required and when visible from the public way.

To process your application, submit the following via email to preservation@cityofevanston.org:

- one **(1) pdf format copy** of the fully completed application
- plat of survey
- site plan
- floor plans (recommended, not required)
- elevation drawings of the existing and proposed windows/doors
- **3D drawings** of the proposed alteration/addition/construction (not to exceed 11" x 17" paper size)

The Preservation Commission meetings are on the **second Tuesday** of the month and the completed COA must be received **15 business days** prior to the meeting to allow time for staff review and feedback. All required materials must be to scale with dimensions, and in context with the principal structure and immediate/adjacent structures on the same street block. **Incomplete applications will not be accepted.**

For new construction, additions, major alterations, and demolition, a notice of the Preservation Commission meeting will be sent to the property owners within 250 feet of the subject property, 5 business days prior to the scheduled meeting. **Zoning Analysis must be completed** by the City of Evanston's Zoning staff **before or by no later than** the submission deadline of the completed COA application. Zoning staff requires at least **15 business days** to complete a zoning analysis. Review times by staff can vary depending on the season so please allow plenty of time.

Completed applications will be scheduled for review at the next available meeting, as long as all the required information is provided on the deadline. Applicants are asked to present at the scheduled meeting to the Preservation Commission a brief overview of the project.

Section A. Required Information (Print) ** Refer to the Supplemental Information for guidance [page "i" fifth below].*

1) Property Address:
1046 MICHIGAN AVE, EVANSTON, IL 60202

FOR STAFF USE ONLY
Application Number:

2) Owner's Name:
Nicholas Dudziak and Solomiya Dudziak

Address:
1046 MICHIGAN AVE

City:	State:	Zip:	Phone:	Email/Fax:
EVANSTON	IL	60202	(312)-493-4404	ndudziak@gmail.com mia.payuk@gmail.com

3) Architect's Name:
THOMAS AHLEMAN

Address:
1234 SHERMAN AVE, STE 202

City:	State:	Zip:	Phone:	Email/Fax:
EVANSTON	IL	60202	847-733-7300	thomas@studiotalo.com

4) Contractor's Name:
Owner-Nicholas Dudziak

Address:
1046 MICHIGAN AVE

City:	State:	Zip:	Phone:	Email/Fax:
EVANSTON	IL	60202	(312)-493-4404	ndudziak@gmail.com

5) Landmark: ☒ Yes ☐ No ** Refer to the Supplemental Information for guidance on page* (i) *(fifth page below).*

6) Within Local Historic District: ☒ Yes ☐ No;

If yes, ☒ Lakeshore ☐ Ridge ☐ Northeast Evanston ☐ Apartment Thematic Resources

7) Refer to the completed Zoning Analysis and check as applicable if project <u>requires</u>:

☐ Major Zoning Variance; ☐ Minor Zoning Variance; ☐ Fence Variance → **If one or more is checked, then fill out Sections B <u>and</u> C (next 2 pages). <u>If</u> project <u>does not</u> require** any Zoning Variance or Fence Variance or Special Use → **Complete section B <u>only</u>.**

Check if your project requires: ☐ Special Use ☐ Planned Development → **Refer to Supplemental Information on page (i) below.**

Section B: Application for Certificate of Appropriateness

1) In addition to the required site plans, drawings, and photos, briefly describe the proposed activity and reason for obtaining a Certificate of Appropriateness. Attach a separate sheet if necessary, and refer to the Supplemental Information for guidance.

The proposed activity consist of window restoratiion, and replacement of vinyl siding and deteriorated wood siding with new fiber cement siding and trim.

2) Checklist (Check all that apply and attach any additional information)

Type of Exterior Activity	Location / Details	Visible from Public Way (e.g. Streets and Alleys)?
☐ Construction	☐ Residential ☐ Other:	☐ Yes ☐ No
☐ Demolition	☐ Partial ☐ Total	☐ Yes ☐ No
☐ Alteration ☒ Restoration ☐ Addition ☐ Landscaping	☒ Front ☒ Side ☒ Rear	☒ Yes ☐ No
Garage: ☐ New ☐ Replacement ☒ Rehabilitation	☐ Front ☒ Side ☒ Rear	☒ Yes ☐ No
☒ Windows ☐ Storm Windows ☐ Doors ☐ Storm Doors	☐ New ☐ Replacement ☒ Restoration Style/Materials:	☒ Yes ☐ No
Roof: ☐ New ☐ Re-roof	☐ Front ☐ Side ☐ Rear	☐ Yes ☐ No
Fence / Gate: ☐ New ☐ Replacement	☐ Front ☐ Side ☐ Rear	☐ Yes ☐ No
Siding: ☒ New ☐ Replacement	☒ Front ☒ Side ☒ Rear Material: HARDIE LAP SIDING	☒ Yes ☐ No
☐ Sign ☐ Awning	☐ New ☐ Replacement ☐ Restoration Material:	☐ Yes ☐ No
☐ Air Conditioning Unit	☐ New ☐ Replacement	☐ Yes ☐ No
☐ Relocation	New Address for Relocation:	

3) Checklist for Exterior Materials—Check all that apply.

Existing	Proposed	Façades/Front Porch & Rear Porch Material
☐	☐	Wood Frame
☐	☐	Stone
☐	☐	Brick
☐	☐	Stucco
☐	☐	Synthetic Stucco
☒	☐	Wood Siding
☐	☐	Aluminum Siding
☒	☐	Vinyl Siding
☐	☐	Shingle, Material: _____
☐	☒	Other: Fiber cement siding

Existing	Proposed	Roofing Material
☐	☐	Wood Shingles
☐	☐	Wood Shakes
☐	☐	Slate
☐	☐	Clay Tile
☐	☐	Asphalt Shingles
☐	☐	Metal Sheet
☐	☐	Other: _____

Existing	Proposed	Chimney Material
☐	☐	Brick
☐	☐	Stone
☐	☐	Stucco
☐	☐	Other: _____

Existing	Proposed	Gutters/Downspouts
☐	☐	Copper
☐	☐	Aluminum
☐	☐	Galvanized Sheet
☐	☐	Other:_____

Existing	Proposed	Flashing Material
☐	☐	Copper
☐	☐	Sheet Metal
☐	☐	Other: _____

Existing	Proposed	Fascias, Soffits, Rakeboards, Trim
☒	☐	Wood
☐	☐	Metal
☐	☐	Synthetic Material, Type: _____
☐	☒	Other: Fiber cement siding

Existing	Proposed	Door Material
☐	☐	Wood
☐	☐	Metal
☐	☐	Clad
☐	☐	Other: _____

Existing	Proposed	Window Type
☒	☒	Double Hung
☐	☐	Casement
☒	☒	Other: FIXED

Restoration of existing windows.

Existing	Proposed	Window Material
☒	☒	Wood
☐	☐	Aluminum CLAD WOOD
☐	☐	Steel
☐	☐	Other: _____

Existing	Proposed	Muntins
☒	☒	Not existing
☒	☒	True divided lights
☐	☐	Simulated divided lights

Existing	Proposed	Fences
☐	☐	Wood
☐	☐	Wrought Iron
☐	☐	Aluminum
☐	☐	Other:_____
		Height:_____
		Length:_____

Existing	Proposed	Terraces, Patios, Decks
☐	☐	Wood
☐	☐	Stone
☐	☐	Brick Pavers
☐	☐	Concrete Pavers
☐	☐	Poured Concrete
☐	☐	Other: _____

Existing	Proposed	Driveway Material
☐	☐	Asphalt
☐	☐	Poured Concrete
☐	☐	Brick Pavers
☐	☐	Concrete Pavers
☐	☐	Crushed Stone
☐	☐	Other: _____

Add Other Materials/Alterations Not Listed Here (Explain and Attach Information As Needed):

☐	☐	Air Conditioning Unit
☐	☐	
☐	☐	
☐	☐	
☐	☐	

4) Applicant's Signature: _____ Th Ahleman _____

Print Name: THOMAS AHLEMAN

Date: 01/29/24

*Proceed to Section C if you are r**equesting a zoning or fence variation and/or s special us**e. Refer to the Supplemental Information for guidance [page (i) below]. For **Planned Development** refer to Supplemental Information [page (i) below].*

Section C: Application for Advisory Review of Zoning Variations, Fence Variations and Special Uses - 6-15-11-5: RELATIONSHIP TO SPECIAL USES AND VARIATIONS: Whenever an application is made for a special use or variation relating to a historic landmark, or a property located in a local historic district, the application shall be referred to the Preservation Commission that shall have the authority to make its recommendations to the appropriate decision making body relating to lot coverage, yard requirements, parking, building height, fences, and/or landscaping based upon its determination as to whether the special use or variation: **(submit the zoning analysis summary and the completed zoning, fence variation or special use application(s) from the Planning & Zoning Division)**

A) Is necessary and/or appropriate in the interest of historic conservation and does not adversely affect the historical architecture or aesthetic integrity of the landmark or character of local historic districts (Briefly explain below/attach a separate sheet if necessary).

No zoning relief sought-N/A

B) Is necessary to provide the owner a recoverable rate of return on the real property where the denial thereof would amount to a taking of the property without just compensation (Briefly explain below/attach a separate sheet if necessary).

N/A

C) Will not be materially detrimental to the public health, safety, and welfare or injurious to property in the district or vicinity where the property is located (Ord. 108-0-98). (Briefly explain below/attach a separate sheet if necessary).

N/A

4) Applicant's Signature: _____ **Print Name:** THOMAS AHLEMAN	**Date:** 01/29/24

NOTE: The deadline for submission of Certificate of Appropriateness applications is **no less than 15 business days** before the next scheduled Preservation Commission meeting. The Preservation Commission meets on the **second Tuesday** of each month (except when marked with *). However, both dates are subject to change. Be prepared to give a brief overview of your project (10 minutes or less) and present any information that would enhance your application (e.g., photos, letters of support from neighbors, scale models, samples of proposed materials seeking to replicate existing materials, etc.).

SUPPLEMENTAL INFORMATION
COA Application Checklist

Submit one (1) digital copy in PDF format of the same as follows:

☒ **APPLICATION FOR PRESERVATION REVIEW** - To process your application,

☒ **ELEVATIONS/SITE PLANS/DRAWINGS** to scale including dimensions (not to exceed 11" x 17" paper size).

☒ **CHANGES TO THE EXTERIOR INCLUDING CHANGES TO WINDOWS, DOORS, STORM WINDOWS AND STORM DOORS - SEE ADDITIONAL INFORMATION REQUIRED FOR WINDOW CHANGES (BELOW)**

Provide an **exterior elevation** of each façade involved, showing the existing and proposed appearance (preferably on the same sheet for each facade) with the new items/areas clearly identified.

☒ Site plan with the existing footprint of the primary structure(s) clearly showing the side(s) being altered.

☐ If the changes also include a **change in the footprint,** provide a **site plan** clearly showing the location of proposed change, setback dimensions, existing and proposed lot coverage, existing and proposed setbacks, location and height of existing and proposed fences, parking, and landscape design (if any).

☐ **ADDITIONS, NEW CONSTRUCTION/DEMOLITION**

- If a major alteration, construction or demolition is planned, City staff will notify neighbors within 250 feet of the subject property at least five (5) business days prior to the Preservation Commission hearing to allow neighbors to comment on the proposal at the meeting. The applicant is responsible for providing to City staff the filled out Certification and Notice along with the updated list of names and addresses of current owners/taxpayers in Excel format. City staff will provide the initial list (Excel file) of names and addresses to the applicant with the instructions.
- **Exterior elevations**, showing building materials, height and width of proposed structure in the context of existing primary structure and/or the immediate surroundings.
- **Site Plan** clearly showing the location of proposed structure, existing and proposed lot coverage, proposed setbacks and their dimensions, location and height of proposed fences, parking, and landscape design (if any).
- **Roof Plans -** Provide roof plans to scale including dimensions.
- **3D drawings, models** (for new construction and substantial additions)
- **Photos of existing building, structure, site, fence or object in context with the immediate structures on the block.**

☐ **LAND-ALTERING ACTIVITY -** Full **description and illustrations** including berming, re-grading, excavation, walkways, patios, and alteration of seawalls, etc.

☐ **FENCES - Site plan** with fence location(s) clearly identified. Also, **illustration(s)** of existing and or proposed fence indicating the material, the height, and length (to scale). If zoning variance or fence variance is required, see section immediately below.

☐ **ZONING VARIANCE FOR ADDITIONS, NEW CONSTRUCTIONS, FENCE VARIANCE**

- ☐ Fully completed Part C of the COA application
- ☐ Zoning Analysis Summary as prepared by the Zoning Division
- ☐ Fully completed Zoning or Fence Variation Application as submitted to the Zoning Division

☐ **SPECIAL USE -** Special Use Application as submitted to the Zoning Division

☐ **PLANNED DEVELOPMENT -** Planned Development Application as submitted to the Zoning Division, including: Zoning Analysis, General Information Form, Special Use Application, Executive Summary and Aerial Photograph, Zoning Comparison, Number of Units, Unit Mix and Description, Statement in Support of Proposal Survey, Development Plan, Preliminary Civil Engineering Plan and Preliminary Landscape Plan

☑ **SUPPORTING INFORMATION -** Any information you feel would enhance your application (e.g., photos, letters of support from neighbors, scale models, material samples, etc.). Photos of elevations, proximity to neighbors and any other information must show significant detail and/or context to be replicated. Details must be visible on printouts of digital photos and black and white copies of photos.

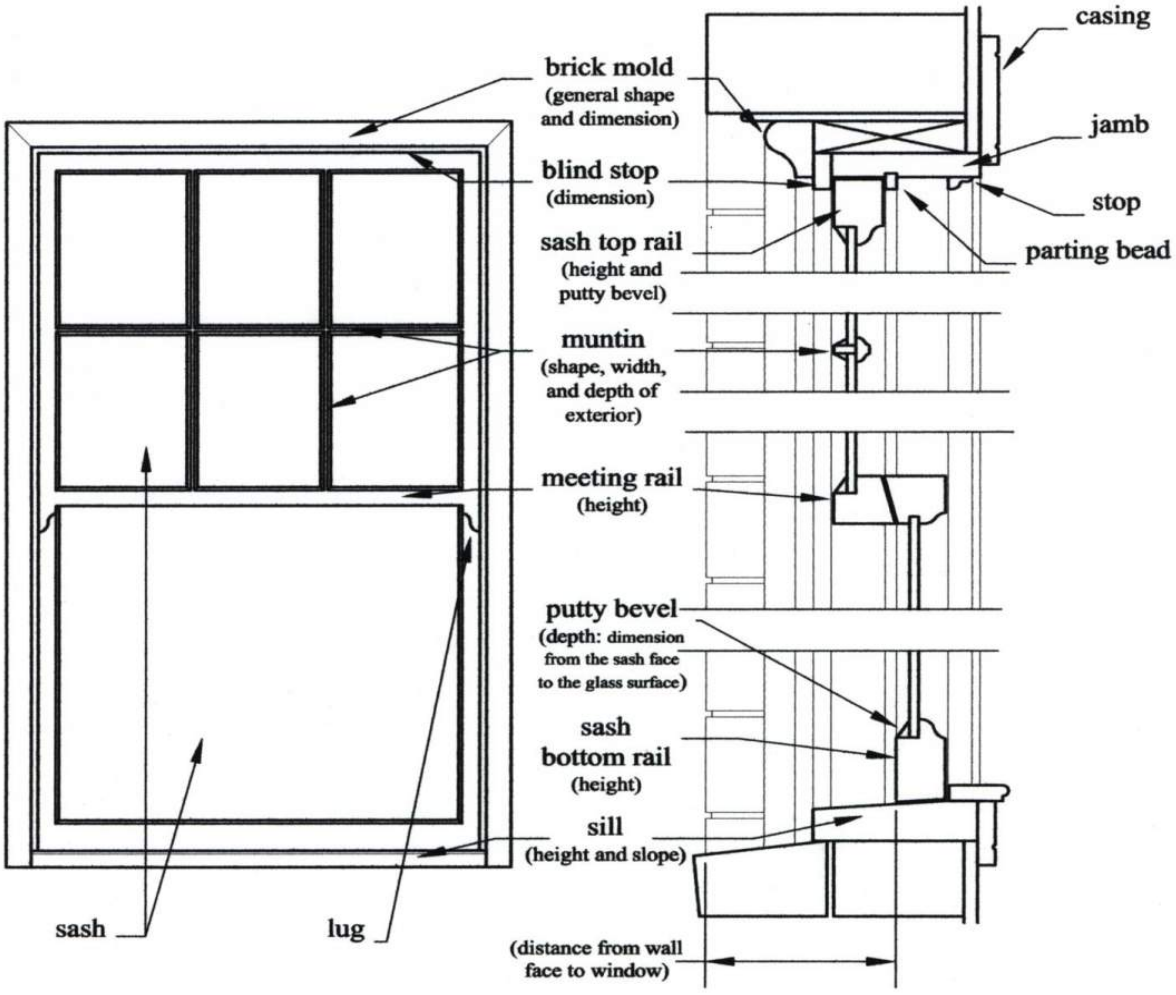
☑ **ADDITIONAL INFORMATION REQUIRED FOR CHANGES TO WINDOWS, DOORS, STORM WINDOWS AND STORM DOORS (Use same example for windows found in the "sample of supplemental window drawings" document under additional resources on the Commission website.)**

- Clear photographs of existing windows. When windows are boarded over, remove boards from typical windows in order to take photographs.
- Drawings showing the elevation and horizontal and vertical sections of existing historic windows. Include muntins, mullions, transoms, and other window components (see examples below). For historic steel industrial windows that contain operable units, drawings must include this feature.
- Drawings showing the elevation and horizontal and vertical sections of proposed replacement windows. In the case of a hung window, provide section drawings of both the upper and lower sash, including meeting rail. For replacement steel windows, include sections of both operable and fixed units. See note below regarding manufacturers' standard cut sheets.
- Drawings should be at the same scale and large enough to clearly show construction details. Scale should be provided, measurements noted, and materials indicated for the main components of the window.
- Drawings of the existing historic window should be accurate, based on field measurements. Examples of window drawings are shown below. Add the dimensions of existing windows and proposed windows.
- Replacement windows must accurately replicate the appearance of existing historic windows. Manufacturers' standard cut sheets usually are not an adequate substitute for detailed drawings since they are not drawn specifically for the proposed window replacement and do not show custom applications or installation details required for the project. In small projects where windows are being replaced and the historic or existing window is simple in design, manufacturers' standard cut sheets may be substituted for actual section drawings of the proposed window provided there is sufficient detail for review.
- Window sections must show the profiles of muntins, meeting rails, sash, frames, moldings, and other features. Construction details must be apparent, including joinery. For all projects, the window's relationship to the existing wall plane must also be provided for both the existing historic windows, when present, and the proposed replacement window

NOTE: The deadline for submission of Certificate of Appropriateness applications is the **no less than 15 business days** before the next scheduled Preservation Commission meeting. The Preservation Commission meets on the **second Tuesday** of the month (except when marked with * on Page v below). However, dates are subject to change. Be prepared to give a brief overview of your project (10 minutes or less) and present any information that would enhance your application (e.g., photos, letters of support from neighbors, scale models, samples of proposed materials seeking to replicate existing materials, etc.).

Wood Windows

The drawings below show the details required to document existing historic windows and any replacement windows. The specific information needed about each element is noted in parentheses. Note that the section drawing on the right shows the relationship of the window sash to the exterior wall plane.



A.

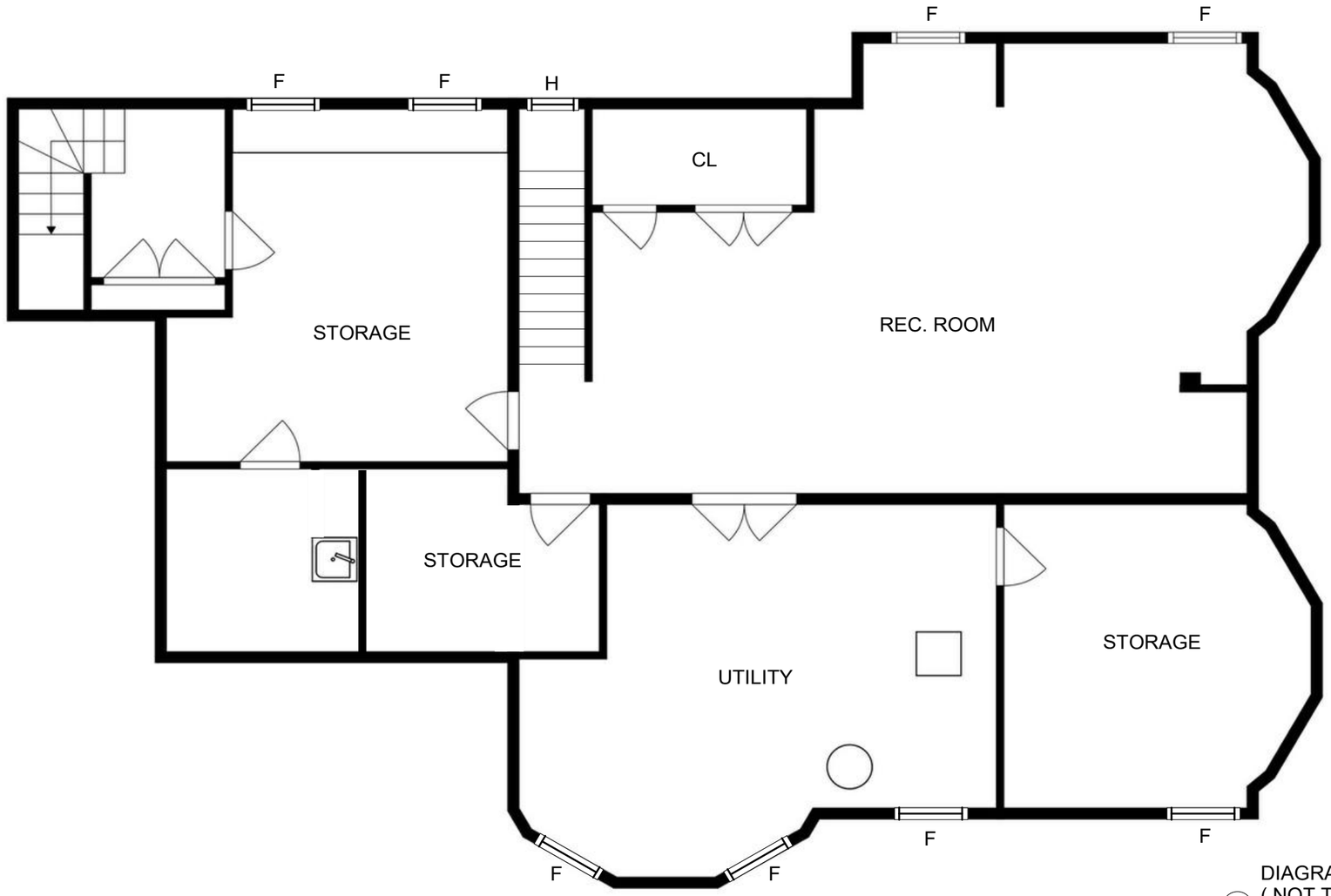
HISTORIC PRESERVATION CERTIFICATE OF APPROPRIATENESS APPLICATION FOR WINDOW RESTORATION AND SIDING REPLACMENT

DUDZIAK RESIDENCE
1046 MICHIGAN AVE,
EVANSTON, IL 60202

01/29/24

studio talo architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

A.



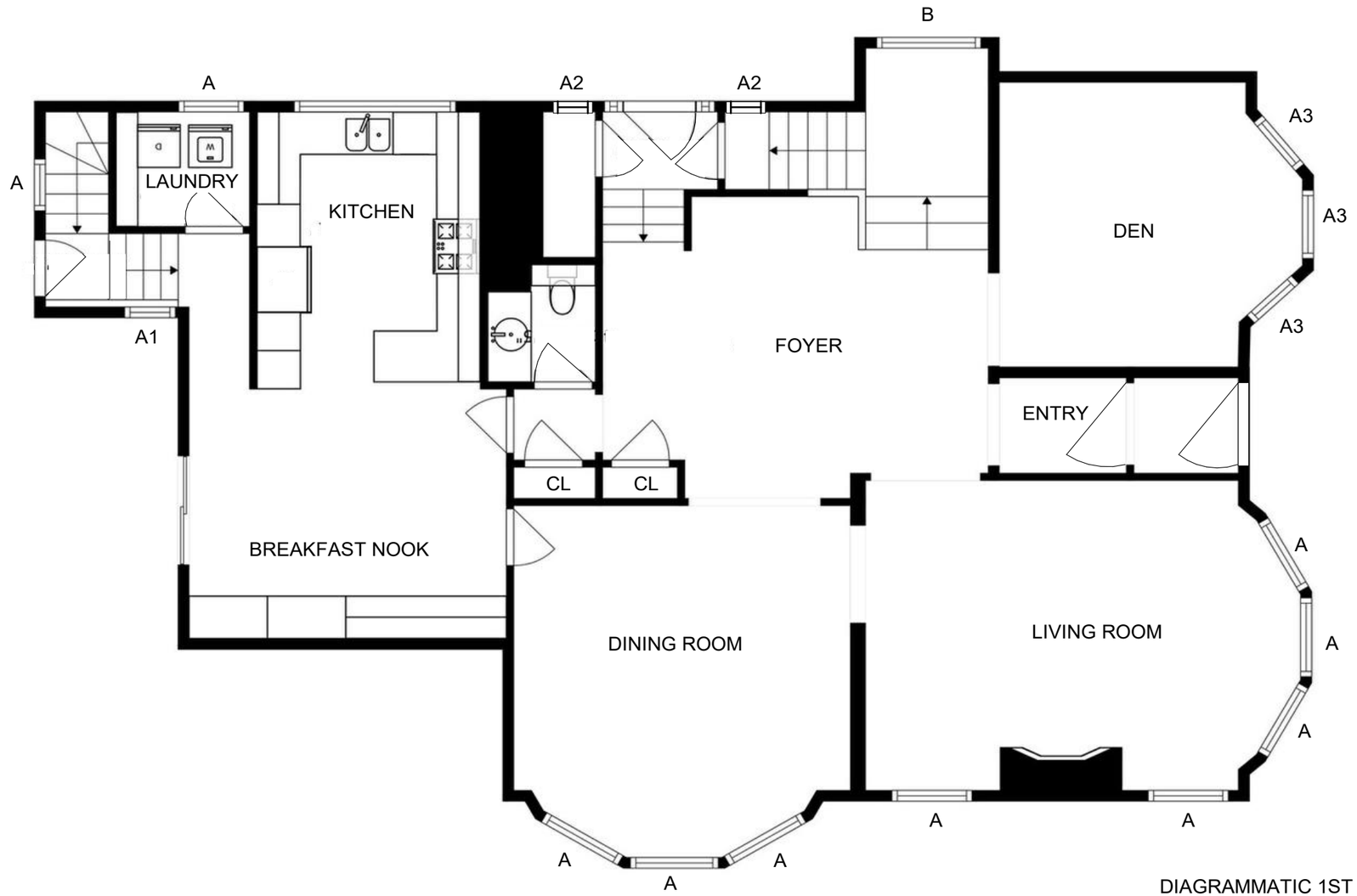
DIAGRAMMATIC BASEMENT PLAN
(NOT TO SCALE)

studio talo architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA0.1

A.



DIAGRAMMATIC 1ST FL PLAN
(NOT TO SCALE)

1

studio tal© architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

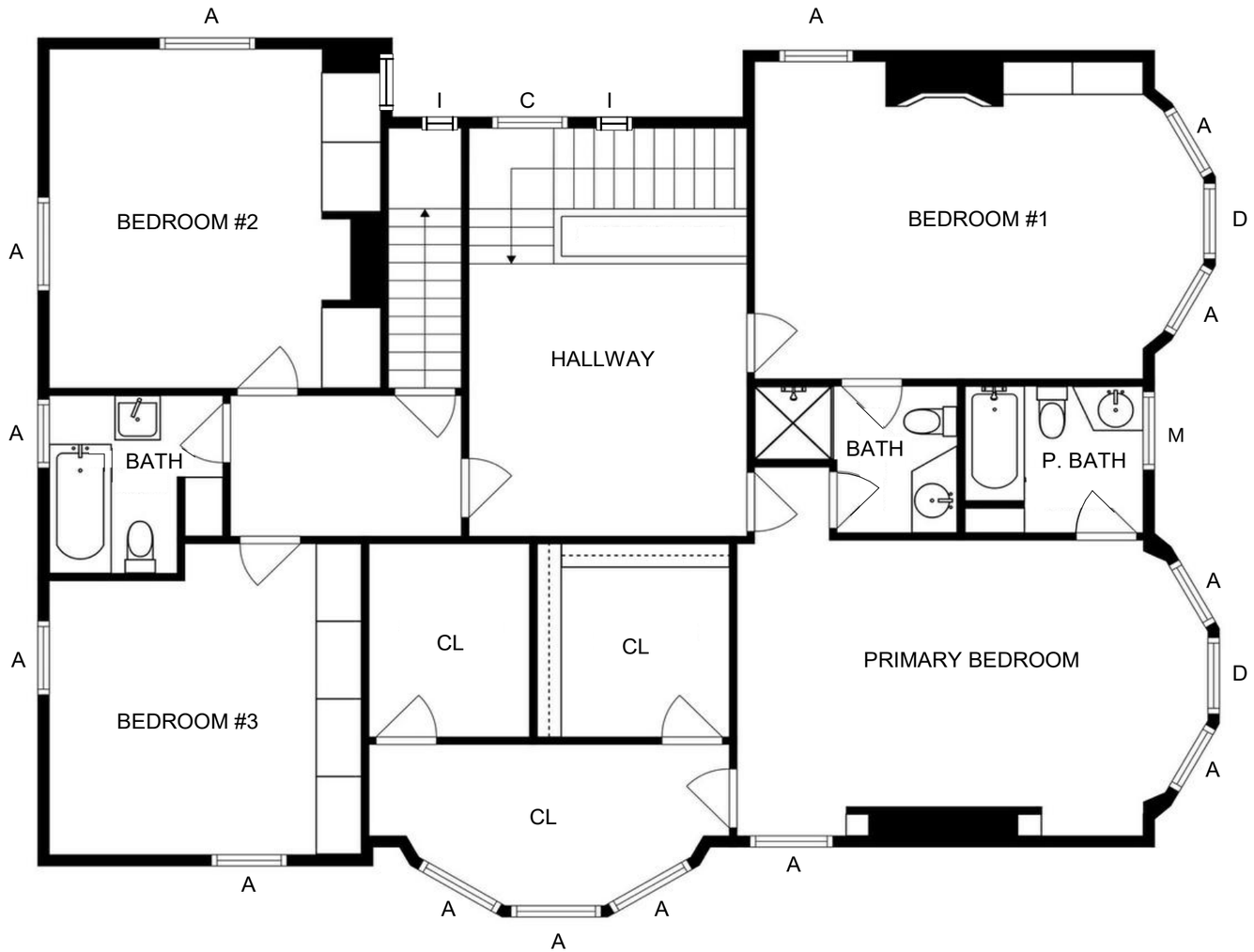
DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA0.2

A.



DIAGRAMMATIC 2ND FL PLAN
(NOT TO SCALE)

1

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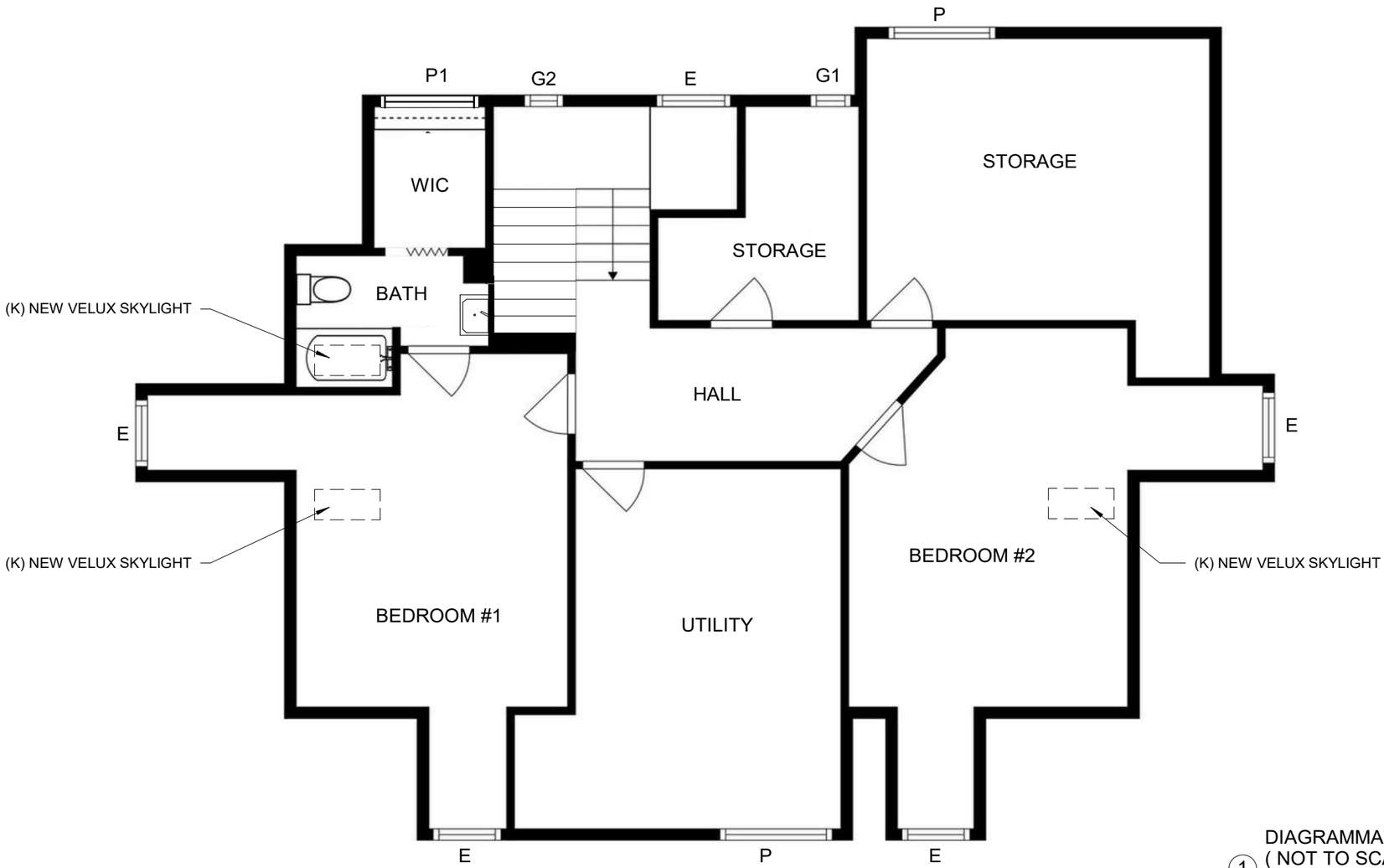
Project #2320

COA0.3

A.



DIAGRAMMATIC ATTIC PLAN
1 (NOT TO SCALE)

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COA0.4

A.

ROOF PLAN:
- (K) NEW VELUX FIXED SKYLIGHTS TO BE INSTALLED; NOT VISIBLE FROM PUBLIC WAY.

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COA0.5

A.

WEST ELEVATION

KEYNOTES:

1. REMOVE VINYL SIDING, ROTTEN WOOD SIDING, CORNER BOARDS, AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING AND 5/4 x 4 SMOOTH CORNER BOARDS.
1A. REMOVE EXG. VINYL SIDING AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING ON RADIUS PER MANUFACTURE INSTRUCTIONS.
2. REMOVE EXG. WOOD TRIM AND REPLACE WITH MATCHING AZEK TRIM.
3. REPLACE EXG. GUTTERS AND DOWNSPOUTS WITH NEW ALUMINUM GUTTERS AND DOWNSPOUTS.
4. EXG. CORNICE AND SOFFIT TO BE REPARED AS NEEDED AND PAINTED.
5. NO CHANGE TO THE PORCH.
5A. INSTALL NEW CEILING BEAD BOARDS AT PORCH.
6. REMOVE WIDER EXPOSURE VINYL SIDING BELOW OVERHANG AND ROTTEN SIDING. INSTALL DECORATIVE BAND, SEE COA1.6 - COA1.9.
7. REMOVE EXG. WOOD TRIM AND REPLACE WITH FLEX-TRIM OR EQUAL AT ARCHED HEAD CASING TO MATCH EXG. PROFILE.
8. EXG. TRIM REPAIR & PAINT.

WEST ELEVATION WINDOWS:
- (A) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN TOP AND BOTTOM SASHES REPLACING SINGLE PANE GLASS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (E) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH TO BE REBUILT/RESTORED WITH SINGLE PANE GLASS AND TRUE DIVIDED WOOD MUNTINS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.

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DUDZIAK RESIDENCE
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Project #2320

COA1.1

A.

SOUTH ELEVATION

SOUTH ELEVATION WINDOWS:
- (A) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN TOP AND BOTTOM SASHES REPLACING SINGLE PANE GLASS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (A1) WINDOW TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN TOP AND BOTTOM SASHES REPLACING SINGLE PANE GLASS. DECORATIVE ELEMENT FROM INSIDE TOP SASH TO BE SALVAGED FOR REINSTALLATION. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (E) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH TO BE REBUILT/RESTORED WITH SINGLE PANE GLASS AND TRUE DIVIDED WOOD MUNTINS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (F) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS WITH TRUE DIVIDED WOOD MUNTINS TO BE INSTALLED IN EXISTING SASH REPLACING SINGLE PANE GLASS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE EXISTING SASH.
- (P) EXG. WINDOW TO REMAIN AND RECIEVE MINOR REPAIR AND PAINT.

KEYNOTES:
1. REMOVE VINYL SIDING, ROTTEN WOOD SIDING, CORNER BOARDS, AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING AND 5/4 x 4 SMOOTH CORNER BOARDS.
1A. REMOVE EXG. VINYL SIDING AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING ON RADIUS PER MANUFACTURE INSTRUCTIONS.
2. REMOVE EXG. WOOD TRIM AND REPLACE WITH MATCHING AZEK TRIM.
3. REPLACE EXG. GUTTERS AND DOWNSPOUTS WITH NEW ALUMINUM GUTTERS AND DOWNSPOUTS.
4. EXG. CORNICE AND SOFFIT TO BE REPARED AS NEEDED AND PAINTED.
6. REMOVE WIDER EXPOSURE VINYL SIDING BELOW OVERHANG AND ROTTEN SIDING. INSTALL DECORATIVE BAND, SEE COA1.6 - COA1.9.
7. REMOVE EXG. WOOD TRIM AND REPLACE WITH FLEX-TRIM OR EQUAL AT ARCHED HEAD CASING TO MATCH EXG. PROFILE.

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COA1.2

A.

NORTH ELEVATION

NORTH ELEVATION WINDOWS:
- (A) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN TOP AND BOTTOM SASHES REPLACING SINGLE PANE GLASS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (A2), (I), (P) & (B) EXG. WINDOWS TO REMAIN AND RECEIVE MINOR REPAIR & PAINT.
- (C) WINDOW TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH LEADED GLASS TO REMAIN AND RECEIVE MINOR REPAIR & PAINT. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (E) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH TO BE REBUILT/RESTORED WITH SINGLE PANE GLASS AND TRUE DIVIDED WOOD MUNTINS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (F) & (H) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS WITH TRUE DIVIDED WOOD MUNTINS TO BE INSTALLED IN EXISTING SASH REPLACING SINGLE PANE GLASS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE EXISTING SASH.
- (G1) & (G2) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH GLASS AND MUNTINS TO REMAIN AND RECEIVE MINOR REPAIR & PAINT. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (P1) WINDOW TO BE REFURBISHED AND RESTORED. NEW SINGLE PANE GLASS TO BE INSTALLED IN EXG. SASH.

KEYNOTES:
1. REMOVE VINYL SIDING, ROTTEN WOOD SIDING, CORNER BOARDS, AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING AND 5/4 x 4 SMOOTH CORNER BOARDS.
2. REMOVE EXG. WOOD TRIM AND REPLACE WITH MATCHING AZEK TRIM.
3. REPLACE EXG. GUTTERS AND DOWNSPOUTS WITH NEW ALUMINUM GUTTERS AND DOWNSPOUTS.
4. EXG. CORNICE AND SOFFIT TO BE REPARED AS NEEDED AND PAINTED.
5. NO CHANGE TO THE PORCH.
6. REMOVE WIDER EXPOSURE VINYL SIDING BELOW OVERHANG AND ROTTEN SIDING. INSTALL DECORATIVE BAND, SEE COA1.6 - COA1.9.
7. REMOVE EXG. WOOD TRIM AND REPLACE WITH FLEX-TRIM OR EQUAL AT ARCHED HEAD CASING TO MATCH EXG. PROFILE.
8. EXG. TRIM REPAIR & PAINT.

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DUDZIAK RESIDENCE
Date: 01/29/24
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COA1.3

A.

EAST ELEVATION

WEST ELEVATION

EAST ELEVATION WINDOWS:
- (A) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN TOP AND BOTTOM SASHES REPLACING SINGLE PANE GLASS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (A3) EXISTING VINYL WINDOWS TO BE REPLACED WITH CUSTOM WOOD WINDOWS WITH INSULATED GLASS TO MATCH EXG. TYPE (A) WINDOWS PROFILE.
- (D) WINDOW TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH LEADED GLASS TO REMAIN AND RECEIVE MINOR REPAIR & PAINT. INTERIOR GLASS INSERT TO BE INSTALLED OVER TOP SASH.
- (E) WINDOWS TO BE REFURBISHED AND RESTORED. NEW INSULATED PANE OF GLASS TO BE INSTALLED IN THE BOTTOM SASH REPLACING SINGLE PANE GLASS. TOP SASH TO BE REBUILT/RESTORED WITH SINGLE PANE GLASS AND TRUE DIVIDED WOOD MUNTINS. NEW EXTERIOR ALUMINIUM SCREEN IN WHITE COLOR TO BE INSTALLED OVER THE BOTTOM SASH.
- (M) EXG. WINDOW TO REMAIN AND RECEIVE MINOR REPAIR & PAINT.
- (X) REMOVE EXISTING PAINTED OVER WINDOW AND INFILL WALL WITH LIKE CONSTRUCTION TO MATCH WALL OPPOSITE SIDE.

KEYNOTES:
1. REMOVE VINYL SIDING, ROTTEN WOOD SIDING, CORNER BOARDS, AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING AND 5/4 x 4 SMOOTH CORNER BOARDS.
1A. REMOVE EXG. VINYL SIDING AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING ON RADIUS PER MANUFACTURE INSTRUCTIONS.
2. REMOVE EXG. WOOD TRIM AND REPLACE WITH MATCHING AZEK TRIM.
4. EXG. CORNICE AND SOFFIT TO BE REPARED AS NEEDED AND PAINTED.
5. NO CHANGE TO THE PORCH.
5A. INSTALL NEW CEILING BEAD BOARDS AT PORCH.
6. REMOVE WIDER EXPOSURE VINYL SIDING BELOW OVERHANG AND ROTTEN SIDING. INSTALL DECORATIVE BAND, SEE COA1.6 - COA1.9.
7. REMOVE EXG. WOOD TRIM AND REPLACE WITH FLEX-TRIM OR EQUAL AT ARCHED HEAD CASING TO MATCH EXG. PROFILE.

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COA1.4

A.

ORIGINAL BLUEPRINTS DRAWINGS OF 1046 MICHIGAN AVE. BY J.C. LANE, ARCHITECT
SHOWING DECORATIVE FLORAL SWAG ABOVE SECOND FLOOR WINDOWS.

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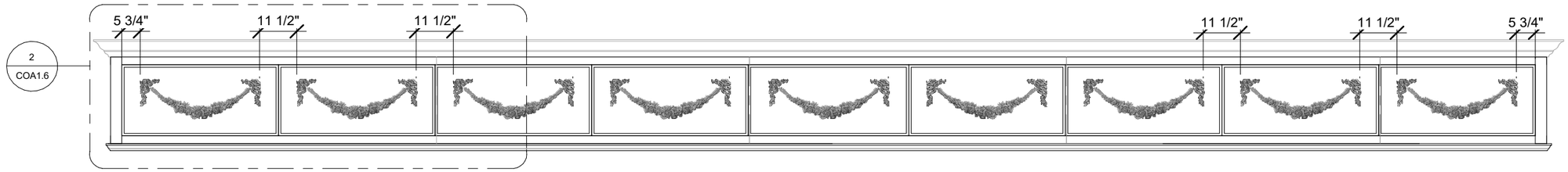
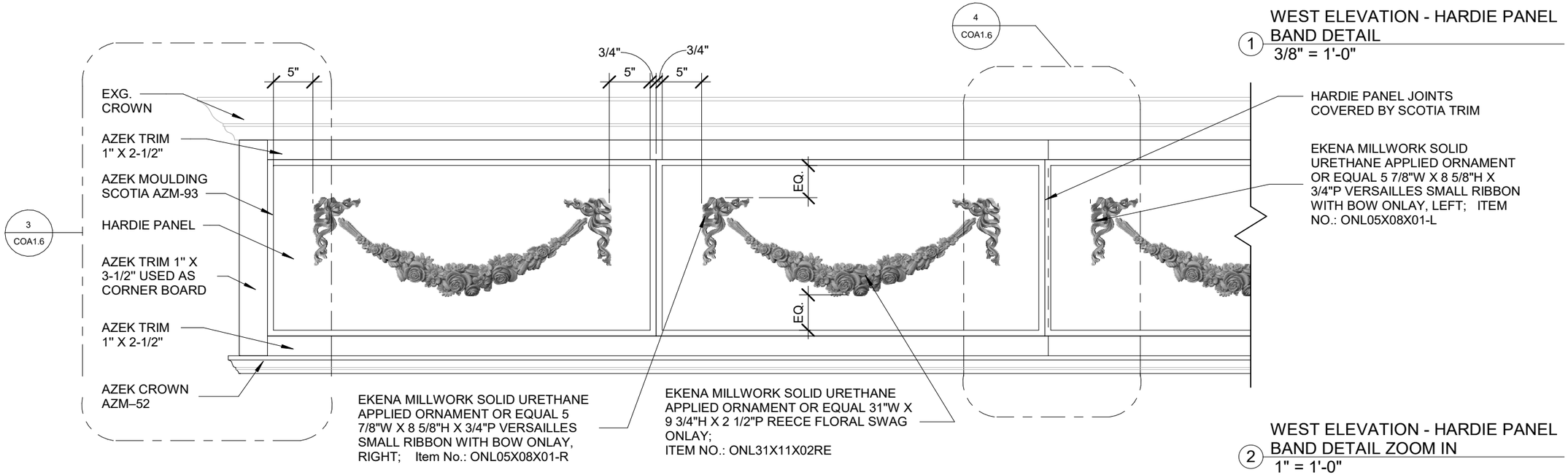
COA1.4A

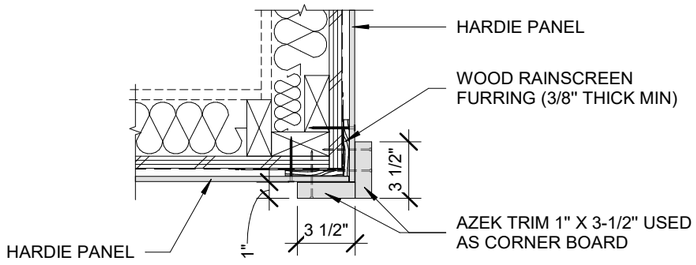
A.



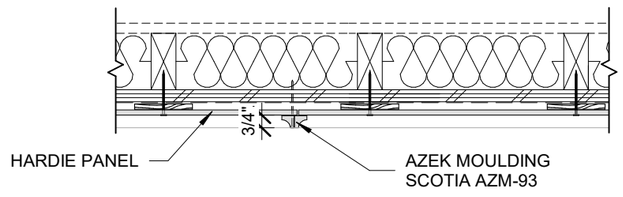


1 WEST ELEVATION - HARDIE PANEL BAND DETAIL
3/8" = 1'-0"

2 WEST ELEVATION - HARDIE PANEL BAND DETAIL ZOOM IN
1" = 1'-0"



3 HARDIE PANEL CORNER DETAIL PLAN VIEW
1 1/2" = 1'-0"



4 HARDIE PANEL DETAIL PLAN VIEW
1 1/2" = 1'-0"

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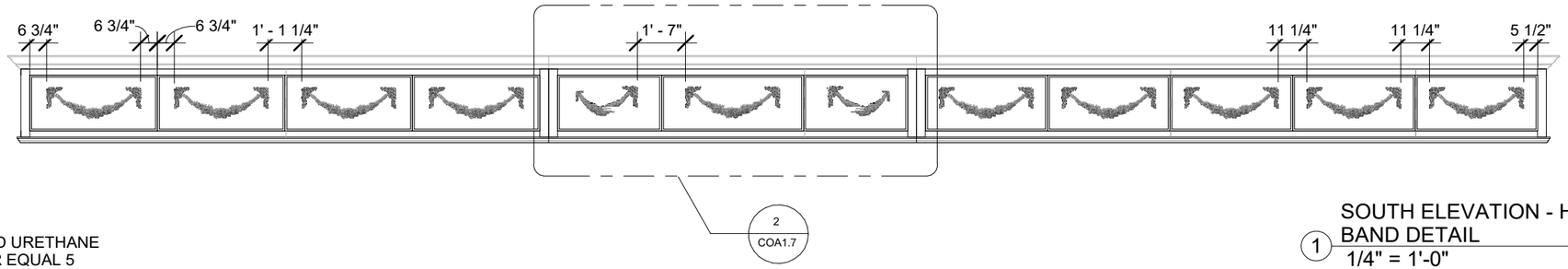
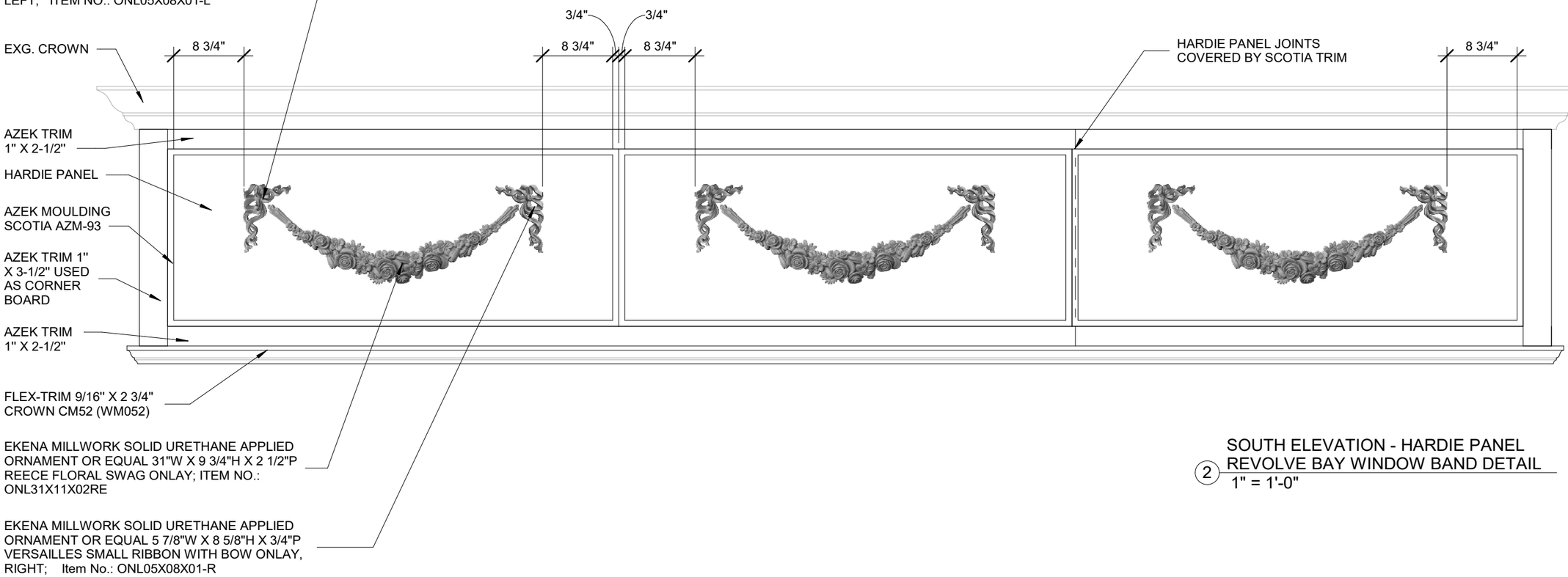
COA1.6

A.



1 SOUTH ELEVATION - HARDIE PANEL BAND DETAIL
1/4" = 1'-0"



2 SOUTH ELEVATION - HARDIE PANEL REVOLVE BAY WINDOW BAND DETAIL
1" = 1'-0"

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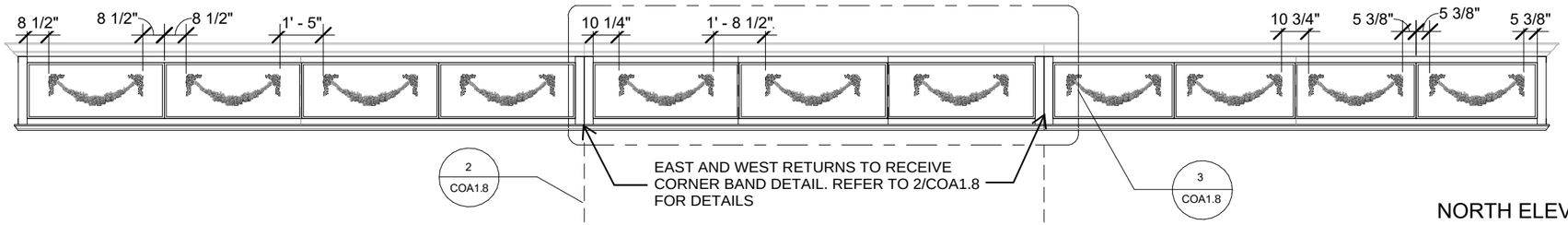
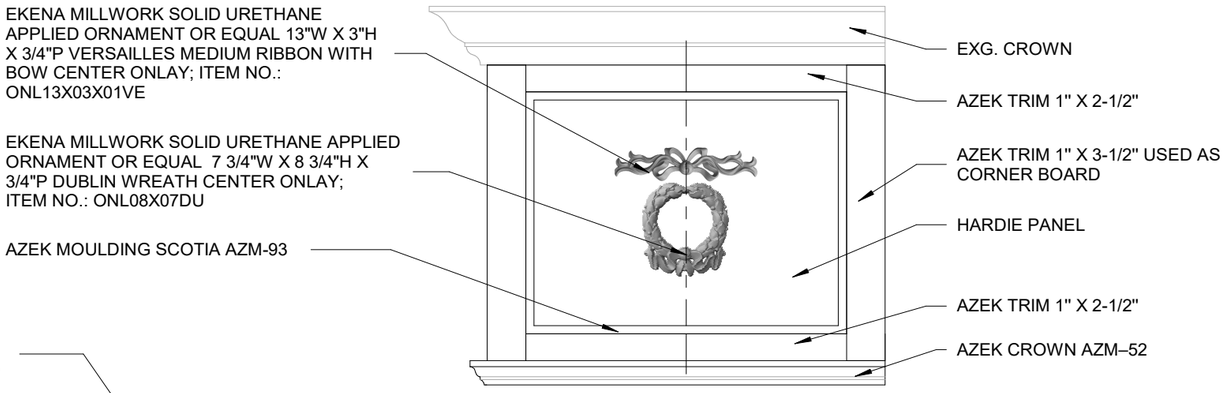
COA1.7

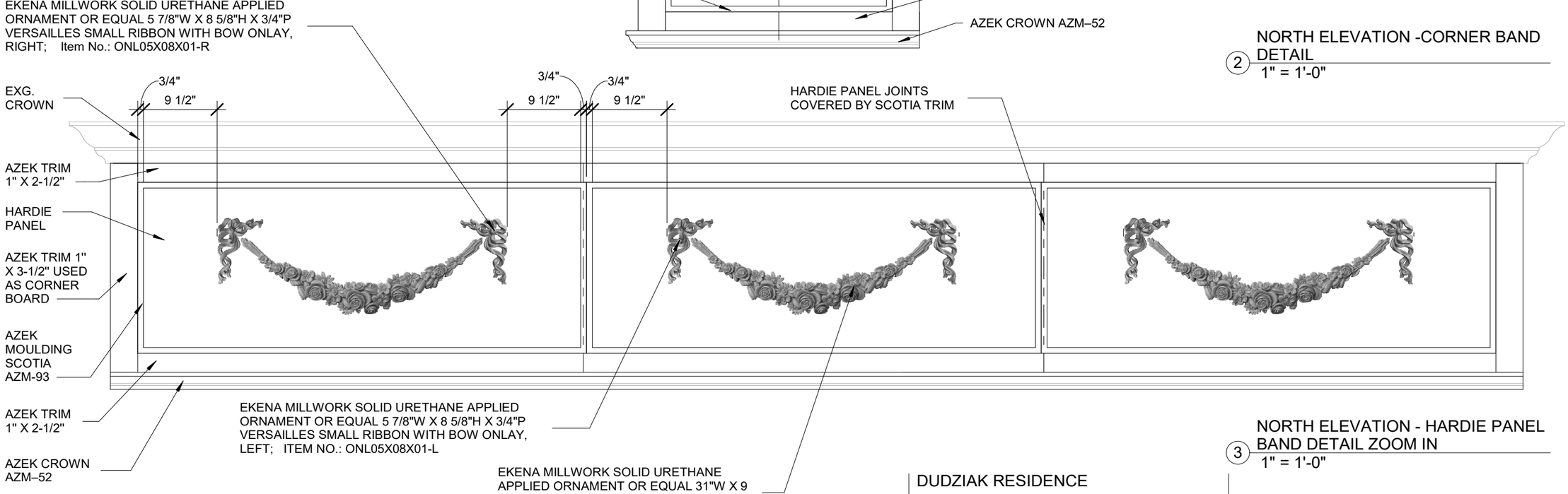
A.



NORTH ELEVATION - HARDIE PANEL BAND DETAIL
1/4" = 1'-0"



NORTH ELEVATION -CORNER BAND DETAIL
1" = 1'-0"



NORTH ELEVATION - HARDIE PANEL BAND DETAIL ZOOM IN
1" = 1'-0"

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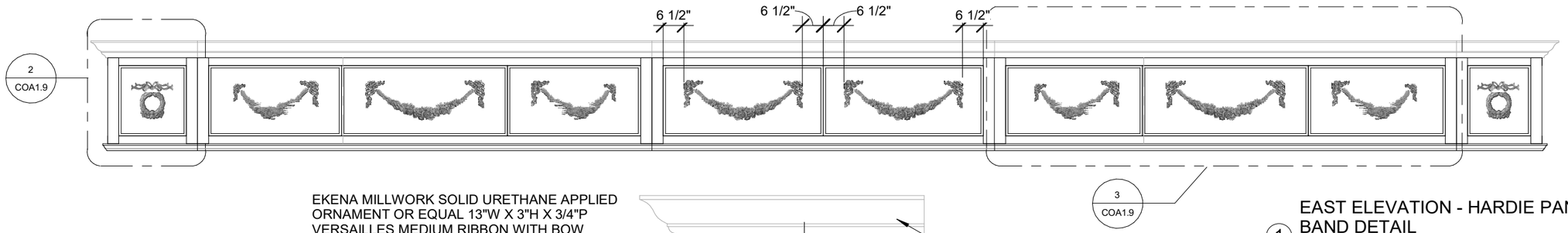
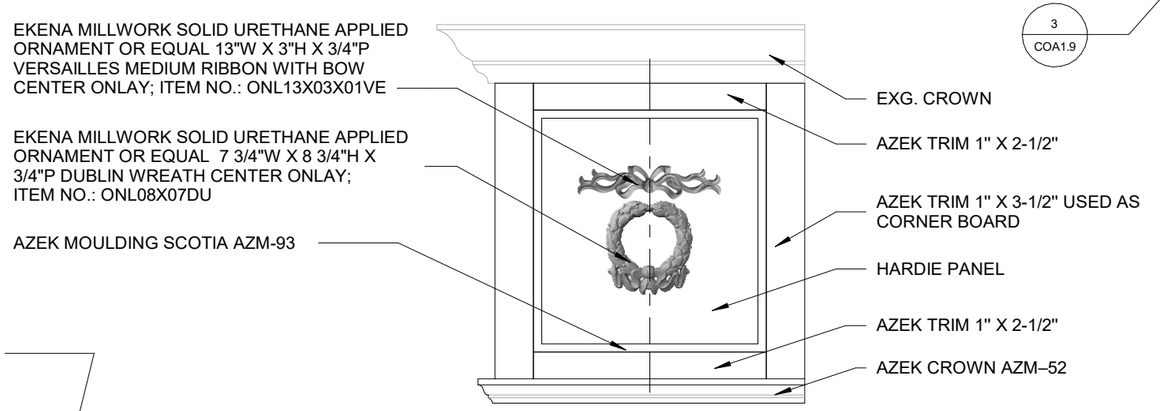
COA1.8

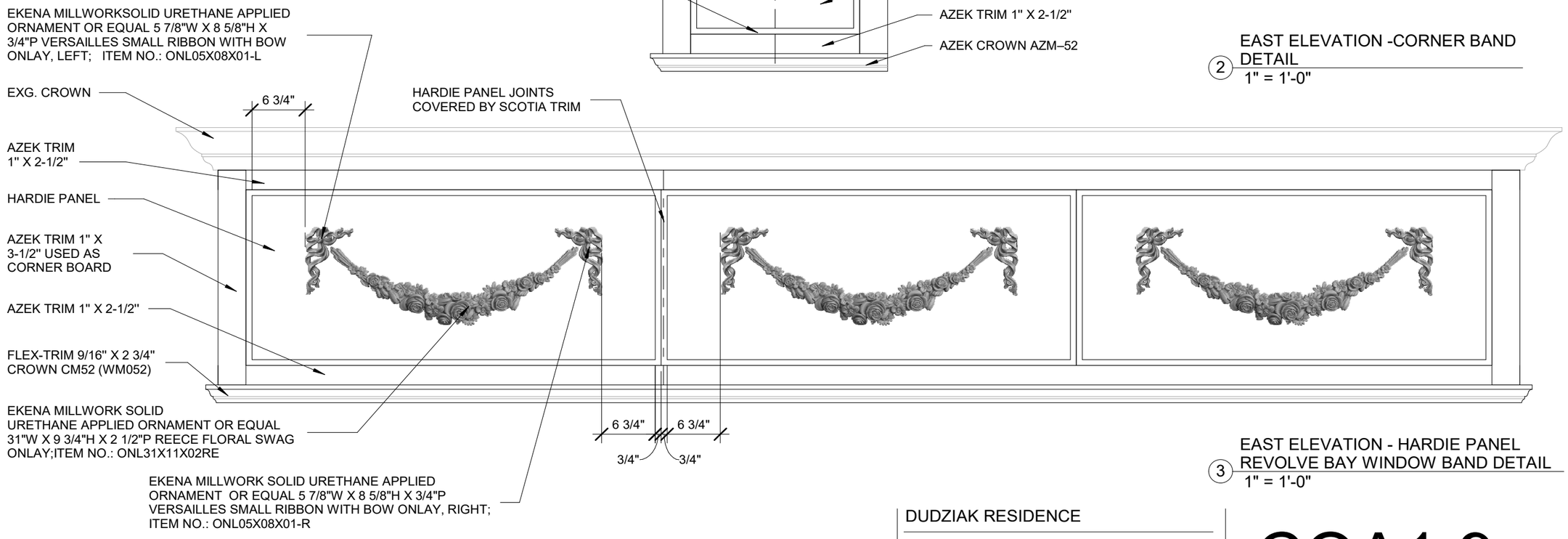
A.



1 EAST ELEVATION - HARDIE PANEL BAND DETAIL
3/8" = 1'-0"



2 EAST ELEVATION -CORNER BAND DETAIL
1" = 1'-0"



3 EAST ELEVATION - HARDIE PANEL REVOLVE BAY WINDOW BAND DETAIL
1" = 1'-0"

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COA1.9

A.

WEST ELEVATION

KEYNOTES:

9. REMOVE VINYL SIDING, CORNER BOARDS, AND REPLACE WITH 4" EXPOSURE HARDIE LAP SIDING AND MATCHING 1 x 4 SMOOTH CORNER BOARDS. DENTIL TRIM ABOVE DOOR TO BE REPAIRED AND PAINTED.
10. REMOVE PAINT FROM WINDOW SHUTTERS. REPAIR, PAINT AND REINSTALL.
11. REMOVE PLYWOOD ABOVE THE GARAGE DOOR AND INSTALL NEW HARDIE PANEL.

EAST ELEVATION

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DUDZIAK RESIDENCE
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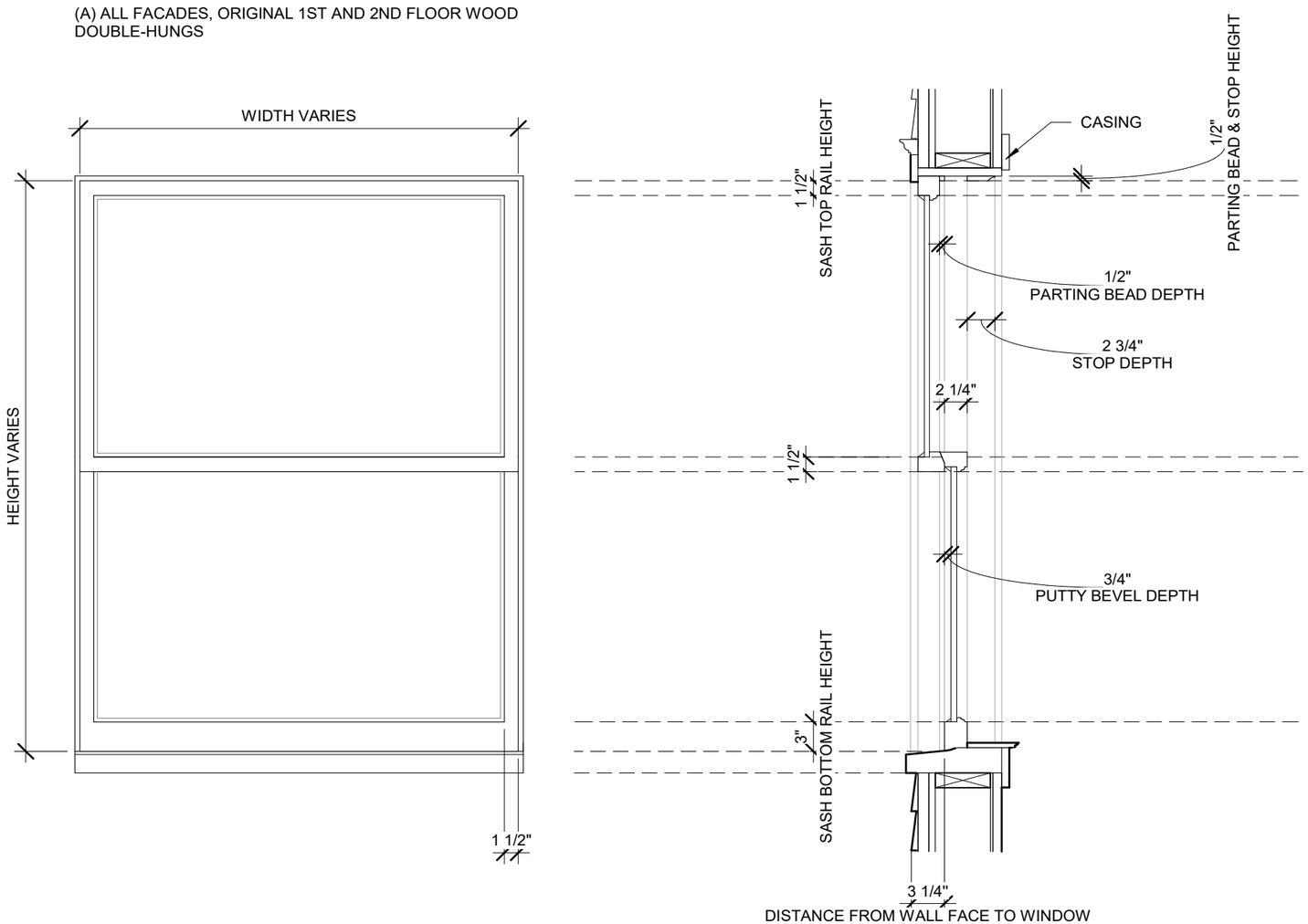
Project #2320

COA1.10

A.

(A) ALL FACADES, ORIGINAL 1ST AND 2ND FLOOR WOOD DOUBLE-HUNGS



1 EXISTING
1" = 1'-0"

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DUDZIAK RESIDENCE

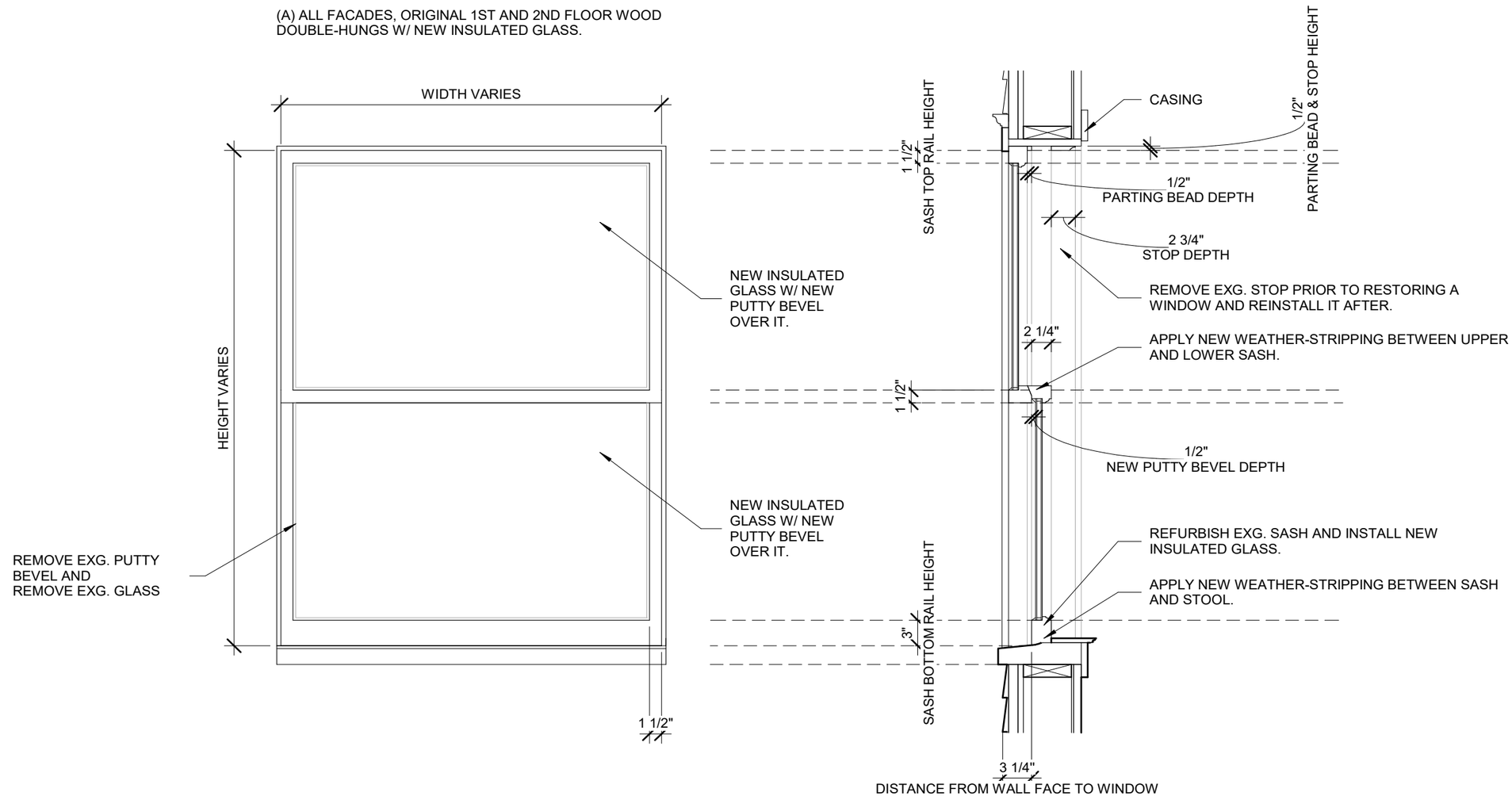
Date: 01/29/24

Project #2320

COA2.0

A.

(A) ALL FACADES, ORIGINAL 1ST AND 2ND FLOOR WOOD DOUBLE-HUNGS W/ NEW INSULATED GLASS.



1 REFURBISHED
1" = 1'-0"

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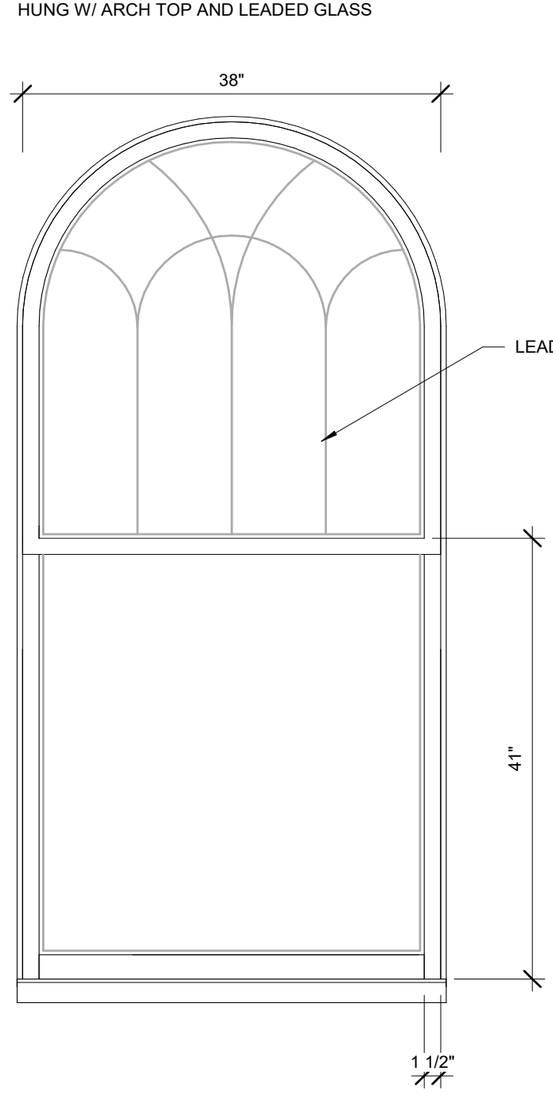
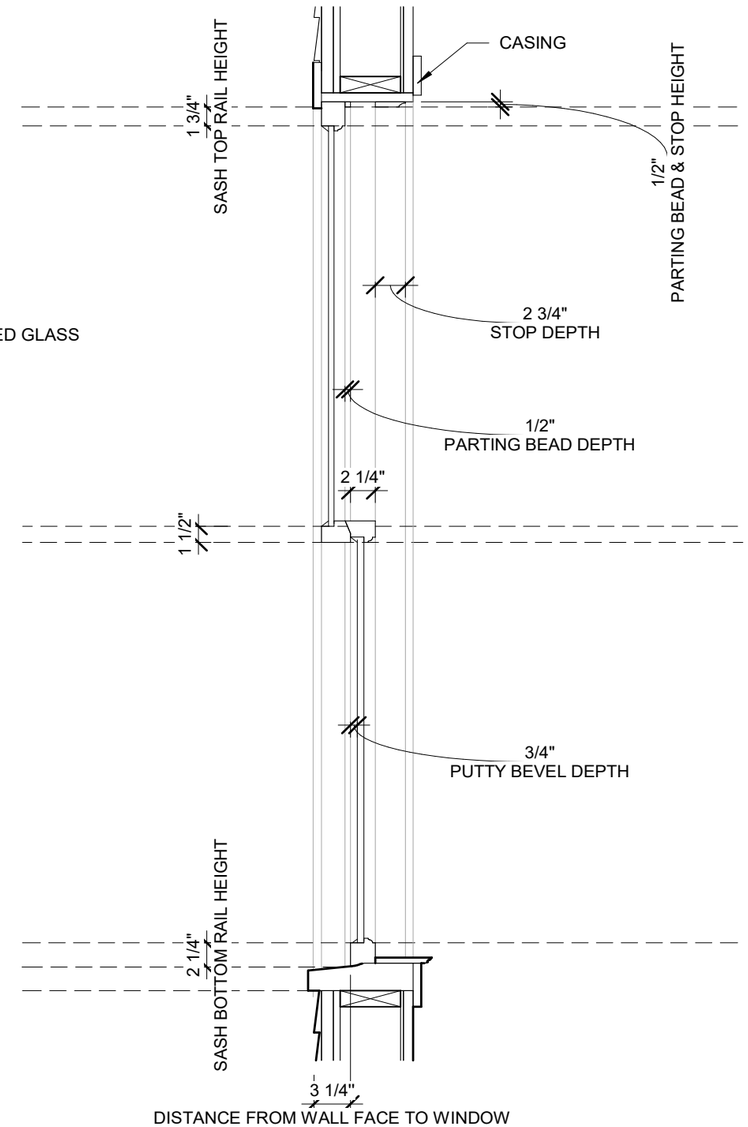
DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.1

A.

(C) NORTH FACADE, EXG. 2ND FLR WOOD DOUBLE-HUNG W/ ARCH TOP AND LEADED GLASS





1 EXISTING
1" = 1'-0"

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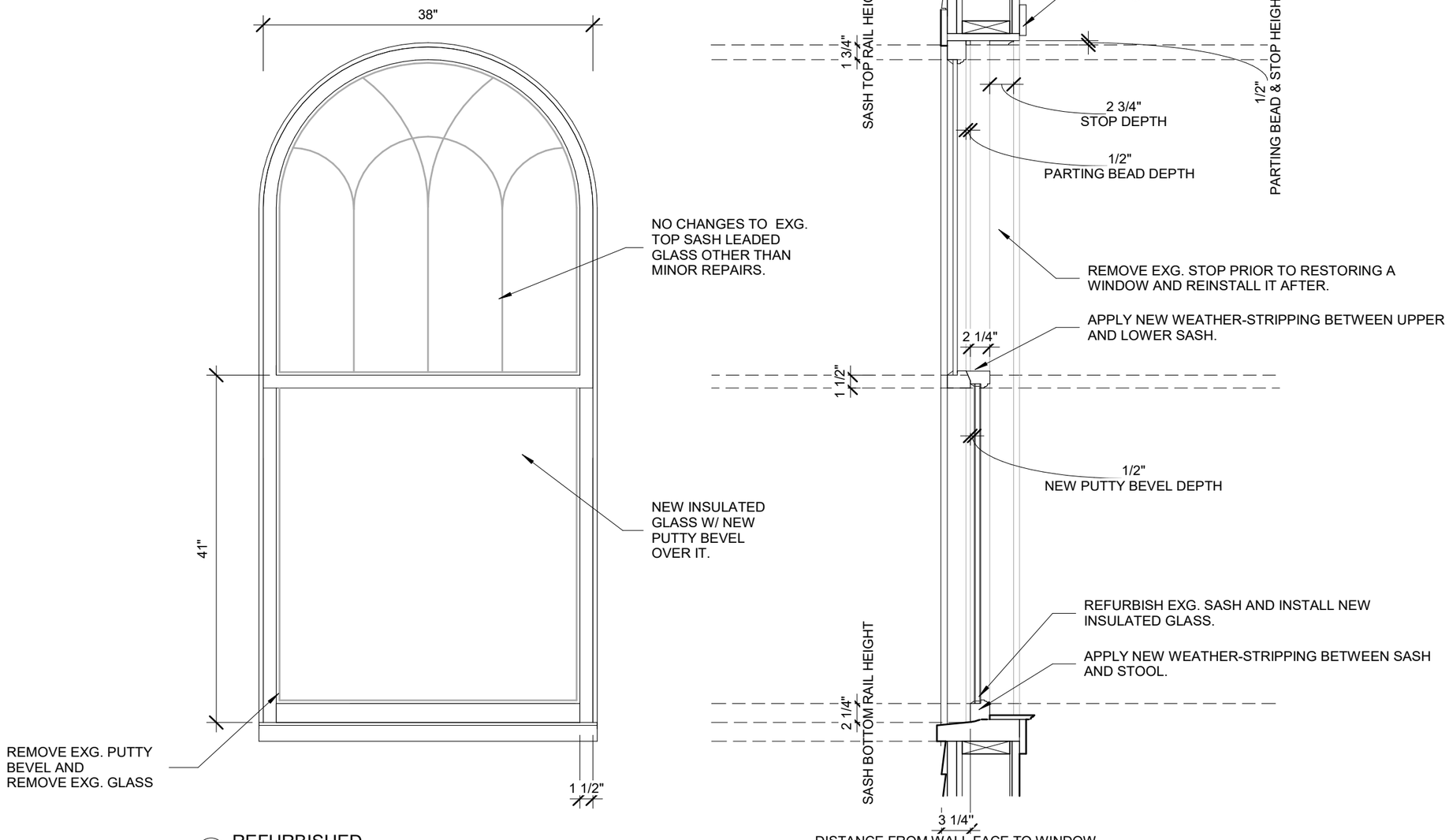
DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.2

A.

(C) NORTH FACADE, ORIGINAL 2ND FLR WOOD DOUBLE-HUNG W/ ARCH TOP AND LEADED GLASS



1 REFURBISHED
1" = 1'-0"

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DUDZIAK RESIDENCE
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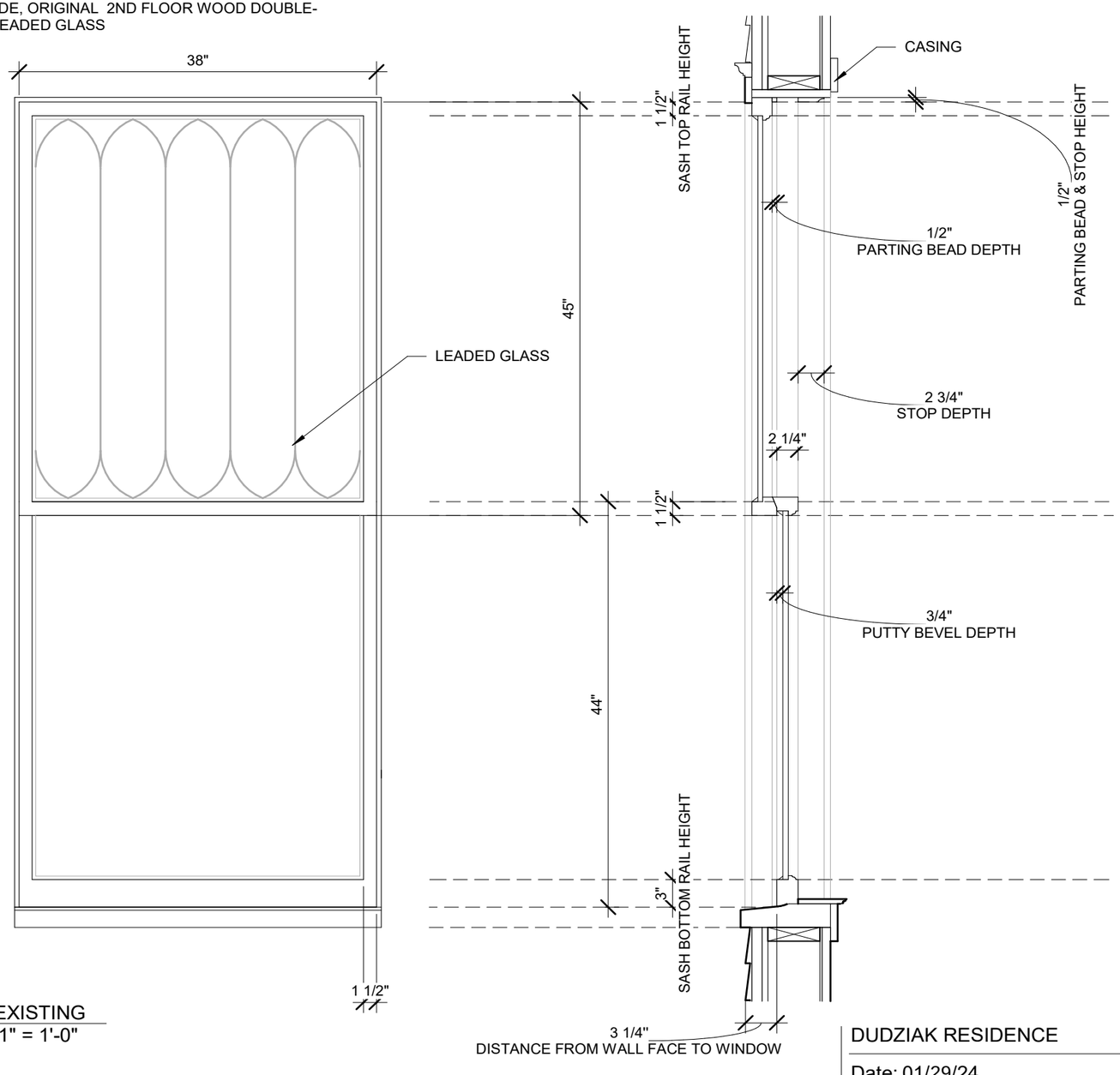
COA2.3

A.

(D) EAST FACADE, ORIGINAL 2ND FLOOR WOOD DOUBLE-HUNGS WITH LEADED GLASS



1 EXISTING
1" = 1'-0"

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DUDZIAK RESIDENCE
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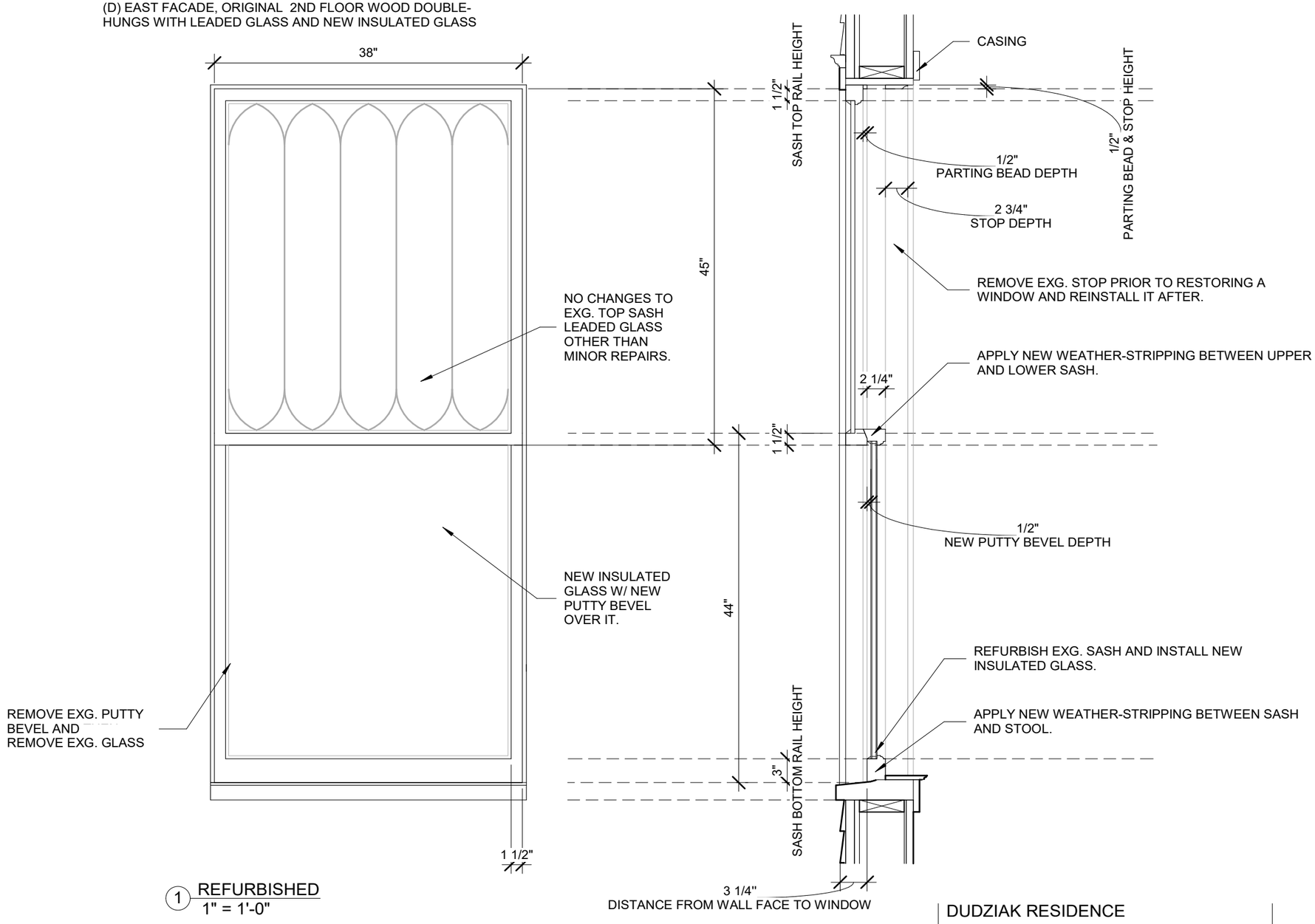
Project #2320

COA2.4

A.

(D) EAST FACADE, ORIGINAL 2ND FLOOR WOOD DOUBLE-HUNGS WITH LEADED GLASS AND NEW INSULATED GLASS



1 REFURBISHED
1" = 1'-0"

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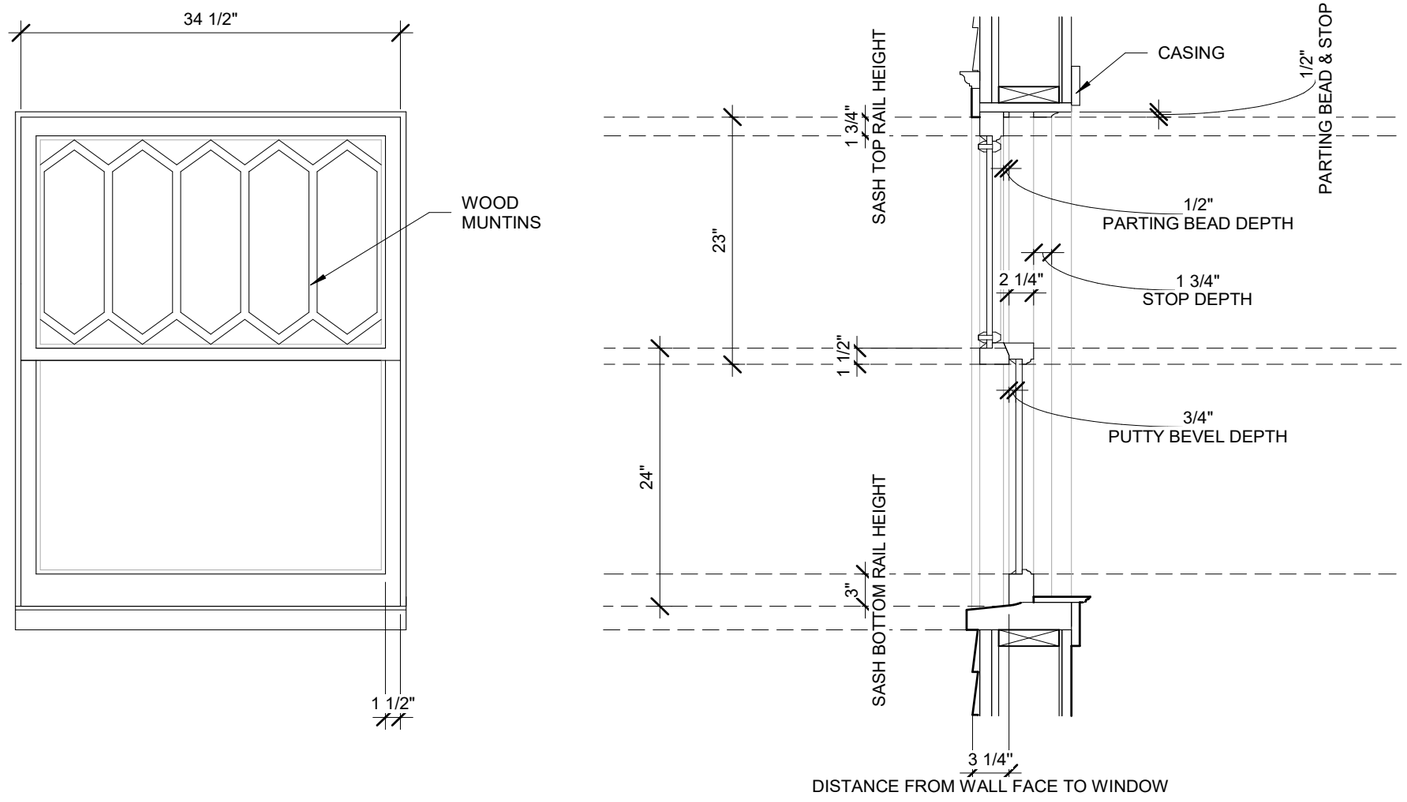
Project #2320

COA2.5

A.

(E) ALL FACADES, ORIGINAL 3RD FLOOR WOOD DOUBLE-HUNGS WITH MUNTINS



1 EXISTING
1" = 1'-0"

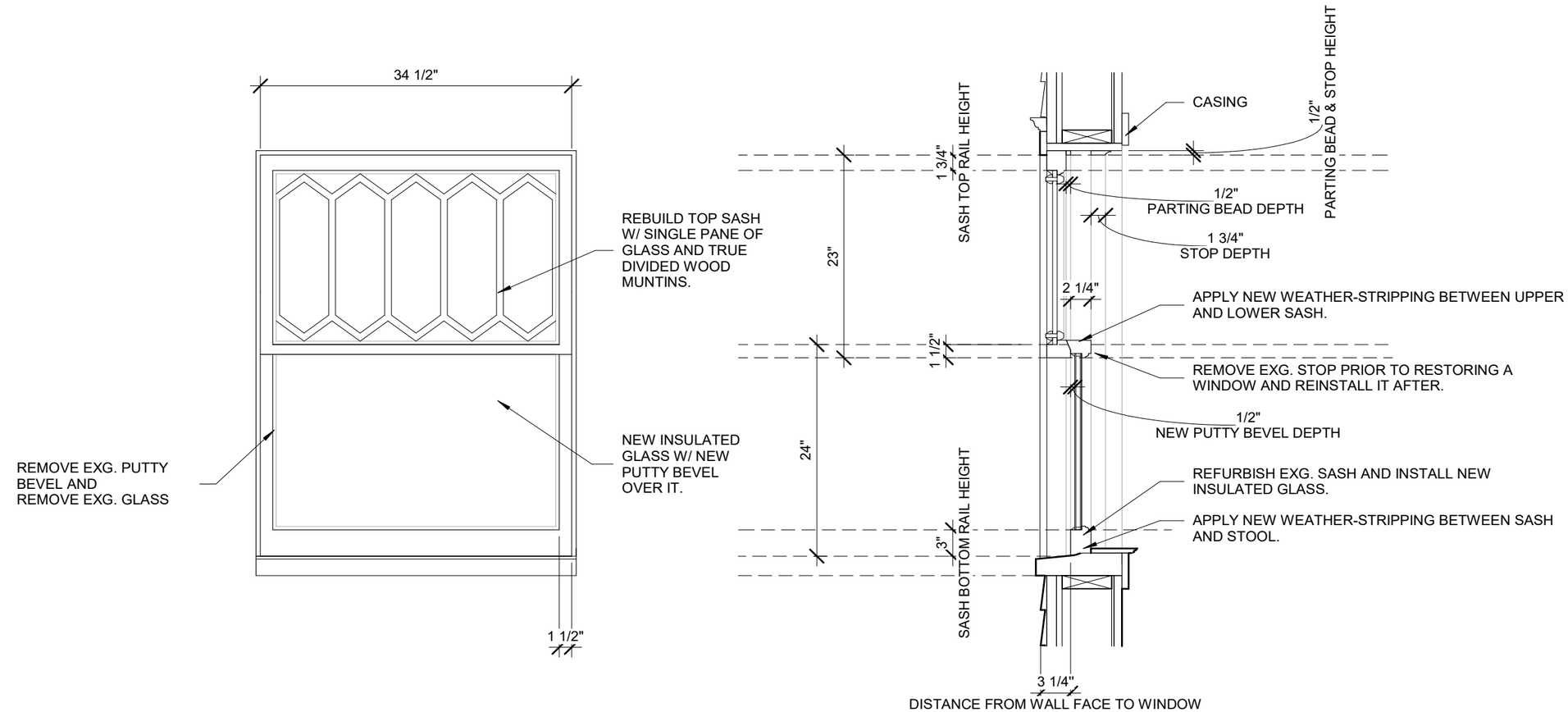
studio talo architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.6

A.

(E) ALL FACADES, ORIGINAL 3RD FLOOR WOOD DOUBLE-HUNGS WITH MUNTINS AND NEW INSULATED GLASS



1 REFURBISHED
1" = 1'-0"

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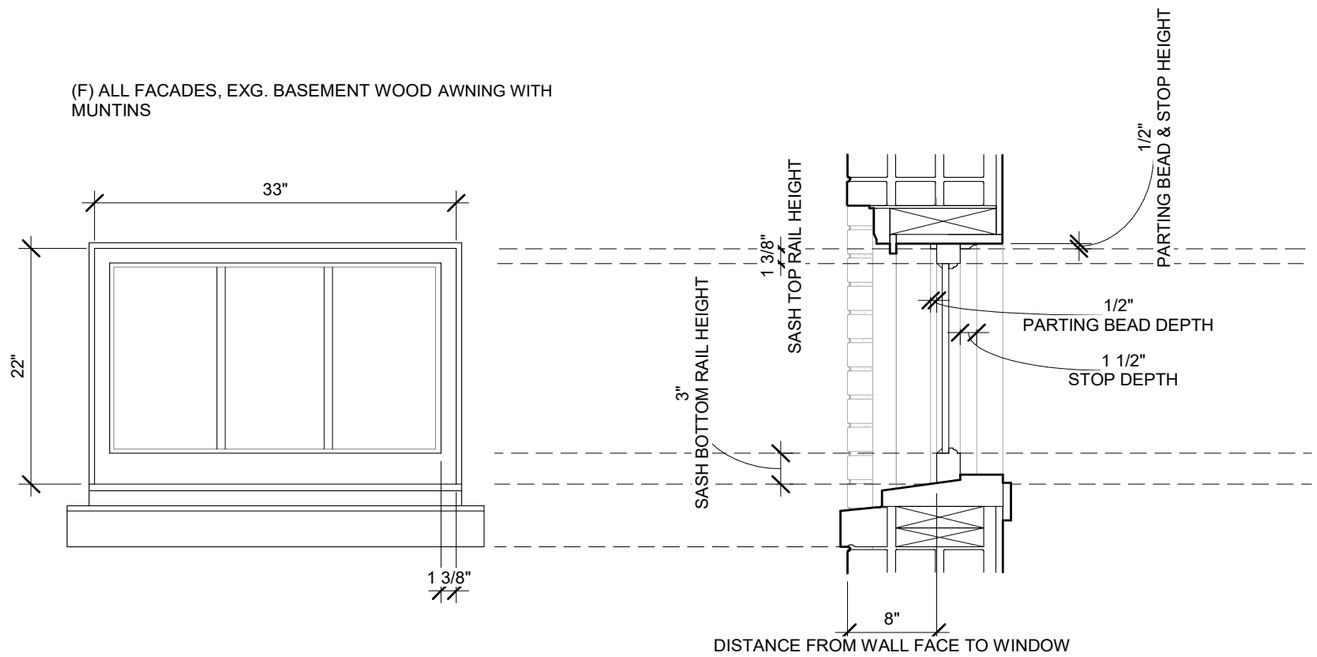
DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.7

A.

(F) ALL FACADES, EXG. BASEMENT WOOD AWNING WITH MUNTINS



1 EXISTING
1" = 1'-0"

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DUDZIAK RESIDENCE

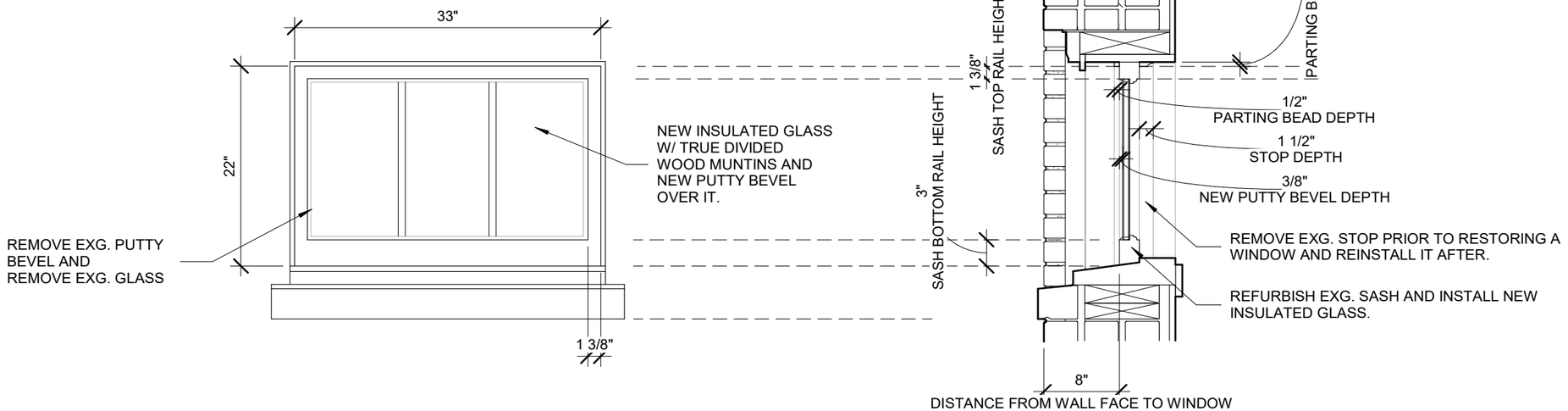
Date: 01/29/24

Project #2320

COA2.8

A.

(F) ALL FACADES, ORIGINAL BASEMENT WOOD AWNING WITH MUNTINS AND NEW INSULATED GLASS



1 REFURBISHED
1" = 1'-0"

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DUDZIAK RESIDENCE

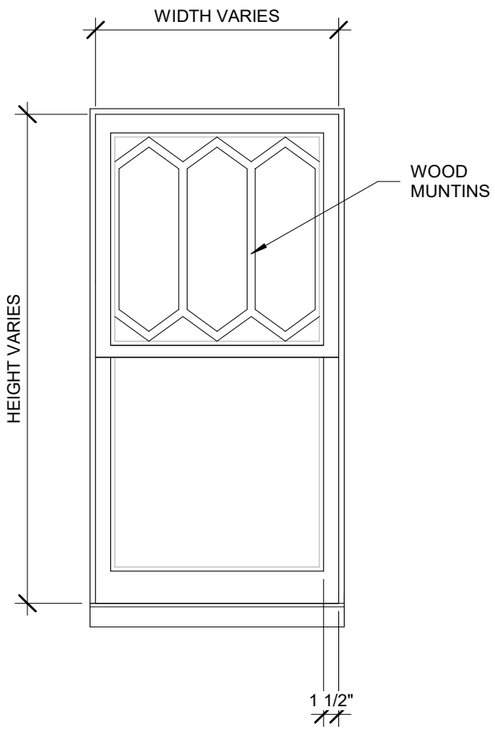
Date: 01/29/24

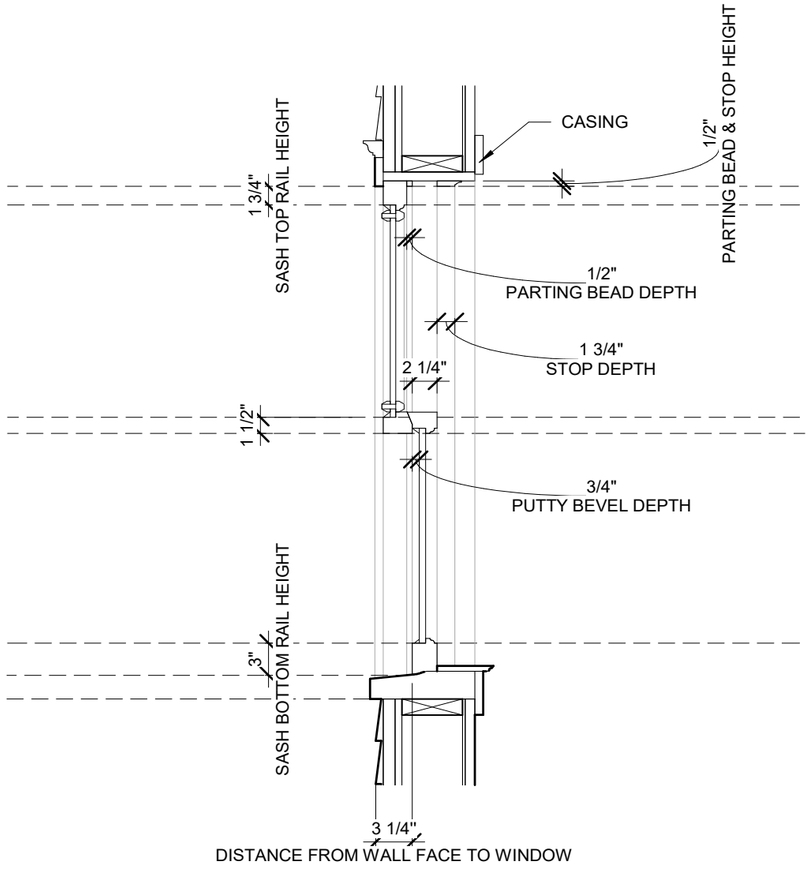
Project #2320

COA2.9

A.

(G) NORTH FACADE, ORIGINAL 3RD FLOOR WOOD DOUBLE-HUNGS WITH MUNTINS





1 EXISTING
1" = 1'-0"

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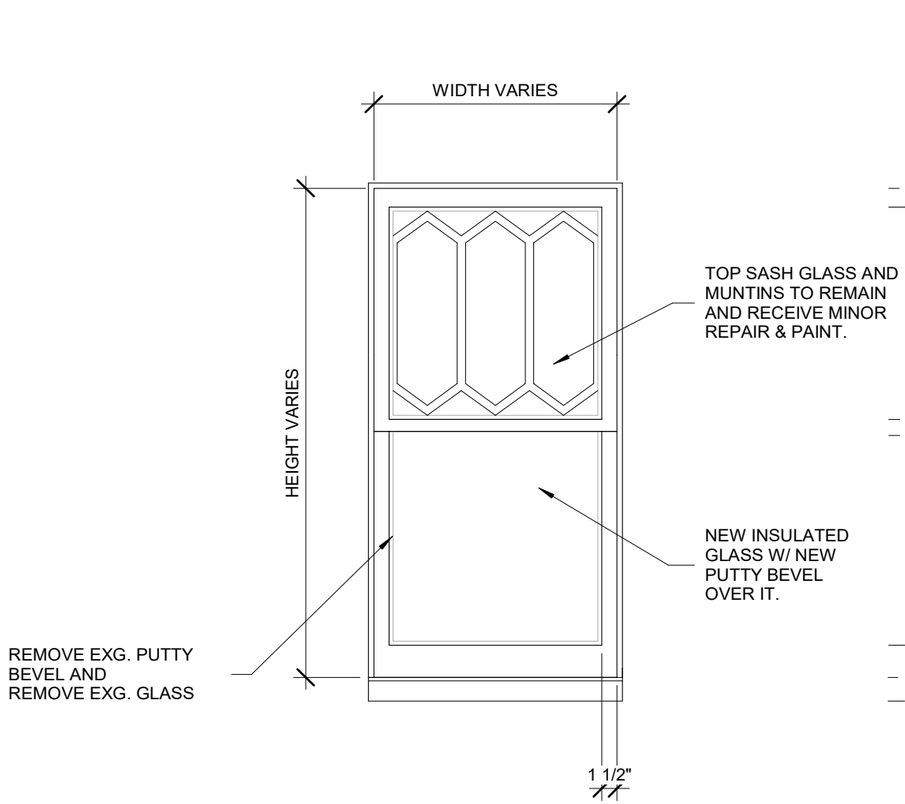
DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

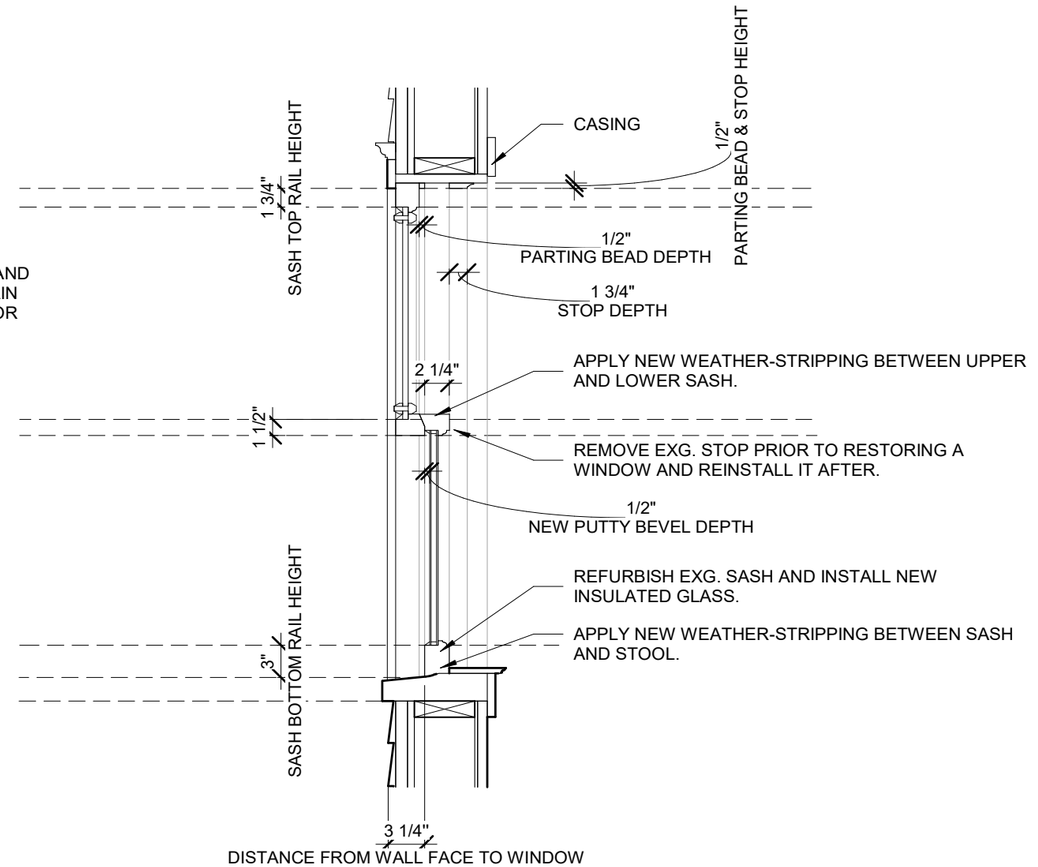
COA2.10

A.

(G) NORTH FACADE, ORIGINAL 3RD FLOOR WOOD DOUBLE-HUNGS WITH MUNTINS



1 REFURBISHED
1" = 1'-0"



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DUDZIAK RESIDENCE

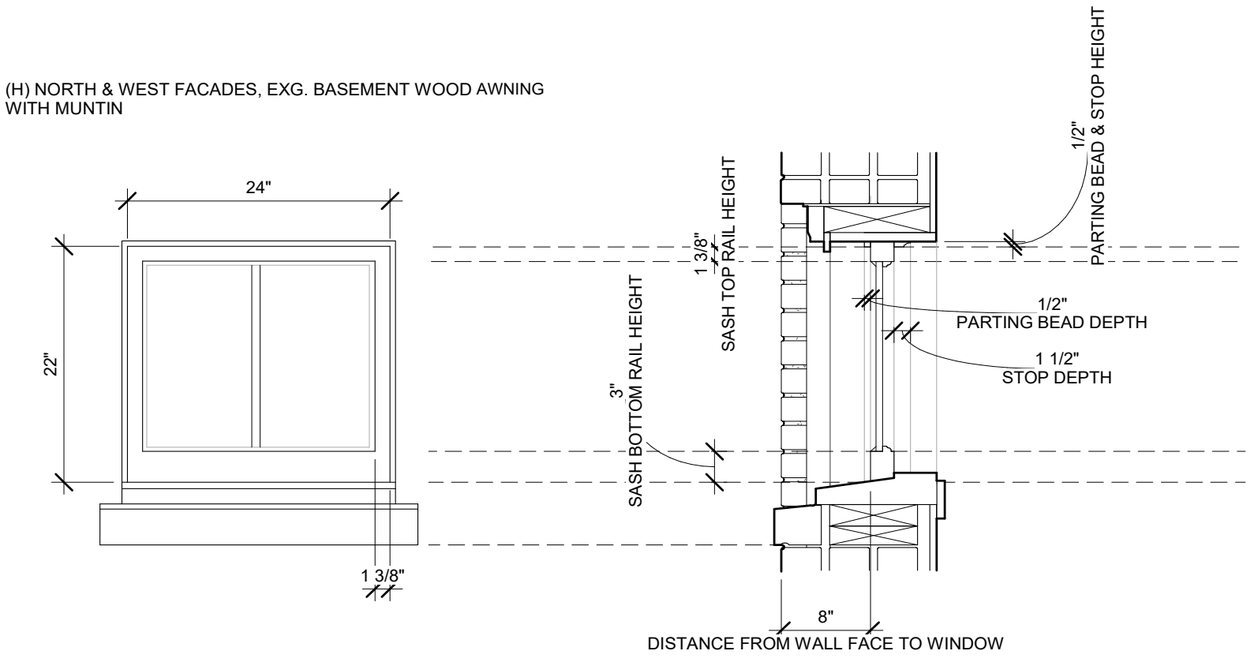
Date: 01/29/24

Project #2320

COA2.11

A.

(H) NORTH & WEST FACADES, EXG. BASEMENT WOOD AWNING WITH MUNTIN



1 EXISTING
1" = 1'-0"

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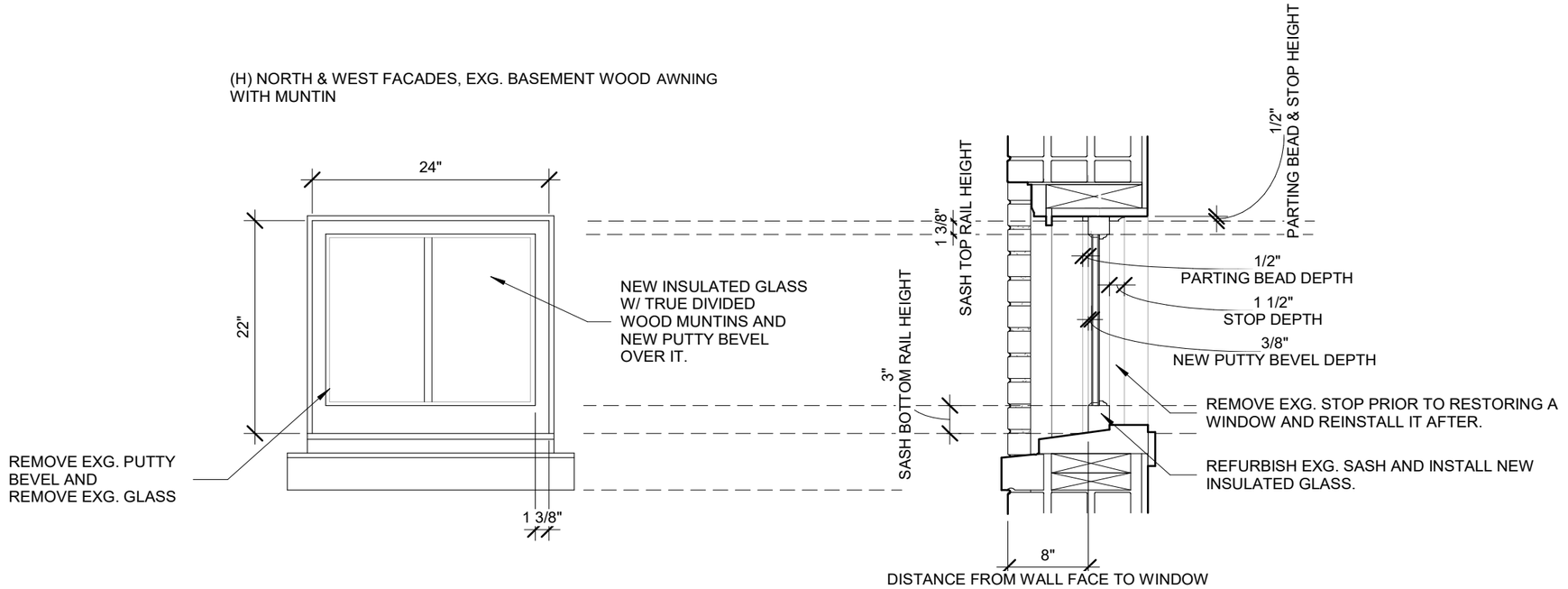
DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.12

A.

(H) NORTH & WEST FACADES, EXG. BASEMENT WOOD AWNING
WITH MUNTIN



1 REFURBISHED
1" = 1'-0"

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DUDZIAK RESIDENCE

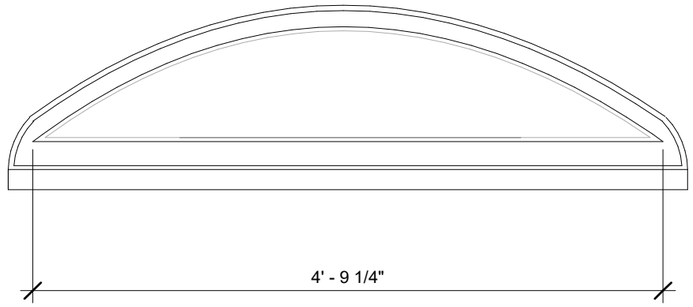
Date: 01/29/24

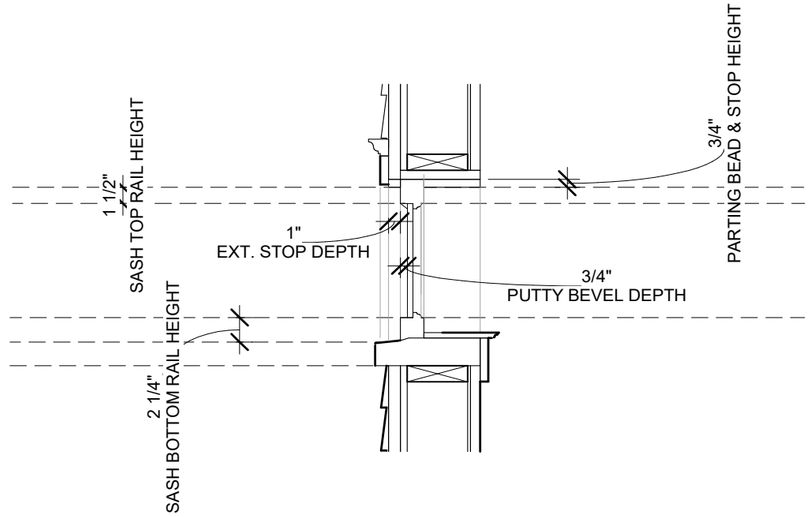
Project #2320

COA2.13

A.

(P1) NORTH FACADES, ORIGINAL 3RD FLOOR WOOD FIXED WINDOW W/ MUNTINS WHERE INDICATED





1 EXISTING
1" = 1'-0"

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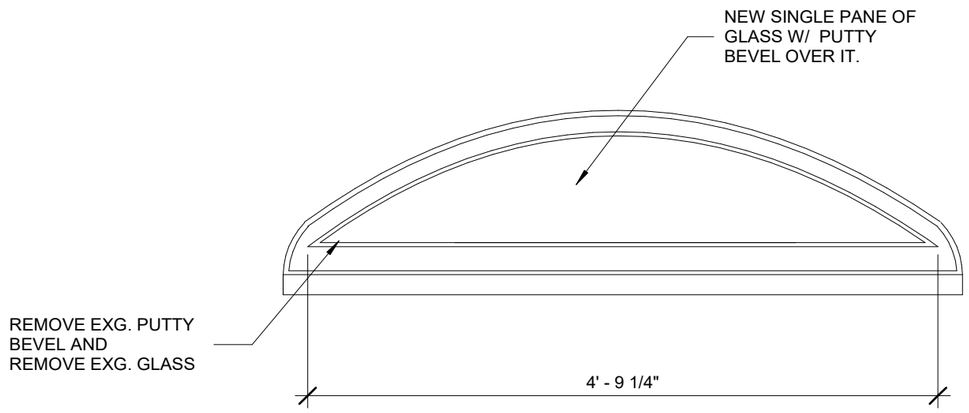
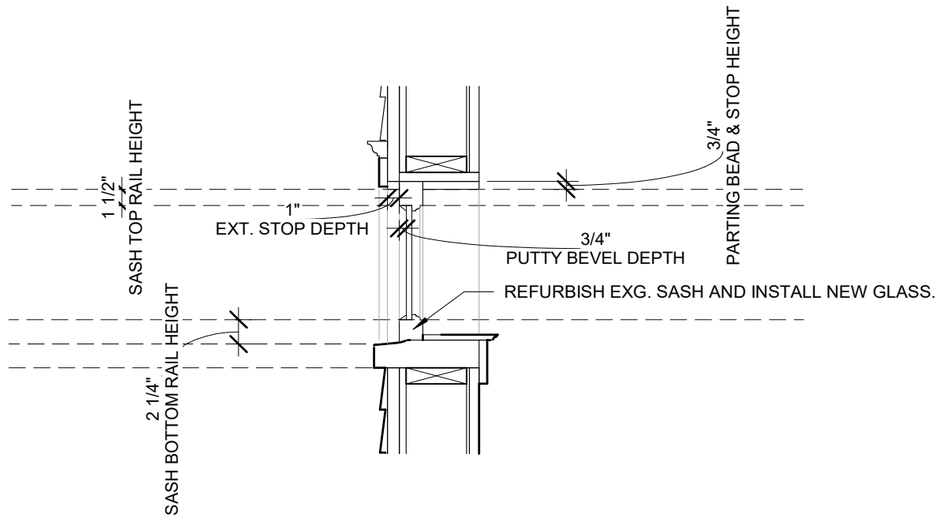
DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.14

A.

(P1) NORTH FACADES, ORIGINAL 3RD FLOOR WOOD FIXED WINDOW W/ NEW SINGLE PANE OF GLASS





1 REFURBISHED
1" = 1'-0"

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DUDZIAK RESIDENCE
Date: 01/29/24
Project #2320

COA2.15

A.

FOR REFERENCE; EXAMPLE OF MUNTIN REPAIR AND REFURBISHMENT

FOR REFERENCE; EXAMPLE OF WOOD MUNTIN RESTORATION - BEFORE

FOR REFERENCE; EXAMPLE OF WOOD MUNTIN RESTORATION - AFTER

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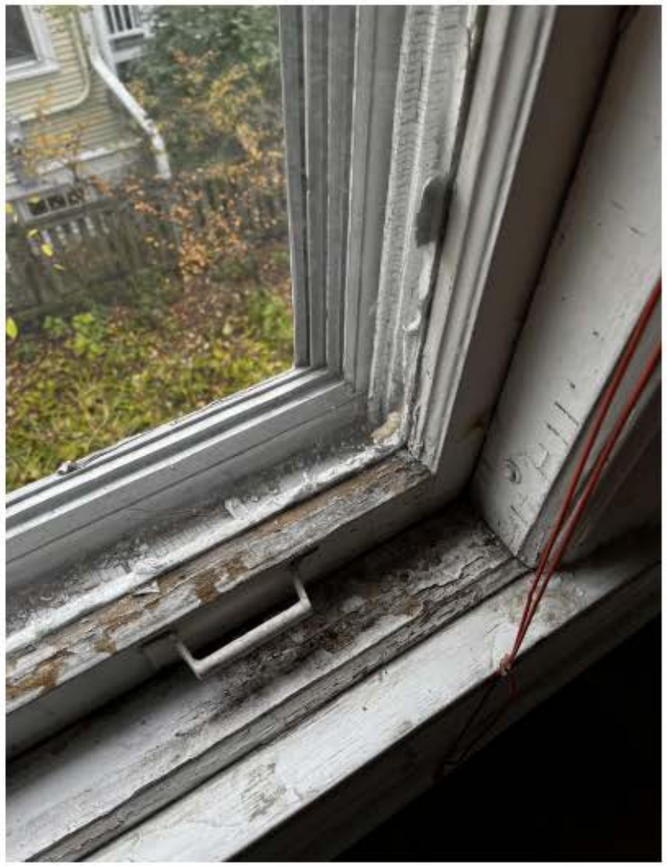
DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA2.16

A.



TYPICAL EXISTING WINDOW CONDITIONS:

MANY OF THE WOOD BOX FRAMES ARE ROTTING AND DETERIORATING. ALMOST ALL OF THE WINDOWS ARE DIFFICULT TO OPERATE. A FEW OF THE WINDOWS HAVE CRACKS IN THE GLASS. SEVERAL OF THE WINDOWS ARE TAPED SHUT, HAVE STRIPS OF FOAM STUFFED BETWEEN THE WARPED COMPONENTS, OR BOTH AS AN ATTEMPT TO PREVENT AIR LEAKAGE.

EXISTING WINDOW DOCUMENTATION

studio tal© architecture inc.
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DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA3.1

A.

EXISTING WINDOW DOCUMENTATION

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DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA3.2

A.

EXISTING WINDOW DOCUMENTATION

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DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA3.3

A.

EXISTING WINDOW DOCUMENTATION

studio tal◎ architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA3.4

A.

EXISTING WINDOW DOCUMENTATION

studio tal◎ architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

DUDZIAK RESIDENCE

Date: 01/29/24

Project #2320

COA3.5

A.

ORIGINAL SIDING DOCUMENTATION

studio tal architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

DUDZIAK RESIDENCE

Date: 02/06/24

Project #2320

COA4.1

A.

ORIGINAL SIDING DOCUMENTATION

WEST ELEVATION ORIGINAL WOOD SIDING HAS EXPOSURE OF 3".

SOUTH ELEVATION ORIGINAL WOOD SIDING HAS EXPOSURE OF 3 1/4".

WEST ELEVATION ORIGINAL WOOD SIDING

EAST ELEVATION ORIGINAL WOOD SIDING HAS EXPOSURE OF 2 3/4".

CORNERS ARE HANDLED WITH 4" CORNER BOARDS.

EAST ELEVATION ORIGINAL WOOD SIDING

studio talo architecture inc.
| 1234 sherman ave. | evanston | il | 60202 | t. 847.733.7300 | www.studiotalo.com |

DUDZIAK RESIDENCE

Date: 01/31/24

Project #2320

COA4.0

STATEMENT OF SIGNIFICANCE

This large corner house exemplifies the work of this early Evanston architect. The symmetry of the front facade is broken by the porch's curve on the south which complements the bulging bays flanking the front entrance. The side entrance sits within a recession that is emphasized by the door surrounds and the window above, both derived from the Palladian motif, and by the two eyebrow windows and three dormer windows. The sparsely applied detailing adds considerably to this well proportioned and interestingly massed clapboard structure. The integrity is disrupted by metal siding, most evident in repairs above the major windows on the front facade, but the basic character of the design remains intact.

M/M William E. Rattner

EVANSTON LANDMARK

ADDRESS: *1046 Michigan*
COMMON NAME: *Same*
REAL ESTATE INDEX NUMBER:
DATE OF CONSTRUCTION: *1895*
ARCHITECT OR BUILDER: *J. C. Lane*
ORIGINAL SITE *x* MOVED ___
SIGNIFICANCE:

HISTORICAL	___ H1	___ H2	___ H3
ARCHITECTURAL	___ A4	*x* A5	___ A6
	___ A7	___ A8	___ A9

OTHER COMMENTS:

BEGINNING STREET #	1046
END STREET #	
STREET # SUFFIX	-
STREET NAME	MICHIGAN
SUFFIX	AVENUE
PIN	11-19-217-011-0000

PHOTO ID \Images\11-19-217-011-0000.jpg

PREVIOUSLY SURVEYED? IHSS (HD)

LOCAL

WITHIN LOCAL DISTRICT?	LAKESHORE		
LOCAL DISTRICT CONTRIB/NON-CONTRIB?	C		
LOCAL LANDMARK?	YES	**YEAR**	1978
LOCAL LANDMARK ELIGIBLE?	-		
CRITERIA:	-		

NATIONAL REGISTER

WITHIN NR DISTRICT?	LAKESHORE		
NR DISTRICT CONTRIB/NON-CONTRIB?	C		
NR LANDMARK?	NO	**YEAR**	-
NR ELIGIBLE?	YES	**CRITERIA**	C

GENERAL INFORMATION

CATEGORY	Building	**CURRENT USE**	Domestic - single dwelling
CONDITION	Good	**HISTORIC USE**	Domestic - single dwelling
INTEGRITY	Minor alterations	**SECONDARY STRUCTURE**	Detached garage
		NRSECOND	C

ARCHITECTURAL DESCRIPTION

ARCHITECTURAL CLASSIFICATION	Colonial Revival	**ROOF TYPE**	Hipped
DETAILS	-	**ROOF MATERIAL**	Asphalt - shingle
CONSTRUCTION YEAR	1895	**FOUNDATION**	Stone
OTHER YEAR	-	**PORCH**	Full front
DATESOURCE	Building permit	**WINDOW MATERIAL**	Wood
WALL MATERIAL (current)	Aluminum	**WINDOW MATERIAL 2**	-
WALL MATERIAL 2 (current)	-	**WINDOW TYPE**	Double hung
PLAN	Irregular	**WINDOW CONFIGURATION**	1/1; multi/1
NO OF STORIES	2.5		

SIGNIFICANCE One of a series of stately 19th-century Colonial Revival residences along the 1000 block of Michigan Avenue. Notable features include rounded front and side bays, and wrap around porch with classical trim supported by Ionic columns.

HISTORIC FEATURES Shallow hipped roof; front and side dormer windows with round arch pediments and multi-light/1 windows; paired 2-story, rounded bays on façade; full front porch featuring cornice with modillions and dentils--SEE CONTINUATION SHEET

ADDRESS

1046		-	MICHIGAN	AVENUE

ALTERATIONS Aluminum siding and trim; replacement entry door and flanking windows on north elevation

HISTORIC INFORMATION

OLD ADDRESS (city dir.year) -

BUILDING MOVED? No

MOVED FROM -

ORIGINAL OWNER Hills, W.E.

ORIGINAL ARCHITECT Lane, Josiah Carson

ARCHITECT SOURCE BP578

BUILDER -

ADDITIONAL PHOTOGRAPHS

PHOTO ID2 \Images\11-19-217-011-0000-2.jpg

PHOTO ID3 \Images\11-19-217-011-0000-5.jpg

SURVEYOR Lara Ramsey

SURVEYOR ORGANIZATION GRANACKI HISTORIC CONSULTANTS

SURVEY DATE 3/28/2011

Historic Info Compiler MBM

PERMIT/HISTORIC INFORMATION

CURRENT ADDRES

1046	—	-	MICHIGAN	AVENUE

OLD ADDRESS (city dir.year) -

DATE OF CONSTRUCTION 1895

MOVING INFORMATION

BUILDING MOVED? No

MOVING PERMIT # - **DATE** -

MOVED FROM -

ORIGINAL PERMIT INFORMATION

BLDG PERMIT # 578 **DATE** 1895.01.28

BUILDING PERMIT DESCRIPTION Erect 2-story house, 40' wide, 57' deep, 34' high; 12 rooms

COST $7,000

ORIGINAL OWNER Hills, W.E.

ORIGINAL OWNER OCCUPIED? Yes (1896EvD)

ORIGINAL ARCHITECT Lane, Josiah Carson

ARCHITECT SOURC BP578

BUILDER -

EXTERIOR ALTERATION PERMITS

BP 38639, 1968.07.10, build open rear porch $500, owner Joseph Hines. BP 39902, 1971.03.29, add aluminum siding $2,000, owner Joseph Hines, bldr Merco Construction Co.

OTHER PERMIT INFO

BP 3991, 1910.15.02 garage

COA INFO

Replace kitchen area wood sliding French door in kind. (2004) Repoint three chimneys with Type N mortar (1 part cement, 1 part lime, 6 parts sand) (2008)

HISTORIC INFO

-

OTHER SOURCES

Evanston Landmark (1978). ELHD #215.

HISTORIC INFO COMPILER MBM

PRIMARY KEY 11-19-217-011-0000

City of EVANSTON

LAKESHORE HISTORIC DISTRICT RE-SURVEY
CONTINUATION SHEET

STREET # 1046

STREET MICHIGAN AVENUE

ADDITIONAL PHOTOS OR INFORMATION

Historic Features

Shallow hipped roof; front and side dormer windows with round arch pediments and multi-light/1 windows; paired 2-story, rounded bays on façade; full front porch featuring cornice with modillions and dentils and round columns with Ionic capitals; north side entry with Palladian surround, with leaded glass fanlights and transoms; 2nd story Palladian window above with round balcony supported by oversized, carved brackets; overhanging 2nd story bay at west end of north elevation with oversized carved brackets underneath; historic leaded glass windows along façade and side elevations;

STATEMENT OF SIGNIFICANCE

Designed by an important architect and set within ample grounds retaining fragments of the original design of the midwest's premier landscape architect, Jens Jensen, this prominent structure is based on the design of European country houses. Built for Harley L. Clarke of rough faced random stone and topped by shingle-tiled hipped roofs that lack overhangs, its main mass has a central entrance and general symmetry. At the northwest corner is a large pavilion connected by low, dramatic, sloping roofs marked by the tallest of the many chimneys. At the opposite side is a higher, slighter projection and beyond it, directly south of the main block, a large greenhouse. Details add considerably to the quality: the copper gutters and downspouts with relief ornament, the baskets of flowers sculpted atop the piers at the greenhouse, the dressed stone and ornamented surrounds used at the entrance porch, and numerous others inside and out. The building has excellent integrity.

EVANSTON LANDMARK

ADDRESS: *2603 Sheridan Road*
COMMON NAME: *Evanston Art Center*
REAL ESTATE INDEX NUMBER:
DATE OF CONSTRUCTION: *1926*
ARCHITECT OR BUILDER: *Richard Powers*
ORIGINAL SITE *X* MOVED ___
SIGNIFICANCE:

HISTORICAL	___	H1	___	H2	___	H3	___	H10	
ARCHITECTURAL	*X*	A4	*X*	A5	___	A6	___		
	___	A7	*X*	A8	___	A9			
ENVIRONMENTAL	___	GE11							

OTHER COMMENTS:

Please note that the current binding Preservation Ordinance was adopted on March 21, 1994. All previously designated landmarks (1975-1994) were incorporated as part of the current Preservation Ordinance.

CRITERIA FOR DETERMINING EVANSTON LANDMARKS
(Preservation Ordinance 1975-1994)

In making decisions about which sites qualify as Evanston Landmarks, which do not, and which are eligible for national recognition, the Preservation Commission must deal with the age of structures, verifiable facts; events, people and structures with associative value; integrity of the site; and integrity of design.

In order to be designated an Evanston Landmark, a structure must be at least 25 years old and must meet one or more of the following criteria:

Criteria of Historical Importance

Hl Exemplify the cultural, political, economic, or social heritage of Evanston; or,

H2 Be the site of an historic event 25 years in the past; or,

H3 Be associated with a nationally, regionally, or locally prominent person or organization; deceased 25 years.

When a person or event of national or international significance, or which has an undeniably important place in Evanston history becomes associated with a structure or place, which is in clear and present danger of radical alteration or demolition, the 25-year limit may be waived.

Criteria of Architectural Importance

A4 Exhibit a high quality of architectural design without regard to the time built or historic associations; or,

A5 Exemplify the work of a nationally or internationally known architect, or major local architect or master builder; or,

A6 Exhibit a high quality of architectural design that is the result of a change or a series of changes to an original structure; or,

A7 Exemplify an architectural style, construction technique or building type once common in the city; or,

A8 Exhibit an unusual, distinctive or eccentric design or construction technique which contributes to the architectural interest of its environs as an accent or counterpoint; or,

A9 Be selected for inclusion on the 1972 Illinois Historic Structures Survey

In addition, certain places which have long provided an established and familiar visual feature in Evanston by virtue of their unique location, distinctive physical characteristics or historical association, may be designated Evanston Landmarks.

Address Number	Street Name	Building Type	Style	Significance C/NC	Significance Ldmk	Architect	Builder	Built For	Date	# of Stories
2535	Sheridan Road	Fog House		C					1873-74	
2603	Sheridan Road	S.F. (Art Center)	French Eclectic	C	LL	Powers, Richard		Clarke, Harley	1927	2.5
2603	Sheridan Road	Coach House		C					1927	
2603	Sheridan Road	Rest Rooms		NC					Ca. 1978	
2604	Sheridan Road	S.F.	Ranch	NC			Hemphill, C.A.	Hemphill, C.A.	1955	1.5
2615	Sheridan Road	Picnic Shelter		NC					Ca. 1978	
2618	Sheridan Road	S.F.	Ranch	NC		Marks, Edward	Hemphill, C.A.	Hemphill, C.A.	1954	1.5
2626	Sheridan Road	S.F.	Ranch	NC		Marks, Edward	Hemphill, C.A.	Hemphill, C.A.	1954	2.5
2651	Sheridan Road	S.F.	Colonial Revival	NC		Marks, Edward	Hemphill, C.A.		1956	2
2651	Sheridan Road	Play House		NC					Unk	
2652	Sheridan Road	S.F.	Raised Ranch	NC		Marks, Edward	Hemphill, C.A.	Hemphill, C.A.	1954	1.5
2652	Sheridan Road	Garage		NC					Unk	
2652	Sheridan Road	Pool		NC					Unk	
2653	Sheridan Road	S.F.	Modern	NC		Kenyon & Associates	H. Peterson Construction	Buck, Mr. & Mrs. John T.	1979	1.5
2655	Sheridan Road	S.F.	Colonial Revival	C		Burnham, D.H. & Co.	MacLean Construction Co.	Deering, Charles	1895	2
2655	Sheridan Road	Garage		NC					Unk	
2658	Sheridan Road	S.F.	Colonial Revival	C		Giatto, L.A.	Morrison, Richard	Hutchins. M.W.	1923	2.5
2658	Sheridan Road	Coach House	Colonial Revival	C		Giatto, L.A.	Morrison, Richard	Hutchins. M.W.	1924	2
2664	Sheridan Road	S.F.	Ranch	NC		Schnur, J.C.	O & O Construction Co.	O & O Construction Co.	1953	1
2668	Sheridan Road	S.F.	Ranch	NC		Schnur, J.C.	O & O Construction Co.	O & O Construction Co.	1953	1
2674	Sheridan Road	S.F.	Craftsman	C		Knapp, W.H. (owner)	Shumway & Hinkel	Knapp, W.H.	1925	2.5
2674	Sheridan Road	Garage		NC					1978	
2678	Sheridan Road	S.F.	Tudor Revival	C		Cline, A.L.	Danielson, P.A.	Winn, J.S.	1924	2
2678	Sheridan Road	Garage		C					Unk	
2681	Sheridan Road	S.F.	Tudor Revival	C	LL	Unknown		Brooks, Edward L.	1892-93	2.5
2681	Sheridan Road	Garage		C					1907	
2686	Sheridan Road	S.F.	Classical Revival	C		Maher & McGrew	Foley, James	Iredale, Earl	1927	2

ARCHITECTURAL STYLES

The Northeast Evanston Historic District is being nominated to the National Register of Historic Places under Criterion C for architecture. Although the Historic District's period of significance dates from ca. 1860, there are relatively few buildings in this predominantly residential District dating from before the 1890s. This earlier phase of the neighborhood's development (ca.1860-1890) is represented primarily by vernacular buildings, upright and wing, L-Form and T-Form houses. In addition to the Italianate Grosse Point Light Station and its satellite buildings (1872-74), there are two Italianate houses with compromised integrity, one Gothic Revival house, one Stick Style house and some early Queen Anne houses. During the 1890s, the architecture followed the stylistic trends most popular in the Chicago area, and most of the houses were Queen Anne. In the years that followed, new buildings in the Northeast Evanston Historic District continued to follow predominant stylistic trends. In the first decade of the century, the American Foursquare was a popular building type, and this was true in the District. The Craftsman style was also popular during the first quarter of the Twentieth Century in the District.

The greatest numbers of buildings in the District are some version of Colonial Revival, closely followed by Craftsman. There are also a number of Tudor Revival and Italian Renaissance Revival houses. This trend toward historical revival architecture prevailed, especially in Chicago's North Shore suburbs, in the teens and twenties when the area enjoyed its greatest population surge. It is unusual to find as many Italian Renaissance Revival structures in an area as are found in the Northeast Evanston Historic District.

Most architecture in the Northeast Evanston Historic District is categorized by architectural style. These high style buildings were designed and built with characteristic features of well-defined stylistic categories based on their distinctive overall massing, floor plan, materials and architectural detail. Many buildings were designed individually by an architect for a specific client at a chosen site. Some buildings were contractor-built or architect-designed by developers who built several houses on speculation in a new subdivision. Within the category of high-style design, some rather elaborate buildings have numerous characteristic high-style features, but other buildings are much simpler

with fewer stylistic details. All display a conscious attempt to incorporate common architectural characteristics in the fashion of the time in which they were built. In some instances, buildings show a combination of styles. This may be because a house was built during a period of transition when elements from an old style were combined with features from a new one. These combinations may result from the architect's or the builder's creativity; or it may be because the structure was remodeled to accommodate later stylistic trends. Several homes in the District combine earlier Prairie details with Italian Renaissance Revival features. During the 1920s, Tudor and Colonial Revival features were often tacked on to Nineteenth-Century Italianate or Queen Anne homes.

Although the vast majority of homes in the District are categorized as high style, there are a number of vernacular homes, especially those built before 1910. Vernacular structures were usually built by an owner or a builder who relied on simple, practical construction techniques and used locally available building materials. The overall design and floorplans were typically simple and are classified by their general shape, roof shape, or floor plan. The very earliest Nineteenth Century vernacular types are the Upright and Wing, L-Form, and T-Form. Many more were built in the first decade of the Twentieth Century and into the 1920s. The most common house type in the District is the American Foursquare, followed by Gable Front houses. There are also several bungalows. Following World War II, many ranch houses and split-levels were constructed throughout the country.

The ranch houses in the District, mostly constructed after 1949, are not tract houses. Instead, they were often architect-designed and respectful of the materials and the overall stylistic quality of the houses around them. They are generally located at the north end of the District.

The following is a chronological summary of architectural styles and building types found in the District.

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

house, with a front-facing gable and multipane casement windows at 2750 Sheridan Road (1927). Ernest Mayo and his son were Evanston architects well known for their Tudor Revival designs. Frederick Hodgdon designed a somewhat more unusual stone Tudor Revival house at 2510 Orrington Avenue (1925). Paul F. Olson designed the house at 2437 Sheridan Road. With half-timbering, front-facing gables, and multipane casement windows, this house is similar to many Tudor Revival homes throughout the area.

Large Tudor Revival homes continued to be built into the thirties. Ralph Huszagh designed a pared down example with four front-facing gables but little exterior detailing at 2700 Euclid Park Place (1937). In Charles A. Hemphill's development in Milburn Park, his architect Raymond F. Houlihan designed two Tudor Revival houses, at 12 Milburn Park in 1937 and at 10 Milburn Park in 1939. Both combine stone with half timbered gables.

Smaller Tudor Revival houses in the District include five developed by C.W. Johnson (800, 818, 834, 840, and 900 Lincoln Street) between 1925 and 1937. Archibald Morphett, who had worked for Howard Van Doren Shaw, designed the house at 818 Lincoln Street (1925). Bertha Yarex Whitman, one of Chicago's few practicing woman architects of the period, designed a simple two story brick home with half timbering and a rounded front bay, at 840 Lincoln Street (1931). Lowe and Bollenbacher designed a picturesque stone Tudor Revival cottage at 2218 Orrington Avenue in 1919. Multipane windows and a prominent front facing-gable interrupted by a massive chimney characterize its design. A handsome, more disciplined example by Lowe and Bollenbacher is at 625 Library Place (1921). James R. Allen designed a third cottage, brick with stone trim, at 2881 Sheridan Place. Built in 1923. Representing the type of Tudor Revival that was neither reminiscent of a manor house nor a cottage is the 1927 Tallmadge and Watson design at 2430 Orrington Avenue. Better known for their Prairie style work, the firm often integrated Tudor detailing into Prairie designs.

French Eclectic

Compared to Colonial Revival and Tudor Revival Styles, the incidence of French Eclectic structures is comparatively rare. The French Eclectic 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.[54] The style persisted through the 1930s; pre-1920 examples are rare.

The principal identifying feature of French Eclectic 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 Eclectic style. The majority of French Eclectic houses are formal and imposing.

There are two major subtypes of the style. The first is symmetrical, with 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 grand chateaux or French farmhouses. The second subtype is asymmetrical with a 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 Eclectic designs are quite similar stylistically to Tudor Revival homes.

The Northeast Evanston Historic District has 18 French Eclectic residences, built between 1921 and 1965. Several handsome examples built in the 1920s are quite different from one another. Most are quite formal; some are symmetrical; and only one has a tower. The Harley Clarke House (2603 Sheridan Road) is the grandest French Eclectic style house in the District. Designed by Richard Powers in 1927, it has a symmetrical central section, stands two-and-one-half stories, and is capped by a very steep roof with its ridge paralleling the front of the house. It is built of stone, and large chimneys feature prominently in the overall design. A considerably more modest symmetrical example may be found at 826 Lincoln Street. This house, designed by Archibald Morphett in 1925, is built of brick, and is three bays wide. It has the characteristic steep roof and dormers that extend up through the cornice line. Ralph D. Huszagh designed a very

handsome example of an asymmetrical but formal French Eclectic house at 2637 Ridge Avenue (1931). By contrast, the house designed by Willis Beck at 2424 Orrington is picturesque in massing and is the only French Eclectic house in the District with a central tower. Built in 1929, the house has quoins, French windows, and the signature steep roof. Raymond F. Houlihan designed some of the most interesting French Eclectic houses in the District for the Hempill subdivision in Milburn Park.. The five stone houses at 2, 4, 6, 7, and 8 Milburn Park vary from one another in design but are alike in materials and scale; all are very handsome examples of the French Eclectic style. They were built in 1937 and 1938.

Spanish Colonial Revival

Spanish Colonial Revival houses became popular after the Panama-California Exposition held in San Diego in 1915. Popularity of this style reached its height in the 1920s. With buildings imitating elaborate Spanish prototypes, it received worldwide attention. Low-pitched red tile roofs, usually with narrow or no eaves characterize the style. Arches are prominent features, and wall surfaces are typically stucco. Spanish Eclectic 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. There are only two examples of the style in the District. Neither is a particularly characteristic example, although they are both stucco and feature the use of arches. One, designed by Walter Mead, was built at 2214 Orrington Avenue in 1919; William H. Lautz designed the other Spanish Colonial Revival house at 806 Monticello Place in 1922.

Italian Renaissance Revival

Although the Italian Renaissance Revival style was not generally popular on the North Shore, there are 34 examples in the Northeast Evanston Historic District. The style is considerably less common than the contemporary Craftsman, Tudor Revival, or Colonial Revival styles. In the late 19th Century, many American architects and their clients visited Italy and had first-hand familiarity with Italian architecture. Italian Renaissance structures designed by those architects mimic their Italian predecessors closely.[55] The close resemblance is also 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.

MEMORANDUM

To: Members of the Preservation Commission

From: Charles Smith, Commissioner; Cade W. Sterling, Planner

Subject: Amending the Statement of Significance for 2603 Sheridan Road, commonly known as the Harley Clarke Mansion and its grounds.

Date: February 7, 2024

Statement of Significance regarding the Werling Dune

The Werling Dune was first conceived in 1977, as part of the "*Land Use, Restoration, and Activity Management Plan for Lighthouse Landing*" prepared by Johnson, Johnson and Roy, the predecessor to today's Smith Group. The Lighthouse Landing plan in Evanston is considered one of the firm's most recognized and highly regarded projects, receiving an award from the American Society of Landscape Architects, and referenced in the Cultural Landscape Foundations directory. The plan is further representative of the firm's "framework" approach, which, innovative at the time, would go on to become a widely accepted benchmark for land use and development planning across the country.

The site's integrity of setting is dominated by, and dependent on, a landscape designed by the Midwest's premier landscape architect, Jens Jensen, a progenitor of the uniquely North American aesthetic known as the Prairie Style. Jensen would collaborate with his friend and protégé Alfred Caldwell who was engaged to supervise construction of the property's significant landscape composition. Designed and implemented over 50 years after Jensen's plan for the property, the dune is a uniquely evolutionary aspect of the site's naturalistic and prairie influenced landscape design, providing a dramatic backdrop to a recreational sand beach on Lake Michigan. Viewed from a nearby bluff, the dune evokes a sense of wildness available to anyone in daylight or moonlight, and softening and naturalizing the transition between the beach and the Harley Clarke Mansions east lawn.

In 1980, Donn Werling, as City Naturalist, oversaw the execution of the plan including design and construction of the dune. For his efforts, Werling was honored by the Evanston City Council for his "significant contribution to the improvement of the environmental quality of Evanston". Werling would go on to accept a combined academic and administrative appointment to the University of Michigan, where he received his PhD, as Director of the Henry Ford Estate, one of the most significant works of Jens Jensen and Prairie Style landscape architecture. The dune was the first area in the city created to be a protected habitat intended to provide a respite from human interference, for the flourishing of native biodiversity. . The dune is a sanctuary to be viewed from a distance, protected from human activities that would diminish the delicate dune native plant habitat and purposefully includes barrier type plants such as native rose that create a living fence and adequate protection from trespass. Appreciated for its interpretative value, remarkable because of its

simplicity of design, so successful in its execution that it is often confused as a natural sand dune, seamlessly connecting lighthouse beach with the Jensen landscape surrounding the sites built resources – creating timelessness, as if it had always been there, or had been designed or protected by Jensen himself. The dune is one of the City's premier modern landscapes with deep historic, cultural, and social associations with the nationwide environmental movement of the 1970s, a period of widespread uncertainty, unrest, and progress. Having a paid City staff position of City Naturalist (Werling), was indicative of Evanston's innovative and early embrace of this movement, implementing its nationwide appeal on a local scale – the dune is the physical embodiment of that period's sentiment.

Attachments:

1. Survey and legal description
2. Viewing the Werling Dune, section drawing prepared by Johnson Johnson and Roy (1977)
3. Lighthouse Landing Plan by Johnson Johnson and Roy (1977)
4. Letter from Donald Werling

Revised Statement of Significance for the Harley Clarke Mansion and Grounds

Sited on a stretch of the Lake Michigan shoreline with significant historical and cultural associations with the native peoples whose ancestral homeland included Evanston, the property in its current state was d~~D~~esigned by an important architect and set within ample grounds retaining ~~fragments of~~ significant portions of the original design of the Midwest's premier landscape architect, Jens Jensen and his protégé Alfred Caldwell – indelible practitioners of the Prairie Style of landscape architecture.~~,~~ T~~t~~his prominent structure, and its smaller but equally well designed and appointed Coach House, is based on the design of European country homes. Built for Harley L. Clarke of rough faced random limestone and topped by Ludowici clay shingle-tiled hipped roofs that lack overhangs, its main mass has a central entrance and general symmetry. At the northwest corner is a large pavilion connected by low, dramatic, sloping roofs marked by the tallest of the many chimneys. At the opposite side is a higher, slighter projection and beyond it, directly south of the main block, a large ~~greenhouse~~iron and glassed roof conservatory. Details add considerably to the quality: the copper gutters ~~and~~ downspouts, scuppers and cisterns with relief ornament, the baskets of flowers sculpted atop the piers at the conservatory, the dressed stone and ornamented surrounds used at the entrance porch, delicate wood rope carved brick moulds,and numerous others inside and out. The house was the last of the gilded age mansions built on the North Shore of Chicago prior to the stock market crash of 1929, and is arguably the last great estate to be built since. The home received the Evanston Art Commissions architectural award for excellence by then president Thomas Tallmadge in its inaugural year, and has been widely celebrated and acclaimed since its ~~The~~construction. The buildings ha~~ve~~s excellent integrity.

The property's integrity of setting, significant landscape composition, and spatial relationships are inexorably linked to its significance and emotive qualities.

Jens Jensen was hired in 1928 to design the grounds of the Clarke Mansion with his protégé Alfred Caldwell serving as foreman. Between 1924 and 1929 Caldwell completed a large number of jobs for Jensen, but according to Caldwell, the Clarke House in Evanston was considered his masterpiece, “the best thing I did in my lifetime” according to Caldwell. Jensen and Caldwell’s design and general layout remains intact, and incorporates many features of the Prairie School of landscape architecture, including careful manipulation of space and viewsheds to evoke emotive response. The design pays respect to its surrounding context -- helping the masterfully designed and constructed buildings, which Jensen described as ostentatious, transition seamlessly into a naturalized setting -- minimizing their mass on such a prominent location and creating a cottage, not the grand manor seen today. Expanses of open lawn at the property’s east and west were purposefully oriented to frame and soften views from the residence, principally being the view of Lake Michigan to the east. The great lawn or meadow to the west has been heavily altered. Originally the west meadow was heavily planted with native shrub massings and outcroppings, ornamental understory trees, and shade trees along a narrow and gently curving graveled drive creating enclosure and intrigue with only filtered views of the home afforded from the street, with only the front entry framed prominetly. Notably, the grade has been altered significantly, being lowered three to four feet – with the front entrance originally being at-grade. Only as one approached the front entry was the homes full grandeur and scale fully apparent.

Natural stone terraces, walkways, native plant massings, and originally dry set walls subtly link and gently guide visitors on a journey that changes with the seasons. A series of outdoor rooms are created and softened by varied massings of native plant material, much of which remain intact. At a depressed clearing to the east of the property, a series of monumental dry set stone steps approach a stone council ring comprised of a low stone seat encircling a central area designed as a multi-purpose space for social gathering, storytelling, dance, and drama -- an iconic feature of many Jensen and Caldwell designs. To the south of the homes attached steel and glass conservatory, a large stone waterfall and pond, identified as one of Caldwell’s signature projects, creates a tranquil point of reflection This feature is elevated in prominence being anchored symmetrically through the homes north-south axis, through the main east-west corridor of the home, terminating at the dining rooms grand fireplace. A grove of hemlocks at the southern edge of the parcel provides both shade and structure while screening the property from the adjacent Grosse Point Lighthouse. As one approaches the point where the drive meets the southern boundary, between the Coach House and Conservatory, a purposeful yet subtle use of grade pulls visitors toward the water fall and pond and restricts their view through a sense of enclosure, as one travels further east toward the Lake. This sense of enclosure is quickly superseded by long viewsheds and openness, with filtered views of Lake Michigan as one approaches the east lawn. The grade and massings of native plant material when leafed out in the spring and summer months create a naturalized wall, purposefully beckoning visitors to the north toward a large and strategically placed sitting stone amongst a grove of mature oaks offering filtered views of Lake Michigan. In the late fall

and winter months, when the vegetation is sparser and viewsheds clearer, visitors are drawn to the south, toward a stone landing and stair complex behind the Fog Signal Buildings which served the Grosse Point Lighthouse.

It is through these many original and purposeful grade changes, plant massings, stone outcroppings, and ornamental and shade trees which remain on the site that reinforce Jensen's symbolic representations of nature using color, texture, sunlight, shadow, and seasonal change – creating rich and varied sensory experience and outdoor pageantry. The site retains excellent integrity.

Clean Copy

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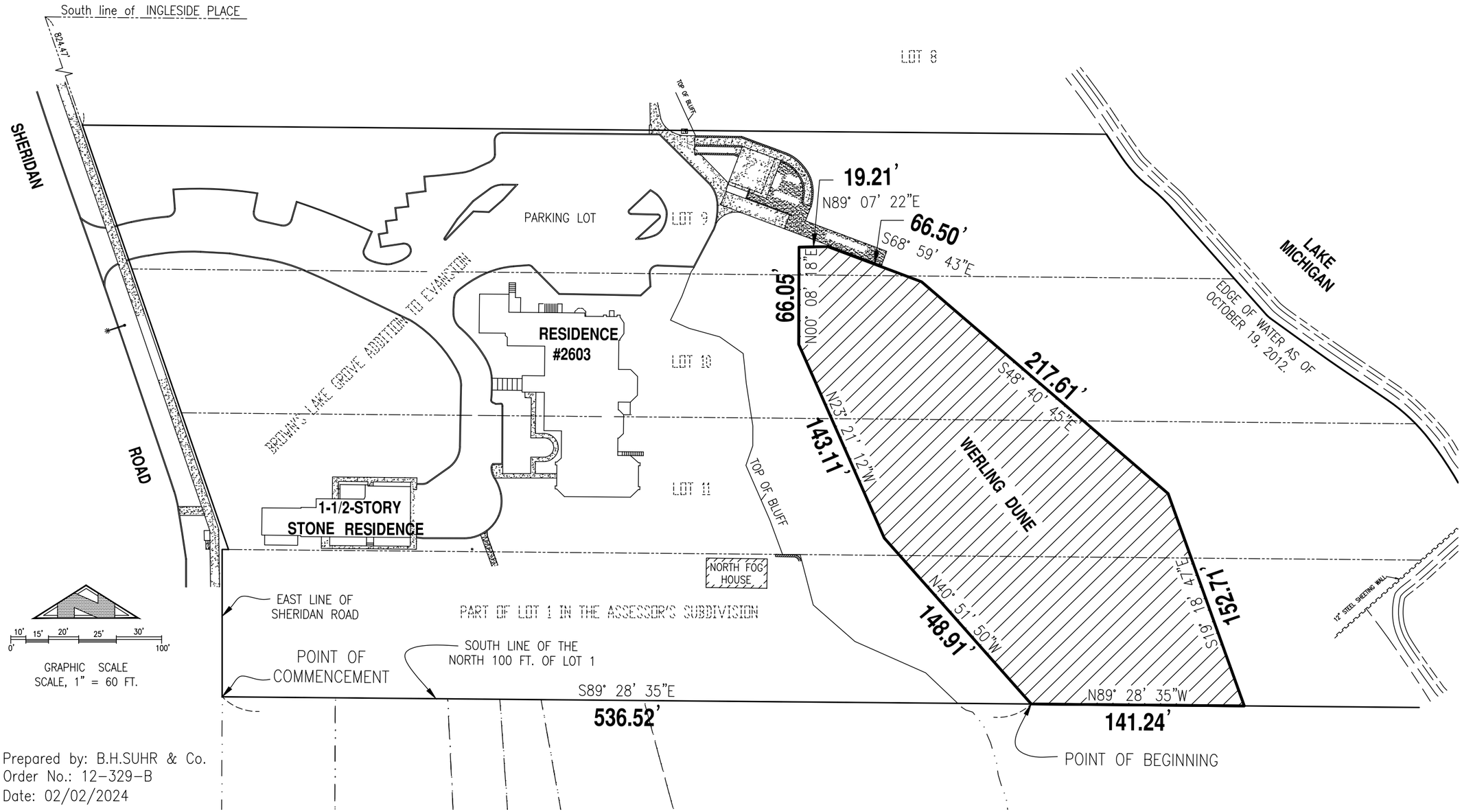
B.

EXHIBIT



Prepared by: B.H.SUHR & Co.
Order No.: 12-329-B
Date: 02/02/2024

ALL THAT PART OF THE NORTH 100 FEET OF LOT 1 EAST OF THE EAST LINE OF SHERIDAN RD., IN THE ASSESSOR'S SUBDIVISION OF THE NORTHEAST FRACTIONAL QUARTER OF SECTION 7, TOWNSHIP 41 NORTH, RANGE 14 EAST OF THE THIRD PRINCIPAL MERIDIAN AND LOTS 9, 10 AND 11 OF BLOCK 5 OF BROWN'S LAKE GROVE ADDITION TO EVANSTON, A SUBDIVISION OF A PART OF LOTS 35 TO 38 IN BAXTER'S SHARE OF THE SOUTH SECTION OF OUILMETTE RESERVE, ALSO PARTS OF LOTS 23 TO 25 IN GEORGE SMITH'S SUBDIVISION OF THE SOUTH PART OF OUILMETTE RESERVE, IN THE SOUTHEAST QUARTER OF SECTION 35, TOWNSHIP 42 NORTH, RANGE 13 EAST OF THE THIRD PRINCIPAL MERIDIAN, BOUNDED AND DESCRIBED AS FOLLOWS:

COMMENCING AT THE POINT OF INTERSECTION OF THE EAST LINE OF SHERIDAN ROAD WITH THE SOUTH LINE OF THE NORTH 100 FEET OF SAID LOT 1 IN THE ASSESSOR'S SUBDIVISION; THENCE SOUTH 89 DEGREES 28 MINUTES 35 SECONDS EAST (WITH THE BASIS OF BEARING BEING ASSUMED) ALONG THE SOUTH LINE OF THE NORTH 100 FEET OF SAID LOT 1, A DISTANCE OF 536.52 FEET TO THE POINT OF BEGINNING FOR THE PARCEL OF LAND HEREINAFTER DESCRIBED; THENCE NORTH 40 DEGREES 51 MINUTES 50 SECONDS WEST ALONG A STRAIGHT LINE, A DISTANCE OF 148.91 FEET TO A POINT; THENCE NORTH 23 DEGREES 21 MINUTES 12 SECONDS WEST ALONG A STRAIGHT LINE, A DISTANCE OF 143.11 FEET TO A POINT; THENCE NORTH 0 DEGREES 8 MINUTES 18 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 66.05 FEET TO A POINT; THENCE NORTH 89 DEGREES 7 MINUTES 22 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 19.21 FEET TO A POINT; THENCE SOUTH 68 DEGREES 59 MINUTES 43 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 66.50 FEET TO A POINT; THENCE SOUTH 48 DEGREES 40 MINUTES 45 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 217.61 FEET TO A POINT; THENCE SOUTH 19 DEGREES 18 MINUTES 47 SECONDS EAST ALONG A STRAIGHT LINE, A DISTANCE OF 152.71 FEET TO A POINT ON THE SOUTH LINE OF THE NORTH 100 FEET OF LOT 1 IN THE ASSESSOR'S SUBDIVISION, AFORESAID; THENCE NORTH 89 DEGREES 28 MINUTES 35 SECONDS WEST ALONG THE SOUTH LINE OF THE NORTH 100 FEET OF SAID LOT 1 IN THE ASSESSOR'S SUBDIVISION, A DISTANCE OF 141.24 FEET TO THE POINT OF BEGINNING, ALL IN COOK COUNTY, ILLINOIS.

Prepared By: B.H.Suhr & Co. Date: 02/02/2024
Order No: 12-329-B

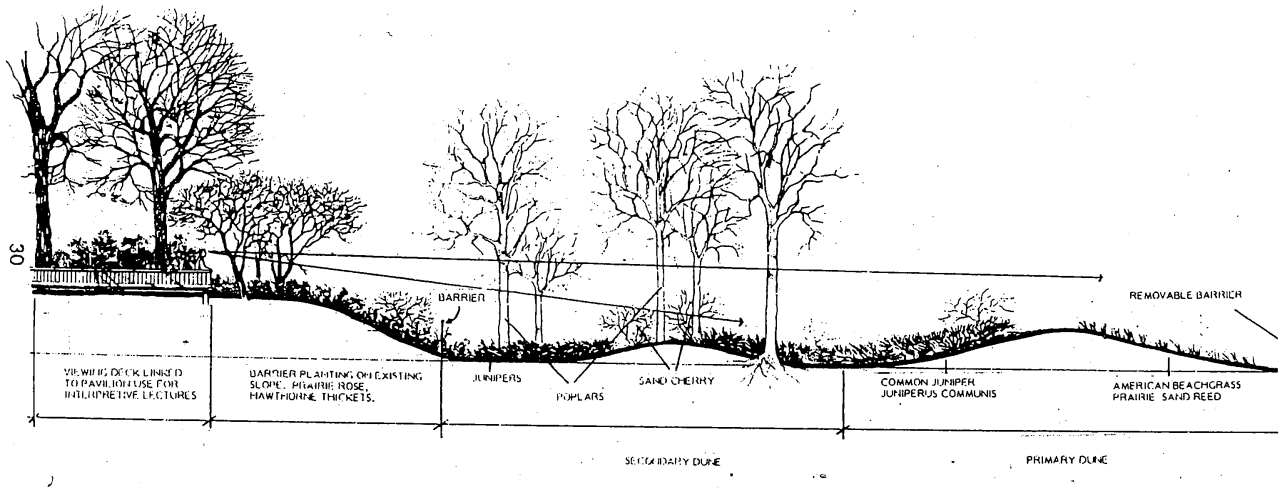
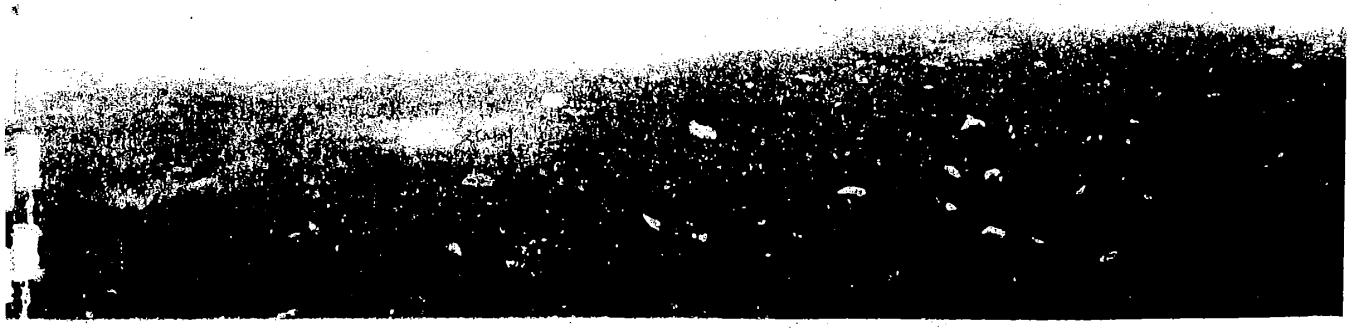


Figure 5 LIGHTHOUSE LANDING, DUNE RECONSTRUCTION SECTION
EVANSTON ILLINOIS
NORTH

Lighthouse Landing



Linda Lutz
Coordinator

EVANSTON PARKS
ECOLOGY CENTER

City of Evanston
2024 McCormick Boulevard
Evanston, Illinois 60201

847.864.5181 Telephone
847.864.9387 Facsimile

Land Use, Restoration, and
Activity Management Plan for

Lighthouse Landing

Prepared for the City of Evanston, Illinois
by Johnson Johnson & Roy/inc.
and Metz Train Olson & Youngren Inc.

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LIST OF FIGURES

Introduction

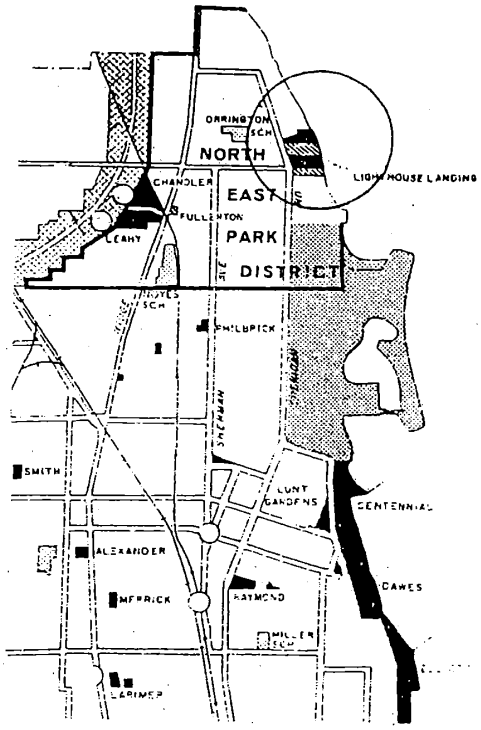
This document is a summary report of recommendations and suggested plans for the activity management, future land use, and restoration of Lighthouse Landing Park. It was prepared in summer 1977 for the Department of Parks, Recreation and Forestry of the City of Evanston. Its purpose is to present recommendations and guidelines for the improved use and management of the Park.

The report's presentation is in two parts; first, a summary of the findings of an analysis of the site, the buildings, and the programs undertaken in July of 1977. The second part is a discussion of recommendations and plans in three topic areas: Activity Management, Land Use, and Restoration of building facilities and site. An appendix, presenting more detail on the analysis follows the report.

Lighthouse Landing Park, the subject of this report, is a 10.4 acre parcel of land in the Illinois coastal zone, in Evanston, Illinois. In reality, it contains four separate public uses under a mixture of ownerships and leasehold arrangements, with a history of both formal and unwritten agreements for use, access, and cooperation. It provides recreation opportunities of neighborhood, city, regional and statewide importance.

The southernmost use area, or zone, of Lighthouse Landing Park is a one acre parcel containing the historic Grosse Pointe Lighthouse and three ancillary structures. The property is owned by the City of Evanston, but leased to the Lighthouse Park District, a separate, sub-municipal special district with legal taxing powers. In turn, the Lighthouse Park District provides space for a Nature Center Museum and teaching facility, activities which are run by the Evanston Environmental Association.

The second use area of Lighthouse Landing Park is the 2.9 acre former Harley Clarke Estate, acquired from Sigma Chi fraternity in 1965. Under City ownership, the main structure is leased to the private Evanston Art Center for a token amount. The remaining coach house structure is rented, on a one month lease basis, to private tenants. In addition, a greenhouse attached to the Coach House is used as a teaching greenhouse under the sponsorship of the Evanston Environmental Association.



Location Map

The third use area of the Park is in two parts. The southernmost is the 2.4 acre Northeast Park, owned and maintained by the Northeast Park District. It is an open meadow fringed with mature canopy trees. A small portion of the property (30' x 40') is leased by the City of Evanston for a picnic shelter site.

The northern section of this use area of the Park is the 1.6 acre Deering Park, part of the former Deering Estate acquired by the City in 1974. This element contains the only playground equipment in the Park. In addition, a portion of the park is informally assigned to the Evanston Environmental Association for use as a teaching organic garden.

The fourth use area of the park is a swimming beach, with approximately 2.5 acres of high quality beach. The beach front is City owned, with jurisdiction under the Recreation Board. Although the beach is open year-round, its most intensive use occurs during the ten week summer season.

The pattern of ownership and jurisdiction in Lighthouse Landing Park is thoroughly intermixed; typical perhaps, of a coastal zone environment. As a result, the problems of responsibility, coordination, and funding for improvements, access, parking, and maintenance are complicated and interwoven.

THE ISSUES AND THE GOALS

The central issue regarding the use of this property is how the potential of a key Evanston recreation area and the coastal zone of Lake Michigan ought to be allocated among competing and equally desirable uses. The park presently accommodates a wide mixture of users and activities; the majority of these activities are higher organized and have definite client groups. Each of the programs fulfills a recognized, valued need and provides an important recreational service.

But the site does have limitations; so the key issue here is how do we control and limit the impact these programs have on the site without losing the diversity and quality of environment and the recreational and educational resources that we wish to maintain.

There are, of course, several specific issues to be addressed in this report. In brief, they address these points:

- There are conflicting proposals for future use of the currently residential coach house facility. Should it remain residential, provide space for program expansion by the Evanston Art Center, or provide space for program expansion by the Nature Center and Grosse Pointe Voyageurs Brigade?

- The Recreation Board has proposed the construction of a comfort station at the entry to the swimming beach. Should it be constructed, and if so at what location?

- The site landscape was shaped in large measure by the genius of Jens Jensen; it has been largely neglected in the intervening 40 years. Should Jensen's landscape be restored, either fully or partially?

- The multiple activities at the Park draw people from many areas, not only the neighborhood. Should parking facilities for these users be expanded?

- Management of the separate entities within the Park is presently fragmented. Should a unifying management group or authority be established to oversee or develop policies for maintenance, inter-program conflicts, and management planning?

In August, 1977, a group of individuals and program managers concerned with the future of the site met to discuss the issues and problems facing Lighthouse Landing Park. During the two day session a set of goals for the future use of the site were developed.

Because Lighthouse Landing Park is a complex facility, it serves to fulfill many needs, be they local, regional, or statewide. In the Chicago area it is unique. It is first and foremost, however, a valued Evanston resource. Thus these goals address the continued use and maintenance of that community resource.

- The mix of uses formed here is unique and desireable, and ought to be retained.

- Because each use and program in the Park has its own needs, it is important to balance the needs of each with the others, and to minimize the adverse impacts of programs and the consequences of program growth, and maximize the synergism which can take place here.

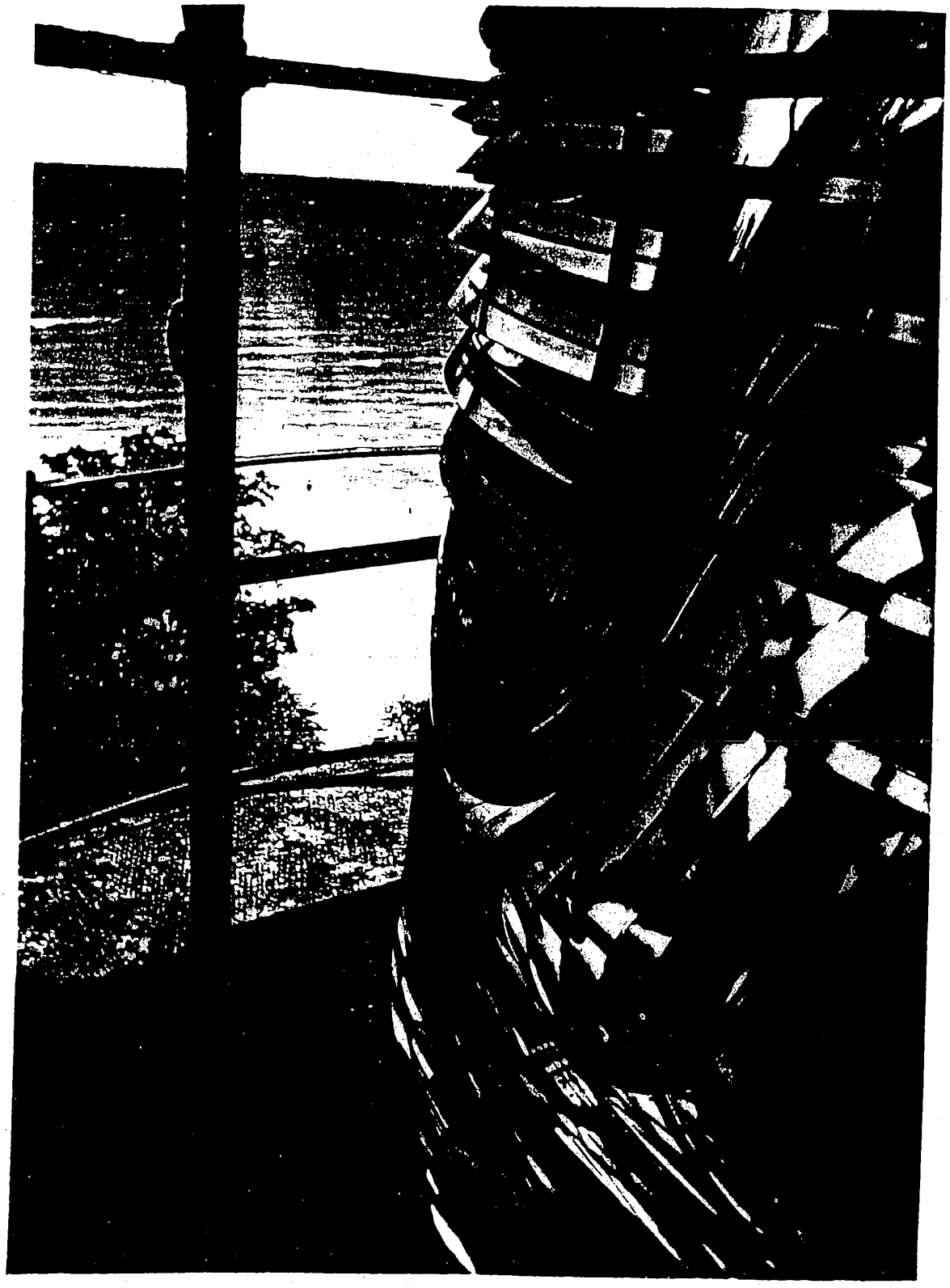
- Because programs are interwoven, sharing of facilities is required and desirable. Coordination of all programs and needs is desirable and should be achieved.

- Varying degrees of dependency on the assets of the coastal zone (the beach and the environment) are recognized, and should be considered a priority element in the decisions regarding use of Park properties.

- Varying degrees of dependency on the assets of the historic past of the coastal zone (Indian legend, the lighthouse, and the work of an eminent designer) are recognized, and should be considered a priority element in the decisions regarding use and restoration of Park properties.

- Because of the mix of resources and programs, the Park must meet regional, community and neighborhood park needs. But priority must be placed on filling an Evanston need.

- The intensity of uses on the site should not increase beyond the capacity of the site. Demands for expansion of programs should be accommodated at facilities in other locations.

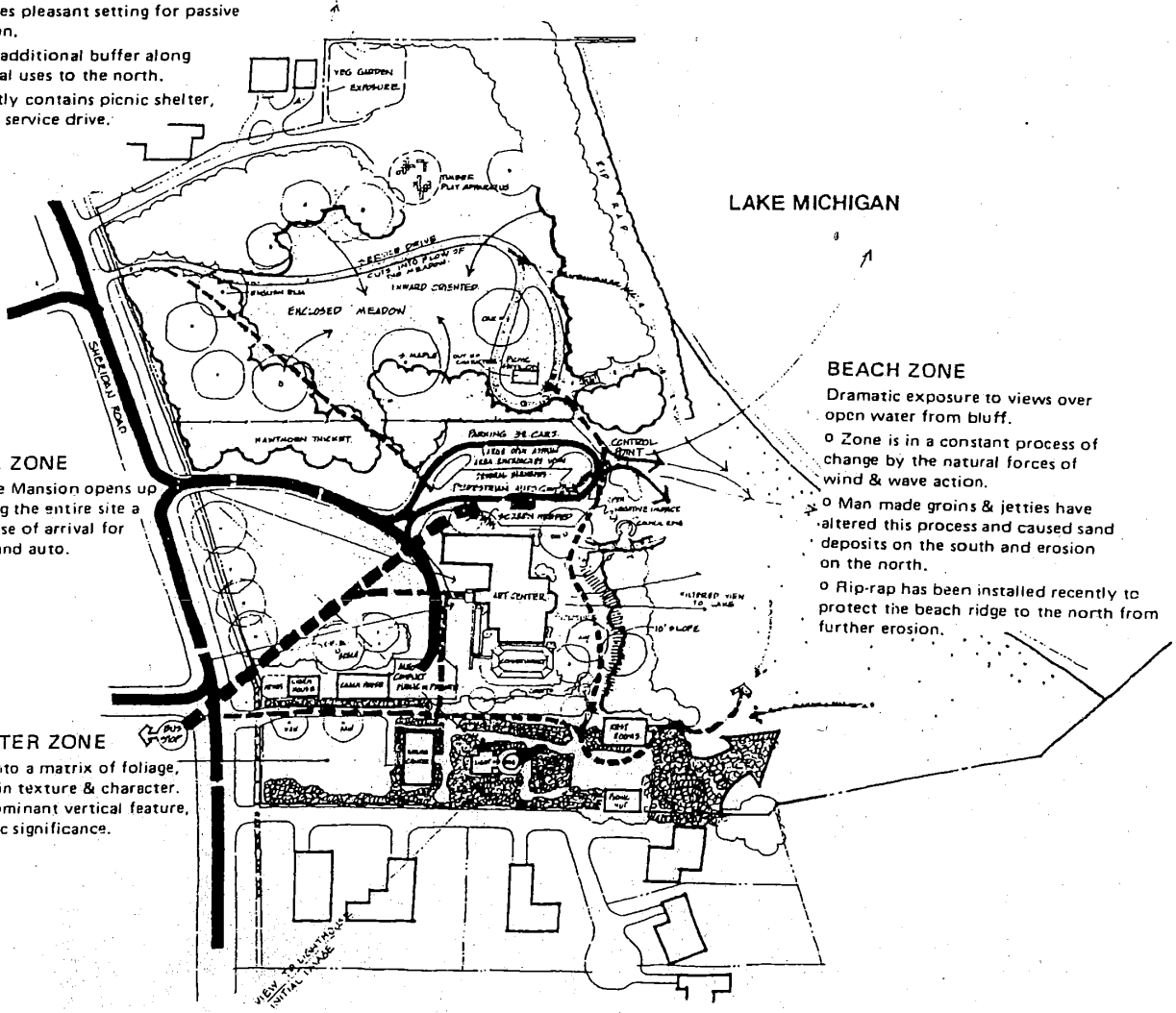


Analysis and Findings

PARK ZONE

This zone is an inward oriented meadow with little exposure to either Sheridan or Lake Michigan.

- o Space is surrounded by mature trees and soft understory plantings.
- o Provides pleasant setting for passive recreation.
- o Needs additional buffer along residential uses to the north.
- o Presently contains picnic shelter, tot-lot & service drive.



BEACH ZONE

Dramatic exposure to views over open water from bluff.

- o Zone is in a constant process of change by the natural forces of wind & wave action.
- o Man made groins & jetties have altered this process and caused sand deposits on the south and erosion on the north.
- o Rip-rap has been installed recently to protect the beach ridge to the north from further erosion.

IT CENTER ZONE

pressive Clarke Mansion opens up Sheridan giving the entire site a or image. Sense of arrival for h pedestrian and auto.

TURE CENTER ZONE

ldings nestle into a matrix of foliage, , naturalized, in texture & character. thouse is a dominant vertical feature, ational historic significance.

Figure 1 **LIGHTHOUSE LANDING LAND USE ZONES**
EVANSTON ILLINOIS
NORTH

As a space, this zone is impressive; the architecture dominates but the open foreground sets the field of view and image. The building is fitted into the softened tree matrix in a manner that creates an image for the entire park. In fact, this space, opening as it does to Sheridan Road, provides both the entry and major image of the site to passers-by. It carries a sense of arrival for both the pedestrian and vehicular users of the Park.

At present, however, the image of the building is obstructed by the placement of this main identification sign.

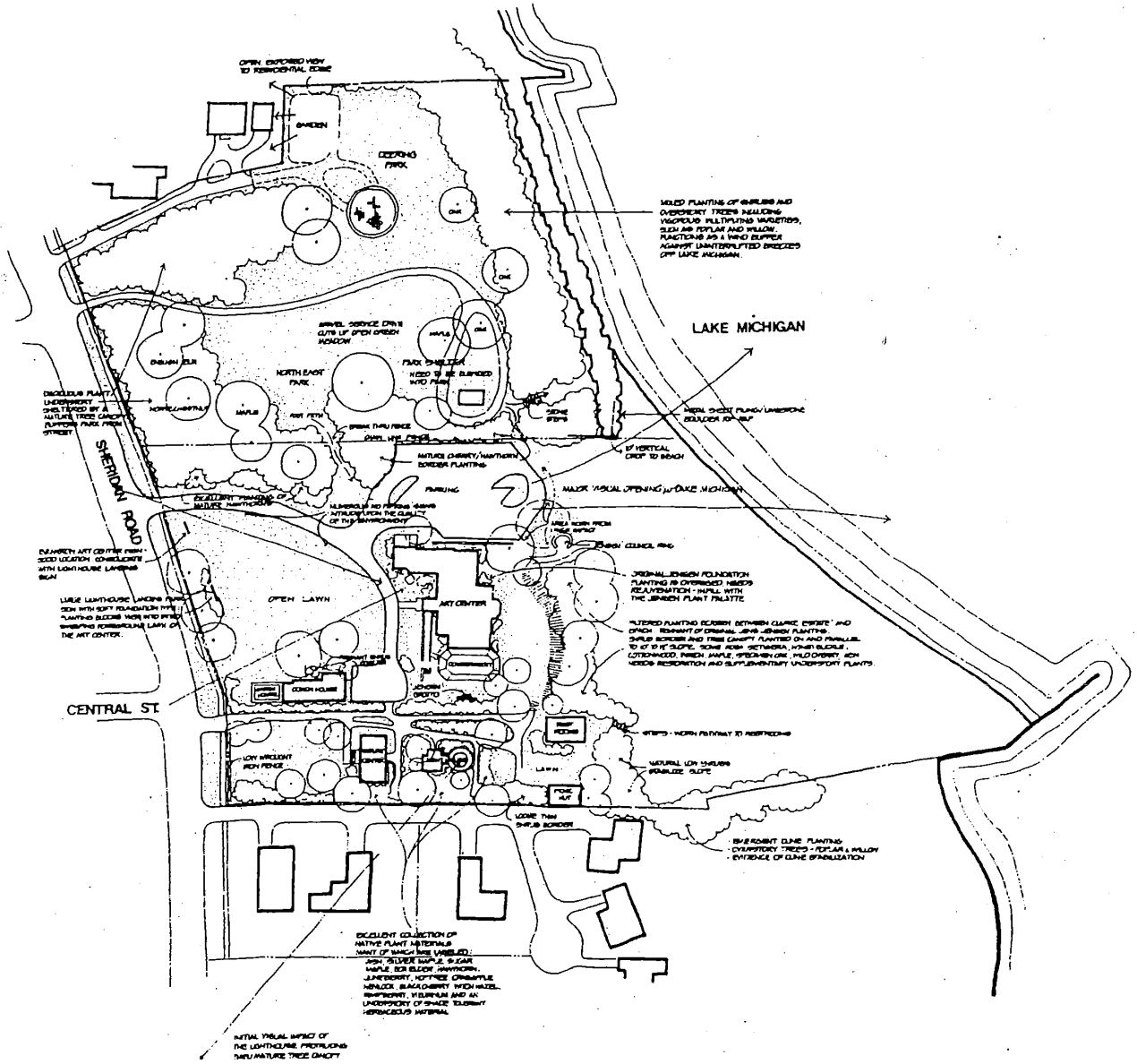
The Park Zone

The most northerly zone can be termed the Park zone; it is comprised of both Northeast and Deering Parks. Northeast Park is characterized by a large open area ringed by oaks and maples. It stretches from Sheridan Road on the west to the beach bluff. Its only structure is a picnic structure erected several years ago with federal funds. It has a wide entry walk drive paved with crushed limestone. Deering Park is not extensively used, but it does contain a well done play structure, and organic garden.

Northeast Park is an inward oriented meadow with little exposure to either Sheridan Road or Lake Michigan. The meadow space, surrounded by mature trees and soft understory plantings, provides a pleasant setting for passive recreation. Improvements to maintain this image are needed, however, especially to buffer the residential uses to the north. The playground equipment is well placed.

The Beach Zone

The fourth zone is the Beach area. There are two parts to the Beach area; the actively patrolled or controlled swimming beach and the less accessible riprap protected beach. The Evanston Recreation Department operates the swimming beach during ten weeks of the year. It temporarily fences off that area to control access using snow fencing. The riprap structure is intended to control erosion. As a protective device, it is not suitable for swimming access, and is so marked. However, there is fairly extensive, but uncontrolled use of that area for wading and swimming.



2 LIGHTHOUSE LANDING SITE ANALYSIS

EVANSTON ILLINOIS

Some accretion of beach appears to be taking place due to the large jetty extended lakeward from the southern portion of the property. However, given the drop in lake levels during the last year and one-half it is uncertain whether natural accretion or a drop in lake levels has caused the growth of the beach.

Entirely different than the other zones, the beach provides a dramatic, almost suddenly explosive, exposure to the views over the lake from the bluff. This zone, more than the others, is in a constant process of change by the natural forces of wind and wave action, and by changes in weather. Man-made jetties have altered the beach formation process and caused sand deposits on the south end of the zone, and erosion on the north. Riprap has been installed recently to protect the northern portion of the beach from further loss.

Though each of the zones are distinct and clearly identifiable, there exists an easy transition from one to the other. Filtered views of the lake from the Art Center zone announce the Beach. In another area, entry to the Park zone from the Art Center area is through a portal. The thick mat of plant materials provides a strong and quite effective sound buffer.

Sheridan Road provides the only access to the park properties. Its use is barred to trucks. There appear to be no major entry traffic problems although traffic at times is heavy. The nearest stop light is at Central Street and Sheridan; this light controls traffic flow from both the west and the downtown of Evanston to Sheridan Road. The nearest bus line is two blocks away and access to the park is possible via elevated rail from several blocks to the west.

The adjacent land uses are residential. The properties are of high value and are well maintained. There appear to be no edge problems between the park and the residential areas. The Evanston Water Treatment Plant is located a block and a half south of the property. Just to the south of that facility is Northwestern University. Both of these properties offer the possibility of overflow parking assistance, if it is necessary.

The shoreline of Lake Michigan in this area has been extensively altered by the installation of jetties and groins. The largest nearby example of this is the landfill constructed by Northwestern University. This has altered the configuration of the shoreline significantly, resulting in build up of the shoreline north of its location between the Water Treatment Plant and Lighthouse Landing Park.

Lighthouse Landing Park itself is bordered on the south by an extensive jetty. Construction of this jetty has resulted in the accretion of a large amount of sand creating what is becoming to be known as the best beach in the city of Evanston. The northern end of this beach is protected by riprap installed during the recent periods of high water level.

Two private beaches are located immediately south of the Park. Access across these beaches is presently not possible since both of them are fenced. It does not appear that providing access between the Park and a potential overflow parking area at the Water Treatment Plant or at Northwestern University would be feasible. Access to overflow parking located at the Treatment Plant or at Northwestern University would have to occur along Sheridan Road and the access roads to those parking lots.

B. BUILDING FACILITIES ANALYSIS

The building facilities, located as indicated on Figure 3 are eight in number. Together they serve activities related to the four principal activities of Lighthouse Landing Park. In addition, three single family dwelling units are housed within the facilities. These facilities and their activities may be briefly described as follows:

1. Picnic Pavilion - Public group picnics and similar sheltered events.

2. Evanston Art Center - Private, non-profit community art organization headquarters, classrooms, studios and galleries

3. Guest House & Greenhouse - Two single family dwelling units; Greenhouse for propagation study and display at Nature Center

4. Lighthouse Nature Center - Private, non-profit community environmental organization, classrooms and displays; residence for Park Superintendent

5. Keeper's Building-Musuem - Restored as historical Lightkeeper's Building

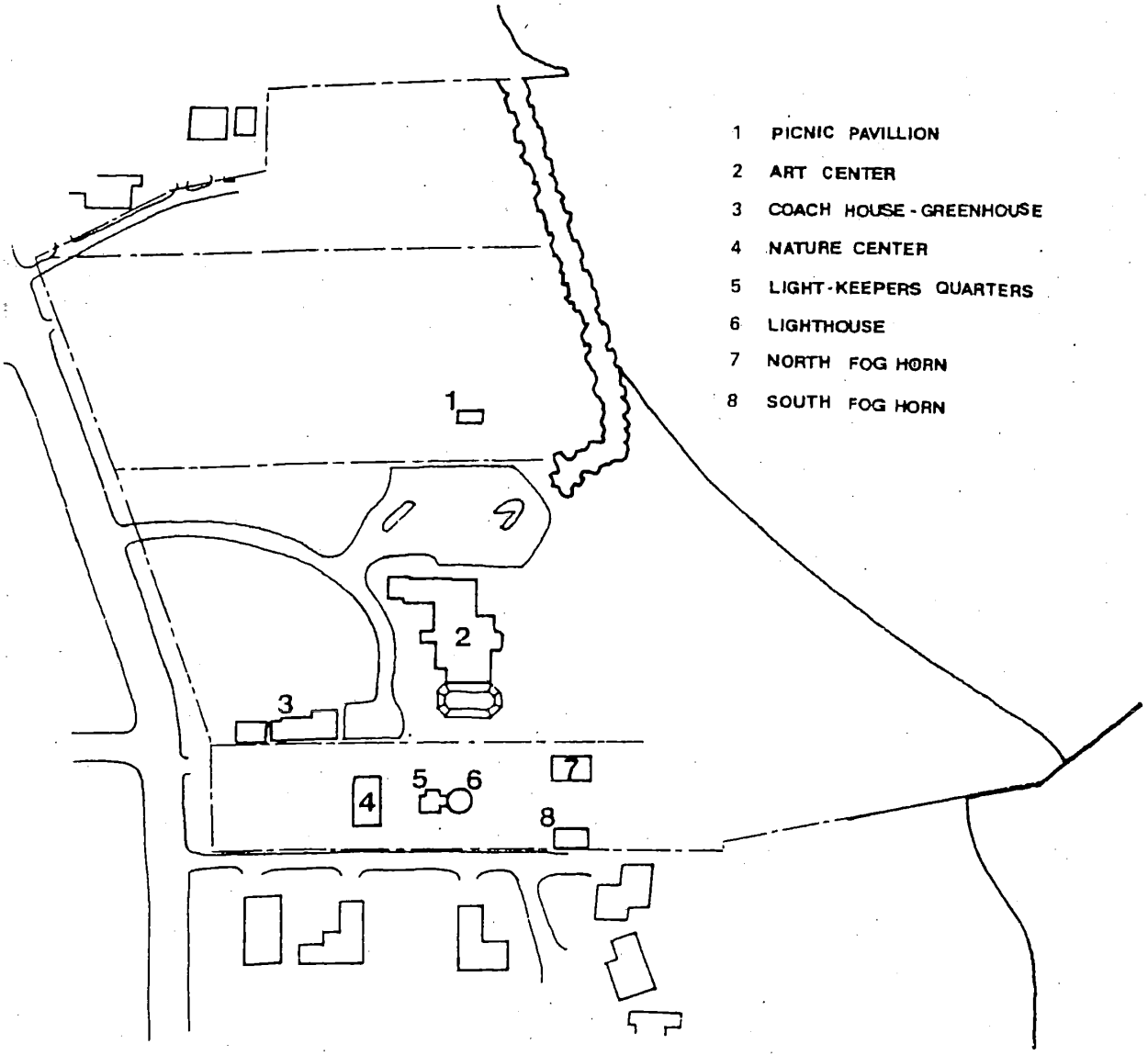
6. Lighthouse-Museum - Restored as historical Lighthouse

7. Storage and Change House - Grounds' keeping equipment storage; lifeguard change room. Public restrooms.

8. Lecture and Picnic Pavilion - Nature lectures and crafts, outdoor activity assembly

A number of immediate, general conclusions can be drawn about the use of each of these facilities:

- The intensity of each of the principal uses is such that they fully utilize their building facility, and examination of growth potentials of each use indicates that any of the uses, given the opportunity, could fill all the building facilities. However, no additional acreage is available,



ure 3 LIGHTHOUSE LANDING BUILDING FACILITIES
EVANSTON ILLINOIS NORTH

and, the site coverage of the existing building facilities is such that structural additions are not desirable. Thus, any program growth must take place off site.

- The type of principal uses (recreation center, art center, nature center) now housed by the building facilities are quite appropriate to the architectural integrity of each of the individual buildings. No major change in any type of use need to contemplated.

- The architectural landmark nature of certain of the building facilities is nicely supported by the principal uses. No irreparable changes have been made in the buildings to accommodate current uses nor need be made in the future.

- There are some program components within each of the principal uses (i.e., certain types of assembly, storage, studios, classroom situations, equipment, etc.) that put unusual strain upon the building facilities and severely impact the ability of the buildings to continue to serve the programs without major modifications that can, in turn, threaten the architectural integrity of their original design and/or details.

- The building facilities are adequately served by municipal utilities to their respective sites.

- Regular maintenance programs on the building facilities have been handled on an "as needed" basis. Preventative maintenance programs should be developed for all the building facitities.

- While all the building facilities are in fair or better condition and promise a long and useful life, there are certain structural and life-safety situations in the various building facilities that need immediate attention.

Specifically, these findings need to be noted for several key structures:

Picnic Pavilion

Built in 1974 this facility is of ordinary wood frame construction (unfinished), with a single gable asphalt shingle roof, open-sided with 4" x 6" wood columns,

and poured concrete slab floor. The design of the pavilion while adequate for its purposes, is out-of-keeping with the quality of other building facilities on the site. It ought to be removed and replaced (if at all) with a structure designed specifically in keeping with the rehabilitation and adaptation of the Jens Jensen landscape. If replaced, a more northerly location ought to be considered. If not replaced, the pavilion ought to be stained dark brown to recede into the landscape.

Evanston Art Center

A Tudor mansion of high quality masonry construction built in 1926. In good to excellent exterior condition and fair to good interior condition, the facility has had practically no exterior changes and only a few interior changes over the years. Overall maintenance has been adequate.

A community art center is an ideal adaptive use for this building. Located as it is on an expansive lakeside estate in a mature, well maintained neighborhood of compatible uses and building scales, and with good community access via two major local feeder streets, the building offers the space and an ambiance most suitable for an art center. The relatively minor changes made in the facility to date have been fairly successful in accommodating program demands as they arose. Now, however, the physical limits of the facility have been reached and major changes must be considered in either the program or the facility if the art center programs are to continue to grow and the building is to be properly preserved.

The evaluation relating to the engineering condition of the EAC building facility covers four categories of concerns; structural, mechanical, maintenance, and life safety. The structural, mechanical or maintenance concerns, standing alone, are relatively minor.

Life safety concerns are frequently a result of a combination of engineering findings. These findings indicate the need to develop a fire safety and fire protection plan for the facility. The exact detail of such a plan is the result of the mix of several items: the type of building construction, the plan of the building,

the programs it houses and its hours of operations, applicable codes and regulations and, importantly, the interpretations of the local fire protection officials and insurance underwriters.

However, these major concerns, needs, and omissions are noted here;

- Exit locations, paths of travel, travel distances, trapped spaces and dead end corridors must be considered;
- Smoke and fire detection systems and alarm systems are not present or areinadequate;
- Sprinkler systems, hose cabinets, fire extinguishers are not present or are inadequate;
- Emergency lighting systems and exit lights;
- Ventilation systems; and
- Panic hardware.

Nature Center (former two family residence for the Lighthouse Keeper and Assistant

A simple rectangular, early Victorian two story, two family brick structure with basement and attic, with numerous additions added and removed over its lifetime.

This facility, originally built for workingman housing, and of ordinary bearing wall construction, has a very inflexible plan. Currently, one unit remains in residential use, while the other unit is used for Nature Center display and classroom space. Program continuance or expansion will require installation of various fire protection and fire safety devices.

Serious problems exist with the structure of this facility. There is a 4" to 5" settlement of the exterior foundation walls in the south portion of the building. Settlement of the foundation and bearing walls has caused several cracks to develop in exterior walls. The south kitchen area continues to pull away from the main building and a most serious crack has developed the entire height of the southwest corner wall of the facility.

Repeated stoppage in the main sewer from the building suggests the main is undersized, has settled, is broken, or is root-filled. Sewer overflow frequently appears at the manhole north of the building.

If the facility is to continue to house programs serving the public, it will be necessary to develop a fire protection and fire safety plan and program. The details of this plan and program will involve considerations similar to those listed above for the Evanston Art Center.

Guest House

Constructed along with the mansion in 1926, the guest house has a high quality yellow limestone evnvelope. It consists of two four room apartments, one up and one down, with balcony access from the second floor. A three car garage is attached at the east end. The west end has a small ante-room with attached greenhouse, originally used for domestic plant propagation.

The interior rooms are not large, and would be difficult to convert to non-residential usage.

C. MAINTENANCE PROBLEMS

One of the thorniest problems facing the administrators of the various segments of Lighthouse Landing is maintenance. Because two owners, at least three lessees, and ten or so distinct activities are involved in the Park, the responsibility for maintenance of spaces and facilities has been somewhat diffused. It has been further complicated by a lack of budgeted funds for maintenance.

Several specific maintenance problems are apparent.

1. Directly stated, legal maintenance agreements contained in leases for the use of City property are not being complied with. Thus, while the lease between the City and the Art Center specifies the City's responsibility for heavy maintenance within the building, and all maintenance of the yard and facilities outside the building, the City has experienced some difficulty in carrying out that maintenance. Inadequate funding is blamed.

2. The City has also experienced difficulty in adequately supervising the day to day maintenance requirements stipulated in its leases as being the responsibility of the lessee. Thus, while the Art Center is responsible for ensuring the day to day cleanliness (and thus safety) of the building, no formal minimum standards, or programs for maintenance have been specified. The City has not determined whether the Art Center is financially able to carry out its agreed upon maintenance tasks, and thus has not been able to seek out an alternate solution.

3. Lease stipulated requirements for written permission from the City prior to any remodelling by the lessee have not been complied with. No record is available of agreements reached on the acceptable extent of remodeling in the Art Center building, nor on the approval of work by City officials once such work was completed.

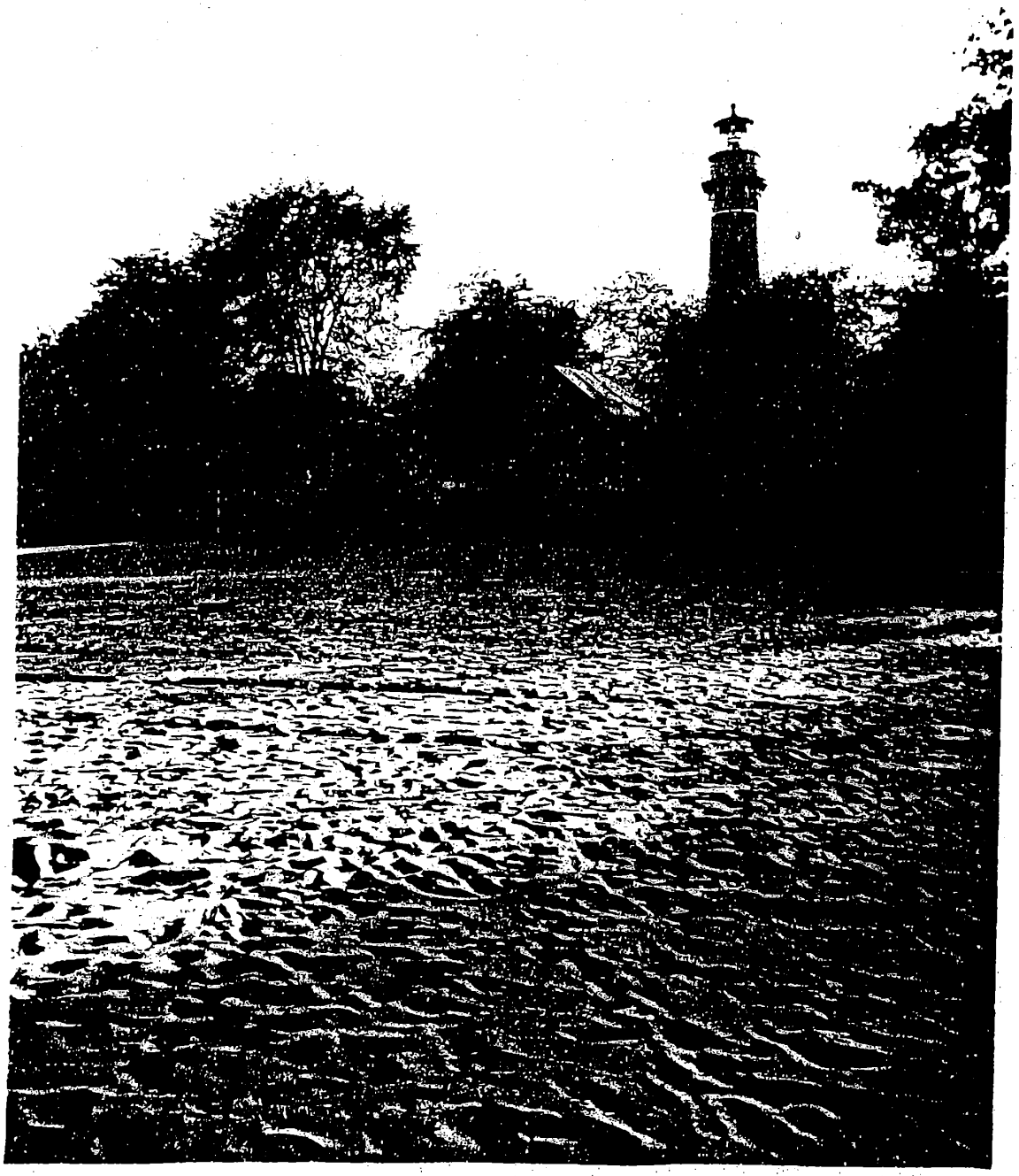
4. Fire safety violations, identified over a year ago by the City Fire Marshall, have undergone minimal correction. The City has not been able to fully respond to its tenants' (the Art Center) requests that the violations be corrected. In addition, severe life safety hazards appear to have existed for over a year in the storage of paints and volatile liquids; a strong periodic maintenance and inspection program would have removed these hazards.

5. Little coordination in maintenance programs exists between the City and the Lighthouse Park District. Thus planting, mowing, and spraying programs are set and carried out independently. Most importantly, no vehicle currently exists to bring the two owners together to set policies for maintenance.

6. Within the City's jurisdiction, no clear set uniformity exists in the maintenance and placement of the various park management elements -- signs, lighting, walks, fencing. Thus, the elegant Evanston streetlight is found along Sheridan Road, but a similar standard is capped with an inappropriate "cooley hat" device in Deering Park. Further, six no parking signs (none on vertical or unbent standards) are found along the entry drive.

It is recommended that improvements in maintenance be sought by recourse to several strategies.

- Programmed periodic maintenance
- Strict adherance to the stipulation of lease agreements, or the striking of new agreements
- Development of a joint, maintenance policy, administered by a joint management group.
- Adequate funding for maintenance efforts, and a recognition that commitments made must be commitments honored..



Recommendations

Recommendations

Three plans are recommended for achieving the goals for the future use of the site. The first is a plan for activity management; it addresses the kinds of activities which ought to take place on the property given the goals expressed in the workshops in August of 1977, and suggests a process for developing a plan for their management.

The second is a land use plan which addresses the distribution of property use across the site. It addresses both the capability of the site to support different uses and the impact of those uses upon the site.

The third is a restoration plan which speaks to the building facilities and the site itself. It identifies guidelines for the restoration of both the buildings and the land keeping in mind the changed uses now planned for the property.

A. ACTIVITY MANAGEMENT PLAN

The Lighthouse Landing complex provides a rich and balanced mix of diverse and dynamic programs sheltered amongst an uncommon blend of unique historical and natural settings. It is indeed a special resource to the Evanston community and its neighbor. It deserves special attention in the continuing management and operation of its activities and their settings.

A prime goal of that management and operation should be the maintenance of the rich mix and diversity of program activities so unique to this setting. Achievement of this goal requires a system of collaborative management sponsored by the several agencies having jurisdiction over their activities. There has been collaboration in the past. However, the structure for continuing collaboration needs to be revitalized to sensitively manage the increasingly complex demands placed upon the finite facilities by the diverse and dynamic activities.

A variety of management structures are available and have been extensively discussed during this study. From this examination came the suggestion that the approach to an ultimate management plan ought to be a gradual process. This will allow each participant time to adequately study and appreciate the demands placed upon all the facilities as well as to properly advocate for individual program activities.

The development of an ultimate management plan ought also be tied to the budgeting process of the agencies owning and controlling the physical facilities. This will provide adequate time to expose management plan proposals to the public hearing process. The budget process for the City of Evanston and the Lighthouse Landing Park District begins in September. Therefore, the following step process for developing an activity management plan is recommended.

Step 1 - Memorandum of Agreement

.Drafted by November 1, 1977
.Adopted by January 1, 1978

This memorandum, to be drafted initially by the legal counsels of the four collaborating agencies would then be negotiated and adopted by each agency. It would stipulate, amongst other things, that the agencies mutually agree as follows:

- To collaborate on the development of an Activity Management Plan to be drafted by June 1, 1978, publicly heard by July 1, 1978 and forwarded (with recommendation to adopt) to each of the four governing bodies by August 1, 1978.
- To appoint representatives to an Ad-Hoc Management Plan Drafting Group, which group would self-destruct September 1, 1978 unless the Memorandum of Agreement is extended by mutual agreement of the four governing bodies.
- Not to extend or renew current leases until the draft Activity Management Plan is completed by the Ad Hoc Management Plan Drafting Group.

Step 2 - Activity Management Plan (AMP) Draft

- Ad-Hoc AMP Group organized by February 1, 1978
- AMP goals, objectives and policies determined by March 1, 1978
- AMP governing (Joint Commission) structure and responsibilities determined by April 1, 1978

- AMP capital budget determined by May 1, 1978
- AMP funding and cost sharing formulas determined by June 1, 1978
- AMP public hearing(s) completed by July 1, 1978
- AMP debated by each of the four governing bodies during July and August 1978, and adopted by them by September 1, 1978.

Step 3 - AMP Joint Commission

- Permanent member of the AMP Joint Commission appointed by the respective agencies by October 1, 1978.
- Annual AMP budget (for 1978-79) developed by November 1, 1978 and adopted and funded by funding agencies by December 1, 1979
- Leases renewed/extended by January 1, 1979

Step 4 - Continuing Management by the AMP Joint Commission

- The AMP Joint Commission would be required to forward annual reports to the four sponsoring agencies.

B. LAND USE AND SITE IMPROVEMENTS PLAN

The land use plan is based upon the several assumptions and goals regarding the formalized programs presently using the site and its facilities. It is believed that the current mix of uses on this property is unique and desirable and ought to be retained. It is understood that each use has its own impacts, growth patterns, and needs and that there are a number of secondary issues regarding conflicts in the needs of different programs which require coordination and solution. Certain of the uses on the property are clearly dependent on the physical presence of the coastal zone and on the nature of the shoreline. Certain of the uses are of historical nature and represent a significant historical resource for the City of Evanston and northeastern Illinois. It is recognized that all building facilities are currently fully used.

Prospects for the future indicate that (a) all programs could conceivably generate sufficient demand to expand to full use of the entire site, but (b) the intensity of use of the site is at capacity given our goals for its future, (c) that no additional building acreage is available, (d) that additional facilities on site are not desirable and (e) that additional program growth ought to take place elsewhere for one or more of these programs. It is understood that the existing facilities will probably require modification to meet both life safety and operational standards. The major modifications foreseen are (a) the lighthouse keepers structural and life safety corrections, (b) the Art Center life safety, mechanical and plumbing corrections and (c) maintenance and restoration of the landscape.

The recommendations following are accompanied by a Land Use and Restoration Plan (Figure 4), as well as a detailed plan for dune reconstruction and the comfort station location (Figures 5 and 6).

General Recommendations

1. Maintain and do not increase the present level of intensity of use of the Park. This means that all present program activities will stay on the property and in their present facilities but should not expand past the present size of their programs and user volumes.

2. Satisfy program expansion needs for each of the present uses off-site. It is recommended that all life safety endangering activities be removed off-site.

3. It is recommended that no additional parking be provided on the site. Solutions to needs for additional access or parking should emphasize non-motorized access, and remote off-site parking.

4. Restore selected portions of Jens Jensen's work consistent with the pressures and needs of present uses.

5. Maintain the present patterns of uses, with only slight changes. It is further recommended that no changes in ownership of the properties be made, and that no additional property be acquired.

Northeast Park and Deering Park

1. Retain the present picnic structure. However, it is recommended that cosmetic improvements be made to "blend" it into the character of the meadow edge. These could include staining it a dark brown.

2. Discontinue the organic garden activities in the park, and replace with a dense deciduous planting buffer. (See Figure 4).

3. Allow the activities and nature of Deering Park to merge with those of Northeast Park.

4. Maintain and to some degree restore the original Jensen landscape.

5. Strengthen the understory plantings to gain more effective enclosure to focus attention on the soft natural open meadow.

6. Remove the barrier fence between the Art Center property and the park.

7. Blend the understory planting -- primarily indigenous deciduous shrubs (shade tolerant) such as Viburnum and Honeysuckle.

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10 DUNE RESTORATION

- Shape dune into successive lineal ridges; front (primary) and back (secondary) dunes.
- Begin stabilization program with native dune planting – Dune Grass, Sand Cherry, Canadian Juniper and Poplar saplings.
- Plant existing sharp slope with barrier type plants - Rosa Setigera & Hawthorn thickets.
- Protect and allow dune to evolve and mature as an interpretive feature. Blend into existing emergent dune vegetation to the south.

3 COACH HOUSE

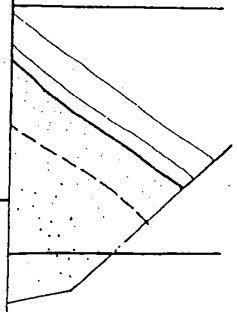
- Maintain for residential use for site management and security.
- Restore part of original Jensen landscape creating some measure of privacy.
- Establish a strict control policy for private access needs.
- Exterior maintenance program similar to Art Center.

9 NORTH FOGHORN HOUSE

The public restrooms should be removed and the building restored to house the original fog horn equipment which is buried in the beach, or procure all or part from Coast Guard sources. The remaining portion of the building will be utilized for storage.

4 GREENHOUSE

- Maintain its present use for small / limited propagation and teaching lab.
- Remodel adjacent ante-room into a small classroom related to greenhouse program.



8 SOUTH FOGHORN HOUSE

Its present use as a picnic shelter should be discontinued and should be used as a facility for nature lectures and crafts. This function can expand to a broad wood deck over looking the dune environment where a group can observe the dynamic changes that occur in the most fragile of environments.

QUARTERS

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8. Edge borders with a variety of wild flowers and lay out an interpretive trail.

9. Thin out and prune dead wood from understory shade trees and secondary plane.

Evanston Art Center, Grounds, and Entry Zone

1. Continue the current Art Center activities with certain modifications in program distribution throughout the structure to reflect the limitations of the structure. Most important is a need to reduce life safety endangering aspects of the structure/program match as soon as possible.

2. Relocate the activities presently housed in this structure which are deemed life endangering or incompatible with the structure to other facilities elsewhere in the city.

3. Enframe view to Art Center with foreground planting flanking the main entry drive and carriage house, but maintain the large open lawn. Plant low shrubs in front of the building entrance to preserve the view. Remove the entry sculpture. (See Figure 4).

4. Design and construct a new entrance sign set in a natural matrix. The design should be in keeping with the existing sign at Nature Center. Standardize signs on the property.

5. The entrance connector walk from Central Street to the beach area should follow the proposed natural shrub border accommodating pedestrian traffic from the west and south neighborhoods.

6. Exterior Landscape

   - Cut back and remove, where necessary, over aged planting. Restore the original Jensen landscape where appropriate, keeping ease of maintenance in mind.
   - Design an effective planting screen for service entry on the north edge of the building.
   - Restore grotto in character with the original Jensen plan (see detail plan).
   - Repair worn pathways or replace flagging where necessary

7. Exterior Building

   Initiate exterior maintenance program to include re-pointing walls, window caps and sills. Prime and finish exposed wood, replace missing roof tiles and flashing. Restore stamped copper cresting and cast concrete finials.

8. Restore original Jensen Council ring and ledge rock drainage swale. Add enclosure or barrier type plants to shelter and buffer the "ring" and separate parking from the beach.

Coach-House

1. Maintain residential activities in this structure. It is important that a 24-hour presence on the property be felt and seen. This can best be achieved by maintaining residential use in both apartments of the structure. (See Figure 4).

   The guest house was and is a residential structure. As such, its small rooms are not compatible for conversion to an effective teaching facility. The modifications necessary to convert it to a safe and efficient facility would seriously compromise its architectural integrity. Thus, it is recommended that none of the requests for conversion of the living space for other than residential use be approved.

2. Restore part of the original Jensen landscape creating some measure of privacy.

3. Establish a strict control policy for private access needs.

4. Develop an exterior maintenance program similar to that for the Art Center.

Maintaining residential occupancy in the guest house and the Nature Center offers several options, and can involve several tradeoffs. The options can include the advantages to be gained by lodging a on-site Park manager in one of the guest house apartments, affording a true 24-hour presence for the property. Alternatively, the City could designate that the apartments be primarily rented to staff of

the program activities resident on the site, thus ensuring 24 hour presence for the Art Center, Lighthouse, or Nature Center concerns. It is certainly possible for the City to continue renting the property to suitable tenants without program connections to the site. This latter alternate has worked well in recent years. The tradeoffs involve the return the City presently realizes from rental of the guest house apartments.

Greenhouse

1. Maintain the greenhouse as a teaching facility. (See Figure 4).

2. Remodel the adjacent ante room into a small classroom related to the greenhouse function.

   To continue in this function, it is necessary to provide a small amount of nearby classroom space. It is recommended that the ante room, presently used for storage of all the greenhouse materials be cleared, and remodeled as a small, and highly efficient teaching space. It is recommended that only a small supply of potting materials be kept in that space. Others, displaced by the remodeling can be stored in either the greenhouse, the Nature Center, or in the attached three-car garage. A more efficient distribution of plant materials in the greenhouse could easily allow for the storage of one or two sessions worth of teaching materials under the potting benches.

Conservatory

1. Maintain the existing use, but restore the architectural integrity of the Conservatory, both interior and exterior. (See Figure 4).

2. Give special attention to the maintenance and housekeeping of the structure.

Inevitably, conflicts arise between what might be and what is. The Conservatory is a case in point. By its nature, it once provided a light and airy space ideally suited to plant display, a pleasing tie between the interior of the home and the outdoors. But in its present use, it is also ideally suited as a welding sculpture laboratory. It provides light and space in a relatively unconfined and non-combustible environment.

The conflict arises mainly in the manner in which the welding activity is carried out. The interior is filled with bustle and activity at many times, but when quiet, and between spurts of activity, the resulting clutter has a dreadful impact on the exterior environment of the Conservatory. Art need not be carried on in an environment of clutter to be good; concern with the impact on the environment must include a recognition of the importance of the visual.

Can the original and current environments somehow be combined? We think so, and recommend the Evanston Art Center and the Nature Center undertake to do so through a collaborative program. The public relations value of such a program would be of real benefit to both organizations.

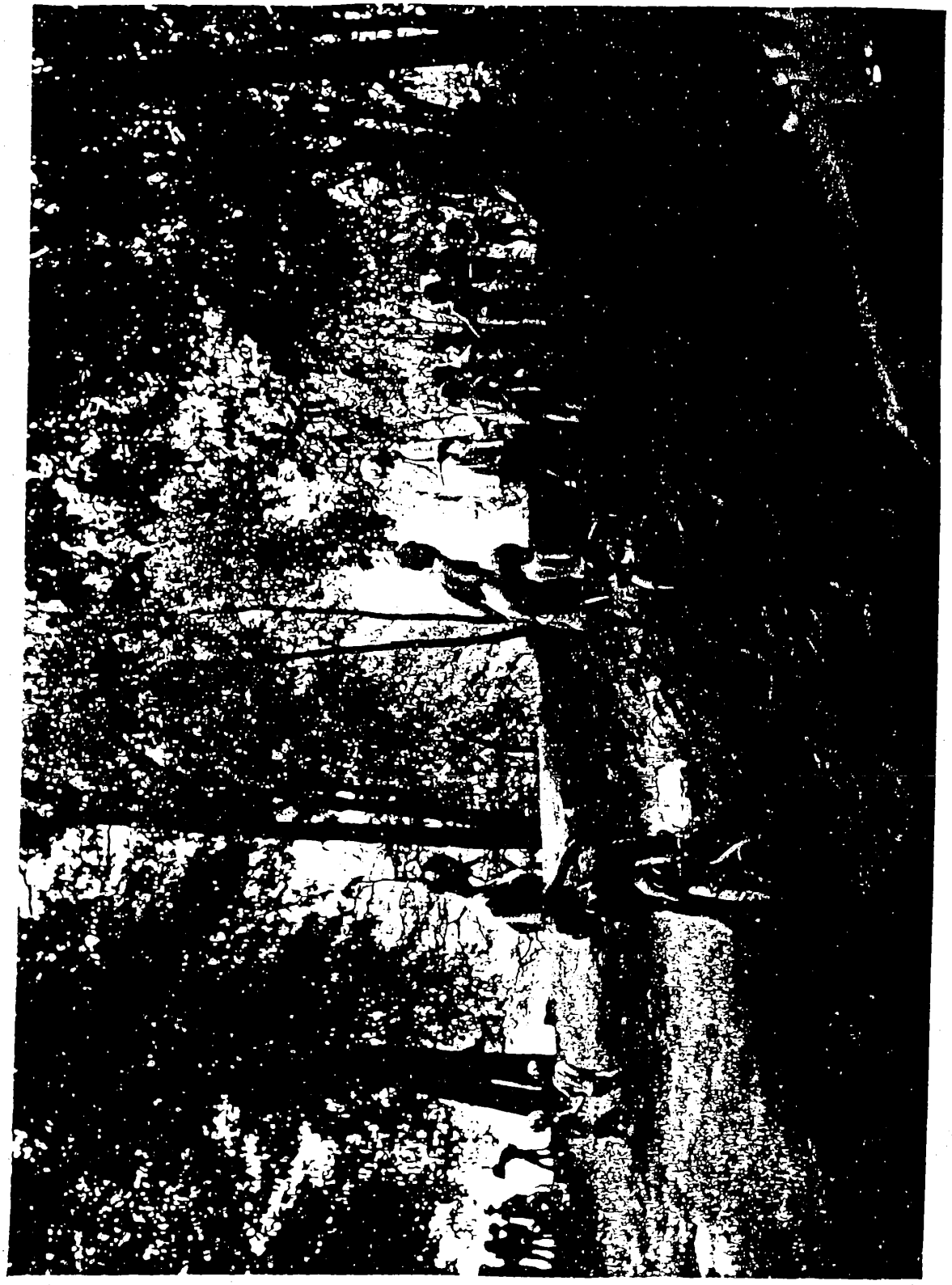
The Lighthouse and Nature Center

1. Continue to use the Lighthouse property for Nature Center and historic site activities. Although significant investment will be necessary to repair structural damage to the Keeper's House, it is recommended that these repairs be made. Loss of the structure would seriously comprise the historic and aesthetic value of the Lighthouse. (See Figure 4).

2. Remove all picnic facilities from the south fog horn building, and remove the beach-serving bathrooms from the north fog horn building. Picnic activities should be centered in Northeast Park, with beach serving bathrooms located in the proposed comfort station.

3. Continue the residential use of the Nature Center Building, but reduce the extent of public museum use carried out in the structure. Continued use of the second floor of the facility as a public museum will likely require costly life safety improvements. Though it is possible to make these improvements, the investment necessary to bring this building up to public use standards is probably not cost efficient.

4. Convert the lighthouse out buildings formerly used to house the fog horns to light intensity uses for historical, voyageur or Nature Center uses. It is recommended that the north fog horn building be used to house fog horn equipment



similar to that originally used, or the original equipment itself if found. The south building should be re-enclosed and used as a teaching facility for nature center activities.

5. Orient the Nature Center field observation activities toward the beach environment. Encourage the development of a reconstructed beach dune environment below the fog horn buildings. The proposed reorientation of the south fog horn building to a teaching facility could be accompanied by an outdoor deck overlooking the dune environment.

6. Restoration programs should continue on the lighthouse. The lighthouse would remain as an example of an historic lighthouse and museum, and the planting, a remnant example of the Jensen pallette.

Dune Reconstruction

1. Discontinue beach grooming practices in a small portion of the southwest corner of the beach. (See Figure 4).

2. Shape dune into successive lineal ridges; front (primary) and back (secondary) dunes.

3. Begin stabilization program with native dune planting -- Dune Grass, Sand Cherry, Canadian Juniper and Poplar Saplings. (See Figure 5).

4. Plant existing sharp slope with barrier type plants -- Rosa Setigera and Hawthorn Thickets.

5. Protect and allow the dune to evolve and mature as an interpretive feature. Blend it into the existing emergent dune vegetation to the south.

Swimming Beach

1. Construct an improved comfort station for beach users. (See Figure 4).

   Located to control access to beach, the comfort station set into the existing slope, provides a gateway checkpoint. It should reflect the architectural character of the Clarke Estate. (See Figure 6).

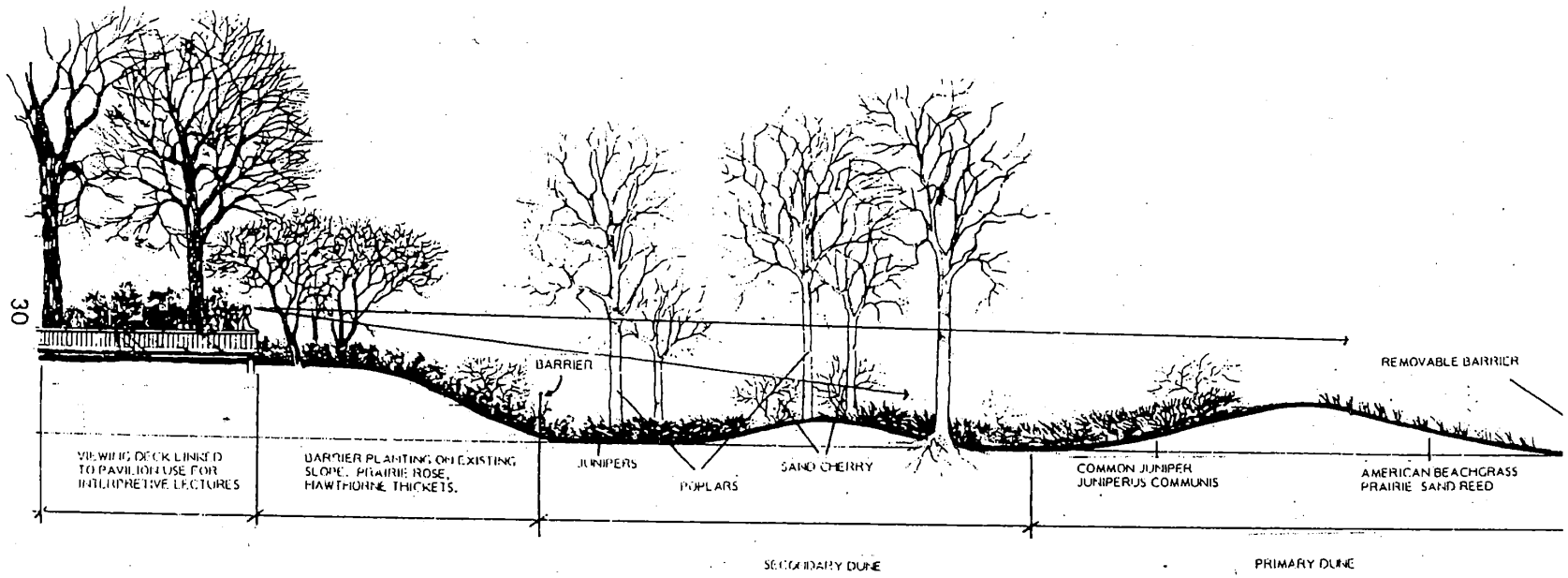


Figure 5 LIGHTHOUSE LANDING - DUNE RECONSTRUCTION SECTION
EVANSTON ILLINOIS
NORTH

2. Relocate access for the swimming beach seveal yards to the north of the present point of entry.

3. Return the southwest portion of the current swimming beach area to a dune environment and discontinue sweeping of this portion of the beach.

4. Construct fences or barriers to control beach use.

It is recommended that significant planting occur in this area to soften the entry to the beach. It is also recommended that the entry be moved further north to blend in with the edge of the riprap. It is recommended that the entry down to the beach be cut through the shoreward end of the riprap or pass over it or pass near the end of the riprap.

Circulation and Parking

1. Do not expand the parking facilities on the site past their present number. (See Figure 4).

2. Seek cooperative agreements with Northwestern University for summer time use of certain of its parking lots for beach use overflow.

In the future the awareness and attractiveness of the Lighthouse as a tourist attraction is likely to increase. As this awareness increases combined with the already full programs of the other activities the impact of additional motor vehicles and traffic is certain to be felt. Two options are available:

a. It is possible to expand parking in the Nature Center area, the Art Center area, or Northeast Park to accommodate this growth.

b. One could leave parking at the present size and realize that the overflow parking will continue to be handled on the side streets or directed to specially designated overflow lots two to three blocks south.

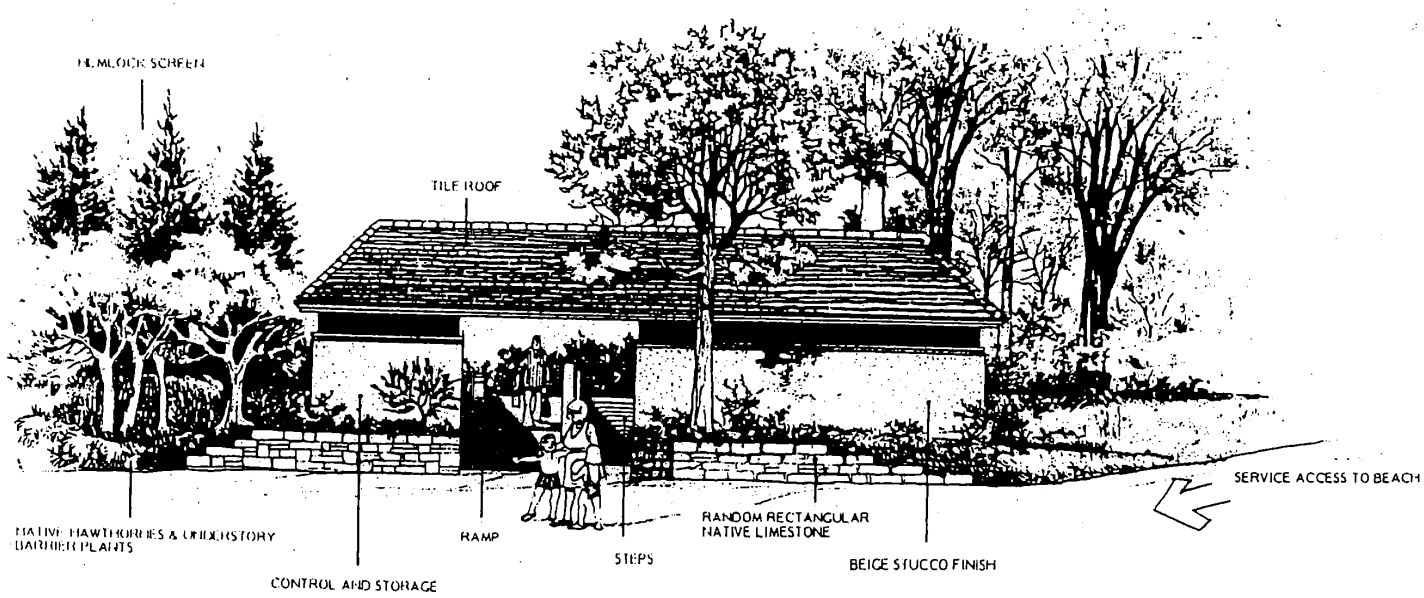


Figure 6 LIGHTHOUSE LANDING COMFORT STATION ELEVATION
EVANSTON ILLINOIS
NORTH

Given the size of the properties here, the mix of uses that are desired and the activity which presently takes place, and the realization that the demand for parking here far exceeds the capacity of the site to absorb additional spaces the second alternative will be the best course.

3. Improve and emphasize the pattern of pedestrian and bicycle flow by the strengthening of certain walkways.

4. Locate bike racks in several key locations rather than scattered throughout the property; a key location is near the beach entry and comfort station.

5. Designate the garage attached to the Coach House for resident use only, for the two apartments in the Coach House and the one in the Nature Center. Strictly control their use of the garage and entry apron.

6. Strictly enforce the no parking regulations on the entry drive and parking turnaround at all times.

7. Explore the construction or use of a secondary lot on the Water Treatment Plant property one block to the south.

8. Improve transit delivery to the Park, bu the addition of a bus stop at Central and Sheridan, and the addition of a shuttle bus from Noyes School or key nearby municipal parking areas.

C. RESTORATION PLAN

The restoration plan has two parts; recommendations for the restoration and maintenance of the site and those for the restoration and maintenance of the building facilities.

Site Restoration and Maintenance Guidelines

Although its not certain that the hand of Jens Jensen touched all the elements of Lighthouse Landing Park, it is clear that what he established here has set the tone for what this park is today. Although he designed for a residential setting, the elements he used, and his principles make an ideal park-like setting.

The character of the Park has been expressed elsewhere in this report. In this section, specific recommendations are made for the restoration of two key remnants of Jensen's design. As important as these highlights, however, is the general treatment of the entire park in a Jensen flavor. That was a flavor of natural ease, of plants and plantings that required minimal maintenance, of landscapes that could take occasional tramplings. These are the bases for the site restoration guidelines.

Several criteria have been applied to the alternatives for restoration and maintenance, they include stipulations that:

1. Restoration should reflect the fact of changed use of the buildings and park. What was suitable for a residence may not be suitable for a public park of this nature.

2. Restoration should reflect the current availability of materials and building skills.

3. Cost must be considered a key constraint. Resources are not unlimited, and the funds available will need to be channeled to those elements with the greatest impact and with the greatest potential for restoration.

4. Maintenance costs must be kept to a minimum, and reflect the availability and talents of maintenance manpower. Materials which require repeated maintenance should not be specified. Durability, simplicity, and tolerance of irregular maintenance schedules are factors to be sought in the design of any restoration elements.

5. Flexibility to potential changes in future use of the property should be considered. Restoration activities should not "lock-in" the use of a site where the possibility exists that a need for a change in use may occur in the future.

6. Restoration activities should enhance, not detract, from the usability of a site for its primary purpose.

7. Restoration efforts should enhance, not reduce the safety and comfort of park users.

Within the restoration cirteria, a number of site restoration activities and activity zones are recommended. First, it is recommended that full and faithful restoration of Jensen's actual design not be attempted on the site. This conclusion is drawn from the change in uses evidenced over the years, the reliance Jensen placed on certain native species with unique growing habits which should no longer be used (American Elm), and the cost which such restoration would entail.

Second, it is recommended that a restoration of the spirit and a partial modification of the detail used by Jensen be attempted at two key sites: the council ring, and the pool/grotto area. Both of these features hold the potential for unique, restive, peaceful areas in the contemplative form envisioned by Jensen. Modifications in the detail are concerned primarily with measures to ease maintenance under what are sure to be heavier traffic patterns than Jensen envisioned. The plant materials should be drawn from the palette laid out by Jensen, but chosen now to provide protective buffers as well as natural plant groupings.

Restoration of the council ring is essential. (See Figure 7). However, it is vitally important that care in the reconstruction and rebuilding of the council ring be taken. Recent renovations to the ring have not considered either the type or construction used by the original masons nor have they used stones or materials consistent in size or shape to those used in the original ring. In addition the quality of workmanship varies from that of the original. If the council ring is to be reconstructed it is recommended that extreme care in the selection and placement of materials be taken. A detailed plan is shown for the restoration of plant materials surrounding the council ring in an effort to restore the type of feeling sought by Jensen. In addition, the pathway from the backyard of the Art Center down toward the

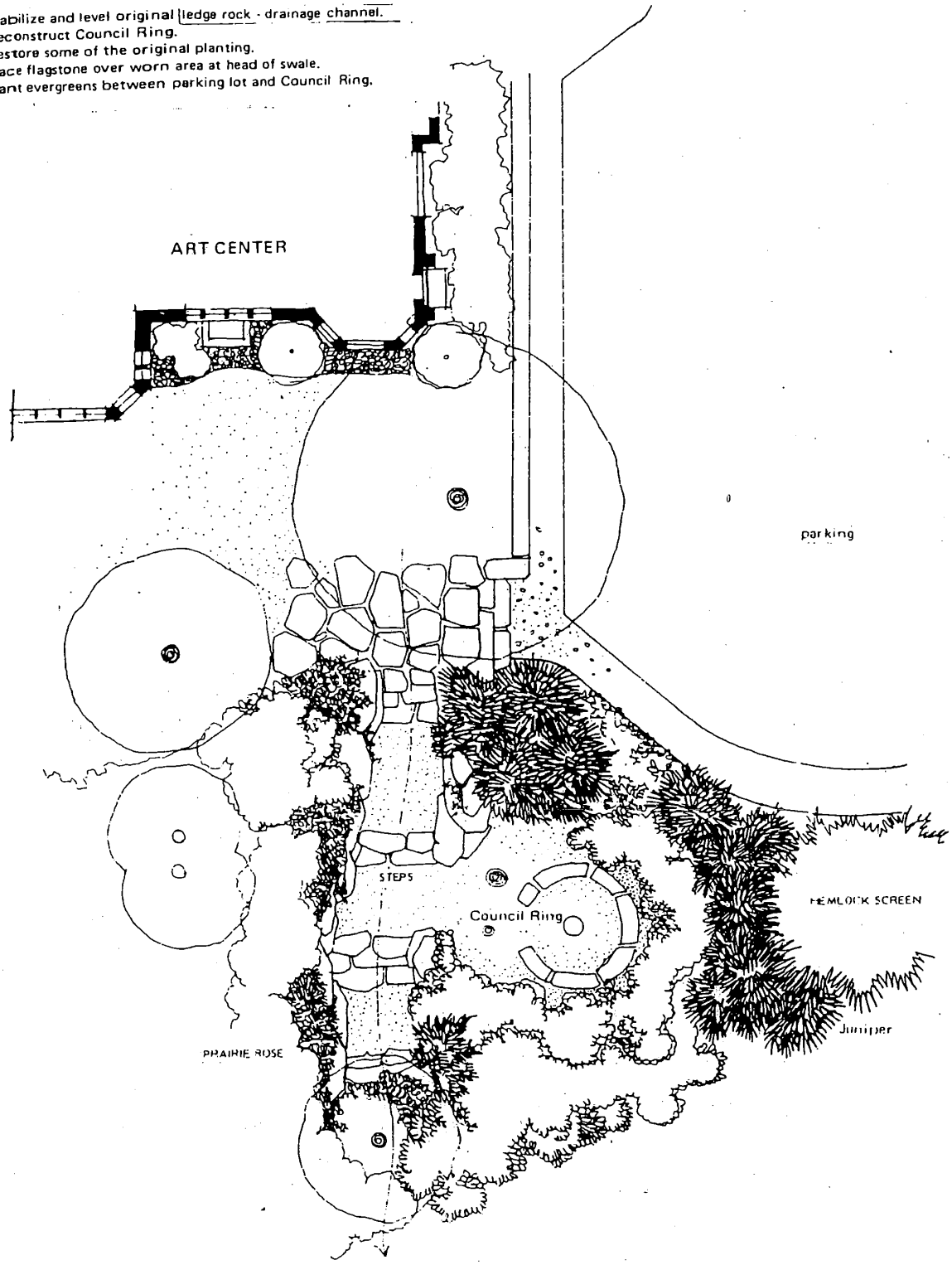

o Stabilize and level original ledge rock - drainage channel.
o Reconstruct Council Ring.
o Restore some of the original planting.
o Place flagstone over worn area at head of swale.
o Plant evergreens between parking lot and Council Ring.
ART CENTER
parking
STEPS
Council Ring
HEMLOCK SCREEN
Juniper
PRAIRIE ROSE
LIGHTHOUSE LANDING · COUNCIL RING RESTORATION
EVANSTON ILLINOIS
NORTH

Figure 7

GROTTO RESTORATION

- o Reset and level original stone walls.
- o Re-establish rock plantings, i.e. Sedum, Saxifrage, Heuchera.
- o Restore pool water supply, overflow and recirculation system.
- o Construct stepping stone path.
- o Cut back existing planting to encourage vigorous new growth.
- o Re-establish some of the original understory plantings to restore the character of the Jensen plan.
- o Plant conservatory foundation using some of the original Jensen plan palette i.e., Ferns, Iris, Primulas, Dianthus, Violets.
- o Turf some of the high maintenance areas, perennial & shrub beds.

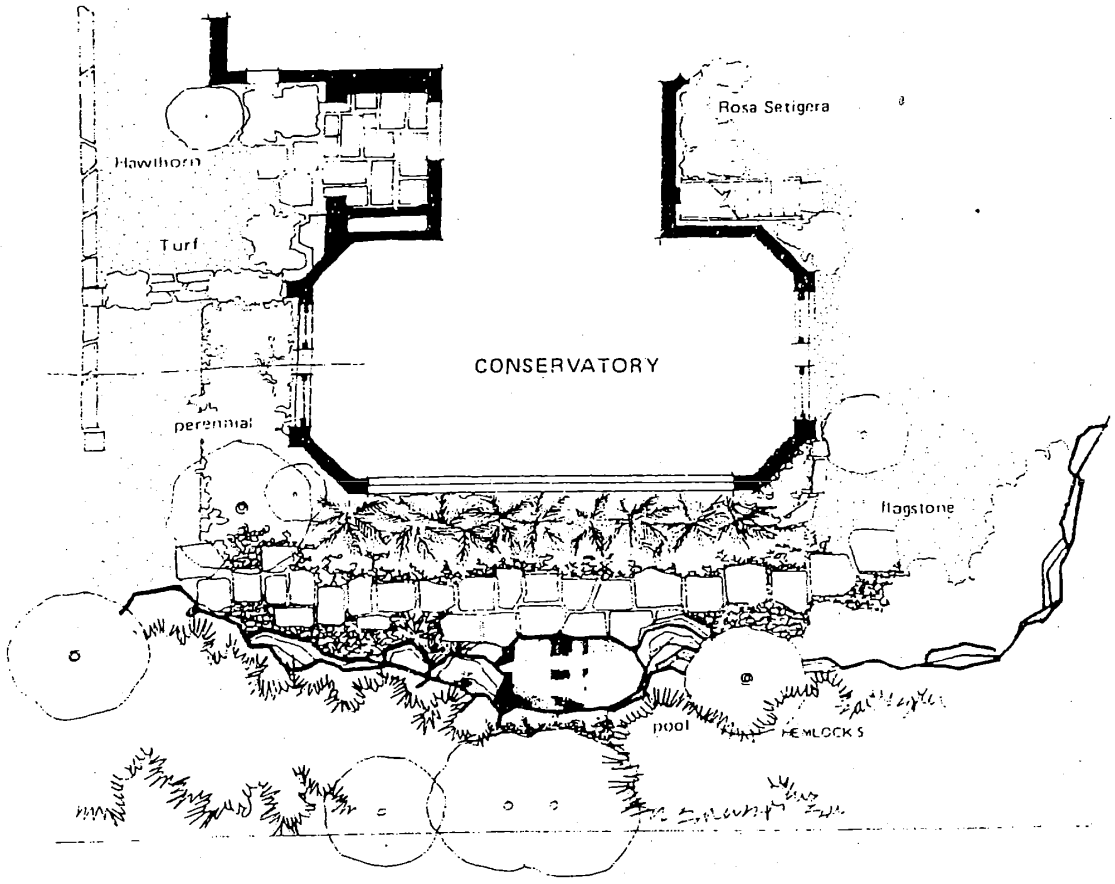


Figure 8 LIGHTHOUSE LANDING · GROTTO RESTORATION
EVANSTON ILLINOIS NORTH

value. Regular maintenance is essential to the conservation of a building. If the natural process of deterioration is allowed to get the upper hand, the building will soon be so dilapidated that unnecessarily costly measures must be resorted to in order to save it.

Third, the architectural and historical value of a building is intimately connected with its structure and largely with the old materials present and the traces of original techniques. The original materials and methods are a way of retaining the balance of a building in relation to itself and its surroundings. The older materials have a way of aging which is known to us. They can also be replaced or repaired using methods with which we are familiar. This is the prerequisite for regular maintenance. Repairs carried out using the original type of material age in the same way as their surroundings and have no side effects.

Modern materials and methods are in reality an alien addition to an old building and should be avoided. New materials which have not been tried in the context of older buildings may disturb the existing state of balance. If a new material is to be used, its properties must be specified as fully as possible to permit assessment of the way in which it will age. It must be possible to repair and replace the new additions, since valuable buildings are in principle conserved for posterity.

Fourth, the static performance of a building is part of its nature and should not be tampered with. Any reinforcement should blend with and subordinate itself to the original structure. A change in the static performance of a building means changes in the interplay of forces with shifts in the state of surrounding parts. It is difficult to forsee the long-term consequences, although these may be serious.

Fifth, fitments such as windows, doors, wood work, panels and so on are important parts of the architecture of a building and provide examples of the craftsmanship of former times. They should therefore be preserved as far as possible. Replacement of fittings often causes damage to a building (e.g. plaster surrounds are destroyed in fitting new frames, etc.). Replacements can, however, be managed without causing damage providing that great care is taken. Old fitments are often in good condition and we should therefore avoid replacing, for example, a whole series of windows simply because a few have fallen into disrepair.

Finally, restoration should be preceded by a survey of the history of the building. Documentation is also an essential part of restoration projects both before and after the work in order to preserve a true picture of the building for future generations. Clear indications of any changes should as far as possible, be given in the building itself.

Choice of the right approach to the technical problems inherent in an existing building must be preceded by detailed study of the situation. An account of this should be included in a complete documentation of the project along with the motives for choosing given measures and final results. All this material is needed the next time the building requires some form of attention.

The following specific recommendations are made in respect to architectural integrity and restoration of the Art Center building.

Evanston Art Center Building

A Preservation Plan should be created along with and be part of a Five Year Development Plan for the Art Center program as recommended elsewhere in this report. This Preservation Plan is based upon a critical features analysis of the building.

1. Exterior Preservation

   The exterior of the Harley Clarke House (and that of the carriage building) serves not only as the strongest single visual feature of the property, but its focus. The exterior of the house serves a very public function i.e. the gracefully designed structure can be seen and appreciated by those passers-by who might never enter the art center complex proper. The architect of the house, Richard Power, was able to combine with great skill, the prevailing modes of taste into a unique composition. No one building in the Chicago area could escape completely the influence of the 'Prairie School' pioneer architects, Louis Sullivan, Frank Lloyd Wright and their followers. Although at first glance this influence seems negligible in the Clarke house, a closer examination will reveal a number of similarities. The external facing, a buff-colored native stone, was a material often used by the Prarie School architects. Here it is used to great advantage by being laid to accentuate the horizontal lines of the material (much similar to the manner in which the stone is found in

Harley Clarke Estate In 1948
(photo courtesy of Fred Yoder, Sigma Chi)

the wild.) Although the house comprises three full stories (with attic) this apparent height is minimized in a number of ways yet another attempt to make the house appear closer to the ground - nearer to the prarie spirit. This is accomplished through the use of continuous horizontal lines and masses (cornice/ gutter line; continuous window tops second floor, main block; turning chimneys with flanks to front elevation to reduce apparent mass; and the most effective use of low retaining walls along front drive.

The influence of more eclectic models on the overall style cannot be denied. The closest source may be the country houses of the Cotswold district of Britain. This comes to the fore in the general massing of the exterior - with certain portious brought forward or recessed from any point of view. The inventive by complex roof arrangement, with it's myrid peaks and valleys, dormers and chimneys, bears out, this contention. On the interior, the freedom allowed a designer in using this style is seen in variety of room placement and shape.

In view of the overriding importance of the exterior, its maintenance and preservation is of utmost importance. As is obvious in even a cursory examination of the Clarke House, it was built to last. The quality of the materials - stone, slate, lead, copper, brick and tile - each was the finest available, and chosen for this quality. This concern with materials was matched by the utilization of craftsmen who took a genuine pride in their work. Thus our work today is made much easier. The steps suggested are largely those of routine maintenance. As outlined in the physical evaluation these include repointing mortar joints, replacing roof tiles and flashings, etc.

Items not covered in the above that are of importance, include the conservatory and its appurtanences. In line with internal use suggestions the conservatory is to remain in its present use. But maintenance and housekeeping for this structure is a necessity. Attention should be directed to exterior door and surrounds, with view toward refinishing to match original . Missing Copper cresting to be replaced. Ornamental cast-concrete finals of pilasters to be repaired/replaced.

Coach House In 1960
(photo courtesy of Fred Yoder, Sigma Chi)

2. Interior Preservation.

It is acknowledged, and should be ever borne in mind, that the Clarke House is used today for situations other than that for which it was designed. Designed initially for a healthy businessmand and his wife, with special consideration for elaborate entertaining, the building must accomodate radically different uses to justify its maintenance in todays world. An agreeable occupant appears to have been found in the Evanston Art.Center. The underly thought must be, however, to meet the needs of this tenant, without compromising those unique and matchless features that constitute its character. The quality of materials and workmanship mentioned previously on the exterior is even more in evidence inside. This, combined with the architects skill in providing a variety of room shapes and sizes to suit differing needs, makes any plans for the interior especially crucial.

To meet these needs, and provide a useful framework for future development, the interior spaces have been designated to fall into one of three preservation categories.

These are:

a. Essential - Rooms with this designation are considered the most important - Their preservation is essential to maintain the unique character for which the house has been saved. These are also the areas where restoration should be considered. It is also these spaces that should, largely, be open to the public, and utilized for public functions or activities.

b. Contributing - Contributing spaces are those thought to enhance the original character of the building, but to not fall within the strictures of the Essential catagories. As these spaces often adjoin and work with the Essential spaces, their alteration or change must be done carefully. Whereas a restoration of Contributing spaces is not desired, change or alteration to suit needs may be made as long as it is within the character of the space and those adjoining.

Living Room In 1960

b. Contributing - Contributing spaces are those thought to enhance the original character of the building, but to not fall within the structures of the Essential categories. As these spaces often adjoin and work with the Essential spaces, their alteration or change must be done carefully. Whereas a restoration of Contributing spaces is not desired, change or alteration to suit needs may be made as long as it is within the character of the space and those adjoining.

c. Negligible - Negligible spaces are those which do not contribute to the historical or architectural character of the building. Changes or alterations in these spaces may be made to suit requirements.

Categories

Basement Level
(See Fig. 9)

Original Playroom and Stair (present ceramic throwing room)	-Contributing
Remainder of basement	-Negligible

First Floor Level
(See Fig. 9)

Foyer Stairhall Library Living room Octagonal room Dining room	-Essential
Conseratory Breakfast room	-Contributing
Remainder of floor	-Negligible

Second Floor Level
(See Fig. 10)

Upper Stairhall	-Essential
Original sitting room (present conference room)	-Contributing

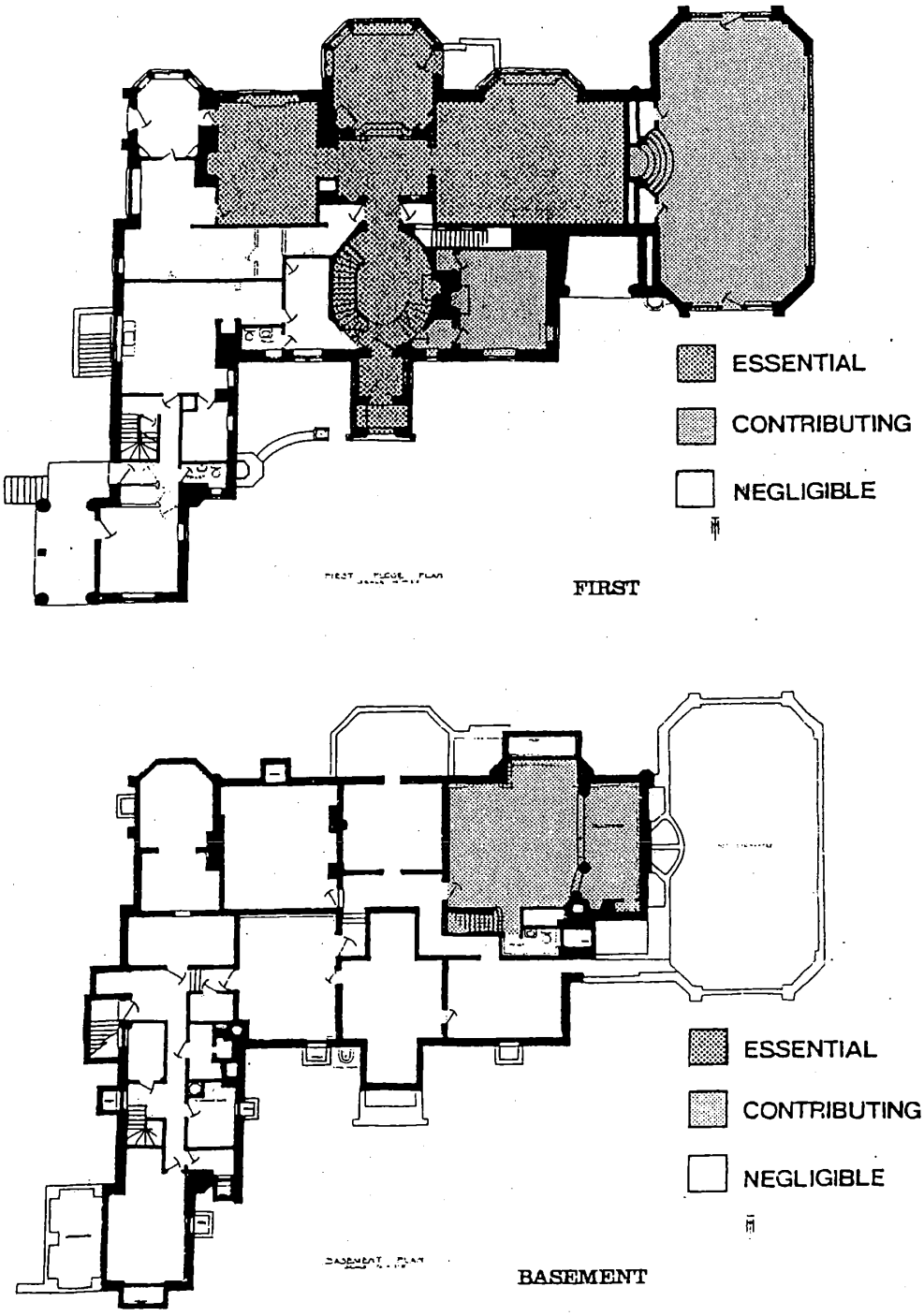


Figure 9 LIGHTHOUSE LANDING, PRESERVATION SPACES
EVANSTON ILLINOIS
NORTH

Game Room In 1960
(photo courtesy of Fred Yoder, Sigma Chi)

Remainder of Second Floor -Negligible

Third Floor Level
(See Fig. 10)

Ballroom and Hallway -Contributing

Remainder of Third Floor -Negligible

The Evanston Art Center should continue to produce timely public information materials on the historical or landmark aspects of the Clarke House. This material would emphasize the Center's role in preserving this landmark while sensitively adapting it to the purposes of the Center's programs.

It is essential that the Evanston Art Center adopt a rigorous daily maintenance program aimed at lessening or eliminating the impact of waste material production, gathering and disposal on the architectural integrity of the building facility.

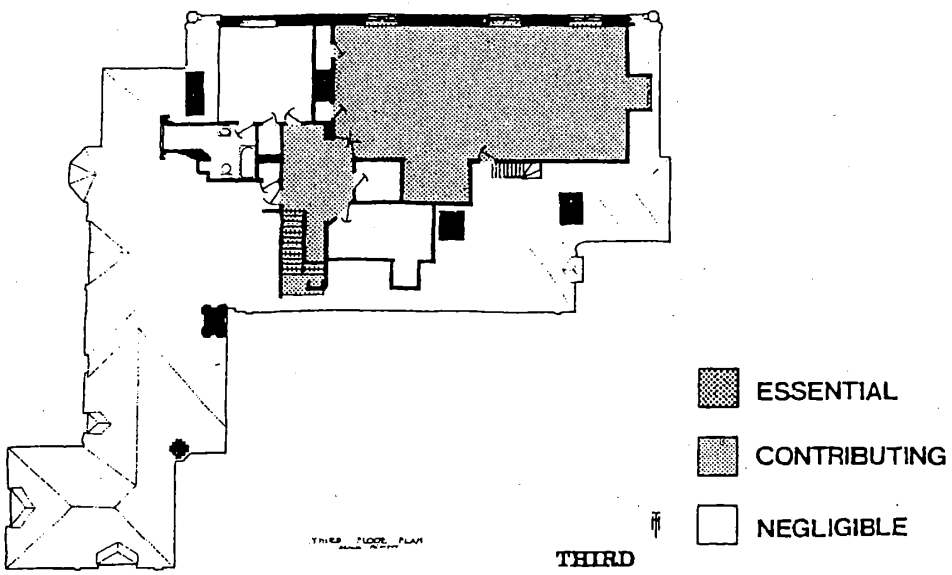
The recommendations relating to the engineering condition of the Evanston Art Center building facility cover four categories of concerns; structural, mechanical, maintenance, and life safety. These lead to several specific maintenance and immediate improvement recommendations.

1. In the Conservatory, a programmed maintenance schedule should be implemented to assure watertightness of roof and walls.

2. On the second floor, the City should carry out a thorough structural test and analysis to determine allowable dead plus live loads. These tests should also be done for the third floor.

3. The roof requires several improvements. Replace metal flashing, facias, and gutters particularly in the conservatory area; clean up the flat asphalt roofing over projecting bays at north and east. Seal the cast concrete finials and limestone trim to prevent further weathering.

4. For the general building envelope, repoint masonry at the pier at northeast corner of the building, retaining walls and stone trim at north basement entrance, north side service entrance, pier at the northwest corner, new sills at the base of the conservatory "window walls", and at the east bay; generally recondition entire east bay enclosure as it has many little masonry, woodwork, glasing, sealant and exterior light fixture problems.



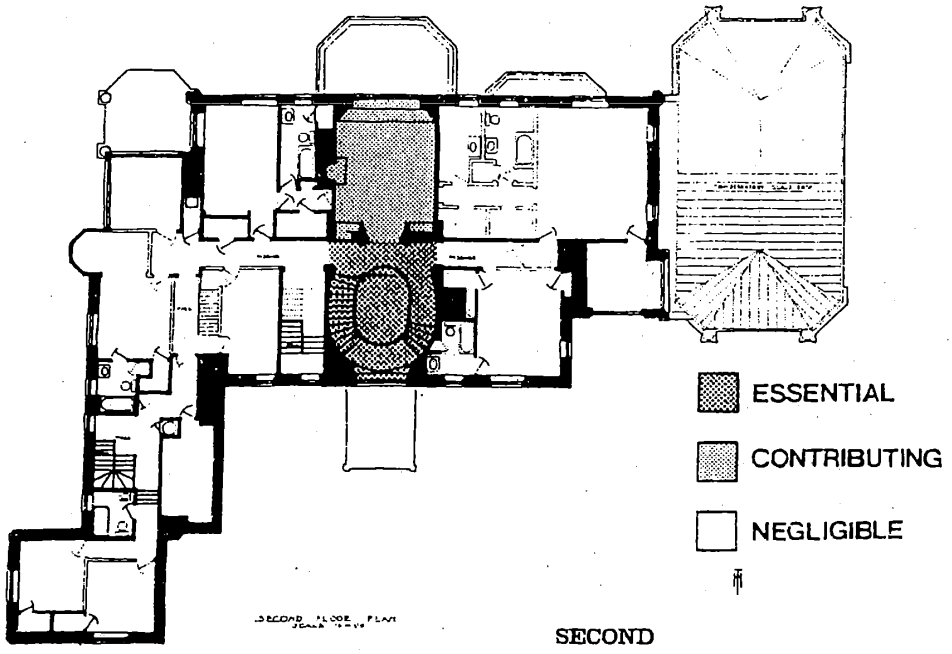


Figure 10 LIGHTHOUSE LANDING - PRESERVATION SPACES
EVANSTON ILLINOIS NORTH

Special maintenance should be given to trim and millwork on the north and east elevations, and to all window surrounds as these areas are in serious need of recaulking and refinishing. Repair and remedy the many windows inoperative due to hardware or screen failure.

5. Improve programmed maintenance of the gas boiler and the heating distribution system. In several places raise or relocate low distribution pipes to gain headroom. Replace lost pipe insulation.

6. Replace or redirect the exhaust from the photo lab, the exhaust fan from the kiln room, install an exhaust fan to serve the basement paint storage room, to flame-out. Remove the raku kilns from the north porch, and install an exhaust system for the basement toilet.

7. The facility now serves the public and separate restrooms are required by code; in pursuing this correction all existing toilet fixtures ought to be replaced, abandoned lines removed, etc. All current and proposed uses ought to install resistant fixtures and waste in fixtures used for acid waste disposal. Replace limed hot water pipes.

8. Thoroughly check and update the electrical system when necessary as outlined Appendix B.

9. Develop an adequately financed and staffed preventative maintenance plan and program.

10. Monitor the life safety situations that will continue to arise as the Evanston Art Center programs attract more and more public clientle. Develop a fire safety and fire protection plan for the facility to meet the needs outlined in the findings.

Appendices

Appendix A

THE ORIGINAL PLANS

The original plans for the Harley Clarke Estate, completed by Richard Powers in 1926, and those for the Estate grounds, completed by Jens Jensen in 1928, were obtained and used as reference materials in developing the plans and recommendations. No plans for the Lighthouse compex or the Nature Center building were obtainable from the U. S. Coast Guard.

The Jensen plans, discovered in the archives of the University of Michigan Library, are the originals, and represent a unique opportunity to identify both the palette of materials used by Jensen and his design concepts. The Jensen plans consist of two drawings - a planting plan (see Figure A-1) and a watering system plan. (See Figure A-2). The Powers plans are blueprints, also found in the Archives of the University of Michigan Libraries. They consist of two drawings - a working plot plan (see Figure A-3) and a preliminary ground plan. (See Figure A-4).

The Jensen plans provide numerous valuable insights. Chief among these is the palette of plant materials he prescribed for the site. It is important to recall something of Jensen's working manner in reviewing this listing. Although he specifies a long listing of plants for use in different areas, it is not likely that he would actually use each of these. In normal procedure, he would direct and selection placement on the site, and thus use some and not others. The chief value of the listing is that the plants on the list are compatible, and can be used as a shopping list for todays replacement. Unfortunately, some of the native varieties he specifies are not readily available today.

Several elements of Jensen's overal design should be noted. The great lawn, in front of the house, places the home far back in a canopied setting, with the softer understory providing a filtering screen. Attention is focused on the entry. The plantings around the great house screen it from view, and totally screen the auto parking area. The entry drive is flanked by elms, with an understory of dogwoods and native shrubs.

The rear yard lawns are totally private spaces, as typified by the cover of this report. Filtered views of the lake are provided from each of the main windows of the home. Access down to the beach is channeled along stepped pathways, while the dense rose hedge prevents casual access.

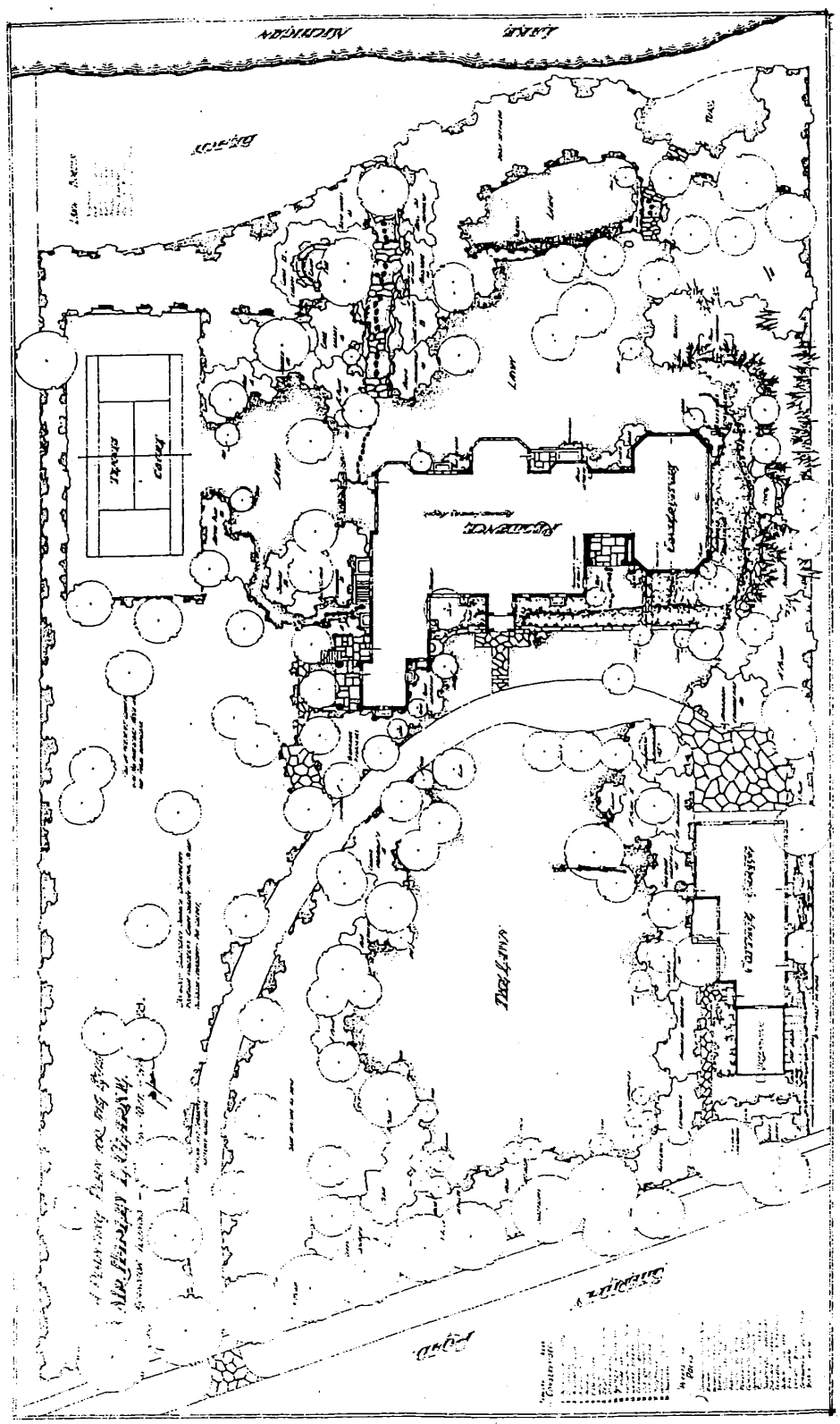


Figure A-1 JENSEN'S PLANTING PLAN

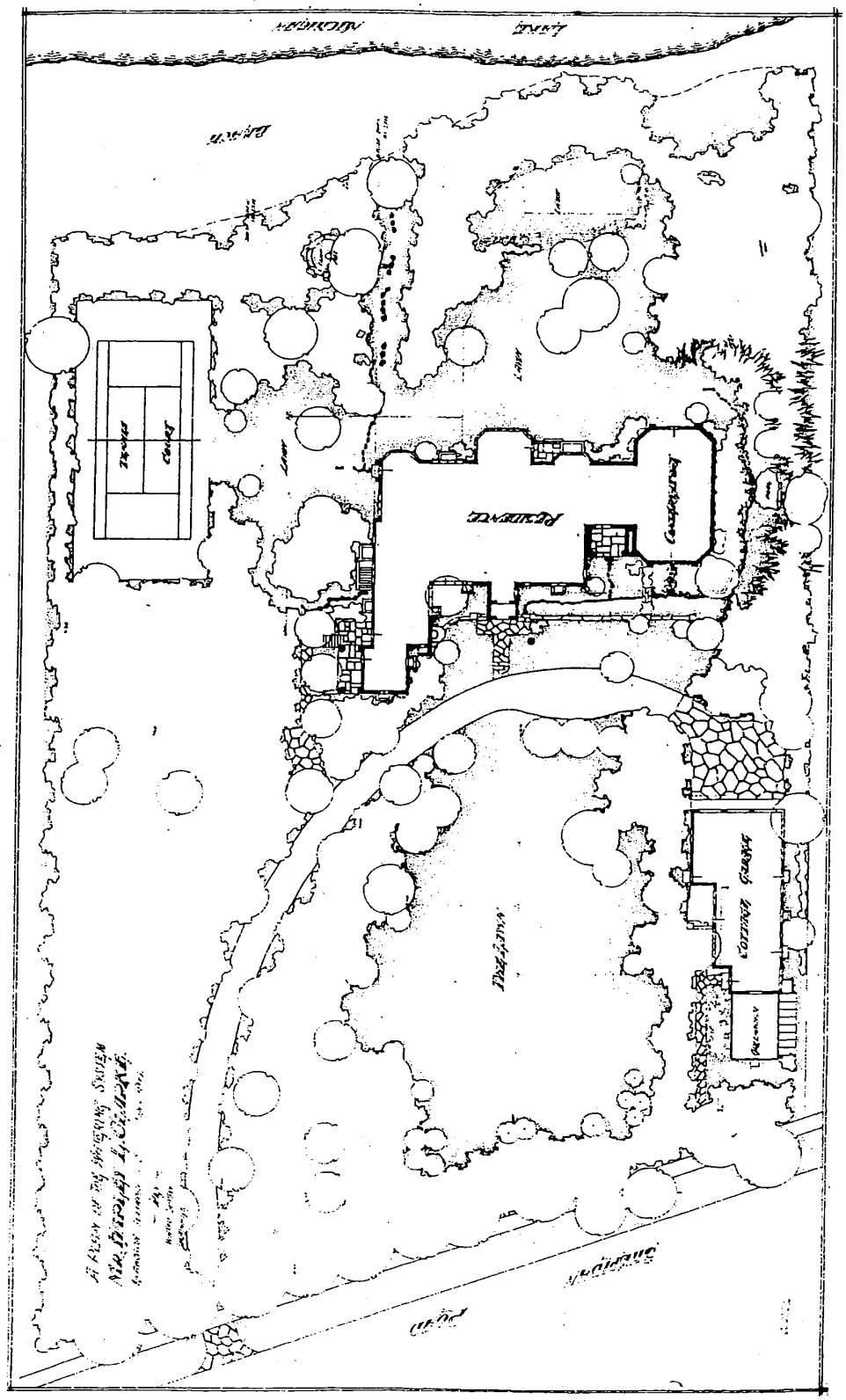


Figure A-2 JENSEN'S WATERING SYSTEM PLAN

Jensen highlighted the conservatory area as flowering area, constructing a natrualistic outcropping of limestone and a naturally shaped pool. He left only a narrow access path, such as you'd find in the wild at the base of a ledge. It was a private space. It is also the only space where Jensen specifically located each of the 19 varieties of flowers in a precise manner, indicating the high value he placed on the feature.

His council ring, or campfire is placed in a shrubby mass overlooking the lake and the beach. His rings were usually inward-looking, contemplative spaces - this one appears a little different, though still in that vein. Here he has provided filtered images of the lake - visual and audial, but by placing the ring in a circuit of choke cherry has ensured that few outside distractions are noticed.

It should be noted that lawn and turf were used by Jensen as casual pathways and as meadow floor. He allowed the native varieties of ground cover to take over in many portions of the site, however. These areas required little or no maintenance. Note that he also specified a palette of perennials to serve as a border between the lawn and native areas.

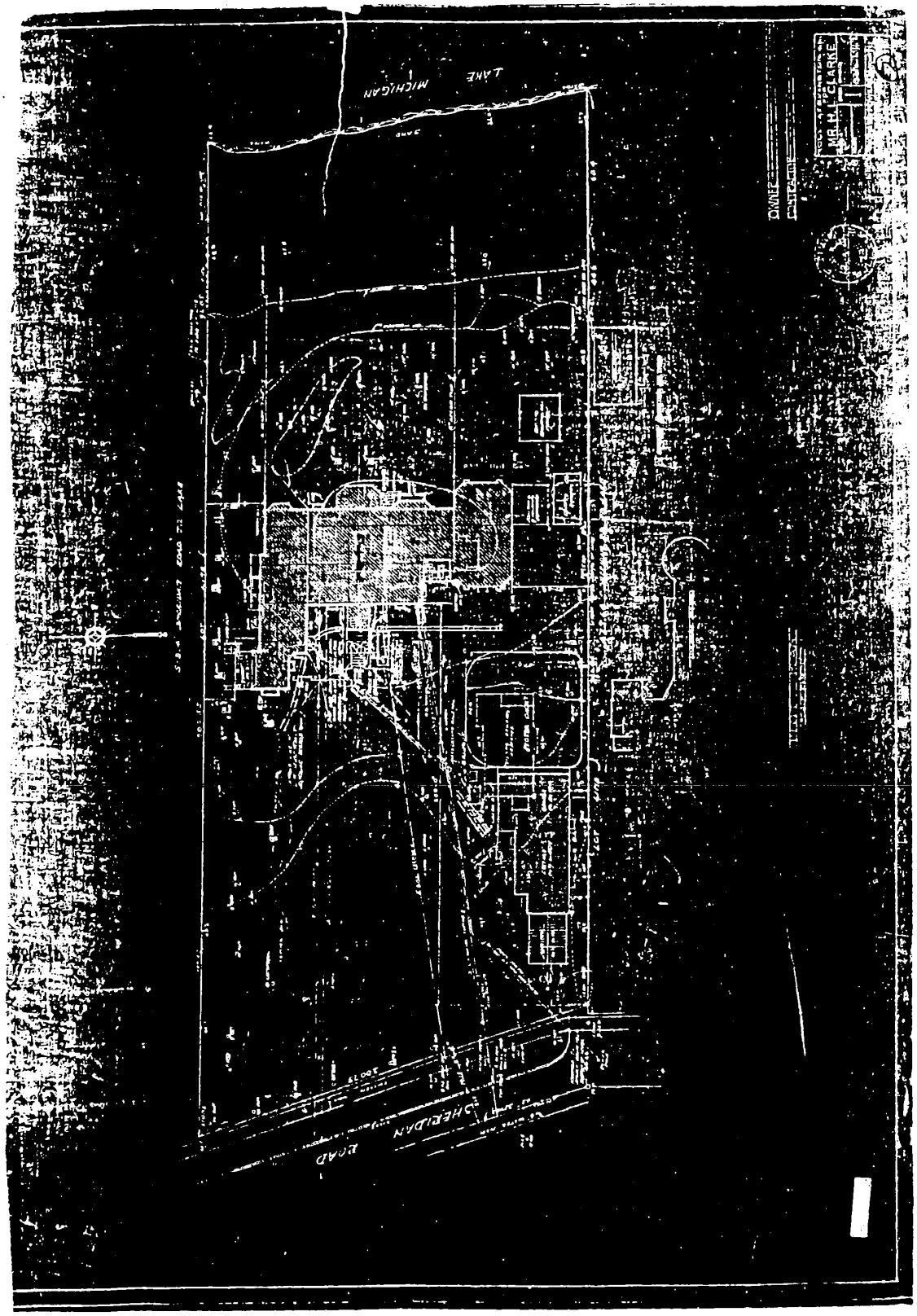


Figure A-3 POWER'S PLOT PLAN

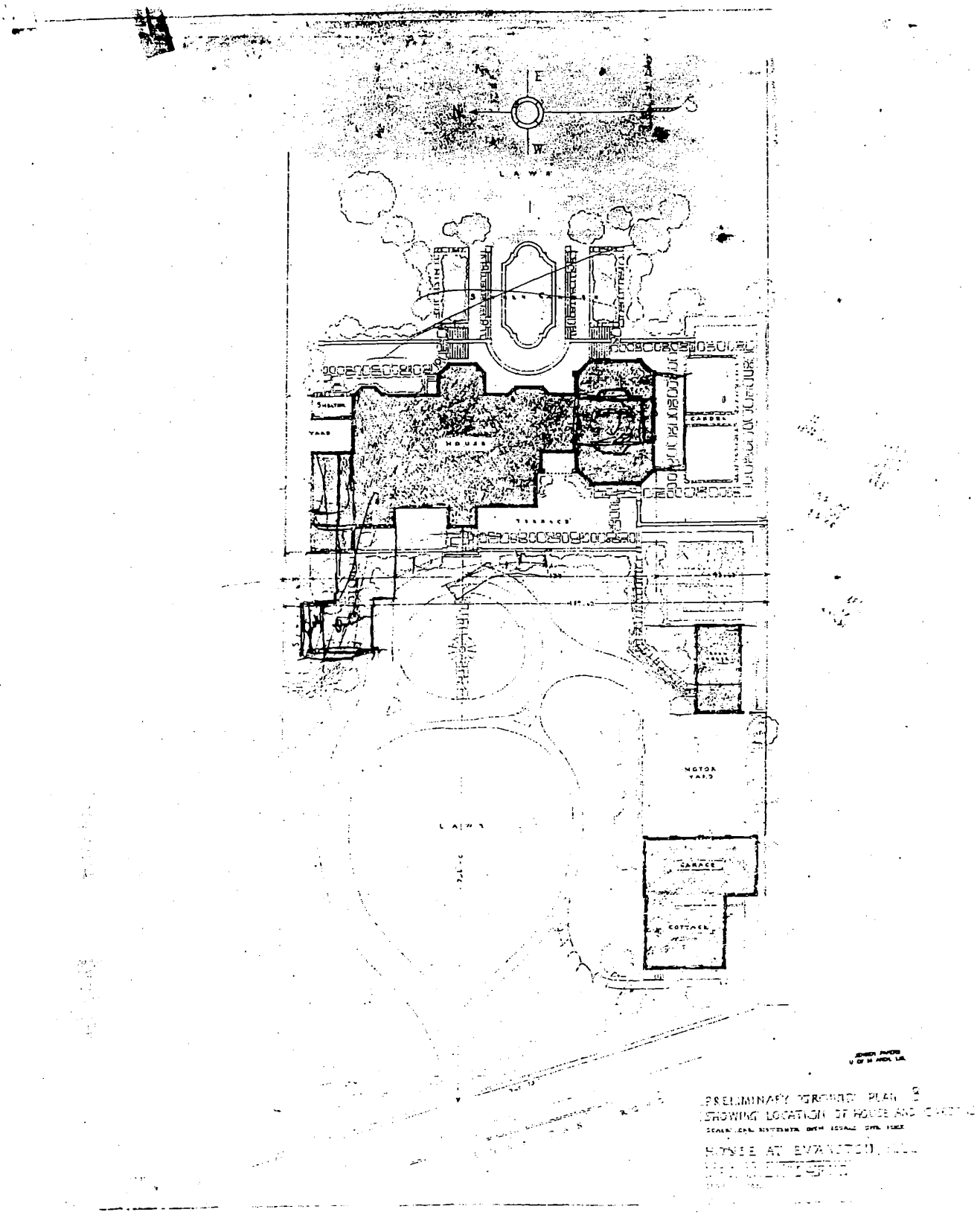


Figure A-4 **PRELIMINARY GROUND PLAN**

Appendix B

BUILDING FACILITIES

This section contains an inventory and evaluation of the Park's building facilities and the programs housed within these facilities.

The building facilities, located as indicated on Figure B-1 are eight in number. Together they serve activities related to four principal program area park and recreation activities, beach related activities, art instruction and display activities, and environmental instruction and display activities. In addition, three single family dwelling units are housed within the facilities. These facilities and activities may be briefly described as follows:

NO.	Building Facility	Activities Housed
1.	Lighthouse Landing Park Picnic Pavilion	Public group picnics and similar sheltered events
2.	Evanston Art Center (former Clarke House)	Private, non-profit community art organization headquarters, classrooms, studios and galleries
3.	Apartments & Greenhouse (former servant quarters & greenhouse on Clarke estate)	Two single family dwelling units; Greenhouse for propagation study & display at Nature Center
4.	Lighthouse Nature Center (former two family quarters for the lightkeeper and his assist)	Private, non-profit community environmental organization, classrooms and displays; for Park Superintendent
5.	Keeper's Building - Museum	Restored as historical Lightkeeper's Building
6.	Lighthouse - Museum	Restored as historical Lighthouse
7.	Storage and Change House (former North Fog Horn house)	Grounds' keeping equipment storage; lifeguard change room. Public restrooms.
8.	Lecture Pavilion (former South Fog Horn house)	Nature lectures and crafts, outdoor activity assembly

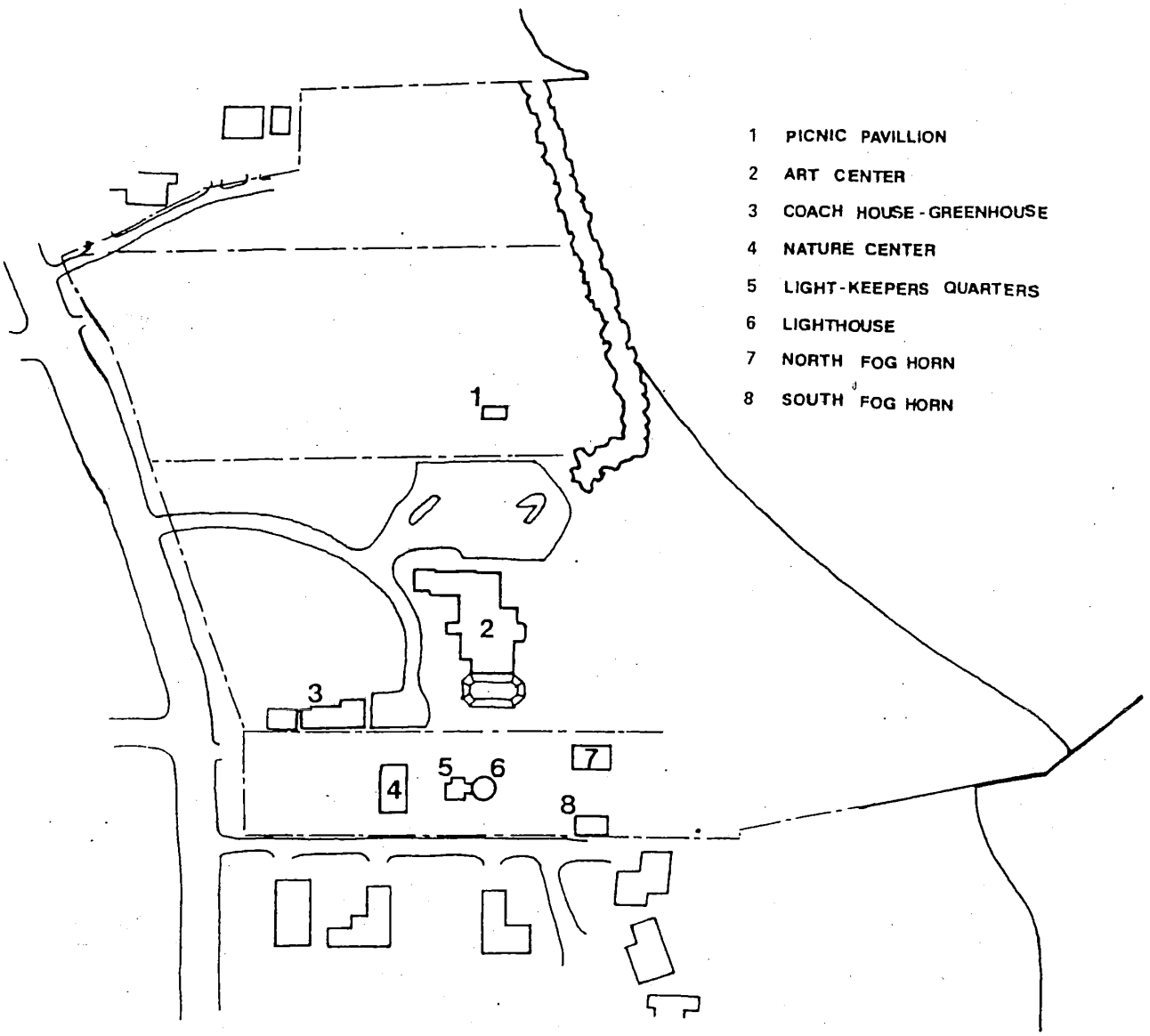


Figure B-1 LIGHTHOUSE LANDING BUILDING FACILITIES
EVANSTON ILLINOIS
NORTH

In late July the consultants visited the site and toured all building facilities. Materials on the facilities and the activities housed were secured from the City of Evanston Department of Parks Recreation and Forestry, the Lighthouse Landing Park District, the Evanston Art Center and the Lighthouse Nature Center.

The findings of this study are organized under three categories:

Program Accommodation: How well do the facilities accommodate the current and proposed functional programs housed by the facilities?

Architectural Integrity: How have current functional programs impacted the architecture of the facilities? What considerations ought be kept in mind in any further architectural modifications to accommodate current or proposed programs?

Engineering Condition: What is the structural condition of the facilities and of the heating, ventilation, air conditioning, electrical and sanitary systems? What life-safety issues need corrrection? What are the levels of maintenance and operation?

GENERAL FINDINGS

Before detailing findings under each of the three categories listed above the following general findings, applicable to the entire complex, are listed in order to provide a frame work for the detailed findings.

Program Accommodation:

1. The mix of the three principal uses (recreation center, art center, nature center) housed by the building facilities is unique and desirable, and ought to be retained. A certain amount of the subsidiary use — single family residential — ought to be retained in order to provide a 24 hour presence of the site.

2. The extent of each of the principal uses is in good balance with the others, and none should be dramatically enlarged or reduced thereby destroying this balance.

3. The impact of each of the principal uses upon the building facilities is unique, each having its own program and support requirements, each having the potential of conflicting with the others in some way. Thus, ongoing coordination will be required if the mix and extent of all the uses are to be retained.

4. The intensity of each of the principal uses is such that they fully utilize their building facility, and examination of growth potentials of each use indicates that any of the uses, given the opportunity, could fill all the building facilities. However, no additional; acreage is available, and, the site coverage of the existing building facilities is such that structural additions are not desirable. Thus, any program growth must take place off site.

Architectural Integrity:

1. The type of principal uses (recreation center, art center, nature center) now housed by the building facilities are quite appropriate to architectural integrity of each of the individual buildings. No major change in any type of use need be contemplated.

2. The architectural landmark nature of certain of the building facilities is nicely supported by the principal uses. No irreperable changes have been made in the buildings to accommodate current uses nor need to be made in the future.

3. The shore dependency of both the principal uses and the building facilities housing them is recognized. It is important that this dependency be supported. That is to say, each of the principal uses are in some way dependent upon the land-water relationships found at this location (i.e., recreation center/beach and water, art center/light and water, nature center/shore environment), and that the influence of some of the building facilities was and remains fundamental to their architectural character.

4. There are some program components within each of the principal uses (i.e., certain types of assembly, storage, studios, classroom situations, equipment, etc.) that put unusual strain upon the building facilities and severely impact the ability of the buildings to continue to serve the programs without major modifications that can, in turn, threaten the architectural integrity of their original design and/or details.

Engineering Condition:

1. The building facilities are adequately served by municipal utilities to their respective sites.

2. Regular maintenance programs on the building facilities have been handled on an "as needed" basis. Preventative maintenance programs should be developed for all the building facilities.

3. While all the building facilities are in fair or better condition and promise a long and useful life, there are certain structural and life-safety situations in the various building facilities that need immediate attention.

DETAILED FINDINGS

Facility No. 1 - Lighthouse Landing Park Picnic Pavilion

Built in 1974 this facility is of ordinary wood frame construction (unfinished), with a single gable asphalt shingle roof, open-sided with 4" x 6" wood columns, and poured concrete slab floor.

Program Accommodation. Park policy limits pavilion use to 50 persons or less. Reservations must be made. The pavilion easily and comfortably accommodates typical sheltered picnic uses for groups of this size.

Architectural Integrity. The design of the pavilion while adequate for its purposes, is out-of-keeping with the quality of other building facilities on the site. It ought to be removed and replaced (if at all) with a structure designed specifically in keeping with the rehabilitation and adaptation of the Jens Jensen landscape. If replaced, a more northerly location ought to be considered. If not replaced, the pavilion ought to be stained dark brown to recede into the landscape.

Engineering Condition. The pavilion is in sound condition although it appears to have been wind-wracked. The west line of columns is out of plumb, with the southwest corner column split vertically along the grain. No immediate corrective action need be taken.

Facility No. 2 - Evanston Art Center (Former Clarke House)

A Tudor mansion of high quality masonry construction built in 1926; yellow limestone exterior envelope, with Indiana limestone and cast concrete trim; brick chimneys with terra cotta pots; red tile roof; dark stained window surrounds, bays, dormers and balustrades; painted metal easement windows; elaborate sheet metal embossed gutters and downspouts with brackets; original roof over south solarium has been replaced with acrylic sheets; metal fire escape added in the 1950's. In good to excellent exterior condition and fair to good interior condition, the facility has had practically no exterior changes and only a few interior changes over the years. Overall maintenance has been adequate.

A complete cultural history of this facility is given in CONCENTRICS (Newsletter of the Evanston Art Center Vol. 6, No. 2) "From Clarke House to EAC", attached in Appendix 2.

Program Accommodation. A community art center is an ideal adoptive use for this building. Located as it is on an expansive lakeside estate in a mature, well maintained neighborhood of compatible uses and building scales, and with good community access via two major local feeder streets, the building offers the space and an ambiance most suitable for an art center.

To be sure some conflicts between the facility and the Art Center program will arise: the need for parking and the reluctance to pave the estate's landscape; the need for contemporary gallery-display space and the reluctance to remove interior surfaces appropriate to the original Tudor design idiom; the need for ever larger class and studio spaces and the reluctance to make major modifications of interior walls which originally defined residential spaces; the need to accommodate the chaos and mess inherent in creative art and the reluctance to subject orderly spaces to such activities; the need to provide public assembly life-safety feature such as fire escapes, exit lights, smoke and fire detectors, etc. and the reluctance to clutter the architecture with these devices; and finally, the inevitable conflict between the demands of a dynamic, growing organization for more space and the physical limits of the original building.

The relatively minor changes made in the facility to date have been fairly successful in accommodating program demands as they arose. Now, however, the physical limits of the facility have been reached and major changes must be considered in either the program or the facility if the art center programs are to continue to grow and the building is to be properly preserved.

The following program accommodation's recommendations are therefore made:

1. That the Art Center create a Five Year Development Plan projecting expected growth in all activity and program areas. This plan will reveal and emphasize the need for space requirements that can only be met by "new" space since the present facility is completely utilized.

2. That the development plan include the assumption that the current facility gradually will come to house only headquarters, gallery, assembly/lecture and classroom space, plus selected studio space, such studio space being limited to those disciplines or art forms that respond to the following criteria:

   . Will attract a clientle of varying age groups, thus assuring a "family" mix of participants;

   . Are best taught in small to medium sized studio groups;

   . Are supported and strengthened by taking place in the unique light/water/landscape environment available at this location;

   . Utilize non-hazardous raw materials or materials that can be suitably stored and monitored in order to minimize life-safety hazards;

   . Utilize equipment with low energy level requirements and that produce little or no heat, noise or air pollution;

   . Produce waste materials of little or no consequence or that are easily gathered and disposed.

Many of these criteria are quite subjective and must necessarily be applied through careful analysis and thoughtful discussion. Compromises will have to be made to fit the market, the space available, capital investment already made, etc. Further, it is recognized that a true "family" of EAC supporters exists; moving any one discipline out of the facility will tend to break down this "family" attitude; it may be critical to retain a discipline at this facility because it is so supportive of this attitude.

Architectural Integrity. Most art forms are intensive undertakings, and put considerable strain on any facility housing them. If the facility — to begin with — is a unique piece of architecture, the strain may be all that more evident. Such is the case at EAC. While it is recognized that the Clarke House is no longer a residence but is totally commited to being an art center, it remains worthy of preservation as an architectural landmark. The adaptation of any part of the facility for art center programs is best undertaken therefore with an eye to preserving the architectural integrity of the building as well as to accommodating the program.

If the criteria noted above are followed in considering future program accommodations, the building's archiectural integrity will be minimally threatened. Certainly, day to day structural, life-safety and maintenance impacts will be minimized and the evident strains between programs and facility will lessen or, perhaps, disappear. Thus, the above criteria are recommended as a means to preserving and enhancing the architectural integrity of the facility as well as a means of improving program accommodation.

In addition, the following recommendations are made in respect to respecting architectural integrity.

1. That a Preservation Plan be created along with and be part of the Five Year Development Plan recommended above. This Preservation Plan would be based upon the critical features analysis included in this report. This schedule for implementing recommendations in the Preservation Plan would be parallel to and integrated with program modifications and capital improvements suggested in the Five Year Development Plan.

2. That the EAC continue to produce timely public information materials on the historical or landmark aspects of the Clarke House. This material would emphasize the EAC's role in preserving this landmark while sensitively adapting it to the purposes of the EAC programs.

3. That the EAC adopt a rigorous daily maintenance program aimed at lessening or eliminating the impact of waste material production, gathering and disposal on the architectural integrity of the building facility.

Engineering Condition. The evaluation and recommendations relating to the engineering conditions of the EAC building facility cover four categories of concerns:

1. Structural, including surfaces, finishes and materials.

2. Mechanical, including heating, ventilation, air conditioning, electrical and sanitary.

3. Maintenance.

4. Life Safety.

The latter concern, Life Safety, frequently results from a combination of two or more of the other three concerns. Also, it is usually the most pressing concern in terms of requiring early rectification. Such is the case at EAC as our analysis found that the structural, mechanical or maintenance concerns, standing alone, are relatively minor.

These concerns are listed and discussed below. Recommendations for their correction then follow. In reviewing the items indicated it ought to be kept in mind that the Program Accommodation recommendations and the Architectural Integrity recommendations noted above will, if implemented, alleviate some of these Engineering Condition concerns.

1. Structure - Satisfactory to excellent condition throughout with the following observations:

   . Basement - Poured concrete floor; no evidence of leaks or settlements.

   . First Floor - Poured concrete slab; sufficient for loads imposed.

. Conservatory - Structurally sound but needs programmed maintenance to assure water-tightness of roof and walls. The nature of this space and its use are such that leaks could develop and would not be noticed without programmed maintenance.

. Second Floor - Assumed wood framing; since live loads are obviously greater than for residential use a thorough structural test and analysis is recommended to determine allowable dead plus live loads.

. Third Floor - Same observations as second floor.

. Roof - In sound condition with no major problems; some terra cotta chimney pots missing; combination metal flashing/facias/gutters (with brackets) need replacement in some instances, particularly in conservatory area; flat asphalt roofing over projecting bays at north and east are generally sloppy and need cleaning up; cast concrete finials and limestone trim needs sealing to prevent further weathering.

. Envelope - In generally sound condition; repointing of masonry required at the following points: pier at northeast corner of building, retaining walls and stone trim at north basement entrance, north side service entrance, pier at northwest corner, new sills at base of conservatory "window walls", and at east bay;

Generally recondition entire east bay enclosure as it has many little masonry, woodwork, glazing, sealant and exterior light fixture problems;

A special note is made here regarding the exterior wood trim and millwork — a unique feature of the original design. Massive in scale and detail, this material was originally milled from timbers and "built-into" the masonry; it is beginning to split and chip in some areas, and has been painted (white) in others. Its original scale and color is important to retain. Special maintenance attention ought be given to the north and east elevations; and to all window surrounds as these areas are in serious need of recaulking and refinishing.

It is noted that many windows are in effect inoperative due to hardware or screen failure. This condition prevents easy exiting in the event of fire — particularly on the second and third floors.

2. Mechanical

. Heating/Ventilation/Air Conditioning - the capacity of the gas boiler and the heating distribution system is sufficient but suffers from lack of maintenance programs. The systems could not be expanded as there is no available space in the boiler room. In several places distribution pipes are too low given the public occupancy of the facility; they ought to be raised or relocated to gain headroom; pipe insulation is missing in several places. The pneumatic control system is in fair to bad shape; its capacity appears to be sufficient (a new compressor was recently installed) but the adequacy of the distribution system and the condition of thermostats (many covers missing) is questionable; the control system ought to be thoroughly checked out and replaced if required. We questioned the adequacy of the gas fired infrared heating units in the conservatory but were assured it was adequate.

The recently installed vacuum cleaning system was reported to be in good operationg condition.

The various points of ventilation present some problems. The exhaust from the photo lab faces into the parking lot at "lung level"; this appears to be a code violation. The exhaust fan from the kiln room is destroying the landscaping in this area and creating soot-build up on the exterior masonry; given the very high heat level of this exhaust air it also constitutes a fire hazard combined with the combustible landscape or trash materials that can occur in this exhaust area. There is no exhaust fan serving the paint storage room (in the basement, near the north stairway); fume build-up in this area is hazardous. The kiln room has no outside make-up area which can cause the burner to flame-out. The heat generated by the kilns on the north porch constitute a fire hazard to second floor occupancies and, being exposed to the outside the kilns and burners are subject to mischief and vandalism. There is no exhaust system serving the basement toilet.

There is no air conditioning system serving the facility.

. Sanitary and Water Supply - the water supply and waste water systems are adequate with the following observations. The facility now serves the public and separate restrooms are required by code; in pursuing this correction all existing toilet fixtures ought to be replaced, abandoned lines removed, etc. All current and proposed users ought to be checked for the acid content of their activities and resistant fixtures and waste piping installed. The hot water supply pressure is inadequate which is probably due to the lines being limed; these lines ought to be replaced.

. Electrical - While the service to the facility, the meter fitting, panel box and disconnects all appear adequate for the loads imposed, the power supply and lighting renovation work inside the facility present several problems. In general the supply routing is rough and expedient from one point to another, old and new wire and fixtures have been intermixed, there is little or poor grounding and at the basement kiln the wiring is so exposed to invite failure through a mixture of surface mounted wire mold, exposed BX, exposed receptacles and exposed switches -- all exposed to the very high heat levels generated by the kiln. This requires immediate rectification.

3. Maintenance - Interior and exterior maintenance has been on an "as need" basis. Ordinary janitorial service is provided on a daily basis. An adequately financed and staffed preventative maintenance plan and program should be developed. A particular function of such a plan and program would be to monitor the life safety situations that will continue to arise as the EAC programs attract more and more public clientle.

4. Life Safety - As noted above, life safety concerns are frequently a result of a combination of findings first surfaced under program, architectural and engineering investigations. The sum of each previous findings indicates the need to develop a fire safety and fire protection plan for the facility. The exact details of such a plan is the result of the mix of several items: the type of building construction, the plan of the building,

the programs it houses and its hours of operations, applicable codes and regulations and, importantly, the interpretations of the local fire protection officials and insurance underwriters. Thus, it is not possible to specify plan details at this time. However, items to be considered can be listed for early information.

-Exit locations, paths of travel, travel distances, trapped spaces and dead end corridors.

-Smoke and fire detection systems and alarm systems.

-Sprinkler systems, hose cabinets, fire extinguishers.

-Emergency lighting systems and exit lights.

-Exit lights.

-Ventilation systems.

-Panic hardware.

Several of these items have been acted upon in the past. In the spring of 1976 EAC and the City of Evanston jointly inspected the property and several fire protection systems and devices were installed. This activity now needs to be updated given the changing programs of the center.

Facility No. 4 - Nature Center (former two family residence for the Lighthouse Keeper and Assistant)

A simple rectangular, early Victorian two story, two family brick structure with basement and attic, with numerous additions added and removed over its lifetime; flush joints, painted; wood double hung windows with shallow arch window/door lintels and eyebrows.

Program Accommodation. This facility, originally built for workingman housing, and of ordinary bearing wall construction, has a very inflexible plan. Currently, one unit remains in residential use, while the other unit is used for Nature Center display and classroom space. Program continuance or expansion will require installation of various fire protection and fire safety devices.

1. Structure. Serious problems exist with the structure of this facility. They may be listed as follows:

   . Basement - 4" to 5" settlement of the exterior foundation walls in the south portion of the building, and of the interior brick bearing wall in the north portion of the building; interior wall brick is crumbling due to water infiltration from below.

   . Above Grade Floors and Envelope - settlement of foundation and bearing walls noted above has caused several cracks to develop in exterior walls, most of which have been sloppily repaired; the south kitchen area continues to pull away from the main building

and a most serious crack has developed the entire height of the southwest corner wall of the facility; an only slightly less serious crack has developed in the east wall of the south wing; the front stoop is pulling away from the building due to the settlement of its own, separate foundation.

A previous analysis of the general structural problem was made by Mees Engineering, Inc. in the spring of 1977. Their recommendations for correction should be followed. Corrective action should include necessary tuckpointing on the entire exterior and repair or replacement of windows where necessary.

. Roof - Leaks were reported during our analysis. These may be due to general condition of overhangs, facia and gutters, all of which need work. Also, the tree at the southwest corner of the building overhangs and may be abrading the roof surface.

2. Mechanical - No particular problems here except for the following observations:

. Piping serving the new boiler in the north unit should be insulated.

. Plastic piping serving toilet in south unit should be replaced.

. Repeated stoppage in main sewer from building suggest the main is undersized, or has settled, or is broken, or is root-filled. Sewer overflow frequently appears at the manhole north of the building. This entire line ought to be replaced.

3. Maintenance - No problems; the facility is well maintained.

4. Life Safety - If the facility is to continue to house programs serving the public, it will be necessary to develop a fire protection and fire safety plan and program. The details of this plan and program will involve considerations similar to those listed above under the EAC.

Appendix C

Concentrics

Newsletter of the
Evanston Art Center

Special Edition 1
Volume 6, Number 2

From Clarke House to EAC

The Evanston Art Center, soon to celebrate its 50th year of community service was born on October 28, 1929 in the Evanston Library. Formed by delegates from over 20 civic organizations, it began a vigorous program of events and opportunities. It was incorporated as a non-profit organization in 1942. By 1943, it had outgrown its 3-room home in the basement of the library and moved to an abandoned barber shop at 528 Dempster. Growing pains forced another move in 1946 when they bought and remodeled a store at 800 Greenwood. By 1957, the Art Center was able to burn the mortgage, but already the seams were bursting and committees were formed to explore the area for more space.

When the city bought the Clarke house in 1963, their intent was to develop a major park in the area by joining Deering Park to the North and Lighthouse Park to the South using the Sigma Chi property and beach. This plan met with opposition, and in 1966 the city fathers decided to lease the major portions of the house and grounds to the EAC. They moved in; remodeling began immediately and has progressed in stages through the succeeding years. In 1973, the city expressing its confidence in the Art Center, modified the lease to a "no-rent" basis and gave the remaining "apartment" (which had originally been the servant quarters on the Clarke estate) to the Art Center as well. Another phase of remodeling began to incorporate this new space into the main building. This last project brought to $125,000 the monies invested by the Art Center in the Clarke house.

As 1976 ended, the Art Center again extended its activities space to offer more classes in better facilities by moving some of its sculpture classes and jewelry classes to the Noyes School Cultural Center.

In 1926, Harley Clarke was a utilities magnate of the Utilities, Power and Light Company. He operated mostly in Europe where his dubious maneuvers were comparable to those of Sam Insull in the U.S.A. However dubious the means he used to accumulate his substantial fortune, by 1926 he wanted a respectable mansion and he wanted it located in Evanston on property facing Lake Michigan.

Harley Clarke bought property from the Deering family of International Harvester fortune for $1250 per front foot. Clarke contracted Richard Powers, an architect originally from Boston, to build what was to be the last large mansion built in Evanston before the "Big Crash." Robert Black was hired by Clarke as contractor. According to records kept at the Evanston City Permits Department, Clarke paid $500,000 for Powers' design to be constructed -- an exceedingly large sum, even today.

The house Powers designed to make Clarke "respectable" was styled after the country house of early 16th century English Tudor

style origin, which, according to Ladies Home Journal of 1926, "lended itself quite well to the modern home. It's maximum interior comfort can be easily combined with exterior grace and a lack of pretentiousness."

What most mansion builders who built without financial restraint around the 1920's boom had in common was a desire to impress friends and business rivals with a home more elegant than anything else in town. Clarke's 16 room mansion was built exactly with that in mind. It boasted a glass-roofed conservatory, a third floor ballroom, a library, a basement "rumpus room" (25 x 22 feet) of slate floors and adobe arches (the first of its kind on the block, to be sure), a billiard room, six large bedrooms and a sewing room for Mrs. Clarke. Two sleeping porches were used popularly by the wealthy of the time for "good healthful slumber on warm summer evenings."

Needless to say, Powers' design and executed product was impressive. In fact, in 1927 the Clarke estate was awarded 'Best Residence' by the Evanston Art Commission. Essentially what Powers did was faithfully execute a copy of an early 16th century English Tudor house similar, for example, to the Barrington Court of Langsport, Somerset in England which still stands today.

Unfortunately, what really gave Powers' concept of the Clarke estate dignity and an awesome sense of quiet beauty can no longer be seen today except in photographs. Most of the surrounding landscape, originally designed and executed on the Clarke estate by the famous Danish naturalistic landscape artist Jens Jensen, has been destroyed in the process of building sidewalks and parking lots around the house. The work Jensen did on the Clarke estate was perhaps the best of his accomplishments in the Midwest in the '20's.

Jensen's technique was not influenced by the Oriental concept of landscape in vogue at the time. In fact, Jensen violently rejected Oriental formal, "unnatural" style landscaping. In his designs he used no tricks, nothing super-colossal or unnatural. Everything Jensen planted or arranged was of native flora, of simple, modest design in order to give the greatest possible dignity to the building itself.

Alfred Caldwell described his immediate impressions upon approaching the Clarke estate (and perhaps other large, wealthy country homes Jensen landscaped) when he said, "One feels, on seeing one of these estates that the owner should be some generous and noble

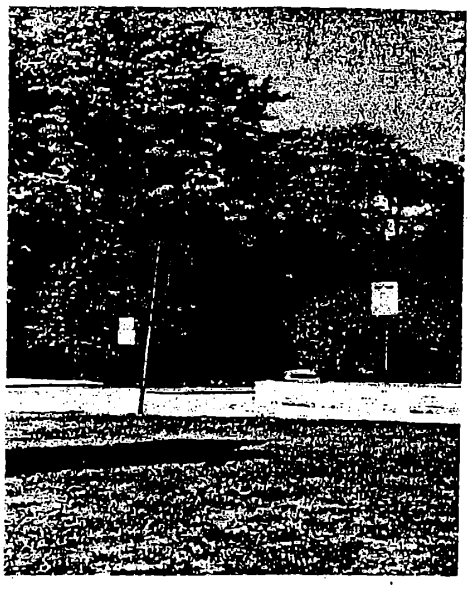
Then.....

democrat, the American Ideal....A road curves from the highway, entering into a forest emerging in the sunlight of a meadow, with a great house in the distance, under groups of large trees. Aside from a garden for flowers, there is nothing more; there is only the beauty of the native landscape." (Obviously Caldwell didn't know Clarke was something of a hoodlum! No matter, though. Jensen succeeded not only in altering the landscape, but with the help of Powers, he altered Clarke's "character".)

But what of the interior where these "perfect beings" dwell? Inside Powers continues the same floral carving of the stone outside reflecting perhaps Jensen's landscape artistry with nature, only this time the pattern is incorporated in the dark wood paneling, on the wainscot, on the fireplace ornament and in the enriched white plasterwork on the ceilings of rooms. Upon entering the low, wide, heavy wood front door through an archway into a low-ceilinged entryway, one is immediately aware of more voluminous space beyond in the main oval-shaped stairhall where a large, circular stairway leads elegantly to the floor above. The effect is dramatic. An airy, spacious sun room, covered on three of its eight sides with windows (now the Octagon Shop), lies directly ahead, looking out on the beach and lake beyond. The dining room is located to the left of the stairhall, with its various culinary counterparts: pantry, breakfast room (now the Director's Office), and kitchen beyond. In the floor plan, the living room (now the Wieghardt Memorial Gallery) lies to the right and was formerly connected to the conservatory (now the large sculpture studio). Another door leads off the right side of the stairhall to the dark wood paneled library which is now the office.

Powers arranged quite successfully the various domestic aspects of the house. Upstairs commodious bedrooms, also with large windows connect with inner doors. Each has its own bathroom. A large, lovely sitting room is

One can wish longingly that one could once again see the sylvan glade Jens Jensen created for the Harley Clarke estate (left) instead of the many varieties of "No Parking" signs that come with municipal properties. (right)



C-3

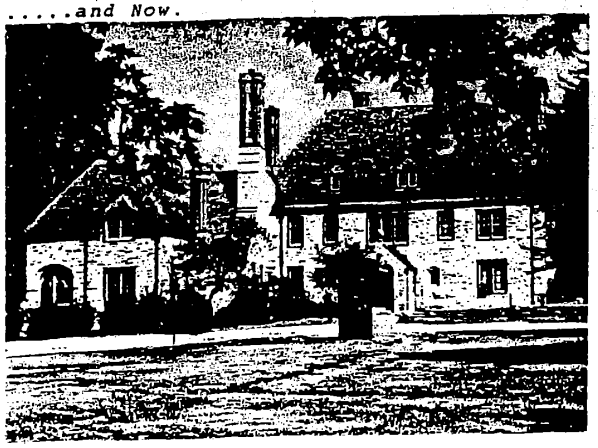
conviently located between the two largest bedrooms and affords a fantastic view of the lake and an old copper beech tree from its large bay window. The sitting room, with built-in alcove cupboards and a fireplace of blue glazed ceramic tiles, is the same irregular, octagonal shape of the sun room below it on the first floor.

Upstairs in the third floor ballroom, the ceiling is supported by large wooden beams that dramatically span the length of the large room. Another large recreational space is located in the basement level where the "rumpus room" gave plenty of room for individual family members' activities. (Today the ballroom is the Painting Studio; the "rumpus room" has become the Ceramic Studio.)

It was fashionable in the 20's in Tudor-type interiors to make heavy use of ample, handsome draperies and wall hangings. (One can only conjecture about Mrs. Clarke's taste. One only hopes she did not cover up the various large windows throughout the house too much.) Somber-toned velvet upholstery and tapestry and furniture of dark wood -- Jacobean oak and perhaps William and Mary walnut -- were popular in this type of home. Of real interest were the various fireplaces throughout the first floor of the Clarke estate. The dining room fireplace of light sandstone in particular is quite handsome. It is flanked by pilasters with an overhanging mantel supported by covered stone scrolled braquets, contrasting and accenting the dark wood paneling on the rest of the walls.

It is really unfortunate that the Clarkes were unable to enjoy their spacious and comfortable home for such a short time before the Depression crashed upon their heads, destroying the utilities empire and all the Clarke's wealth. Soon after the stock market crash, Mr. Clarke passed away. Mrs. Clarke continued to live in the house alone for some years after that. In 1949 she sold the house to the Sigma Chi Fraternity International for $150,000. This organization spent $100,000 on repairs and remodeling in order to make the house a meeting place and show room museum for the fraternity. In the almost 20 years Mrs. Clarke lived there alone, the house had fallen into disrepair.

.....and Now.

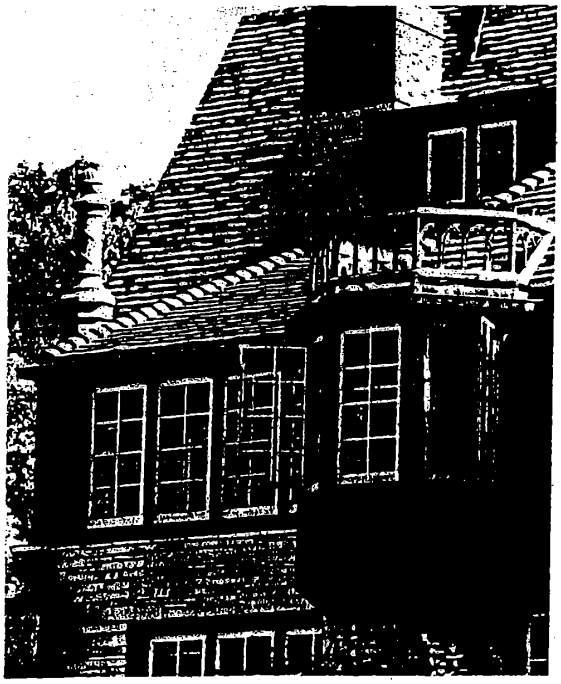


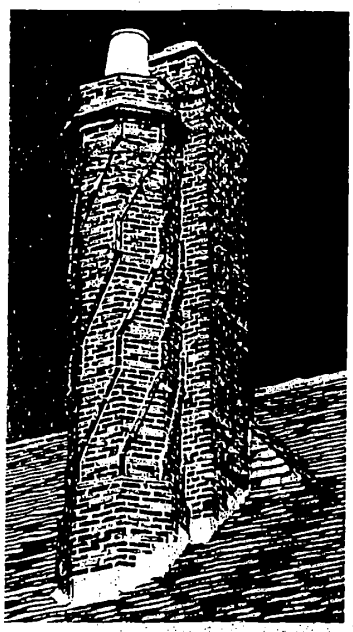
In 1963, the city of Evanston bought the house from the fraternity organization for $265,000 to connect the beach property of the city's landmark Gross Point Lighthouse next door into one continuous beach and public park. In 1966 the Evanston Art Center moved into the building on a 15 year lease. The arrival of the Art Center group was perhaps the best thing that could have happened to a large, old house like the Clarke estate. The Center remodeled some of the remodeling and rearranging done by the Sigma Chi organization, but on the whole restored a great deal of the original carving and wood finishes.

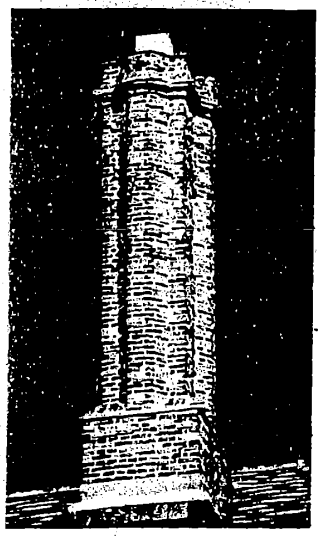
Today the Clarke House has become a place alive with activity. Students paint and sketch where Clarke used to entertain his friends in the ballroom on the third floor or show the latest in Fox films. (He owned a large block of stock in Fox Films.) Where exotic plants once grew, welded sculpture is now born under Powers' glassed roof. Second floor bedrooms have been combined to make an excellent weaving area. The adobe arches of the basement rumpus room are occupied by student potters who turn their wheels and take inspiration from the textures Powers put there.

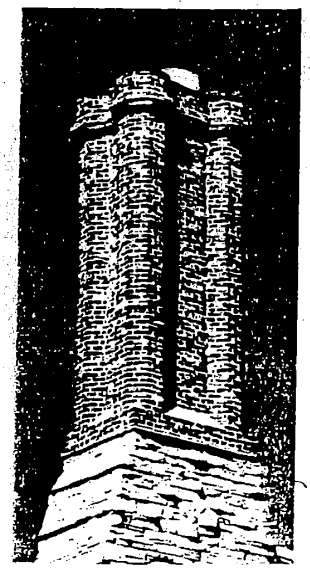
Despite numerous changes in Powers' original concept, the story of this architectural work has something (at least presently) of a happy ending. No one will ever (hopefully turn the Clarke estate into a car wash or anything else as monstrous. The building has undergone these various alterations gracefully, perhaps as evidence of its very functional basic plan and the excellence in which it was originally constructed. Powers' plan allows for much simultaneous activity of various individuals without a great deal of frustration. At the same time, the Clarke estate fulfills its various functions in crucial basic areas of storage, ventilation, lighting, traffic patterns and noise level.

The conversion of a personal private dwelling into a public one often gives rise to many questions about the original purpose of the building. This special issue of CONCENTRICS has attempted to answer the many questions visitors to the Evanston Art Center have asked in this area. But interesting as a look into the past history of the house is, and an examination of the architectural beauty Powers gave it and the natural beauty with which Jens Jensen surrounded it, one must eventually close the cover on history and look at the Clarke House, not as an interesting house but as a place that has become alive because of









The Clarke estate is a medley of surfaces and textures, like its English Tudor cousins: Odd-shaped dormers, gables and hip roofs, and various shaped chimneys combine to form a kind of visual delight of shorts. The rough-hewn, yellowish-white, native Lannon stone is decorated with curious and wonderful surprises at corners, above doorways and under eaves. Stone corbels, gargoyles, carved half sea shells, flowers in bunches and wheat in sheaves are decoratively expressed. Additionally, Powers made extensive use of modern materials of steel and lead to incorporate the same floral carvings around the doorway to the conservatory and on gutter pipes under the eaves. He even "carved" the pattern on the lead conductor and cistern at the side of the house.

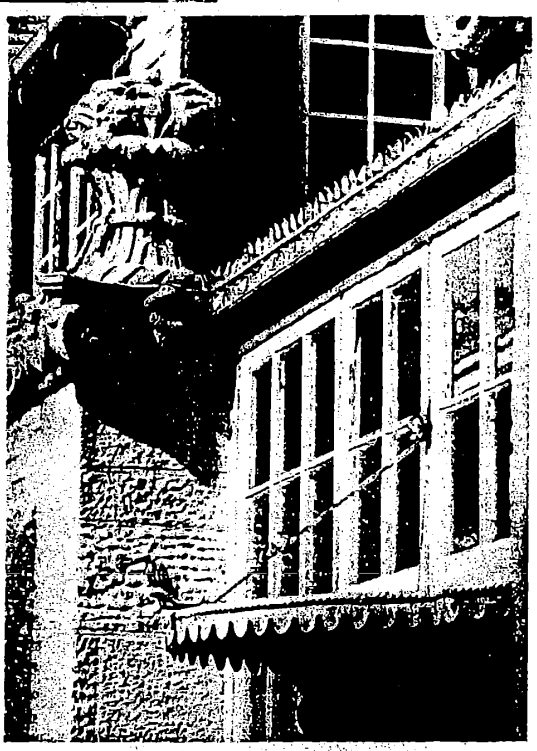
This medley of weathered surfaces and textures, endowing the Clarke estate with a "timeless" air of sorts, is further enhanced by the ragged lines of the steep roof of dark, reddish slate. The lights and shades of unexpected recesses and projections are beautifully controlled by the placement of leaded casements in stone mullioned glass windows with antique carved labels.
Six chimneys thrust assymetrically in varying heights and shapes and styles. All these elements are somehow visually held together by the backbone of the main roof which gently undulates to simulate the ancient ridge of irregular handhewn timbers.

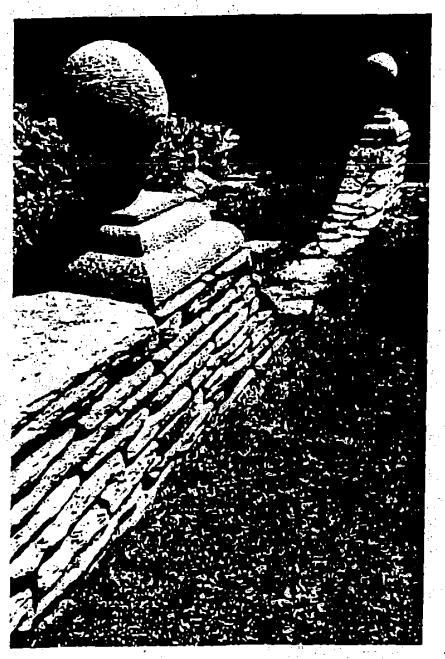
All Special Edition Clarke House/EAC Photos by James F. Bourgeois

what is now going on within its walls. This life has been brought by the Evanston Art Center: its 750 students, 1800 members, volunteer workers and staff.

The Evanston Art Center is truly a community service organization dedicated to the promotion of the arts as: a field to study; an area of creative professional endeavor; and as a source of unlimited pleasure through appreciation. By reaching out and involving the community in the arts through a schedule of exhibits, lecture and films programs; and by providing classes for over 750 students; and by fostering the growth and development of working artists in the Co-op Gallery; the Evanston Art Center is totally concerned with the cultural enrichment of the entire community.

This special issue of CONCENTRICS was prepared by its editors who wish to thank Mrs. Laurie Lawlor of Evanston for the use of portions of her monograph entitled, "The Harley Clarke Estate, Evanston, Illinois: 'Where one waits at ease and expects only perfect beings.'"





January 26, 2024

To: Members of the City of Evanston Preservation Commission

In 1928 when the Jens Jensen landscape at the Harley Clarke Mansion was constructed and 44 before I became the City of Evanston's naturalist in 1972 there was no dune.

Prior to the creation of the dunes in 1980, by actual count by an EEA volunteer, the back one third of the beach had very few users (145) for the entire summer. After obtaining grant funding, the city sponsored and approved a plan by JJ&R for the restoration and user guidelines for the entire complex. The resultant plan included the creation of the dunes by sculpting the sand with a bulldozer and planting trees by Evanston youth in the Youth Conservation Corp YCC program that I ran out of the Ecology Center.

Official acceptance of that plan by the City of Evanston after a public hearing on the plan was in consort with the funding agreement with the Illinois Coastal Zone Management program of the State of Illinois. The creation of the dunes on was inspired by me acting as the City Naturalist who interpreted nature to youth and adults on the entire Lighthouse Landing complex. The ecotone or the place on this site where land meets sea should be the richest most diverse place on the site, but due to the regular beach cleaning of the entire beach area the entire beach was barren and of little interpretive and value to nature.

Thus, from the very beginning it was decided that yes keep the waterfront where 90% of the beach users gathered for swimming and human use but take the virtually unused back third and set it aside as a sanctuary for native plants and bird life such as would be complimentary to the Jensen landscapes around the lighthouse and mansion.

Without restricted access to this newly created sanctuary for plants and wildlife. JJ&R and I knew the site would be cut up by paths, and plants trampled. Birds could no longer nest and the beauty, peace and even drama of an untouched area that would be present 24/7 365 days per year for the citizens of Evanston would be degraded. This contrasts with the swimming beach which only benefits a slice of Evanston's population and only for a few months per year. Further, all other Evanston lake front parks are devoid of the richness that started to grow even in the short time Diane, the Superintendent of Lighthouse Parks and myself lived there before my acceptance of a combined academic and administrative appoint to the University of Michigan as Director of the Henry Ford Estate, one of the greatest works of Jens Jensen.

To protect the integrity of the dunes a fence on the waterfront side of the dunes was erected along with the creation of selected visual observation sites on the bluff as well as a recreation of the old lighthouse pier that jutted into the dunes. That pier had

signage asking people to enjoy the dunes visually but to please protect this area by staying out of the dunes. Only guided special groups of youth and adults were allowed into the dunes themselves.

The result of this action on behalf of the quality of the environment of this park for the Citizens of Evanston was indeed dramatic. It also brought national recognition to Evanston. The plan won a national award from the American Society of Landscape Architects. I was honored before the City Council for my work for "…making a significant contribution for the improvement of the environmental quality of Evanston, Illinois." What has transpired since is from my perspective a great loss not only for the quality of the site but also for its use by citizens for the renewal of their souls-our connection and understanding of our relationship with nature. As the noted French scientist Rene Du Bois put it in his much-acclaimed book *So Human an Animal*: "At stake therefore is not only the future of the natural world but the very future of mankind" if we do not have the opportunity to commune with the earth upon which we live and depend. This is not hyperbole. The earth will not be put back together in one big gulp but by one small step at a time.

My advice to Evanston is to heed the alarm call of Charles Smith and to follow his knowledgeable suggestions that would again restore and preserve this wonderful small but precious site. So many young people and adults have worked to preserve over the many years since it first came to be created and enjoyed it would be a great loss if it is not protected and if a visual impairment such as a walk across the top of the dunes was constructed. Yes, provide access to all, but do it in a way that is congruent with the natural and aesthetic values this site offers too all.

Donn Paul Werling, Ph. D.
Summer Naturalist for the Lighthouse Nature Center, 1972
Naturalist for the City of Evanston, 1973-1981
spouse of Diane Werling, Lighthouse Park Superintendent, 1975-1983
Originator and manager of the nationally award winning, JJ&R Lighthouse Master Plan, 1977
Director of the Henry Ford Estate and its internationally significant Jens Jensen Landscape for the University of Michigan, 1983-2002

DRAFT

MEETING MINUTES

PRESERVATION COMMISSION
Tuesday, January 30, 2024
7:00 P.M.

Members Present:	Carl Klein, Sarah M. Dreller, Beth Bodan John Jacobs, Charles Smith, Thomas Ahleman,
Members Absent:	Stuart Cohen, Amanda Ziehm, Joshua Bowes-Carlson
Staff Present:	Cade W. Sterling
Presiding Member:	Sarah M. Dreller, Chair
Minutes Taken by:	Cade W. Sterling

Public Comment

- The Commission received one letter of support regarding amendment of the Harley Clarke property's statement of significance, and one letter in regard to designating Ryan Field as an Evanston Landmark.
- Mr. Sterling noted that due to the late submission of the Ryan Field comment, he would circulate it to Commissioners after the meeting and retroactively post it on the Commission's website.

NEW BUSINESS

A. **24PRES-0001 - 1117 Sheridan Road - Landmark - Lakeshore Historic District**

Jeanie Petrick, architect and applicant on behalf of the homeowner, requests a Certificate of Appropriateness to construct a wooden deck at the homes rear volume and alter the homes north and east elevations fenestration -- removing non-original windows and installing new windows and doors in new openings.

- The applicant provided an overview of the proposed window and door alterations as well as a new wooden deck. The proposed modification are part of an interior remodel, and improving circulation throughout and in and out of the kitchen.
- The applicant provided original drawings of the home showing the original fenestration and that it had been altered on the side elevation. The intent was to enlarge those openings to better mimic the original conditions and increase

the amount of natural light into the kitchen.

- The applicant showed existing conditions, especially of the rear elevation which was highly altered in the 1980s from its original condition.
- Commissioners asked the applicant about the proposed use of a casement window when the original drawings showed a six over one double hung window.
- The applicant stated that the decision for a casement was to mimic some other newer windows on the homes primary elevation and elsewhere, as well as eliminate a meeting rail at eye level for the windows at the kitchen sink and stove. Although not divided lites in the casement, the above transom profile and proportions match the lite pattern of the original windows, creating a 3/1 effect rather than a 6/1. This also created continuity within the entire room, rather than propose this at the sink and stove and then divided lites at the rear elevation.
- Commissioners applauded the sensitivity in design, and noted that the use of a casement has the effect of subtly identifying old vs new in the home, an evolution of its built character. The proportions of the windows and doors, as well as the deck are an improvement on the rear elevation.
- Commissioners asked the applicant to state for the record what type of window and what material was being used.
- The applicant stated they were Marvin Ultimate wood units.
- The Commission asked the applicant if the trim and mouldings would match existing profiles, as well as the proposed sill, would it be limestone.
- The applicant stated yes to both.
- A motion to approve was made by Commissioner Jacobs, Seconded by Commissioner Bodam, and carried unanimously.

B. **Election of 2024 Officers**

The Commission shall vote on the slate of electors for 2024 officer positions.

- A motion to adopt the full slate of electors for 2024 officer positions, with Commissioner Dreller as Chair, Commissioner Bodan as Vice-Chair, and Commissioner Klein as Secretary was made by Chair Dreller, Seconded by Commissioner Smith, and adopted unanimously.

C. **2024 Annual Work Plan**

Staff recommends review and adoption of the proposed 2024 annual work plan with the following priority initiatives within Preserve 2040 identified for implementation: Initiative 2.10; Initiative 3.6: Initiative 4.4; and, Initiative 4.12.

- Commissioners and City Staff discussed the proposed work plan, meant to advance annual initiatives identified in the City's Preserve 2040 Plan. In the second year of the plans inception, the Commission is looking to advance high priority initiatives with an implementation timeline identified as year 1-3.
- Initiatives identified for consideration included:
    - Advocating for adoption of a citywide deconstruction ordinance
    - Facilitating 1:1 trainings with elected officials and department heads

  - Advancing a realtor certification program, and;
  - Creating a consortium or advisory subcommittee.
- Commissioners discussed the initiative around deconstruction, noting it is a significant source of material waste and is a climate action issue. They asked how the Commission would be involved and where this idea was conceived.
- Mr. Sterling noted that the Commission was correct, this is a significant tool many municipalities have adopted across the Country to eliminate construction waste, noise, and air pollution associated with traditional demolition.
- Mr. Sterling noted the initiative had grown out of conversations with the Environment Board and the City's Sustainability Division during creation of the Preserve 2040 Plan. The key word is advocate for, this initiative doesn't anticipate the Commission as the responsible party for moving this forward, but it does have significant overlap with the Commissions work and is often tied in an ordinance to buildings older than a certain construction date due to their inherent quality of building materials that can be salvaged, repurposed, resold at affordable rates, etc…
- The Commission expressed some discomfort with the initiatives exact language, and would rather simply explore the feasibility of deconstruction in Evanston, the cost, capacity to conduct the work, how other municipalities have structured this, and create a report of those findings.
- Mr. Sterling said that was reasonable.
- Commissioners asked about the preservation consortium and if it could include associate membership.
- Mr. Sterling noted that the primary goal of that initiative is to build local capacity in order to effectively advance the Preserve 2040 Plan. The Commission has limited volunteer capital and this group would help advance our goals and also share what goals they may have that the Commission could assist with. This cross pollination of ideas and energy is a very positive thing.
- Chair Dreller noted that something like this had been done in the past.
- Mr. Sterling noted that in 2020 and 2021, Carlos Ruiz had engaged in monthly calls with a consortium of partner organizations including Shoreftont, the Mitchell Museum, Frances Willard House and Museum, History Center, and Preservation League of Evanston. This core group was instrumental in reviewing and helping write portions of the Preserve 2040 Plan, but due to leadership changes recently had absolved.
- The consortium could just include this group, or it could be expanded to include associate members, a program very successful in the Commissions history during the 1970s and 1980s. Associate membership helps capture specific interests and experiences and expertise from individuals who may not want to commit to being a full Commissioner and instead of serving 6 years, could pop in and out to advance things meaningful to them.
- Commissioners noted the realtor certification program as not being a year 1-3 priority. Chair Dreller explained that it was tied to a specific interest from Commissioner Bowes-Carlson who was absent. His experience and expertise as a realtor, and his enthusiasim to advance this initiative, makes it logical to

advance now. Realtors are the front line of the work we do and are valuable allies, confronting common misconceptions, and explaining correct processes that alleviate confusion and frustration later.

- Mr. Sterling noted the last initiative, training for elected officials, was really valuable, and during creation of the plan was one of the most pressing initiatives identified. The Council and department heads play a significant role in the preservation programs administration, and in some cases are the determining body for types of proposals. Preservation is multi-faceted and nuanced, and unless someone is taught about it, it is often misunderstood.
- Commissioners briefly asked about ongoing initiatives listed at the bottom of the annual work plan, specifically placing properties on the eligibility study list and conducting ongoing surveys.
- Mr. Sterling noted that ongoing initiatives are central to the work the Commission does, and should be advanced in some form each year. Specifically, survey and determining eligibility is essential to understand what significant resource exist and afford opportunities to review them during entitlement and non as-of-right development proposals. This is particularly important in areas of the City with “high development potential”.
- Commissioner Jacobs made a motion to adopt the annual work plan with an amendment to the language regarding the deconstruction initiative where it would instead read that the Commission explore the feasibility of a deconstruction ordinance rather than advocate for its adoption. The motion was seconded by Commissioner Klein and carried unanimously.

APPROVAL OF MEETING MINUTES

A. **Minutes of December 12, 2023**

- The minutes were adopted with amendments sent to City Staff by Commissioner Klein.

DISCUSSION (NO VOTE WILL BE TAKEN)

A. **1813-1815 Church Street - Mt. Pisgah Apartments - Review of Construction Management Plan**

As part of the approved planned development, a condition was added to require the applicant, The Housing Opportunity Development Corporation, to work with the Preservation Commission before demolition to review the construction management plan, photo documentation of existing conditions, and a report issued by a certified structural engineer that documents measures taken to ensure the demolition and proposed construction of a multi-story affordable housing development, will not have an adverse structural impact on the adjacent Landmark property located at 1817 Church Street.

The Commission shall review and offer input to the applicant on further measures that could be considered for incorporation to ensure demolition and subsequent

construction does not adversely impact the structural integrity of 1817 Church Street.

- Richard Koenig provided the Commission with an overview of the proposed construction management plan with the following key points.
  - The buildings do not share a party wall
  - The proposed footing method and engineering does not require deep excavation
  - The wall adjoining the Landmark property will be deconstructed by hand
  - Vibration monitors will be installed
  - Constant photo documentation will occur to ensure no adverse impact to the structures integrity
- Commissioners asked who would be on site to answer any question should they arise during demolition and new construction.
- Mr. Koenig stated that the site superintendent would field all those types of inquiries and requests and he would be on site daily and contact information would be posted on site
- Commissioners asked about current water runoff conditions at the site.
- Mr. Koenig stated that the portions of the property to the rear by the alley is known to flood and water has been known to get into the Landmark building during heavy rain events. The new construction should alleviate runoff on the total site by managing it on their larger parcel, but that's all they could control
- Commissioners asked if moisture sensors could be installed to monitor potential flooding or water infiltration and asked if the Landmark building has a basement.
- Mr. Koenig replied that he would look into installation of moisture sensors and he wasn't certain if the Landmark property included a basement.
- Commissioners noted the Landmark buildings mansard roof form with a side face of the roof sloping toward the new proposed building. How would that be managed?
- Mr. Koenig stated that they had not identified that or come up with a solution but that is why he is here. It is an excellent observation and he will report back to the Commission with a solution to ensure water doesn't impact either structures integrity and is managed appropriately.
- Commissioners thanks Mr. Koenig for the opportunity and looked forward to hearing how demolition and construction progress.

B. **Amending the Statement of Significance for 2603 Sheridan Road commonly known as the Harley Clarke Mansion.**

Commissioner Smith will discuss amending the existing Statement of Significance or creating a separate Statement of Significances in order to adequately capture the property's varied character defining features which should be treated with sensitivity -- including the property's significant landscape composition and integrity of setting, and its cultural significance. Code Section 2-8-3 (G) 14.

- Mr. Sterling introduced the amendment, noting it had come from Commissioner Smith, who has an intimate understanding of the sites significance.

- Commissioner Smith noted that the existing statement does not capture the property's varied significance, including its deep historic, cultural, and social associations, nor mention in any meaningful way about its landscape composition, which was designed by an individual much more significant than the mansions architect. The statement further does not capture the coach house, nor the property's spatial relationships with its surrounds or evolutionary aspects such as the Werling Dune.
- Commissioner Smith noted that of course the many features designed by Jens Jensen and Alfred Caldwell need to be included in an amended statement, but he wanted to focus on an aspect of the property often ignored or not understood as significant.
- Commissioner Smith described the dune as a critical component in the award winning Johnson Johnson and Roy plan for the property, and one of the only aspects of that plan that was implemented.
- Commissioner Smith provided a history of the Werling Dune as a significant evolutionary aspect of the site with significance in its own right. The dune was designed as an homage to Jens Jensen by a notable landscape architect and Jens Jensen expert, Donald Werling, the City's naturalist in the 1970s and early 1980s. The dune arose from deep cultural and social unrest during the environmental movement of the 1970s, and was conceptualized as a respite from human interference, the City's first protected landscape as a sanctuary as habitat for a variety of species. In fact, the dune was once one of the most ecologically rich areas in the City but has since fallen into a sorry state due to overuse and lack of stewardship.
- Commissioner Smith was hopeful that elevating, identifying, and recording the significance of this feature would help with its future restoration and celebration.
- Commissioners debated whether the dune should be incorporated into the existing statement or whether it could be considered a standalone feature worthy of its own statement. Members came to some agreement that it was intimately tied to the property's overall composition, and was an evolutionary aspect of the site over 50 years old, but that it is also deserving of its own statement and could retain its significance without its associations with the remaining property.
- Mr. Sterling noted that the entire site, its entire 5 acres, even the beach was a designated Landmark, and that it was within the Commissions purview to create statements identifying critical character defining features of Landmark property's, as well as to amend them in order to capture their evolution.
- Commissioners wanted to highlight the period of history this feature was designed and constructed in. It is a uniquely modern landscape with deep social and cultural associations not only tied to Evanston but broader regional, national, and international movements.
- The Commission asked that a revised statement for the Harley Clarke mansion and Jens Jensen design features, as well as a new statement for the Werling Dune, be brought for adoption at the February 13 meeting.

C. **2024 Rules and Procedures**

The Commission shall review and discuss potential changes to the Rules and Procedures, including the Commissions Rules of Circumstance regarding review of Certificates of Appropriateness applications. Staff recommends forming a working group of 2-3 Commissioners to analyze the Rules and Procedures and bring recommendations back to the full Commission for further discussion and future action.

- Commissioners and City Staff discussed the process and procedure for amending the rules and procedures.
- Mr. Sterling noted that suggested rule changes had been provided in the attached memo, including review of the rules of circumstance, creating rules around associate membership, rules related to bestowing recognition on owners of property's and other preservation related activities as a way to identify and celebrate intangible cultural heritage, and to create a framework around placing properties on the eligibility study list.
- Commissioners asked that review of the existing COA applications also be considered.
- The Commission determined to form working groups to review and suggest changes to the rules and procedures and COA applications, as well as to review the list of eligible properties.

ADJOURNMENT

The meeting adjourned at 9:30pm.

***Order & Agenda Items are subject to change**. Information about the Preservation Commission is available at: Preservation Commission Questions can be directed to Cade W. Sterling at 847-448-8231 or at csterling@cityofevanston.org The city is committed to ensuring accessibility for all citizens; if an accommodation is needed to participate in this meeting, please contact the Planning and Zoning Division at (847-448-8687) 48 hours in advance so that arrangements can be made for the accommodation if possible.*

***Español** - La ciudad de Evanston tiene la obligación de hacer accesibles todas las reuniones públicas a las personas minusválidas o a quienes no hablan inglés. Si usted necesita ayuda, favor contacte a Carlos D. Ruiz de la Oficina de Planificación y Zonificación llamando al (847/448-8687) o cruiz@cityofevanston.org con 48 horas de anticipación para acomodar su pedido en lo posible*