1. NAME AND LOCATION OF PROPERTY

Historic Name: Riverside Historic District (update)

Other Name/Site Number: Riverside Landscape Architectural District

Street and Number (if applicable)**:**

City/Town: Riverside **County:** Cook **State:** IL

Designated a National Historic Landmark by the Secretary of the Interior, August 29, 1970.

Updated documentation approved by the Secretary of the Interior, December 11, 2023.

2. SIGNIFICANCE DATA

NHL Criteria: 4 and 5

NHL Criteria Exceptions:

NHL Theme(s): I. Peopling Places
4. Community and Neighborhood
III. Expressing Cultural Values
5. Architecture, Landscape Architecture, and Urban Design

Period(s) of Significance: 1870-1959

Significant Person(s) (only Criterion 2)**:**

Cultural Affiliation (only Criterion 6)**:**

Designer/Creator/Architect/Builder: Frederick Law Olmsted Sr., Landscape Architect, Olmsted, Vaux and Company Calvert Bowyer Vaux, Landscape Architect, Architect, Olmsted, Vaux and Company Emery E. Childs, Developer, Riverside Improvement Company

Historic Contexts: XVI. Architecture
V. Historic District (multiple styles and dates)

Paperwork Reduction Act Statement. We are collecting this information under the authority of the Historic Sites Act of 1935 (16 U.S.C. 461-467) and 36 CFR part 65. Your response is required to obtain or retain a benefit. We will use the information you provide to evaluate properties nominated as National Historic Landmarks. We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number. OMB has approved this collection of information and assigned Control No. 1024-0276.

Estimated Burden Statement. Public reporting burden is 2 hours for an initial inquiry letter and 344 hours for NPS Form 10-934 (per response), including the time it takes to read, gather and maintain data, review instructions and complete the letter/form. Direct comments regarding this burden estimate, or any aspects of this form, to the Information Collection Clearance Officer, National Park Service, 12201 Sunrise Valley Drive, Mail Stop 242, Reston, VA 20192. Please do not send your form to this address.

3. WITHHOLDING SENSITIVE INFORMATION

Does this nomination contain sensitive information that should be withheld under Section 304 of the National Historic Preservation Act?

___ Yes

_X_ No

4. GEOGRAPHICAL DATA

1. **Acreage of Property:**
   Acreage of current Riverside NHL district: 1130
   Acreage of area of west proposed addition: 46
   Acreage of updated Riverside NHL district: 1176 Acres

2. **Use either Latitude/Longitude Coordinates or the UTM system:**

   Latitude/Longitude Coordinates (enter coordinates to 6 decimal places)**:**

   Datum if other than WGS84:

   Latitude: **Longitude:**

   OR

   UTM References: U.S.G.S. 7.5 minute series, 1998

Zone	Easting	Northing
A: 16	433324	4630521
B: 16	433290	4632569
C: 16	433077	4632658
D: 16	431695	4632644
E: 16	431712	4631830
F: 16	431165	4631817
G: 16	431181	4631006
H: 16	430916	4630985
I: 16	430923	4630176
J: 16	430795	4629954
K: 16	430912	4629954
L: 16	431257	4629734
M: 16	431957	4630715
N: 16	432699	4630230

3. Verbal Boundary Description:

The following boundary description is recorded from the National Register Form:

Beginning at the northwest corner of the intersection of Ogden and Harlem Avenues, thence north along Harlem Avenue to the intersection with the southerly line of the Illinois Central Railroad tracks, thence northwest along said tracks to the intersection of 26th Street, thence west along 26th Street to the intersection with Des Plaines Avenue, thence south along Des Plaines Avenue to the intersection with 31st Street, thence west along 31st Street to the intersection with 1st Avenue, thence southerly along 1st Avenue to the intersection with Ridgewood Road thence west Ridgewood Road the northernmost corner of the intersection of Ridgewood Road and Golf Road, thence south along Golf Road and maintaining the same southward alignment through the existing alley (extension of Golf Road), continuing due south to the intersection with 1st Avenue, following 1st Avenue southerly to the intersection with Salt Creek, thence easterly along Salt Creek to the intersection with the Des Plaines River, thence easterly along the Des Plaines River to the intersection with Ogden Avenue, thence northeasterly along Ogden Avenue to its intersection with Harlem Avenue, the point of beginning.

4. Boundary Justification:

The boundary includes the majority of acreage covered by the Olmsted, Vaux and Company Riverside General Plan. It includes all property within the Village limits of Riverside, executed in accordance with the original plan. It also includes two areas that were not owned by the Riverside Improvement Company, therefore not included in the Olmsted plan and developed by other individuals. Most of the area to the west of 1st Avenue was not executed according to the plan. In fact, a majority of that acreage was incorporated into the Village of Brookfield. One area west of 1st Avenue, bounded on the north by Ridgewood Road and the west by Golf Road, although excluded from the original NHL boundary, is within the current boundary.

Boundary Increase:

The area west of 1st Avenue is incorporated into the Village of Riverside and was initially developed following the Olmsted plan. While the construction of 1st Avenue through this portion of the village has altered the original landscape, the characteristics necessary for inclusion within the district remain intact. The concept for harmoniously fitting the street plan with the railroad running through the community was as clearly realized in this western part of the village as it was in the larger eastern section. The layout and character of these western lots correspond with the road system to the east of 1st Avenue and the Des Plaines River. The roadways and their rights-of-way feature the characteristic streetlights, tree-shaded lawns, and pedestrian sidewalks found throughout the balance of the village. Housing types within this western portion of the Village of Riverside is similar to that found on comparable streets within the original NHL boundary.

Despite the presence of heavy traffic on 1st avenue, which runs between the neighborhood streets on the west and the riverside preserve, the western portion of the Village of Riverside conveys the park-like character, tree-shaded lots, curvilinear roadways (Ridgewood, Parkview, and Wabaunsee), housing density, relationship of houses to streets (setbacks), and the hierarchy of roads with spacious intersections, characteristic of Olmsted and Vaux's 1869 plan. 1st Avenue cuts through the undeveloped parkland west of the river; here it assumes the character of a parkway. All of which enables the western portion of the village to convey the park-like character for which Riverside is recognized as nationally significant.

The original documentation for Riverside did not provide the analytical assessment of Olmsted & Vaux's 1869 plan and the interdependent relationship of parkland and residential land use blocks. It appears highly plausible that without this kind of analysis, the preparers of the original landmark nomination may have easily overlooked the small area conforming to the Olmsted and Vaux plan west of the river. However, physical characteristics and historic maps clearly indicate that the west side streets were consciously laid out in keeping with the Olmsted and Vaux plan and this area maintains the significant characteristics necessary to be included within the NHL district.

The Riverside Historic District NHL boundary has therefore been modified to encompass the entire area executed under the Olmsted and Vaux 1869 General Plan of Riverside. The result is a more thorough understanding of the extent to which the plan was carried out and a clearer idea of how the community as a whole was shaped and evolved.

5. SIGNIFICANCE STATEMENT AND DISCUSSION

INTRODUCTION: SUMMARY STATEMENT OF SIGNIFICANCE

> "Because of its comprehensive design and national influence the most important suburb developed in the immediate postbellum years was the community at Riverside, Illinois."[1]

Riverside is noted on the 1970 National Historic Landmark nomination as significant in the areas of landscape architecture, urban planning and architecture. There are two principal elements for the significance of Riverside. First, the importance of the designers, Frederick Law Olmsted, Sr. and Calvert Bowyer Vaux as recognized masters of the landscape architecture profession. Second, the importance of the Riverside suburban community as a representative example of its type, the railway suburb in the romantic landscape style, and as a prototype, model and reference for the subsequent development of American suburbs, suburban communities and residential developments at a variety of scales and types. The revised nomination includes a boundary expansion to include a small residential area west of First Avenue and the Des Plaines River that was part of the Olmsted and Vaux plan. This addition excludes a small section that, although within the original plan, is no longer residential in character.

Riverside was listed as the Riverside Historic District on the National Register of Historic Places on September 15, 1969. It was designated as a National Historic Landmark district on August 29, 1970. The original nomination was incomplete by current standards in failing to enumerate and clearly describe the contributing features of the landscape architectural district. It did not include acreage addressed in this revision to now accurately include all land incorporated in the suburb. The Riverside Historic District is significant under NHL Criterion 4 as an outstanding representative Picturesque suburb designed by Frederick Law Olmsted and Calvert Vaux. Under NHL Criterion 5, the intact character of the designed landscape in conjunction with the wide range of architectural styles found in the district's residences form a distinctive community that represents the late nineteenth century prototypical ideal of suburban life—combing the best of the city and country. The district falls under National Landmark Theme I, Peopling Places as it reflects the national change in communities toward designed suburban neighborhoods. National Landmark Theme III, Expressing Cultural Values also applies, as Riverside is an excellent synthesis of landscape architecture, architecture, and urban design. The applicable categories under Areas of Significance include Social History, Landscape Architecture, Architecture, and Community Planning & Development.

The design of Riverside is recognized as a model for many Picturesque curvilinear subdivisions developed before and after World War II. The influence extended to subdivisions such as Hyde Park in Kansas City, Myers Park in Charlotte, Shaker Village near Cleveland, and many others. It extended to the designers of these subdivisions including George Kessler, John Nolen, Ernest Bowditch, and Herbert and Sidney Hare. The Federal Housing Administration, established in 1934, issued a set of "desirable standards," which was influenced by the design of Riverside and the following Olmsted concepts:

* Careful adaptation of subdivision layout to topography and to natural features;
* Adjustment of street plan and street widths and grades to best meet the traffic needs;
* Elimination of sharp corners and dangerous intersections;

---

[1] David Schuyler, *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America* (London and Baltimore: The Johns Hopkins University Press, 1988), 162.

* Long blocks that eliminated unnecessary streets;
* Carefully studied lot plan with generous and well-shaped house sites;
* Parks and playgrounds;
* Establishment of community organizations of property owners;
* Incorporation of features that add to the privacy and attractiveness of the community.

The face of the American landscape changed in the mid-nineteenth century as people who were financially and socially able sought to leave cities and live in cleaner, healthier suburban areas. Riverside, as the prototypical Picturesque suburb, reflects that change, and as it evolved and merged with other movements of the early twentieth century, continued to have an impact for decades.

PROVIDE RELEVANT PROPERTY-SPECIFIC HISTORY, HISTORICAL CONTEXT, AND THEMES. JUSTIFY CRITERIA, EXCEPTIONS, AND PERIODS OF SIGNIFICANCE LISTED IN SECTION 2.

Moving to the country

Chicago was a growing city in the mid-1800s. Incorporated in 1833 with only 350 people, in seven years the town grew to over 4,000. The completion of the Illinois and Michigan Canal in 1848 had immediate impacts and made Chicago one of the most important transportation hubs in the country. In 1870, less than 40 years after its founding, the city had grown to almost 300,000 people. By the turn of the century, the census showed nearly 1.7 million residents in what had become the second-largest city in the United States.

This expansive and rapid growth, coupled with a location in a low-lying area next to Lake Michigan, caused massive problems with water and sewer. The reversal of the flow of the Chicago River and construction of the Chicago Sanitary and Ship Canal in 1900 eased these problems, but in 1868 when the plan for Riverside was being developed, Chicago was considered one of the dirtiest cities in America.

Despite this, there were also great advancements in the city, particularly regarding the railroad industry. After the first train ran on the Chicago and Galena Union track in 1848, the railroading industry in the city expanded, eventually making it one of the largest railroading centers in the world. Begun as the Aurora Branch Railroad, the Chicago, Burlington, and Quincy Railroad (CB&Q) had over 400 miles of track by 1864. While adding to the wealth of the city, this booming industry tended to make daily living more unpleasant. Using the growing transportation system, many city dwellers, especially the middle and upper class, sought to escape the arduous life in the city and seek the tranquility and harmony of rural life as espoused by Andrew Jackson Downing and others. It was along the CB&Q line (now BNSF), eleven miles from downtown, that the Riverside Improvement Company envisioned a new community to meet this need.

Developer Emery E. Childs formed the Riverside Improvement Company to take advantage of the railroad access and attractive location on the Des Plaines River. Commissioned by the company in 1868, Olmsted, Vaux and Company initiated the design that made Riverside an exceptional place in American history. The period of significance for Riverside begins in 1870 with the implementation of the Olmsted and Vaux *Preliminary Report Upon the Proposed Suburban Village at Riverside, near Chicago*, 1868 and their *General Plan of Riverside*, 1869 (fig. 1). Immediately after the acceptance of the General Plan, the Riverside Improvement Company began laying out and constructing the infrastructure of drainage systems, roads, and

public open spaces.[2] By 1871 nearly ten miles of roads, seven of asphalt walks, and sixteen of storm drains and sewers had been built. Thousands of shrubs and trees were planted in the early years.[3]

Township records indicate that L. Y. Schermerhorn, of Jenney, Schermerhorn and Bogart was Superintendent for the early construction following the General Plan of Riverside. Construction continued throughout the 1870s with the community infrastructure of roads, curbs, gutters, water mains, parklands and private dwellings, of which there were a significant number by 1898.[4] The project would prove to be a fiscally poor venture for the design firm, because they were to be paid in house lots, and several financial setbacks lengthened the period of development of the village.[5] Due to these and other problems with Childs, Olmsted and Vaux ended their connection to Riverside in 1870.

Shortly after construction began in 1870, the Great Chicago Fire (1871) drastically affected the local market of would-be investors, as attention focused on rebuilding within the city of Chicago. The financial Panic of 1873 also slowed development activity and prolonged the building of Riverside. The Riverside Improvement Company was overextended early in the implementation of the project and declared bankruptcy in 1873, but the General Plan continued to be carried out in the original designed style and detail. By the 1890s, the basic framework of the community was in place.[6]

The integrity of the plan throughout the lengthy period of development is demonstrated in the early-established system of curvilinear roads and open spaces that were constructed before the development of the individual lots. As documented by the 1939 aerial photograph (fig. 23), the Olmsted and Vaux community plan for the area east of the Des Plaines River and a small portion west of the river was mostly in place by that time. The lands west of the river were only partially developed. The Cook County Forest Preserve conserved acreage along the river, and the Brookfield Zoo and a local school developed an area to the west of the preserve. These chronological images bear witness to the high degree of adherence to the Olmsted and Vaux plan throughout its long implementation. The period of significance for Riverside, defined as the span of time within which the property attained the qualities that make it historically important, begins with the implementation of the 1868 Preliminary Report and 1869 General Plan and continues through nine decades of development. The full pattern of streets, public right-of-way, parks, commons, triangles, peninsulas and other contributing features of Riverside were complete by 1939. The construction and build-out of the residential properties was finished by 1959, which marks the end of the period of significance. The end of the period of significance is further punctuated by new development and alteration of the General Plan on the location of the former Babson Estate.

2 Riverside Improvement Company "Riverside; Progress Prospectus," quoted in introduction by Theodora Kimball Hubbard to "Riverside, Illinois: A Residential Neighborhood Designed Over Sixty Years Ago," *Landscape Architecture: A Quarterly Magazine*, 21 (July 1931): 286.
3 Charles W. Snell, "Riverside Historic District," National Register of Historic Places Nomination Form (Washington, DC: U.S. Department of the Interior, National Park Service, 1970), Section 7. These details of early construction are not footnoted with the original source.
4 By 1875 Village records enumerate the construction and location of community infrastructure and parks. The 1898 state of the village report by Village Manager Frank Fredericks documented that considerable infrastructure of roads, curbs, gutters, water mains, etc., was in place and that a significant number of private dwellings were in use. Suzanne Bartholomew, Riverside Historical Commission. Nineteenth century Village of Riverside records are the sources for dating the early development of Riverside.
5 William Alex and George B. Tatum, *Calvert Vaux Architect & Planner* (New York: William Alex Ink Inc., 1994), 162.
6 Ibid.

THE DESIGNERS: OLMSTED AND VAUX

Landscape architect Frederick Law Olmsted, Sr. (1822-1903) and architect and landscape architect Calvert Vaux (1824-1895) were among the first designers in the nation to adopt the title of "landscape architect," and in so doing, they gave the name of landscape architecture to a new profession in the United States. Their collaborative and individual works of landscape architecture are widely respected and studied.[7] Olmsted and Vaux, between 1858 and 1872, produced such outstanding examples of landscape design as Central Park in Manhattan, Prospect Park in Brooklyn, the South Park of Chicago, the original park system of Buffalo, NY, and in a brief resumption of their partnership in 1887, Morningside Park in Manhattan and the Niagara Reservation.

Vaux and Olmsted's initial collaboration was their winning entry to the 1857 Central Park competition, the 'Greensward' plan, that was awarded in April 1858. Their second major project together was Prospect Park, where Olmsted was encouraged to join Vaux in the undertaking that he had framed in 1865. To this early work, Vaux brought professional training and experience that Olmsted was lacking. As Olmsted wrote of their work on Central Park, "I hope you will not fail to do justice to Vaux, and to consider that he and I were one. I should have been nowhere but for his professional training."[8] Olmsted, Vaux and Company actively performed commissioned works from 1861 through 1872, including the 1868 *Preliminary Report upon the Proposed Suburban Village at Riverside, Near Chicago* and the 1869 *General Plan of Riverside*.[9] Other works included the preliminary design for South Park in Chicago (later known as Washington and Jackson Parks and the Midway Plaisance) in 1872, and the original elements of the Buffalo parks and parkway system 1868.

Calvert Vaux is best known in the landscape architecture profession for his Central Park and Prospect Park and Riverside commissions in collaboration with Olmsted. He trained and practiced in England as an architect, apprenticing with a firm that restored Gothic cathedrals and designed country estates.[10] Introduced to Andrew Jackson Downing in 1850, he came to the United States that same year to work on Downing's popular books and periodicals about the development of tasteful country properties and on related professional commissions. After Downing's tragic death in a Hudson River steamboat accident in 1852, Vaux carried on Downing's work with Frederick Withers until Vaux moved to New York City in 1856.[11]

Vaux ended his partnership with Olmsted in 1872 to pursue architectural commissions with other colleagues including Frederick Withers, and Jacob Wrey Mould. His career included an active architectural practice and some landscape architectural commissions. Vaux was also responsible for a few residential buildings at Riverside. The circa-1871 Dore Cottage, at 100 Fairbank Road, is a Riverside landmark designed by Vaux that is intact today.[12]

Frederick Law Olmsted, widely recognized as the father of American landscape architecture, is most famous for his planning, writing, and implemented works addressing public parks and park systems. Beginning with New York's Central Park with Calvert Vaux in 1857-58, he and his partners and associates designed over one hundred parks, recreation grounds, parkways, and scenic reservations during the following thirty-seven years of

7 Professional title cited on reports, plans and in correspondence including on the General Plan of Riverside, Olmsted, Vaux & Co, Landscape Architects, 1869.
8 Laura Wood Roper, *FLO: A Biography of Frederick Law Olmsted* (Baltimore: The Johns Hopkins University Press, 1973), 291.
9 Charles E. Beveridge et al., eds., *The Papers of Frederick Law Olmste*d (Baltimore: The John Hopkins University Press, 1992), vol.6, The Years of Olmsted, Vaux & Company, 289. Paper quoted originally published in New York, 1868.
10 Alex and Tatum, *Calvert Vaux*, ix.
11 Ibid., 9.
12 Ibid., 162-163.

his practice. Olmsted and his partners designed such well-known public parks and park systems as Washington Park, Jackson Park and the connecting Midway Plaisance in Chicago, Illinois; Delaware, Humboldt, Front, South and Cazenovia Parks, several small parks and squares, and a system of parkways in Buffalo, New York; Prospect Park and Ocean and Eastern Parkways in Brooklyn, New York; Central Park, a National Historic Landmark, Morningside and Riverside Parks in Manhattan, New York; Franklin Park and the connecting "Emerald Necklace" parks in Boston, Massachusetts; and Cherokee, Iroquois and Shawnee parks and a system of parkways and smaller parks in Louisville, Kentucky. Olmsted Sr. and his partners and associates also designed residences, estates and subdivisions and suburban communities, several of which are discussed briefly herein as context for the Village of Riverside.

Olmsted's intent and accomplishment in several cities, was to create systems of parks, pleasure grounds, playgrounds, and connecting parkways that would provide open green spaces as an antidote to the expansion and deleterious urban environment of late-nineteenth century cities. His vision for the future was of more openly-built cities created through "abandonment of the old-fashioned compact way of building towns, and the gradual adoption of a custom of laying them out with much larger spaces open to the sunlight and fresh air."[13] The second major element of his city planning program was the creation of residential suburbs that would represent a distinct improvement from the crowded tenements, close-packed row houses, and grid patterned streets that marked urban expansion before the Civil War. The commission in Chicago for Riverside provided an opportunity to express his community planning ideas.

In the two decades of practice following the end of his partnership with Vaux, Frederick Law Olmsted undertook numerous commissions for suburban residential community and subdivision design during his career. Today only three survive that demonstrate significant aspects of his vision of suburbia. They are Riverside, Illinois, outside Chicago; Sudbrook, Maryland, outside Baltimore; and Druid Hills, in Atlanta, Georgia. Of these three, Riverside represents the fullest demonstration of Olmsted's suburban ideal.

A REPRESENTATIVE TYPE OF AMERICAN SUBURBAN DESIGN

The community at Riverside is the earliest fully realized existing example of suburban planning from the years directly following the Civil War. It is a particular and distinctive type of suburb, the nineteenth century railroad suburb. In the case of Riverside, the design is the naturalistic, informal landscape style with aspects of both Pastoral and Picturesque landscape design. By the mid-nineteenth century, the blighted, unhealthy and overcrowded conditions of cities sparked the migration of those with means to seek a more wholesome atmosphere for residence outside the city limits. Areas once thought of as out of reach to the daily commuter were becoming accessible due to the development of regional rail transportation and the improvement of roads. Riverside was a model community in this early trend toward suburban living. The suburban community is one theme within the NHL community planning and development topic.

The National Register Bulletin: *Historic Residential Suburbs* classifies Riverside in the category "Railroad and Horsecar Suburbs, 1830 to 1890" and in reference to Chicago: "The most famous was Riverside, a Picturesque planned suburb west of the city, developed by Emery E. Childs of the Riverside Improvement Company. Designed by Olmsted, Vaux and Company, Riverside would become a highly emulated model of suburban design well into the twentieth century."[14]

13 "Report of Olmsted, Vaux & Co. to Brooklyn Park Commissioners, January 1, 1868," in Charles E. Beveridge et al., eds., *The Papers of Frederick Law Olmsted, Supplementary Series*, 1:126.
14 David L. Ames and Linda Flint McClelland, *National Register Bulletin: Historic Residential Suburbs: Guidelines for Evaluation and Documentation for the National Register of Historic Places* (U.S. Department of the Interior: National Park Service, 2002), 16.

Today Riverside is an intact example of the railroad suburb true to the Olmsted, Vaux & Company design of 1869. From its origins, Riverside provided a model and was a source of inspiration for other design professionals. It was used as a teaching example in professional schools, particularly at Harvard University where the early teaching staff was drawn from the Olmsted firm, and the work of the firm, including the Riverside suburb, was used as examples. The American Society of Landscape Architects was founded in 1899 and its magazine *Landscape Architecture: A Quarterly Magazine* featured twenty-four pages on Riverside in the July 1931 issue. Theodora Kimball Hubbard wrote an introduction in this issue, for a series of documents and illustrations. These included the 1869 General Plan and excerpts from illuminating correspondence and reports from 1868 and 1869 as well as a prospectus on the progress of Riverside dated 1868. The publication of these documents attracted the attention of the landscape architectural community. The next generation of landscape architects and community planners relied on a comprehensive textbook by Norman Newton, which described Riverside in extensive detail. After discussion of the landscape design and engineering details, Newton writes: "Riverside remains an astounding monument to the enduring power of excellent design. And quite apart from its technical merit, Riverside is historically significant as the first, clearly recorded instance in the United States of the application of landscape architectural design to a real-estate land subdivision project."[15]

ARCHITECTURE OF RIVERSIDE

The most significant individuals involved in the design of Riverside are considered to be Olmsted and Vaux. Although the significance of this landscape architectural district is not dependent upon the architectural quality of individual buildings, the contributions of several other noteworthy design professionals are contributing factors. The firm of Jenney, Schermerhorn & Bogart, had a major role in the layout of the landscape in accordance with the Olmsted, Vaux General Plan. After Olmstead and Vaux severed their ties with the Riverside Development Company, Jenney, Schermerhorn and Bogart took on the day-to-day duties of tree plantings, path layout and architectural details.[16] As noted in *Riverside in 1871*, "The methods of construction were entrusted to L. Y. Schermerhorn, Esq., C.E., under whose superintendency the roads, walks, drainage, sewerage, and planting were executed, together with the plans for gas and water works; and the firm of Jenney, Schermerhorn and Bogart are retained by the Company as their present Architects and Engineers."
The firm was involved in many of the nineteenth century architectural commissions. Architect William Le Baron Jenney designed the visually important round water tower and support buildings (fig. 20).[17] He also designed the Riverside Hotel (no longer extant) as well as 11 of the featured houses in *Riverside in 1871.*[18]

Frederick Withers designed the first commercial block building. Calvert Vaux also contributed to the early architecture. The Coonley property, an individually designated NHL, with its architecture by Frank Lloyd Wright and Jens Jensen landscape, remains intact today. The other individually listed NHL in Riverside, the Wright-designed Tomek residence also retains its historic character. Louis Sullivan's contribution at the Babson estate has been lost to demolition along with its accompanying landscape by Jens Jensen. These and other architects created the buildings to fill the landscape designed by Olmsted and Vaux.

15 Norman Newton, *Design on the Land* (Cambridge: Harvard University Press, 1971), 465-468.

16 Theodore Turak, *William Le Baron Jenney: a Pioneer of Modern Architecture* (Ann Arbor, MI, UMI Research Press, 1986), 95.

17 The attribution of the Water Works structures is inconsistent. According to Susan Bartholomew, research by the Riverside Historical Commission indicates that George Ashby is the designer, although the local landmarks summary and most scholars credit Jenney, Schermerhorn & Bogart.

18 Turak, *William Le Baron Jenney*, 100.

The majority of buildings in this residential district are dwellings and support structures such as garages and carriage houses. The original plan for the community called for little to no commercial activity as it was perceived that such activity would take place mainly in Chicago, and Riverside would remain a place to pursue domestic tranquility. Very early on, however, a commercial core was established near the railroad depot. This commercial area represents one cluster of development within the community. Others include a commercial zone along Harlem Avenue, groupings of apartment buildings and of multifamily homes. Schools, religious structures, recreational facilities and community buildings such as the Village Hall and library are also significant elements of the community.

Houses in Riverside reflect the majority of styles that were prevalent across the nation during the period of significance. Late Victorian architectural modes such as Queen Anne, Italianate, and Stick are extant as are nineteenth and early twentieth century revivals such as Colonial, Tudor, and Classical. Prairie and Craftsman Bungalow residences are well represented with the works of Chicago School masters Wright, Drummond, Tallmadge and Watson and others. Art Moderne and International Style buildings also exist, reflecting later periods. Groups of stylistically similar buildings demonstrate the eras of their popularity and shows periods of development within the village. However, changing tastes and availability of lots allow for some early and late style buildings to be found side by side.

All of these architectural approaches from the ornate to the simple are together in the community because Olmsted and Vaux did not portend to know what types of housing owners would desire and did not intend to dictate taste upon residents. What they did want and were able to control was the minimum construction cost and the location of the house upon the landscape. Design controls included setbacks and landscaping between private and public property. Olmsted determined that fences, shrubbery, and other landscaping around houses should not be so high as to block views and neighborly interaction, but some low plantings and fences were beneficial to maintaining a sense of privacy and forming, "private open-air apartments" for the home.[19] He determined that each house should have one or two trees planted between the sidewalk and the road to serve as a transition between public and private lands.

While significant as a designed landscape, a suburb without houses would indeed be a pointless endeavor. The diverse architecture of Riverside reflects the realization of the plan envisioned by Olmsted and Vaux. The buildings and landscape coexist in the same way the residents were meant to coexist, with each other and their natural setting.

OTHER DESIGNED SUBURBAN COMMUNITIES OF THE PERIOD

The planning of a suburb, in the early days, was a creative process with few models for the designer to draw on. Two earlier examples of railway suburbs are Glendale, Ohio (1851) and Lake Forest, Illinois (1856). Glendale, designated as an NHL in 1977, features a clearly defined system of roads developed in response to the hilly topography.[20] The curvilinear road system and public parks indicate development in the naturalistic, informal landscape style. The plan of the larger suburban development of Lake Forest, Illinois demonstrates a transition from the linear railroad corridor via a commercial "market square" block to an extensive system of curvilinear road systems with large lots and opens spaces in the same style as Riverside.[21] A majority of the curvilinear

19 Olmsted, Vaux & Company, *Preliminary Report Upon the Proposed Suburban Village at Riverside, Near Chicago (*New York: Sutton, Browne & Company, 1868), 24.
20 Philip Pregill & Nancy Volkman, *Landscapes in History, Design and Planning in the Western Tradition* (New York, Van Nostrand Reinhold, 1993), 476.
21 Christopher Tunnard, *The City of Man*, (New York, Charles Scribner's Sons, 1970), 205.

areas of Lake Park are included in the Lake Park Historic District, listed in the National Register of Historic Places in 1978.

Another prototype plan was the 1857 design for Llewellyn Park at Orange, New Jersey. The plan by Llewellyn Haskell and Alexander Jackson Davis is considered to be a "…design prototype of the modern, self-contained subdivision, where single-family houses were located along curvilinear roads in a park-like setting… in a semi-rural environment, apart from the noise, pollution, and activity of the crowded city, but close enough to the city for commuting daily to work."[22]

Haskell and Davis developed the idea of a shared forested park landscape, which they called "The Ramble," within a graciously laid-out neighborhood of large lots in Llewellyn Park. The Ramble became the focal acreage of the neighborhood, with forest enlivened by sunny openings, reflecting water features, and spacious meadows for gathering. This concept was an important aesthetic and a functional composition because the sylvan landscape contained a water system that also absorbed storm water flows.[23] The principal features of the Llewellyn Park design are the layout of curvilinear streets bounding the park and adhering to the rugged, steep terrain of the area, the incorporation of pedestrian routes along streets and through the parkland; the organization of large lots exclusively for wealthy, private residences without the interruption of commercial or institutional development; and restricted access for residents and their guests at the picturesque gated entry. The meandering, curvilinear road system (over ten miles in length) was intended to reveal the breadth of the property and scenic quality of the landscape. The Delaware Lackawanna and Western Railroad extended thirteen miles from Manhattan to provide a city connection for businessmen, who could afford to ride the train regularly.

The development of Llewellyn Park predates Riverside by about twelve years and differs from Riverside in several important ways. The "broad landscape effects" in place at Llewellyn Park, promoted by a mandate restricting the construction of fences, establish a series of residences within a park. In contrast, Olmsted's principles for Riverside asserted the fence or hedge (usually restricted to four feet in height) as an essential element of each individual lot. Other differences include the generous lot sizes and restrictive covenants of Llewellyn Park, which only relatively wealthy people could afford. The arrangement of parkland also differs from Llewellyn Park, which focused on The Ramble, in contrast to the many public open spaces arranged through the community at Riverside. Llewellyn Park did not possess as direct a connection with the railroad, or a commercial and institutional core; only residential structures are included.

OTHER SUBURBAN COMMUNITIES BY FREDERICK LAW OLMSTED, SR.

The conception and planning of suburban residential enclaves and communities was of great interest to Olmsted, given his concern with the separation of place of work from place of residence in the "more openly built city" that he sought to develop in American urban centers. Olmsted confronted the complexities of shaping an enduring, healthful suburban landscape throughout his career. In all, Olmsted was involved in planning forty-five villages and subdivisions, a dozen of which were summer colonies located some distance from large cities. Virtually all the plans that he created demonstrate his manner of adjusting designs that were suitable to the site and topography combined with curvilinear street systems for residential areas. However, few reflect the brilliant conceptualization of these ideas with the integrated and varied system of public open spaces that he considered

22 Ames and McClelland, *Historic Residential Suburbs*, 2-3.
23 This finding regarding the stormwater management function of The Ramble landscape was deduced by Heritage Landscapes from an analysis of the historic landscape development, the existing conditions, and the apparent degradation caused by stormwater as a result of the loss of all but one pond and the compromises to the stream course over time.

so important and that he elaborated on so thoroughly in the plan for Riverside. The Olmsted, Vaux and Company design for Riverside is more comprehensively fashioned and has endured with a higher degree of integrity than Olmsted's other suburban community commissions. For these reasons, Riverside is considered the most significant commission that was developed. The following discussion of Olmsted's additional residential community commissions is arranged in chronological order and spans the years from 1860 to the 1890s.

In 1860 Olmsted and Vaux were appointed landscape architects to a New York City commission charged with laying out the street system of the Washington Heights area of Manhattan. In a detailed report, Olmsted discussed the principles that should be employed in planning suburban streets and paid special attention to the routing of cross-city and commuter traffic. The project did not lead to the creation of plans, and the commission was disbanded. Five years later in 1865 Olmsted incorporated a residential neighborhood into his plan for the College of California at Berkeley. This plan showed the boundary streets adjacent to the ten areas to be developed for residences. His plan was not implemented, in part because the private college transferred ownership of its site to the newly authorized land grant University of California. Another promising commission, developed two years after the planning of Riverside, involved two railroad-commuter villages in the Tarrytown Heights region that overlooked the Hudson River north of Manhattan. Although much of the curving street system was constructed (fig. 24), the venture did not survive the Panic of 1873. In the same period, Olmsted created a plan for the city of Tacoma, Washington, which was being planned as the terminus of the Northern Pacific Railroad. The plan contained numerous lots on curvilinear streets on the steep bluffs overlooking Puget Sound. The plan for the streets allowed for easy ascent of the bluffs and provided many unobstructed vistas. The officials of the railroad, however, were not ready for such a radical departure from the gridiron system of city development and the plan was never carried out.

The decade of the 1870s was the period during which Olmsted had his principal opportunity to create permanent residential districts in the New York City region. In 1870 he wrote much of a report by the Staten Island Improvement Commission that set forth ways for the island to develop as a desirable residential suburb of New York. He did no detailed planning but produced a remarkably comprehensive regional plan based on an analysis of geological and climatological conditions that was strikingly similar to the regional plan developed a century later by the illustrious twentieth century landscape architect, Ian McHarg. No identifiable Olmsted suburban community resulted. A partially realized project began in 1874 when Olmsted collaborated with the engineer George Radford on a design for the Parkside subdivision for the Villa Land Company, a residential neighborhood north of Delaware Park in Buffalo. The plans they devised had the characteristic Olmsted curvilinear streets but were conceived as a neighbor to an existing park and featured little public space within the design. As carried out, the street system has limited evidence of the gracefulness of the Olmsted and Radford plan. In the 1880s, Olmsted created another plan for the Villa Land Company for the region north of Parkside. Again, there were few public spaces in the design and most of these were eliminated as the plan was developed. The results did not embody Olmsted's design concepts.

Several of Frederick Law Olmsted Sr.'s commissions that addressed city planning and parkway development also have a link to suburban community works. In the area of city planning Olmsted had already proposed creating a series of parkways in Brooklyn that would increase the attractiveness of that city. Two parkways designed by Olmsted and Calvert Vaux were constructed during the 1870s – Eastern Parkway and Ocean Parkway – and in their reports of 1866-68 the two men proposed a series of parkways throughout the city. The most ambitious project, with which Olmsted was involved, was planning the street and rapid transit systems of the newly annexed Bronx, known then as the 23rd and 24th wards. Working with the engineer J.J.R. Croes, he developed a street system that was officially adopted by the city of New York. To a certain extent Olmsted had to adapt his plan to existing streets, but in the Riverdale section on the hillside overlooking the Hudson River he

planned a series of curvilinear streets with the intent of ensuring a permanent residential neighborhood in that region. The streets that were in fact laid out, however, often failed to follow Olmsted's plan and lack the grace of his designs.

Once Olmsted moved to Brookline, Massachusetts in the early 1880s, the suburbs of Boston became a focus for his residential planning. He engaged in planning six subdivisions within Brookline, of which only one was carried out, the Brookline Hill development on Fisher's Hill. The subdivision had nearly 300 lots, in an area of nearly 200 acres. It was laid out according to the plan and is a good example of Olmsted's treatment of curving streets. However, the only public space to be found within the property consists of two small triangles in the streets near Boylston Street. The grounds of two small Brookline water system reservoirs - public land and not property of the developers - made up the only public open space in the subdivision. Olmsted may have been involved in a smaller subdivision of the Edward S. Philbrick property on "Pill Hill" in Brookline—and it contained no public open space except for a small park named for the developer.

Olmsted continued to pursue residential community projects from 1880 to his retirement in 1895. The lack of public open space remained a characteristic of the market driven subdivisions that he planned in the Boston region. These included the land of the Newton Boulevard Syndicate in Newton, of the Swampscott Land Trust in the community of Linwood, and of Planter's Hill and World's End, whose streets, still unoccupied today, traverse a headland on the South Shore. Other residential communities from this period, for the most part, share this lack of public parkland, and include the Oaklands in Providence, Rhode Island; Bryn Mawr subdivision in Yonkers, New York; Cadwalader Place in Trenton, New Jersey; Roland Park in Baltimore, Maryland; the developments of the Morrisville Land Company in New Jersey; and the Sherwood Land Company in Richmond, Virginia. These residential subdivisions are not fully developed communities according to Olmsted's standards. The same is true of Sudbrook, Maryland, which has a strong sense of community and contrasts strikingly with the incompletely formed suburban enclaves surrounding it in Baltimore County (fig. 25). The gently curving streets of Sudbrook are a good example of Olmstedian design, but even the eight-acre lot set aside on the plan as a public park in a village of two hundred acres became a house lot instead. Most of the subdivisions designed by Olmsted during this period demonstrate a fully developed skill in designing curvilinear street systems in his characteristic style but lack the more comprehensive use of integrated types of open space so distinctive to Riverside.

The last residential community commission in which Olmsted was involved that meets his design standards was Druid Hills in northern Atlanta. The foremost feature of that project, begun by Olmsted in the early 1890s and carried out by his successors in the period 1902-1908, was Ponce de Leon Avenue and the six linear parks along it. Running through the center of the community, the avenue provided easy city access to the parks. This example of a residential parkway and parks is the most impressive and successful in any of Olmsted's communities. The residential lots are also planned with generous setbacks and gracious architecture. Druid Hills is a wealthy residential enclave. As a model of his principles, however, it lacks the complexity of street system and hierarchy of public spaces that make Riverside such a striking example of what he hoped the American suburb of the future would be.

Olmsted's first attempt at creating a plan for a residential community at Riverside is also now considered to be the most complete example of his concepts to come to fruition in his thirty-five years of residential planning. Although he undertook many such commissions in the twenty-seven years of professional practice following his planning of Riverside, he never saw an equally realized version of his ideas come to fruition.

CONTINUING INFLUENCE

After Frederick Law Olmsted Sr. retired in 1895, the Olmsted firm was run by John Charles Olmsted and Frederick Law Olmsted, Jr. until 1950 (under the title "Olmsted Brothers, Landscape Architects). During that time, the Olmsted firm planned over two hundred residential communities and subdivisions in two-dozen states and Canada. Many of these perpetuated sensitivity to the natural landscape, careful engineering and planning of communal facilities, and the system of curvilinear streets and sidewalks that Olmsted Sr. had first developed at Riverside. Many of these had the same continuous communal streetscape that marked Riverside, and some secured significant larger areas for public open space. Among the largest and most noted of the separate communities were Lake Wales, Florida; Palos Verdes near Los Angeles; Saint John's Wood near San Francisco; the Highlands in Seattle; and Pinehurst, North Carolina. There were also concentrations of residential developments in cities where the firm did park and park system planning, such as Roland Park and Guilford in Baltimore, or Far Hills and Hills & Dales in Dayton. Sometimes the residential developments adjoined major parks, such as Cherokee Park in Louisville or Cadwalader Place next to Cadwalader Park in Trenton. Even the few communities whose plan did not perpetuate the curvilinear street pattern established by the Riverside plan, such as Forest Hills Gardens on Long Island, had a unified and coherent street pattern and a carefully considered arrangement of public space.

The Olmsted Brothers-designed communities, in turn, often had a direct influence on the style of subdivision design in the cities where they were situated. In Atlanta, for instance, two of the engineers, Ruff and Hoffman, who worked on the construction of Druid Hills, went on to design curvilinear subdivisions at Inman Park and elsewhere similar to the plan of Druid Hills. In this type of copying from the examples, the influence of Riverside, the original model and touchstone was further extended.

The Forest Hills Gardens, New York, example is interesting because it was a philanthropically supported model for providing lower cost housing for a broader citizenry. The landscape architectural design for Forest Hills Gardens was by the Olmsted Brothers and the architectural design by Grosvenor Atterbury for the newly established Russell Sage Foundation. The Russell Sage Foundation was established in 1907, under a New York State Charter dedicated "to the improvement of social and living conditions in the United States of America."[24] The trustees were determined to prove that the careful planning and design of a real estate subdivision could create for people of moderate means a community of high quality while making a reasonable financial return on the investment. "The specific aims were to provide healthful, attractive, and solidly built homes, and to demonstrate that convenient thoroughfares, quiet domestic streets, and ample public open spaces are economically practical as well as beneficial features of suburban development."[25] In 1909, the Foundation purchased 142 acres of farmland in the borough of Queens, located along the Long Island Railroad nine miles from Pennsylvania Railroad Station, via a tunnel under the East River. In 1910, planning proceeded under the supervision of Frederick Law Olmsted Jr., for Olmsted Brothers, Landscape Architects, with Grosvenor Atterbury as the architect. According to a 1976 publication featuring photographic images of Forest Hills Gardens, "Frederick Law Olmsted Jr. was commissioned to plan the streets, lanes and parks. Atterbury designed the Inn, the houses along the Terraces, many other examples of fine attached and free-standing houses throughout the Gardens, as well as the streetlamps and unusual street signs. Until 1940 he supervised the architecture of all construction in the Gardens."[26] This suburban community would eventually include about

24 John Glenn et.al. *Russell Sage Foundation, 1907-1946* (New York, 1947), 11.
25 Ibid., 49.
26 Forest Hills Gardens, photographic appointment calendar with introduction, published by The Forest Hills Village Improvement Society, 1975.

200 acres and by 1917 "the character of the suburb, both in its physical aspects and in its community life, was solidly established."[27]

The plan for Forest Hills Gardens shows two wide, straight streets running parallel through the community from the railroad as community collector roads. The other roads are smaller and generally curvilinear. Narrow turf strips planted with trees border the streets. The focus of the plan is on Station Square where the railroad station, the inn, a church, shops, and the Forest Hills Gardens' tennis grounds are located. A central green was set aside in this core area and two small parks were also included in the plan. The landscape architecture and architectural treatments were harmonized to shape a collective beauty of arrangements.

The parallel focus of this suburban housing demonstration was economic, to develop a range of freestanding and attached homes that varied in architectural treatment and cost. Oversight of the Safe Foundation Homes Company insured quality construction and an appearance of permanence. The arrangements for purchasers were favorable and under market rates. In the development of attached houses, all units had to be purchased before the attached block could be constructed. The objective was to construct in a pleasing arrangement that preserved more public landscape around the architecture than would be possible with smaller lot divisions with constrained private yards for each lot. As Atterbury described this approach:

> . . .[I]nstead of having to insure against the worst possible use of the property by individual owners it was possible to assume that the buildings would all be intelligently planned as one group, the average width of the lot might be reduced twenty per cent and the conditions be really better for each individual.[28]

Proper planning by means of mutual adjustment in each specific case, avoided the costly blanket restrictions, which could cause a considerable waste of land development of this type.[29] The development was characterized by a green, leafy environment with gracious buildings, sidewalk-lined streets, interesting, detailed architecture, intricate gates and streetlights, stone walls, and other pleasing details. Forest Hills Gardens was a well-funded attempt to demonstrate the value of professional planning and design in the provision of a modest, suburban residential community. It is a smaller development at 200 acres than Riverside's 1,500 acres. However, it compares to Riverside effectively in the provision of a range of lots and house types. Direct railroad access and the inclusion of public buildings and shops in the core area around Station Square are also comparable to Riverside. The development demonstrates the influence of Riverside in its curvilinear layout, the provision for open space and the inclusion of elements of community life rather than simply being a residential enclave.

The pioneering achievement of the Olmsted and Vaux landscape architecture office and the Riverside model influenced subsequent generations of design professionals. Riverside was widely studied after its creation, as it still is today. Already noted are the frequent contributions of Olmsted firm members to the teaching staff at Harvard in the early twentieth century and the article devoted to Riverside by Theodora Kimball Hubbard in the July 1931 issue of *Landscape Architecture*. Relevant examples of suburban developments that are inspired by and use the principals and design elements of Riverside are explored in the following descriptions.

27 Glenn et. al, *Russell Sage Foundation,* 51.
28 Grosvenor Atterbury, "Model Towns in America," *Scribner's Magazine* 52 (July 1929): 20-35.
29 Ibid.

Albemarle Park, Asheville, North Carolina (1899)
Listed in the National Register of Historic Places, the 1890s development of Albemarle Park in Asheville, North Carolina presents a significant work by Samuel Parsons in suburban design. As an early student of Calvert Vaux, Parsons' development of a curvilinear street system was directly influenced by his time spent at the firm of Vaux and Company.[30] The design of the plan incorporates a curvilinear road system, which adheres to the hillside terrain, generous lot sizes, upon which are built modest cottage style homes, and a common Manor building.

Although the percentage of open space is visible on the plan, there is no central form-giving open space on the hillside terrain. Albemarle Park presents the principles of a response to natural topography, curvilinear road system, and an informal planting style (fostered under the tutelage of Vaux), all of which were pre-eminent at Riverside.

Country Club District, Kansas City, Missouri (1907)
The development of the suburban Country Club District, Kansas City, Missouri, is another example of residential growth over a period of several decades. The initial ten acres of land on the outskirts of Kansas City was purchased in 1907. The district would eventually cover several thousand acres. Landscape architects Herbert Hare and Sidney Hare were first commissioned in 1913 and continued with the project for twenty years laying out the district in a series of subdivisions bounded by major streets as the parcels were acquired. Herbert Hare was the principal designer of the subdivisions, parks and public spaces, as well as private properties. During the formative period, the gridiron of streets gave way to a curvilinear arrangement that was influenced by the rolling topography of the valley and streambed. In particular the Indian Hills and Mission Hills areas reveal a curvilinear and landscape-based arrangement. Single-family homes predominate with some variation in lot sizes, a minimum lot frontage of fifty feet and, lots of ten acres as the maximum. The development eventually included the innovation of a ten-block plaza with off-street parking as the principal commercial zone.

An important aspect of the Country Club District is the filing of restrictions at the time of platting, a perpetuation of twenty-five years with renewal unless an agreed percentage of owners, measured by property frontage, seeks changes. These restrictions "…control…land use, minimum cost of dwellings, setback lines, building projections, free space, outbuildings, and billboards."[31]

The Country Club District, successfully developed within the real estate marketplace, is a good example of planning and development following a design concept consistently for a sustained period. In comparison to Riverside, this development begins over forty years later and covers a greater acreage. Selected subdivisions within the district, those with curvilinear streets conforming to the topography and public open space amenities, compare well to the Riverside design. The 1938 map of the district indicates that many other areas only modestly altered the street grid pattern. Therefore, only selected subdivisions within this district would have incorporated the design concepts and features that distinguish Riverside.

The design principles from Riverside that are identifiable in Kansas City's Country Club District include, the response to topography and natural features in the southwestern district, the presence of a curvilinear road system in certain locations, and the conservation and design of open spaces.

30 Charles Birnbaum, *The Landscape of Albemarle Park: Samuel Parson's Vision* (Ashville: Albemarle Park Grounds Association, 1991), 42.
31 Newton, *Design on the Land*, 473.

OTHER MOVEMENTS AND CONTINUING INFLUENCE

While a separate and distinct design movement, American Garden City planning can be seen as a blending of the formality of English Garden City planning and more informal, naturalistic designs like Riverside. Examples of American Garden City movement include the 1924 work of Clarence Stein and Henry Wright on Radburn, New Jersey; the 1929 work of Ralph Griswold on Chatham Village, Pittsburgh, Pennsylvania, the 1938 work of Clarence Stein and Fred Barlow Jr. at Baldwin Hills Village, Los Angeles, California, and Mariemont, Ohio (1921), designed by John Nolen. Washington Highlands (1916) in Wauwatosa, Wisconsin, designed by Werner Hegemann and Elbert Peets is an excellent example of the combination of Garden City design and Olmsted influence through its use of symmetrical formal plantings and evenly spaced trees and curvilinear streets and natural areas as parklands.

SUMMARY

All of the examples cited, those attempted and developed by Frederick Law Olmsted Sr., those of the Olmsted Brothers, and those of other design professionals provide a useful context for Riverside. Even though the Riverside plan dates to 1869 and was carried out over more than 90 years, the complexity and interrelationships of design concepts achieved at Riverside is unequaled. Riverside stands as an exceptional, enduring composition.

It is Olmsted and Vaux's attention to the establishment of the road and open space systems that preserved the integrity of the Riverside plan throughout its lengthy development. As noted by landscape architect, professor and author, Christopher Tunnard, "The unity of the scheme has been cited as a factor contributing to its success. Although architectural taste has changed, the original layout has been maintained…and successive attempts to use the park for building have been thwarted."[32] Olmsted and Vaux acknowledged that they could not "control the houses that men shall build," so they turned to a comprehensive design of curvilinear road systems, lushly planted public rights-of-way, and generous building setbacks, which reduced the visual prominence of individual buildings and gave greater importance to the landscape setting.[33]

The Riverside community is an enduring achievement that embodies the idealized American concept of suburbia. The 1869 date of its design places the creative vision for Riverside in the immediate post-Civil War years when the rapid industrialization of cities was recognized as unhealthy and people with means sought a more healthful environment beyond the urban core. The shaping of both natural and designed landscape in the Village of Riverside created scenic, healthful, residential surroundings for suburban living. Designed with an array of village amenities it was also planned with ready access to the City of Chicago. The history of Riverside is unique in that municipal leaders and residents have sustained the vision of this planned community from the earliest years to the present through a lengthy development period and more recent decades of preservation and stewardship. As stated in 1931, "The design of Riverside is of special interest because the project was substantially carried out and because the village is reported to be beloved by its inhabitants who . . . 'feel so grateful to Mr. Frederick Law Olmsted for having planned it that even the modern trend of the times can't change its formation.'"[34]

32 Tunnard, *City of Man*, 192.
33 Olmsted Vaux & Company, *Preliminary Report*, 24.
34 Theodora Kimball Hubbard, "Riverside, Illinois: A Residential Neighborhood Designed Over Sixty Years Ago," *Landscape Architecture: A Quarterly Magazine*, 21(July 1931), 257.

Not only have the residents recognized the importance of Riverside. Scholars of landscape architecture, suburban history and planning almost never fail to reference Riverside in their works. Landscape architecture scholars, John Archer, Alexander Garvin, and Mary Corbin Sies, point to Riverside as a pivotal point in the development of the suburban landscape. In *Design on the Land*, a textbook in many architectural landscape courses, Norman Newton states:

> But in the plan of Riverside the greatest quality of all cannot be singled out: the totality, the wholeness of form and spirit captured by Olmsted and Vaux so completely that its own continuity was assured through popular acceptance and affectionate pride.[35]

And in *A Clearing in the Distance*, Witold Rybczynski notes,

> Riverside was the first fully realized rendering of this American ideal: a compromise between private and public, between domesticity and community, between the city and the country.[36]

Today we acknowledge Riverside as a prototype and model for suburban development patterns. This planned community along the Des Plaines River successfully incorporated the place into the design of a singular suburban village. As a suburban development that worked with rather than against the qualities of the regional landscape, it provided a spacious, scenic setting for community life. Riverside embodies an approach that provided a vision for comparable undertakings throughout the United States.

CODA

Development trends exemplified by Picturesque suburbs are inextricably intertwined with patterns of social stratification and racial segregation in American history. Conceived as a bucolic retreat from both the physical and social ills of the city, nineteenth century suburbs like Riverside provided separation from urban life. Upper middle class white property owners saw suburbs as an escape from the crowds and disorder of the industrial city increasingly populated by southern and eastern European immigrants and African Americans migrants. Initially generous lot sizes and minimum house cost requirements created economic and social filters for access to planned suburbs such as Riverside. In the early twentieth century, the practice of inserting restrictive covenants into property deeds prohibiting sale to Black purchasers became widespread, particularly in northern cities like Chicago. This form of Jim Crow discrimination emerged largely after the Supreme Court ruled in 1917 that racial zoning by municipalities was unconstitutional. Racial restrictive covenants became commonplace in the Chicago area in the years following World War I. By 1927 the Chicago Real Estate Board was providing language for a standard covenant against selling or leasing housing to African Americans, to be used by groups of home and apartment house owners and recorded at the Cook County Recorder of Deeds.[37]

Federal mortgage lending policy as developed by the Federal Housing Authority (FHA) continued this practice, even as Black activists with a multiracial collation of supporters repeatedly challenged its legality. The U.S. Supreme Court declared racial covenants unconstitutional in 1948 through the *Shelley v. Kraemer* decision, a group of four cases challenging municipal enforcement of restrictive covenants in Chicago, Detroit, and

---

[35] Newton, *Design on the Land*, 467.

[36] Witold Rybczynski, *A Clearing in the Distance: Frederick Law Olmsted and America in the 19th Century* (New York: Simon and Schuster, 2000), 293.

[37] Wendy Plotkin, "'Hemmed in:' The Struggle Against Racial Restrictive Covenants and Deed Restrictions in Post-World War II Chicago," *Journal of the Illinois State Historical Society* 94, no. 1 (Spring 2001), 41. *Buchanan v. Warley* was the 1917 Supreme Court case.

Washington, DC.[38] Although unenforceable after 1948, these covenants remain in property records and this practice contributed to ongoing patterns of residential segregation still prevalent today in much of the United States. Recent attention to this history prompted the State of Illinois to enact legislation in 2022 to make it easier to remove this discriminatory language from deed records.[39]

[38] Michael Jones-Correa, "The Origins and Diffusion of Racial Restrictive Covenants," *Political Science Quarterly* 115, no. 4 (Winter 2000-2001), 541-568. See also Thomas Lee Philpott, *The Slum and the Ghetto: Neighborhood Deterioration and Middle Class Reform, Chicago, 1880-1930*, (New York: Oxford University Press, 1978); Patricia Burgess Stach, "Deed Restrictions and Subdivision Development in Columbus, Ohio, 1900-1970," *Journal of Urban History* 15, no. 1 (November 1988): 44-48; Sarah Jane Shoenfeld and Mara Cherkasky, "A Strictly White Residential Section," *Washington History* 29, no. 1 (Spring 2017), 24-41.

[39] Amanda Holpuch, "Illinois Homeowners Can Now Remove Racist Clauses From Their Property Deeds," *New York Times* January 20, 2022. Currently the *Digital Chicago* project of Lake Forest College and Chicago History Museum, "Racial Restriction and Housing Discrimination in the Chicagoland Area," features an interactive map of Cook County which does not include any documentation of racial restrictive covenants in Riverside [https://digitalchicagohistory.org/exhibits/show/restricted-chicago/chicago-map]. In depth deed and demographic research for Riverside was not included in the scope of this updated NHL documentation. Future work on this topic would further illuminate the social history of this influential planned suburb and assess any use of restrictive covenants similar to surrounding communities in the 1920s through 1940s.

6. PROPERTY DESCRIPTION AND STATEMENT OF INTEGRITY

Ownership of Property	Category of Property
Private: X	Building(s):
Public-Local: X	District: X
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Boundary of Property:

Contributing	Noncontributing
Buildings: 3805	Buildings: 1052
Sites: 1	Sites: 0
Structures: 3	Structures: 1
Objects: 0	Objects: 0
Total: 3809	Total: 1053

PROVIDE PRESENT AND PAST PHYSICAL DESCRIPTIONS OF PROPERTY

SUMMARY

The Village of Riverside, Illinois is a National Historic Landmark designated for its innovative application of landscape architecture design principles with early conceptions of suburban planning ideals by recognized masters, Frederick Law Olmsted, Sr. and Calvert Bowyer Vaux. Although not the first suburb in the United States, Riverside was a significant, early prototype that would be studied and emulated by future designers. Olmsted and Vaux designed Riverside to be a permanent residential community that would provide a tranquil and beautiful environment, where the concept of spacious suburban living was conceptualized and rendered.

Listed on the National Register of Historic Places on September 15, 1969, Riverside, located on the outskirts of Chicago, is roughly bounded by Harlem and Ogden Avenues, the Des Plaines River, 1st Avenue, and 26th Street. From a visual perspective, the village is defined by the oxbow of the Des Plaines River to the south, and by a distinct change in character along the north, east, and west edges—from the curvilinear roads, lush vegetation and myriad open spaces of Riverside to the straight street grid and lack of open spaces of the adjoining suburbs (fig. 2).

Riverside was designated a National Historic Landmark on August 29, 1970. The current NHL District boundary encompasses 1,130 acres. This NHL revision proposes the inclusion of an additional 46 acres of land west of 1st Avenue, executed in accordance with the Olmsted, Vaux plan and within the incorporated limits of the Village of Riverside. This area is residential with house lots and streets arranged along the railroad corridor as originally planned. Excluded is the section north of Ridgewood Avenue that, although part of the original plan, is no longer residential in character. This document also provides a resource count and description previously lacking.

A calculation of the relationship of private to public lands indicates that private lands account for about fifty-six percent of Riverside while about forty-four percent is public open space of various kinds. The unusually high

proportion of public landscape is an important factor in shaping this scenic residential community. The high percentage of public land is generously distributed throughout the village adjacent to the system of curvilinear roads. Submitted by the firm of Olmsted, Vaux & Company, Landscape Architects, in 1869, the General Plan of Riverside (General Plan) specified an area that originally encompassed approximately 1,560 acres.

Employing a naturalistic design approach, Olmsted and Vaux utilized elements of both pastoral and picturesque scenery in their designs. Evolved from European landscape gardening of the eighteenth century, the Pastoral style evokes a sense of tranquility and restfulness, with green meadows punctuated by shade trees and peaceful bodies of water. The Picturesque style drew from the Romantic period of landscape painting, evoking the untamed characteristics of nature. Picturesque landscapes typically featured lush plantings of vines, shrubs, understory, evergreen, and canopy trees with contrasts of shade and dappled light and the display of rugged natural features like steep slopes and rock outcrops. Olmsted and Vaux captured aspects of both these styles in their landscape designs for both Central Park, designed from 1858 to 1860, and Prospect Park, designed from 1865 to 1871. In the General Plan (fig. 1), Olmsted and Vaux employed similar concepts and principles, integrating the essence of the native landscape with the requirements of a suburban community.

A crucially important element was the formation of a variety of public open spaces to include commons, parks, triangles and peninsulas, a spacious, irregular public right-of-way, and the conservation of the best areas of natural scenery, landforms, and vegetation. For instance, Olmsted and Vaux reserved the edges of the Des Plains River, adjacent floodplain areas, and the more elevated ridgeline landform as the principal open spaces for the community. Integrated with the network of open spaces, Riverside's road system was predominantly curvilinear, discouraging non-resident passage through the community. These scenic, curving roads and paths created effects similar to those found in Olmsted and Vaux's previous work in public parks. Most of the Riverside house lots were generous in size and provided residents with a healthful outdoor setting for many domestic activities. The lots also served as places to develop aesthetic sensibilities and express individuality. Other Riverside landscape amenities included pedestrian sidewalks, gas streetlights, and a public water supply system. Yet this sylvan community, situated nine miles from the urban core of Chicago, was not isolated in rural obscurity. Instead, Riverside was closely tied to the city and its economic, cultural, and scientific institutions by a railroad corridor and roadways beyond the village boundary.

The General Plan provides a record of the unequaled design for this suburban community, comprised of house lots, tied together by flowing roads, and punctuated by substantial open space along the east and west sides of the Des Plaines River and the unique network of commons, triangles and peninsulas. This plan was carried out quite faithfully, but due to the financial failure of the Riverside Improvement Company and the impacts of regional and national financial hardships, Riverside's development required decades to complete. The historically significant period began in 1870 when work commenced on the 1868 Olmsted, Vaux and Company Preliminary Report on Riverside (Preliminary Report) and the subsequent General Plan. The period continued through 1959, when a majority of house lots were filled, and a new housing development altered the General Plan.

Today, Riverside remains a distinguished representation of the extraordinary meshing of landscape architecture design philosophy with suburban development. The character and details of the landscape pattern and organization planned from 1868 to 1869 and initially implemented from 1870 to 1898 remain clearly discernible and vibrant with a high degree of integrity. The same is true for the contributing commercial, residential, and secondary structures constructed through the district's build-out period ending in 1959. Riverside's historic character is evident in its varied open spaces that include commons, parks, triangles and peninsulas, system of roads, sidewalks, gas streetlights and variable setbacks. The rail corridor and rail station

still connect the village to Chicago and the region. Residences reflect a range of social levels in the architecture because the community was purposefully designed to encompass multiple economic classes. These distinctive elements and features of the Riverside landscape have made it a model of suburban community development for landscape architects and planners from its inception to the present. Riverside is studied in varied professional degree programs today, as it has been over the decades since its original design and development. The community is highly valued by its current residents who recognize its historic significance and value it as a scenic, verdant and tranquil place to live. As landscape historian Norman Newton has noted, "(The design of Riverside) has been staunchly defended by the residents themselves—what could more eloquently testify to the inherent excellence of the original design?"[40]

CONTRIBUTING AND NON-CONTRIBUTING RESOURCES

The Riverside district contains 3,809 contributing resources, with the entire landscape of the village counted as 1 contributing site; there are 3,805 contributing buildings, including two individual National Historic Landmark properties and three contributing structures -- a water tower, a railroad bridge and a pedestrian bridge. Key landscape architectural elements, described individually in this section, occur within the generous public right-of-way that is the framework of the original design. It incorporates commons, parks, triangular greenspaces, curvilinear roads, sidewalks, streetlights, and informally arranged vegetation to provide a system of variable-width, and spacious, green corridors. Olmsted and Vaux shaped the community streetscape as a permanent and shared resource that is both beautiful and wholesome. One distinctive aspect of Riverside is the placement of roads slightly below and subordinate to the adjacent lawn edges and sidewalks. This manner of grading de-emphasizes the roads and effectively emphasizes turf, trees, and associated plantings as the visually dominant elements so key to Olmsted's vision. These Riverside landscape resources within the public right-of-way have remained intact over the years.

There is a concentration of notable architecture in Riverside, including buildings designed by architects Frederick Withers, Calvert Bowyer Vaux, the firm of Jenney, Schermerhorn & Bogart, and George Ashby. Louis Sullivan designed the now demolished Babson estate, where noted landscape architect Jens Jensen was responsible for the grounds. Frank Lloyd Wright designed the F. F. Tomek House, and together with Jensen designed the buildings and landscape for the Avery Coonley property. The two Wright-designed Riverside architectural master works are individually listed National Historic Landmark properties: the Coonley House (listed December 30, 1970); and the Tomek House (listed January 20, 1999). These two landmarks and sixty-two local landmarks are itemized and described in the Village of Riverside's local Historic Preservation Ordinance, updated in July 2002. A 1982 Village of Riverside Local Landmark Map depicts most of these local landmark properties (fig. 3).

Non-contributing resources total 1,052 buildings, including secondary structures, and one bridge. These resources were constructed outside the period of significance or have been altered such that they no longer convey their historic character. The small size and location of most non-contributing secondary structures at the rear of lots lessens their visual impact on the district. Portions of village roadways have alignments and character that are unlike the planned system of roads. These straight, sharply curving or awkwardly arranged street segments do not reflect the Olmsted and Vaux plan or exhibit the intended grace and scenic beauty of planned roadways. These two sections were developed in areas noted on the General Plan as "Land Not Belonging To The Company" (Jimtown) or "Ground Not Owned By The RI Co." (near Blythe Park). While interrupting the plan and curvilinear layout of Riverside streets, these two areas do not severely affect the

40 Newton, *Design on the Land*, 467.

integrity of the landscape. Buildings within these areas reflect similar styles and periods as the rest of Riverside and therefore contribute to the significance of the NHL.

The Village of Riverside is located in Cook County, Illinois in the northeast corner of the state. It lies nine miles west of downtown Chicago. Illinois Route 43 (Harlem Avenue) forms the eastern boundary of the village, while Illinois Route 171(First Avenue) lies to the west and partially bisects the village. The Des Plaines River flows through the western portion of the village and forms the southern boundary as it turns to the east and creates an oxbow. The village is surrounded by dense suburban development on all sides, North Riverside to the north, Berwyn to the east, Lyons to the south and Brookfield to the west. The Cook County Forest Preserve is located along the Des Plaines River. This forest growth along with additional plantings along roads and on private properties provide for the natural setting of Riverside and a separation from surrounding communities. Parks and green space are found throughout the village adding to this pastoral setting.

Riverside is primarily residential in character featuring a majority of single-family homes that are located throughout the village. Conversely, multi-family homes tend to be clustered within the village. Such clusters exist along the roads bordering the railroad, in the extreme southeast corner of the village, in the west central portion of the village, and along Harlem Avenue. Commercial development is also concentrated. The town center features a commercial core as well as the Village Hall and library. Other commercial development occurs along Harlem Avenue.

LANDSCAPE

The primary significance of the Village of Riverside as a National Historic Landmark is as a designed landscape—one that fully captures the interplay of a holistic, forward-thinking design philosophy with the functional necessities of a residential community, "a compromise between private and public, between domesticity and community, between the city and the country"41. While most suburban developers focused on the development of buildings with the landscape as backdrop, Olmsted and Vaux developed the plan for Riverside in the opposite manner. Since the landscape is the primary, organizational element, it is included in the resource count as a contributing site. The site includes many character-defining elements that are described below.

1. Land Use

The first landscape characteristic consists of character-defining features such as the commercial center, residential neighborhoods, and green spaces – including commons, parks, and triangular islands and peninsulas. Transportation, while also a function of land use, is discussed under a separate heading.

Commercial *(Figures 1, 20; Photos 27, 28, 68)*

The commercial center of Riverside grew up around the intersection of Longcommon Road and the railway, near the train depot. It is unclear from the General Plan, whether Olmsted envisioned commercial development in Riverside, or if he considered it to be wholly a residential suburb. The General Plan shows a continuity of lot sizes and setbacks along Burlington and Quincy roads reflecting the intent of continuous residential construction. The original charter for the Riverside Improvement Company as approved by the State of Illinois included provisions by the developer to create a city. One could surmise that a city would include commercial as well as residential properties. While it may not have been part of the original intent, a commercial building was one of the first structures built near the train station and water tower (fig. 20). Along Burlington and

41 Rybczynski, *A Clearing in the Distance*, 293.

Quincy streets and close to the town center is the area that later became the commercial center. A second commercial node developed along Harlem Avenue at the eastern edge of the district. As a major north-south thoroughfare Harlem Avenue was more conducive to commercial development, which occurred starting in the 1950s.

Residential *(Figures 1, 16, 21; Photos 1, 36, 39)*
The overarching idea behind Riverside was the development of an informal, tranquil, domestic subdivision accessible to Chicago but far enough away to retain a rural feel. Lots of varying sizes were developed and allowed for a mixture of economic classes to reside in the village. The preliminary report notes that wide roads and rights of way would be necessary and providing this would require the provision for easier access to individual homes. He therefore suggested private avenues to access lots. Olmsted saw two essential needs for a domestic life. First, that families be happy in their private life both indoors and out. Second, families could develop associations, inter-dependence, and close relationships with other families.42 Olmsted acknowledged that the developers could do little to influence the first but that the latter could be readily achieved with an abundance of parks, open spaces and opportunities for public gatherings.

Green Spaces

Long Common *(Figures 1, 4, 5; Photos 1, 2, 3, 4.)*
Central precepts of Olmsted and Vaux design philosophy include provisions for public open space and conservation of the distinguishing natural features of a site. Riverside displays these precepts in a variety of different types of open spaces. One distinct type of open space, intended to evoke the traditional village green or public common, provides a lengthy green corridor within the heart of the community. Divided into two areas and appropriately named Long Common and Scottswood Common, these open spaces are situated along the topographic ridgeline in the approximate center of the village (fig.1). An undated late-nineteenth-century view of the Long Common's north end (fig. 5) shows a ball game underway on an open expanse of turf. Informally planted edges, dotted with clusters of trees and shrubs, partially screened these open spaces from surrounding streets and house lots while allowing views into the open spaces. The subtle landforms and the informal plantings of grand shade trees, smaller flowering trees and shrub masses provide landscape breadth and separation in a relatively confined area. The character of these spaces today remains naturalistic and pastoral. Although some recreation elements have been added to the Commons, notably playing fields and playgrounds, these are unobtrusive and blend with the broader landscape effectively.

Both historically and today, the Long Common is the largest open space north of the Burlington Northern Santa Fe Railroad. Surrounded by curvilinear streets, the Long Common is comprised of three road-edged spaces located along the northeast-oriented ridgeline of high ground. Due to the original topography and design manipulation, these spaces rise above the elevation of their surrounding roads (photo 1). From the north, the three spaces decrease in size. The first, bounded by North Delaplaine Road, is 670 feet by a maximum of 370 feet. This broad open space is planted with individual trees and tree and shrub clumps at the periphery while the open center displays level turf and a baseball field (photo 2). The second space is 680 feet long and varies from 80 to 180 feet wide with trees and shrubs at periphery and central locations (photo 3). It also contains the recent addition of a modest playground with associated walks that are somewhat depressed into the grade to reduce visual impact. Continuing southward, the third space of the Long Common (photo 4) is about 700 feet long and varies from just under 100 feet to 20 feet wide at the rounded point.

42 Olmsted, Vaux & Company, *Preliminary Report*, 27.

Scottswood Common *(Figures 1, 4, 6, 7, 8; Photos 5, 6)*
Like the Long Common, Scottswood Common (fig. 6) is located on a ridgeline and exhibits a gently sloped landform. The lawns, trees, and slight grades are evident in early views of Scottswood Common. Historically, this common was a divided space (fig. 1) with two large areas, a triangle to the north and a butterfly intersection with two small triangles at the midpoint. In recent decades the crossing roads have been closed and filled with turf, unifying the areas as a single green space. Centered in the southwestern peninsula of the village, Scottswood Common today is a continuous expanse of tree-shaded turf encircled by adjacent residential roads. The elongated form of Scottswood Common, bounded by Bloomingbank Road, the railroad corridor and the Des Plaines River parklands on the north and Millbridge Road on the south is about 1,500 feet long and varies from 220 feet to about 30 feet in width.

The area's graceful topography and slightly curving form allows only partial views across the space. Thus, as a person moves from north to south the landscape continues to be revealed sequentially. This type of spatial sequence - a device for increasing the apparent size of a space - was used in both Central and Prospect Parks by Olmsted and Vaux and is characteristic of their style. Scottswood Common is an expanse of parkland with a subtle topography, turf, tree and shrub groupings, sidewalks, and gas streetlights (fig. 7, and fig. 8). In its unified form, Scottswood Common is a large vegetated green space that establishes a parkland interior for the southern portion of Riverside while the Des Plaines River parklands bound the outer perimeter of the peninsula.

Guthrie Park *(Photo 7)*
Guthrie Park is located along Burling Road. Shown on the 1869 plan (fig. 1) as turf and trees, this park today displays a relatively level expanse of turf broken by informally placed, mature shade trees (photo 7). A modest grouping of a stone monument, flagpole, and plantings, in the approximate center of the park, serves a memorial function. Positioned at the intersection of the railroad depot to the north, the central business district to the east, and civic buildings to the south, Guthrie Park provides a spacious, green character to the center of the village.

Harrington Park
Harrington Park is located along South Delaplaine and Robinson Roads. It is an open lawn with baseball fields at its center and mature shade trees informally grouped around its periphery. A comparison of early plan images for Harrington Park and its current configuration indicate that the park has been enlarged to include the former Harris Road land. The park gives an impression of a green, vegetated expanse, where current recreation is accommodated but does not dominate the contemplative nature of the park.

Blythe Park *(Figure 1)*
Blythe Park is located at the intersection of Blythe Road and East Grove Road. As seen on the 1869 plan (fig. 1), the Olmsted and Vaux concept for the park was a simple tree grove over lawn. This park is a relatively level area that is slightly raised above the surrounding streets. Today there is play equipment for an adjacent school as well as the grassy lawns and shade trees.

Patriots Park
The smallest public park, Patriots Park, is located in the northeast corner of Riverside. According to early village plans, the intent was to subdivide this area into house lots, but it was instead designated as open space. Adjacent to the railroad corridor to the east, Patriots Park is more open than the other parks in Riverside.

Village Park with Swan Pond and Indian Gardens *(Figures 9, 10, 11; Photos 8, 9, 10)*
The scenic nature of the Des Plaines River, which forms an S-curve in its north-south alignment, contributes significantly to the character of the village. An early view of the river edge landscape (fig. 9) illustrates both

the retention and shaping of native scenery as parkland. The vegetated banks of the Des Plaines provide a contrast to the created pond, rolling lawns and playfields of the Swan Pond and Indian Gardens areas of the park. A plan and section (fig. 10, and fig. 11) at a location along Fairbank Road shows a 170-foot expanse of public right-of-way that extends from residential property to the river edge. The variable width corridor of parkland along the river presents framed views of the Des Plaines along the intermittently vegetated Riverside Road with heavier vegetation along Fairbank and Bloomingbank Roads. The park lands along the river include the Swan Pond located south of the intersection of Burling Road and Fairbank Road (photo 8, and photo 9) and the open ball fields and wooded groves of the Indian Gardens (photo 10) located along the southern tip of Fairbank Road.

Olmsted and Vaux accomplished the objective of river conservation by reserving a portion of riverbanks and flood plain for park use and another part as forested riverbank. This conservation of land for public use was the first known instance in the Chicago area and the first instance in Olmsted's design career of such a reservation of river frontage. It also marked the first step in the reservation for the public of the hundreds of acres of land beyond Riverside along the Des Plaines River and its tributaries. Together the conservation of the riverbanks and the ridgeline lands where the Long Common and Scottswood Common are situated fulfilled the Olmsted and Vaux recommendation for "the appropriation of some of the best of your property for public grounds."43

Cook County Forest Preserve *(Figure 1; Photo 11)*
The lands preserved by the Cook County Forest Preserve are generally located along the west side of the Des Plaines River. The 1869 plan (fig.1) shows this area as parkland accessed along curving drives, with lawn, shrubs and tree groves. Although not developed in this fashion, the land was preserved as natural space and contributes to the preservation of local native scenery. The Cook County Forest Preserve lands add forest to the Riverside landscape today. Heavily vegetated, the river-edge acres provide lush, green riverbanks (photo 11).

Triangular Green Spaces *(Figures 4, 12, 13, 14, 15, 16, 17, 18; Photos 12, 13, 14, 15)*
In addition to commons, parks and tracts of river scenery, Olmsted and Vaux incorporated a network of smaller-scaled, intimate green spaces in the design of Riverside. The General Plan provides a very clear illustration of the innovative manner in which Olmsted and Vaux embraced two of the major design facets they envisioned. The graceful curves and sweeping alignments of the road system, which generally followed the natural contours, created intersections quite unlike the more traditionally rigid right-angle configuration. Adhering to the Olmsted-Vaux plan, the road system as constructed resulted in an array of intersections that formed a series of unusual turf extensions or angles, both obtuse and acute.

Many of these triangular green spaces appear to be continuations of corner house lots within an acute angle, but many are separated, defined by streets on all three sides. Olmsted and Vaux originally proposed furnishing these spaces with modest croquet or ball grounds, sheltered seats and drinking fountains, which would be of interest or convenience to passers-by. Over time, the triangular areas developed into simple, planted green spaces without embellishments and today they function primarily to augment the overall aesthetic character of Riverside.

Photographs from the historic period show typical triangular green spaces comprised of gently sloping turf and the occasional tree or shrub (fig. 12). The topography of these triangular areas is especially apparent in a second

43 Olmsted, Vaux & Company, *Preliminary Report*, 18.

image (fig. 13) where the turf grade is elevated considerably above street level. The mounded appearance of these triangular areas places the turf, shrubs and trees more prominently in view, thereby reducing the visual importance of the adjacent street, as Olmsted had envisioned. Current photographs show that many of the triangular areas exhibit a reduction in the mounded appearance more typical historically (photos 12 and 13). This is due to the gradual erosion and compaction of topsoil combined with the accretion of several layers of paving of adjacent streets. Plantings today are found mainly along the triangular area perimeters, but often in the center as well.

The 1934 Works Progress Administration (WPA) record drawing (fig.14) for Riverside recorded a series of dimensions to include the tree lawn width between street and sidewalk, the distance from sidewalk to property line and the setback distance to the building on each lot. Each of these dimensions varied along the curvilinear layout of Riverside's streets. A section of this plan (fig. 15) shows a detached triangular area, right-of-way and setback to buildings at the intersection of North Delaplaine Road and Shenstone Road. The 250-foot distance between houses on opposing sides of the triangular area provides a wide, green streetscape. These opposite houses have front-yard setbacks of 30 feet and 32 feet from the right-of-way. The generous 190-foot expanse of public right-of-way contains pedestrian sidewalks, shade trees, and gas streetlights on both sides of the road. The triangular green space is planted with turf, shade trees and large shrubs and mounded above the street level.

A typical attached triangular green space at the intersection of Southcote Road and Downing Road is shown in plan and section (figs. 16, 17, and 18). The location of the green space within the acute angle of the intersection is clearly evident in figure 16. This space is within a 120-foot right-of-way that contains sidewalks, shade trees and gas streetlights, and creates a small park-like space. The house lot that adjoins this peninsula is also deeply setback, which provides about 250 feet of green space to the building wall.

As envisioned by Olmsted and Vaux, the principal purpose of these triangular green spaces was to provide additional expanses of turf at intersections and to enhance the overall landscape character by forming generous public road margins. This is particularly important in those areas of Riverside that are removed from commons, parks, or riverside lands. Most of Riverside's triangular green spaces remain in place today, although in a few cases the surrounding streets have been altered slightly in response to changing traffic demands and patterns. (Navigating many of these intersections in an automobile is very likely a more challenging experience than what was envisioned in the day of horse and buggy.) Although directly related to the road system, these triangular areas were not secondary spaces, that appeared by happenstance. They were forethought of Olmsted's and primary green spaces within his plan. The triangular green spaces arrayed throughout Riverside reflect Olmsted's genius at incorporating the existing topography into his design. They provide an enhanced sense of the open, pastoral character that Olmsted desired and are integral components that reinforce the districts high degree of integrity.

2. Circulation

The circulation and transportation layout is another key character-defining element in the landscape design. This includes the linear railroad corridor, network of curvilinear roads and pedestrian walkways.

Railroad Corridor *(Figures 1, 19, 22; Photos 24, 25)*

A primary focus of Olmsted and Vaux's intent in creating this residential suburban village was to have a strong connection with the city center for employment, shopping, and access to cultural and medical institutions. Easy, rapid, and pleasant access to that center was important for the success, in their terms, of any such enterprise. Olmsted and Vaux therefore welcomed the access to the downtown core of Chicago provided by the original Chicago Burlington and Quincy Railroad (fig. 19). As a result, the district is organized around the current

Burlington Northern Santa Fe Railroad Corridor. This east-west line served as one impetus for the suburban residential development of Riverside in the environs of post-Civil War Chicago. There are four railroad crossings located at intersections in the eastern section of the Olmsted and Vaux plan, and it is evident that a linear arrangement of trees along both sides of the railroad corridor was envisioned (fig.1). Although no record of implementing railroad corridor plantings has been located, trees are intermittently found along the corridor today.

Currently the rail corridor carries a significant volume of daily traffic. The Railroad Depot, a local historic landmark, is sited in the center of the village at a location adjacent to park lands and the downtown business district (photo 24). Together, the active rail line and depot perpetuate the historic goal of multi-modal transportation options in this suburban residential community. A current view shows the width of the right-of-way along the railroad corridor looking west at the crossing at North Cowley Street (photo 25). Vegetation is evident along the edges of the corridor in the form of sporadic informal stands of trees and large shrubs. As developed over time, Riverside also included commercial areas near the railroad station for business tenants. The original Olmsted, Vaux and Company plan did not include commercial properties, but these were developed early in the construction of the village center (fig. 20).

Curvilinear Roads *(Figures 1, 2: Photos 16, 17)*
The organizing framework for Riverside is its system of roads. The Olmsted and Vaux design for the roads was an integrated street circulation network of about thirty-five miles that wound through a relatively broad public right-of-way (fig. 1, and fig. 2). The residential streets in proximity of the railroad, from Golfview Road and alley on the west to Harlem Road on the east, follow the Olmsted and Vaux design but are relatively straight in alignment. The roads to the north and south of the railroad corridor assume a more curvilinear pattern that retains the graceful and informal scheme envisioned by the planners.

The predominantly curvilinear road system was deliberately intended to discourage industrial land uses and large private estates. Olmsted and Vaux expected that the maze of short, curving roads would discourage transient passage through the community and leave the village roads for local, primarily residential traffic. The curving roads would, Olmsted hoped, "suggest and imply leisure, contemplativeness and happy tranquility" for those driving through the suburb, in strong contrast to the rapidly moving traffic of urban gridiron streets.44 The curving roads direct vehicular movements through the scenic green spaces of Riverside, which flank them.

Pedestrian Walkways *(Figures 12, 16; Photos 9, 16, 18)*
Pleasant walking, riding, and driving, with access to scenery, sunlight, and fresh air were distinctive parts of the Olmsted and Vaux suburb and were the principal reasons for its creation (photo 9, photo 16 and photo 18). The design of a complete circulation system also became a characteristic of subsequent Olmsted-designed suburbs. Pedestrian walks were designed in curvilinear form that paralleled and diverged from adjacent road alignments. A portion of the 1934 WPA drawing demonstrates the curving, graceful alignments of the public sidewalks, located at varied distances from the face of the adjacent street curb (fig. 16). The existing Riverside public sidewalks generally conform to the historic alignment and the early as-built character of Riverside (photo 16 and photo 18). The composition of these pedestrian walks is predominantly concrete along roads within the public right-of-way. Within public open spaces, the sidewalks are paved in either concrete, bituminous asphalt or gravel. The complete system of public walkways, extending some fifty-two miles through Riverside, allows for easy pedestrian access and visual enjoyment of the public landscape throughout the village along well-graded, functionally surfaced routes.

44 Olmsted, Vaux & Company, *Preliminary Report,* 17.

3. Boundaries (Physical and Visual)
Key elements of property division include variable setbacks and width of right-of-way, large lot sizes, and a blending of public and private boundaries.

Variable setbacks and lot sizes *(Figures 16, 21; Photos 18, 19, 20, 21, 22, 23)*
Although no record was located to document early deed restrictions, the WPA record drawings of Riverside in 1934 are noted with each building lot setback dimension from the right-of-way. As an example, the WPA drawings used to assess right-of-way and setback dimensions show nine-foot, fifteen-foot, and sixteen-foot setbacks from the public right-of-way near the intersection of Southcote and Selborne and nineteen-foot, twenty-three-foot, and twenty-four-foot setbacks on Woodside at Long Common. Scattered throughout the village, setbacks are found in excess of fifty feet in a few locations. Overall, the setbacks are relatively uniform, varying to a slight degree, in many areas of the village. The current variations of setback dimensions are important to the naturalistic character of the Riverside landscape. These two elements, variable-depth setbacks and variable-width of right-of-way, determine the informal nature of residential yards and their orientation to the public road system, and contribute to the naturalistic green spaciousness of the village streetscape (photo 19). To a great extent, this relationship remains intact and visible.

The WPA survey drawings record the variable setbacks from the public right-of-way demarcation to the front setback of each building throughout Riverside. While the areas near the railroad have a narrower streetscape and the landscape character along East Burlington Road and others near the railroad are smaller in scale and more regular, house setbacks still vary to a degree. With a right-of-way at fifty-three feet wide, houses on opposing sides of the road are separated by a distance of about one hundred feet. House setbacks seen in the sample section (fig. 16) vary from roughly twenty-three feet to fifty-six feet. Even small front lawns have plantings or single or grouped trees, large shrubs and some small-scale garden plantings. In their 1868 report on Riverside, Olmsted and Vaux stated the critical role that setbacks and vegetation would play in the unification of the landscape:

> ...a tasteful disposition of shade trees and other planting along the roadsides and public places, will, in a few years, cause the whole locality, no matter how far the plan may be extended, ...to possess... the attraction of neatness and convenience, and the charm of refined sylvan beauty.45

The current character of the broad, public right-of-way, irregular setbacks to building fronts and plantings is seen in several photographs (photo 18, photo 19, and photo 20). In both the public right-of-way and private house lots, trees are important to the design. The naturalistic landscape is intended to blend seamlessly from public to private lands. To aid in achieving this blending, the original report required tree plantings in front yards.46 As a landscape of domesticity, Olmsted and Vaux desired the community features of the public landscape to collectively shape a scenic, beautiful setting.

> We cannot judiciously attempt to control the form of houses which men shall build, we can at most, take care that if they build very ugly and inappropriate houses, they should not be allowed to force them disagreeably upon our attention when we desire to pass along the road upon which they stand. We can require that no house shall be built within a certain number of feet of the highway, and we can insist that each house-holder shall maintain one or two living trees between

45 Olmsted, Vaux & Co. *Preliminary Report,* 16.
46 Ibid.

his house and his highway line.47

The informal massing of trees and shrubs on private property reinforces the community character of the landscape and supports the village landscape that is visible within the public right-of-way. Throughout Riverside the vegetation provides a lush, verdant setting. Tall hedgerows that create green walls are not in keeping with the Olmsted and Vaux concepts of a seamless blending of public and private green spaces. This type of linear, tall hedgerow diminishes the integrity of the landscape. The sporadic presence of visually dominant yellow-green and maroon foliage specimen trees and shrubs, principally on private house lots is disruptive to the overall scenery (photo 21). The Village has restricted planting of such visually dominant foliage plants for several years.

The right-of-way contains pedestrian sidewalks, shade trees and gas streetlights on both sides of the road. The illustrations show the continuity of landscape elements and their character on even the most modest of lots within the village (fig. 21). The more constricted character of these linear streets near the railroad is observed along East Quincy Street and Park View Street (photo 22, and photo 23). Present day views reflect the informal, scenic contributions made by the variable right-of-way and variable setback dimensions along even the narrowest streets within the village as originally conceived in the 1869 plan.

4. Vegetation
Trees, shrubs, and other planting introduced into the landscape as well as natural occurring forest areas are character-defining features of the district.

Trees and other plantings
The principal trees found on the Long Common are white oak (Quercus alba), elm (Ulmus americana), basswood (Tilia americana) and hackberry (Celtis occidentalis) with some younger larch (Larix laricina), ash (Fraxinus americana) and white pine (Pinus strobus) as well as old lilac (Syringa vulgaris) shrubs. Olmsted described his intended planting design that favored individual stately shade trees over group masses for the Long Common, and other areas, as follows:

> In planting the Long Common and adjoining borders, oaks and elms should frequently stand alone or a little detached from groups, more frequently alone than anywhere else on the place except perhaps Indian Garden where elms will be likely to grow particularly well and should accordingly be exhibited somewhat distinctively.48

These same conditions are reflected today with grand shade trees arching over expanses of lawn. Several American elms, with their distinctive and graceful vase form, remain on the Long Common as a result of the conscientious village elm care program.

The mature trees on Scottswood Common are groups of elm, white oak and catalpa (Catalpa speciosa) with a few basswood, silver maple (Acer saccharinum) and sweet gum (Liquidambar styraciflua). About fifty mature trees and several smaller trees and shrub masses are arrayed in an open, informal pattern on the sloping topography that creates characteristic sunlit and tree-shaded spaces (photo 5, and photo 6). Similar types of plantings as those found in the Long Common and Scottswood Common occur within the parks and other vegetative spaces of Riverside.

47 Ibid.
48 Frederick Law Olmsted Sr., "Notes on Tree Grouping," reprinted by Theodora Kimball Hubbard in "Riverside, Illinois: A Residential Neighborhood Designed Over Sixty Years Ago," *Landscape Architecture: A Quarterly Magazine* 21 (July 1931): 288.

5. Small-Scale Features
Other character-defining elements in the landscape plan include streetlights and hidden utilities.

Gas Lantern Streetlights and Utilities *(Figures 6, 12, 13; Photos 16)*
In addition to a naturalistic setting, Olmsted and Vaux also proposed a comprehensive development of community infrastructure for Riverside as demonstrated by the railroad, road, and sidewalk systems. Another design element is the highly visible system of gas streetlights throughout Riverside. The early system of gas streetlights and gas supply lines was located throughout the village along the roadsides and the lines were extended to individual houses. Approximately 200 gas streetlights also had been installed by 1871 along village streets.49 Although early poles were replaced over time, the current fixtures follow a historic design and the scale and style is appropriate. The replicas, although not historic, help to maintain the feeling and cohesiveness of the village and continue the tradition of unobtrusive, low-level lighting. These lights contrast markedly with the higher, brighter lighting of the adjacent areas beyond the village limits.

Notably absent from the Riverside landscape as compared to surrounding communities is the abundance of overhead utility lines. These power and telephone lines, like the gas lines, are buried within Riverside to limit the visual intrusion they would cause. The village's sewer and water lines were an original part of the layout of the community and integral to Olmstead's plan for Riverside to be rural in aesthetic character yet urban in function.

ARCHITECTURE

Riverside's development has unfolded over a lengthy period of time, with both residential and commercial construction occurring within the platted framework of Olmsted and Vaux's comprehensive landscape plan. Only a small percentage of extant buildings date to 1868-1870, the period of the plan's initial development and construction. In fact, the majority of Riverside's architectural development dates between the 1920s and 1950s, when the village finally built out the lots that had been laid out by Olmsted, Vaux & Co. over a half century earlier.

Due to the extended time frame in which Riverside developed, many different house styles and types are reflected. This is also true of secondary structures, primarily garages that were constructed. Early houses featured carriage houses, many reflecting the style of the house with which they were associated. Newer garages are simpler in design. The majority of garages are hipped roof, one to two car structures. Very few houses do not have a garage and even fewer no driveways.

A primary aspect of the significance of the Riverside NHL District relates to the foresight and comprehensive nature of the Olmsted and Vaux plan in establishing the character of a landscaped suburban community that has subsequently endured numerous stages of development. The holistic approach taken by Olmsted and Vaux lent itself to a community in which the landscape acts as the framework within which the buildings, whether ostentatious or reserved, classical or modern, high style or vernacular, fit into the overall design.

1855-68
In 1855, William Wesencraft established a farm and orchards—and built a farmhouse—on a 26.5-acre tract near the north end of a large oxbow formed by the Des Plaines River. Located at 78 Pine Avenue, the house is

49 Riverside Improvement Company, *Riverside in 1871, with a Description of its Improvements Together with some Engravings of Views and Buildings*, (Chicago, D. & C.H. Blakely Printers, 1871), 17.

Riverside's oldest contributing building, (the only remaining building constructed prior to the implementation of the plan) although it has been altered and was moved a few blocks from its original location when the development of Riverside began.

1868-1879
The first substantial buildings to be constructed following the plan were: a water tower, a railroad depot (replaced in 1901), a pavilion, refectory, gas works (all razed), a hotel (destroyed by fire in 1887), a church (rebuilt in 1879), and a commercial building. With the exception of the church, all were concentrated near the railroad station.

The community's residential component grew slowly. The Riverside Improvement Company was undercapitalized and it filed for bankruptcy in 1872. A national financial panic the following year caused further problems, including declining land values—reportedly from $300 to $40 a front foot. In 1875, at the time of the village's incorporation, only twenty-nine votes were cast in the village election.50 By April 1877, according to a letter from the project engineer to Olmsted, forty-five residences had been built and occupied. Of the thirty-one structures mentioned in a promotional booklet in 1871, only thirteen remain (the rest were razed or burned down).51 Based on village records and recent field surveys, twenty-four structures—most of them residential—survive from the period of 1871-79. Ten of the residences and a church are located in the General Plan's "First Division," which is bordered by the oxbow of the Des Plaines River (Map 4).

Most of the surviving early structures were designed by individuals who had been involved in the planning of Riverside, including Olmsted & Vaux, William Le Baron Jenney, Frederick Withers, and others. Their designs include Eastlake, Gothic Revival, and Italianate, architectural styles that had been promoted through the 1840s and 1850s for semi-rural environments by such writers as A.J. Downing in his 1850 publication, *The Architecture of Country Houses*.52

While most architectural attention is given to the larger-scaled historic residences in Riverside, several more modest houses also survive from the period. While simple in style, these worker's cottages are important to the early development of Riverside. One of the earliest ones—dating from 1869-1875—is located east of the business district at 220 Lawton Road. The Riverside Improvement Company (RIC) built the residence on Gage for the workers constructing the village's roads and infrastructure, while one of the investors in the RIC built the house on Lawton. One surviving example is at 70 Lincoln Avenue, located in "Jimtown," a portion of the village that was not planned by Olmsted and Vaux; one of two areas not owned by the Riverside Improvement Company at the time the General Plan was developed. The area, bounded by Groveland Avenue, Park Place, Kimbark Road, and Pine Avenue, was later platted by James D. Reynolds; hence the nickname.

1880-1899
The last two decades of the nineteenth century witnessed increased development in Riverside, but still at a relatively modest pace. By 1900, the village population was 1,551 residents.

Approximately 160 of the buildings constructed between 1880 and 1899 remain in Riverside. These structures are evenly distributed throughout the southern half of the community. Virtually all of them are within walking distance (just over a half a mile) from the train station. Half of the buildings from this period are concentrated

50 Spencer Fuller, et al, *Riverside Then and Now: A History of Riverside, Illinois*, (Riverside, Riverside News, 1936, reprinted by Herbert Bassman, 1958; Riverside Historical Commission, 1996).
51 Riverside Improvement Company, *Riverside in 1871,* 17.
52 Ames and McClelland, *Historic Residential Suburbs,* 52.

south of the railroad tracks; forty-two are in the southwest where many of the village's 1870s structures are also clustered. Another thirty-eight buildings are located southeast of the village center.

The buildings north of the tracks are split evenly between the small areas platted by Reynolds and Wesencraft, 1889 Homestead Addition of Forest, Pine, and West Avenues, and the east central, and west central areas of the village. A significant grouping of buildings from this period is located between 133 and 230 Herrick Road. The predominant "high styles" of this period in Riverside were Queen Anne (39 buildings) and Shingle (24 buildings). The Queen Anne houses feature irregular building massing and a variety of materials and textures. Articles in the nation's first architectural magazines contributed to its popularity, which dates to the Philadelphia Centennial Exposition of 1876. The Shingle Style is somewhat simpler with fewer architectural embellishments, except that its exterior is generally entirely clad in shingles.53

Second Empire, Stick, and Tudor Revival structures from this period are also present in Riverside. The Stick Style has tall proportions, broad verandas, and exposes its underlying structure with "stickwork," decorative half-timbering, exposed rafters, and decorative braces. Unlike Queen Anne, the style featured flat decorative elements focusing on patterns and lines.54 Not as prevalent as the Queen Anne or Stick, the distinguishing feature of Second Empire architecture is the high mansard roof with other elements similar to Italianate architecture, including tall narrow windows, brackets, and square towers. The later Tudor Revival residences feature such elements as half timbering, steeply pitched roofs, and ornate stonework. Wall treatments for the style are brick, stone or stucco finishes.

Among the architects represented during this period are George Ashby, Boswell & Hunt, John Cochrane, William LeBaron Jenney, Dwight Perkins, Joseph Silsbee, and Charles Whittlesey. Architectural pattern books also were very influential during this period and may have played a role in the design of some of the buildings where an architect is not identified. Possible examples include various Queen Anne residences and the Stick/Eastlake-style house at 144 Scottswood Road.

Several commercial and institutional buildings were constructed during this period. The notable and monumental Central School, which was designed in the Richardsonian Romanesque mode, popularized by Boston architect H. H. Richardson. Other buildings include the French Chateauesque style Riverside Town Hall, Saint Paul's Episcopal Church, and the Driver Block at 15 Riverside Road

The most common architectural type of this period in Riverside employs modest vernacular architectural treatments (50 buildings), such as the vernacular worker's cottages found throughout the village. Most of these residential buildings employ only a small amount of decoration, often in decorative wood brackets and window hoods. A rare example of an isolated commercial vernacular building from this period is at 169 Barrypoint Road. A character-defining feature is that it lacks a front yard setback, unlike the village's residential structures.

1900-1919

At least 356 buildings were constructed in Riverside during the first two decades of the twentieth century, almost twice the number built during the previous 30 years. The new residential development was widely distributed throughout the village geographically, although development remained limited to only 20 residences by 1919 in the northern third of the village, north of Delaplaine Road.

53 Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles* (Cambridge: MIT Press, 1977), 115-120, 127-128.
54 Ibid., 109-112.

Two factors in Riverside's growth during this period were the opening in 1901 of the Suburban Electric Railway Line and the burgeoning number of automobiles owned by middle-class residents. Part of the demand for new housing may also have been linked to the opening in 1905 of two major industrial plants nearby: the Sears, Roebuck & Company mail order plant in Chicago's North Lawndale neighborhood and the Western Electric Hawthorne Works plant in Berwyn, the suburb immediately east of Riverside.

One of the largest concentrations of new residences was in the east central area, along Addison, Herrick, and Shenstone roads, where nearly 70 houses were constructed during this era. Among the most prominent individuals drawn to this neighborhood were *Chicago Tribune* cartoonist Clare Briggs—who helped originate the modern comic strip—and *Tribune* sports columnist Ring Lardner, who was one of the most acclaimed writers of the early twentieth century. The Lardner family occupied a Colonial Revival residence at 150 Herrick Road.

A predominant architectural approach was Craftsman/Bungalow, which accounts for nearly half of the residences built in the village during this period. This residential style was very popular throughout the nation from 1905 until the early 1920s. Designs were inspired by the work of the California architects Greene & Greene, as well as numerous periodicals, catalogs, and pattern books from the period, such as *The Craftsman*, published 1901-16. 55 Common elements include low-pitched rooflines, deeply overhanging eaves, exposed rafters or decorative brackets under the eaves, a front porch beneath an extension of the main roof, and tapered, square columns supporting the roof. A representative example of Craftsman/Bungalow designs in Riverside is the stucco house and garage at 302 Lionel Road. Other clusters can be found along Blackhawk, Lawton, Lincoln, and Olmsted roads; all in the southeast part of the village, as well as along Parkview Road west of First Avenue (Map 4).

Construction began to occur during this period along Burlington and Quincy streets, which parallel the Chicago, Burlington, and Quincy (CB&Q) railroad tracks. The small lots fronting these streets made them more affordable for lower-income residences and they are predominantly Craftsman/Bungalow. Another cluster of modest-scaled residences was in Jimtown, predominantly along Forest, Kimbark, and Pine Avenues (Map 2). Here, however, the architecture were more mixed, with Colonial Revival, and Queen Anne exceeding the number of Craftsman/Bungalow residences. Features of the Colonial Revival are; a symmetrical façade, gable roof, pillars and columns, double-hung windows with shutters, dormers, entrances featuring porticos topped by pediments, and paneled doors with sidelights and fanlights.

North of Jimtown, another neighborhood developed during the first two decades of the twentieth century. Identified in the Olmsted plan as "Des Plaines Park," this riverside property was lost by the Riverside Improvement Company to forfeiture in the early 1870s. It was acquired by Edith Rockefeller McCormick in the 1890s and was platted as the Maplewood Subdivision in 1910. Most development took place along Maplewood Road, the subdivision's main street, although seven new residences were built on Woodside Road, the plat's eastern edge. One of the earliest houses in Maplewood is the residence at 273 Maplewood Road.

The Prairie style also was prevalent in Maplewood and throughout the village. Although nationally known, it originated in the Chicago area through the works of Frank Lloyd Wright and his contemporaries. Among the style's distinguishing features are shallow hipped roofs, wide eaves, ribbon windows, and horizontal massing. Wright's first design in Riverside, which dates to 1904-06, is at 150 Nuttall Road. Following that, between 1907 and 1912, Wright designed a complex of buildings on the Coonley Estate, at 281 Bloomingbank Road, 336

55 Virginia Savage McAlester, *A Field Guide to American Houses,* 2nd ed. (New York: Alfred A. Knopf, 2013), 567-68.

Coonley Road, 350 Fairbank Road, and 290 and 300 Scottswood Road.

Nearly 50 Prairie-style buildings date to this period, including works by such architects as William Bennett, William Drummond (308 Fairbank Road), Purcell & Elmslie (277 and 281 Gatesby Road), E. E. Roberts, Louis Sullivan with George Elmslie (razed), and Tallmadge & Watson (183 Addison Road and 50 Cowley Road). There are also works by less well-known designers Howard Cheney (135 Longcommon Road), John Klinke (229 Millbridge Road), and the engineering office of the CB&Q Railroad (Riverside Train Station, 90 Bloomingbank Road).

A derivation of the Prairie style was the American Four Square, which features wide eaves and large windows set into a block-shaped symmetrical massing. Many examples can be found in the "South East" section of the village (Map 5), which experienced substantial development during this period. Some of the largest concentrations are along Gage and Lawton Roads, where many of the residences include Classical Revival style elements. Several examples also occur west of the Des Plaines River, at 180, 211, and 212 Parkview Road (Map 4). The American Four Square carried over into the 1920s, when two thirds of the village's eighty examples of this style were constructed.

The first two decades of the twentieth century also saw construction activity expand into previously undeveloped areas of the village. As late as 1910, according to one oral account, “The town ended on the north at Delaplaine Road. No houses beyond. A subdivision had been laid out there and streets had been dug for pavement, but it was open land up to the Illinois Central tracks.”56

The earliest development in this area (Map 1), referred to by many residents as “the prairie,” occurred along its northern border, near Des Plaines Avenue. Two early Craftsman style residences, at 46 and 62 Northgate Road, date to 1906-07. By 1920, however, only 20 buildings stood north of Delaplaine Road, with several isolated structures at 407 Selborne Road and 334 and 346 Downing Road.

Another area of the village newly developed during this period was the neighborhood west of the Des Plaines River, south of the 1910 Riverside-Brookfield High School (Map 4). Although the Olmsted plan included a large number of acres west of the river, only this small area was platted in conformity with the plan. After 1910, more than a dozen residences were built along Burlington, Parkview, Quincy, Ridgewood, and Waubansee roads. The majority of these residences were American Four Square or Craftsman style designs.

Also during this period, residential construction began near Harlem Avenue, which attests to the growing importance of the automobile and of streetcar lines. The village's population had risen slightly during the first decade of the twentieth century, from 1,551 in 1900 to 1,702 in 1910. It climbed more substantially during the next decade—jumping to 2,532 in 1920.

1920-1939

In 1920, many vacant lots (known locally as “prairies”) remained in Riverside. “Our closest neighbors were a block away,” one resident remembers.57 “[And] a farm was down the street.” While streets such as Selborne, Southcote, and Uvedale (Map 1) were paved, there were “few houses anywhere in sight,” the resident recalls. Yet over the next two decades—particularly during the 1920s—the village witnessed the greatest amount of development in its history. The swelling work force at nearby factories, including Berwyn’s Hawthorne Works, reached 34,000 employees in 1929 and contributed to the growth of Riverside.

56 Riverside Historical Commission, *Tell Me a Story: Memories of Riverside*, (Riverside, Riverside Historical Commission, 1995), 2.
57 Ibid., 14, 28.

Riverside's population grew from 2,532 in 1920 to 6,300 in 1930—largely due to "the many modest houses [being] constructed on small parcels."[58] As one example, according to the April 1, 1921, issue of *Riverside News*, "200 residences [are] planned for this season"—roughly the same total as during the *entire* period of 1870-1900. The village's population continued to rise during the 1930s—to 7,935 by 1940.

The village's earliest apartment buildings, which date to 1923-29, were largely confined to two locations. Most were in the Jimtown area, including Tudor Revival "garden court" blocks at 43-69, and 51-57 Forest Avenue, and a Colonial Revival group at 50-58 Forest Avenue. At 50 Lincoln Avenue is a modest Prairie style-derived block. 98-106 and 108-114 Lincoln Avenue are Georgian Revival, while across the street at 109-113 is another Tudor Revival garden court block. Another large set of Tudor Revival apartment buildings rose at 28-40 Riverside Drive, across from the Village Hall.

Construction of public buildings also dramatically increased during this time period. The Ames School (82-86 Southcote Road) was built in 1923 to serve the community's growing northern section. It received an addition in 1928. The following year, an Intermediate School (65 Woodside Road) was added next to the old Central School. In 1930, a new Tudor Revival public library was built next to the Village Hall.

Commercial development also increased in order to serve the village's booming residential population. A Tudor Revival commercial block, the Tower Building, was constructed in 1928 at 22-42 East Avenue. Other commercial structures on Burlington (23-51 and 115) and Quincy roads (26-40 and 33-43) helped expand the business district eastward, along the railroad tracks. Several commercial structures constructed between 1926 and 1931 directly related to the increased need for automobile service and repair, including a Colonial Revival garage built by the Pure Oil Company at 18 East Avenue and several structures at the east end of Burlington Road, near Harlem Avenue.

This period is best known for its various "revival" styles—particularly during the 1920s. Following World War I, earlier period styles were revived for residential designs. "The resulting burst of period fashions drew on the complete historical spectrum of European and Colonial American housing styles," notes *A Field Guide to American Houses*.[59] Among the most common types in Riverside are: Colonial Revival; Dutch Colonial (a two-story sub-type of the Colonial Revival that was clapboard or shingle sided with a gambrel roof, flared eaves, and a side-entry floor plan); Spanish Eclectic (with a low-pitched roof, usually with little or no overhang, red tile roof covering, stucco wall covering and an asymmetrical façade); Mission (featuring a mission-shaped dormer or roof parapet, wide overhanging eaves, porches supported by large square columns, stucco wall covering and often red tile roofs); and Tudor. By far, the greatest number of revival-style residences in Riverside—at least 250 from this period alone—can be classified as Tudor. This style is modeled on a variety of early English building traditions, ranging from simple vernacular houses to late-Medieval palaces.[60] Most examples include steep gabled roofs, large chimneys, decorative half-timbering, tall narrow windows, and a mix of materials, including stone, brick, wood, and stucco.

A tradition of picturesque architecture can be seen in the grand Swiss chalet design at 273 Maplewood Road built in 1916-1918, while the small house at 86 Northgate Road from 1939 represents a last idiosyncratic expression of picturesque pre-war residential design.

58 James R. Grossman et al., ed. *The Encyclopedia of Chicago* (Chicago: University of Chicago Press, 2004), 712.
59 McAlester, *A Field Guide to American Houses,* 407.
60 Ibid., 454-55.

Some of the buildings from this period are attributed to architects. A few of the more significant or frequent names found are: Howard Cheney (e.g., 135 Longcommon Road); Joseph J. Novy (304 Olmsted Road); William Presto (252 Maplewood Road); Robert Seyfarth (156 Addison Road); and A. J. Zelinka (321 Olmsted Road; 140 Riverside Road; 721 Selborne Road: 173 and 237 Southcote Road). One notable architect, R. Harold Zook, designed several buildings in Riverside including 294 Lionel Road and 371 Kent Road. A resident of nearby Hinsdale, Zook designed numerous residences in that suburb, along with several iconic buildings in the Chicago region, including the Pickwick Theater in Park Ridge and the Saint Charles City Hall.

Most of the building designs from this period may have derived from plan books, building catalogs and architectural periodicals. As one resident recounted of his parents' decision to move to Riverside in 1925; "they purchased a lot on Northwood Road, bought a set of architectural drawings from a book, hired a contractor, and had a house built."61 Some of these buildings can be directly attributed to catalog plans by Sears Roebuck & Co. (e.g., 70 Lawton Road and 36 Woodside Road) or Montgomery Ward (e.g., 550 Byrd Road). Others were the result of owner collaborations with such architect-builders as Joseph Benes, A. E. Farndell, Rudolph J. Hejhal, John G. Klinke, A. W. Komarek, Arnold P. Skow, K. L. Supplitt & Bros., and Alexander W. Wendell.

Modest sized dwellings of the 1920s were typically built from mass-produced plans that were drawn up by professional architects and made available through publishers, AIA-sponsored architectural bureaus, and other organizations participating in the nationwide Better Homes Movement. Many of these were published in the pages of the *Ladies Home Journal*, *Small House Architect* magazine, and catalogs, such as the *Home Owners Service Institute's Books of a Thousand Homes* (1923) and the *Small House architect's Small Homes of Architectural* Distinction (1929). To encourage the use of professional architects, the Small House Architect's Bureau advised purchasers of plans to work with a local architect to supervise the construction. The adaptability of floor plans, exterior style, materials, and multitude of architectural details to suit both homeowner and architect resulted in new methods of production, an immense variety of house designs, and changing relationships between clients and builders. In addition, factory-cut homes, including Sears "Honor-Bilt" series, could be ordered and shipped from the factory.

Riverside streetscapes began to fill out during this period, as development impacted nearly every neighborhood. A small, isolated area west of First Avenue (Map 4) saw the construction of two dozen residences. Nearly half of the houses on Olmsted Road, in the "South East" part of Riverside (Map 5), were built during the 1920s and 1930s. Despite the dramatic growth that took place during the 1920s, the character of the original Olmsted & Vaux plan remained intact, with consistent building setbacks along the village's residential streets.

Development slowed following the stock market crash of 1929, with the subsequent widespread loss of family fortunes. During the ensuing Great Depression, the biggest impact at Riverside may have been the number of pre-1900 houses that were lost. Many of these older residences had been converted to rental units, under the supervision of local real estate agents, and this often led to the neglect and deterioration of these buildings. Some of these agents played a significant role in urging the teardown of these buildings during the 1930s and 1940s, as well as the subsequent new development on their large lots. In addition, many were destroyed by fire, either through arson or due to neglect.

The 1930s also brought a renewed interest in Riverside on a national level, largely due to an article in *Landscape Architecture* magazine (July 1931) that reprinted the Olmsted, Vaux & Co. plan and report. The magazine noted, "…the plan has been carried out in astonishing detail…. How many of our present-day

61 Riverside Historical Commission, *Tell Me a Story,* 10.

developments…are so planned that they can maintain their original character and identity for sixty years?"[62] As the country recovered from the Depression, another building boom occurred in the village in the late-1930s. Residential designs were influenced by numerous homebuilding books, magazines and catalogs previously mentioned. However, during this period traditional revival style houses lacked much of the decorative detailing of earlier periods.[63]

Many homes of this period shared similar styles, floor plans, materials and workmanship as the so-called "small house" designs of the 1920s. Many of these reflected the portfolios of the Federal Home Building Service, which was co-sponsored by the AIA, Federal Home Loan Bank Board, member savings and loan associations, and the Producers Council of the National Association of the Real Estate Boards and, from 1938 to the late 1940s began. By the late 1930s, Small House Service Bureaus existed in various geographical regions of the United States and AIA's original definition of the "small" house--as a dwelling having no more than six rooms--expanded to encompass a large variety of house types (predominantly Colonial Revival in stylistic influence) that were classified by the number of rooms (four to eight) and to accommodate the growing emphasis on expandability and versatility to suit a homeowner's needs or preferences.

One of the last areas of Riverside to be developed was the northeast corner of the village near Blythe Park. Roughly bounded by Harlem and 26th avenues and Leesley and York roads, this area had been left out of the Olmsted plan because the Riverside Improvement Company did not own it. As late as the 1920s, residents still remember there being "nothing to the north of 468 Shenstone [except] sand and gravel pits and small ponds."[64]

Kent and Longcommon roads were the earliest streets to be developed as part of this newly platted area (1925-30). Both generally follow the curving form of the Olmsted street plan, although the streets south of Kent Road (i.e., Arlington, Leesley, and Selborne) follow a more regular gridiron plan. Houses began to be built in 1935. North of Longcommon Road are two streets—Berkeley and Byrd roads—that boast some of the village's most distinctive architecture of the period. Platted as a simple Y-shaped street plan, these three blocks were subdivided by H. Hruby, who reportedly sold many of the lots to younger buyers. In turn, several of them selected contemporary styles for the new houses.[65] At least six of the residences are classified as International or Art Moderne architecture, all dating to 1936-41. Half of all the Art Moderne residences in Riverside are located in this area. The International style features a flat roof, windows set flush to the outer wall, smooth wall surfaces, and an asymmetrical façade, while the Art Moderne was similar but often featured horizontal grooves or lines, curved wall corners and windows that wrapped around corners.

1940-1959

The boom of the late 1930s continued into the early 1940s, prior to the involvement of the United States in World War II. An increasing number of residences were Cape Cod or other Colonial Revival approaches. An elegant example of a public works project from this era is the pedestrian bridge across the Des Plaines River east of the Town Hall.

Little development took place during World War II. From 1945 to 1959, the village witnessed another boom in residential construction, which helped to fulfill the demand for post-war housing. By 1960, few vacant lots remained within the village limits.66

62 Howard K. Menhinick, "Riverside Sixty Years Later," *Landscape Architecture*, July 1931, 113-117.
63 McAlester, *A Field Guide to American Houses*, 588-89.
64 Riverside Historical Commission, *Tell Me a Story,* 23.
65 Riverside Historical Commission, *Tell Me a Story*, 48.
66 Grossman, *Encyclopedia of Chicago,* 712.

Although Cape Cod houses had begun to appear in the mid-1930s, half of the village's 50 examples were built after World War II—some with minimal Tudor details. The Cape Cod was a one-story version of the Colonial Revival that was based on early wood folk houses of eastern Massachusetts.[67] Although it originated in the early eighteenth century, the Cape Cod was popularized by building plan books of the 1940s and 1950s, largely through the work of architect Royal Barry Wills.[68]

By the late-1940s and early 1950s, architectural trends nationwide had begun changing. Two of the most common house forms were Ranch and Split Level. Ranch houses are one story in height, with low-pitched roofs and broad facades, while Split Levels are a multi-story modification of the Ranch, with half-story wings and built-in garages on the lower level.[69]

Ranch houses begin to appear in Riverside as early as 1946, but they dominated from 1949 through the end of the NHL district's period of significance (1959). The largest concentrations are in the northern third of the village (Map 1). Another grouping can be found in "South East" Riverside (Map 5), between 183 and 393 Olmsted Road. The Split-Level, which extended into the 1960s, was more widely distributed throughout the village. Three early examples are at 171 Michaux Road (1941), 363 Longcommon Road (1950), and 305 Scottswood Road (1947).

Many of the houses from this period were designed by architect-builders, apparently based on plans from building catalogs and periodicals. Among the most common names found in the village's records were: Harry Langlois, B. T. Moravec, Norman J. Novy, Arnold P. Skow, and Robert A. Viren (all architects) and Baltis Built Homes, Sebek Builders and Viren Builders. Research conducted by the Riverside Historical Commission shows that Skow had accounted for at least 65 building permits during this period; some permits allowed him to build eight to ten residences at a time along a particular street.

One of the most important—and distinctive—designs from the period is the fieldstone residence at 371 Kent Road, which was designed by R. Harold Zook in a Tudor or "Cotswald" derivative style in 1948. By way of contrast, a good example of a Contemporary residential design is at 191 Ridgewood Road, west of First Avenue and within the boundary expansion.

Commercial development also increased during this period. The greatest concentration of commercial buildings occurred near the perimeter of the village, along East Burlington Street and Harlem Avenue, in order to take advantage of increased automobile traffic. Two examples of Contemporary style commercial buildings are: a glass-fronted drive-in dry cleaner at 2710 S. Harlem Avenue and a more domestic styled office buildings at 360-362 and 366 Burlington East. Across the street is a 1926 Jacobethan Revival style commercial block. Most of the commercial development along Harlem Avenue, took place after 1955.

Several public and religious buildings from this period also are significant, including the Blythe Park School, 735 Leesley Road, which was designed by Perkins & Will, a nationally important architectural firm.

Over 1,900 of the almost 5,000 buildings in the historic district are secondary structures. While a few are carriage houses constructed prior to 1900, the vast majority are garages. In the 1920s, house styles such as the Tudor began to incorporate an attached garage into the design. This trend became more prevalent in the 1950s

67 McAlester, *A Field Guide to American Houses*, 410, 412.
68 Ames and McClelland, *Historic Residential Suburbs*, 66.
69 McAlester, *A Field Guide to American Houses*, 613-14.

and a majority of modern styles feature an attached garage. Approximately 700 of the houses feature attached garages and less than 300 have no garage at all. While many of the garages were constructed at the same time as the house and reflect stylistic characteristics of the associated house, most garages were constructed subsequent to the house in a simple single stall, hipped roof plan. Most were constructed behind the house, at the end of a narrow driveway. The simple design, little changed since the 1930s, makes it hard to place construction dates. Coupled with a comparable placement, this similarity of design adds to the cohesiveness of the district.

INTEGRITY

The implementation of Olmsted and Vaux's Riverside plan was one of the first applications of the principles of park and landscape design to a real estate land subdivision. It created a successful suburban community demonstrated by its durability and intactness of design. The General Plan was implemented as planned despite a long period of development. As described, the village landscape remains fully apparent today, and is representative of its historic character. Thus, Riverside landscape retains integrity of:

1. *Location:* The boundaries of the Village of Riverside today represent the complete construction of the village reflected by the General Plan (fig. 1) to the extent that it was fully carried out (fig. 23). These figures show the NHL boundary and indicate the extent to which the plan was implemented for the lands east and, to a lesser degree west, of the Des Plaines River. Initially conceived as a railroad suburb, the village retains its close association with the railroad, in terms of its distinct spatial pattern through the heart of the community as well as the historic location of the depot, where residents continue to board and de-train daily.

2. *Design:* The character-defining features, as espoused and designed by Olmsted and Vaux, are also intact today. The curvilinear system of roads continues to reinforce the intended separation of local and regional vehicular traffic. The extensive open space systems on which the roads are built have been well preserved and deter intrusions along their boundaries. The open space of the right-of-way continues to provide the lush green landscape scenery and the perceived depth of space intended by Olmsted and Vaux. Although lot sizes have decreased in some areas of the village, the generous setbacks specified by Olmsted and Vaux clearly serve their purpose in ameliorating the effects of greater density. Olmsted and Vaux acknowledged that they could not "control the form of the houses that men shall build," so the many different styles that currently exist are a reflection of the design intent over time and a majority retain their distinct design qualities.

3. *Setting:* The cityscape surrounding the Village of Riverside contrasts sharply with this unique community. The grid of urban streets abutting Riverside to the north, and east have an urban character identified with straight streets, small setbacks, limited right-of-way, and little landscape amenity. Within Riverside, the thoroughly executed plan clearly differentiates the community in spatial organization, open spaces and scenery, and continues to impart the "sylvan beauty" envisioned by its creators. When Riverside was initially planned and developed, the surrounding area was relatively open. Over time, an urban pattern of adjacent rectangular blocks took form. The gridiron development of the surrounding cityscape lies in stark contrast to Riverside's curvilinear road systems and subtle, green landscape. Immediately to the west of Golfview Road, the attempt at curved roads in what is now Brookfield is poorly designed, hard to navigate, and distracts from, rather than complements, the landscape. Within Riverside, Long Common, Scottswood Common, small parks, triangles and peninsulas are pastoral opens spaces that provide a breadth of naturalistic landscape for the community today as in the past. The Des Plaines River and adjacent parklands offer space, scenery, sunlight and

fresh air to the village. The interior curvilinear road system, graced along its right-of-way with stately shade trees and mature shrubs, conveys the intended expanse of common landscape. The extensive systems of pedestrian sidewalks and their associated gas streetlights facilitate the intended layering of circulation throughout the village landscape.

4. *Materials:* The materials that comprise the landscape include variable-graded turf surfaces, paved surfaces, plantings and assorted built elements. The pervasive, lush vegetation throughout the district is true to Olmsted's naturalistic style of design. Riverside has a number of mature American elms within the public right-of-way. These grand, arching trees and other mature specimens are important elements of scale and scenery in Riverside. Other important, extant species include various oaks, hickory, hackberry, silver maple, Norway maple, catalpa, horse chestnut, sycamore, and Osage orange. Large, deciduous shrubs, planted singly and in masses, are also important within the Riverside landscape. Together, individual trees, tree groups and mixed vegetation clusters contribute to the integrity of the village landscape. The presence of a few colored-foliage trees and some individual attempts at highly defined or visually privatized spaces, particularly on house lots or in the adjacent right-of-way, are minor detractions from the intended open, seamless character of the public and private landscape. Retention of historic material is evident throughout Riverside, both architecturally as well as the district's broad palette of landscape architecture. Building materials in particular are as diverse as the styles within the district.

5. *Workmanship:* Workmanship, which can be seen in the crafts and labor of landscape construction, is perhaps more often focused on architectural details and fine art objects. Quality, enduring workmanship is exhibited throughout the district in both the sophisticated high style architectural gems and the simpler vernacular worker residences. In a broad sense, workmanship is evidenced in the faithful adherence to the landscape principles espoused by Olmsted and Vaux, most notably in the extant network of roads and open spaces.

6. *Feeling:* The feeling of Riverside is distinctive and evokes its original qualities today. Upon entering Riverside, the naturalistic landscape character, tangibly embodied in the open spaces of commons, parks, triangles, peninsulas and forest preserve lands and the systems of roads, walks, variable setbacks and streetlights, is readily apparent. The Riverside landscape makes the village feel like a green oasis in contrast to the grid-formed urban surroundings. At the detail level, the sidewalks, gas streetlights, and plantings continue to convey the design intent and feeling of the Olmsted and Vaux plan to a high degree.

7. *Association:* Riverside is experienced as a unique area, sharply contrasting with the surrounding gridiron cityscape. The village embodies its intended scenic, residential character today to a high degree by maintaining the intended form and structure of the Olmsted and Vaux design with community open space and circulation systems, and through a high degree of adherence to the design principles of irregular setbacks and plantings of individual residential lots. Riverside became the embodiment and example of the curvilinear, picturesque, commuter suburb throughout North America.

In summary, the integrity of the Riverside Landscape Architectural District is high in that it successfully portrays the character and qualities of its historic identity as designed by Olmsted, Vaux and Company, Landscape Architects, and as constructed over time.

For an inventory of contributing and non-contributing resources, see Appendix A.

7. BIBLIOGRAPHICAL REFERENCES AND OTHER DOCUMENTATION

Alex, William and George B.Tatum. *Calvert Vaux Architect & Planner*. New York: William Alex Ink Inc., 1994.

Ames, David L., and Linda Flint McClelland. *National Register Bulletin: Historic Residential Suburbs, Guidelines for Evaluation and Documentation for the National Register of Historic Places*. National Park Service, 2002.

Anson, Melanie D. *Olmsted's Sudbrook: The Making of a Community.* Baltimore: Sudbrook Park, 1998.

Atterbury, Grosvenor. "Model Towns in America." *Scribner's Magazine* 52 (July 1929): 20-35.

Bach, Ira J. *A Guide to Chicago's Historic Suburbs*. Athens: Ohio University Press, 1971

Birnbaum, Charles. *The Landscape of Albermarle Park: Samuel Parson's Vision*. Ashville: Albermarle Park Grounds Association, 1991.

Beveridge, Charles, et al., eds. *The Papers of Frederick Law Olmsted*. 6 vols. Baltimore and London: The Johns Hopkins University Press, 1977-1992. Selected volumes and passages related to Riverside, Illinois.

Cairns, Malcom D. and Gary B. Kessler. *Historic Landscape Evaluation and Conservation Plan.* Prepared for Village of Riverside, Illinois, 1985.

Creese, Walter L., *The Crowning of the American Landscape: Eight Great Spaces and Their Buildings.* Princeton: Princeton University Press, 1985.

DLK, LDR and Beveridge consultant team. *Conserving the Olmsted Legacy: A Comprehensive Vision Plan for the Village of Riverside.* Report for the Village of Riverside, 1999.

Davies, Jane B. "Lewellyn Park in West Orange, New Jersey." *The Magazine Antique* 107:1 (January 1975): 142-158.

Downing, Andrew Jackson. *A Treatise on the Theory and Practice of Landscape Gardening*. 1841. Reprint with introduction by George Tatum. Sakonnet: Theophrastus, 1977.

———. *Landscape Gardening and Rural Architecture*. 1859. Reprint, with introduction by George Tatum. New York: Dover Publications, 1991.

Eight Great Places. Booklet. No author or date.

Faiks, Sarah, Jarrett Kest, Amanda Szot, and Molly Vendura. *Revisiting Riverside: A Frederick Law Olmsted Community*. Master's thesis, University of Michigan, 2001.

Fein, Albert. *Frederick Law Olmsted and the American Environmental Tradition*. New York: George Braziller, 1972.

Fuller, S. S., Vernette Snyder Ripley, Marie Sherman Hoefer, Catharine A. Mitchell, and Mrs Henry A. Miller, comps. *Riverside Then and Now.* Edited by Herbert J. Bassman. Riverside News, 1936; 2nd ed. University of Chicago Press, 1958; 3rd ed. Riverside Historical Commission, 1995.

Forest Hills Gardens. Photographic appointment calendar with introduction. The Forest Hills Gardens Improvement Society, 1975.

Glenn, John, Lilian Brandt, F. Emerson Andrews. "Forest Hills Gardens." *Russell Sage Foundation, 1907-1946*. Vol. 1. New York: Russell Sage Foundation, 1947.

Gerckens, Laurence C. "Lewellyn Park, West Orange, New Jersey." *Land Development – The National Association of Home Builders* 10:3 (Winter), 1998.

Grese, Robert E. *Jens Jensen: Maker of Natural Parks and Garden*. London and Baltimore: The Johns Hopkins University Press, 1992.

Grossman, James R. et al., ed. *The Encyclopedia of Chicago,* Chicago: University of Chicago Press, 2004.

Heinz, Thomas A. *The Vision of Frank Lloyd Wright*. Edison, N.J: Chartwell Books, 2000.

Henderson, Susan. "Llewellyn Park, Suburban Idyll." *Journal of Garden History* 7:3 (July-Sept. 1987): 221-243.

Hubbard, Theodora Kimball. "Riverside, Illinois: A Residential Neighborhood Designed Over Sixty Years Ago", with selections from the Papers of Frederick Law Olmsted Sr. *Landscape Architecture: A Quarterly Magazine* 21:4 (July 1931).

Jellico, Geoffrey and Jellico, Susan. *The Landscape of Man: Shaping Environment From Prehistory to the Present Day*. 3rd ed. London: Thames and Hudson Ltd., 1995.

Jones-Correa, Michael. "The Origins and Diffusion of Racial Restrictive Covenants," *Political Science Quarterly* 115, no. 4 (Winter 2000-2001): 541-568.

Kowsky, Francis R. *The Architecture of Frederick Clarke Withers and the Progress of the Gothic Revival in America After 1850*. Middletown, CT: Wesleyan University Press, 1980.

———. *The Architecture and Life of Calvert Vaux*. New York, Oxford: Oxford University Press, 1998.

Kunka, John. "A Condensed History of the Riverside Landscape and Derived Principles for its Restoration." Paper, n.d.

Llewellyn Park Archival Collection, Committee of Managers: maps, plans, promotional materials, photographs and other historical documents, n.d.

McAlester, Virginia Savage. *A Field Guide to American Houses*. 2nd ed. New York: Alfred A. Knopf, 2013.

Melick, Arden. "Age Cannot Wither, Nor Change Invalidate, Llewellyn Park's Nostalgic and Unspoiled Beauty." *Suburban Life* 37: 7 (September 1965): 50-51, 74-75.

Menhinick, Howard K. "Riverside Sixty Years Later," *Landscape Architecture*, July 1931.

Newton, Norman. *Design on the Land*. Cambridge: Harvard University Press, 1971.

O'Donnell, Patricia, et al. "Llewellyn Park Ramble Landscape Preservation & Maintenance Plan." Prepared for the Committee of Managers, by Heritage Landscapes, July 2001.

Oldham, Archie, ed. "Llewellyn Park". *Suburban Life* 32:1 (January-February 1962): 552-53.

Olmsted, Frederick Law, "Suburban Home Grounds." *Nation* (October 26, 1871): 275-77. Reprinted in *The Papers of Frederick Law Olmsted* (1997) 6:43.

Olmsted, Vaux & Co. *Preliminary Report Upon the Proposed Suburban Village at Riverside, Near Chicago.* New York: Sutton, Browne & Company, 1868.

Pacyga, Dominic A. and Charles Shanabruch, ed. *The Chicago Bungalow*. Chicago: Arcadia Publishing, 2003.

Plotkin, Wendy. "'Hemmed in:' The Struggle Against Racial Restrictive Covenants and Deed Restrictions in Post-World War II Chicago," *Journal of the Illinois State Historical Society* 94, no. 1 (Spring 2001): 39-69.

Pregill, Phillip and Nancy Volkman. *Landscapes in History, Design and Planning in the Western Tradition*. New York: Van Nostrand Reinhold, 1993.

Ranney, Victoria Post. *Olmsted in Chicago*. Chicago: R.R. Donnelley & Sons, 1972.

Reps, John W. *The Making of Urban America: A History of City Planning in the United States*. Princeton: Princeton University Press, 1965.

Riverside Historical Commission. *Riverside 1896.* 2nd ed. with list of illustrations, preface, and appendix by Riverside Historical Commission, 1996.

———. *Tell Me a Story; Memories of Riverside,* Riverside Illinois, 1995. 2nd printing, 2000.

———. *Tell Me a Story; Memories of Riverside, Volume 2.* Riverside, Illinois, 2000.

———. Reprint, n.d.,of Olmsted & Vaux's *General Plan of Riverside 1869*.

———. Archival materials collection at the Riverside Museum, Riverside, Illinois.

Rogers, Elizabeth Barlow. *Landscape Design: A Cultural and Architectural History*. New York: Harry N. Abrams, Inc. 2001.

Roper, Laura Wood. *FLO: A Biography of Frederick Law Olmsted*. Baltimore: Johns Hopkins University Press, 1973.

Roth, Darlene R. *Frederick Law Olmsted's First and Last Suburbs: Riverside and Druid Hills: A National Association for Olmsted Parks Workbook*. Vol. 4: Design Notes. National Association of Olmsted Parks, 1993.

Rybczynski, Witold. *A Clearing in the Distance: Frederick Law Olmsted and America in the 19th Century*. New York: Simon and Schuster. 1999.

Schuyler, David. *The New Urban Landscape: The Redefinition of City Form in Nineteenth-Century America.* London and Baltimore: The Johns Hopkins University Press, 1988.

Sieron, Paul A. "Riverside, Illinois: Reconstruction Within the Historic Landscape." Master's thesis, University of Michigan, 1981.

Stickely, Gustav. Craftsman *Homes: Architecture and Furnishings of the American Arts and Crafts Movement*. New York: Dover Publications, 1979.

Straka, Edward. 1981. "The Riverside Landscape, Riverside, Illinois: The Understanding and Evaluation, Restoration, and Maintenance of the Riverside Landscape." Photocopy.

———. "Landscaping, Central Business District, Riverside Illinois." Supplement to "The Riverside Landscape, Riverside Illinois, 1981. Riverside, Illinois, 1984.

———. "1994 – Celebrating the 125th Year of the General Plan of Riverside." *The Landmark,* January 22, 1994.

———. "Another and Different Look at the General Plan of Riverside, 1869." *The Landmark,* February 26, 1994.

———. "The Roadway System of the General Plan of Riverside 1869." *The Landmark,* April 9, 1994.

———. "Frederick Clark Withers' Architectural Legacy to Riverside." *The Landmark*, May 28, 1994.

The Frederick Law Olmsted Society of Riverside. *Riverside: A Village in Park*. 1st ed. Riverside, Illinois, 1970.

The Riverside Improvement Company. *Riverside in 1871; With a Description of its Improvements together with some Engravings of Views and Buildings.* Chicago: D. & C. H. Blakely, Office of the Evening Post, 1871.

Tilton, Theodore. "Llewellyn Park." *The Independent,* 26 May 1864, as cited by Susan Henderson.

Tunnard, Christopher. "The Romantic Suburb in America." *Magazine of Art.* 40:5 (May 1947):184-187.

———. *The City of Man.* New York: Charles Scribner's Sons, 1970.

Turak, Theodore. *William Le Baron Jenney: A Pioneer of Modern Architecture (Architecture and Urban Design, No 17)*. Ann Arbor Michigan: UMI Research Press, 1986.

U.S. Department of the Interior, National Park Service. National Register Bulletin: *How to Complete the National Register Registration Form.* 1997.

———. National Register Bulletin: *How to Prepare National Historic Landmark Nominations*. 1999.

Village of Riverside. Cook County, Illinois, Board of Trustees, *Zoning Ordinance #2275*, March 17, 1997.

———. Report on "Riverside Local Historic Landmarks" c.1999, with addendum 2002.

———. Agenda for Village Board Meeting: Regarding 1996 Lease with Burlington Northern Railroad, May 8, 2000.

———. Collections including: 17 WPA Planning Project Plat Maps updated through the 1960s; Building Development Plat Map; Township & Sectional Map of Cook County Illinois, rev.1995-2000; Aerial Photograph of Riverside, 1939; Aerial Photograph of Village of Riverside, Illinois, Walker Associates, Sanborn Aerial Photography 2000.

———. "Historic Preservation", October 21, 2001.

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge: MIT Press, 1977.

Wilson, Richard Guy. "Idealism and the Origin of the First American Suburb: Llewellyn Park, New Jersey." *The American Art Journal* 11 (Oct. 1979): 79-90.

Previous documentation on file (NPS):
X Previously listed in the National Register (fill in 1 through 6 below)

__ Not previously listed in the National Register (fill in **only** 4, 5, and 6 below)

1. NR #: 69000055
2. Date of listing: 9/15/69
3. Level of significance: National
4. Applicable National Register Criteria: A X B__ C X D__
5. Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__
6. Areas of Significance: Community Planning and Development, Landscape Architecture, Architecture, and Social History

__ Previously Determined Eligible for the National Register: Date of determination:
X Designated a National Historic Landmark: Date of designation: 8/29/70
__ Recorded by Historic American Buildings Survey: HABS No.
__ Recorded by Historic American Engineering Record: HAER No.
__ Recorded by Historic American Landscapes Survey: HALS No.

Location of additional data:

State Historic Preservation Office: X

Other State Agency:

Federal Agency:

Local Government:

University:

Other (Specify Repository): Riverside Historical Commission, Riverside Museum, Riverside, IL
Village of Riverside, Municipal Office
Riverside Public Library, Local History Files

8. FORM PREPARED BY

Name/Title: Patricia M. O'Donnell, FASLA, AICP, Preservation Landscape Architect and Planner

Glenn T. Stach, ASLA, Project Landscape Architect

Charles Eliot Beveridge, Olmsted Historian, Frederick Law Olmsted Papers

Heidi Hohman, Preservation Landscape Architect, Ames, Iowa

Jim Peters, Planner, former historic preservation faculty, School of the Art Institute of Chicago

Linda McClelland, ALA, NPS, NHL Program, Washington Area Support Office (retired)

Edited by: Village of Riverside Preservation Commission

Steve Rogers, NPS, Section 106 Coordinator, Interior Region 2 (Legacy Southeast Region)

Alesha Cerny, NPS, NHL Program, Interior Region 2 (Legacy Southeast Region)

Roger Reed, NPS, NHL Program, Washington Area Support Office

Lisa P. Davidson, NPS, NHL Program, Washington Area Support Office

LIST OF FIGURES

Figure 1 General Plan of Riverside, Olmsted, Vaux and Company Landscape Architects 1869, Plan & NHL Boundary. Courtesy of Village of Riverside, Illinois.

Figure 2 2009 Map of Riverside, IL and surrounding communities.

Figure 3 1982 Local Landmark Map. Courtesy of Riverside Public Library.

Figure 4 Key Landscape Elements. Commons, Parks, Triangles and Peninsulas, and open space.

Figure 5 Riverside Historic District, Village of Riverside, Illinois. An early photograph of the Long Common titled "Ball Grounds at Longcommon, North Delaplaine, and Nuttall Roads" from *Tell Me A Story: Memories of Riverside*, Riverside Historical Commission (2000), 2:59. Courtesy Riverside Historical Commission.

Figure 6 Riverside Historic District, Village of Riverside, Illinois. An early photograph of Scottswood Common titled "Lamplighter at Scottswood Common" from *Tell Me A Story: Memories of Riverside*, Riverside Historical Commission (2000), 2:32. Courtesy Riverside Historical Commission.

Figure 7 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map along the Scottswood Common. A section of this plan is shown in Figure 8. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.2000 Aerial Photo & Photo Key. Courtesy Heritage Landscapes, March 2004.

Figure 8 Illustrative section along Scottswood Common, as seen on the W.P.A. map enlargement in Figure 7. Courtesy Heritage Landscapes, March 2004.

Figure 9 Riverside Historic District, Village of Riverside, Illinois. An early photograph of the landscape associated with the banks of the Des Plaines River, titled "View at Bend of River", *Riverside 1896,* Riverside Historical Commission (1996), 41. Courtesy Riverside Historical Commission.

Figure 10 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map along Fairbank Road. A section of this plan is shown in Figure 11. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.

Figure 11 Illustrative section depicting the breadth of public space along Fairbank Road, as seen on the W.P.A. map enlargement in Figure 10. Courtesy Heritage Landscapes, March 2004.

Figure 12 Riverside Historic District, Village of Riverside, Illinois. An early photograph of triangular green spaces. Date and location in Riverside unknown. Courtesy Riverside Historical Commission, CS9.

Figure 13 Riverside Historic District, Village of Riverside, Illinois. An early photograph of triangular green spaces, and gas streetlights. Date and location in Riverside unknown. Courtesy Riverside Historical Commission, CS23.

Figure 14 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map, depicting the triangular island at the intersection of Shenstone and North Delaplaine seen in Photo 12. A section of this plan is shown in Figure 15. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.

Figure 15 Illustrative section of triangular island green space at the intersection of Shenstone and North Delaplaine Roads, as seen on the W.P.A. map enlargement in Figure 14. Courtesy Heritage Landscapes, March 2004.

Figure 16 Portion of a 1934 W.P.A. Survey Map, updated through 1966, showing the intersection of Southcote and Downing Roads. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.

Figure 17 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map, depicting the triangular peninsula green space at the intersection of Southcote and Downing Roads seen in Photo 14. A section of this plan is shown in Figure 18. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.

Figure 18 Illustrative section depicting the breadth of public space at the triangular peninsula green space at the intersection of Southcote and Downing Roads, as seen on the W.P.A. map enlargement in Figure 17. Courtesy Heritage Landscapes, March 2004.

Figure 19 Riverside Historic District, Village of Riverside, Illinois. Aerial view of the rail line and the Village of Riverside titled "Aerial view, c. 1927" from *Tell Me a Story; Memories of Riverside,* Riverside Historical Commission (1995, 2000) p.54. Courtesy Riverside Historical Commission.

Figure 20 Riverside Historic District, Village of Riverside, Illinois. An early photograph looking south from an elevated position near the intersection of Woodside Road and Longcommon Road. Courtesy Riverside Historical Commission, date unknown, CS11.

Figure 21 Riverside Historic District, Village of Riverside, Illinois. Historic view of a residential lot, titled "Residence of J. Cameron 174 Addison Road", *Riverside 1896*. Riverside Historical Commission (1996), 59. Courtesy Riverside Historical Commission.

Figure 22 Pre-1927 aerial view of Riverside looking northwest. Courtesy Riverside Historical Commission.

Figure 23 1939 Aerial Photo & NHL Boundary Plan. Courtesy of Village of Riverside, Illinois.

Figure 24 Olmsted, Vaux & Co. Plan for Tarrytown Heights, 1871. Courtesy of the Historical Society of the Tarrytowns, Tarrytown, N.Y.

Figure 25 Olmsted's plan for the community of Sudbrook, Maryland, 1889. Courtesy of the National Park Service, Frederick Law Olmsted National Historic Site, Brookline, Massachusetts.

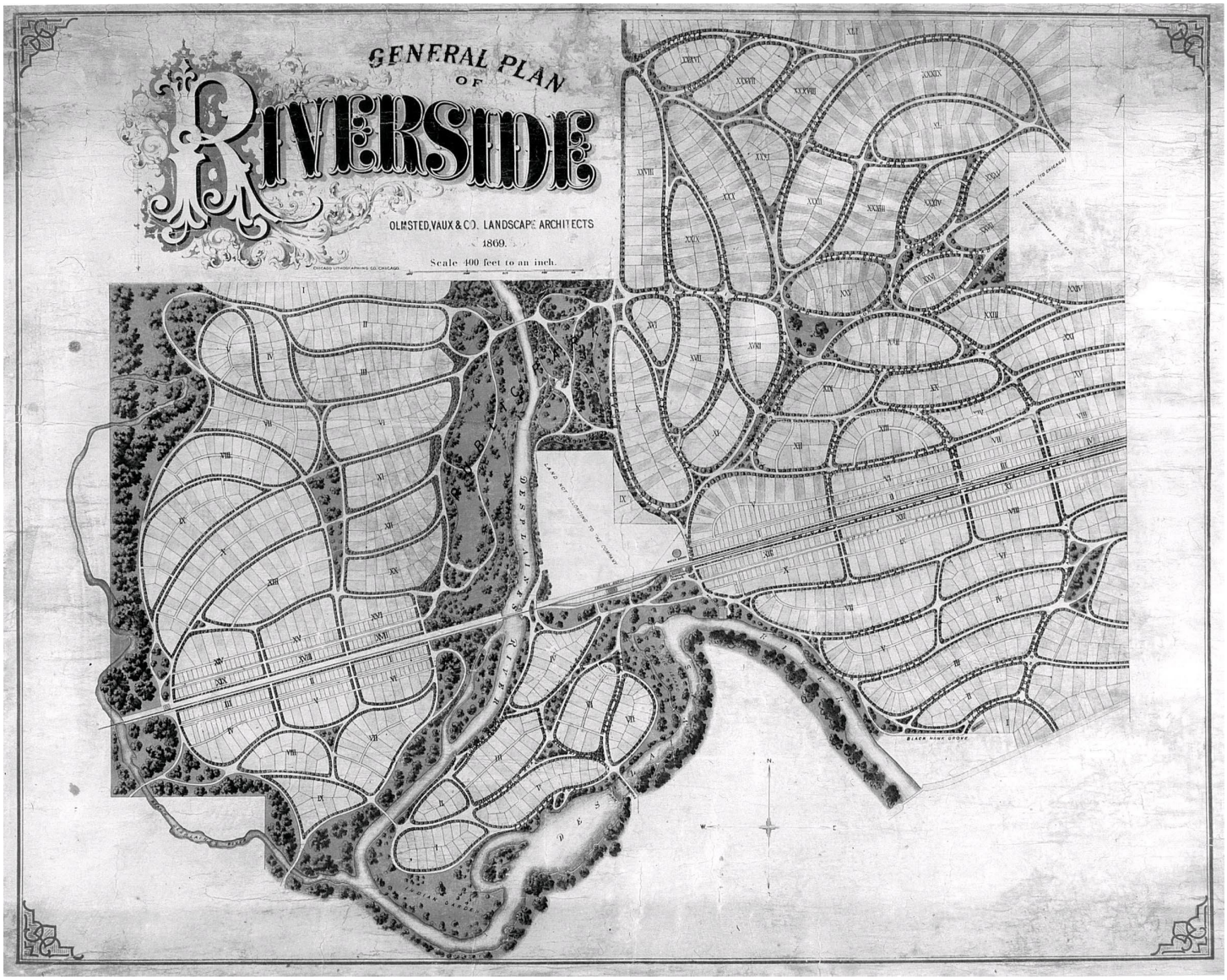


Figure 1 General Plan of Riverside, Olmsted, Vaux and Company Landscape Architects 1869, Plan & NHL Boundary. Courtesy of Village of Riverside, Illinois.



Figure 2 2009 Map of Riverside, IL and surrounding communities.

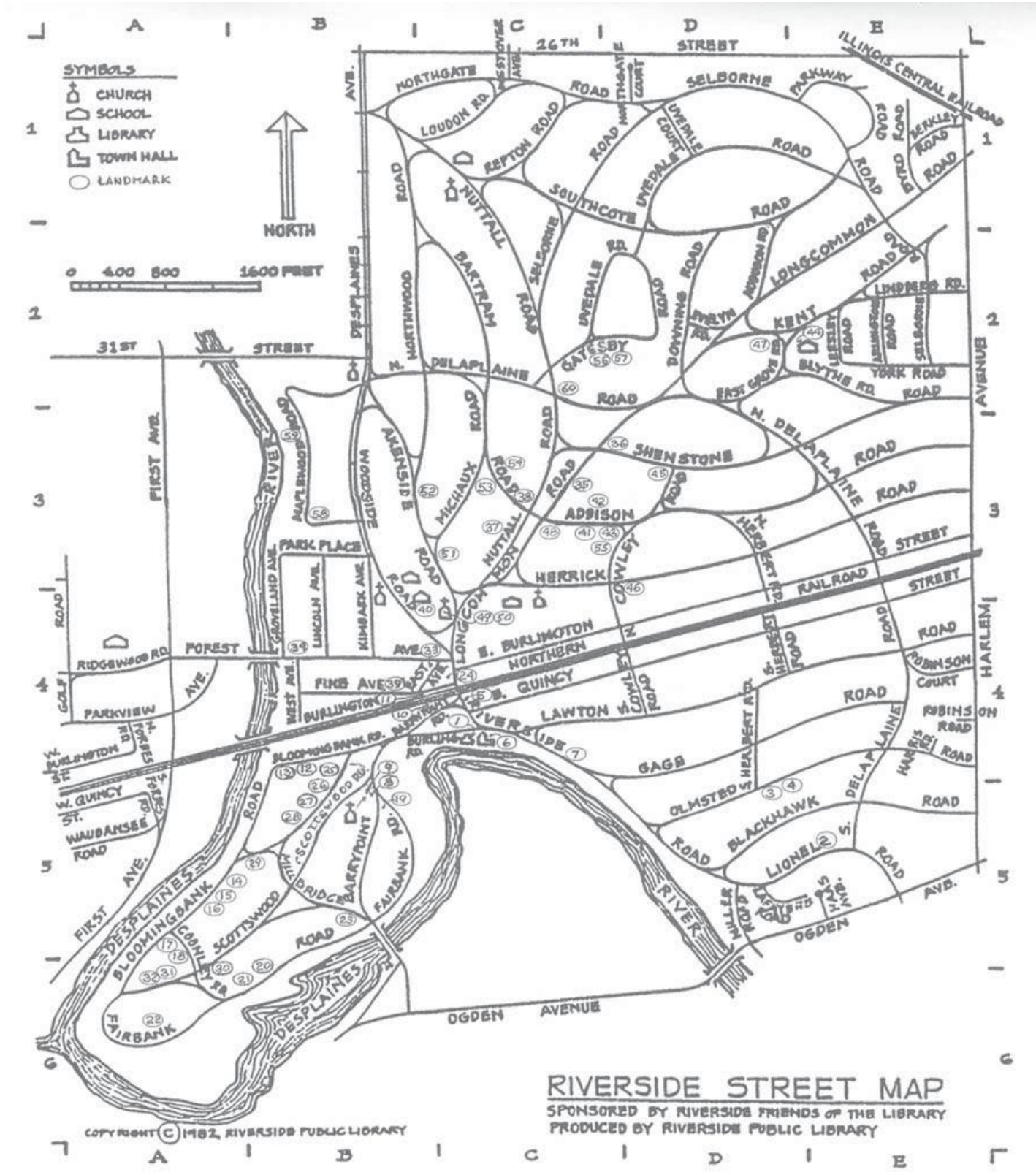


Figure 3 1982 Local Landmark Map. Courtesy of Riverside Public Library

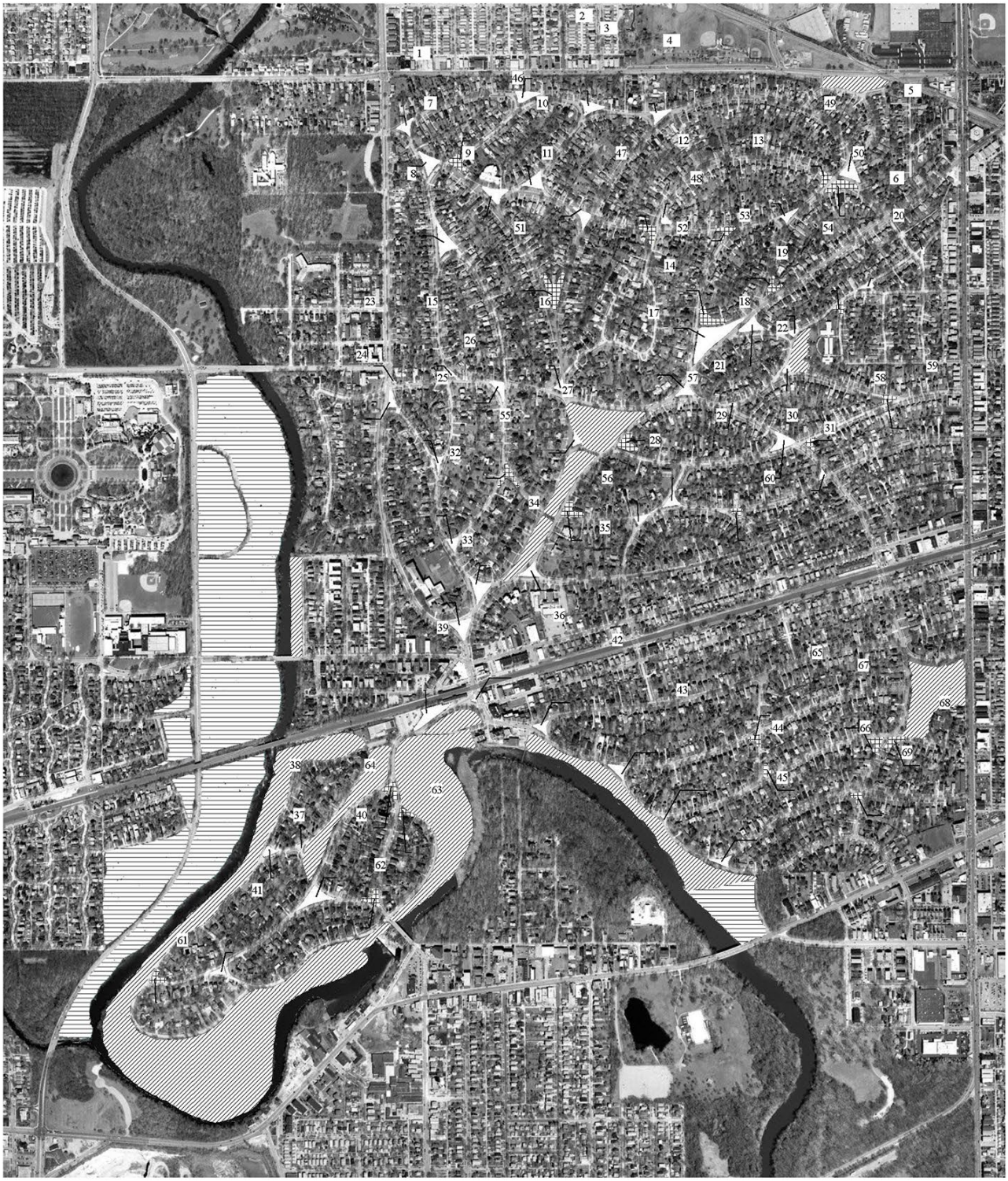


Figure 4 Key Landscape Elements.



Figure 5 Riverside Historic District, Village of Riverside, Illinois. An early photograph of the Long Common titled "Ball Grounds at Longcommon, North Delaplaine, and Nuttall Roads" from *Tell Me A Story: Memories of Riverside*, Riverside Historical Commission (2000), 2:59.



Figure 6 Riverside Historic District, Village of Riverside, Illinois. An early photograph of Scottswood Common titled "Lamplighter at Scottswood Common" from *Tell Me A Story: Memories of Riverside*, Riverside Historical Commission (2000), 2:32. Courtesy Riverside Historical Commission.

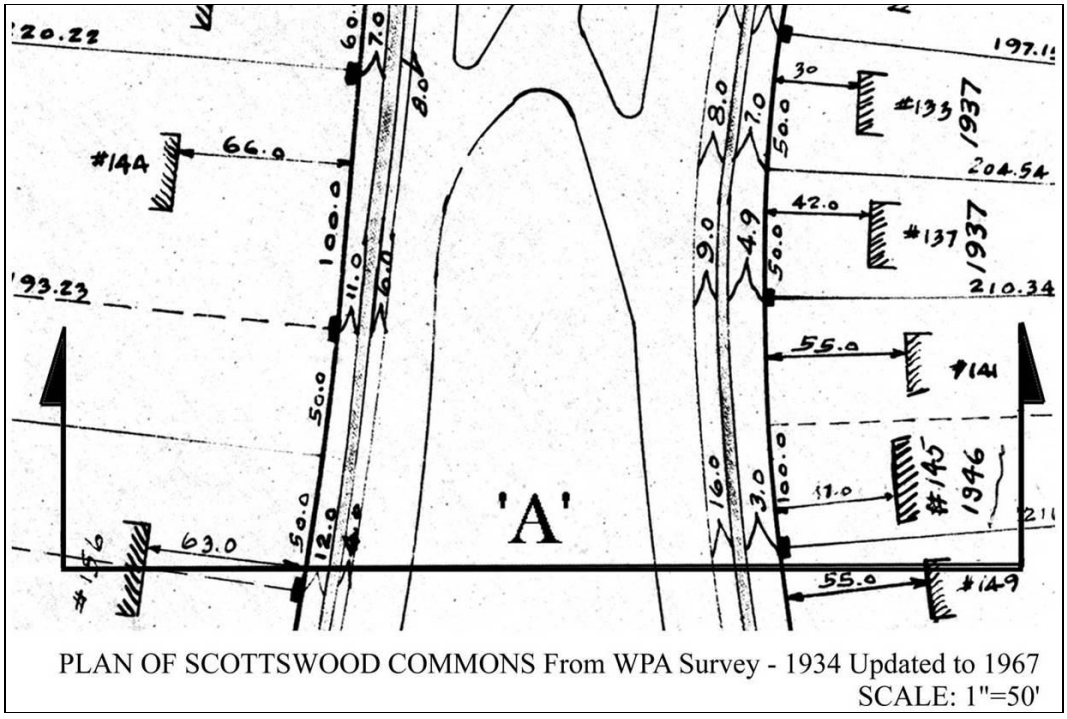


Figure 7 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map along the Scottswood Common. A section of this plan is shown in Figure 8. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.

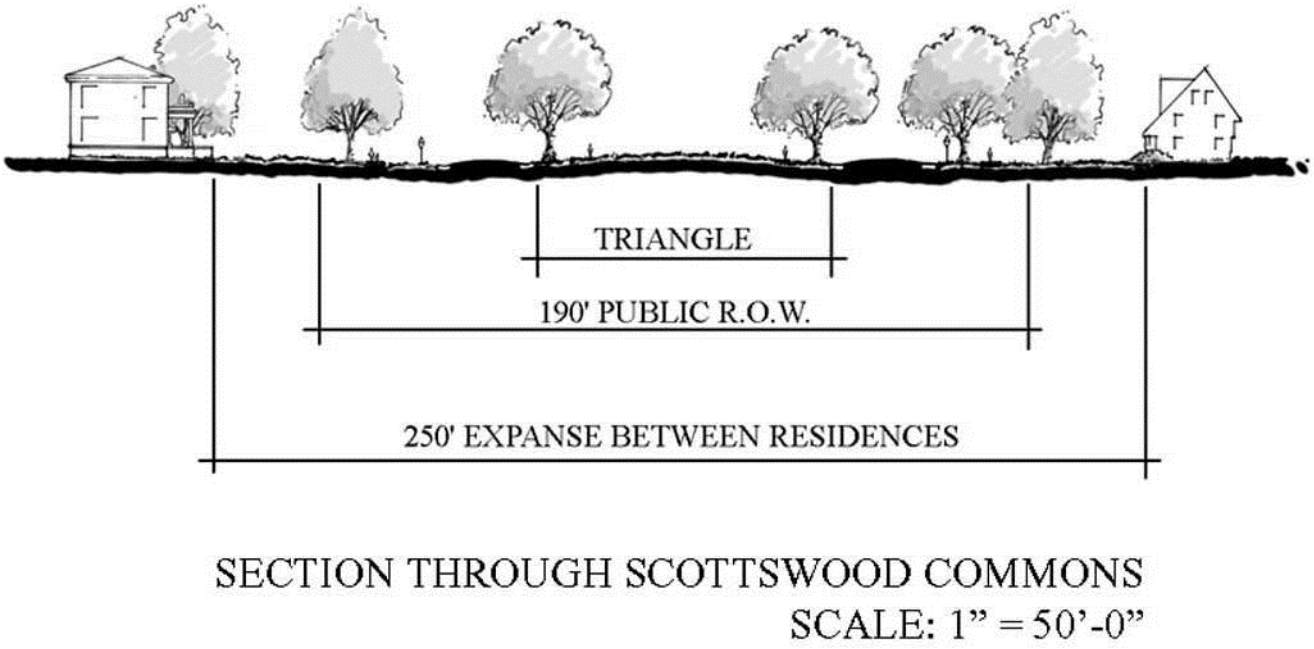


Figure 8 Illustrative section along Scottswood Common, as seen on the W.P.A. map enlargement in Figure 7. Courtesy Heritage Landscapes, March 2004.



Figure 9 Riverside Historic District, Village of Riverside, Illinois. An early photograph of the landscape associated with the banks of the Des Plaines River, titled "View at Bend of River", *Riverside 1896,* Riverside Historical Commission (1996), 41. Courtesy Riverside Historical Commission.

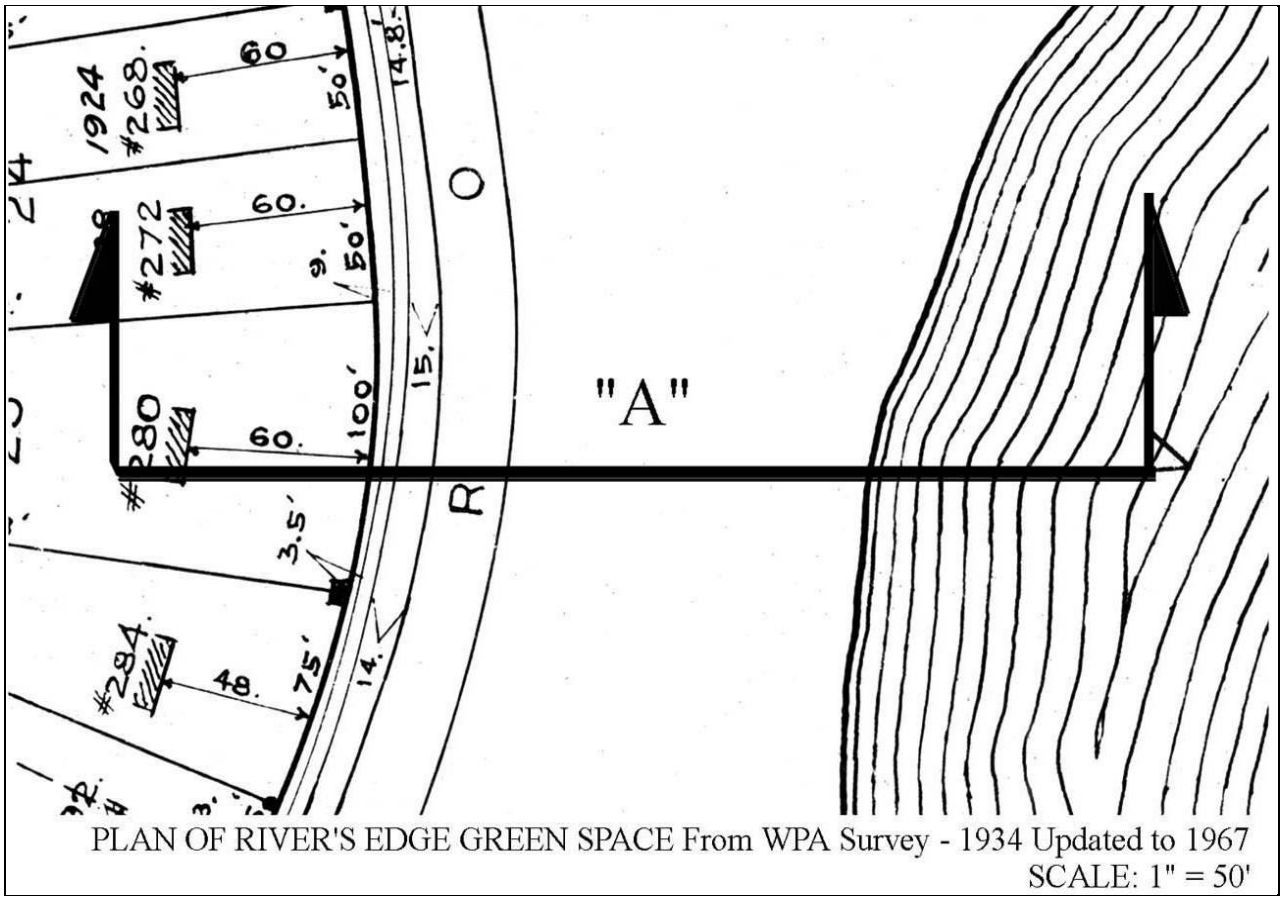
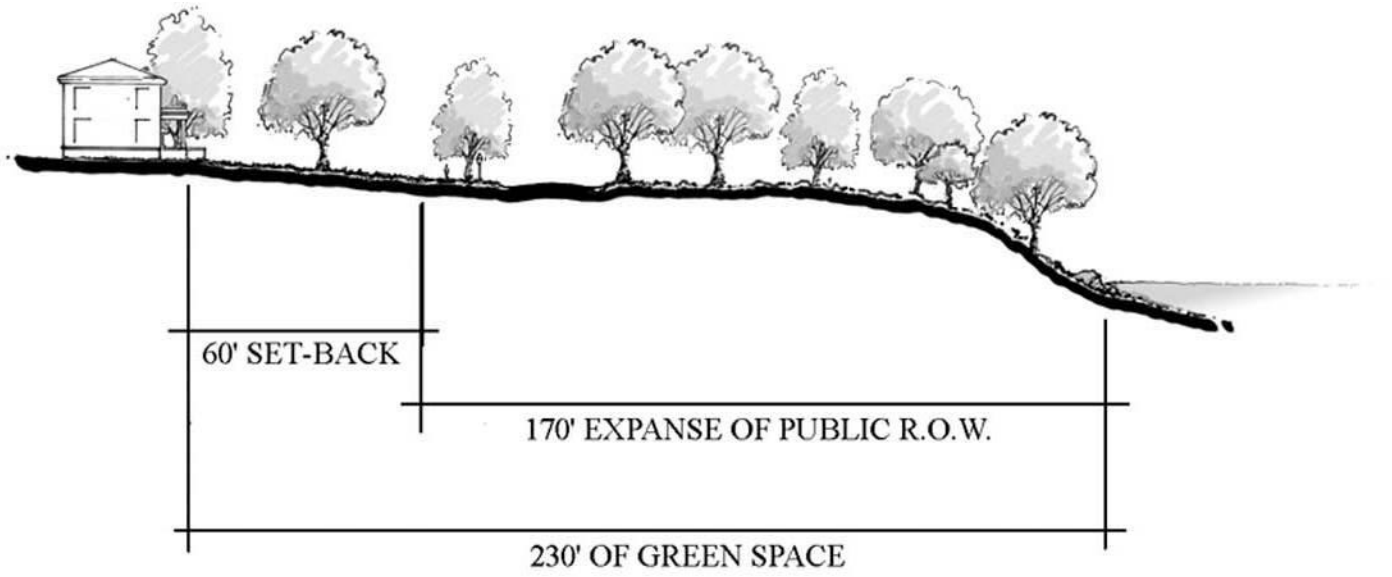


Figure 10 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map along Fairbank Road. A section of this plan is shown in Figure 11. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.



SECTION THROUGH FAIRBANK ROAD
SCALE: 1" = 50'-0"

Figure 11 Illustrative section depicting the breadth of public spaces along Fairbank Road, as seen on the W.P.A. map enlargement in Figure 10. Courtesy Heritage Landscapes, March 2004.



Figure 12 Riverside Historic District, Village of Riverside, Illinois. An early photograph of triangular island green spaces. Date and location in Riverside unknown. Courtesy Riverside Historical Commission, CS9.



Figure 13 Riverside Historic District, Village of Riverside, Illinois. An early photograph of triangular island green spaces, and gas streetlights. Date and location in Riverside unknown. Courtesy Riverside Historical Commission, CS23.

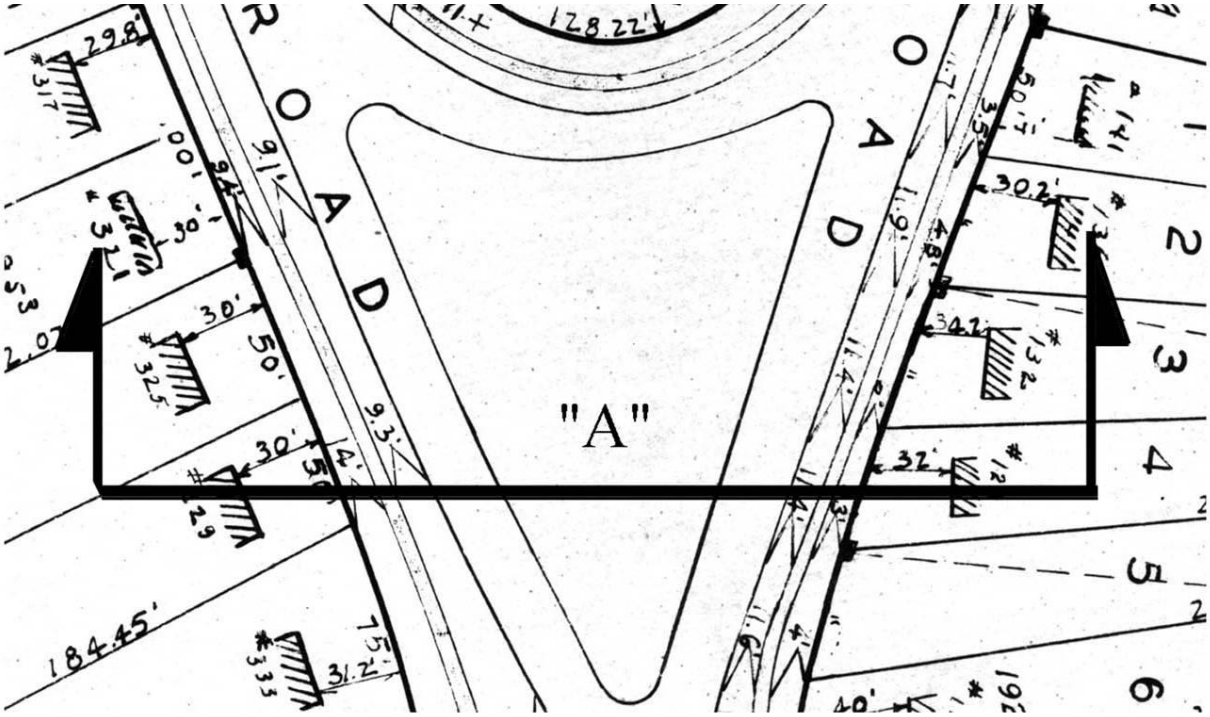


Figure 14 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map, depicting the triangular island at the intersection of Shenstone and North Delaplaine. A section of this plan is shown in Figure 15. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.

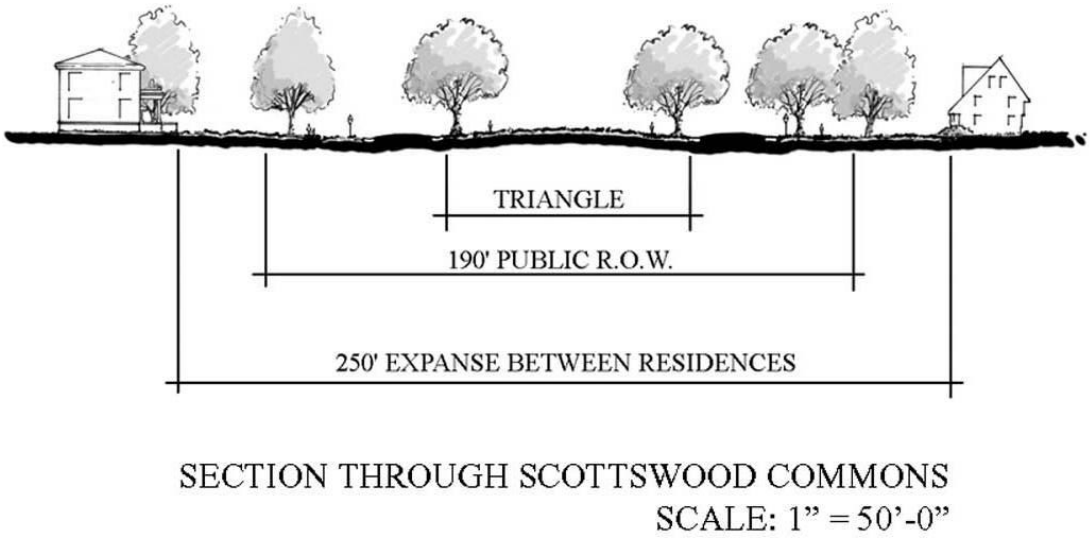


Figure 15 Illustrative section of triangular island green space at the intersection of Shenstone and North Delaplaine Roads, as seen on the W.P.A. map enlargement in Figure 14. Courtesy Heritage Landscapes, March 2004.

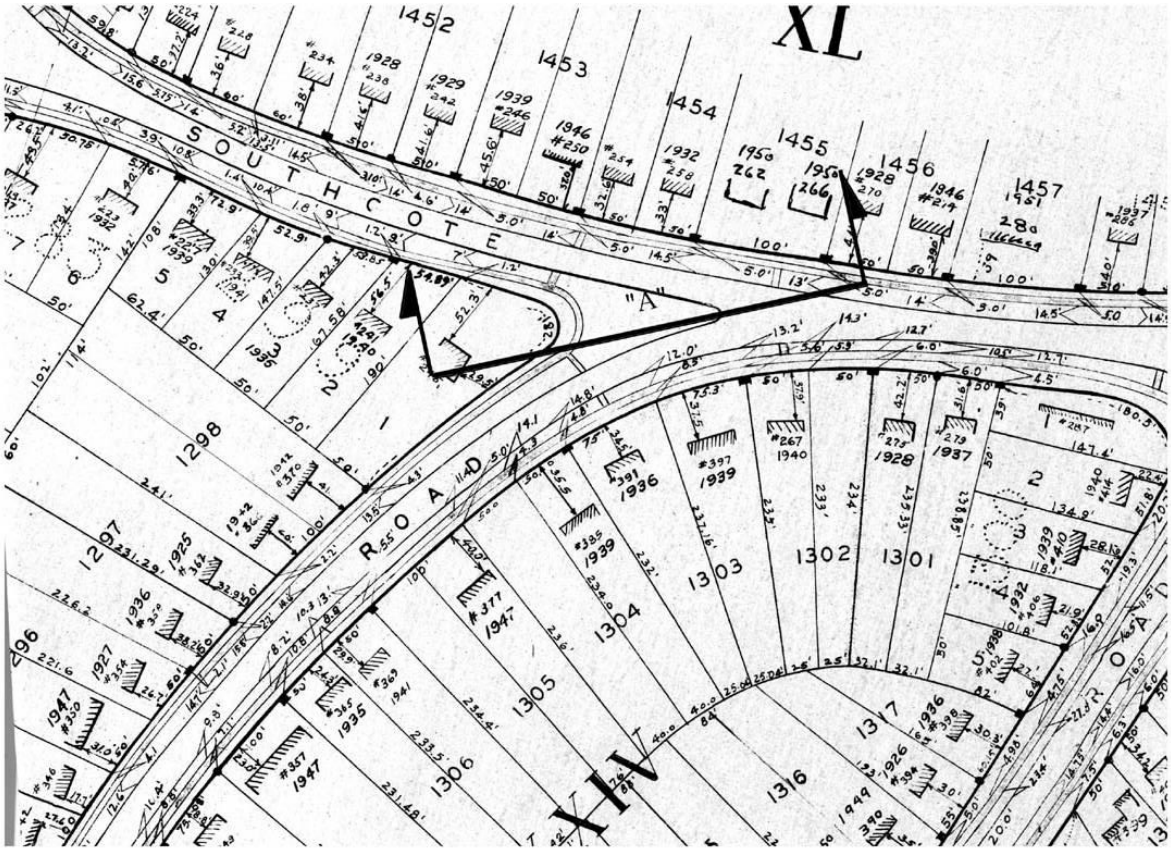
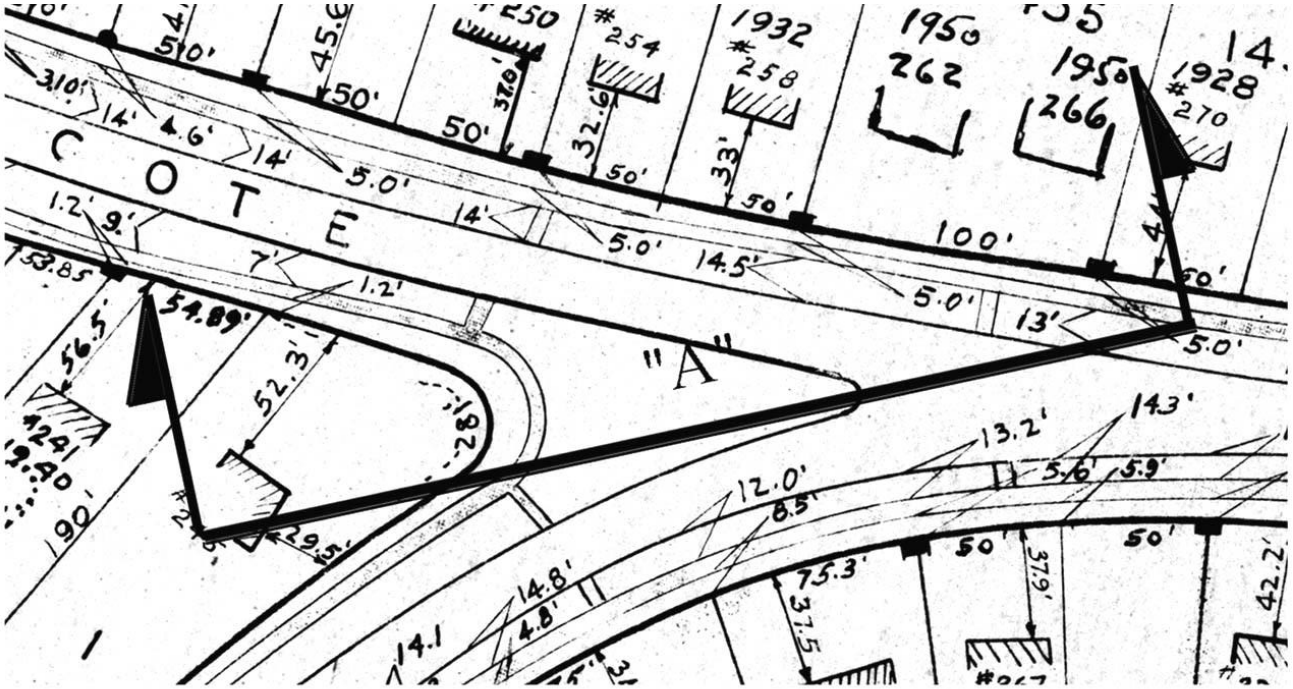
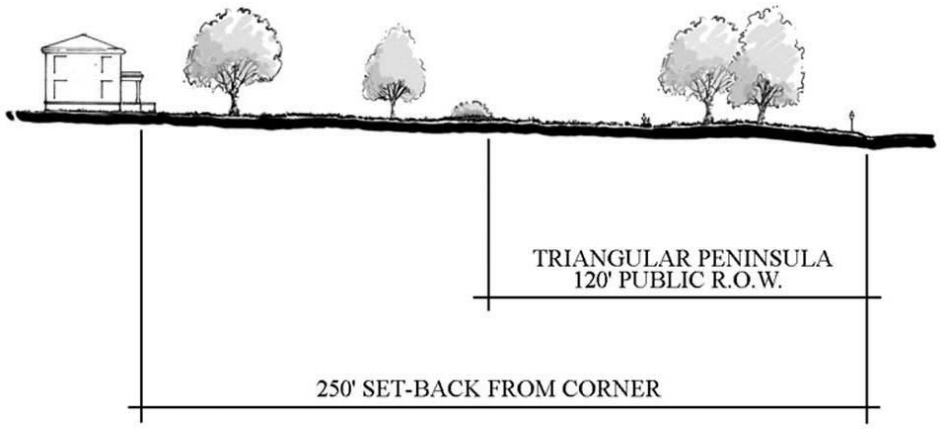


Figure 16 Portion of a 1934 W.P.A. Survey Map, updated through 1966, showing the intersection of Southcote and Downing Roads. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.



PLAN OF TYPICAL TRIANGULAR PENINSULA From WPA Survey - 1934 Updated to 1967
SCALE: 1"=50'

Figure 17 Enlarged portion of a 1934 (updated to 1967) W.P.A. survey map, depicting the triangular peninsula green space at the intersection of Southcote and Downing Roads. A section of this plan is shown in Figure 18. W.P.A. Planning Project 9559: House and Set Back Survey. Courtesy of Village of Riverside Archives.



SECTION THROUGH TYP. TRIANGULAR PENINSULA
SCALE: 1" = 50'-0"

Figure 18 Illustrative section depicting the breadth of public space at the triangular peninsula green space at the intersection of Southcote and Downing Roads, as seen on the W.P.A. map enlargement in Figure 17. Courtesy Heritage Landscapes, March 2004.



Figure 19 Riverside Historic District, Village of Riverside, Illinois. Aerial view of the rail line and the Village of Riverside titled "Aerial view, c. 1927" from *Tell Me a Story; Memories of Riverside,* Riverside Historical Commission (1995, 2000) p.54. Courtesy Riverside Historical Commission.



Figure 20 Riverside Historic District, Village of Riverside, Illinois. An early photograph looking south from an elevated position near the intersection of Woodside Road and Longcommon Road. Courtesy Riverside Historical Commission, date unknown, CS11.



Figure 21 Riverside Historic District, Village of Riverside, Illinois. Historic view of a residential lot, titled "Residence of J. Cameron 174 Addison Road," Riverside 1896. Riverside Historical Commission (1996), 59. Courtesy Riverside Historical Commission.



Figure 22 Pre-1927 aerial view of Riverside looking northwest. Courtesy Riverside Historical Commission.

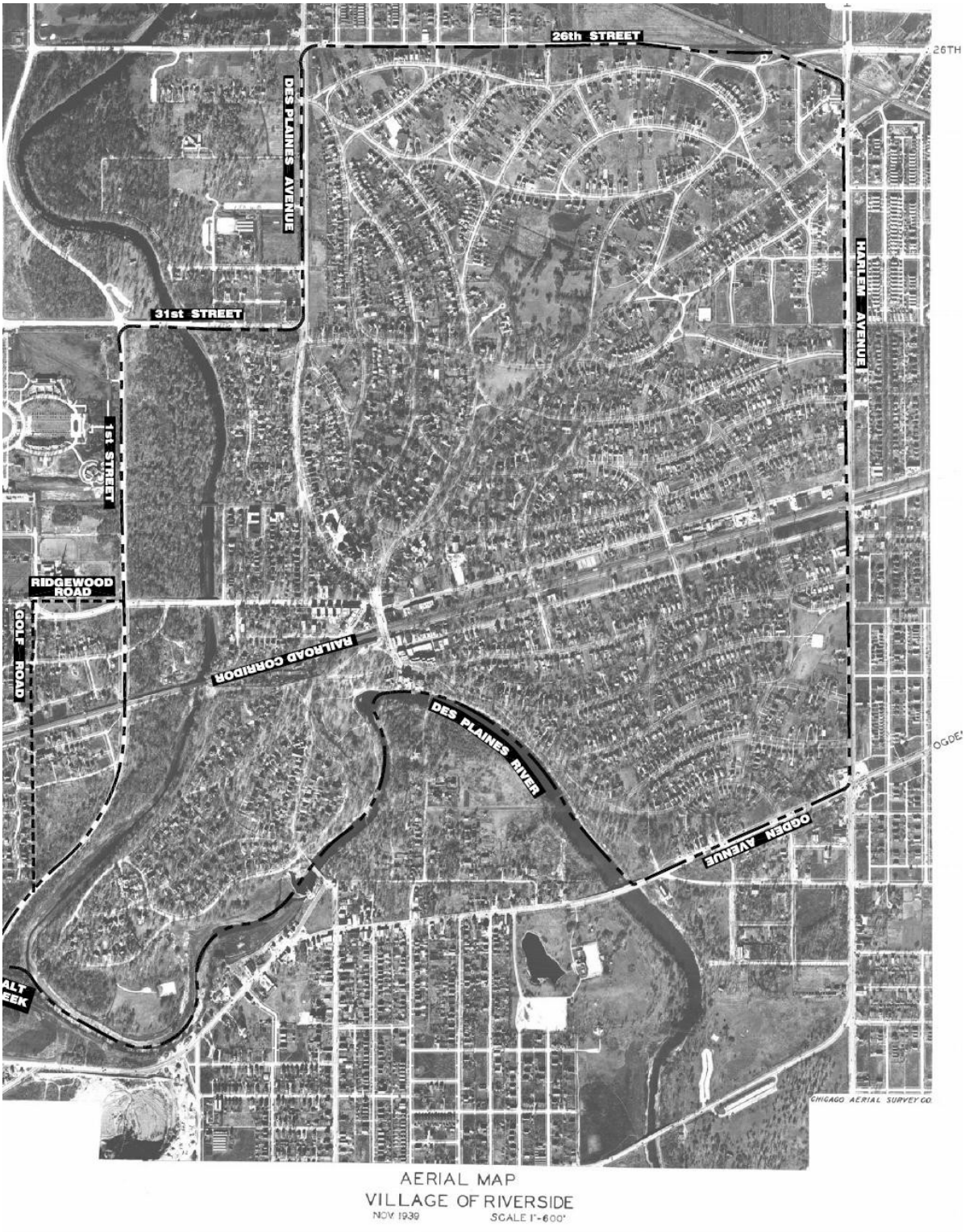


Figure 23 1939 Aerial Photo & NHL Boundary Plan. Courtesy of Village of Riverside, Illinois.

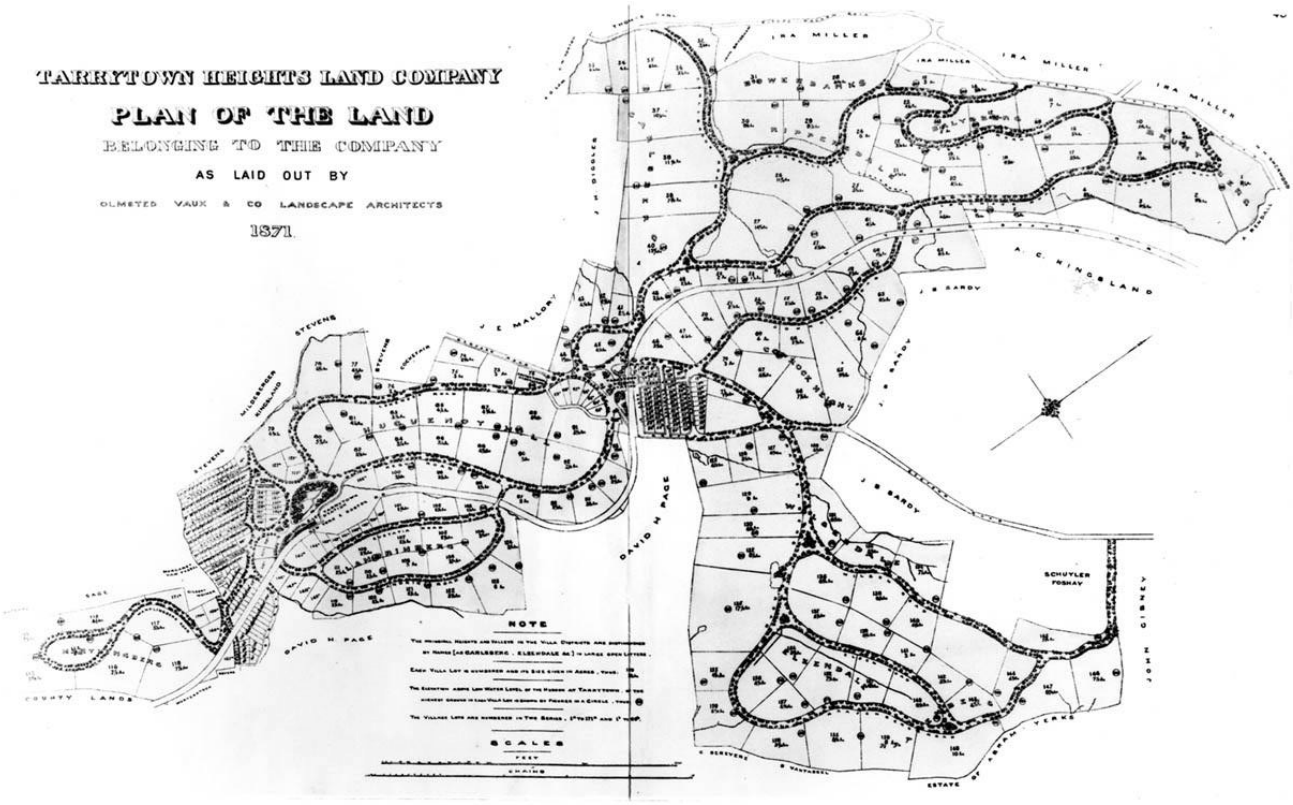


Figure 24 Olmsted, Vaux & Co. Plan for Tarrytown Heights, 1871. Courtesy of the Historical Society of the Tarrytowns, Tarrytown, NY.

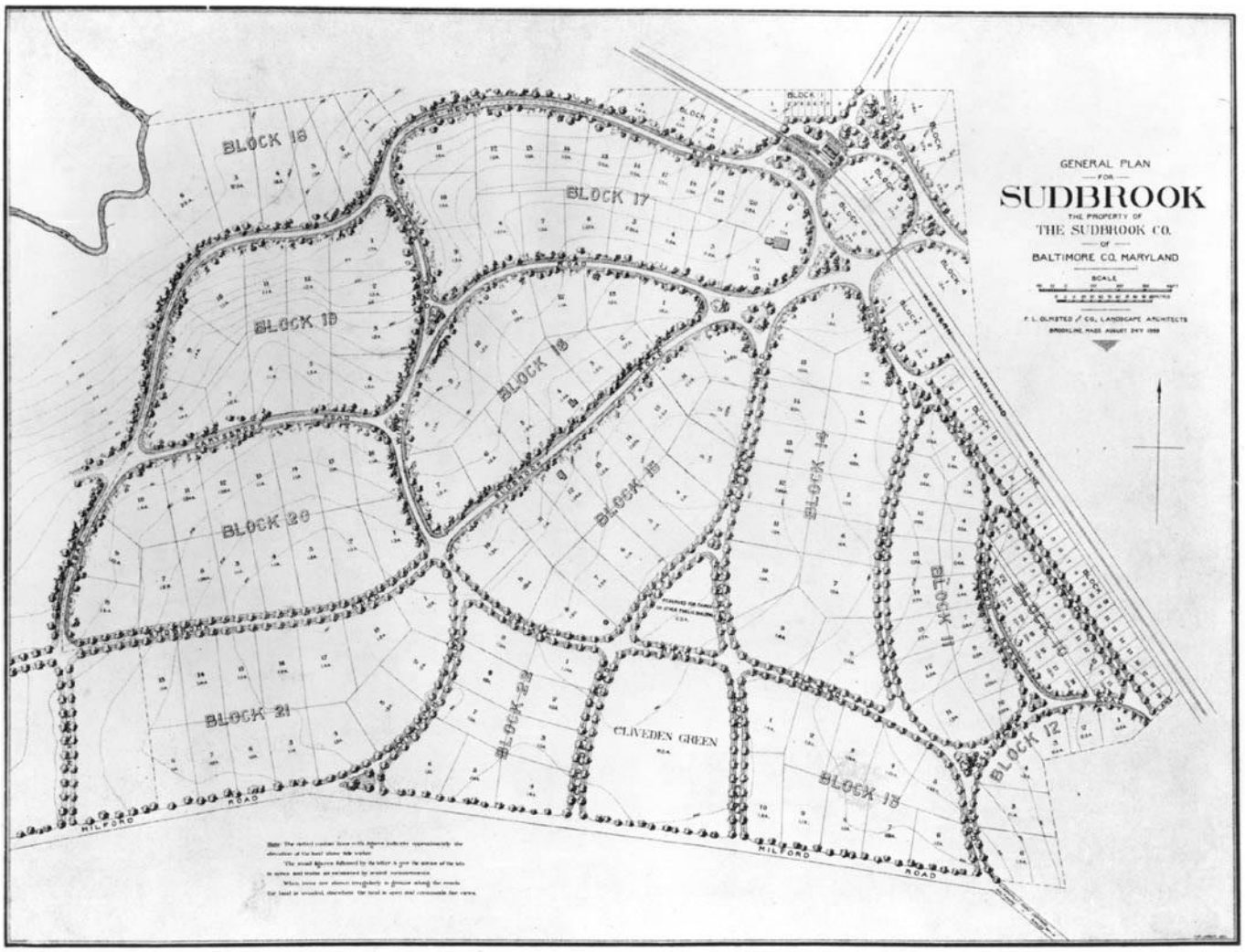
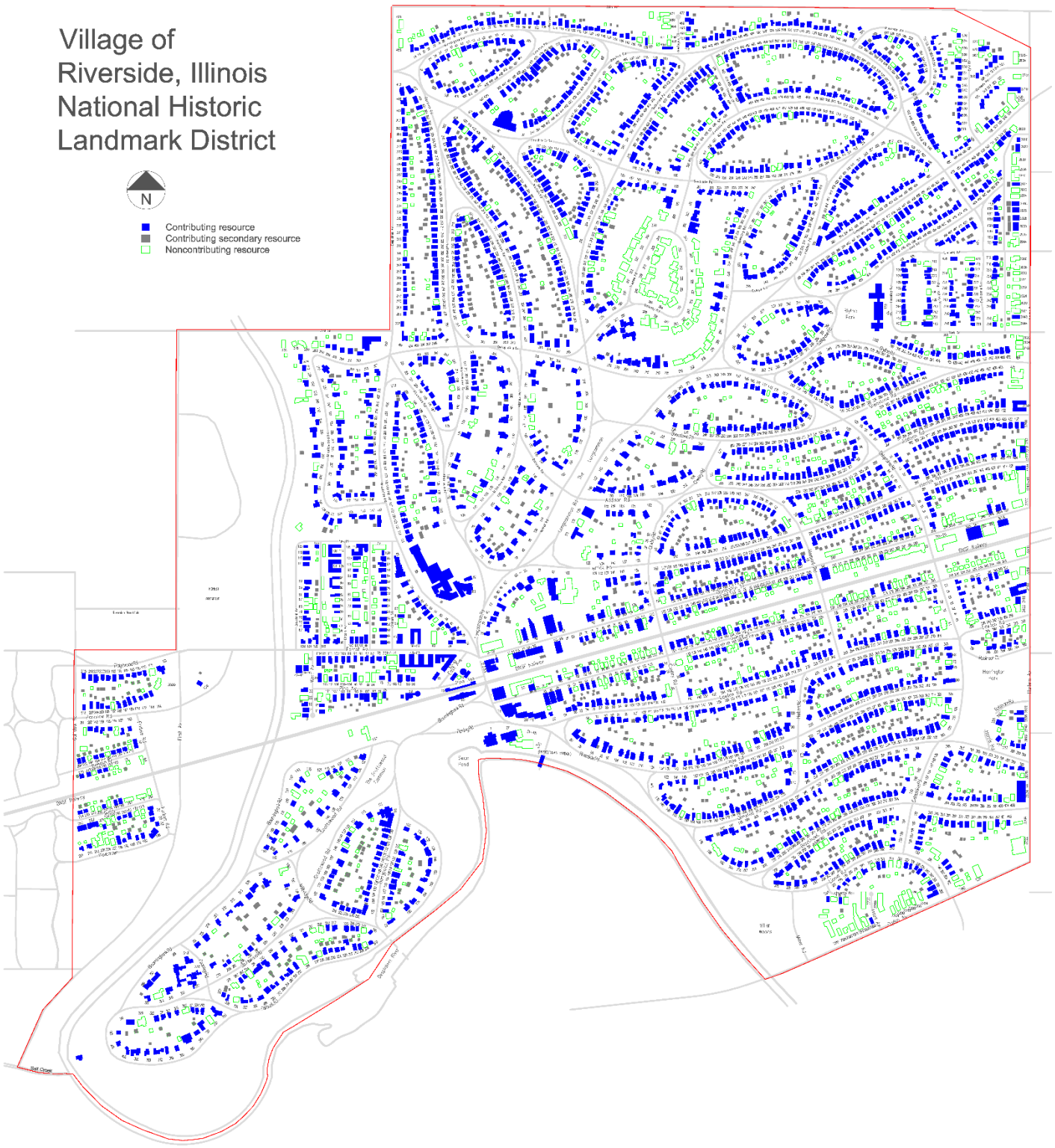
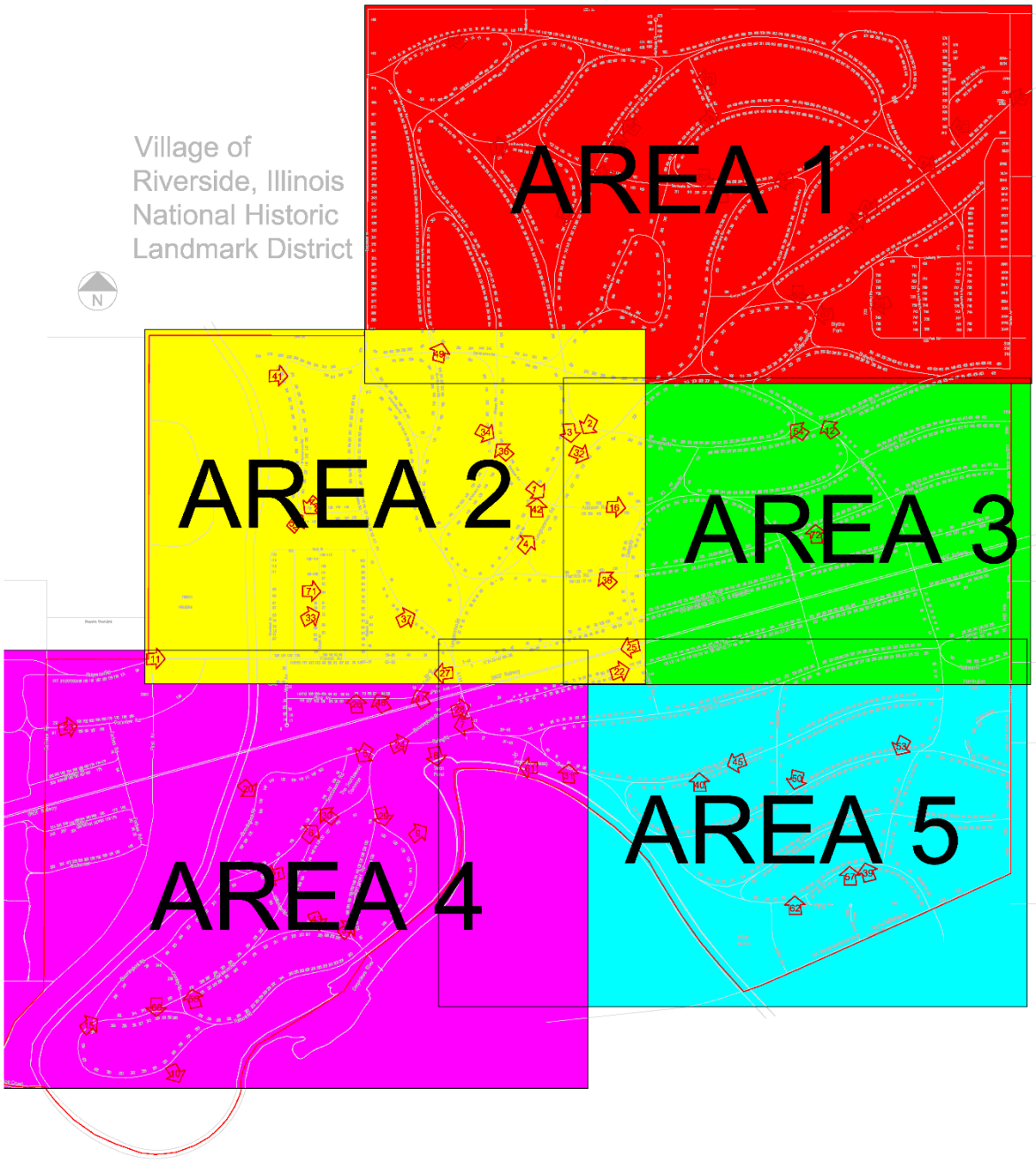


Figure 25 Olmsted's plan for the community of Sudbrook, Maryland, 1889. Courtesy of the National Park Service, Frederick Law Olmsted National Historic Site, Brookline, Massachusetts.

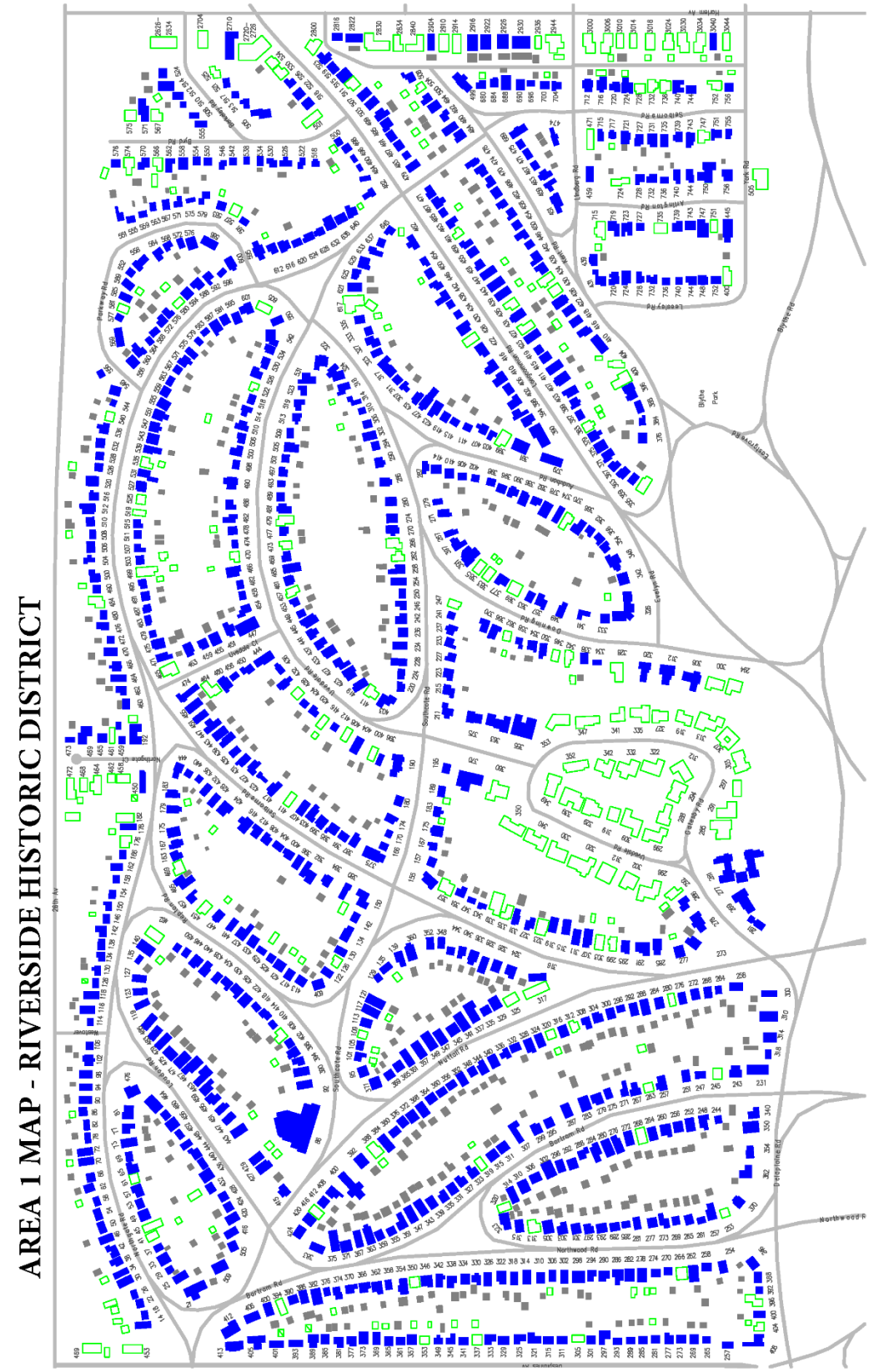


Map 1 Overview of Riverside Historic District

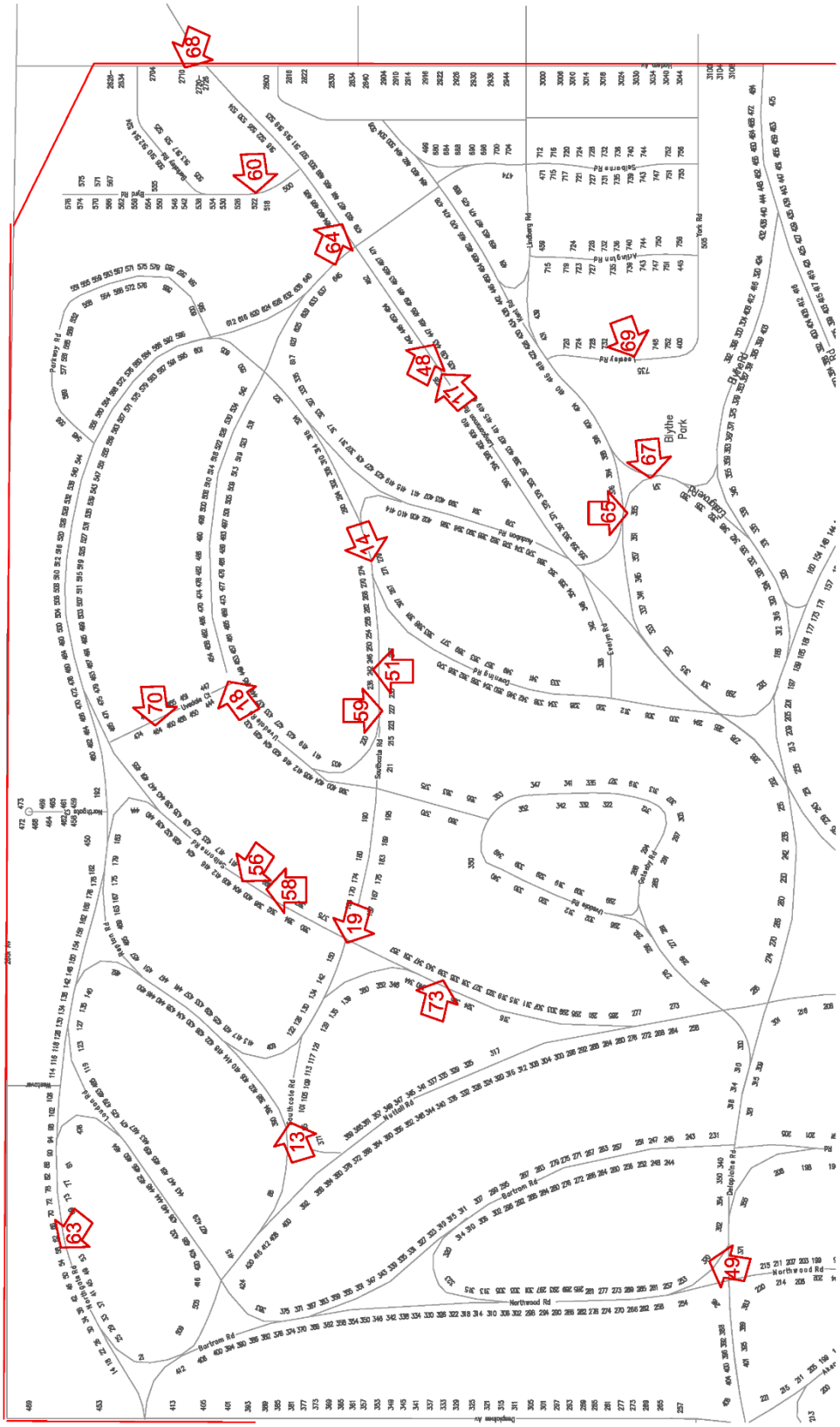
FIVE AREAS OF THE RIVERSIDE HISTORIC DISTRICT



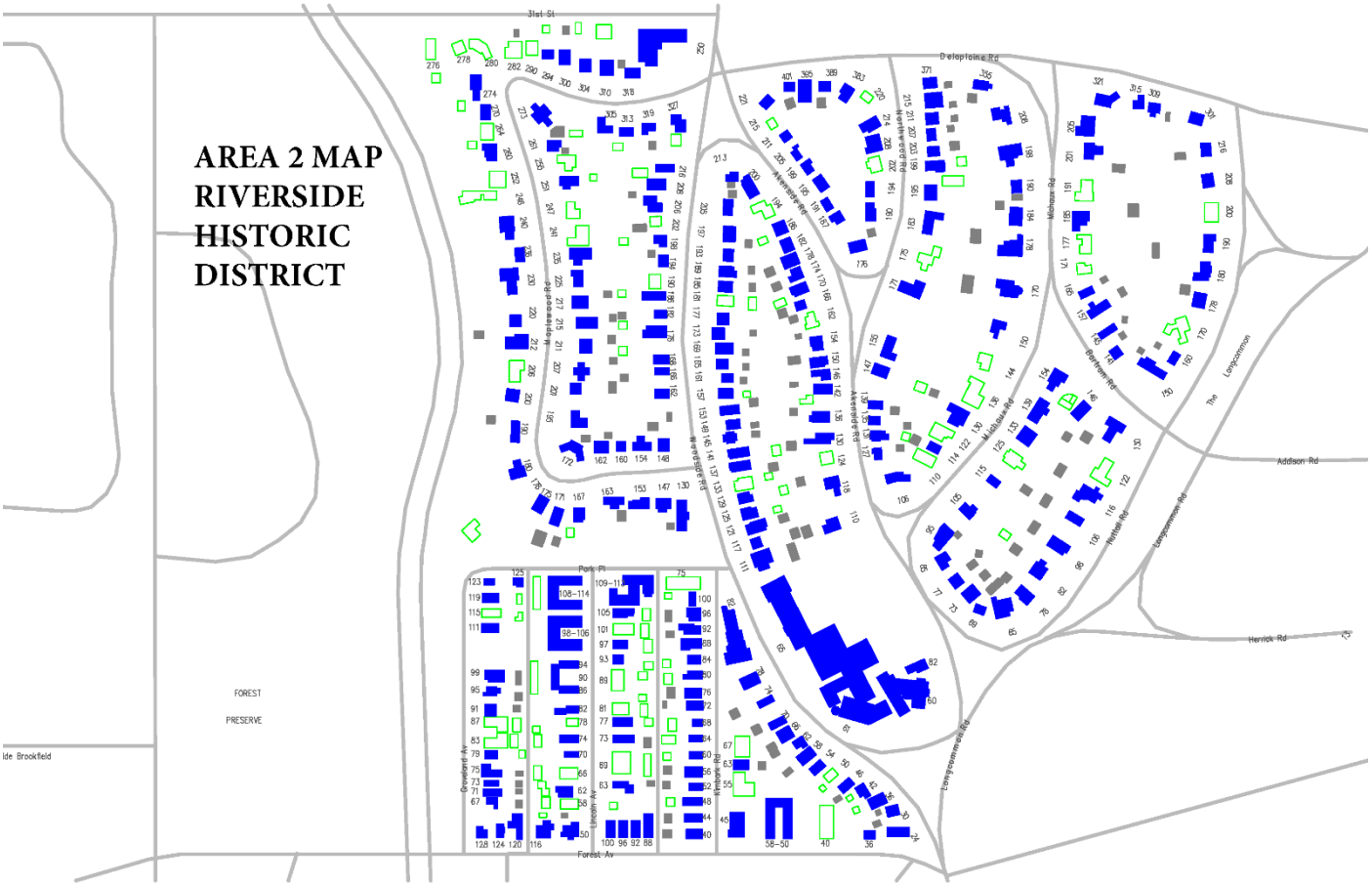
Map 2 Key to Areas



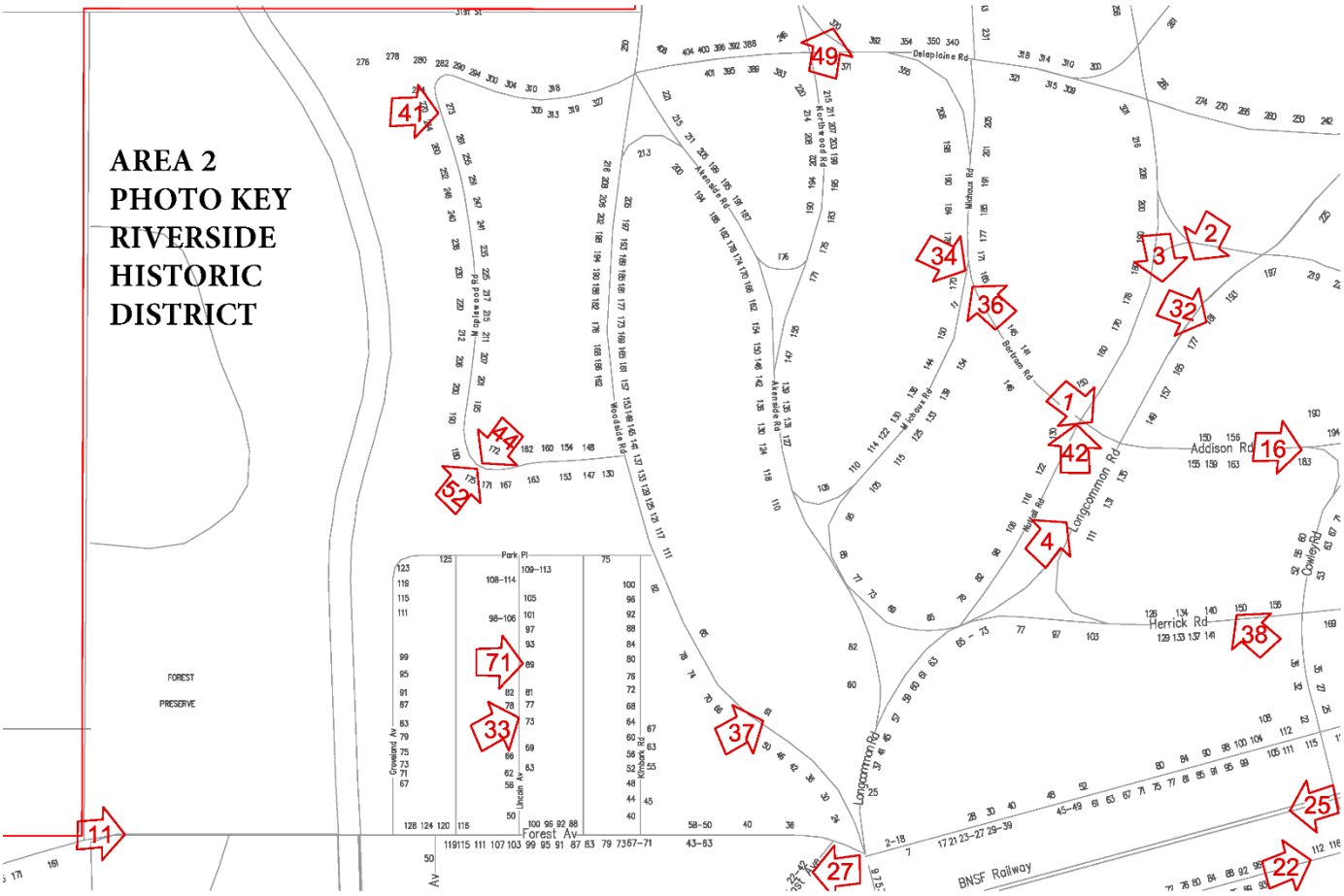
Map 3 Area 1 Map



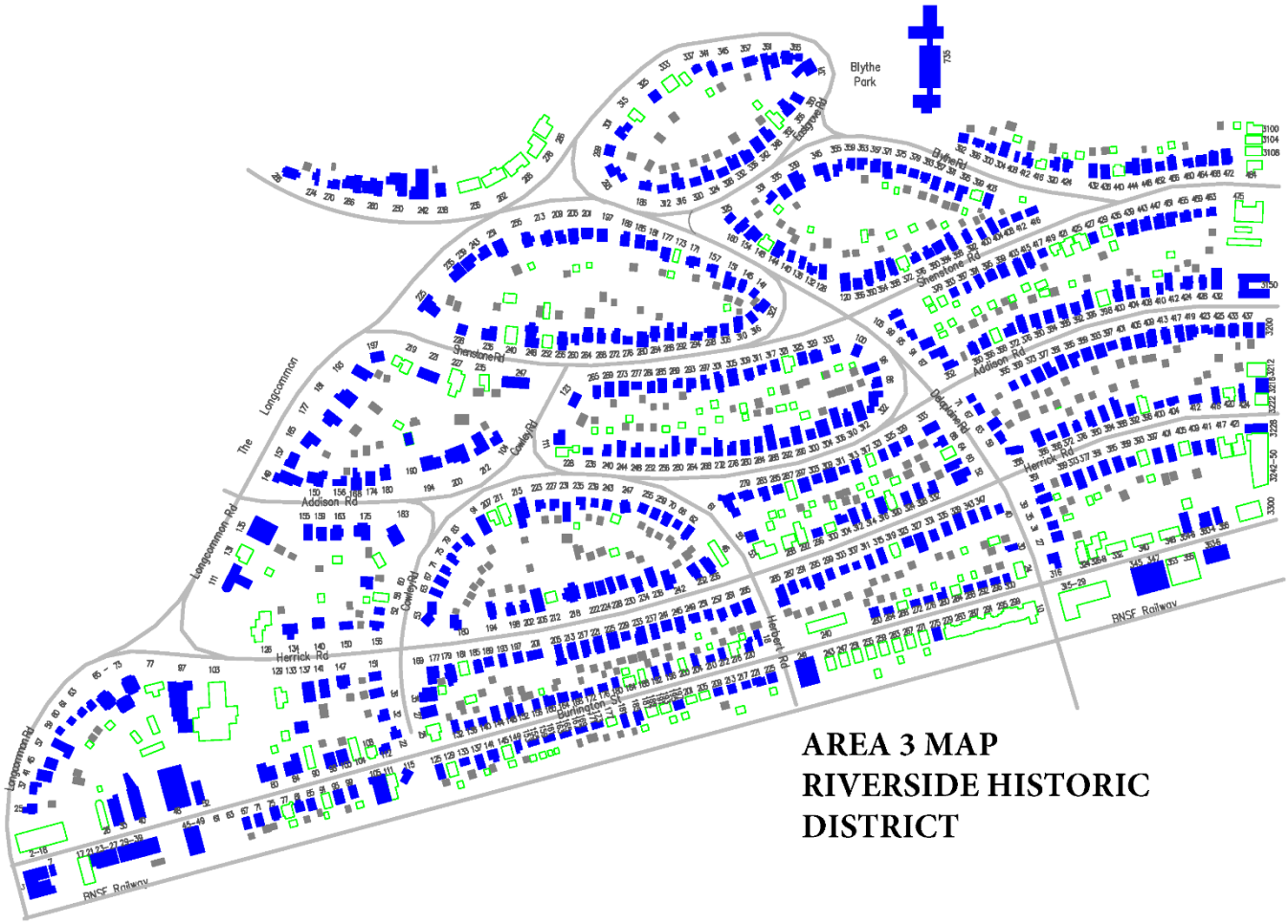
Map 4 Area 1 Photo Key



Map 5 Area 2 Map

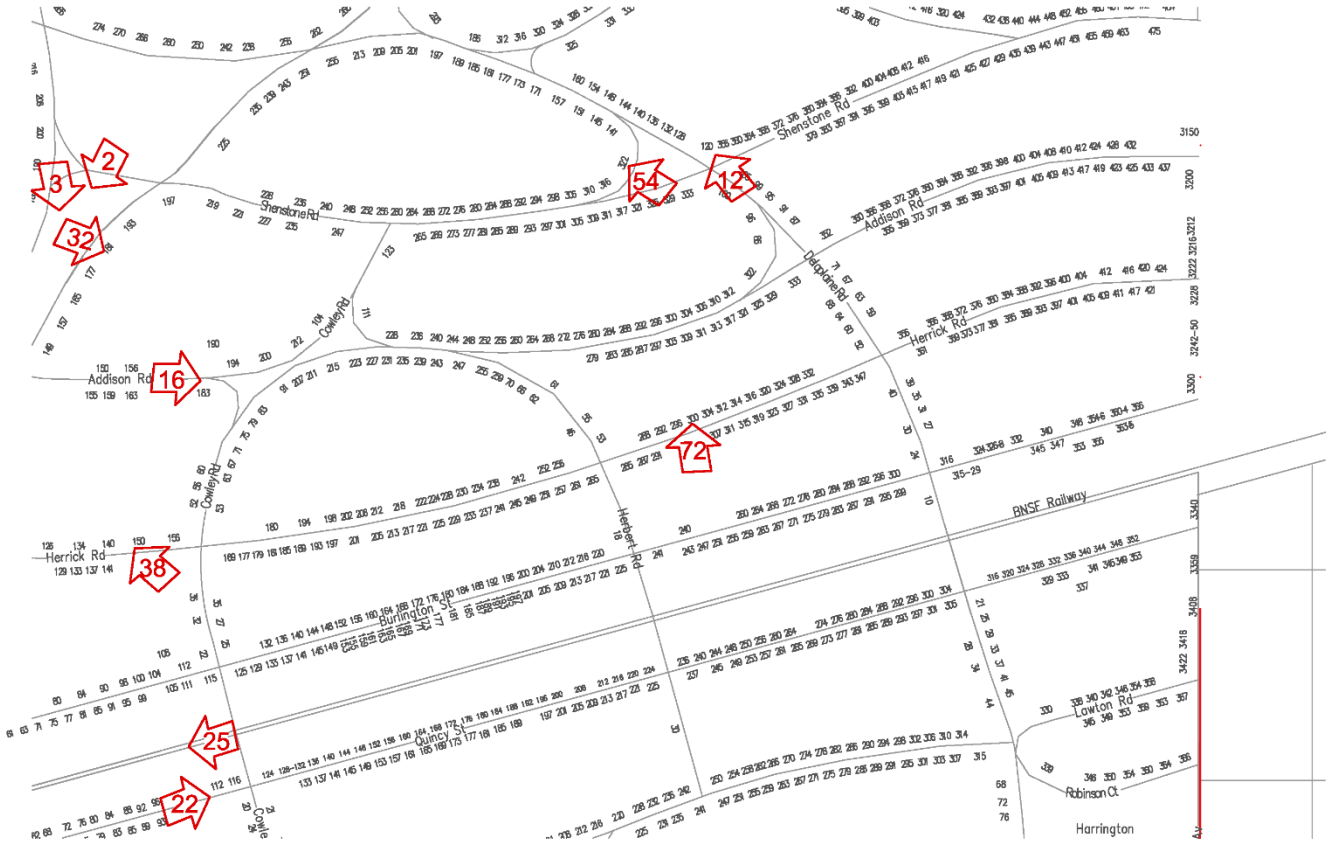


Map 6 Area 2 Photo Key

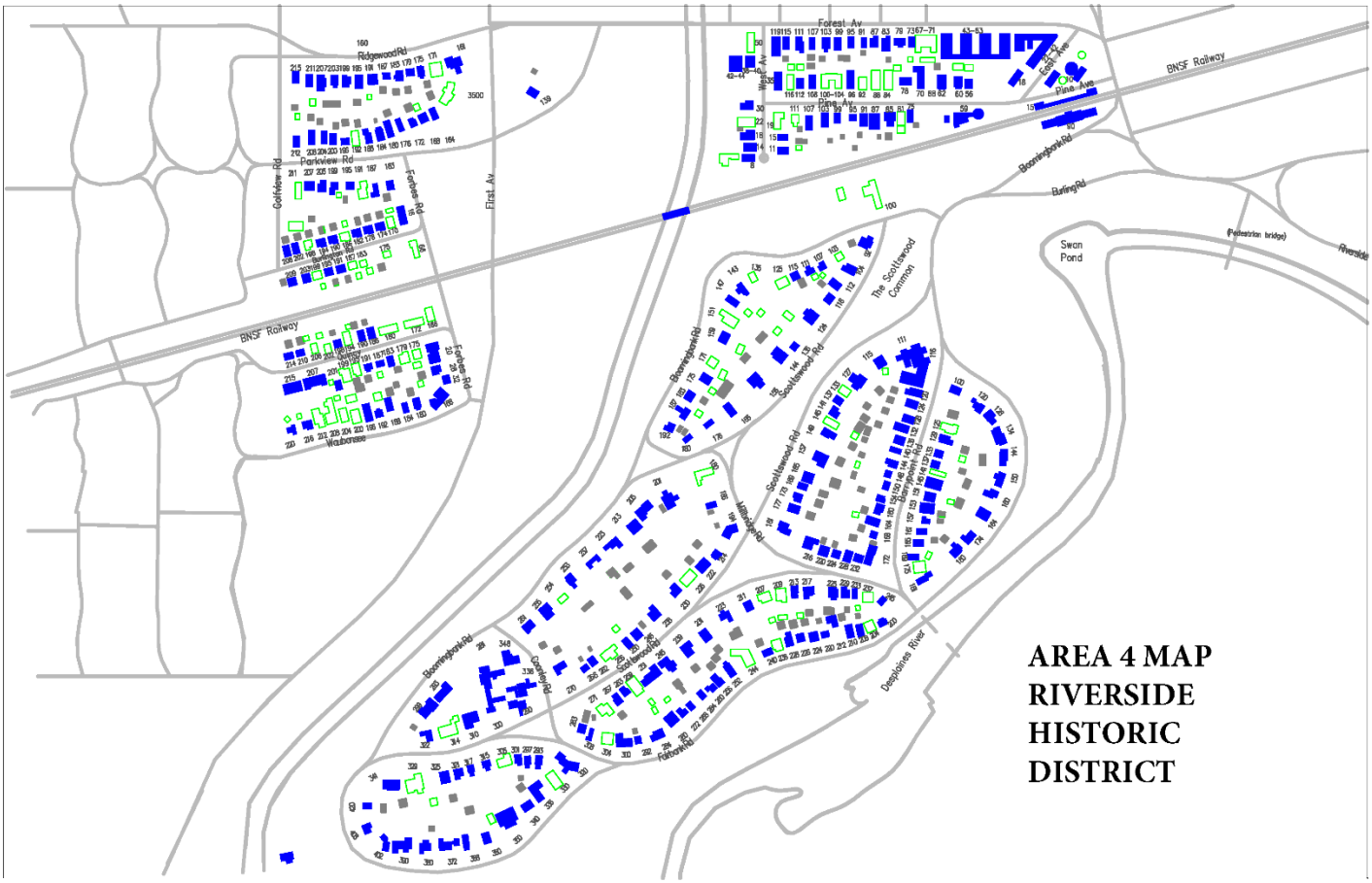


Map 7 Area 3 Map

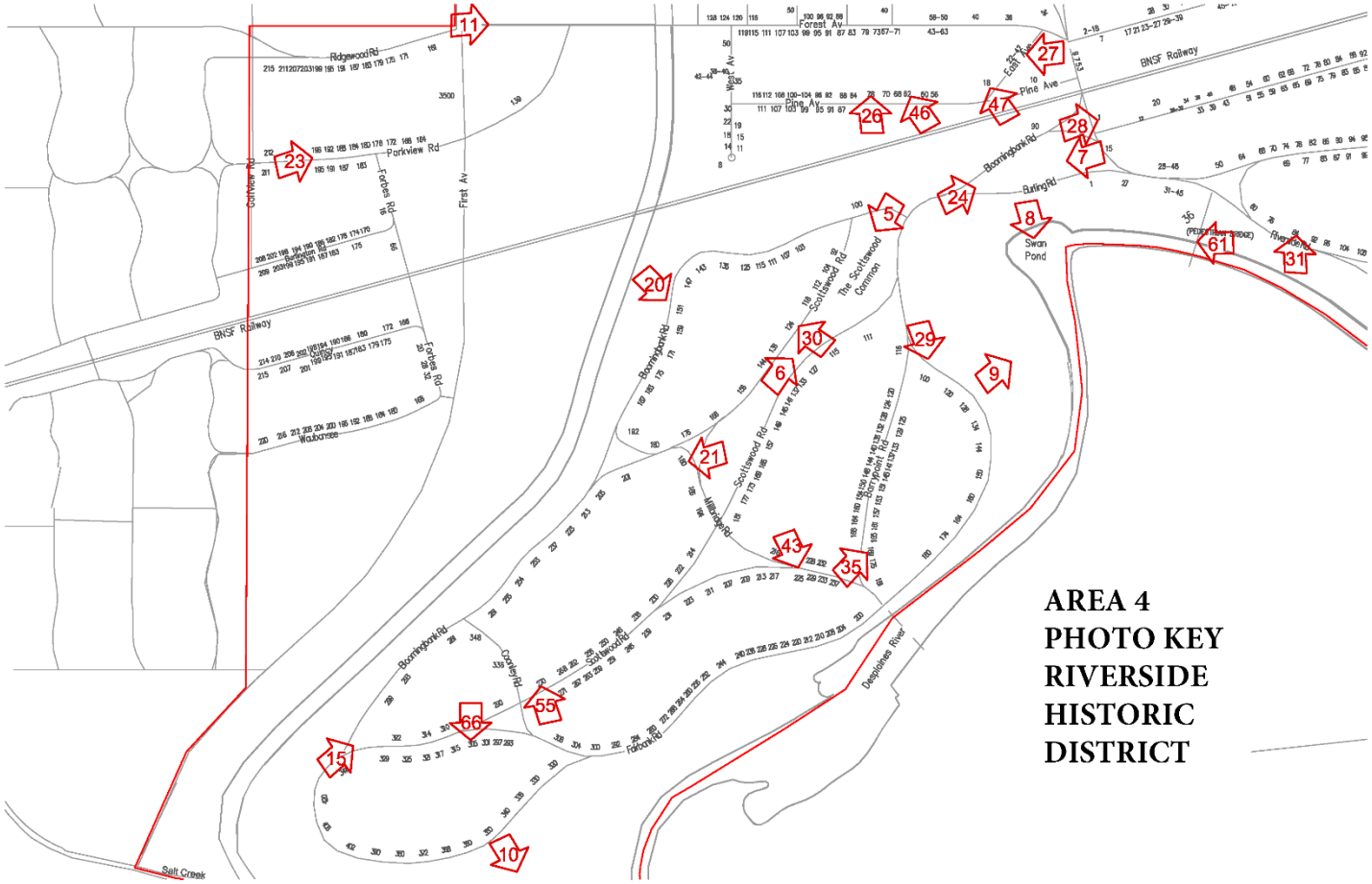
AREA 3 PHOTO KEY - RIVERSIDE HISTORIC DISTRICT



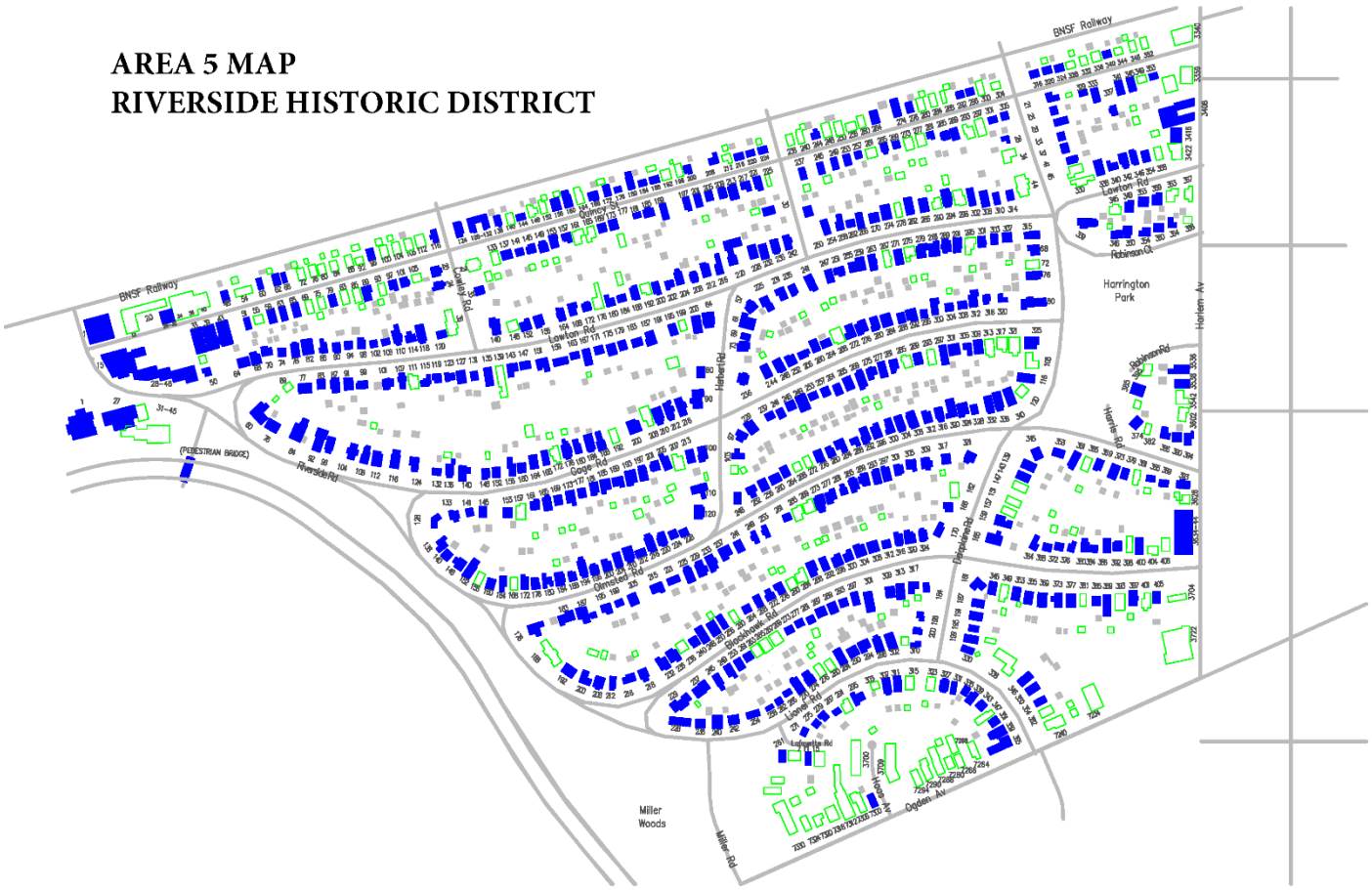
Map 8 Area 3 Photo Key



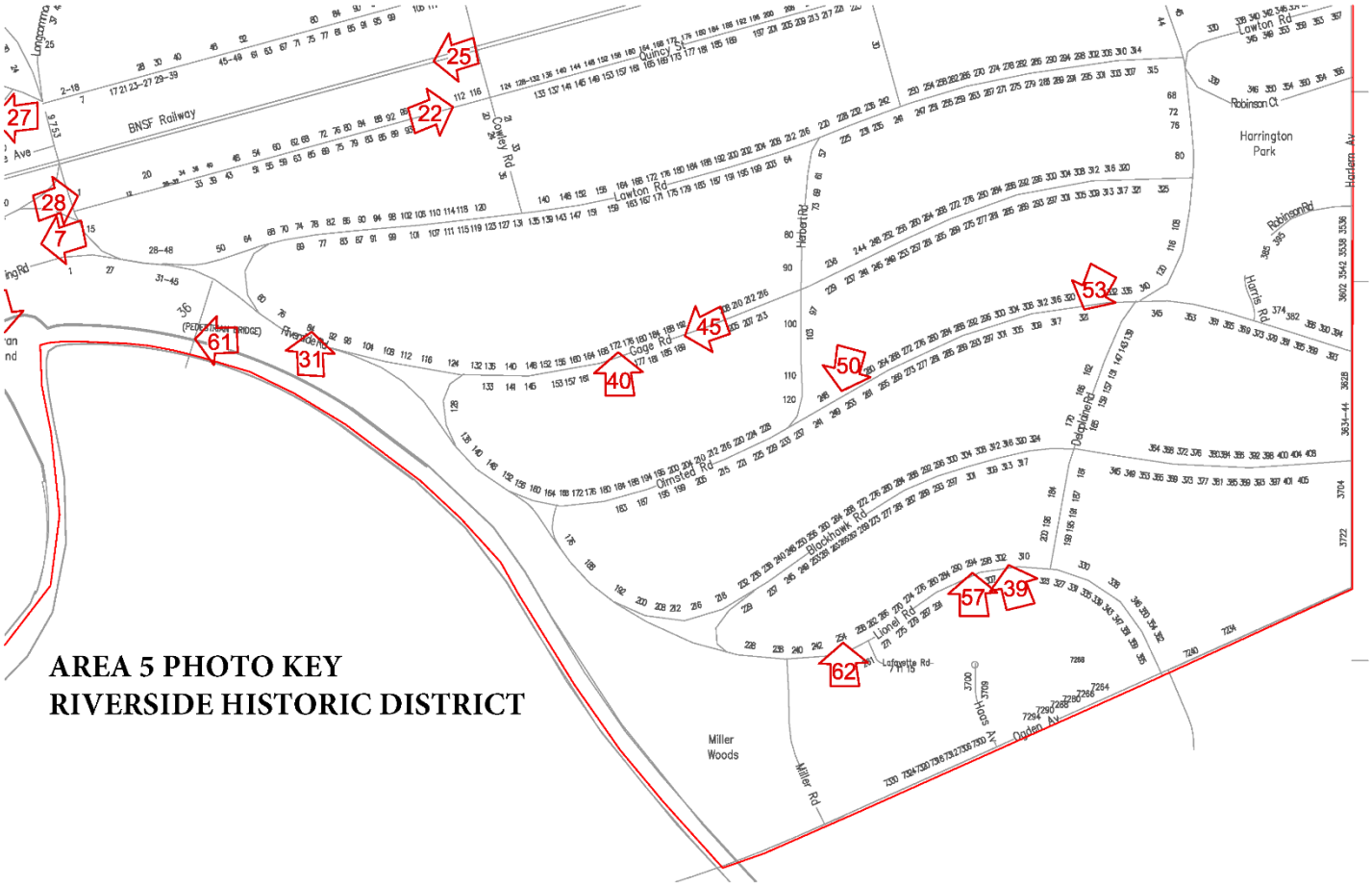
Map 9 Area 4 Map



Map 10 Area 4 Photo Key



Map 11 Area 5 Map



Map 12 Area 5 Photo Key

LIST OF PHOTOGRAPHS

Photographs 1 through 25 (Color)
Riverside Historic District
Village of Riverside, Cook County, Illinois
Photographers – Alesha Cerny - NPS Staff (2017); Heritage Landscapes (2003)

Photo 1 Intersection of Bartram and Nuttall Roads, Facing ESE, July 2017.

Photo 2 Northern section of the Long Common. Facing S, July 2017.

Photo 3 Middle section of the Long Common. Facing S, July 2017.

Photo 4 Southernmost section of the Long Common. Facing NNE, July 2017.

Photo 5 Looking toward the Scottswood Common. Facing SSW, Feb 2003.

Photo 6 Looking from within the Scottswood Common. Facing NE, July 2017.

Photo 7 Guthrie Park with flagpole and memorial stone. Facing W, July 2017.

Photo 8 Looking from Burling Road toward the bend in the Des Plaines River. Facing S, July 2017.

Photo 9 River's edge landscape along the floodplain of the Des Plaines. Facing ENE, July 2017.

Photo 10 An expanse of treed lawn to the ball fields of the Indian Gardens. Facing S, July 2017.

Photo 11 Lands owned by Cook County Forest Preserve along the west edge of the Des Plaines River. Facing E, July 2003.

Photo 12 Triangular green space created by the curvilinear road system at the intersection of Shenstone and North Delaplaine. Facing NW, July 2017.

Photo 13 Triangular green space at Repton and Southcote Roads. Facing ENE, July 2017.

Photo 14 Triangular peninsula formed by the curvilinear road system at the intersection of Southcote and Downing Roads. Facing WSW, July 2017.

Photo 15 Triangular green space at the intersection of Bloomingbank and Scottswood Roads. Facing NE, July 2017.

Photo 16 Addison Road showing typical character of Riverside's curvilinear road system. Facing E, July 2017.

Photo 17 Uncharacteristically straight section on North Longcommon Road. Facing NE, July 2017.

Photo 18 Looking along Uvedale Road. Facing NE, July 2017.

Photo 19 Vegetation within the public right-of-way at the intersection of Southcote and Selborne. Facing W, July 2017.

Photo 20 Looking from the river's edge along Bloomingbank. Facing SE, July 2017.

Photo 21 Looking across Millbridge Road. Facing SW, July 2017.

Photo 22 Road alignment along East Quincy Street. Facing ENE, July 2017.

Photo 23 Looking east along Park View Avenue. Facing E, July 2017.

Photo 24 Looking toward the depot pavilion. Facing NE, July 2017.

Photo 25 Burlington Northern Santa Fe Railroad Corridor. Facing WSW, July 2017.



Photo 1 View looking southeast along Bartram Road testifying to the mounding character of topography of the Long Common, July 2017.



Photo 2 View looking south across the northern section of the Long Common, defined by the ball field and perimeter vegetation, July 2017.



Photo 3 View looking southeast from Nuttall and Shenstone toward the middle section of the Long Common, defined by the mounded topography surrounding the interior playground, July 2017.



Photo 4 View looking northeast depicting the small southernmost section of the Long Common defined by open lawn and dense vegetation along its northern boundary, July 2017.



Photo 5 View looking south toward the Scottswood Common. This photo depicts the well-treed character of the common's expanse of lawns. Large shrubs intermittently positioned, break up the space, February 2003.



Photo 6 View looking northeast from within the Scottswood Common depicts the spatial defining character of overstory deciduous trees and green lawn, also revealing the allocation of walks within the common for pedestrian use, July 2017.



Photo 7 View looking west from within Guthrie Park identifies its civic nature, with flagpole and memorial stone denoting the park's center, July 2017.



Photo 8 Looking from Burling Road toward the bend in the Des Plaines River. Facing S, July 2017.



Photo 9 River's edge landscape along the floodplain of the Des Plaines. Facing ENE, July 2017.



Photo 10 View looking south through an expanse of treed lawn to the ball fields of the Indian Gardens, July 2017.



Photo 11 Image portraying the character of the lands owned by Cook County Forest Preserve along the west edge of the Des Plaines River. This view, taken from the west side of the intersection of 1st Street and Forest Avenue presents the dense vegetation along these forested lands, buffering the village from the heavily traveled 1st Street corridor, July 2003.



Photo 12 View looking northwest depicting character of the triangular island green space created by the curvilinear road system at the intersection of Shenstone and North Delaplaine, bearing witness to the open, treed character of these public spaces, July 2017.



Photo 13 View looking east toward the triangular island green space at the intersection of Repton and Southcote Roads. This view shows the combination of the green public right-of-way in the foreground, with the public lands of the triangle lying within the intersection, providing an expanded public space adorned with lighting, walks and crosswalks at this location, July 2017.



Photo 14 View looking west toward triangular peninsula formed by the curvilinear road system at the intersection of Southcote and Downing Roads. This photo displays the protrusion of the green public right-of-way into the road cross section. The mature canopy trees provide a framed vista to view of the peninsula, July 2017.



Photo 15 View looking northeast toward the triangular peninsula located at the intersection of Bloomingbank and Scottswood Roads, July 2017.



Photo 16 View looking east along Addison Road depicts the typical character of Riverside's predominantly curvilinear road system. The system of streetlights and curvilinear sidewalks is also visible in this image, July 2017.



Photo 17 View looking northeast along an uncharacteristically straight section of road along North Longcommon Road. This section of road lies on land not originally owned by the village during the 1869 Olmsted and Vaux plan and is subsequently not in character with the planned curvilinear character of the Riverside road system seen in Photo 16, July 2017.



Photo 18 Looking along Uvedale Road. Facing NE, July 2017.



Photo 19 View depicting the character of vegetation within the public right-of-way at the intersection of Southcote and Selborne. The form of open lawn, interposed by shade trees typifies the designed character of the village right-of-way, July 2017.



Photo 20 View looking south from the river's edge land along Bloomingbank demonstrates the continuity of character in the placement of shade trees within green lawns on public and private lands, contributing to the Olmsted and Vaux designed perception of an even broader expanse of public land, July 2017.



Photo 21 View looking west across Millbridge Road where an uncharacteristic organization of plantings within the village right-of-way was removed. The plantings consisted of yellow-green foliage plants within a bed of lava-rocks and detracted from the intended character of an open-treed right-of-way which has been restored, July 2017.



Photo 22 View looking east depicting the character of the public right-of-way and road alignment along East Quincy Street, July 2017.



Photo 23 View looking east along Park View Avenue depicting the character of the roads on the western portion of the village, proposed for inclusion into the NHL District. The character of the public right-of-way is comparable to that seen along East Quincy, as viewed in Photo 22, July 2017.



Photo 24 Looking toward the depot pavilion. Facing NE, July 2017.



Photo 25 Burlington Northern Santa Fe Railroad Corridor. Facing WSW, July 2017.

LIST OF PHOTOGRAPHS

Photographs 26 through 73 (Black and White)

Riverside Historic District
Village of Riverside, Cook County, Illinois
Photographer: James Peters
October 2005 and February 2007

Photo 26 Wesencraft House, 78 Pine Ave. Looking north toward the house

Photo 27 Water Tower and Tower Building, 22-42 East Ave. Looking west toward the tower and building

Photo 28 Riverside Improvement Co. Building, 1 Riverside Rd. Looking northeast toward the building

Photo 29 Dore Cottage, 100 Fairbank Rd. Looking southeast toward the house

Photo 30 Schermerhorn House, 124 Scottswood Rd. Looking north toward the house

Photo 31 Allen House, 84 Riverside Rd. Looking north toward the house

Photo 32 Hollister House, 181 Longcommon Rd. Looking east toward the house

Photo 33 73 and 77 Lincoln Ave. Looking northeast toward the houses

Photo 34 Havemeyer Cottage, 165 Bartram Rd. Looking southeast toward the house

Photo 35 Grove Store, 169 Barrypoint Rd. Looking north toward the house

Photo 36 Streetscape, 170-178 Michaux Rd. Looking northwest toward the houses

Photo 37 Central School, 61 Woodside Rd. Looking northeast toward the building's entrance

Photo 38 Ring Lardner House, 150 Herrick Rd. Looking northwest toward the house

Photo 39 Langefeld House and Garage, 302 Lionel Rd. Looking north toward the house

Photo 40 Non-contributing house, 172 Gage Rd. Looking north toward the house

Photo 41 273 Maplewood Rd. Looking east toward the house

Photo 42 Tomek House, 150 Nuttall Rd. Looking north toward the house

Photo 43 MacQueen House, 225 Millbridge Rd. Looking southeast toward the house

Photo 44 Broz House, 175 Maplewood Rd. Looking southwest toward the house

Photo 45 Streetscape: 189-177 Gage Rd. Looking west on the street

Photo 46 Pine Apartments, 64 Pine Ave. Looking northwest toward the building

Photo 47 Riverside Garage, 18 East Ave. Looking northwest toward the building

Photo 48 Brown House, 443 Longcommon Rd. Looking northeast toward the house

Photo 49 370 Delaplaine Rd. Looking north toward the house

Photo 50 253 and 249 Olmsted Rd. Looking southwest toward the houses

Photo 51 Reich House, 242 Southcote Rd. Looking north toward the house

Photo 52 Zundalek House, 172 Maplewood Rd. Looking northeast toward the house

Photo 53 Ocasek House, 321 Olmsted Rd. Looking southwest toward the house

Photo 54 Ashby House, 322 Shenstone Rd. Looking northwest toward the house

Photo 55 Morse House, 270 Scottswood Rd. Looking north toward the house

Photo 56 404 Selborne Rd. Looking northwest toward the house

Photo 57 Heilbron House, 294 Lionel Rd. Looking north toward the house

Photo 58 400-block of Selborne Rd. Looking north on the street

Photo 59 Gross House, 227 Southcote Rd. Looking south toward the house

Photo 60 518 and 522 Byrd Rd. Looking west toward the houses

Photo 61 Desplaines River Pedestrian Bridge, 45 Riverside Rd. Looking west toward the north bridge tower

Photo 62 Stefan House, 254 Lionel Rd. Looking north toward the house

Photo 63 58 Northgate Rd. Looking northwest toward the house

Photo 64 483 Longcommon Rd. Looking southeast toward the house

Photo 65 365 Kent Rd. Looking south toward the house

Photo 66 305 Scottswood Rd. Looking south toward the house

Photo 67 371 Kent Rd. Looking west toward the house

Photo 68 Drive-in Dry Cleaner’s, 2710 S. Harlem Ave. Looking northwest toward the building

Photo 69 Blythe Park School, 735 Leesley Rd. Looking southwest toward the building's south end

Photo 70 Non-contributing house, 464 Uvedale Ct. Looking west toward the house

Photo 71 Non-contributing apartment building, 89 Lincoln Ave. Looking east toward the building

Photo 72 Non-contributing house, 300 Herrick Rd. Looking north toward the house

Photo 73 Non-contributing house, 339 Selborne Rd. Looking east toward the house



Photo 26: Wesencraft House, 78 Pine Ave. (1855; altered); Map 2



Photo 27: Water Tower, 10 Pine Ave. (1871; William LeBaron Jenney, arch.; altered, 1913) Tower Building (right), 22-42 East Ave. (1928); Map 2



Photo 28: Riverside Improvement Company Building, 1 Riverside Rd. (1871; Frederick Withers and William LeBaron Jenney, arch.); Map 5



Photo 29: Dore Cottage, 100 Fairbank Rd. (1869; Calvert Vaux, arch.); Map 4



Photo 30: Schermerhorn House, 124 Scottswood Rd. (1869; William LeBaron Jenney, arch.); Map 4



Photo 31: Allen House, 84 Riverside Rd. (c.1871; William LeBaron Jenney, arch.); Map 5



Photo 32: Hollister House, 181 Longcommon Rd. (c.1871; altered 1902, George Ashby, arch.); Map 3



Photo 33: 77 Lincoln Ave. (1897) and 73 Lincoln Ave. (c.1870); Map 2



Photo 34: Havemeyer Cottage, 165 Bartram Rd. (c.1894; Bosworth and Hunt, arch.); Map 2



Photo 35: Grove Store, 169 Barrypoint Rd. (1897); Map 4



Photo 36: Streetscape, 170-178 Michaux Rd. (1869 and 1888; William LeBaron Jenney, arch.); Map 2

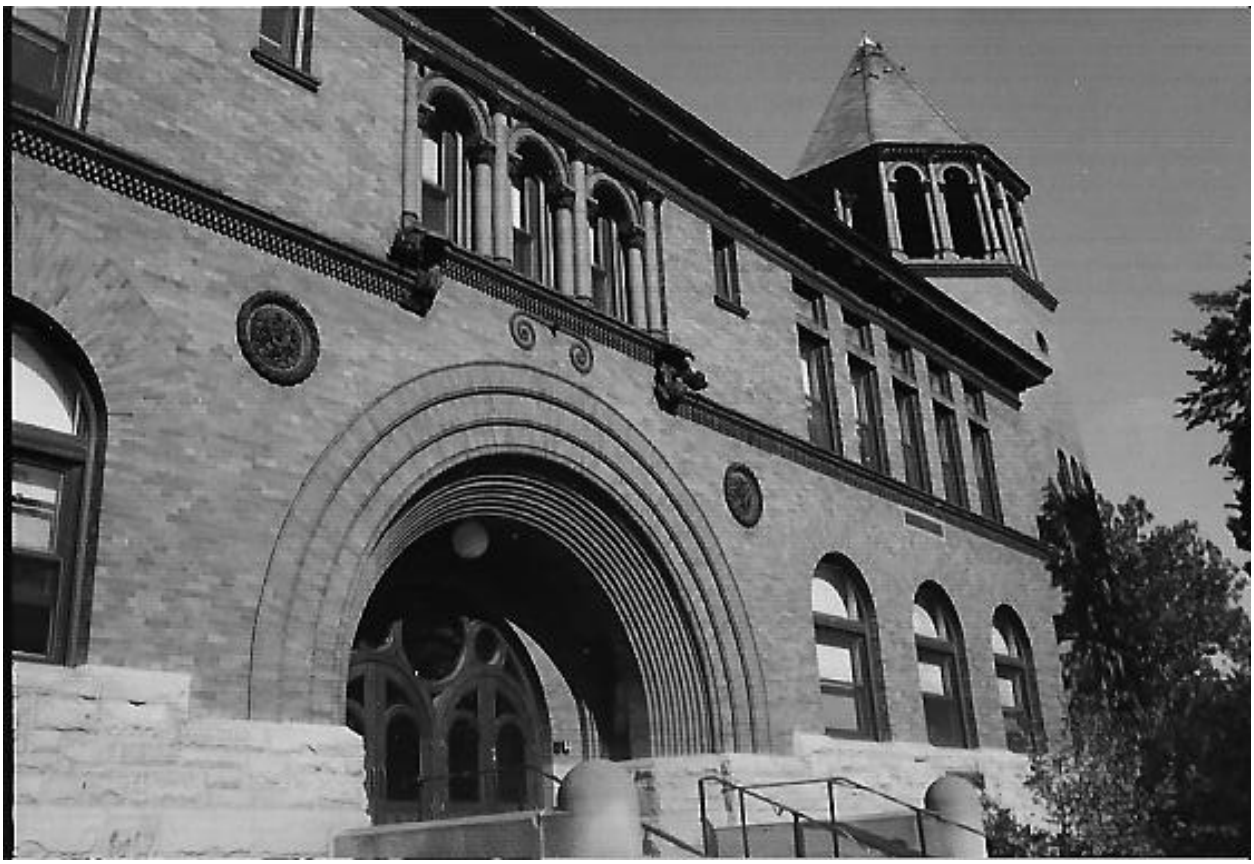


Photo 37: Central School, 61 Woodside Rd. (1897; Charles Whittlesley, arch.); Map 2



Photo 38: Ring Lardner House (right), 150 Herrick Rd. (1913); 140 Herrick Rd. (1877); Map 3



Photo 39: Langefeld House and Garage, 302 Lionel Rd. (1918); Map 5



Photo 40: Non-contributing house, 172 Gage Rd. (built 1915; altered c.1980); Map 5



Photo 41: House, 273 Maplewood Rd. (1918); Map 2



Photo 42: Tomek House, 150 Nuttall Rd. (1906; Frank Lloyd Wright, arch.); Map 2



Photo 43: MacQueen House (right), 225 Millbridge Rd. (1913); Map 4



Photo 44: Broz House, 175 Maplewood Rd. (1920); Map 2



Photo 45: Streetscape, 189-177 Gage Rd. (1915-28); Map 5

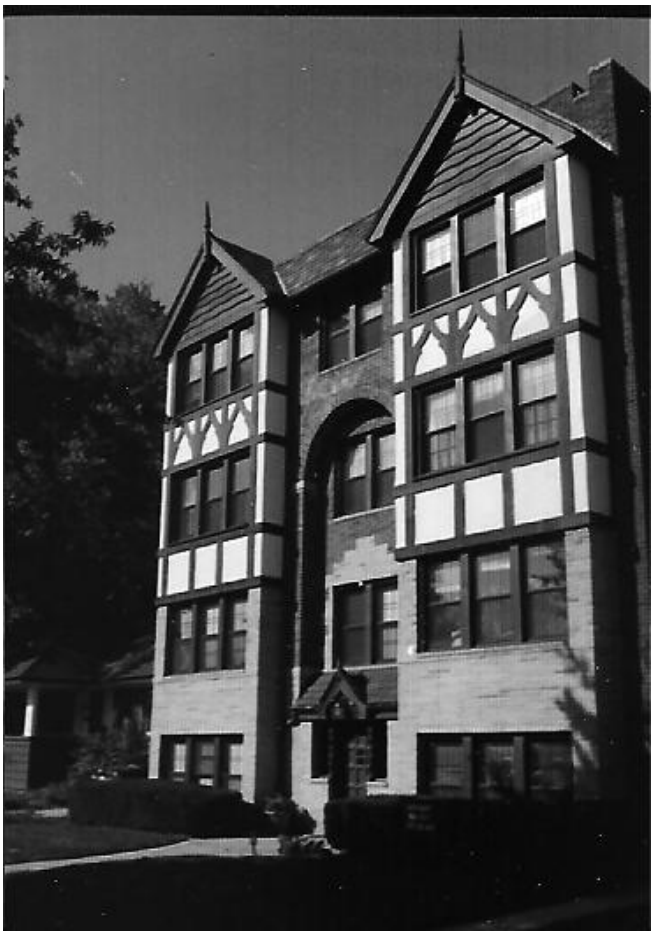


Photo 46: Pine Apartments, 64 Pine Ave. (1929); Map 2



Photo 47: Riverside Garage, 18 East Ave. (1930); Map 2



Photo 48: Brown House (right), 443 Longcommon Rd. (1926); Map 1



Photo 49: 370 N. Delaplaine Rd. (1922); Map 1



Photo 50: 253 and 249 Olmsted Rd. (1916 and 1904; William Radford, arch.); Map 5



Photo 51: Reich House, 242 Southcote Rd. (1931; Edmund Reich, arch.); Map 1



Photo 52: Zundalek House, 172 Maplewood Rd. (1936); Map 2



Photo 53: Ocasek House, 321 Olmsted Rd. (1928; A.J. Zelinka, arch.); Map 5



Photo 54: Ashby House, 322 Shenstone Rd. (1926; Ernest Ashby, arch.); Map 3



Photo 55: Morse House, 270 Scottswood Rd. (1922-27); Map 4



Photo 56: 404 Selborne Rd. (1939); Map 1



Photo 57: Heilbron House, 294 Lionel Rd. (1936; R. Harold Zook, arch.); Map 5



Photo 58: Streetscape, 400-block of Selborne Road (1937-40); Map 1



Photo 59: Gross House, 227 Southcote Rd. (1939; Theodore S. Holim, arch.); Map 1



Photo 60: 518 and 522 Byrd Rd. (1936-41); Map 1



Photo 61: Pedestrian Bridge, 45 Riverside Rd. (1940; WPA, bldr.); Map 5



Photo 62: Stefan House, 254 Lionel Rd. (1936; Arnold Skow, bldr.); Map 5



Photo 63: 58 Northgate Rd. (1950); Map 1



Photo 64: 483 Longcommon Rd. (1945); Map 1



Photo 65: 365 Kent Rd. (1952); Map 1



Photo 66: 305 Scottswood Rd. (1947); Map 4

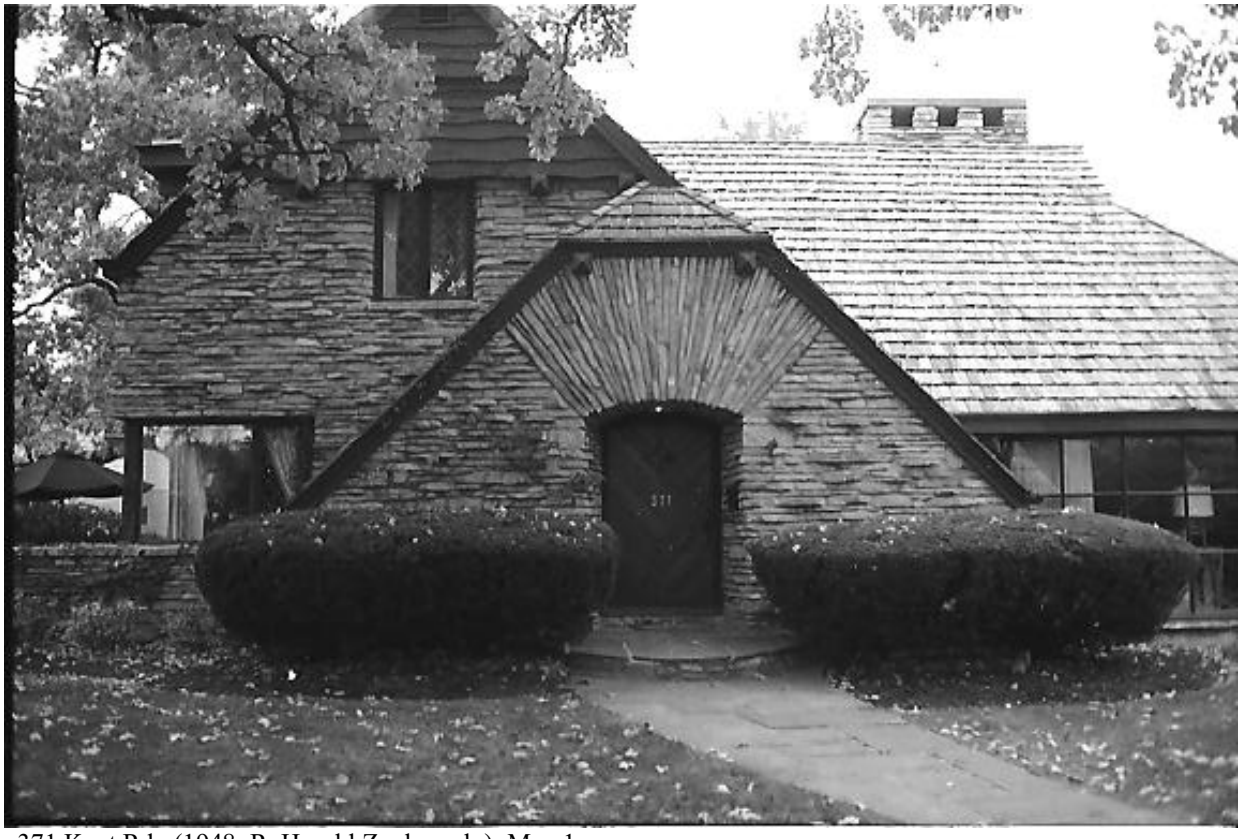


Photo 67: 371 Kent Rd. (1948; R. Harold Zook, arch.); Map 1



Photo 68: Drive-in dry cleaner's building, 2710 S. Harlem Ave. (1953); Map 1



Photo 69: Blythe Park School, 735 Leesley Rd. (1949; Perkins & Will, arch.); Map 1

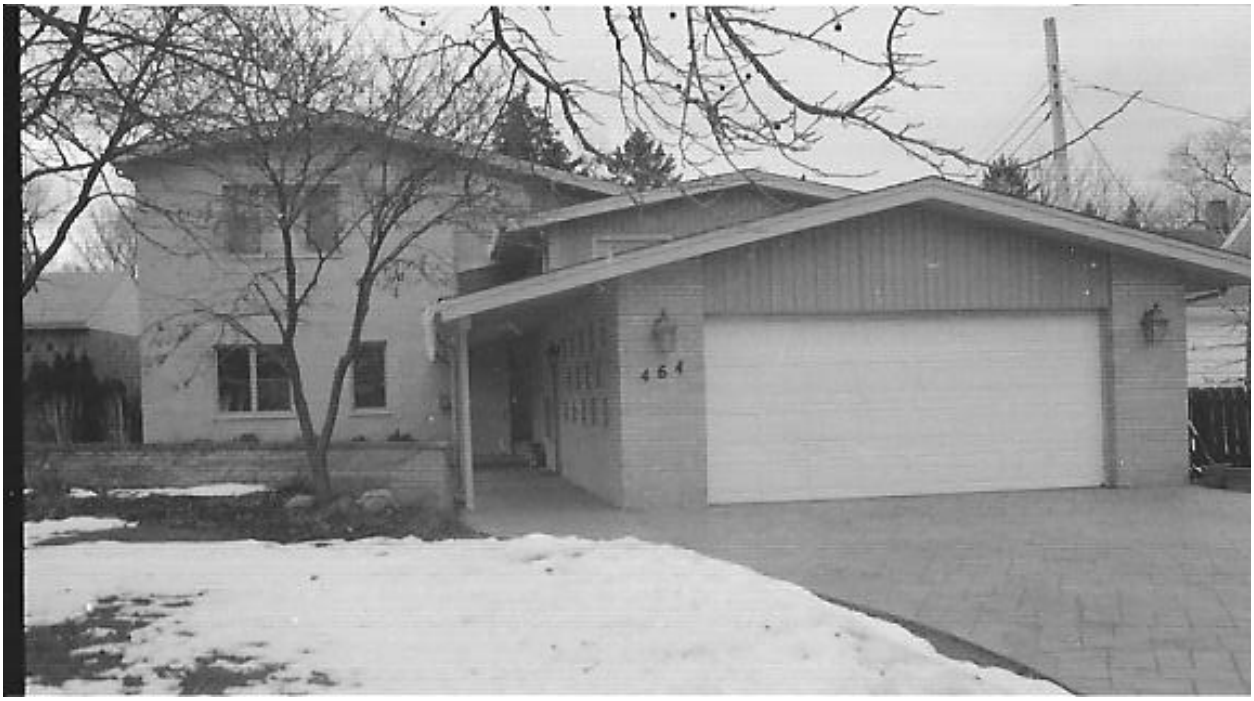


Photo 70: Non-contributing house, 464 Uvedale Ct. (1962); Map 1



Photo 71: Non-contributing apartment building, 89 Lincoln Ave. (1972); Map 2



Photo 72: Non-contributing house, 300 Herrick Rd. (2006); Map 3



Photo 73: Non-contributing house, 339 Selborne Rd. (2005); Map 1

Riverside, Illinois, Resource list

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
		C		LANDSCAPE	1870-1959	PICTURESQUE/ROMANTIC	OLMSTED AND VAUX
150 ADDISON		C		SF	1953	RANCH	
155 ADDISON		C	C	SF	1930	COLONIAL REVIVAL	JOSEPH NOVY, ARCHITECT
156 ADDISON		C	C	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	ROBERT SEYFARTH, ARCHITECT
159 ADDISON		C	C	SF	1928	COLONIAL REVIVAL MEDITERRANEAN	J.J. CERNY, ARCHITECT; FRED MRAZ, BUILDER
163 ADDISON		C	NC	SF	1903	TUDOR	
168 ADDISON		C	C	SF	1888	FOLK	
174 ADDISON		C	C	SF	1895	AMERICAN FOURSQUARE	
175 ADDISON		C	C	SF	1908-1909	COLONIAL REVIVAL	WM. ERNEST WALKER, ARCHITECT
180 ADDISON		C	C	SF	1892	FOLK	
183 ADDISON		C	NC	SF	1908	PRAIRIE SCHOOL	TALMADGE AND WATSON
190 ADDISON		C	NC	SF	1918	VICTORIAN, ALTERED FORMER COACH HOUSE	RUBAS/SOLLITT
194 ADDISON		C	C	SF	1903	COLONIAL REVIVAL	C.B. YOUNG, ARCHITECT; W.E. SOUTHWARD, BUILDER
200 ADDISON		C		SF	1950-51	RANCH	ARNOLD SKOW
207 ADDISON		NC		SF	1967	NEO-COLONIAL	FRANK VELAT, ARCHITECT; JOHN LAKOSIL, BUILDER
211 ADDISON		NC		SF	1969	NEO-COLONIAL	FRANK VELAT, ARCHITECT; JOHN LAKOSIL, BUILDER
212 ADDISON		C	C	SF	1888	QUEEN ANNE	WILLIAM LEBARON JENNEY
215 ADDISON		C	C	SF	1926	TUDOR	H.WHITE
223 ADDISON		C	C	SF	1923	COLONIAL REVIVAL	
227 ADDISON		C	C	SF	1922	COLONIAL REVIVAL	J.B. REINERTSTON, BUILDER
228 ADDISON		NC		SF	1956	COLONIAL REVIVAL	KRASKA BUILDERS
231 ADDISON		C	C	SF	1925-1927	COLONIAL REVIVAL (DUTCH COLONIAL)	
235 ADDISON		C	NC	SF	1940-1941	COLONIAL REVIVAL	J. KASCH, ARCHITECT; A. VIREN, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
236 ADDISON		C	NC	SF	1939	COLONIAL REVIVAL	
239 ADDISON		C	C	SF	1948	COLONIAL REVIVAL	ARTHUR WILLS
240 ADDISON		C	NC	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	HALLMAN, BUILDER
243 ADDISON		C	C	SF	1928	COLONIAL REVIVAL MEDITERRANEAN	
244 ADDISON		C	C	SF	1928	TUDOR	AXEL V. JEISENSKI, ARCHITECT; BROOKS CONSTR. CO., BUILDER
247 ADDISON		C	NC	SF	1923	PRAIRIE SCHOOL	
248 ADDISON		C	C	SF	1929	MEDITERRANEAN	
252 ADDISON		C	C	SF	1929	FRENCH ECLECTIC	
255 ADDISON		C	C	SF	1926	FRENCH ECLECTIC	
256 ADDISON		C	NC	SF	1922	COLONIAL REVIVAL	
259 ADDISON		C	C	SF	1927	TUDOR	
260 ADDISON		C	NC	SF	1922	COLONIAL REVIVAL	
264 ADDISON		C		SF	1925-1926	BUNGALOW	
268 ADDISON		C	NC	SF	1941-1943	CAPE COD	
272 ADDISON		C	NC	SF	1921	COLONIAL REVIVAL	
276 ADDISON		C		SF	1923	COLONIAL REVIVAL	
279 ADDISON		C		SF	1950-1951	SPLIT-LEVEL	
280 ADDISON		C	NC	SF	1913-1914	CRAFTSMAN/ BUNGALOW	
283 ADDISON		C	NC	SF	1925-1928	COLONIAL REVIVAL	
284 ADDISON		C	C	SF	1924	BUNGALOW	
285 ADDISON		C	NC	SF	1926-1927	SPANISH ECLECTIC	
287 ADDISON		NC	C	SF	1926	UNK-(ALTERED)	
288 ADDISON		C	C	SF	1913	CRAFTSMAN/ BUNGALOW	
292 ADDISON		C	NC	SF	1922-1924	CRAFTSMAN/ BUNGALOW	
296 ADDISON		C	NC	SF	1914-1918	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
297 ADDISON		C	NC	SF	1931	TUDOR	
300 ADDISON		C	NC	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	JOHN REINERTSON, BUILDER
303 ADDISON		C	C	SF	1925-1930	CAPE COD	
304 ADDISON		C	C	SF	1914	CRAFTSMAN/ BUNGALOW	
306 ADDISON		C	C	SF	1926-1932	PUEBLO REVIVAL/SPANISH	
309 ADDISON		C	C	SF	1924-1929	CRAFTSMAN/ BUNGALOW	
310 ADDISON		C	C	SF	1947	CRAFTSMAN/ BUNGALOW	AMAROSA, BUILDER
311 ADDISON		C	C	SF	1931	TUDOR	
312 ADDISON		C	C	SF	1910	CRAFTSMAN/ BUNGALOW	
313 ADDISON		C	NC	SF	1924-1925	BUNGALOW	SUPPLITT BROS, AND DOW
317 ADDISON		NC	NC	SF	1925	UNK-(ALTERED)	
321 ADDISON		C	C	SF	1916	FOLK	
322 ADDISON		C		SF	1941-1943	FRENCH ECLECTIC	MICHAELSON, RABIG, AND REMY, ARCHITECTS
325 ADDISON		C	C	SF	1924-1925	COLONIAL REVIVAL	
329 ADDISON		C	C	SF	1925	COLONIAL REVIVAL	K. SUPPLITT
333 ADDISON		C		SF	1940-1942	COLONIAL REVIVAL	JOE KOSEK, ARCHITECT; A.H. VIREN, BUILDER
352 ADDISON		C	C	SF	1936-1937	TUDOR	ED NORDELIC, ARCHITECT; JOE PONDELAK CONSTR. CO.
360 ADDISON		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
365 ADDISON		C	C	SF	1924-1928	PRAIRIE SCHOOL	
366 ADDISON		C	C	SF	1922-1924	CRAFTSMAN/ BUNGALOW	
368 ADDISON		NC	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW (ALTERED)	
369 ADDISON		C	C	SF	1924	PRAIRIE SCHOOL	
372 ADDISON		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
373 ADDISON		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
376 ADDISON		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
377 ADDISON		C		SF	1950-1952	NEO-COLONIAL	
380 ADDISON		C	C	SF	1929	CRAFTSMAN/ BUNGALOW	ARNOLD SKOW, ARCHITECT; WALTER FRANCK, BUILDER
381 ADDISON		C	C	SF	1914-1917	TUDOR	
384 ADDISON		C	NC	SF	1920-1922	CRAFTSMAN/ BUNGALOW	
385 ADDISON		C		SF	1941-1942	TUDOR	V.J. NOVAK, ARCHITECT; CARL PETERSON, BUILDER
388 ADDISON		C	C	SF	1919	PRAIRIE SCHOOL	
389 ADDISON		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
392 ADDISON		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	K.L. SUPPLITT, BUILDER
393 ADDISON		C		SF	1928-1929	TUDOR	
396 ADDISON		C	C	SF	1928	BUNGALOW	ALLISON, ARCHITECT; JOHN LIND, BUILDER
397 ADDISON		C	C	SF	1938	CAPE COD	V.J. NOVAK, ARCHITECT; FRANK LAPOTA
398 ADDISON		NC		SF	2011		
400 ADDISON		C		SF	1951	MINIMAL TRADITIONAL	
401 ADDISON		C	C	SF	1921-1924	SWISS COTTAGE	ALFRED P. WEBER
404 ADDISON		C	C	SF	1930	CRAFTSMAN/ BUNGALOW	
405 ADDISON		C	C	SF	1931	TUDOR	
408 ADDISON		C	C	SF	1912-1929	CRAFTSMAN/ BUNGALOW	
409 ADDISON		C	C	SF	1919-1923	CRAFTSMAN/ BUNGALOW	
410 ADDISON		C	NC	SF	1923	AMERICAN FOURSQUARE	
412 ADDISON		C	C AND NC	SF	1924	CRAFTSMAN/ BUNGALOW	
413 ADDISON		C	C	SF	1924-1926	AMERICAN FOURSQUARE	
417 ADDISON		C	C	SF	1925-1926	AMERICAN FOURSQUARE	
419 ADDISON		C		SF	1942	CAPE COD	
423 ADDISON		C		SF	1939	CAPE COD	
424 ADDISON		C	C	SF	1929	CRAFTSMAN/ BUNGALOW	A. TROCHA, ARCHITECT; E. NELSON, BUILDER
425 ADDISON		C	C	SF	1912	CRAFTSMAN/ BUNGALOW	V.J. NOVAK, ARCHITECT; FRANK LAPOTA

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
428 ADDISON		C	C	SF	1925	AMERICAN FOURSQUARE	
432 ADDISON		C	C	SF	1927-1929	BUNGALOW	
433 ADDISON		C	C	SF	1915	CRAFTSMAN/ BUNGALOW	A.W. WENDELL
437 ADDISON		C	C	SF	1904	CRAFTSMAN/ BUNGALOW	
60 AKENSIDE		C		EDU,REL	1883	GOTHIC REVIVAL	WM. LEBARON JENNEY
65 AKENSIDE		C	C	SF	1929	TUDOR	
69 AKENSIDE		C	C	SF	1940	COLONIAL REVIVAL	
73 AKENSIDE		C	C	SF	1891	QUEEN ANNE	
77 AKENSIDE		C	C	SF	1927-1929	TUDOR	W.O. MELCHER
82 AKENSIDE		C		REL	1895	TUDOR	JARVIS HUNT
85 AKENSIDE		C	C	SF	1926-1927	TUDOR	W.O. MELCHER
110 AKENSIDE		C	C	SF	1871-1873	SECOND EMPIRE	WM. LEBARON JENNEY
118 AKENSIDE		C	C	SF	1927	TUDOR	W.E. STEINBECK
124 AKENSIDE		NC		SF	1966	NEO-COLONIAL	A.H. NEMOEDE, ARCHITECT; BYRON WILSON, BUILDER
127 AKENSIDE		C	C	SF	1928	TUDOR	A.W. WENDELL
130 AKENSIDE		C	C	SF	1925	AMERICAN FOURSQUARE	
131 AKENSIDE		C	NC	SF	1893	QUEEN ANNE	
135 AKENSIDE		C	C	SF	1889-1893	SHINGLE	
136 AKENSIDE		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	W.O. MELCHER
139 AKENSIDE		C	C	SF	1893-1894	QUEEN ANNE	
142 AKENSIDE		C	NC	SF	1915-1927	COLONIAL REVIVAL	
146 AKENSIDE		C	C	SF	1921	COLONIAL REVIVAL (DUTCH COLONIAL)	
147 AKENSIDE		C	NC	SF	1923	AMERICAN FOURSQUARE	
150 AKENSIDE		C	C	SF	1923	AMERICAN FOURSQUARE	
154 AKENSIDE		C	C	SF	1927-1929	MEDITERRANEAN	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
155 AKENSIDE		C		SF	1951	MINIMAL TRADITIONAL	ARNOLD SKOW
162 AKENSIDE		NC	C	SF	2003	COLONIAL REVIVAL	ANN NOWATOWSKI, ARCHITECT; TERRI MORRISON, BUILDER
166 AKENSIDE		C	C	SF	1931-1932	TUDOR	WITHEY, ARCHITECT; SCHOELMOHLER, BUILDER
170 AKENSIDE		C	NC	SF	1928	CRAFTSMAN/ BUNGALOW	TEASVILLE CONSTRUCTION COMPANY, MORTON GROVE
174 AKENSIDE		C	C	SF	1928	TUDOR	
178 AKENSIDE		C	C	SF	1941	COLONIAL REVIVAL	L.I. JANIK, ARCHITECT; JERRY JANA, BUILDER
182 AKENSIDE		C		SF	1938	COLONIAL REVIVAL	(ARTHUR OR WILLIAM) KRIEG, ARCHITECT
186 AKENSIDE		C	NC	SF	1938	COLONIAL REVIVAL	WILLIAM KRIEG, ARCHITECT
187 AKENSIDE		C		SF	1938-1939	MANSARD	HOME BUILDERS, BUILDER
191 AKENSIDE		C		SF	1937-1938	CAPE COD	F. CLARE HINCKLEY, ARCHITECT; HOME BUILDERS, BUILDER
194 AKENSIDE		NC		SF	2003	NEO-TUDOR	
195 AKENSIDE		C		SF	1935-1937	TUDOR	F. CLARE HINCKLEY, ARCHITECT; HOME BUILDERS, BUILDER
199 AKENSIDE		C		SF	1936	COLONIAL REVIVAL	RUSSELL B. WILLIAMSON, ARCHITECT; HOME BUILDERS CO., BUILDERS
200 AKENSIDE		C		SF	1954-1955	NEO-COLONIAL	JOHN C. LEWE
205 AKENSIDE		C		SF	1937-1938	TUDOR	F. CLARE HINCKLEY, ARCHITECT; HOME BUILDERS, BUILDER
211 AKENSIDE		C		SF	1938-1939	CAPE COD	WILLIAMSON, INC.
215 AKENSIDE		NC		SF	1948-1949	COLONIAL REVIVAL	WHITNEY REALTY
221 AKENSIDE		C		SF	1947-1949	MINIMAL TRADITIONAL	EDWARD HALLMANN, ARCHITECT; KRASKA BUILDERS
715 ARLINGTON		NC	NC	SF	2007	NEO-CRAFTSMAN	ARNOLD SKOW
719 ARLINGTON		C		SF	1937-1938	TUDOR	
723 ARLINGTON		C		SF	1936	MINIMAL TRADITIONAL	GEORGE COURT
724 ARLINGTON		NC	C	SF	2004	NEO-COLONIAL	
727 ARLINGTON		C		SF	1940	COLONIAL REVIVAL	
728 ARLINGTON		C	C	SF	1941-1942	TUDOR	
732 ARLINGTON		C		SF	1945	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
735 ARLINGTON		NC		SF	2012		
736 ARLINGTON		C	C	SF	1945	COLONIAL REVIVAL	W. BALTIS
739 ARLINGTON		C		SF	1941	SPLIT-LEVEL	
740 ARLINGTON		C	C	SF	1940	TUDOR	
743 ARLINGTON		C		SF	1947	TUDOR	
744 ARLINGTON		C		SF	1940	MINIMAL TRADITIONAL	
747 ARLINGTON		C		SF	1951	RANCH	JOHN KRASKA
750 ARLINGTON		C		SF	1957	RANCH	
751 ARLINGTON		NC	C	SF	1948-1949	RANCH	
756 ARLINGTON		C	C	SF	1940-1941	COLONIAL REVIVAL	
362 AUDUBON		C	C	SF	1939	COLONIAL REVIVAL	L.I. JANIK
366 AUDUBON		C		SF	1948	COLONIAL REVIVAL	RANGAR BENSON
370 AUDUBON		NC		SF	1961	TUDOR	
374 AUDUBON		C	C	SF	1936-1937	COLONIAL REVIVAL	D. WIGHT BECK AND H.H STODDARD
378 AUDUBON		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
379 AUDUBON		C		SF	1951	RANCH	ARNOLD SKOW
382 AUDUBON		C		SF	1950	NEO-COLONIAL	B.T. MORAVEC, ARCHITECT; JAMES SUCHY, BUILDER
386 AUDUBON		C	C	SF	1950-1951	MINIMAL TRADITIONAL	A.T. SMITHSON, ARCHITECT; JERRY JANA, BUILDER
390 AUDUBON		C	C	SF	1949-1951	MINIMAL TRADITIONAL	B.T. MORAVEC, ARCHITECT; JERRY JANA, BUILDER
391 AUDUBON		C		SF	1951	RANCH	NORMAN J. NOVY
396 AUDUBON		C	C	SF	1926-1927	COLONIAL REVIVAL	
398 AUDUBON		C	C	SF	1935-1936	CAPE COD	A.J. ZELENKA, ARCHITECT
399 AUDUBON		NC		SF	1959	MINIMAL TRADITIONAL	B.T. MORAVEC, ARCHITECT; KRASKA BUILDERS
402 AUDUBON		C		SF	1938-1939	COLONIAL REVIVAL	ARNOLD SKOW
403 AUDUBON		C	C	SF	1935-1937	MANSARD	EDWARD NORDLIE, ARCHITECT; MIDLAND ENG CO.

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
406 AUDUBON		C	C	SF	1932	TUDOR	A.J. JACOBS, ARCHITECT; O.H. TENINTY, BUILDER
407 AUDUBON		C		SF	1936-1937	TUDOR	LILLENTHAL, ARCHITECT; A.W. KOMOREK, BUILDER
410 AUDUBON		C	C	SF	1939-1940	COLONIAL REVIVAL	KLARICH
411 AUDUBON		C	C	SF	1948-1949	COLONIAL REVIVAL	RANGAR BENSON
414 AUDUBON		C		SF	1940	COLONIAL REVIVAL	JOSEPH BEDNARIS, ARCHITECT
415 AUDUBON		C	C	SF	1927-1929	TUDOR	
419 AUDUBON		C	C	SF	1950-1951	NEO-COLONIAL	EDWARD C. HALLMAN, ARCHITECT; JOHN FRASER, BUILDER
423 AUDUBON		C		SF	1954-1955	PRAIRIE SCHOOL	HOWARD H. PECK, ARCHITECT; SAM BATISTICH, BUILDER
427 AUDUBON		C		SF	1949-1951	BUNGALOW	HOWARD H. PECK, ARCHITECT; SAM BATISTICH, BUILDER
431 AUDUBON		C		SF	1949-1951	COLONIAL REVIVAL	FRANCIS M. BALDWIN, ARCHITECT; HINES CONST. CO.
116 BARRYPOINT		C		REL	1870-1871	GOTHIC REVIVAL	FREDERICK C. WITHERS, ARCHITECT; RIVERSIDE IMPROVEMENT CO.
120 BARRYPOINT		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
124 BARRYPOINT		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	L.W. CARROLL, BUILDER
125 BARRYPOINT		NC		SF	1966	MINIMAL TRADITIONAL	KEY HOME INC
128 BARRYPOINT		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	CARROLL
129 BARRYPOINT		C	C	SF	1872	COLONIAL REVIVAL	
132 BARRYPOINT		C	C	SF	1927	CRAFTSMAN/ BUNGALOW	
133 BARRYPOINT		C	NC	SF	1938-1939	TUDOR	
136 BARRYPOINT		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
137 BARRYPOINT		C	C	SF	1938	TUDOR	
140 BARRYPOINT		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
141 BARRYPOINT		NC		SF	1966	SPLIT-LEVEL	
144 BARRYPOINT		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
145 BARRYPOINT		C		MF	1900	PRAIRIE SCHOOL	L.W. CARROLL, BUILDER
148 BARRYPOINT		C	NC	SF	1892-1893	FOLK	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
150 BARRYPOINT		C	C	MF	1910	CRAFTSMAN/ BUNGALOW	
151 BARRYPOINT		C	NC	MF	1909	CRAFTSMAN/ BUNGALOW	GORDON LIPSEY
153 BARRYPOINT		C	C	MF	1913-1915	PRAIRIE SCHOOL	
154 BARRYPOINT		C	C	SF	1927	CRAFTSMAN/ BUNGALOW	
157 BARRYPOINT		C	C	SF	1887-1888	QUEEN ANNE	
160 BARRYPOINT		C	C	SF	1929	CRAFTSMAN/ BUNGALOW	
161 BARRYPOINT		C		SF	1890	FOLK	
164 BARRYPOINT		C	NC	SF	1922	CRAFTSMAN/ BUNGALOW	
165 BARRYPOINT		C	C	SF	1956	MINIMAL TRADITIONAL	
168 BARRYPOINT		C	C	SF	1929	TUDOR	WALTER POTTER
169 BARRYPOINT		C	NC	SF	1897	COLONIAL REVIVAL	
172 BARRYPOINT		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
175 BARRYPOINT		NC		SF	1964	MINIMAL TRADITIONAL	
181 BARRYPOINT		C		SF	1880	FOLK (STONE)	
141 BARTRAM		C	C	SF	1926	TUDOR	
145 BARTRAM		C	C	SF	1894	SHINGLE	FRANK CHAPIN
146 BARTRAM		C	C	SF	1940	COLONIAL REVIVAL	
154 BARTRAM		C	NC	SF	1870	ITALIANATE	
157 BARTRAM		C	C	SF	1894	TUDOR	
165 BARTRAM		C	C	SF	1879	SHINGLE	FRANK CHAPIN
231 BARTRAM		C		SF	1953	RANCH	
243 BARTRAM		C	C	SF	1928	COLONIAL REVIVAL (DUTCH COLONIAL)	H.J. BUERGER, ARCHITECT; FRANK J. RUS, BUILDER
244 BARTRAM		C		SF	1955	RANCH	
245 BARTRAM		NC	NC	SF	2014		
247 BARTRAM		C	C	SF	1928 C	TUDOR	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
248 BARTRAM		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
251 BARTRAM		C	C	SF	1915-1917	CRAFTSMAN/ BUNGALOW	
252 BARTRAM		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
256 BARTRAM		C	C	SF	1928	TUDOR	PETER VISSOR CO
257 BARTRAM		C	C	SF	1905	COLONIAL REVIVAL	
260 BARTRAM		C	C	SF	1925-1926	TUDOR	
263 BARTRAM		NC	NC	SF	1966	TUDOR	ERNEST N. BRAUCHER
264 BARTRAM		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
267 BARTRAM		C	C	SF	1924	TUDOR	
268 BARTRAM		NC	C	SF	1965-67	RANCH	
271 BARTRAM		C	C	SF	1945	COLONIAL REVIVAL	C.J. KASTRUP
272 BARTRAM		C	C	SF	1923	PRAIRIE SCHOOL	
275 BARTRAM		C	C	SF	1923	AMERICAN FOURSQUARE	
276 BARTRAM		C	C	SF	1928	CRAFTSMAN/ BUNGALOW	
279 BARTRAM		C		SF	1952	SPLIT-LEVEL	B.T. MORAVIEC, ARCHITECT; A. KOPECKY AND SONS
280 BARTRAM		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
283 BARTRAM		C	C	SF	1909	COLONIAL REVIVAL	
284 BARTRAM		C	C	SF	1946	RANCH	L.I. JANIK, ARCHITECT; JERRY JANA, BUILDER
287 BARTRAM		C	C	SF	1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
288 BARTRAM		C		SF	1946	COLONIAL REVIVAL	L.I. JANIK, ARCHITECT; JERRY JANA, BUILDER
292 BARTRAM		C	C	SF	1941-1943	COLONIAL REVIVAL	C.W. LAMPE AND CO., ARCHITECT; A. VIREN, BUILDER
295 BARTRAM		C	C	SF	1922	COLONIAL REVIVAL	
296 BARTRAM		C	C	SF	POST-2005	NEO-CRAFTSMAN	W.O. MELCHER
299 BARTRAM		C	C	SF	1909	AMERICAN FOURSQUARE	
302 BARTRAM		C	C	SF	1928-1929	COLONIAL REVIVAL (DUTCH COLONIAL)	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
306 BARTRAM		C	C	SF	1940s	MINIMAL TRADITIONAL	
307 BARTRAM		C	C	SF	1936-1937	COLONIAL REVIVAL	EDWARD MCCLELLAN, ARCHITECT
310 BARTRAM		C	C	SF	1927-1929	FOLK	
311 BARTRAM		C	C	SF	1924-1926	COLONIAL REVIVAL	
314 BARTRAM		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
315 BARTRAM		C	C	SF	1925	COLONIAL REVIVAL	
319 BARTRAM		NC	NC	SF	1923	COLONIAL REVIVAL (ALTERED)	
320 BARTRAM		NC	C	SF	1927-1930	TUDOR	
323 BARTRAM		C	C	SF	1941	COLONIAL REVIVAL	TIMOTHY J. BUCKLEY
327 BARTRAM		C	C	SF	1942	COLONIAL REVIVAL	ERNST BRAUCHER, ARCHITECT; FRANK NEJDL, BUILDER
331 BARTRAM		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
335 BARTRAM		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	A.W. WENDALL
339 BARTRAM		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
343 BARTRAM		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
347 BARTRAM		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
351 BARTRAM		C	C	SF	1925-1933	COLONIAL REVIVAL	
355 BARTRAM		C	C	SF	1925-1928	COLONIAL REVIVAL	
359 BARTRAM		C	C	SF	1925	COLONIAL REVIVAL	
363 BARTRAM		C	C	SF	1923-1925	CRAFTSMAN/ BUNGALOW	
366 BARTRAM		C	C	SF	1926	NEO-CLASSICAL	
367 BARTRAM		C	C	SF	1923-1924	BUNGALOW	
370 BARTRAM		C	C	SF	1948	COLONIAL REVIVAL	WILL PECHOTA, ARCHITECT; BALTIS BILT HOMES
371 BARTRAM		C	C	SF	1923-1924	COLONIAL REVIVAL	
374 BARTRAM		C	C	SF	1924	TUDOR	
375 BARTRAM		C		SF	1955	RANCH	RAY SMITH AND ASSOC., ARCHITECTS; GEORGE KARLOVSKY, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
376 BARTRAM		C	NC	SF	1925-1926	COLONIAL REVIVAL	
382 BARTRAM		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
383 BARTRAM		C		SF	1954	RANCH	FRANK VELAT, ARCHITECT; BILEK AND VARUSKA, BUILDER
386 BARTRAM		C	C	SF	1906-1917	CRAFTSMAN/ BUNGALOW	
390 BARTRAM		C		SF	1949	SPLIT-LEVEL	JACOB LEWIS, ARCHITECT; ACORN BLDGS CORP.
394 BARTRAM		NC	C	SF	POST-2006	NEO-BUNGALOID	
400 BARTRAM		C	C	SF	1928	TUDOR	WILLIAM SEVIC, ARCHITECT; ERNEST F. MACHA, BUILDER
406 BARTRAM		C		SF	1936-1937	COLONIAL REVIVAL	WILLIAM SEVIC, ARCHITECT
412 BARTRAM		C		SF	1952	NEO-COLONIAL	GEORGE SULDA
505 BERKELEY		C		SF	1937-1941	ART MODERNE	WEINER AND BALABAN, ARCHITECTS; HARRY LANGLOIS, BUILDER
508 BERKELEY		C		SF	1938	TUDOR	A.W. KOMAREK, ARCHITECT
510 BERKELEY		C	C	SF	1931-1936	TUDOR	
512 BERKELEY		C	NC	SF	1931	MANSARD	
513 BERKELEY		C		SF	1936	TUDOR	
514 BERKELEY		C	C	SF	1930	CRAFTSMAN/ BUNGALOW	CLEMENT VITTNER, ARCHITECT; JOSEPH BEJCEK, BUILDER
517 BERKELEY		C		SF	1939	ART MODERNE	
521 BERKELEY		C		SF	1939-1940	COLONIAL REVIVAL	
524 BERKELEY		C	C	SF	1935-1936	TUDOR	
525 BERKELEY		NC		SF	1939	ART MODERNE	HARRY LANGLOIS
200 BLACKHAWK		C	NC	SF	1922	FRENCH ECLECTIC	
208 BLACKHAWK		C	NC	SF	1925	COLONIAL REVIVAL	
212 BLACKHAWK		C	C	SF	1926	TUDOR	BARNHAM, ARCHITECT; LEO BULLINGER
216 BLACKHAWK		C	C	SF	1906	COLONIAL REVIVAL	
218 BLACKHAWK		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	
229 BLACKHAWK		C		SF	1950	RANCH	FRANK SEBEK

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
232 BLACKHAWK		C	C	SF	1954	MINIMAL TRADITIONAL	
236 BLACKHAWK		C		SF	1954	RANCH	
237 BLACKHAWK		C		SF	1956	RANCH	FRANK SEBEK
238 BLACKHAWK		NC		SF	1970	MANSARD	
240 BLACKHAWK		C	C	SF	1898	PRAIRIE SCHOOL	
245 BLACKHAWK		C	C	SF	1897	FOLK	
248 BLACKHAWK		C	C	SF	1913	CRAFTSMAN/ BUNGALOW	
249 BLACKHAWK		C	C	SF	1924	TUDOR	
250 BLACKHAWK		C	NC	SF	1955-1956	RANCH	ARNOLD LARSEN, ARCHITECT; KARBAN HOMES
253 BLACKHAWK		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
256 BLACKHAWK		C	C	SF	1910	FOLK	LUDVIK NOVY AND SON
260 BLACKHAWK		NC	C	SF	1915	MINIMAL TRADITIONAL (ALTERED)	
261 BLACKHAWK		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
263 BLACKHAWK		NC	C	SF	2016		
264 BLACKHAWK		C	C	SF	1923-1942	COLONIAL REVIVAL	
265 BLACKHAWK		NC		SF	2016		
267 BLACKHAWK		NC		SF	2016		
268 BLACKHAWK		C	C	SF	1928-1929	CRAFTSMAN/BUNGALOW	
272 BLACKHAWK		C	C	SF	1919	COLONIAL REVIVAL	
273 BLACKHAWK		C	C	SF	1929	TUDOR	
276 BLACKHAWK		C	NC	SF	1919	COLONIAL REVIVAL	
277 BLACKHAWK		C	NC	SF	1929	TUDOR	
280 BLACKHAWK		NC	NC	SF	1909-1910	MINIMAL TRADITIONAL	
281 BLACKHAWK		C	NC	SF	1930	TUDOR	H.A. YOUNGMAN
284 BLACKHAWK		NC		SF	1960	SPLIT-LEVEL	KRASKA BUILDERS
287 BLACKHAWK		C		SF	1939	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
288 BLACKHAWK		C	NC	SF	1925	COLONIAL REVIVAL	
289 BLACKHAWK		C	C	SF	1928	CAPE COD	E.J. REZNY
292 BLACKHAWK		C	NC	SF	1925	CRAFTSMAN/ BUNGALOW	
293 BLACKHAWK		C	C	SF	1927	CRAFTSMAN/ BUNGALOW	
296 BLACKHAWK		C	NC	SF	1925	COLONIAL REVIVAL	
297 BLACKHAWK		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
300 BLACKHAWK		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
301 BLACKHAWK		C	NC	SF	1920	CRAFTSMAN/ BUNGALOW	
304 BLACKHAWK		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
308 BLACKHAWK		C	NC	SF	1924	CRAFTSMAN/ BUNGALOW	
309 BLACKHAWK		C	C	SF	1923	COLONIAL REVIVAL	CARLSON
312 BLACKHAWK		C	NC	SF	1936	COLONIAL REVIVAL	C.W. LAMPE AND CO.
313 BLACKHAWK		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
316 BLACKHAWK		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
317 BLACKHAWK		C	NC	SF	1941	COLONIAL REVIVAL	
320 BLACKHAWK		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
324 BLACKHAWK		C	C	SF	1925	COLONIAL REVIVAL	
345 BLACKHAWK		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
349 BLACKHAWK		NC	NC	SF	1922	AMERICAN FOURSQUARE	
353 BLACKHAWK		C	NC	SF	1923	MINIMAL TRADITIONAL	
364 BLACKHAWK		C	NC	SF	1940	FRENCH ECLECTIC	D. LARNI
365 BLACKHAWK		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
368 BLACKHAWK		C	NC	SF	1940-1941	COLONIAL REVIVAL	D. LARNI
369 BLACKHAWK		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
372 BLACKHAWK		C	C	SF	1939	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
373 BLACKHAWK		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	C.F. RABINAW
376 BLACKHAWK		C	NC	SF	1940	COLONIAL REVIVAL	
377 BLACKHAWK		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
380 BLACKHAWK		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
381 BLACKHAWK		NC	NC	SF	2002	AMERICAN FOURSQUARE	
384 BLACKHAWK		C	C	SF	1949	CRAFTSMAN/ BUNGALOW	
385 BLACKHAWK		C	C	SF	1911	COLONIAL REVIVAL	
386 BLACKHAWK		C		SF	1922	CRAFTSMAN/ BUNGALOW	
389 BLACKHAWK		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	
392 BLACKHAWK		C	C	SF	1925	COLONIAL REVIVAL	
393 BLACKHAWK		NC		SF	1995	CONTEMPORARY	D&D BUILDERS
397 BLACKHAWK		C	NC	SF	1921	CRAFTSMAN/ BUNGALOW	
398 BLACKHAWK		NC		SF	POST-1970	NEO-COLONIAL	
400 BLACKHAWK		C		SF	1921	CRAFTSMAN/ BUNGALOW	
401 BLACKHAWK		NC		SF	NA	NEO-COLONIAL	
404 BLACKHAWK		NC		SF	1952	SPLIT-LEVEL,-(ALTERED)	
405 BLACKHAWK		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
408 BLACKHAWK		NC		SF	1963	SPLIT-LEVEL	
90 BLOOMINGBANK		C		COM	1901	PRAIRIE SCHOOL	CB&Q ARCHITECTS
100 BLOOMINGBANK		NC	NC	COM	1962	RANCH	HUGH MCCLURE; DYSON BERG SALVESON
103 BLOOMINGBANK		NC		SF	2016		
107 BLOOMINGBANK		C	NC	SF	1887-1888	SHINGLE	CLARENCE L. CROSS
111 BLOOMINGBANK		C	NC	SF	1887	SHINGLE	CLARENCE L. CROSS
115 BLOOMINGBANK		C	C	SF	1887	TUDOR	CLARENCE L. CROSS
125 BLOOMINGBANK		NC		SF	1984	NEO-COLONIAL	DREAM HOME BUILDERS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
135 BLOOMINGBANK		NC		SF	POST 2007 (NEW)	NEO-TUDOR	
143 BLOOMINGBANK		C	NC	SF	1869-1871	QUEEN ANNE	WILLIAM LEBARON JENNEY
147 BLOOMINGBANK		C	NC	SF	1927	COLONIAL REVIVAL	
151 BLOOMINGBANK		NC		SF	2006	PRAIRIE SCHOOL	
159 BLOOMINGBANK		C	NC	SF	1905	COLONIAL REVIVAL	
171 BLOOMINGBANK		NC	NC	SF	1988	TUDOR	
175 BLOOMINGBANK		C	NC	SF	1892	COLONIAL REVIVAL	
183 BLOOMINGBANK		C	C	SF	1935	COLONIAL REVIVAL	ARNOLD SKOW
187 BLOOMINGBANK		C	NC	SF	1887-1900	FOLK	
205 BLOOMINGBANK		C		SF	1923	PRAIRIE SCHOOL	
213 BLOOMINGBANK		C	C	SF	1887-1888	COLONIAL REVIVAL	
223 BLOOMINGBANK		C	C	SF	1914	RICHARDSONIAN ROMANESQUE	SPENCER & POWERS
237 BLOOMINGBANK		C	C	SF	1937-1938	COLONIAL REVIVAL	V.L. CHARN
253 BLOOMINGBANK		C	C	SF	1868-1895	QUEEN ANNE	
254 BLOOMINGBANK		NC		SF	1976	CONTEMPORARY	BAUHS AND DRING
255 BLOOMINGBANK		C		SF	1928-1929	TUDOR	MEYER AND COOK, ARCHITECTS
261 BLOOMINGBANK		C	C	SF	1928	MEDITERRANEAN	
281 BLOOMINGBANK		C		SF	1908	PRAIRIE SCHOOL	FRANK LLOYD WRIGHT
293 BLOOMINGBANK		C		SF	1956	RANCH	ARNOLD SKOW
299 BLOOMINGBANK		C		SF	1954	RANCH	ARNOLD SKOW
300 BLYTHE		C	C	SF	1930	TUDOR	
304 BLYTHE		C	C	SF	1929	TUDOR	H.A. YOUNGMAN
320 BLYTHE		C	C	SF	1928-1931	TUDOR	
345 BLYTHE		C		SF	1947-1951	COLONIAL REVIVAL	
355 BLYTHE		C		SF	1948-1949	INTERNATIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
359 BLYTHE		C		SF	1941	COLONIAL REVIVAL	JOSEPH NOVY
363 BLYTHE		C	C	SF	1941-1943	COLONIAL REVIVAL	
367 BLYTHE		C		SF	1953	NEO-COLONIAL	A. KOPECKY AND SONS
371 BLYTHE		C	NC	SF	1927-1928	COLONIAL REVIVAL	G. REICH
375 BLYTHE		C	NC	SF	1939	CRAFTSMAN/ BUNGALOW	
379 BLYTHE		C	C	SF	1928	COLONIAL REVIVAL	H. GRUGEL, ARCHITECT; ADAM L. TODD, BUILDER
383 BLYTHE		C	C	SF	1951	NEO-COLONIAL	
387 BLYTHE		C	C	SF	1951-1953	NEO-COLONIAL	
391 BLYTHE		C	C	SF	1924-1929	TUDOR	
392 BLYTHE		C	C	SF	1940-1941	COLONIAL REVIVAL	
395 BLYTHE		C	C	SF	1947	COLONIAL REVIVAL	
396 BLYTHE		C		SF	1937-1940	TUDOR	
399 BLYTHE		NC	NC	SF	1950	MINIMAL TRADITIONAL (ALTERED)	
403 BLYTHE		C	C	SF	1930	TUDOR	I.J. TYSON
408 BLYTHE		C	NC	SF	1928	TUDOR	RADFORD, ARCHITECT; H.A. YOUNGMAN, BUILDER
412 BLYTHE		C	C	SF	1928-1930	CAPE COD	H.A. YOUNGMAN
416 BLYTHE		NC		SF	2006		H.A. YOUNGMAN
424 BLYTHE		C	NC	SF	1947-1950	UNK	
BNSF RAILROAD		C			1862-1900	RAILROAD TRESTLE	CB&Q RR
1 BURLING		C		PUB	1930	GOTHIC REVIVAL	CONNOR, O'CONNOR AND MARTIN
7 BURLINGTON (EAST)		C		COM	1930s	UNK	
17 BURLINGTON (EAST)		NC		COM	1901-1915	NEO-CLASSISCAL, (ALTERED)	
21 BURLINGTON (EAST)		C		COM	1902-1917	CHICAGO COMMERCIAL	
23 BURLINGTON (EAST)		C		COM,MF	1903-1924	CHICAGO COMMERCIAL	REINERSON BROS.
28 BURLINGTON (EAST)		NC		COM	1930	CONTEMPORARY, (ALTERED)	W.G. AND A.W. KRIEG, ARCHITECTS; A.W. WENDELL, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
29 BURLINGTON (EAST)		C	C	COM,MF	1924	CHICAGO COMMERCIAL	
30 BURLINGTON (EAST)		C		COM	1952	MODERN	
40 BURLINGTON (EAST)		C		COM	1955	NEO-COLONIAL	JOHN STASTNY AND CO., INC.
48 BURLINGTON (EAST)		C		COM	1952	CONTEMPORARY	
49 BURLINGTON (EAST)		C		COM,PUB	1923	POSTMODERN	
52 BURLINGTON (EAST)		C		COM	1955	MODERN	JOHN STASTNY AND CO., INC.
61 BURLINGTON (EAST)				PARKING LOT			
63 BURLINGTON (EAST)				PARKING LOT			
67 BURLINGTON (EAST)		C	C	SF	1953	NEO-COLONIAL	
71 BURLINGTON (EAST)		C	C	SF	1954	NEO-COLONIAL	
75 BURLINGTON (EAST)		C	C	MF	1957	CONTEMPORARY	
77 BURLINGTON (EAST)		NC	NC	SF	1961-1963	PRAIRIE SCHOOL	
80 BURLINGTON (EAST)		C	NC	SF, COM	1947	COLONIAL REVIVAL	NOVAK
81 BURLINGTON (EAST)		C	C	SF	1914-1924	CRAFTSMAN/ BUNGALOW	
84 BURLINGTON (EAST)		C		COM, MF	1950	NEO-COLONIAL	
85 BURLINGTON (EAST)		C	C	SF	1954-1955	MINIMAL TRADITIONAL	
90 BURLINGTON (EAST)		NC		MF	1963	CONTEMPORARY	
91 BURLINGTON (EAST)		NC	NC	MF	1972	NEO-COLONIAL	
95 BURLINGTON (EAST)		C	C	SF	1950-1952	MINIMAL TRADITIONAL	
98 BURLINGTON (EAST)		C	C	SF	1909-1916	COLONIAL REVIVAL	
99 BURLINGTON (EAST)		C	NC	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
100 BURLINGTON (EAST)		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
104 BURLINGTON (EAST)		NC		SF	1958	MINIMAL TRADITIONAL	
105 BURLINGTON (EAST)		C		SF	1925-1926	VERNACULAR COMMERCIAL	
108 BURLINGTON (EAST)		NC		MF	1965	NEO-COLONIAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
111 BURLINGTON (EAST)		NC		SF	1961	INTERNATIONAL/ MODERN	WILLIAN SEVIC, ARCHITECT; STIREK CONSTR. CO.
112 BURLINGTON (EAST)		C		SF	1941	COLONIAL REVIVAL	ARNOLD SKOW
115 BURLINGTON (EAST)		C		COM	1925-1927	COLONIAL REVIVAL	
125 BURLINGTON (EAST)		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
129 BURLINGTON (EAST)		NC	NC	SF	POST-1970	QUEEN ANNE	
132 BURLINGTON (EAST)		C	C	SF	1920-1923	CRAFTSMAN/ BUNGALOW	
133 BURLINGTON (EAST)		C	C	SF	1956	MINIMAL TRADITIONAL	
136 BURLINGTON (EAST)		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
137 BURLINGTON (EAST)		C	NC	SF	1928	BUNGALOW	ARTHUR JACOBS, ARCHITECT; JOHN SKALE, BUILDER
140 BURLINGTON (EAST)		C	C	SF	1923-1924	CRAFTSMAN/ BUNGALOW	
141 BURLINGTON (EAST)		C	C	SF	1954	MINIMAL TRADITIONAL	
144 BURLINGTON (EAST)		C		SF	1915-1917	CRAFTSMAN/ BUNGALOW	
145 BURLINGTON (EAST)		NC	NC	MF	1962	CONTEMPORARY	
148 BURLINGTON (EAST)		C	C	SF	1915-1917	CRAFTSMAN/ BUNGALOW	
149 BURLINGTON (EAST)		C	C	SF	1924	AMERICAN FOURSQUARE	
152 BURLINGTON (EAST)		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
153 BURLINGTON (EAST)		C	NC (2 GARAGES)	MF	1944-1945	COLONIAL REVIVAL	
156 BURLINGTON (EAST)		C	C	SF	1938-1939	COLONIAL REVIVAL	
159 BURLINGTON (EAST)		C	NC (2 GARAGES)	MF	1944-1945	COLONIAL REVIVAL	
160 BURLINGTON (EAST)		C	NC	SF	1925-1926	COLONIAL REVIVAL	H.A. YOUNGMAN
163 BURLINGTON (EAST)		C		MF	1943-1944	COLONIAL REVIVAL	
164 BURLINGTON (EAST)		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
167 BURLINGTON (EAST)		C	C (2 GARAGES)	MF	1944	COLONIAL REVIVAL	
168 BURLINGTON (EAST)		C		SF	1917	CRAFTSMAN/ BUNGALOW	
171 BURLINGTON (EAST)		C	C (2 GARAGES)	SF	1944-1945	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
172 BURLINGTON (EAST)		C	C	SF	1925-1926	COLONIAL REVIVAL	
176 BURLINGTON (EAST)		C	C	SF	1934-1944	CAPE COD	
177 BURLINGTON (EAST)		NC	C	SF	1954-1955	NEO-COLONIAL	
180 BURLINGTON (EAST)		C	C	SF	1922-1924	CRAFTSMAN/ BUNGALOW	
181 BURLINGTON (EAST)		C	C	SF	1930	MINIMAL TRADITIONAL	
184 BURLINGTON (EAST)		NC	NC	SF	1960	NEO-COLONIAL	
185 BURLINGTON (EAST)		C	NC	SF	1926	SPANISH ECLECTIC	
187 BURLINGTON (EAST)		NC		MF	NA	NEO-COLONIAL	
188 BURLINGTON (EAST)		NC		SF	1922-1925	CRAFTSMAN/ BUNGALOW (ALTERED)	
191 BURLINGTON (EAST)		NC	NC	SF	1965	NEO-COLONIAL	
192 BURLINGTON (EAST)		C	C	SF	1922-1923	FOLK	
195 BURLINGTON (EAST)		C	NC	MF	NA	NEO-COLONIAL	
196 BURLINGTON (EAST)		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
200 BURLINGTON (EAST)		NC		SF	1922	CRAFTSMAN/ BUNGALOW (ALTERED)	
201 BURLINGTON (EAST)		NC		SF	1956	MINIMAL TRADITIONAL	
204 BURLINGTON (EAST)		C	C	SF	1910-1922	CRAFTSMAN/ BUNGALOW	
205 BURLINGTON (EAST)		NC		SF	1954	MINIMAL TRADITIONAL	
209 BURLINGTON (EAST)		C	C	SF	1921-1924	MINIMAL TRADITIONAL	
210 BURLINGTON (EAST)		C	NC	SF	1927-1928	COLONIAL REVIVAL	
212 BURLINGTON (EAST)		C	C	SF	1922-1928	CRAFTSMAN/ BUNGALOW	
213 BURLINGTON (EAST)		C	NC	SF	1924-1927	CRAFTSMAN/ BUNGALOW	
216 BURLINGTON (EAST)		NC		SF	1971	MINIMAL TRADITIONAL	
217 BURLINGTON (EAST)		C		SF	1954-1955	MINIMAL TRADITIONAL	
220 BURLINGTON (EAST)		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	
221 BURLINGTON (EAST)		C		SF	1954-1956	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
225 BURLINGTON (EAST)		C	NC	SF	1955-1956	MINIMAL TRADITIONAL	
240 BURLINGTON (EAST)		NC		MF	2008	NO STYLE	
241 BURLINGTON (EAST)		NC		MF	1920-1930	CONTEMPORARY; CONVERTED INDUSTRIAL	GEORGE KELLER
243 BURLINGTON (EAST)		NC		MF	1962	CONTEMPORARY	
247 BURLINGTON (EAST)		NC		MF	1962-1964	CONTEMPORARY	
251 BURLINGTON (EAST)		NC		MF	1962	CONTEMPORARY	
255 BURLINGTON (EAST)		NC	NC	MF	1962	CONTEMPORARY	
259 BURLINGTON (EAST)		NC		MF	1962	CONTEMPORARY	
260 BURLINGTON (EAST)		C	C	SF	1947-1949	COLONIAL REVIVAL	
263 BURLINGTON (EAST)		NC	NC	MF	1962-1965	CONTEMPORARY	
264 BURLINGTON (EAST)		C	C	SF	1947-1949	COLONIAL REVIVAL	
267 BURLINGTON (EAST)		NC		MF	1962-1964	CONTEMPORARY	
268 BURLINGTON (EAST)		NC	C	SF	1947-1948	COLONIAL REVIVAL	
271 BURLINGTON (EAST)		NC	NC	MF	1962	CONTEMPORARY	
272 BURLINGTON (EAST)		C	NC	SF	1947-1949	COLONIAL REVIVAL	
275 BURLINGTON (EAST)		C		MF	1947	CONTEMPORARY	
276 BURLINGTON (EAST)		C	C	SF	1947	COLONIAL REVIVAL	
279 BURLINGTON (EAST)		NC		MF	POST 1986	RANCH	
280 BURLINGTON (EAST)		C	NC	SF	1947	COLONIAL REVIVAL	
284 BURLINGTON (EAST)		NC		SF	1947	COLONIAL REVIVAL	
288 BURLINGTON (EAST)		C	NC	MF	1947	COLONIAL REVIVAL	
292 BURLINGTON (EAST)		C	NC	MF	1947-1949	COLONIAL REVIVAL	
296 BURLINGTON (EAST)		C	C	MF	1947	COLONIAL REVIVAL	
300 BURLINGTON (EAST)		C	C	SF	1910	NO STYLE	
315 BURLINGTON (EAST)		NC		MF	2005	UNK-NEW CONSTRUCTION	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
316 BURLINGTON (EAST)		C		COM	1951-1952	RANCH	
324 BURLINGTON (EAST)		NC		MF	1970	MANSARD	
326 BURLINGTON (EAST)		NC		COM	1949-1954	CONTEMPORARY, (ALTERED)	
332 BURLINGTON (EAST)		NC	NC	MF	1963	CONTEMPORARY	
340 BURLINGTON (EAST)		NC		MF	1960	CONTEMPORARY	EDWARD HALE
345 BURLINGTON (EAST)		C		COM	1929	CONTEMPORARY	SUPPLITT BROS.
347 BURLINGTON (EAST)		C		COM	1931	CONTEMPORARY	
348 BURLINGTON (EAST)		NC		MF	1960	CONTEMPORARY	
353 BURLINGTON (EAST)		NC		COM	1956-1962	CONTEMPORARY	
354 BURLINGTON (EAST)		C		COM	1951	MODERN	VIREN AND SON
360 BURLINGTON (EAST)		C		COM	1949-1961	COLONIAL REVIVAL	
363 BURLINGTON (EAST)		C		COM	1926	CHICAGO COMMERCIAL	SUPPLITT BROS.
366 BURLINGTON (EAST)		C		COM	1949	COLONIAL REVIVAL	
170 BURLINGTON (WEST)		NC	NC	SF	1970	MINIMAL TRADITIONAL	
174 BURLINGTON (WEST)		C	C	SF	1956-1957	MINIMAL TRADITIONAL	
175 BURLINGTON (WEST)		NC	C	SF	1948-1949	MINIMAL TRADITIONAL (ALTERED)	
178 BURLINGTON (WEST)		C	C	SF	1956-1957	MINIMAL TRADITIONAL	
182 BURLINGTON (WEST)		C	C	SF	1956	MINIMAL TRADITIONAL	
183 BURLINGTON (WEST)		NC	NC	SF	1922-1924	CRAFTSMAN/ BUNGALOW (ALTERED)	
186 BURLINGTON (WEST)		NC	NC	SF	1956-1957	RANCH (ALTERED)	
187 BURLINGTON (WEST)		NC	NC	SF	1955-1956	MINIMAL TRADITIONAL (ALTERED)	
190 BURLINGTON (WEST)		C	C	SF	1957	MINIMAL TRADITIONAL	
191 BURLINGTON (WEST)		C	C	SF	1955-1956	MINIMAL TRADITIONAL	
194 BURLINGTON (WEST)		C	C	SF	1957	MINIMAL TRADITIONAL	
195 BURLINGTON (WEST)		C	C	SF	1955	MINIMAL TRADITIONAL	JOHN STASTNY BUILDERS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
198 BURLINGTON (WEST)		NC	C	SF	1913	CRAFTSMAN/ BUNGALOW-(ALTERED)	
199 BURLINGTON (WEST)		NC	NC	SF	1955	MINIMAL TRADITIONAL	
202 BURLINGTON (WEST)		C	C	SF	1956-1957	MINIMAL TRADITIONAL	
203 BURLINGTON (WEST)		C		SF	1924-1945	COLONIAL REVIVAL	
208 BURLINGTON (WEST)		C	C	SF	1956-1957	MINIMAL TRADITIONAL	
209 BURLINGTON (WEST)		C	C	SF	1945-1946	COLONIAL REVIVAL	J. SHOREP AND SONS
500 BYRD		C		SF	1946	RANCH	
501 BYRD		NC		SF	1955-1957	RANCH	
518 BYRD		C		SF	1941-1942	ART MODERNE	
522 BYRD		C		SF	1935-1936	INTERNATIONAL	
526 BYRD		C	C	SF	1931	TUDOR	
530 BYRD		C		SF	1942-1943	TUDOR	
534 BYRD		C		SF	1941-1943	TUDOR	
538 BYRD		C		SF	1931-1933	COLONIAL REVIVAL	
542 BYRD		C		SF	1940-1941	INTERNATIONAL	
546 BYRD		C		SF	1941-1942	COLONIAL REVIVAL	
550 BYRD		C	C	SF	1930	TUDOR	MONTGOMERY WARD HOME, QUILLAN I. WAGNER, BUILDER
554 BYRD		C		SF	1940-1941	COLONIAL REVIVAL	
555 BYRD		C		SF	1938	ART MODERNE	
558 BYRD		C		SF	1941	TUDOR	FRANK SEBEK BUILDERS
562 BYRD		C	C	SF	1935	TUDOR	
566 BYRD		NC	NC	SF	1955-1957	NEO-COLONIAL	
567 BYRD		NC		SF	1976	NEO-COLONIAL	MCCARTHY ARCHITECTS, KURYLO BUILDERS
570 BYRD		C	C	SF	1956	NEO-COLONIAL	
571 BYRD		C		SF	1947	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
574 BYRD		NC	C	SF	2006	RANCH	
575 BYRD		NC	C	SF	1956	MINIMAL TRADITIONAL	
576 BYRD		C	NC	SF	1938-1939	COLONIAL REVIVAL	
336 COONLEY		C		SF	1907	PRAIRIE SCHOOL	FRANK L. WRIGHT
348 COONLEY		C		SF	1930s	PRAIRIE SCHOOL	
22 COWLEY (NORTH)		C		SF	1905-1917	COLONIAL REVIVAL	
25 COWLEY (NORTH)		NC		SF	1973-1974	SPLIT-LEVEL	ROBERT TAYLOR,ARCHITECT; CARL FREDRICKSON, BUILDER
27 COWLEY (NORTH)		C		SF	1946-48	RANCH	FRANK LAPOTA, BUILDER
32 COWLEY (NORTH)		C	C	SF	1921-1926	COLONIAL REVIVAL	
35 COWLEY (NORTH)		C	NC	SF	1958	MINIMAL TRADITIONAL	KRASKA, BUILDER
36 COWLEY (NORTH)		C	C	SF	1925-1926	COLONIAL REVIVAL	
52 COWLEY (NORTH)		C	C	SF	1911-1916	CRAFTSMAN/ BUNGALOW	
53 COWLEY (NORTH)		C		SF	1888-1889	VICTORIAN	
56 COWLEY (NORTH)		NC	NC	SF	1974-1975	RANCH	KURYLO, BUILDER
60 COWLEY (NORTH)		C	C	SF	1906-1923	PRAIRIE SCHOOL	TALLMADGE & WATSON, ARCHITECTS
63 COWLEY (NORTH)		C	C	SF	1888-1889; (1916-water list)	SHINGLE	
67 COWLEY (NORTH)		C	C	SF	1892-1916	QUEEN ANNE	
71 COWLEY (NORTH)		C	C	SF	1924-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
75 COWLEY (NORTH)		C	C	SF	1923-1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
79 COWLEY (NORTH)		C	C	SF	1923-1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
83 COWLEY (NORTH)		C	C	SF	1923-1924	COLONIAL REVIVAL	
91 COWLEY (NORTH)		C	C	SF	1888-1889	QUEEN ANNE	
104 COWLEY (NORTH)		C	C	SF	1941-1942	COLONIAL REVIVAL	
111 COWLEY (NORTH)		C		SF	1946	COLONIAL REVIVAL	
123 COWLEY (NORTH)		C	C	SF	1922-24	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
20 COWLEY (SOUTH)		C	C	SF	1923	COLONIAL REVIVAL	
21 COWLEY (SOUTH)		NC	NC	SF	1920s	COLONIAL REVIVAL (altered)	
24 COWLEY (SOUTH)		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
33 COWLEY (SOUTH)		C	C	SF	1897-1888	QUEEN ANNE	
36 COWLEY (SOUTH)		NC		SF	1955-1962	RANCH	SEBECK, BUILDER
24 DELAPLAINE (NORTH)		NC		SF	1956	RANCH	ARNOLD SKOW, ARCHITECT
27 DELAPLAINE (NORTH)		C	C	SF	1939	MINIMAL TRADITIONAL	
30 DELAPLAINE (NORTH)		C	C	SF	1923	AMERICAN FOURSQUARE	
31 DELAPLAINE (NORTH)		C	NC	SF	1947	COLONIAL REVIVAL	
35 DELAPLAINE (NORTH)		C	C	SF	1925-1927	COLONIAL REVIVAL	NACHREINER
39 DELAPLAINE (NORTH)		C	NC	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
40 DELAPLAINE (NORTH)		C	C	SF	1923-1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
52 DELAPLAINE (NORTH)		C		SF	1955-1959	RANCH	EDWARD STRAKA,ARCHITECT; LEO AUGUST, BUILDER
59 DELAPLAINE (NORTH)		C	C	SF	1924-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
60 DELAPLAINE (NORTH)		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
63 DELAPLAINE (NORTH)		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
64 DELAPLAINE (NORTH)		NC		SF	2015		
67 DELAPLAINE (NORTH)		C	C	SF	1931	NEO-CLASSICAL	E. CONRAD CARLSON, ARCHITECT AND BUILDER
68 DELAPLAINE (NORTH)		C	C	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
71 DELAPLAINE (NORTH)		C		SF	1922	COLONIAL REVIVAL (DUTCH COLONIAL)	
86 DELAPLAINE (NORTH)		C	C	SF	1947	COLONIAL REVIVAL	JOS HOSERT, ARCHITECT; A.H. VIREN, BUILDER
87 DELAPLAINE (NORTH)		C		SF	1925-1926	CRAFTSMAN/ BUNGALOW	
91 DELAPLAINE (NORTH)		C	NC	SF	1919-1922	CRAFTSMAN/ BUNGALOW	
95 DELAPLAINE (NORTH)		C	NC	SF	1924-1925	TUDOR	
96 DELAPLAINE (NORTH)		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
99 DELAPLAINE (NORTH)		C	NC	SF	1924-1927	COLONIAL REVIVAL	
100 DELAPLAINE (NORTH)		C	NC	SF	1922-1924	CRAFTSMAN/ BUNGALOW	
105 DELAPLAINE (NORTH)		C	NC	SF	1928	TUDOR	VIREN,ARCHITECT; BABSON, DEVELOPER
120 DELAPLAINE (NORTH)		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
128 DELAPLAINE (NORTH)		C	C	SF	1923-1929	CRAFTSMAN/ BUNGALOW	
132 DELAPLAINE (NORTH)		C	C	SF	1923-1924	COLONIAL REVIVAL	
136 DELAPLAINE (NORTH)		C	NC	SF	1926	CRAFTSMAN/ BUNGALOW	
140 DELAPLAINE (NORTH)		C	C	SF	1952-1953	MINIMAL TRADITIONAL	RICHARD & WEYER, BUILDER
141 DELAPLAINE (NORTH)		C	C	SF	1931-1932	TUDOR	
144 DELAPLAINE (NORTH)		C	C	SF	1922-1924	AMERICAN FOURSQUARE	H.A. YOUNGMAN, CONTRACTOR
145 DELAPLAINE (NORTH)		C	C	SF	1924-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
148 DELAPLAINE (NORTH)		NC	C	SF	1941-1942	MINIMAL TRADITIONAL (ALTERED)	ELMER MARKS, ARCHITECT; JOSEPH NAVY, BUILDER
151 DELAPLAINE (NORTH)		C	C	SF	1946	RANCH	
154 DELAPLAINE (NORTH)		C		SF	1956	SPLIT-LEVEL	
157 DELAPLAINE (NORTH)		C	C	SF	1930	TUDOR	
160 DELAPLAINE (NORTH)		C	C	SF	1924-1928	TUDOR	SUPPLITT BROS, AND DOW, ARCHITECTS
171 DELAPLAINE (NORTH)		C	C	SF	1925	TUDOR	
173 DELAPLAINE (NORTH)		NC	NC	SF	POST 2007		
177 DELAPLAINE (NORTH)		C	C	SF	1924	AMERICAN FOURSQUARE	
181 DELAPLAINE (NORTH)		C		SF	1949-1951	RANCH	
185 DELAPLAINE (NORTH)		C	C	SF	1916-1917	PRAIRIE SCHOOL	
186 DELAPLAINE (NORTH)		C	C	SF	1926-1928	TUDOR	ARTHUR KRIEG, ARCHITECT; FRED MRAZ & SON, BUILDERS
189 DELAPLAINE (NORTH)		C		SF	1928	MINIMAL TRADITIONAL	A.W. WENDELL
197 DELAPLAINE (NORTH)		C		SF	1900-1907	STICK/ EASTLAKE	
201 DELAPLAINE (NORTH)		C	NC	SF	1926	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
205 DELAPLAINE (NORTH)		C	NC	SF	1922-1923	AMERICAN FOURSQUARE	
209 DELAPLAINE (NORTH)		C	C	SF	1928-1930	COLONIAL REVIVAL (DUTCH COLONIAL)	A.W. WENDELL
213 DELAPLAINE (NORTH)		C		SF	1948-1950	TUDOR	
238 DELAPLAINE (NORTH)		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
242 DELAPLAINE (NORTH)		C		SF	1952-1954	RANCH	
250 DELAPLAINE (NORTH)		C		SF	1954-1955	RANCH	SKOW
260 DELAPLAINE (NORTH)		C		SF	1953-1954	RANCH	
266 DELAPLAINE (NORTH)		C		SF	1955-1956	RANCH	
270 DELAPLAINE (NORTH)		C	C	SF	1940-1942	COLONIAL REVIVAL	
274 DELAPLAINE (NORTH)		C		SF	1936-1937	TUDOR	
286 DELAPLAINE (NORTH)		C	C	SF	1925-1928	NEO-CLASSICAL	ART KRECK
300 DELAPLAINE (NORTH)		C	C	SF	1899	QUEEN ANNE	
301 DELAPLAINE (NORTH)		C		SF	1942-1943	COLONIAL REVIVAL	A. VIREN, BUILDER
309 DELAPLAINE (NORTH)		C	C	SF	1922-1924	NEO-CLASSICAL	
310 DELAPLAINE (NORTH)		C	C	SF	1909-1917	CRAFTSMAN/ BUNGALOW	
314 DELAPLAINE (NORTH)		C	C	SF	1914-1925	CRAFTSMAN/ BUNGALOW	
315 DELAPLAINE (NORTH)		C		SF	1916-1928	TUDOR	
318 DELAPLAINE (NORTH)		C	C	SF	1924-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
321 DELAPLAINE (NORTH)		C		SF	1907-1917	TUDOR	ERNST WALKER, ARCHITECT
340 DELAPLAINE (NORTH)		C	C	SF	1892-1893	QUEEN ANNE	
350 DELAPLAINE (NORTH)		C	C	SF	1902-1917	VICTORIAN	
354 DELAPLAINE (NORTH)		C	C	SF	1922-1923	COLONIAL REVIVAL	
355 DELAPLAINE (NORTH)		C	C	SF	1922-1924	COLONIAL REVIVAL	LOPATA, BUILDER
362 DELAPLAINE (NORTH)		C	C	SF	1924-1933	NEO-CLASSICAL	
370 DELAPLAINE (NORTH)		C		SF	1920-1922	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
371 DELAPLAINE (NORTH)		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
383 DELAPLAINE (NORTH)		C		SF	1939-1941	COLONIAL REVIVAL	
388 DELAPLAINE (NORTH)		C	C	SF	1923-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
389 DELAPLAINE (NORTH)		C	C	SF	1918-1921	PRAIRIE SCHOOL	
392 DELAPLAINE (NORTH)		C	C	SF	1922-1924	COLONIAL REVIVAL	
395 DELAPLAINE (NORTH)		C		MF	1923	PRAIRIE SCHOOL	
396 DELAPLAINE (NORTH)		NC		SF	1963-1965	RANCH	M. MCCARTHY, ARCHITECT; KAMINSKY BUILDERS
400 DELAPLAINE (NORTH)		C	C	SF	1915-1918	FOLK	
401 DELAPLAINE (NORTH)		NC	C	SF	1950-1951	MINIMAL TRADITIONAL	
404 DELAPLAINE (NORTH)		NC	NC	SF	2003	UNK-NEW CONSTRUCTION	
408 DELAPLAINE (NORTH)		C		SF	1946-148	RANCH	
21 DELAPLAINE (SOUTH)		C	NC	SF	1950	NEO-COLONIAL	
25 DELAPLAINE (SOUTH)		C	C	SF	1950	MINIMAL TRADITIONAL	
28 DELAPLAINE (SOUTH)		C	C	SF	1937	TUDOR	
29 DELAPLAINE (SOUTH)		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
33 DELAPLAINE (SOUTH)		C	C	SF	1925	FOLK	
34 DELAPLAINE (SOUTH)		NC		SF	1971	SPLIT-LEVEL	
37 DELAPLAINE (SOUTH)		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
41 DELAPLAINE (SOUTH)		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
44 DELAPLAINE (SOUTH)		NC		SF	POST-1970	PRAIRIE SCHOOL	
45 DELAPLAINE (SOUTH)		NC		SF	1958	RANCH	
68 DELAPLAINE (SOUTH)		C	C	SF	1939	TUDOR	
72 DELAPLAINE (SOUTH)		NC	NC	SF	1910	FOLK	
76 DELAPLAINE (SOUTH)		C	C	SF	1922-1925	CRAFTSMAN/ BUNGALOW	
80 DELAPLAINE (SOUTH)		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
108 DELAPLAINE (SOUTH)		NC		SF	1968	SPLIT-LEVEL	
116 DELAPLAINE (SOUTH)		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
120 DELAPLAINE (SOUTH)		NC		SF	1954	NEO-COLONIAL	LAMBERT SOUCEK, ARCHITECT; P. KARLOVSKY, BUILDER
139 DELAPLAINE (SOUTH)		C	C	SF	1927	CRAFTSMAN/ BUNGALOW	
143 DELAPLAINE (SOUTH)		C	C	SF	1948	NEOCLASSICAL	
147 DELAPLAINE (SOUTH)		NC		SF	POST-1970	NEO-COLONIAL	
151 DELAPLAINE (SOUTH)		NC		SF	2003	NEO-TUDOR	
157 DELAPLAINE (SOUTH)		NC	C	SF	1925-1926	COLONIAL REVIVAL	
159 DELAPLAINE (SOUTH)		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
162 DELAPLAINE (SOUTH)		NC		SF	1963	SPLIT-LEVEL	ANNA RUS
165 DELAPLAINE (SOUTH)		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
166 DELAPLAINE (SOUTH)		C	C	SF	1925-1929	AMERICAN FOURSQUARE	
170 DELAPLAINE (SOUTH)		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
181 DELAPLAINE (SOUTH)		C		SF	1936	COLONIAL REVIVAL	ARNOLD P. SKOW, ARCHITECT
184 DELAPLAINE (SOUTH)		C		SF	1940	MANSARD	
187 DELAPLAINE (SOUTH)		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
191 DELAPLAINE (SOUTH)		C		SF	1911	CRAFTSMAN/ BUNGALOW	
195 DELAPLAINE (SOUTH)		C	C	SF	1930	OTH	CHARLES KRISTEN, ARCHITECT; ROBERT HOUSTON, CONTRACTOR
196 DELAPLAINE (SOUTH)		C		SF	1939-1940	MANSARD	
199 DELAPLAINE (SOUTH)		C	NC	SF	1925	CRAFTSMAN/ BUNGALOW	
200 DELAPLAINE (SOUTH)		C		SF	1937	COLONIAL REVIVAL	
257 DESPLAINES		C		SF	1940-1941	COLONIAL REVIVAL	
265 DESPLAINES		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
269 DESPLAINES		C	C	SF	1950-1951	MINIMAL TRADITIONAL	
273 DESPLAINES		C		SF	1950-1952	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
277 DESPLAINES		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
281 DESPLAINES		C	NC	SF	1949-1950	MINIMAL TRADITIONAL	
285 DESPLAINES		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
289 DESPLAINES		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
293 DESPLAINES		C	C	SF	1949-1950	SPLIT-LEVEL	
297 DESPLAINES		C		SF	1955	RANCH	J. MARSIK & SON, BUILDER
301 DESPLAINES		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
305 DESPLAINES		NC		SF	1948	MINIMAL TRADITIONAL	
311 DESPLAINES		C		SF	1948-1949	RANCH	
315 DESPLAINES		C		SF	1948-1949	RANCH	
321 DESPLAINES		C		SF	1949	RANCH	
325 DESPLAINES		C		SF	1949	RANCH	
329 DESPLAINES		C		SF	1949	RANCH	
333 DESPLAINES		C		SF	1948-1949	MINIMAL TRADITIONAL	
337 DESPLAINES		NC	NC	SF	1970	ART MODERNE	
341 DESPLAINES		C		SF	1950	MINIMAL TRADITIONAL	
345 DESPLAINES		C	NC	SF	1948	MINIMAL TRADITIONAL	
349 DESPLAINES		C	C	SF	1948	CAPE COD	
353 DESPLAINES		NC	NC	SF	1948	RANCH (ALTERED)	
357 DESPLAINES		C	NC	SF	1948-1950	CAPE COD	
361 DESPLAINES		C	C	SF	1950	MINIMAL TRADITIONAL	
365 DESPLAINES		C	NC	SF	1950	RANCH	
369 DESPLAINES		C	NC	SF	1953-1954	MINIMAL TRADITIONAL	
373 DESPLAINES		C		SF	1955	SPLIT-LEVEL	
377 DESPLAINES		C	C	SF	1950	MINIMAL TRADITIONAL	BALTIS BUILT HOUSE AND DESIGN

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
381 DESPLAINES		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
385 DESPLAINES		C	C	SF	1955	MINIMAL TRADITIONAL	
389 DESPLAINES		C	NC	SF	1955	MINIMAL TRADITIONAL	
393 DESPLAINES		C		SF	1947-1948	RANCH	
401 DESPLAINES		C	NC	SF	1948	RANCH	
405 DESPLAINES		C		SF	1955	RANCH	
413 DESPLAINES		C		SF	1955	RANCH	
453 DESPLAINES		NC		SF	1961-1962	RANCH	
469 DESPLAINES		NC	NC	SF	1965-1967	SPLIT-LEVEL	GRADISHAR BUILDERS
294 DOWNING		NC		SF	1962	SPLIT-LEVEL	BALTIS BUILT HOUSE AND DESIGN
300 DOWNING		NC		SF	1962	INTERNATIONAL	LARSEN-WOLFE, ARCHITECTS
306 DOWNING		C		SF	1928	COLONIAL REVIVAL	BALTIS BUILT HOUSE AND DESIGN
312 DOWNING		C		SF	1954-1956	NEO-COLONIAL	BALTIS BUILT HOUSE AND DESIGN
320 DOWNING		C		SF	1956	NEO-COLONIAL	BALTIS BUILT HOUSE AND DESIGN
328 DOWNING		C		SF	1956	NEO-COLONIAL	BALTIS BUILT HOUSE AND DESIGN
333 DOWNING		C	NC	SF	1950	NEO-COLONIAL	
334 DOWNING		C		SF	1947-1948	OTH	VLADIMIR NOVAK
338 DOWNING		C	C	SF	1910	CRAFTSMAN/ BUNGALOW	
341 DOWNING		C		SF	1935	TUDOR	CLARENCE FRAZIER, ARCHITECT; MARES & WHITE, BUILDERS
342 DOWNING		NC	NC	SF	2005	NEO-COLONIAL	
346 DOWNING		NC		SF	2008	NEW CONSTRUCTION	
349 DOWNING		C	C	SF	1898	UNK	
350 DOWNING		C		SF	1947	COLONIAL REVIVAL	
354 DOWNING		C	C	SF	1927	TUDOR	
357 DOWNING		C		SF	1947	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
358 DOWNING		C	C	SF	1935-1936	MANSARD	
362 DOWNING		NC	NC	SF	POST-1970	NEO-VICTORIAN	
363 DOWNING		C	C	SF	1935-1936	COLONIAL REVIVAL (DUTCH COLONIAL)	
366 DOWNING		C	C	SF	1942	TUDOR	V. CUDA
369 DOWNING		NC		SF	2015		
370 DOWNING		C		SF	1942	TUDOR	V. CUDA
377 DOWNING		C	C	SF	1948	COLONIAL REVIVAL	
383 DOWNING		NC	NC	SF	POST 2007	NEO-VICTORIAN	
385 DOWNING		NC	NC	SF	2007	NEO-VICTORIAN	
391 DOWNING		C		SF	1936	COLONIAL REVIVAL	
397 DOWNING		C		SF	1939	COLONIAL REVIVAL	
18 EAST		C		COM	1931	NEO-CLASSICAL	
22 EAST/FOREST		C		COM/MF	1928-1929	TUDOR	
312 EASTGROVE		C	C	SF	1929	COLONIAL REVIVAL	
316 EASTGROVE		C	C	SF	1927	TUDOR	
320 EASTGROVE		C	C	SF	1926	COLONIAL REVIVAL	
324 EASTGROVE		C	C	SF	1925-1927	STICK/ EASTLAKE	
325 EASTGROVE		C	C	SF	1928	TUDOR	
328 EASTGROVE		C	C	SF	1927-1928	COLONIAL REVIVAL	
331 EASTGROVE		C	NC	SF	1931	TUDOR	
332 EASTGROVE		C		SF	1925-1927	TUDOR	
335 EASTGROVE		C	C	SF	1927-1928	TUDOR	
336 EASTGROVE		C	C	SF	1927	TUDOR	
339 EASTGROVE		C		SF	1925-1930	COLONIAL REVIVAL	
342 EASTGROVE		C		SF	1956-1957	RANCH	J. A. MIEDEMA

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
348 EASTGROVE		C	C	SF	1939	COLONIAL REVIVAL	
352 EASTGROVE		NC	NC	SF	1969-1974	CONTEMPORARY	KARL CONSTUCTION
356 EASTGROVE		C		SF	1933-1934	TUDOR	DR. PINC
360 EASTGROVE		C		SF	1946-1947	SPLIT-LEVEL	
326 EVELYN		C		SF	1950	RANCH	
342 EVELYN		C	C	SF	1951	TUDOR	KRASKA, BUILDER
348 EVELYN		C		SF	1935-1936	COLONIAL REVIVAL INTERNATIONAL	ZELENKA, BUILDER
358 EVELYN		C		SF	1935-1937	MANSARD	
100 FAIRBANK		C	C	SF	1870-1871	EASTLAKE	CALVERT VAUX, ARCHITECT; RIVERSIDE IMPROVEMENT CO, BUILDERS
120 FAIRBANK		C		SF	1931-1932	COLONIAL REVIVAL	J.H. MALSTROM, ARCHITECT; RICHARD SMYKOL
128 FAIRBANK		C		SF	1950-1952	NEO-COLONIAL	ARNOLD SKOW,ARCHITECT; WILLIAM SOUTHWOOD
134 FAIRBANK		C		SF	1948	MANSARD	
144 FAIRBANK		C	C	SF	1941-1942	COLONIAL REVIVAL	
150 FAIRBANK		C		SF	1939	TUDOR	ELMER MARKS, ARCHITECT
160 FAIRBANK		C	C	SF	1872	STICK/ EASTLAKE	
164 FAIRBANK		C	C	SF	1890-1891	FOLK	
174 FAIRBANK		C		SF	1954	SPLIT-LEVEL	
180 FAIRBANK		C	C	SF	1922	PRAIRIE SCHOOL	
200 FAIRBANK		C		SF	1880	FOLK	
204 FAIRBANK		NC		SF	2016		
208 FAIRBANK		C	C	SF	1887-1888	FOLK	
210 FAIRBANK		C	C	SF	1955	RANCH	
212 FAIRBANK		C		SF	1917	PRAIRIE SCHOOL	
220 FAIRBANK		C	C	SF	1927	TUDOR	
224 FAIRBANK		C	C	SF	1915	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
226 FAIRBANK		C	C	SF	1955	CAPE COD	
228 FAIRBANK		C	C	SF	1887-1888	FOLK	
236 FAIRBANK		NC		SF	1976 X	CONTEMPORARY	
240 FAIRBANK		C	C	SF	1887-1888	FOLK	
244 FAIRBANK		NC		SF	1915	CRAFTSMAN/ BUNGALOW	
252 FAIRBANK		C	C	SF	1951-1952	RANCH	
256 FAIRBANK		C	C	SF	1940s	MINIMAL TRADITIONAL	
260 FAIRBANK		C		SF	1940-1941	CAPE COD	
264 FAIRBANK		C		SF	1950	MINIMAL TRADITIONAL	
268 FAIRBANK		C	C	SF	1922-1924	SALTBOX	
272 FAIRBANK		C	NC	SF	1928	COLONIAL REVIVAL (DUTCH COLONIAL)	SMALL HOUSE SERVICE, ARCHITECTS; WILLIAM BURDORF, BUILDER
280 FAIRBANK		C	NC	SF	1922	COLONIAL REVIVAL	
284 FAIRBANK		C		SF	1897	AMERICAN FOURSQUARE	
292 FAIRBANK		C	C	SF	1887-1891	FOLK	
300 FAIRBANK		C		SF	1946-1947	RANCH	
304 FAIRBANK		NC		SF	1973-1974	INTERNATIONAL	LARRY KENNY & JOHN VINCI
308 FAIRBANK		C	C	SF	1915	PRAIRIE SCHOOL	
320 FAIRBANK		C		SF	1955	RANCH	
330 FAIRBANK		NC		SF	POST-1970	NEO-COLONIAL	
336 FAIRBANK		C		SF	1945	COLONIAL REVIVAL	
340 FAIRBANK		C	C	SF	1954	SPLIT-LEVEL	
350 FAIRBANK		C		SF	1912-1913	PRAIRIE SCHOOL	
360 FAIRBANK		C	NC	SF	1930	TUDOR	
368 FAIRBANK		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
372 FAIRBANK		C		SF	1939-1948	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
380 FAIRBANK		C	C	SF	1920	COLONIAL REVIVAL	
390 FAIRBANK		C		SF	1956-1957	RANCH	
402 FAIRBANK		C		SF	1946-1947	FRENCH ECLECTIC	
408 FAIRBANK		C		SF	1928-1929	TUDOR	
417 FAIRBANK		C		PUB	1928	LOG CABIN	
420 FAIRBANK		C	C	SF	1892	QUEEN ANNE	
16 FORBES (NORTH)		C		SF	1953	RANCH	
66 FORBES (NORTH)		NC		SF	1915-1921	FOLK, (ALTERED) INTO SPANISH ECLECTIC	
20 FORBES (SOUTH)		C		SF	1954-1955	SPLIT-LEVEL	
28 FORBES (SOUTH)		C	C	SF	1940	MINIMAL TRADITIONAL	
32 FORBES (SOUTH)		C	NC	SF	1936	TUDOR	
FOREST		NC			1965	BRIDGE	
36 FOREST		C	C	SF	1895	QUEEN ANNE	
40 FOREST		NC		OTH	1960	CONTEMPORARY	
43 FOREST		C		MF	1925	OTH	
50 FOREST		C		MF	1925	COLONIAL REVIVAL	
67 FOREST		NC	NC	MF	1962	CONTEMPORARY	LES LARSON
73 FOREST		C	NC	SF	1900	FOLK	
79 FOREST		C		SF	1910s	CRAFTSMAN/ BUNGALOW	
83 FOREST		C	C	SF	1912	UNK	
87 FOREST		C		SF	1910s	CRAFTSMAN/ BUNGALOW	
88 FOREST		C		MF	1955-56	CONTEMPORARY	
91 FOREST		C	C	SF	1907	FOLK	SOUTHWOOD CONSTRUCTION
92 FOREST		C		MF	1955-1956	CONTEMPORARY	
95 FOREST		C	C	SF	1907	FOLK	SOUTHWOOD CONSTRUCTION

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
96 FOREST		C		MF	1955-1956	CONTEMPORARY	
99 FOREST		C	C	SF	1904	AMERICAN FOURSQUARE	
100 FOREST		C	NC	MF	1955	CONTEMPORARY	
103 FOREST		C	C	SF	1910	AMERICAN FOURSQUARE	
107 FOREST		C	C	SF	1907	FOLK	
111 FOREST		C		SF	1913	CRAFTSMAN/ BUNGALOW	
115 FOREST		C	C	SF	1912-1916	COLONIAL REVIVAL (DUTCH COLONIAL)	
116 FOREST		C	NC	SF	1910X	PRAIRIE SCHOOL	
119 FOREST		C		MF	1928	MEDITERRANEAN	
120 FOREST		C		SF	1907	CRAFTSMAN/ BUNGALOW	
124 FOREST		C		SF	1886	STICK/ EASTLAKE	
128 FOREST		C		SF	1888	STICK/ EASTLAKE	
108 GAGE		C	NC	SF	1882-1893	SHINGLE	
112 GAGE		C	C	SF	1897	SHINGLE	
116 GAGE		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	CRIEG, ARCHITECT; ADOLPH AULICEK, BUILDER
124 GAGE		C	C	SF	1887-1893	SHINGLE	
132 GAGE		C	C	SF	1940-1941	COLONIAL REVIVAL	VIREN
133 GAGE		C		SF	1925-1926	SPANISH ECLECTIC	
136 GAGE		C	NC	SF	1920	CRAFTSMAN/ BUNGALOW	SOUTHWOOD CONSTRUCTION
140 GAGE		C	C	SF	1875-1878	FOLK	
141 GAGE		C	C	SF	1925	TUDOR	E. CONRAD CARLSON, BUILDER
145 GAGE		C	C	SF	1882-1883	QUEEN ANNE	
148 GAGE		C	NC	SF	1898	QUEEN ANNE	
152 GAGE		C		SF	1897-1909	SHINGLE	G.W. ASHBY
153 GAGE		C	C	SF	1909	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
156 GAGE		C	C	SF	1880-1882	FOLK	COLONEL GAGE, ARCHITECT; SHERMAN, BUILDER
157 GAGE		NC		SF	POST-1970	NEO-COLONIAL	
160 GAGE		C	C	SF	1953	NEO-COLONIAL	
161 GAGE		C	NC	SF	1950-1952	MINIMAL TRADITIONAL	MR. RUS
164 GAGE		C	NC	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
165 GAGE		C	C	SF	1923-1926	CRAFTSMAN/ BUNGALOW	
168 GAGE		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
169 GAGE		C	NC	SF	1920-1925	PRAIRIE SCHOOL	
172 GAGE		NC	NC	SF	1915	MINIMAL TRADITIONAL (ALTERED)	
173 GAGE		C	NC	SF	1913	PRAIRIE SCHOOL	
176 GAGE		C	NC	SF	1921	CRAFTSMAN/ BUNGALOW	
177 GAGE		C	C	SF	1908	PRAIRIE SCHOOL	
180 GAGE		C	C	SF	1869-1873	FOLK	
181 GAGE		C	C	SF	1915	AMERICAN FOURSQUARE	
184 GAGE		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	ASA DEARBORN, OWNER
185 GAGE		C	NC	SF	1928	AMERICAN FOURSQUARE	FELLSMERE
188 GAGE		C	C	SF	1898	FOLK	
189 GAGE		C	C	SF	1928 ©	AMERICAN FOURSQUARE	
192 GAGE		NC		SF	2017		
193 GAGE		C	C	SF	1905	AMERICAN FOURSQUARE	
197 GAGE		C	NC	SF	1911	QUEEN ANNE	
200 GAGE		C	C	SF	1917	COLONIAL REVIVAL	
201 GAGE		C	C	SF	1909-1916	AMERICAN FOURSQUARE	
205 GAGE		C	NC	SF	1909	AMERICAN FOURSQUARE	
207 GAGE		NC		SF	1985	CONTEMPORARY	STAN KLODEK & ASSOC., ARCHITECT, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
208 GAGE		NC		SF	1979-1981	NO STYLE	
210 GAGE		C	C	SF	1930s	CRAFTSMAN/ BUNGALOW	
212 GAGE		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
213 GAGE		C	C	SF	1913	CRAFTSMAN/ BUNGALOW	
216 GAGE		C	C	SF	1920-1922	CRAFTSMAN/ BUNGALOW	
229 GAGE		C	C	SF	1911-1912	CRAFTSMAN/ BUNGALOW	
236 GAGE		C	C	SF	1921	SPANISH ECLECTIC	
237 GAGE		C	C	SF	1928-1930	COLONIAL REVIVAL	FELLSMERE
241 GAGE		C	C	SF	1921	COLONIAL REVIVAL	
244 GAGE		C	NC	SF	1920	PRAIRIE SCHOOL	
245 GAGE		C	NC	SF	1941-1942	COLONIAL REVIVAL	
248 GAGE		C	NC	SF	1920	CRAFTSMAN/ BUNGALOW	
249 GAGE		C	C	SF	1907	CRAFTSMAN/ BUNGALOW	
252 GAGE		C	C	SF	1925	MINIMAL TRADITIONAL	
253 GAGE		C	C	SF	1937-1939	TUDOR	
256 GAGE		C	C	SF	1920	COLONIAL REVIVAL (DUTCH COLONIAL)	OTTO E. NOVAK
257 GAGE		C	C	SF	1922	PRAIRIE SCHOOL	
260 GAGE		C	C	SF	1919-1921	CRAFTSMAN/ BUNGALOW	
261 GAGE		C	C	SF	1925-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
264 GAGE		C	C	SF	1956-1957	MINIMAL TRADITIONAL	
265 GAGE		C	C	SF	1916	PRAIRIE SCHOOL	
268 GAGE		NC		SF	1956-1957	MINIMAL TRADITIONAL	
269 GAGE		C	NC	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
272 GAGE		C		SF	1954	MINIMAL TRADITIONAL	
275 GAGE		C	C	SF	1923-1926	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
276 GAGE		C		SF	1954-1955	MINIMAL TRADITIONAL	
277 GAGE		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
280 GAGE		C	C	SF	1921	SPANISH ECLECTIC	
281 GAGE		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
284 GAGE		C	C	SF	1923	MISSION	
285 GAGE		NC	C	SF	1922	CRAFTSMAN/ BUNGALOW	
288 GAGE		C	C	SF	1915	CRAFTSMAN/ BUNGALOW	
289 GAGE		C	C	SF	1919-1920	CRAFTSMAN/ BUNGALOW	
292 GAGE		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
293 GAGE		NC	C	SF	1928	CRAFTSMAN/ BUNGALOW	
296 GAGE		C		SF	1922-1924	COLONIAL REVIVAL	
297 GAGE		C	C	SF	1941	PRAIRIE SCHOOL	
300 GAGE		C	C	SF	1936-1937	TUDOR	
301 GAGE		C	C	SF	1920-1922	MINIMAL TRADITIONAL	
304 GAGE		C	NC	SF	1930	TUDOR	
305 GAGE		C	C	SF	1946-1948	TUDOR	
308 GAGE		C	C	SF	1929	TUDOR	H. GRUGEL, ARCHITECT; FRANK A. KRASKA, BUILDER
309 GAGE		C	C	SF	1896	COLONIAL REVIVAL	
312 GAGE		C	C	SF	1914	CRAFTSMAN/ BUNGALOW	
313 GAGE		NC		SF	1964-1965	MINIMAL TRADITIONAL	DON JUDY, BUILDER
316 GAGE		C	C	SF	1924	AMERICAN FOURSQUARE	SUPPLITT BROS.
317 GAGE		NC		SF	1960	SPLIT-LEVEL	
320 GAGE		C	C	SF	1939-1940	COLONIAL REVIVAL	
321 GAGE		NC		SF	1962	SPLIT-LEVEL	
325 GAGE		C		SF	1906	TUDOR	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
261 GATESBY		C		SF	1939-1940	COLONIAL REVIVAL	
269 GATESBY		C		SF	1953	RANCH	
277 GATESBY		C		SF	1915-1916	PRAIRIE SCHOOL	PURCELL/ELMSLIE
278 GATESBY		C		SF	1951	RANCH	ARNOLD SKOW
281 GATESBY		C		SF, MF	1915-1916	PRAIRIE SCHOOL	PURCELL/ELMSLIE
285 GATESBY		NC		SF	1960	RANCH	
286 GATESBY		C	C	SF	1950	NEO-COLONIAL	
288 GATESBY		NC		SF	1962	RANCH	
291 GATESBY		NC		SF	1962	NEO-COLONIAL	
292 GATESBY		NC	NC	SF	1962	RANCH	
294 GATESBY		NC		SF	1961	RANCH	
297 GATESBY		NC		SF	1969	MANSARD	WILLIS PECHOTA; BALTIS BUILT HOMES
303 GATESBY		NC		SF	1962	RANCH	BALTIS
307 GATESBY		NC		SF	1963	NEO-COLONIAL	ALBERT LENZI, ARCHITECT; MANNHEIM LUMBER, BUILDER
312 GATESBY		NC		SF	1963	RANCH	
313 GATESBY		NC		SF	1962-1963	SPLIT-LEVEL	
319 GATESBY		NC		SF	1968	NEO-COLONIAL	
322 GATESBY		NC		SF	1961	SPLIT-LEVEL	BALTIS
327 GATESBY		NC		SF	1967	SPLIT-LEVEL	
332 GATESBY		NC		SF	1962	RANCH	BALTIS
335 GATESBY		NC		SF	1968	RANCH	
341 GATESBY		NC		SF	1962-1963	SPLIT-LEVEL	BALTIS
342 GATESBY		NC		SF	1962	RANCH	
347 GATESBY		NC		SF	1961	SPLIT-LEVEL	LARSON & ASSOC, ARCHITECTS; W. BALTIS, BUILDERS
352 GATESBY		NC		SF	1962-1963	RANCH	BALTIS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
353 GATESBY		NC		SF	1962	RANCH	
67 GROVELAND		C	C	SF	1888-1889	FOLK	
71 GROVELAND		C	C	SF	1888-1889	FOLK	
73 GROVELAND		C	C	SF	1888-1892	FOLK	
75 GROVELAND		C	C	SF	1892		
79 GROVELAND		C	NC	SF	1903-1904	FOLK	
83 GROVELAND		NC	NC	MF	1960	NEO-COLONIAL	
87 GROVELAND		NC	NC	MF	1960	NEO-COLONIAL	JOSEPH KOSARIK, BUILDER
91 GROVELAND		C	C	SF	1891		
95 GROVELAND		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
99 GROVELAND		C	C	SF	1928	RENAISSANCE REVIVAL	
111 GROVELAND		C		SF	1930s	CRAFTSMAN/ BUNGALOW	
115 GROVELAND		NC	NC	MF	1984-1995	OTH	
119 GROVELAND		C	NC	MF	1908	OTH	
123 GROVELAND		C		SF	1908	FOLK	
3700 HAAS		NC		SF	POST 1970	CONTEMPORARY	
3709 HAAS		NC		SF	1977	CONTEMPORARY	
2600 HARLEM (SOUTH)		NC	NC	MF		OTH	
2626 HARLEM (SOUTH)		NC		MF	POST 1970	NEO-TUDOR	
2704 HARLEM (SOUTH)		NC		COM	1970	CONTEMPORARY	
2710 HARLEM (SOUTH)		C		COM	1953	CONTEMPORARY	
2720 HARLEM (SOUTH)		NC		COM	POST 1970	CONTEMPORARY	
2800 HARLEM (SOUTH)		NC		COM	POST 1970	CONTEMPORARY	
2816 HARLEM (SOUTH)		C		UNK	1953	CONTEMPORARY	
2822 HARLEM (SOUTH)		C	C	MF	1958	CONTEMPORARY	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
2830 HARLEM (SOUTH)		NC		MF	1959	CONTEMPORARY	
2834 HARLEM (SOUTH)		NC		MF	1961	NEO-COLONIAL	
2840 HARLEM (SOUTH)		NC		MF	1962	NEO-COLONIAL	
2904 HARLEM (SOUTH)		C	C	MF	1956	CONTEMPORARY	
2910 HARLEM (SOUTH)		NC		COM	1958-1959	CONTEMPORARY	
2914 HARLEM (SOUTH)		NC		COM	1963	CONTEMPORARY	
2916 HARLEM (SOUTH)		C	C	MF	1950	CONTEMPORARY	
2922 HARLEM (SOUTH)		C	C	MF	1957	CONTEMPORARY	
2926 HARLEM (SOUTH)		C	C	MF	1957	CONTEMPORARY	
2930 HARLEM (SOUTH)		C	C	MF	1958-1959	CONTEMPORARY	
2936 HARLEM (SOUTH)		NC	C	MF	1950	CONTEMPORARY	
2944 HARLEM (SOUTH)		NC	NC	MF	1939-1953	COLONIAL REVIVAL	
3000 HARLEM (SOUTH)		NC		MF	1955	CONTEMPORARY	
3006 HARLEM (SOUTH)		NC	NC	MF	1955	CONTEMPORARY	
3010 HARLEM (SOUTH)		NC	C	MF	1955-1956	CONTEMPORARY	
3014 HARLEM (SOUTH)		NC		MF	1956	CONTEMPORARY	
3018 HARLEM (SOUTH)		NC	NC	MF	1954	CONTEMPORARY	
3024 HARLEM (SOUTH)		NC	NC	MF		CONTEMPORARY	
3030 HARLEM (SOUTH)		NC		MF		CONTEMPORARY	
3034 HARLEM (SOUTH)		NC	NC	MF		CONTEMPORARY	
3040 HARLEM (SOUTH)		C	C	MF		CONTEMPORARY	
3044 HARLEM (SOUTH)		NC	NC	SF		OTH	
3100 HARLEM (SOUTH)		NC	NC	MF		OTH	
3104 HARLEM (SOUTH)		NC		MF		OTH	
3108 HARLEM (SOUTH)		NC		MF		OTH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
3150 HARLEM (SOUTH)		C		MF		TUDOR	
3200 HARLEM (SOUTH)		C		COM		PRAIRIE SCHOOL	
3212 HARLEM (SOUTH)		NC		COM		CONTEMPORARY	
3216 HARLEM (SOUTH)		C		COM		CHICAGO COMMERCIAL	
3222 HARLEM (SOUTH)		NC		COM		CHICAGO COMMERCIAL	
3228 HARLEM (SOUTH)		C		COM		OTH	
3242 HARLEM (SOUTH)		NC		COM		OTH	
3300 HARLEM (SOUTH)		NC		COM	1971	MODERN	
3340 HARLEM (SOUTH)		NC		COM		CONTEMPORARY	
3359 HARLEM (SOUTH)		NC		GAS STATION		OTH	
3408 HARLEM (SOUTH)		C		COM		TUDOR	
3422 HARLEM (SOUTH)		NC		COM		OTH	
3536 HARLEM (SOUTH)		C	C	SF		CRAFTSMAN/ BUNGALOW	
3538 HARLEM (SOUTH)		C	C	SF		MINIMAL TRADITIONAL	
3542 HARLEM (SOUTH)		NC		SF		SPLIT-LEVEL	
3602 HARLEM (SOUTH)		NC		SF		RANCH	
3628 HARLEM (SOUTH)		NC	NC	SF		RANCH	
3646 HARLEM (SOUTH)		C		MF		PRAIRIE SCHOOL	
3704 HARLEM (SOUTH)		NC		SF		MANSARD	
3722 HARLEM (SOUTH)		NC		COM		POSTMODERN	
385 HARRIS		C	NC	SF	1955	RANCH	
18 HERBERT (NORTH)		C		SF	1947-1948	COLONIAL REVIVAL	
46 HERBERT (NORTH)		NC		SF	1949-1950	RANCH	
53 HERBERT (NORTH)		NC		SF	1975	RANCH	
55 HERBERT (NORTH)		C	NC	SF	1903	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
61 HERBERT (NORTH)		C		SF	1947	TUDOR	RUDY MARESH, ARCHITECT; JOSEPH CHLEMSKY, CONTRACTOR
62 HERBERT (NORTH)		C	C	SF	1922	COLONIAL REVIVAL	
66 HERBERT (NORTH)		C	C	SF	1928	TUDOR	JOHN REINERTSON
70 HERBERT (NORTH)		C	C	SF	1929	TUDOR	
30 HERBERT (SOUTH)		NC	NC	SF	1964	SPLIT-LEVEL	
57 HERBERT (SOUTH)		C	C	SF	1920	PRAIRIE SCHOOL	
64 HERBERT (SOUTH)		C		SF	1950	SPLIT-LEVEL	
69 HERBERT (SOUTH)		C	C (2 GARAGES)	SF	1921	COLONIAL REVIVAL	
73 HERBERT (SOUTH)		C	C	SF	1920-1922	PRAIRIE SCHOOL	JOHN G. KLINKE
80 HERBERT (SOUTH)		C	C	SF	1923-1924	COLONIAL REVIVAL	BURNAM
90 HERBERT (SOUTH)		C		SF	1952-1953	RANCH	
97 HERBERT (SOUTH)		C	C	SF	1926	SPANISH ECLECTIC	FRANK SMALL
100 HERBERT (SOUTH)		C	NC	SF	1941	TUDOR	ANTHONY J. HUDIE
103 HERBERT (SOUTH)		C		SF	1925	SPANISH ECLECTIC	C. C. SEASTRAND
120 HERBERT (SOUTH)		C	C	SF	1920s	CRAFTSMAN/ BUNGALOW	
77 HERRICK		NC		SF	1986	POSTMODERN	RICHARD POTOKAR
97 HERRICK		C		EDU	1952	MODERN	BELLI +BELLI ARCHITECTS
103 HERRICK		NC		REL	1976	CONTEMPORARY	HARRY F. ROBINSON, ARCHITECT
126 HERRICK		NC		REL			
129 HERRICK		NC	NC	SF	POST 1970	NEO-GOTHIC	SKIBA
133 HERRICK		C		SF	1888	VICTORIAN CONVERTED COACH HOUSE	
134 HERRICK		C	C	SF	1902	PRAIRIE SCHOOL	
137 HERRICK		C		SF	1938-1939	COLONIAL REVIVAL	
140 HERRICK		C	NC	SF	1877-1878	ITALIANATE	JOHN C. COCHRAN, ARCHITECT
141 HERRICK		C	C	SF	1888-1889	QUEEN ANNE	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
147 HERRICK		C	C	SF	1922	COLONIAL REVIVAL	
150 HERRICK		C	C	SF	1913	COLONIAL REVIVAL	
151 HERRICK		C	C	SF	1916	COLONIAL REVIVAL	
156 HERRICK		C	C	SF	1926-1929	TUDOR	
169 HERRICK		C	C	SF	1888-1889	QUEEN ANNE	
177 HERRICK		C	C	MF	1900-1910	PRAIRIE SCHOOL-(ALTERED)	
180 HERRICK		C	C	SF	1888-1889	SHINGLE	LAWRENCE, BUILDER
181 HERRICK		NC		SF	2009		
185 HERRICK		C	C	SF	1927-1929	COLONIAL REVIVAL	
189 HERRICK		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
193 HERRICK		C	C	SF	1890-1891	SHINGLE	
194 HERRICK		C	C	SF	1922-1923	AMERICAN FOURSQUARE	
197 HERRICK		C	C	SF	1885-1886	FOLK	
198 HERRICK		C	C	SF	1893-1898	SHINGLE	
201 HERRICK		C		SF	1949-1951	COLONIAL REVIVAL	
202 HERRICK		C	C	SF	1893	SHINGLE	
205 HERRICK		C	C	SF	1921	PRAIRIE SCHOOL	
206 HERRICK		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	
212 HERRICK		NC		SF	POST 1985	NEO-COLONIAL	
213 HERRICK		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
217 HERRICK		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
218 HERRICK		C		MF	1868-1869	PRAIRIE SCHOOL, FORMER ITALIANATE	
221 HERRICK		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
222 HERRICK		C	C	SF	1899	SHINGLE	
224 HERRICK		C	C	SF	1916	QUEEN ANNE	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
225 HERRICK		C	C	SF	1925-1929	CRAFTSMAN/ BUNGALOW	
228 HERRICK		C	C	SF	1888-1889	SHINGLE	
229 HERRICK		C	C	SF	1928-1929	TUDOR	
230 HERRICK		C	NC	SF	1888	QUEEN ANNE	
233 HERRICK		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
234 HERRICK		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
237 HERRICK		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
238 HERRICK		C	C	SF	1914	CRAFTSMAN/ BUNGALOW	
241 HERRICK		C	C	SF	1923	COLONIAL REVIVAL	
242 HERRICK		C	C	SF	1909-1917	CRAFTSMAN/ BUNGALOW	
245 HERRICK		C	C	SF	1911	CRAFTSMAN/ BUNGALOW	
249 HERRICK		C	NC	SF	1919-1920	CRAFTSMAN/ BUNGALOW	
251 HERRICK		C	C	SF	1923	COLONIAL REVIVAL	
252 HERRICK		C	C	SF	1913-1917	CRAFTSMAN/ BUNGALOW	
256 HERRICK		C	C	SF	1913-1917	CRAFTSMAN/ BUNGALOW	
257 HERRICK		C	C	SF	1924	PRAIRIE SCHOOL	
261 HERRICK		C	C	SF	1923	PRAIRIE SCHOOL	
265 HERRICK		C	C	SF	1950-1952	MINIMAL TRADITIONAL	
285 HERRICK		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
287 HERRICK		C	C	SF	1923	AMERICAN FOURSQUARE	
288 HERRICK		NC		SF	1965	SPLIT-LEVEL	
291 HERRICK		C	C	SF	1923	COLONIAL REVIVAL (DUTCH COLONIAL)	
292 HERRICK		NC		SF	1964-1965	SPLIT-LEVEL	
295 HERRICK		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
296 HERRICK		C	NC	SF	1951-1953	RANCH	ARNOLD SKOW

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
299 HERRICK		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
300 HERRICK		NC		SF	2003	NEO-COLONIAL	
303 HERRICK		C	C	SF	1940-1941	COLONIAL REVIVAL	
304 HERRICK		C	NC	SF	1955-1956	MINIMAL TRADITIONAL	
307 HERRICK		C	C	SF	1939-1940	COLONIAL REVIVAL	
311 HERRICK		C	C	SF	1917-1924	CRAFTSMAN/ BUNGALOW	
312 HERRICK		C	C	SF	1923-1924	CRAFTSMAN/ BUNGALOW	
314 HERRICK		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
315 HERRICK		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
316 HERRICK		C	NC	SF	1922	CRAFTSMAN/ BUNGALOW	
319 HERRICK		C	C	SF	1948	COLONIAL REVIVAL	
320 HERRICK		NC		SF	2008	NEO-VICTORIAN	
323 HERRICK		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
324 HERRICK		C	NC	SF	1923	AMERICAN FOURSQUARE	
327 HERRICK		C		SF	1956-1957	MINIMAL TRADITIONAL	
328 HERRICK		C	C	SF	1924	AMERICAN FOURSQUARE	
331 HERRICK		C	C	SF	1921-1923	CRAFTSMAN/ BUNGALOW	
332 HERRICK		C	C	SF	1924	AMERICAN FOURSQUARE	
335 HERRICK		C	C	SF	1921-1923	CRAFTSMAN/ BUNGALOW	
339 HERRICK		C	NC	SF	1923	AMERICAN FOURSQUARE	
343 HERRICK		C	C	SF	1924	AMERICAN FOURSQUARE	FJ SUPPLITT, BUILDER
347 HERRICK		C	NC	SF	1923	AMERICAN FOURSQUARE	
356 HERRICK		C		SF	1947	RANCH	
361 HERRICK		C	C	SF	1923-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
366 HERRICK		C	C	SF	1923-1924	BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
368 HERRICK		C	C	SF	1922-1923	COLONIAL REVIVAL (DUTCH COLONIAL)	
369 HERRICK		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
372 HERRICK		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
373 HERRICK		C	NC	SF	1924-1925	BUNGALOW	
376 HERRICK		C	C	SF	1924	COLONIAL REVIVAL	
377 HERRICK		C	NC	SF	1910-1917	FOLK	
380 HERRICK		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
381 HERRICK		C	C	SF	1915-1916	CRAFTSMAN/ BUNGALOW	
384 HERRICK		C	C	SF	1923-1924	CRAFTSMAN/ BUNGALOW	
385 HERRICK		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
388 HERRICK		C	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
389 HERRICK		C	C	SF	1914-1917	AMERICAN FOURSQUARE	
392 HERRICK		C		SF	1924	AMERICAN FOURSQUARE	
393 HERRICK		NC	NC	SF	1972	SPLIT-LEVEL	FRANK L. VELAT, ARCHITECT; JOHN JUNA JR., BUILDER
396 HERRICK		NC	C	SF	1919	CRAFTSMAN/ BUNGALOW	
397 HERRICK		C	C	SF	1912	CRAFTSMAN/ BUNGALOW	
400 HERRICK		C		SF	1947-1948	COLONIAL REVIVAL	
401 HERRICK		C	C and NC	SF	1907	AMERICAN FOURSQUARE	
404 HERRICK		C		SF	1947	COLONIAL REVIVAL	ARNOLD SKOW
405 HERRICK		NC		SF	1962	NEO-COLONIAL	WARREN L. HONECK, ARCHITECT; ROBERT LENZI, BUILDER
409 HERRICK		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	
411 HERRICK		C		SF	1917	CRAFTSMAN/ BUNGALOW	
412 HERRICK		C	C	SF	1924	COLONIAL REVIVAL	
416 HERRICK		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
417 HERRICK		NC		SF	1990	NEO-COLONIAL	ARMICH, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
420 HERRICK		NC		SF	POST-1984	NEO-COLONIAL	
421 HERRICK		NC		SF	1920s	COLONIAL REVIVAL	
424 HERRICK		C	C	SF	1909-1917	CRAFTSMAN/ BUNGALOW	
341 KENT		C	C	SF	1927	COLONIAL REVIVAL	
345 KENT		C		SF	1953-1955	RANCH	WALDEN, ARCHITECT SWAN, BUILDER
357 KENT		C	C	SF	1937-1940	COLONIAL REVIVAL	
361 KENT		C		SF	1954	RANCH	A. T. SMITHSON, JR., ARCHITECT; JANA CONSTRUCTION COMPANY
365 KENT		C		SF	1952	RANCH	NORMAN J. NOVY, ARCHITECT; HAROLD GATZ, BUILDER
371 KENT		C		SF	1948	TUDOR	R. HAROLD ZOOK, ARCHITECT
376 KENT		C	C	SF	1930	COLONIAL REVIVAL	
384 KENT		C	C	SF	1926-1928	TUDOR	IRVING J. TYSON, BUILDER
388 KENT		C		SF	1941	COLONIAL REVIVAL	
396 KENT		C		SF	1951	SPLIT-LEVEL	
400 KENT		NC		SF	1961	RANCH	
404 KENT		NC	NC	SF	1903	MINIMAL TRADITIONAL	
410 KENT		C		SF	1946-1947	RANCH	
416 KENT		C		SF	1942-1948	COLONIAL REVIVAL	
418 KENT		C		SF	1937-1938	TUDOR	
422 KENT		C	NC	SF	1934-1938	TUDOR	
426 KENT		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
430 KENT		NC	C	SF	1947	MINIMAL TRADITIONAL	
431 KENT		C		SF	1950	NEO-COLONIAL	
434 KENT		NC	NC	SF	1926	BUNGALOW	
438 KENT		C		SF	1937-1938	TUDOR	
442 KENT		C		SF	1937-1938	TUDOR	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
446 KENT		C		SF	1936-1937	TUDOR	
450 KENT		C		SF	1935-1937	TUDOR	
451 KENT		C		SF	1940	TUDOR	HARFORD FIELD, ARCHITECT; HINSDALE ILL, BUILDER
454 KENT		C		SF	1938-1939	COLONIAL REVIVAL	L. I. JANIK, ARCHITECT; ANDERSON, BUILDER
458 KENT		C	C	SF	1939-1940	COLONIAL REVIVAL	
459 KENT		C		SF	1937	TUDOR	
462 KENT		C	C	SF	1941	CAPE COD	
463 KENT		C	C	SF	1949	TUDOR	
466 KENT		C	C	SF	1940-1941	COLONIAL REVIVAL	
467 KENT		C	C	SF	1938	COLONIAL REVIVAL	
470 KENT		C	C	SF	1941	COLONIAL REVIVAL	
471 KENT		C	C	SF	1926-1929	TUDOR	F. YOVANOVITZ, ARCHITECT; SUPPLITT BROTHERS & DOW, BUILDERS
474 KENT		C	C	SF	1928	MEDITERRANEAN	ARTHUR JAKOB, ARCHITECT; CHARLES HENJAL, BUILDER
475 KENT		C	C	SF	1927-1929	TUDOR	CARL HEIMBRODT, ARCHITECT; IRVING J. TYSON, BUILDER
478 KENT		C		SF	1940-1941	ART DECO	
484 KENT		C	C	SF	1929	TUDOR	IRVING J. TYSON, BUILDER
490 KENT		C	C	SF	1936	FRENCH ECLECTIC	JOSEPH NAOHERNY, ARCHITECT; JOSEPH BENES, BUILDER
492 KENT		C	C	SF	1937-1938	TUDOR	
494 KENT		C	C	SF	1927-1929	COLONIAL REVIVAL	
499 KENT		C			1950	RANCH	
500 KENT		C	NC	SF	1936	TUDOR	
504 KENT		NC	NC	SF	1940	COLONIAL REVIVAL	
508 KENT		C		SF	1938	TUDOR	
40 KIMBARK		C	C	SF	1887-1888	FOLK	
44 KIMBARK		C	C	SF	1893	FOLK	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
45 KIMBARK		C		MF	1959	CONTEMPORARY	JOHN VICTOR VEGA, ARCHITECT AND BUILDER
48 KIMBARK		C	NC	SF	1887	COLONIAL REVIVAL	
52 KIMBARK		C	C	SF	1882-1883	FOLK	
55 KIMBARK		NC		MF	1963	CONTEMPORARY	JOHN VICTOR VEGA, ARCHITECT AND BUILDER
56 KIMBARK		C	C	SF	1915	CRAFTSMAN/ BUNGALOW	HALLEM SR., BUILDER
60 KIMBARK		C	NC	SF	1897	QUEEN ANNE	
63 KIMBARK		C	C	SF	1877	FOLK	
64 KIMBARK		C	NC	SF	1903	QUEEN ANNE	
67 KIMBARK		NC		MF	1968	CONTEMPORARY	
68 KIMBARK		C	NC	SF	1892	FOLK	
72 KIMBARK		C	C	MF	1892	FOLK	
76 KIMBARK		C	C	MF	1950-1951	NEO-COLONIAL	
80 KIMBARK		C	NC	SF	1902	COLONIAL REVIVAL	
84 KIMBARK		C	NC	SF	1902	QUEEN ANNE	
88 KIMBARK		C		MF	1951	NEO-COLONIAL	
92 KIMBARK		C	C	SF	1911	COLONIAL REVIVAL	
96 KIMBARK		C	C	SF	1927	COLONIAL REVIVAL	
100 KIMBARK		C	NC	SF	1919	COLONIAL REVIVAL	
7 LAFAYETTE		NC		MF	POST 1970	NEO-COLONIAL	
11 LAFAYETTE		C	C	SF	1921	FOLK	
15 LAFAYETTE		NC	NC	SF	1963	SPLIT-LEVEL	
50 LAWTON		C	NC	SF	1894-1895	SHINGLE	
64 LAWTON		C	C	SF	1926	MEDITERRANEAN	
68 LAWTON		C	C	SF	1950	MINIMAL TRADITIONAL	
69 LAWTON		NC		SF	1939	CAPE COD	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
70 LAWTON		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	SEARS ROEBUCK, BUILDER WILLIAM W. BROWN, ARCHITECT
74 LAWTON		C	C	SF	1915	CRAFTSMAN/ BUNGALOW	
77 LAWTON		C		SF	1887	FOLK	
78 LAWTON		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
82 LAWTON		C	C	SF	1914	CRAFTSMAN/ BUNGALOW	
83 LAWTON		C	C	SF	1887-1888	QUEEN ANNE	
86 LAWTON		C		SF	1938	TUDOR	
87 LAWTON		C	C	SF	1881	QUEEN ANNE	
90 LAWTON		C		SF	1887-1893	QUEEN ANNE	
91 LAWTON		C	C	SF	1912-1913	PRAIRIE SCHOOL	
94 LAWTON		C	C	SF	1885-1887	QUEEN ANNE	
98 LAWTON		C	C	SF	1881	FOLK	W. S. KRAMMERER, BUILDER
99 LAWTON		C	C	SF	1883	SHINGLE	W. S. KRAMMERER, BUILDER
101 LAWTON		C	C	SF	1899	PRAIRIE SCHOOL	
102 LAWTON		C	C	SF	1938-1939	TUDOR	
106 LAWTON		C	C	SF	1932	COLONIAL REVIVAL (DUTCH COLONIAL)	
107 LAWTON		C	C	SF	1876-1878	FOLK	
110 LAWTON		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
111 LAWTON		NC		SF	1960	RANCH	
114 LAWTON		C	C	SF	1923	CAPE COD	LUNDGREN, BUILDER
115 LAWTON		C		SF	1941	COLONIAL REVIVAL	
118 LAWTON		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
119 LAWTON		C	C	SF	1926	SALTBOX	SUPPLITT BUILDERS
120 LAWTON		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
123 LAWTON		C	C	SF	1935	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
127 LAWTON		C	C	SF	1914	AMERICAN FOURSQUARE	
131 LAWTON		C	C	SF	1929	COLONIAL REVIVAL (DUTCH COLONIAL)	SOUTHWOOD CONSTRUCTION
135 LAWTON		C	C	SF	1899	QUEEN ANNE	
139 LAWTON		NC		SF	POST 2000	NEO-COLONIAL	
140 LAWTON		C	C	SF	1899	QUEEN ANNE	
143 LAWTON		C	C	SF	1936	CAPE COD	
147 LAWTON		C	C	SF	1922	PRAIRIE SCHOOL	WILLIAM KRIEG, ARCHITECT
148 LAWTON		NC		SF	1960	SPLIT-LEVEL	
151 LAWTON		C	C	SF	1923	MEDITERRANEAN	
152 LAWTON		C	C	SF	1914	PRAIRIE SCHOOL	
156 LAWTON		C	C	SF	1889	QUEEN ANNE	
159 LAWTON		C		SF	1950	RANCH	E. T. HOLITT, ARCHITECT
163 LAWTON		C	C	SF	1925	COLONIAL REVIVAL	
164 LAWTON		C	C	SF	1906	CRAFTSMAN/ BUNGALOW	
167 LAWTON		C	NC	SF	1927	CRAFTSMAN/ BUNGALOW	
168 LAWTON		C	C	SF	1910	TUDOR	
171 LAWTON		C	C	SF	1927-1930	COLONIAL REVIVAL	A. W. WNDELL, BUILDER
172 LAWTON		C	C	SF	1926-1927	TUDOR	
175 LAWTON		C	C	SF	1930	TUDOR	ARNOLD P. SKOW, ARCHITECT AND BUIDLER
176 LAWTON		NC		SF	2008	NEO-COLONIAL	
179 LAWTON		C	C	SF	1904	AMERICAN FOURSQUARE	
180 LAWTON		C	C	SF	1941-1942	COLONIAL REVIVAL	
183 LAWTON		C	C	SF	1905	AMERICAN FOURSQUARE	CHARLES WAITE
184 LAWTON		C	NC	SF	1946-1948	SPLIT-LEVEL	
187 LAWTON		NC		SF	1957-1958	SPLIT-LEVEL	KENNETH X. CAREY, ARCHITECT; MCCONOCHIE BROTHERS, BUILDERS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
188 LAWTON		C	C	SF	1914	FOLK	
191 LAWTON		NC		SF	1921	COLONIAL REVIVAL	
192 LAWTON		NC		SF	1957	SPLIT-LEVEL	
195 LAWTON		C	C	SF	1893-1894	FOLK	
199 LAWTON		NC	C	SF	1888-1889	OTH	ROACH
200 LAWTON		C	C	SF	1909	FOLK	
202 LAWTON		C	C	SF	1940	TUDOR	
203 LAWTON		C	C	SF	1918-1919	CRAFTSMAN/ BUNGALOW	WILLIAM SCHUPPERT
204 LAWTON		C	C	SF	1888-1889	QUEEN ANNE	
208 LAWTON		C	C	SF	1907	FOLK	
212 LAWTON		C	C	SF	1920	BUNGALOW	
216 LAWTON		C	NC	SF	1904	CRAFTSMAN/ BUNGALOW	
220 LAWTON		C		SF	1869-1878	FOLK	
225 LAWTON		C	C	SF	1920	PRAIRIE SCHOOL	
228 LAWTON		C	C	SF	1924-1925	BUNGALOW	
231 LAWTON		C	C	SF	1918	SPANISH ECLECTIC	
232 LAWTON		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
235 LAWTON		C	NC	SF	1922	AMERICAN FOURSQUARE	
236 LAWTON		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	
241 LAWTON		C	NC	SF	1924	CRAFTSMAN/ BUNGALOW	
242 LAWTON		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
247 LAWTON		C	NC	SF	1926-1931	COLONIAL REVIVAL	
250 LAWTON		C	C	SF	1914	PRAIRIE SCHOOL	
251 LAWTON		C	C	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
254 LAWTON		C	C	SF	1914	AMERICAN FOURSQUARE	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
255 LAWTON		C	C	SF	1927	SPANISH ECLECTIC	ALFRED F. SCHIMEK
258 LAWTON		C	C	SF	1949	COLONIAL REVIVAL	WILL PECHOTA, ARCHITECT; BALTIS BUILT HOMES
259 LAWTON		C	C	SF	1923	COLONIAL REVIVAL (DUTCH COLONIAL)	
262 LAWTON		C	C	SF	1952	COLONIAL REVIVAL	
263 LAWTON		C	C	SF	1903	CRAFTSMAN/ BUNGALOW	
266 LAWTON		C	C	SF	1913	AMERICAN FOURSQUARE	
267 LAWTON		NC	C	SF	2005	NEO-VICTORIAN	K+N CONSTRUCTION
270 LAWTON		C	C	SF	1913	AMERICAN FOURSQUARE	
271 LAWTON		C	C	SF	1927	BUNGALOW	
274 LAWTON		C	C	SF	1910	CRAFTSMAN/ BUNGALOW	
275 LAWTON		NC	NC	SF	2005	CRAFTSMAN/ BUNGALOW	
278 LAWTON		NC	C	SF	1925	COLONIAL REVIVAL	
279 LAWTON		C	NC	SF	1955	MINIMAL TRADITIONAL	SEBEK, BUILDER
282 LAWTON		C	NC	SF	1909	CRAFTSMAN/ BUNGALOW	
283 LAWTON		C		SF	1955-1957	MINIMAL TRADITIONAL	SEBEK, BUILDER
286 LAWTON		C		SF	1921-1921	CRAFTSMAN/ BUNGALOW	
289 LAWTON		C		SF	1923	CRAFTSMAN/ BUNGALOW	
290 LAWTON		NC	NC	SF	2004	NEO-TUDOR	
291 LAWTON		C	C	SF	1912	CRAFTSMAN/ BUNGALOW	
294 LAWTON		C	NC	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
295 LAWTON		NC	NC	SF	1955	MINIMAL TRADITIONAL	SEBEK, BUILDER
298 LAWTON		NC		SF	1962-1965	MINIMAL TRADITIONAL	
301 LAWTON		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
302 LAWTON		C		SF	1909	FOLK	
303 LAWTON		C	C	SF	1913	PRAIRIE SCHOOL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
306 LAWTON		C	C	SF	1913	CRAFTSMAN/ BUNGALOW	
307 LAWTON		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
310 LAWTON		C	C	SF	1909	FOLK	
314 LAWTON		C		SF	1908	FOLK	
315 LAWTON		C		SF	1941-1942	COLONIAL REVIVAL	
330 LAWTON		NC		SF	1958	RANCH	
338 LAWTON		C	C	SF	1910	CRAFTSMAN/ BUNGALOW	E. GARRIE CARLSON, ARCHITECT
339 LAWTON		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
340 LAWTON		C	C	SF	N/A	COLONIAL REVIVAL	
342 LAWTON		C	C	SF	1939	CRAFTSMAN/ BUNGALOW	
345 LAWTON		NC	C	SF	1918	CRAFTSMAN/ BUNGALOW	
346 LAWTON		C	C	SF	1923-1926	CRAFTSMAN/ BUNGALOW	
349 LAWTON		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
353 LAWTON		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
354 LAWTON		C	NC	SF	1926-1927	CRAFTSMAN/ BUNGALOW	
358 LAWTON		NC	NC	SF	1962-1963	MINIMAL TRADITIONAL	
359 LAWTON		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
363 LAWTON		NC		SF	1965	SPLIT-LEVEL	JEWEL BUILDERS
367 LAWTON		NC		SF	1955-1957	MINIMAL TRADITIONAL	
720 LEESLEY		C		SF	1941	COLONIAL REVIVAL	NOVAK, ARCHITECT; WALKER JONAS, BUILDER
724 LEESLEY		C		SF	1947-1948	COLONIAL REVIVAL	
728 LEESLEY		C		SF	1939	FRENCH ECLECTIC	
732 LEESLEY		C		SF	1940	COLONIAL REVIVAL	
735 LEESLEY		C		EDU	1949	MODERN	PERKINS AND WILL, ARCHITECT; CHELL AND ANDERSON, BUILDER
736 LEESLEY		C		SF	1939-1940	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
740 LEESLEY		C		SF	1941	COLONIAL REVIVAL	
744 LEESLEY		C		SF	1940	COLONIAL REVIVAL	
748 LEESLEY		C		SF	1941-1944	COLONIAL REVIVAL	
752 LEESLEY		C		SF	1940	COLONIAL REVIVAL	JOSEPH J. NOVY, ARCHITECT; WALTER JONAS, BUILDER
50 LINCOLN		C	C	MF	1925	ART DECO	
58 LINCOLN		NC	NC	MF	1973	CONTEMPORARY	
62 LINCOLN		C	NC	SF	1890-1891	FOLK	
63 LINCOLN		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	
66 LINCOLN		NC	NC	MF	1960	CONTEMPORARY	
69 LINCOLN		NC	NC	MF	1967	MANSARD	KARL CONSTRUCTION
70 LINCOLN		C		SF	1891	FOLK	
73 LINCOLN		C	C	SF	1877-1878	FOLK VICTORIAN	
74 LINCOLN		C	NC	SF	1890-1891	FOLK	
77 LINCOLN		C	NC	SF	1897	FOLK	
78 LINCOLN		NC	NC	SF	1885	FOLK	
81 LINCOLN		NC	NC (2 GARAGES)	MF	1966	MANSARD	
82 LINCOLN		C		SF	1886-1887	FOLK	
86 LINCOLN		C	NC	MF	1946	MODERN	
89 LINCOLN		NC	NC	MF	1972	FRENCH ECLECTIC	
93 LINCOLN		C	NC	SF	1908	FOLK	
97 LINCOLN		C	NC	SF	1921	CRAFTSMAN/ BUNGALOW	
98 LINCOLN		C		MF	1923	COLONIAL REVIVAL	
101 LINCOLN		NC	NC	MF	POST 1990	CONTEMPORARY	
105 LINCOLN		C	NC	SF	1924	MANSARD	
108 LINCOLN		C	NC	MF	1925	COLONIAL REVIVAL	ALOIS KOPECKY, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
109 LINCOLN		C		MF	1925	COLONIAL REVIVAL	
439 LINDBERG		C	C	SF	1936-1937	TUDOR	
459 LINDBERG		C		SF	1936	COLONIAL REVIVAL	
471 LINDBERG		NC		SF	1950-1952	SPLIT-LEVEL	
474 LINDBERG		C		SF	1937-1938	TUDOR	
228 LIONEL		C		SF	1948	RANCH	
238 LIONEL		C	NC	SF	1901	AMERICAN FOURSQUARE	
240 LIONEL		C	C	SF	1925-1927	CRAFTSMAN/ BUNGALOW	
242 LIONEL		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
254 LIONEL		C		SF	1936	CAPE COD	ARNOLD SKOW, ARCHITECT AND BUILDER
258 LIONEL		C	C	SF	1922	COLONIAL REVIVAL (DUTCH COLONIAL)	
261 LIONEL		C		SF	1920	AMERICAN FOURSQUARE	
262 LIONEL		C	C	SF	1938-1939	COLONIAL REVIVAL	LEO W. R. EPP, ARCHITECT
266 LIONEL		C	C	SF	1936	FRENCH ECLECTIC	
270 LIONEL		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
271 LIONEL		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	HENRY MILLER
274 LIONEL		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
275 LIONEL		C	C	SF	1922	TUDOR	
276 LIONEL		NC	NC	SF	1962	SPLIT-LEVEL	
279 LIONEL		C		SF	1924	CRAFTSMAN/ BUNGALOW	
280 LIONEL		NC		SF	2002	NEO-COLONIAL	
284 LIONEL		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
287 LIONEL		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
290 LIONEL		C	C	SF	1926	SPANISH ECLECTIC	
291 LIONEL		NC		SF	POST-1985	NEO-COLONIAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
294 LIONEL		C		SF	1935-1936	TUDOR	R. HAROLD ZOOK
295 LIONEL		C	NC	SF	1924-1926	MISSION	
298 LIONEL		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
302 LIONEL		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
303 LIONEL		NC	C	SF	1951	CAPE COD	
307 LIONEL		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
310 LIONEL		C	NC	SF	1939	SECOND EMPIRE	
311 LIONEL		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
315 LIONEL		NC	NC	SF	POST 1990	RANCH	
323 LIONEL		NC	NC	SF	2016		
327 LIONEL		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
330 LIONEL		C	NC	SF	1940	COLONIAL REVIVAL	
331 LIONEL		C	C	SF	1934-1935	MINIMAL TRADITIONAL	
335 LIONEL		C	C	SF	1939	COLONIAL REVIVAL	
338 LIONEL		NC		SF	POST-1985	NEO-COLONIAL	
339 LIONEL		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
343 LIONEL		C		SF	1951	TUDOR	
346 LIONEL		C	C	SF	1912-1914	CRAFTSMAN/ BUNGALOW	FAST
347 LIONEL		NC		SF	1955-1956	MINIMAL TRADITIONAL	
350 LIONEL		C	C	SF	1916	AMERICAN FOURSQUARE	
351 LIONEL		C	C	SF	1956	MINIMAL TRADITIONAL	J. HACKEL, BUILDER
354 LIONEL		C	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
359 LIONEL		C		SF	1954-1955	SPLIT-LEVEL	STASNEY, BUILDER
362 LIONEL		NC	NC	SF	POST 2005	RANCH	
365 LIONEL		C		SF	1954	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
3 LONGCOMMON		C		MF, COM	1917	ART DECO	
25 LONGCOMMON		C	C	SF	1887-1888	QUEEN ANNE	
37 LONGCOMMON		C		SF	1887	ROMANESQUE REVIVAL	
41 LONGCOMMON		C	C	SF	1888	QUEEN ANNE	
45 LONGCOMMON		C	C	SF	1888	QUEEN ANNE	
57 LONGCOMMON		C		SF	1888	STICK/ EASTLAKE	
59 LONGCOMMON		C	NC	SF	1946	COLONIAL REVIVAL	ARNOLD P. SKOW, ARCHITECT AND BUILDER
60 LONGCOMMON		C	C	SF	1946	COLONIAL REVIVAL	
61 LONGCOMMON		C	C	SF	1946	COLONIAL REVIVAL	ARNOLD P. SKOW, ARCHITECT AND BUILDER
63 LONGCOMMON		C	NC	SF	1946	COLONIAL REVIVAL	ARNOLD P. SKOW, ARCHITECT AND BUILDER
65 LONGCOMMON		C	NC	MF	1920-1922	COLONIAL REVIVAL	
111 LONGCOMMON		C		SF	1959	CONTEMPORARY	BELLI + BELLI ARCHITECTS
131 LONGCOMMON		NC	NC	SF	1994	NEO-COLONIAL	H. E. MILLER, ARCHITECT; DJ HOMESTYLE, BUILDER
135 LONGCOMMON		C	C	SF	1923	PRAIRIE SCHOOL	HOWARD CHENEY, ARCHITECT
149 LONGCOMMON		C		SF	1954	RANCH	ZELINKA, ARCHITECT; MORAC, BUILDER
157 LONGCOMMON		C		SF	1952	RANCH	ARNOLD P. SKOW, ARCHITECT AND BUILDER
165 LONGCOMMON		C	C	SF	1926	MEDITERRANEAN	
177 LONGCOMMON		C	C	SF	1903	QUEEN ANNE (FREE CLASSIC)	
181 LONGCOMMON		C	C	SF	1870-1871	ITALIANATE	WILLIAM LEBARON JENNEY
193 LONGCOMMON		C	C	SF	1907	CRAFTSMAN/ BUNGALOW	C. WHITNEY STEVENS
197 LONGCOMMON		C	C	SF	1921	COLONIAL REVIVAL	
225 LONGCOMMON		C	C	SF	1892-1893	QUEEN ANNE	JOSEPH L. SILSBEE, ARCHITECT
235 LONGCOMMON		C		SF	1955	SPLIT-LEVEL	
239 LONGCOMMON		C		SF	1938-1941	COLONIAL REVIVAL	
243 LONGCOMMON		C		SF	1951	COLONIAL REVIVAL (DUTCH COLONIAL)	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
251 LONGCOMMON		C	C	SF	1893	QUEEN ANNE (FREE CLASSIC)	
255 LONGCOMMON		C	NC	SF	1892-1893	QUEEN ANNE	
256 LONGCOMMON		NC		SF	1961	RANCH	
262 LONGCOMMON		NC		SF	1962	RANCH	BALTIS HOMES
268 LONGCOMMON		NC		SF	1962	RANCH	BALTIS HOMES
278 LONGCOMMON		NC		SF	1962	RANCH	BALTIS HOMES
286 LONGCOMMON		NC		SF	1963	RANCH	BALTIS HOMES
293 LONGCOMMON		C		SF	1917	COLONIAL REVIVAL	
299 LONGCOMMON		C	C	SF	1922	COLONIAL REVIVAL	
301 LONGCOMMON		C		SF	1947-1948	COLONIAL REVIVAL	
315 LONGCOMMON		NC	C	SF	1911	TUDOR	
325 LONGCOMMON		C	C	SF	1922	COLONIAL REVIVAL (DUTCH COLONIAL)	
333 LONGCOMMON		NC		SF	2008	NEW CONSTRUCTION	
337 LONGCOMMON		C	NC	SF	1925-1926	TUDOR	
354 LONGCOMMON		C		SF	1937	TUDOR-FRENCH INFLUENCE	
355 LONGCOMMON		NC		SF	1980	SPLIT-LEVEL	
359 LONGCOMMON		C	C	SF	1920	AMERICAN FOURSQUARE	
363 LONGCOMMON		C		SF	1950	SPLIT-LEVEL	J. NOVY, ARCHITECT AND BUILDER
367 LONGCOMMON		C		SF	1936-1937	TUDOR	A. LANEK, ARCHITECT; J. PANGRLE, BUILDER
371 LONGCOMMON		C		SF	1951	MINIMAL TRADITIONAL	NOVAK AND VELAT, ARCHITECT AND BUILDER
375 LONGCOMMON		C		SF	1954	SPLIT-LEVEL	
379 LONGCOMMON		C	C	SF	1953-1954	RANCH	
383 LONGCOMMON		NC	NC	SF	1953	MINIMAL TRADITIONAL	
387 LONGCOMMON		C	NC	SF	1952-1953	MINIMAL TRADITIONAL	
390 LONGCOMMON		C		SF	1951	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
394 LONGCOMMON		C		SF	1955	MINIMAL TRADITIONAL	
398 LONGCOMMON		C		SF	1950	MINIMAL TRADITIONAL	
399 LONGCOMMON		C	C	SF	1948	TUDOR	STANLEY BUSHNECK, ARCHITECT
402 LONGCOMMON		C		SF	1946	FRENCH ECLECTC	E. C. HALLMAN ASSOCIATES, ARCHITECT; HARRY KIRSCH, BUILDER
403 LONGCOMMON		C	NC	SF	1947	MINIMAL TRADITIONAL	VIREN BUILDERS
406 LONGCOMMON		C		SF	1939	FRENCH ECLECTIC	FRANK STASNEY
407 LONGCOMMON		C	C	SF	1925-1926	BUNGALOW	
410 LONGCOMMON		C		SF	1953	RANCH	
411 LONGCOMMON		C	C	SF	1925-1926	BUNGALOW	
415 LONGCOMMON		C	NC	SF	1926	PRAIRIE SCHOOL	J. J. KROUPA, ARCHITECT
416 LONGCOMMON		C		SF	1954	RANCH	
419 LONGCOMMON		C		SF	1945	SPLIT-LEVEL	
422 LONGCOMMON		C		SF	1935-1940	CAPE COD	
423 LONGCOMMON		C	C	SF	1926	BUNGALOW	
426 LONGCOMMON		NC		SF	1960	COLONIAL REVIVAL	
427 LONGCOMMON		NC		SF	1988-1989	NEO-COLONIAL	
430 LONGCOMMON		C		SF	1952-1953	RANCH	
431 LONGCOMMON		C	C	SF	1926	BUNGALOW	
434 LONGCOMMON		C		SF	1939	COLONIAL REVIVAL	
435 LONGCOMMON		NC		SF	1989	NEO-COLONIAL	TEACHER'S REMODELING, BUILDERS
438 LONGCOMMON		C		SF	1941	COLONIAL REVIVAL	
439 LONGCOMMON		C	NC	SF	1925-1926	BUNGALOW	
442 LONGCOMMON		C		SF	1940-1941	COLONIAL REVIVAL	
443 LONGCOMMON		C	C	SF	1925-1926	BUNGALOW	
446 LONGCOMMON		C		SF	1939	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
447 LONGCOMMON		C	NC	SF	1925-1926	BUNGALOW	
450 LONGCOMMON		C	NC	SF	1939	TUDOR	
451 LONGCOMMON		C		SF	1947	TUDOR	
454 LONGCOMMON		C		SF	1939	COLONIAL REVIVAL	
455 LONGCOMMON		C	C	SF	1926	PRAIRIE SCHOOL	
459 LONGCOMMON		C		SF	1945	COLONIAL REVIVAL	
461 LONGCOMMON		NC	C	SF	1950-1951	NEO-COLONIAL (ALTERED)	
462 LONGCOMMON		C	NC	SF	1936	INTERNATIONAL	
463 LONGCOMMON		C		SF	1947-1949	COLONIAL REVIVAL	GOTTWALD, BUILDER
465 LONGCOMMON		C	NC	SF	1947	COLONIAL REVIVAL	
467 LONGCOMMON		C		SF	1947	COLONIAL REVIVAL	GOTTWALD, BUILDER
471 LONGCOMMON		C	C	SF	1927-1929	TUDOR	
479 LONGCOMMON		C	C	SF	1928-1929	TUDOR	
482 LONGCOMMON		C	NC	SF	1872-1873	FOLK	
483 LONGCOMMON		C	NC	SF	1945	COLONIAL REVIVAL	BALTIS HOMES
484 LONGCOMMON		C		SF	1952	SPLIT-LEVEL	
487 LONGCOMMON		C	NC	SF	1939-1941	COLONIAL REVIVAL	
490 LONGCOMMON		C		SF	1933-1940	TUDOR	
491 LONGCOMMON		C	C	SF	1946	COLONIAL REVIVAL	
495 LONGCOMMON		C		SF	1951-1952	RANCH	B.T. MORAVEC, ARCHITECT; BONUCELLI & ALBANO
496 LONGCOMMON		C	NC	SF	1937-1938	CAPE COD	
498 LONGCOMMON		C	C	SF	1949	COLONIAL REVIVAL	
499 LONGCOMMON		C	C	SF	1951-1952	MINIMAL TRADITIONAL	
503 LONGCOMMON		C		SF	1952	MINIMAL TRADITIONAL	
507 LONGCOMMON		C	NC	SF	1938	TUDOR	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
511 LONGCOMMON		NC		SF	1957	SPLIT-LEVEL	J. KRASKA, ARCHITECT AND BUILDER
515 LONGCOMMON		C		SF	1952	MINIMAL TRADITIONAL	
518 LONGCOMMON		C		SF	1934-1936	TUDOR	
519 LONGCOMMON		C		SF	1952-1953	MINIMAL TRADITIONAL	
522 LONGCOMMON		C	C	SF	1953	MINIMAL TRADITIONAL	
523 LONGCOMMON		C		SF	1952	NEO-CLASSICAL	
526 LONGCOMMON		C		SF	1933-1937	TUDOR	
530 LONGCOMMON		NC		SF	1956	SPLIT-LEVEL	
534 LONGCOMMON		NC	C	SF	1956	MINIMAL TRADITIONAL	
416 LOUDON		C	C	SF	1931	TUDOR	F. JELINEK
420 LOUDON		C	NC	SF	1928	TUDOR	DEWEY & PAVLOVITCH, ARCHITECT; ROWLEY CONSTRUCTION CO
424 LOUDON		C	C	SF	1928	COLONIAL REVIVAL	DR. WILLIAM BRINEY
427 LOUDON		C	NC	SF	1927	COLONIAL REVIVAL	L DAMORE
428 LOUDON		C		SF	1949-1950	COLONIAL REVIVAL	
429 LOUDON		C	NC	SF	1939-1940	COLONIAL REVIVAL	
432 LOUDON		C	NC	SF	1928-1929	TUDOR	
436 LOUDON		C		SF	1956	SPLIT-LEVEL	
440 LOUDON		C	C	SF	1933	CAPE COD	G. A. PINNER
443 LOUDON		C	NC	SF	1920	CRAFTSMAN/ BUNGALOW	ALBERT SCHUSTER
444 LOUDON		C		SF	1939-1940	ART MODERNE	
447 LOUDON		C	C	SF	1939-1940	CRAFTSMAN/ BUNGALOW	
448 LOUDON		C	C	SF	1931	TUDOR	PAULUS & ETHEL MAE GRANQUIST
451 LOUDON		C	C	SF	1914	CRAFTSMAN/ BUNGALOW	GEORGE & OLGA GLASER
452 LOUDON		C	C	SF	1924-1926	CRAFTSMAN/ BUNGALOW	H.M. JONES
455 LOUDON		C	C	SF	1949-1950	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
456 LOUDON		C		SF	1923-1925	MEDITERRANEAN	
459 LOUDON		C	C	SF	1936-1937	TUDOR	
460 LOUDON		C	C	SF	1926-1927	CRAFTSMAN/ BUNGALOW	
463 LOUDON		C	C	SF	1931	FRENCH ECLECTIC	
464 LOUDON		C		SF	1955-1956	RANCH	KICKHAM SUPPLITT, CONTRACTOR
467 LOUDON		C		SF	1955	RANCH	
471 LOUDON		C	C	SF	1924-1927	CRAFTSMAN/ BUNGALOW	J. HANSEN
475 LOUDON		C	C	SF	1921-1924	CRAFTSMAN/ BUNGALOW	
476 LOUDON		C		SF	1955-1957	SPLIT-LEVEL	SUPPLITT, CONTRACTOR
479 LOUDON		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
483 LOUDON		C	C	SF	1922-1925	CRAFTSMAN/ BUNGALOW	N.A. NELSON
485 LOUDON		C	C	SF	1927	CRAFTSMAN/ BUNGALOW	R. HESHAL
147 MAPLEWOOD		C	C	SF	1937-1938	COLONIAL REVIVAL	
148 MAPLEWOOD		C	C	SF	1914-1917	PRAIRIE SCHOOL	
153 MAPLEWOOD		C		SF	1948-1949	RANCH	GERNANE or GERANE
154 MAPLEWOOD		C	C	SF	1924-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
160 MAPLEWOOD		C		SF	1924-1925	TUDOR	
162 MAPLEWOOD		C	C	SF	1935-1938	COLONIAL REVIVAL	
163 MAPLEWOOD		C	C	SF	1909	PRAIRIE SCHOOL	
167 MAPLEWOOD		C	NC	SF	1930	COLONIAL REVIVAL /PRAIRIE &	
171 MAPLEWOOD		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
172 MAPLEWOOD		C	C	SF	1936-1937	TUDOR	
175 MAPLEWOOD		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
178 MAPLEWOOD		NC		SF	POST-1970	CONTEMPORARY	ROBERT C. SWANSON, ARCHITECT; ARTHUR FOSSIER, BUILDER
180 MAPLEWOOD		C		SF	1918-1919	PRAIRIE SCHOOL	KRIEG, ARCHITECT

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
190 MAPLEWOOD		C	C	SF	1907	PRAIRIE SCHOOL	
195 MAPLEWOOD		C		SF	1917	CRAFTSMAN/ BUNGALOW	
200 MAPLEWOOD		C		SF	1920-1921	PRAIRIE SCHOOL	NOVY, ARCHITECT
201 MAPLEWOOD		C	C	SF	1913	PRAIRIE SCHOOL	
206 MAPLEWOOD		NC		SF	1950-1951	RANCH (ALTERED)	B. T. MORAVEC, ARCHITECT;
207 MAPLEWOOD		C	C	SF	1927	TUDOR	
211 MAPLEWOOD		C	C	SF	1921	PRAIRIE W/ MEDITERRANEAN	
212 MAPLEWOOD		C	C	SF	1921	TUDOR-PRAIRIE INFLUENCE	
215 MAPLEWOOD		C	C	SF	1924	BUNGALOW	
217 MAPLEWOOD		C	C	SF	1924-1925	SPANISH ECLECTIC	
220 MAPLEWOOD		C		SF	1939	TUDOR	WILLIAM F. KRAMER, ARCHITECT; WILLIAM JOERAN & SONS
225 MAPLEWOOD		C		SF	1939-1940	COLONIAL REVIVAL	EARL W. OHINGER, ARCHITECT; A. W. KOMAREK, DESIGNER
230 MAPLEWOOD		C		SF	1922-1923	TUDOR-PRAIRIE INFLUNECE	
235 MAPLEWOOD		C		SF	1922-1923	CRAFTSMAN/ BUNGALOW	
236 MAPLEWOOD		C		SF	1913 (1917)	CRAFTSMAN/ BUNGALOW	A. G. LUND,
240 MAPLEWOOD		C		SF	1907	PRAIRIE SCHOOL	
241 MAPLEWOOD		NC		SF	1963-1964	RANCH	
246 MAPLEWOOD		NC		SF	1955	CONTEMPORARY "BOATHOUSE" (ALTERED ?)	
247 MAPLEWOOD		NC		SF	1946-1948	COLONIAL REVIVAL	
251 MAPLEWOOD		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	
252 MAPLEWOOD		NC		SF	2016		
255 MAPLEWOOD		NC		SF	POST-1970	NEO-TUDOR	
260 MAPLEWOOD		C	NC	SF	1914-1918	PRAIRIE SCHOOL	DYER NADHEMY
261 MAPLEWOOD		C	C	SF	1915-1917	PRAIRIE SCHOOL	WILLIAM A BENNETT
264 MAPLEWOOD		NC		SF	1950	SPLIT-LEVEL	MARIE HOFELDT, DESIGNED; SKOW, REFINED PLANS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
270 MAPLEWOOD		C	NC	SF	1927-1937	TUDOR	NEWHOUSE & BURHAM
273 MAPLEWOOD		C	C AND NC	SF	1916-1918	SWISS COTTAGE	KOMAREK, BUILDER
274 MAPLEWOOD		C		SF	1926-1927	TUDOR	
276 MAPLEWOOD		NC	NC	SF	1965-1966	NEO-COLONIAL	JOSEPH E. HOSEK, ARCHITECT; IGNATIUS LOVEFIRE
278 MAPLEWOOD		NC		SF	POST-1970	CONTEMPORARY	
280 MAPLEWOOD		NC		SF	1975	CONTEMPORARY-FRENCH PROVINCIAL INFLUENCE	ANDERSON & ASSOCIATES, ARCHITECTS; RAY TOROLO Const.
282 MAPLEWOOD		NC	C	SF	1909	COLONIAL REVIVAL (ALTERED)	
290 MAPLEWOOD		NC		SF	1999	UNK-NEW CONSTRUCTION	JACK SHAY, ARCHITECT; VICTORIAN CONSTRUCTION
294 MAPLEWOOD		C	NC	SF	1921-1922	COLONIAL REVIVAL	
300 MAPLEWOOD		C	C	SF	1922	COLONIAL REVIVAL	
304 MAPLEWOOD		C	NC	SF	1922	COLONIAL REVIVAL	
305 MAPLEWOOD		C		SF	1937	COLONIAL REVIVAL	
310 MAPLEWOOD		C	NC	SF	1922	COLONIAL REVIVAL	
313 MAPLEWOOD		C	NC	SF	1925	CRAFTSMAN/ BUNGALOW	
318 MAPLEWOOD		C	C	SF	1921	COLONIAL REVIVAL	
319 MAPLEWOOD		C	C	SF	1941-1942	COLONIAL REVIVAL	
327 MAPLEWOOD		C	NC	SF	1940	COLONIAL REVIVAL	
95 MICHAUX		C		SF	1928-1934	TUDOR	W. F. STEINBECK, ARCHITECT; W. SOUTHWOOD
105 MICHAUX		C	NC	SF	1895-1896	COLONIAL REVIVAL	
106 MICHAUX		C		SF	1941	COLONIAL REVIVAL	MIDDAUGH
110 MICHAUX		NC		SF	1960	CAPE COD	
114 MICHAUX		C	C	SF	1926-1927	COLONIAL REVIVAL	
115 MICHAUX		C	C	SF	1888	FOLK	
122 MICHAUX		NC		SF	1953-1954	RANCH (ALTERED)	
125 MICHAUX		NC		SF	POST 2005	NEO-VICTORIAN	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
130 MICHAUX		C	C	SF	1893-1896	COLONIAL REVIVAL	DWIGHT H. PERKINS
133 MICHAUX		C		SF	1921	COLONIAL REVIVAL	
136 MICHAUX		NC		SF	1955	CONTEMPORARY-PRAIRIE INFLUENCE (ALTERED)	
139 MICHAUX		C		SF	1955-1957	NEO-COLONIAL	
144 MICHAUX		NC		SF	1965	NEO-COLONIAL	A. E. FOSSIER AND Co., HINSDALE, ILL
150 MICHAUX		C		SF	1938-1941	FRENCH ECLECTIC	
170 MICHAUX		C	C	SF	1869	NEOCLASSICAL	Wm Le BARON JENNEY
171 MICHAUX		NC		SF	1941-1944	SPLIT-LEVEL (ALTERED)	ARNOLD P. SKKOW, ARCHITECT
177 MICHAUX		NC		SF	1950-1951	SPLIT-LEVEL (ALTERED)	
178 MICHAUX		C	C	SF	1888	ITALIANATE	WILLIAM Le BARON JENNEY
184 MICHAUX		C	C	SF	1924-1927	COLONIAL REVIVAL	
185 MICHAUX		C	C	SF	1888	COLONIAL REVIVAL	JENNEY, CREDITED
190 MICHAUX		C	C	SF	1948	COLONIAL REVIVAL	
191 MICHAUX		NC		SF	1961	SPLIT-LEVEL	
198 MICHAUX		C		SF	1878	COLONIAL REVIVAL	
201 MICHAUX		C	C	SF	1928	COLONIAL REVIVAL	W. C. HEIMBECK, ARCHITECT; SOUTHWOOD CONSTRUCTION,
205 MICHAUX		C		SF	1957-1959	SPLIT-LEVEL	
208 MICHAUX		C		SF	1928-1929	COLONIAL REVIVAL	ROBERT L STEVENSON, ARCHITECT
180 MILLBRIDGE		NC		SF	1990s	UNK-NEW CONSTRUCTION	
186 MILLBRIDGE		C	C	SF	1875 (C)	FOLK	JENNEY, ATTRIBUTED
194 MILLBRIDGE		C	C	SF	1887-1888	QUEEN ANNE	
209 MILLBRIDGE		NC	NC	SF	1924	CRAFTSMAN/ BUNGALOW (ALTERED)	
213 MILLBRIDGE		C	NC	SF	1882-1883	COLONIAL REVIVAL	
216 MILLBRIDGE		C		SF	1945-1947	NEO-CLASSICAL	A. H. VIREN, BUILDER
217 MILLBRIDGE		C	C	SF	1913-1918	PRAIRIE SCHOOL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
220 MILLBRIDGE		C	C	SF	1918	PRAIRIE SCHOOL	
224 MILLBRIDGE		C	C	SF	1925-1926	COLONIAL REVIVAL	
225 MILLBRIDGE		C	C	SF	1912-1913	PRAIRIE SCHOOL	DRUMMOND, ARCHITECT ATTRIBUTED; JOHN KLINKE, BUILDER
228 MILLBRIDGE		C	C	SF	1928	FOLK	
229 MILLBRIDGE		C	C	SF	1905-1913	PRAIRIE SCHOOL	JOHN KLINKE, BUILDER
232 MILLBRIDGE		C		SF	1927	COLONIAL REVIVAL (DUTCH COLONIAL)	
233 MILLBRIDGE		C	NC	SF	1893-1894	QUEEN ANNE	
237 MILLBRIDGE		NC		SF	1960	SPLIT-LEVEL	FLOYD EVANS AND ASSOCIATES
245 MILLBRIDGE		C		SF	1881	COLONIAL REVIVAL	
450 NORTHGATE CT		C	NC	SF	1917	CHICAGO COMMERCIAL, CONVERTED TO SF	
458 NORTHGATE CT		NC		SF	2014		
459 NORTHGATE CT		C	C	SF	1946-1947	COLONIAL REVIVAL	
461 NORTHGATE CT		NC		SF	1962	NEO-COLONIAL	
462 NORTHGATE CT		NC		SF	2014		
464 NORTHGATE CT		C		SF	1956-1957	RANCH	
465 NORTHGATE CT		C	C	SF	1956-1957	RANCH	
468 NORTHGATE CT		NC	NC	MF	1960	NEO-COLONIAL	
469 NORTHGATE CT		C		SF	1949	MINIMAL TRADITIONAL	
472 NORTHGATE CT		NC	NC	MF	1959	NEO-COLONIAL	
473 NORTHGATE CT		C	C	SF	1955-1956	MINIMAL TRADITIONAL	
14 NORTHGATE RD		C	NC	SF	1919	PRAIRIE SCHOOL	
18 NORTHGATE RD		C	NC	SF	1946-1948	COLONIAL REVIVAL	
21 NORTHGATE RD		C		SF	1947-1949	RANCH	
22 NORTHGATE RD		C	NC	SF	1949-1950	COLONIAL REVIVAL	
25 NORTHGATE RD		C	C	SF	1929	BUNGALOW	ARTHUR JACOBS, ARCHITECT; DAVID GOWDY, BUILDER
26 NORTHGATE RD		C	NC	SF	1942	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
29 NORTHGATE RD		C	C	SF	1944-1946	COLONIAL REVIVAL	
30 NORTHGATE RD		C		SF	1914	CRAFTSMAN/ BUNGALOW	
33 NORTHGATE RD		C	C	SF	1950s	RANCH	
34 NORTHGATE RD		C	NC	SF	1926-1929	CRAFTSMAN/ BUNGALOW	
37 NORTHGATE RD		C	C	SF	1947-1948	TUDOR	
38 NORTHGATE RD		C	C	SF	1940-1942	COLONIAL REVIVAL	
41 NORTHGATE RD		NC	NC	SF	1912	CRAFTSMAN/ BUNGALOW	
42 NORTHGATE RD		C		SF	1939	MINIMAL TRADITIONAL	
45 NORTHGATE RD		NC		SF	1962-1963	SPLIT-LEVEL	FRED ARQUILLA
46 NORTHGATE RD		C	C	SF	1907	CRAFTSMAN/ BUNGALOW	
49 NORTHGATE RD		C	C	SF	1948	SPLIT-LEVEL	
50 NORTHGATE RD		C		SF	1948-1950	MINIMAL TRADITIONAL	
53 NORTHGATE RD		C		SF	1949	TUDOR	
54 NORTHGATE RD		C		SF	1949	TUDOR	
57 NORTHGATE RD		C		SF	1949-1950	CAPE COD	
58 NORTHGATE RD		C	NC	SF	1949-1950	TUDOR	
61 NORTHGATE RD		NC	C	SF	1958	CAPE COD	
62 NORTHGATE RD		C	C	SF	1908	CRAFTSMAN/ BUNGALOW	
65 NORTHGATE RD		C		SF	1947-1949	RANCH	
66 NORTHGATE RD		C	C	SF	1927-1928	CAPE COD	
69 NORTHGATE RD		C	C	SF	1940-1941	COLONIAL REVIVAL	
70 NORTHGATE RD		C	NC	SF	1913	CRAFTSMAN/ BUNGALOW	
72 NORTHGATE RD		C	C	SF	1933	CRAFTSMAN/ BUNGALOW	
73 NORTHGATE RD		C	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
77 NORTHGATE RD		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
78 NORTHGATE RD		C	C	SF	1939-1940	COLONIAL REVIVAL	
81 NORTHGATE RD		C	C	SF	1956	RANCH	ARTHUR POSTREGNA, ARCHITECTS; SUPPLITT BUILDERS
82 NORTHGATE RD		C	C	SF	1939-1940	COLONIAL REVIVAL	
86 NORTHGATE RD		C	NC	SF	1939-1940	MINIMAL TRADITIONAL	
90 NORTHGATE RD		C	C	SF	1923-1924	CRAFTSMAN/ BUNGALOW	
94 NORTHGATE RD		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	KOUTNIK
98 NORTHGATE RD		C	C	SF	1920-1924	CRAFTSMAN/ BUNGALOW	
102 NORTHGATE RD		C	C	SF	1933	CAPE COD	
106 NORTHGATE RD		C	C	SF	1947	COLONIAL REVIVAL	
114 NORTHGATE RD		C	C	SF	1940-1941	MANSARD	
116 NORTHGATE RD		C	C	SF	1955-1956	RANCH	
118 NORTHGATE RD		C	C	SF	1924	BUNGALOW	
119 NORTHGATE RD		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
123 NORTHGATE RD		C		SF	1924-1925	CRAFTSMAN/ BUNGALOW	
126 NORTHGATE RD		C	NC	SF	1940	TUDOR	
127 NORTHGATE RD		C		SF	1924-1925	CRAFTSMAN/ BUNGALOW	
130 NORTHGATE RD		C	C	SF	1941-1950	CAPE COD	
134 NORTHGATE RD		C	C	SF	1939-1941	COLONIAL REVIVAL	
135 NORTHGATE RD		C	C	SF	1937	TUDOR	
138 NORTHGATE RD		C		SF	1949-1950	CAPE COD	
140 NORTHGATE RD		C	NC	SF	1914-1919	CRAFTSMAN/ BUNGALOW	
142 NORTHGATE RD		C		SF	1949-1951	CAPE COD	
146 NORTHGATE RD		C	NC	SF	1939	TUDOR	
150 NORTHGATE RD		C	C	SF	1941	CAPE COD	
154 NORTHGATE RD		C	C	SF	1939	CAPE COD	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
158 NORTHGATE RD		C		SF	1940	TUDOR	
162 NORTHGATE RD		C		SF	1940	TUDOR	
163 NORTHGATE RD		C	C	SF	1926	TUDOR	
166 NORTHGATE RD		C	C	SF	1948	CAPE COD	KINST BROS.
167 NORTHGATE RD		C	C	SF	1949-1951	TUDOR	WILLIAM SEVIC, ARCHITECT; FRANK SEDLAK AND SONS, BUILDER
175 NORTHGATE RD		C	C	SF	1914-1921	CRAFTSMAN/ BUNGALOW	
176 NORTHGATE RD		NC		SF	1967-1969	SPLIT-LEVEL	B.T MORAVEC, ARCHITECT; CHARLES GANGITANO, BUILDER
178 NORTHGATE RD		C	NC	SF	1917	QUEEN ANNE	
179 NORTHGATE RD		C	NC	SF	1925	CRAFTSMAN/ BUNGALOW	
182 NORTHGATE RD		NC		SF	1961	SPLIT-LEVEL	
183 NORTHGATE RD		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
192 NORTHGATE RD		C	NC	MF	1951-1952	MINIMAL TRADITIONAL	W.H. CLARE, ARCHITECT; H. LANGSTON
171 NORTHWOOD		C		SF	1896-1909	COLONIAL REVIVAL	
175 NORTHWOOD		NC		SF	1936-1939	COLONIAL REVIVAL (ALTERED)	EDWARD HALSTEAD
176 NORTHWOOD		C	C	SF	1941-1942	COLONIAL REVIVAL	
183 NORTHWOOD		C		SF	1950-1955	NEO-COLONIAL	BUBLIK
190 NORTHWOOD		C		SF	1941-1942	COLONIAL REVIVAL	
194 NORTHWOOD		C		SF	1936-1937	COLONIAL REVIVAL	JAMES ROY ALLEN, ARCHITECT
195 NORTHWOOD		C	NC	SF	1923	PRAIRIE SCHOOL	
199 NORTHWOOD		C	NC	SF	1923	AMERICAN FOURSQUARE/ PRAIRIE INFLUENCE	
202 NORTHWOOD		NC		SF	1940-1942	COLONIAL REVIVAL (ALTERED)	EDWARD HALSTEAD
203 NORTHWOOD		C	C	SF	1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
207 NORTHWOOD		C	C	SF	1923-1925	COLONIAL REVIVAL	
208 NORTHWOOD		C		SF	1951-1954	CAPE COD	
211 NORTHWOOD		C	C	SF	1923	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
214 NORTHWOOD		C		SF	1937-1938	COLONIAL REVIVAL	
215 NORTHWOOD		C	C	SF	1923	COLONIAL REVIVAL	
220 NORTHWOOD		NC		SF	1937	TUDOR (ALTERED)	
246 NORTHWOOD		C	C	SF	1923	AMERICAN FOURSQUARE	
253 NORTHWOOD		NC		SF	1941-1942	COLONIAL REVIVAL (ALTERED)	
254 NORTHWOOD		C	C	SF	1921-1923	COLONIAL REVIVAL (DUTCH COLONIAL)	
257 NORTHWOOD		C	C	SF	1927-1928	PRAIRIE SCHOOL	
258 NORTHWOOD		C	C	SF	1923-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
261 NORTHWOOD		C	C	SF	1941-1944	COLONIAL REVIVAL	
262 NORTHWOOD		C	C	SF	1927	BUNGALOW	
265 NORTHWOOD		C	C	SF	1925-1926	TUDOR	
266 NORTHWOOD		NC		SF	1949-1950	MINIMAL TRADITIONAL (ALTERED)	EDWARD SEIJA, ARCHITECT; FRANK SEBEK CONSTR. CO.
269 NORTHWOOD		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	W.C. HEIBECK, ARCHITECT;
270 NORTHWOOD		C	C	SF	1925	CAPE COD	
273 NORTHWOOD		C	C	SF	1926-1927	TUDOR	
274 NORTHWOOD		C	NC	SF	1924	COLONIAL REVIVAL	
277 NORTHWOOD		C	C	SF	1925-1927	FRENCH ECLECTIC	
278 NORTHWOOD		C	NC	SF	1918	CRAFTSMAN/ BUNGALOW	
281 NORTHWOOD		C	C	SF	1924	PRAIRIE SCHOOL	
282 NORTHWOOD		C	NC	SF	1925	TUDOR	
285 NORTHWOOD		C	C	SF	1929	TUDOR	
286 NORTHWOOD		C		SF	1924	TUDOR	
289 NORTHWOOD		C	C	SF	1927	COLONIAL REVIVAL	
290 NORTHWOOD		C		SF	1924	COLONIAL REVIVAL	
293 NORTHWOOD		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
294 NORTHWOOD		C	C	SF	1923	TUDOR	
297 NORTHWOOD		C	C	SF	1924	COLONIAL REVIVAL	
298 NORTHWOOD		C	C	SF	1922	COLONIAL REVIVAL (DUTCH COLONIAL)	A.E. FARNDELL
301 NORTHWOOD		C	C	SF	1925-1926	SPANISH ECLECTIC	
302 NORTHWOOD		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
303 NORTHWOOD		C	C	SF	1927-1928	TUDOR	
305 NORTHWOOD		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
306 NORTHWOOD		C	NC	SF	1923	COLONIAL REVIVAL	A.E. FARNDELL
310 NORTHWOOD		C	C	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
313 NORTHWOOD		NC	C	SF	1941	COLONIAL REVIVAL (ALTERED	ARNOLD SKOW
314 NORTHWOOD		C	C	SF	1924	AMERICAN FOURSQUARE	
315 NORTHWOOD		C	C	SF	1925	TUDOR	
318 NORTHWOOD		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
322 NORTHWOOD		C	C	SF	1923	COLONIAL REVIVAL (DUTCH COLONIAL)	
323 NORTHWOOD		C	C	SF	1929	TUDOR	E.W. BRANGHER, ARCHITECT
326 NORTHWOOD		C	C	SF	1923	BUNGALOW	
330 NORTHWOOD		C	C	SF	1930	COLONIAL REVIVAL	
334 NORTHWOOD		C	C	SF	1930	TUDOR	
338 NORTHWOOD		C	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
342 NORTHWOOD		C	C	SF	1925-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
346 NORTHWOOD		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
350 NORTHWOOD		NC	C	SF	1925	TUDOR	
354 NORTHWOOD		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
358 NORTHWOOD		C		SF	1937-1938	MINIMAL TRADITIONAL	
362 NORTHWOOD		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
78 NUTTALL		C	C	SF	1930	MEDITERRANEAN	
82 NUTTALL		C	C	SF	1880-1893	COLONIAL REVIVAL	DAN HIRSCHFIELD
98 NUTTALL		C	C	SF	1889	QUEEN ANNE	
106 NUTTALL		C	C	SF	1909	FOLK	
116 NUTTALL		C	C	SF	1891-1892	QUEEN ANNE	
122 NUTTALL		NC		SF	POST 1970	CHATEAUESQUE	
130 NUTTALL		C	C	SF	1893-1899	PRAIRIE SCHOOL	J. L. SILSBEE, ARCHITECT
150 NUTTALL		C	C	SF	1904-1906	PRAIRIE SCHOOL	F. L. WRIGHT, ARCHITECT; A. EILENBURGER & CO., BUILDER
160 NUTTALL		C	C	SF	1940	COLONIAL REVIVAL	
170 NUTTALL		NC		SF	1999-2000	NEO-TUDOR	
178 NUTTALL		C	C	SF	1915	COLONIAL REVIVAL	
180 NUTTALL		C		SF	1927-1928	TUDOR	
190 NUTTALL		C	C	SF	1927	TUDOR	A. W. KOMAREK, BUILDER
200 NUTTALL		NC		SF	2017		
208 NUTTALL		C		SF	1924	COLONIAL REVIVAL	
216 NUTTALL		C	C	SF	1923	COLONIAL REVIVAL MEDITERRANEAN	
258 NUTTALL		C	C	SF	1941-1942	NEO-CLASSICAL	
264 NUTTALL		C	C	SF	1947-1951	COLONIAL REVIVAL	
268 NUTTALL		C	C	SF	1935-1936	COLONIAL REVIVAL	
272 NUTTALL		C	C	SF	1923	PRAIRIE SCHOOL	
273 NUTTALL		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
276 NUTTALL		C	C	SF	1947-1948	COLONIAL REVIVAL	
277 NUTTALL		C	NC	SF	1921	CRAFTSMAN/ BUNGALOW	
280 NUTTALL		NC	C	SF	1931-1934	TUDOR (ALTERED)	CERNY, BUILDER
284 NUTTALL		C	C	SF	1923-1924	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
285 NUTTALL		C	C	SF	1928	BUNGALOW	CLEMENT WITTNER, ARCHITECT; RUDOLP KROC, BUILDER
288 NUTTALL		C	C	SF	1922-1927	CRAFTSMAN/ BUNGALOW	
291 NUTTALL		C		SF	1940	INTERNATIONAL	
292 NUTTALL		C	C	SF	1923-1924	PRAIRIE SCHOOL	
296 NUTTALL		C	C	SF	1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
300 NUTTALL		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
304 NUTTALL		C	C	SF	1948-1950	MINIMAL TRADITIONAL	I. J. TYSON
308 NUTTALL		C	C	SF	1930	COLONIAL REVIVAL	A. W. WENDALL, BUILDER
312 NUTTALL		NC	C	SF	1937-1940	COLONIAL REVIVAL (ALTERED)	FAIL
316 NUTTALL		C	C	SF	1941	COLONIAL REVIVAL	B MAIWURM, ARCHITECT; JOHN T. KLECKA
317 NUTTALL		NC		SF	1956	RANCH	
320 NUTTALL		NC	NC	SF	2004	NEO-COLONIAL	
324 NUTTALL		C	C	SF	1928	TUDOR	FRANK PENNINGTON, BUILDER
325 NUTTALL		NC	C	SF	1953	MINIMAL TRADITIONAL (ALTERED)	LOUIS VIREN
328 NUTTALL		C		SF	1922	CRAFTSMAN/ BUNGALOW	
329 NUTTALL		C	C	SF	1924	COLONIAL REVIVAL (DUTCH COLONIAL)	
332 NUTTALL		C	C	SF	1925-1926	COLONIAL REVIVAL	
335 NUTTALL		C		SF	1937-1938	TUDOR	
336 NUTTALL		C		SF	1936-1937	COLONIAL REVIVAL	
337 NUTTALL		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
340 NUTTALL		C	C	SF	1924	AMERICAN FOURSQUARE	
341 NUTTALL		C	C	SF	1927	BUNGALOW	
344 NUTTALL		C	C	SF	1925-1927	COLONIAL REVIVAL	
345 NUTTALL		C	C	SF	1930	TUDOR	ELMER C. CARLSON, ARCHITECT; CARL P. NYREN, BUILDER
347 NUTTALL		C	C	SF	1920	BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
348 NUTTALL		C	C	SF	1941	MINIMAL TRADITIONAL	
349 NUTTALL		C	C	SF	1921-1927	COLONIAL REVIVAL (DUTCH COLONIAL)	
352 NUTTALL		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
356 NUTTALL		C	C	SF	1951-1952	CAPE COD	R. SKALE, BUILDER
357 NUTTALL		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
360 NUTTALL		C	C	SF	1935-1936	TUDOR	
361 NUTTALL		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
364 NUTTALL		C	C	SF	1946	COLONIAL REVIVAL	
365 NUTTALL		C	C	SF	1919-1922	COLONIAL REVIVAL (DUTCH COLONIAL)	
368 NUTTALL		C	C	SF	1924-1933	CRAFTSMAN/ BUNGALOW	
369 NUTTALL		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
371 NUTTALL		C	C	SF	1925-1927	CAPE COD	
372 NUTTALL		C	C	SF	1922	AMERICAN FOURSQUARE/ PRAIRIE INFLUENCE	
376 NUTTALL		C	C	SF	1939	COLONIAL REVIVAL	A.B. MAIWURM, ARCHITECT; JOHN KLECKA, BUILDER
380 NUTTALL		C	C	SF	1937-1938	COLONIAL REVIVAL	OTTO T. LUTHER, ARCHITECT; CARL P. NUGGENT, BUILDER
384 NUTTALL		C	C	SF	1930	BUNGALOW	
388 NUTTALL		NC	NC	SF	1960-1961	MINIMAL TRADITIONAL	MR. JANUS, KENNETH X. CAVEY
392 NUTTALL		C	C	SF	1955-1957	MINIMAL TRADITIONAL	NORMAN J. NOVY, ARCHITECT; EMIL KOPACH, BUILDER
400 NUTTALL		C		REL	1939	GOTHIC REVIVAL	
408 NUTTALL		C	C	SF	1929	TUDOR	ADOLF SONEK, ARCHITECT; FRANK JANUTKA, BUILDER
412 NUTTALL		C	C	SF	1929	TUDOR	ADOLPH SONEK, ARCHITECT; FRANK JANUTKA, BUILDER
415 NUTTALL		C	C	SF	1927-1928	TUDOR	D. LITRELL, ARCHITECT; ALEX INGLIS & SON, BUILDER
416 NUTTALL		NC	C	SF	1955-1956	MINIMAL TRADITIONAL (ALTERED)	EMIL KOPACK, BUILDER
420 NUTTALL		C	C	SF	1950-1952	MINIMAL TRADITIONAL	
424 NUTTALL		C		SF	1951-1953	MINIMAL TRADITIONAL	IRVIN KOPECKY

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
505 NUTTALL		C	C	SF	1947	COLONIAL REVIVAL	
509 NUTTALL		C	C	SF	1931	BUNGALOW	
7234 OGDEN		NC		COM	1976-1980	CONTEMPORARY COMMERCIAL	
7240 OGDEN		NC	NC	SF	1968	RANCH	
7264 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7266 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7268 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7280 OGDEN		NC	NC	SF	1960-1961	MINIMAL TRADITIONAL	CHOICE BROTHERS
7288 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7290 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7294 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7300 OGDEN		C	C	MF	1925-1933	COLONIAL REVIVAL	
7306 OGDEN		NC		OTH	1954-1960	VERNACULAR COMMERCIAL	
7312 OGDEN		NC		COM	1925-1927, 2007	VERNACULAR COMMERCIAL (ALTERED)	
7318 OGDEN		NC		MF	POST 1970	NEO-COLONIAL	
7320 OGDEN		NC	NC	SF	1932	RANCH (ALTERED)	
7324 OGDEN		NC	NC	SF	1956-1959	NEO-COLONIAL	
7330 OGDEN		NC	NC	MF	1956-1959	CONTEMPORARY 9 FLAT APARTMENT	
160 OLMSTED		C		SF	1941	INTERNATIONAL	
164 OLMSTED		C	C	SF	1936-1937	TUDOR	
168 OLMSTED		NC	NC	SF	2008	NEO-VICTORIAN	
172 OLMSTED		C	C	SF	1952	SPLIT-LEVEL	
176 OLMSTED		C	C	SF	1890-1891	SHINGLE	
180 OLMSTED		C		SF	1951	NEO-COLONIAL	
183 OLMSTED		C		SF	1954-1955	RANCH	FRANK SEBEK

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
184 OLMSTED		C	NC	SF	1926	CRAFTSMAN/ BUNGALOW	
187 OLMSTED		C		SF	1903	CRAFTSMAN/ BUNGALOW	
188 OLMSTED		C	C	SF	1925-1927	TUDOR	WILLIAM SOUTHWOOD
194 OLMSTED		C	C	SF	1926-1927	BUNGALOW	
195 OLMSTED		C	C	SF	1923	COLONIAL REVIVAL	
196 OLMSTED		C	C	SF	1921	PRAIRIE SCHOOL	
199 OLMSTED		C	C	SF	1923-1925	COLONIAL REVIVAL	
200 OLMSTED		C	C	SF	1908	AMERICAN FOURSQUARE	
204 OLMSTED		C	C	MF	1903	AMERICAN FOURSQUARE	
205 OLMSTED		C	C	SF	1910	COLONIAL REVIVAL	
210 OLMSTED		C	C	SF	1922	BUNGALOW	
212 OLMSTED		C		SF	1951	NEO-COLONIAL	
215 OLMSTED		C	C	SF	1913	COLONIAL REVIVAL	
216 OLMSTED		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	ALEXANDER (A.W.) WENDELL
220 OLMSTED		C	C (2 GARAGES)	SF	1922	PRAIRIE SCHOOL	ALEXANDER (A.W.) WENDELL
221 OLMSTED		C	C	SF	1918-1920	COLONIAL REVIVAL	
224 OLMSTED		C	C	SF	1902	COLONIAL REVIVAL	
225 OLMSTED		C	C	SF	1913	CRAFTSMAN/ BUNGALOW	ALEXANDER (A.W.) WENDELL
228 OLMSTED		C	NC	SF	1918	COLONIAL REVIVAL	
229 OLMSTED		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	ALEXANDER (A.W.) WENDELL
233 OLMSTED		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
237 OLMSTED		C	C	SF	1920	CRAFTSMAN/ BUNGALOW	
241 OLMSTED		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
248 OLMSTED		C	NC	SF	1918	CRAFTSMAN/ BUNGALOW	
249 OLMSTED		C	C	SF	1904	COLONIAL REVIVAL (DUTCH COLONIAL)	WILLIAM RADFORD, AUTHOR OF "RADFORD AMERICAN HOMES"

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
252 OLMSTED		C	NC	SF	1927	TUDOR	
253 OLMSTED		C	C	SF	1916	COLONIAL REVIVAL (DUTCH COLONIAL)	WILLIAM RADFORD
256 OLMSTED		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
260 OLMSTED		C	C	SF	1951	SPLIT-LEVEL	FRANK RUS
261 OLMSTED		C	C	SF	1923	COLONIAL REVIVAL (DUTCH COLONIAL)	CONRAD CARLSON
264 OLMSTED		C	C	SF	1913	PRAIRIE SCHOOL	
265 OLMSTED		NC		SF	1953	RANCH (ALTERED)	
268 OLMSTED		NC		SF	2004	NEO-COLONIAL	
269 OLMSTED		NC		SF	1953	MINIMAL TRADITIONAL (ALTERED)	FRANK SEBEK
272 OLMSTED		NC	C	SF	1920	CRAFTSMAN/ BUNGALOW-SUBSTANTISALLY	
273 OLMSTED		C	C	SF	1952	NEO-COLONIAL	
276 OLMSTED		C	C	SF	1916-1920	CRAFTSMAN/ BUNGALOW	E. CONRAD CARLSON
277 OLMSTED		C	C	SF	1952	RANCH	
280 OLMSTED		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
281 OLMSTED		C	C	SF	1924-1925	MEDITERRANEAN	
284 OLMSTED		C	C	SF	1925	TUDOR	
285 OLMSTED		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
288 OLMSTED		C	C	SF	1949	COLONIAL REVIVAL	
289 OLMSTED		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
292 OLMSTED		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
293 OLMSTED		C	C	SF	1921	BUNGALOW	
296 OLMSTED		C	C	SF	1912	CRAFTSMAN/ BUNGALOW	
297 OLMSTED		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
300 OLMSTED		C	NC	SF	1930	TUDOR	SMALL HOUSE SERVICE BUREAU; HERMAN A. YOUNGMAN, BUILDER
301 OLMSTED		C	C	SF	1926	MEDITERRANEAN	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
304 OLMSTED		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	JOSEPH J. NOVY
305 OLMSTED		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
308 OLMSTED		C	C	SF	1925	CRAFTSMAN/ BUNGALOW	
309 OLMSTED		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
312 OLMSTED		C	C	SF	1926	CRAFTSMAN/ BUNGALOW	
316 OLMSTED		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
317 OLMSTED		C	NC	SF	1907	CRAFTSMAN/ BUNGALOW	
320 OLMSTED		C		SF	1950-1952	RANCH	
321 OLMSTED		C	C	SF	1928	COLONIAL REVIVAL	A.J. ZELENKA, ARCHITECT; JOSEPH BENES, BUILDER
324 OLMSTED		C		SF	1950	RANCH	
328 OLMSTED		C	C	SF	1920s	COLONIAL REVIVAL (DUTCH COLONIAL)	
332 OLMSTED		C	C	SF	1926-1927	COLONIAL REVIVAL	
336 OLMSTED		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
340 OLMSTED		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
345 OLMSTED		C		SF	1933-1934	SALTBOX	CENTURY OF PROGRESS HOUSE PLAN
353 OLMSTED		C	C	SF	1950	MINIMAL TRADITIONAL	G.F. PEARSON
361 OLMSTED		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
365 OLMSTED		NC	NC	SF	1963	RANCH	
369 OLMSTED		C	C	SF	1902	AMERICAN FOURSQUARE	
373 OLMSTED		C	C	SF	1929	CRAFTSMAN/ BUNGALOW	
374 OLMSTED		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	
379 OLMSTED		C	C	SF	1913	CRAFTSMAN/ BUNGALOW	
381 OLMSTED		NC	C	SF	1921	CRAFTSMAN/ BUNGALOW	
382 OLMSTED		NC		SF	1927	CRAFTSMAN/ BUNGALOW (ALTERED)	
385 OLMSTED		C	NC	SF	1947	CAPE COD	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
386 OLMSTED		C		SF	1920-1927	COLONIAL REVIVAL	
389 OLMSTED		C	C	SF	1947	CAPE COD	
390 OLMSTED		C	C	SF	1954-1955	MINIMAL TRADITIONAL	
393 OLMSTED		C		SF	1955	RANCH	
75 PARK PLACE		NC		MF	1965	NEO-COLONIAL	
125 PARK PLACE		C		SF	1927	COLONIAL REVIVAL	
139 PARKVIEW		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
164 PARKVIEW		C	C	SF	1908	CRAFTSMAN/ BUNGALOW	
168 PARKVIEW		C	NC	SF	1925-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	BIALLES AND JENSEN
172 PARKVIEW		C	C	SF	1926-1936	COLONIAL REVIVAL (DUTCH COLONIAL)	
176 PARKVIEW		C		SF	1918	CRAFTSMAN/ BUNGALOW	
180 PARKVIEW		C	C	SF	1910	AMERICAN FOURSQUARE	
183 PARKVIEW		C	C	SF	1921	AMERICAN FOURSQUARE	
184 PARKVIEW		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
187 PARKVIEW		C		SF	1939	MANSARD	
188 PARKVIEW		C		SF	1921	CRAFTSMAN/ BUNGALOW	
191 PARKVIEW		NC		SF	1987	NEO-COLONIAL	FIRESIDE BUILDERS
192 PARKVIEW		NC	C	SF	1914	AMERICAN FOURSQUARE (ALTERED)	
195 PARKVIEW		C	C	SF	1940	CAPE COD	
196 PARKVIEW		C	C	SF	1926-1927	COLONIAL REVIVAL	
199 PARKVIEW		C	NC	SF	1938-1939	CAPE COD (ALTERED)	
200 PARKVIEW		C	C	SF	1923-1925	CRAFTSMAN/ BUNGALOW	
203 PARKVIEW		C		SF	1916	CRAFTSMAN/ BUNGALOW	
204 PARKVIEW		C	C	SF	1941	COLONIAL REVIVAL	
207 PARKVIEW		C	C	SF	1957	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
208 PARKVIEW		C	C	SF	1941-1942	COLONIAL REVIVAL	
211 PARKVIEW		NC	NC	SF	1914	AMERICAN FOURSQUARE	
212 PARKVIEW		C	NC	SF	1914	AMERICAN FOURSQUARE	
551 PARKWAY (EAST)		C	C	SF	1941	ART MODERNE	
552 PARKWAY (EAST)		C		SF	1941	COLONIAL REVIVAL	
555 PARKWAY (EAST)		C	C	SF	1936-1940	COLONIAL REVIVAL	
558 PARKWAY (EAST)		C		SF	1941	ART MODERNE	
559 PARKWAY (EAST)		C	C	SF	1937-1940	COLONIAL REVIVAL	
563 PARKWAY (EAST)		C		SF	1939-1946	TUDOR	
564 PARKWAY (EAST)		C		SF	1936-1937	TUDOR	
567 PARKWAY (EAST)		C	C	SF	1939	CAPE COD-ALTERED	
568 PARKWAY (EAST)		C	C	SF	1940	COLONIAL REVIVAL	
571 PARKWAY (EAST)		C	NC	SF	1938-1939	COLONIAL REVIVAL	
572 PARKWAY (EAST)		C		SF	1937	TUDOR	
575 PARKWAY (EAST)		C	C	SF	1925-1927	CAPE COD	
576 PARKWAY (EAST)		C		SF	1939	COLONIAL REVIVAL	
579 PARKWAY (EAST)		C		SF	1940	COLONIAL REVIVAL	
583 PARKWAY (EAST)		C	NC	SF	1940-1941	COLONIAL REVIVAL	
586 PARKWAY (EAST)		C		SF	1939	COLONIAL REVIVAL	
587 PARKWAY (EAST)		NC		SF	1950	SPLIT-LEVEL	
591 PARKWAY (EAST)		C	C	SF	1943-1945	COLONIAL REVIVAL	
595 PARKWAY (EAST)		C		SF	1941	COLONIAL REVIVAL	
600 PARKWAY (EAST)		C		SF	1938-1939	COLONIAL REVIVAL	
556 PARKWAY (WEST)		C		SF	1937	COLONIAL REVIVAL	WARREN L. HONECK, ARCHITECT
569 PARKWAY (WEST)		C		SF	1955	NEO-COLONIAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
577 PARKWAY (WEST)		C		SF	1949	COLONIAL REVIVAL	
581 PARKWAY (WEST)		NC		SF	1949	MINIMAL TRADITIONAL (ALTERED)	
585 PARKWAY (WEST)		C	C	SF	1949	COLONIAL REVIVAL	
589 PARKWAY (WEST)		C	NC	SF	1940-1941	CAPE COD	
10 PINE		C		OTH; PUB; EDU	1871-1890	GOTHIC REVIVAL	WILLIAM LEBARON JENNEY
56 PINE		C	NC	SF	1881-1882	FOLK	
59 PINE		C		PUB	1940s	CONTEMPORARY	
60 PINE		C	NC	SF	1921	CRAFTSMAN/ BUNGALOW	
62 PINE		C		MF	1929	TUDOR	
68 PINE				PARKING LOT			
70 PINE		C		MF	1929	TUDOR	ALBERT A. SCHWARTZ
75 PINE		C	C	SF	1906	CRAFTSMAN/ BUNGALOW	
78 PINE		C	NC	SF	1855, OLDEST RESIDENCE	GOTHIC REVIVAL, (ALTERED)	
81 PINE		NC	NC	MF	1969	CONTEMPORARY	
84 PINE		NC		MF	1961	CONTEMPORARY	NORMAN NOVY
85 PINE		C	C	SF	1909	PRAIRIE SCHOOL	
87 PINE		C	C	SF	1906-1914	CRAFTSMAN/ BUNGALOW	
88 PINE		NC		MF	1961-1969	CONTEMPORARY	NORMAN NOVY
91 PINE		C	C	SF	1909	PRAIRIE SCHOOL	
92 PINE		NC		MF	1962	CONTEMPORARY	
95 PINE		C	C	SF	1923	COLONIAL REVIVAL	
96 PINE		C		MF	1909	NEO-CLASSICAL	
99 PINE		C	C	SF	1913	AMERICAN FOURSQUARE/ PRAIRIE INFLUENCE	
100 PINE		NC		MF	1939-1940	INTERNATIONAL	
103 PINE		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
107 PINE		C	C	MF	1894	QUEEN ANNE	
108 PINE		C	C	SF	1893-1894	FOLK	
111 PINE		NC	C	MF	1888-1889	QUEEN ANNE-(ALTERED)	
112 PINE		C	NC	SF	1896	FOLK	
116 PINE		NC	NC	MF	1964-1965	CONTEMPORARY	A. W. WENDALL, BUILDER
3 QUINCY (EAST)		C		OTH:MIXED USE	1920s	TUDOR	
12 QUINCY (EAST)		NC		COM	1891-1906	UNK-ALTERED	
20 QUINCY (EAST)		NC		MF	1917	ART DECO	
26 QUINCY (EAST)		C		COM	1926	TUDOR	
33 QUINCY (EAST)		C		COM	1914-1934	COLONIAL REVIVAL	
34 QUINCY (EAST)		NC		COM	1918	CONTEMPORARY	
40 QUINCY (EAST)		NC		COM	1928	INTERNATIONAL (ALTERED)	
43 QUINCY (EAST)		C		COM	1925	CHICAGO COMMERCIAL	
48 QUINCY (EAST)		C	C	SF	1892-1893	FOLK	
51 QUINCY (EAST)		C	C	SF	1882-1883	NO STYLE	
54 QUINCY (EAST)		NC	NC	SF	1962	CONTEMPORARY	
55 QUINCY (EAST)		NC		MF	1960-1962	NEO-COLONIAL	
59 QUINCY (EAST)		C	C	SF	1922-1924	CRAFTSMAN/ BUNGALOW	
60 QUINCY (EAST)		C	C	SF	1890-1891	FOLK	
62 QUINCY (EAST)		C	NC	SF	1959	MINIMAL TRADITIONAL	
63 QUINCY (EAST)		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
65 QUINCY (EAST)		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
68 QUINCY (EAST)		C	C	SF	1913	FOLK	
69 QUINCY (EAST)		NC		MF	1968	CONTEMPORARY	R. ERENST HACKEL
72 QUINCY (EAST)		NC	NC	MF	1961	CONTEMPORARY	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
75 QUINCY (EAST)		NC	NC	MF	1962	NEO-COLONIAL	
76 QUINCY (EAST)		NC	NC	MF	1961	CONTEMPORARY SPLIT LEVEL DUPLEX	
79 QUINCY (EAST)		C	C	SF	1954	NEO-COLONIAL	
80 QUINCY (EAST)		NC	NC	MF	1960	CONTEMPORARY	
83 QUINCY (EAST)		NC	C	MF	1898	FOLK	
84 QUINCY (EAST)		NC	NC	MF	1960	CONTEMPORARY	
85 QUINCY (EAST)		NC	NC	MF	1959	CONTEMPORARY	
88 QUINCY (EAST)		NC		SF	1956-1957	MINIMAL TRADITIONAL	
89 QUINCY (EAST)		C	C	SF	1900-1910	FOLK	
92 QUINCY (EAST)		NC	NC	SF	1950-1951	MINIMAL TRADITIONAL	SKEREPA BUILDERS
93 QUINCY (EAST)		NC	NC	MF	1962	CONTEMPORARY	
96 QUINCY (EAST)		C		SF	1910	COLONIAL REVIVAL	
97 QUINCY (EAST)		C	C	SF	1925, 1948	NEOCLASSICAL	
100 QUINCY (EAST)		NC	NC	MF	1961-1962	CONTEMPORARY	
101 QUINCY (EAST)		C	C	SF	1918	CRAFTSMAN/ BUNGALOW	
104 QUINCY (EAST)		NC	NC	MF	1961	CONTEMPORARY	
105 QUINCY (EAST)		NC	C	SF	1922	COLONIAL REVIVAL	
106 QUINCY (EAST)		NC	C	SF	1958-1959	MINIMAL TRADITIONAL	
112 QUINCY (EAST)		NC		MF	POST 1970	NEO-COLONIAL	
116 QUINCY (EAST)		C		MF	1902 (1890s)	STICK/ EASTLAKE-(ALTERED)	
124 QUINCY (EAST)		C		SF	1925	CRAFTSMAN/ BUNGALOW	
128 QUINCY (EAST)		C		MF	1928	MISSION	
133 QUINCY (EAST)		NC	NC	SF	1920	CRAFTSMAN/ BUNGALOW	
136 QUINCY (EAST)		C	C	SF	1922-1924	BUNGALOW-(ALTERED)	
137 QUINCY (EAST)		C	C	SF	1958	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
140 QUINCY (EAST)		NC	C	SF	1923-1924	CRAFTSMAN/BUNGALOW-(ALTERED)	
141 QUINCY (EAST)		C	C	SF	1951-1952	MINIMAL TRADITIONAL	
144 QUINCY (EAST)		C	C	SF	1956	MINIMAL TRADITIONAL	
145 QUINCY (EAST)		C	NC	SF	1959	CONTEMPORARY	
148 QUINCY (EAST)		NC	C	SF	1957	MINIMAL TRADITIONAL	
149 QUINCY (EAST)		C	NC	SF	1917	CRAFTSMAN/ BUNGALOW	
152 QUINCY (EAST)		NC	NC	SF	1957-1961	CONTEMPORARY	
153 QUINCY (EAST)		C	NC	SF	1921	BUNGALOW	
156 QUINCY (EAST)		C	NC	MF	1958-1959	NEO-COLONIAL	DON TUREK, ARCHITECT; JERRY TUREK, BUILDER
157 QUINCY (EAST)		C	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
160 QUINCY (EAST)		C		MF	1958-1959	NEO-COLONIAL	
161 QUINCY (EAST)		NC		SF	1956-1957	RANCH	
164 QUINCY (EAST)		NC		MF	1956-1970	CONTEMPORARY	
165 QUINCY (EAST)		NC		SF	1956	RANCH	
168 QUINCY (EAST)		C	C	SF	1953	RANCH	
169 QUINCY (EAST)		C	C	SF	1920	MINIMAL TRADITIONAL	
172 QUINCY (EAST)		C	NC	SF	1952-1959	MINIMAL TRADITIONAL	
173 QUINCY (EAST)		C	NC	SF	1940-1941	COLONIAL REVIVAL	
176 QUINCY (EAST)		C	C	SF	1956	MINIMAL TRADITIONAL	
177 QUINCY (EAST)		NC	C	SF	1917	CRAFTSMAN/ BUNGALOW	
180 QUINCY (EAST)		C		MF	1945	COLONIAL REVIVAL	
181 QUINCY (EAST)		C	C	SF	1945-1946	CAPE COD	
184 QUINCY (EAST)		C	C	MF	1939, 1954-1955	COLONIAL REVIVAL	ANGELO ZUCCO, ARCHITECT AND BUILDER
185 QUINCY (EAST)		C	C	SF	1918	PRAIRIE SCHOOL	
188 QUINCY (EAST)		C	NC	MF	1950s	NEO-COLONIAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
189 QUINCY (EAST)		C	C	SF	1918	BUNGALOW-(ALTERED)	
192 QUINCY (EAST)		NC		MF	POST 1970	NEO-COLONIAL	
196 QUINCY (EAST)		NC	NC	MF	1967	CONTEMPORARY	
197 QUINCY (EAST)		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	
200 QUINCY (EAST)		C	C	SF	1950-1952	MINIMAL TRADITIONAL	
201 QUINCY (EAST)		C	NC	SF	1924-1926	CRAFTSMAN/ BUNGALOW	
205 QUINCY (EAST)		C	C	SF	1924-1923	CRAFTSMAN/ BUNGALOW	
208 QUINCY (EAST)		C		SF	1915	COLONIAL REVIVAL	
209 QUINCY (EAST)		C	C	SF	1927-1928	CRAFTSMAN/ BUNGALOW	
212 QUINCY (EAST)		NC	NC	SF	1953	MINIMAL TRADITIONAL	
213 QUINCY (EAST)		C	C	SF	1922-1925	CRAFTSMAN/ BUNGALOW	
216 QUINCY (EAST)		C	C	SF	1955	NEO-COLONIAL	
217 QUINCY (EAST)		C	C	SF	1926	COLONIAL REVIVAL	
220 QUINCY (EAST)		C	C	SF	1956-1957	MINIMAL TRADITIONAL	
221 QUINCY (EAST)		C	C	SF	1923	CRAFTSMAN/ BUNGALOW	SUPPLITT BROS., BUILDER
224 QUINCY (EAST)		C	NC	SF	1957	MINIMAL TRADITIONAL	
225 QUINCY (EAST)		NC	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW (ALTERED)	SUPPLITT BROS., BUILDER
236 QUINCY (EAST)		NC		MF	1959	VERNACULAR BRICK DUPLEX	
237 QUINCY (EAST)		C	NC	SF	1956	NEO-COLONIAL	
240 QUINCY (EAST)		NC	NC	MF	1960	CONTEMPORARY	GEORGE-BI FOX & ASSOC., BUILDER
244 QUINCY (EAST)		C	C	SF	1955-1956	MINIMAL TRADITIONAL	
245 QUINCY (EAST)		C	NC	SF	1953-1954	NEO-COLONIAL	
248 QUINCY (EAST)		NC	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW (ALTERED)	
249 QUINCY (EAST)		C	C	SF	1954	RANCH	
250 QUINCY (EAST)		NC	C	SF	1923-1925	CRAFTSMAN/ BUNGALOW (ALTERED)	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
253 QUINCY (EAST)		C	C	SF	1925-1927	COLONIAL REVIVAL	
256 QUINCY (EAST)		NC		SF	1961	CONTEMPORARY	
257 QUINCY (EAST)		C	C	SF	1925-1927	CRAFTSMAN/ BUNGALOW	
260 QUINCY (EAST)		NC		MF	1963	NEO-COLONIAL	
261 QUINCY (EAST)		NC		SF	1927, 1956	MANSARD	
264 QUINCY (EAST)		C	C	SF	1922-1925	CRAFTSMAN/ BUNGALOW	
265 QUINCY (EAST)		C	NC	SF	1922-1929	AMERICAN FOURSQUARE	
269 QUINCY (EAST)		C	C	SF	1924	AMERICAN FOURSQUARE	
273 QUINCY (EAST)		NC	NC	SF	1966-1967	RANCH	GEORGE ZEMAN, BUILDER
274 QUINCY (EAST)		NC		MF	1955	RANCH	
276 QUINCY (EAST)		C	C	SF	1955-1956	MINIMAL TRADITIONAL	
277 QUINCY (EAST)		NC	NC	SF	1965	RANCH	G. ZEMAN
280 QUINCY (EAST)		NC	NC	MF	1960	CONTEMPORARY	
281 QUINCY (EAST)		C	C	SF	1939	TUDOR	
284 QUINCY (EAST)		NC		MF	1968	CONTEMPORARY	RALPH ERENST, ARCHITECT; HACKEL HOMES, BUILDER
285 QUINCY (EAST)		C	C	SF	1950-1952	NEO-COLONIAL	
288 QUINCY (EAST)		NC	NC	SF	1912	SHOTGUN	
289 QUINCY (EAST)		C	C	SF	1957-1958	NEO-COLONIAL	
292 QUINCY (EAST)		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
293 QUINCY (EAST)		NC		SF	1958-1959	NEO-COLONIAL	
296 QUINCY (EAST)		C	C	SF	1949	MINIMAL TRADITIONAL	
297 QUINCY (EAST)		NC		SF	1988	RANCH	N. Z. GRIFFEN CO.
300 QUINCY (EAST)		NC	C	SF	1948, 1957	RANCH	
301 QUINCY (EAST)		C	C	SF	1928	CRAFTSMAN/ BUNGALOW	
304 QUINCY (EAST)		NC	C	SF	1955	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
305 QUINCY (EAST)		C	C	SF	1908	CRAFTSMAN/ BUNGALOW	
316 QUINCY (EAST)		C	C	SF	1950	MINIMAL TRADITIONAL	
320 QUINCY (EAST)		C	NC	SF	1949	MINIMAL TRADITIONAL	
324 QUINCY (EAST)		C	C	SF	1949-1950	MINIMAL TRADITIONAL	
328 QUINCY (EAST)		NC	NC	SF	1949	MINIMAL TRADITIONAL	
329 QUINCY (EAST)		C	C	SF	1941, 1945	COLONIAL REVIVAL	
332 QUINCY (EAST)		NC		SF	1961	MINIMAL TRADITIONAL	
333 QUINCY (EAST)		C	C	SF	1956-1970	NEO-COLONIAL	
336 QUINCY (EAST)		NC	C	MF	1963	MINIMAL TRADITIONAL	
337 QUINCY (EAST)		C	C	SF	1930s	CRAFTSMAN/ BUNGALOW	
340 QUINCY (EAST)		C	C	SF	1953	MINIMAL TRADITIONAL	
341 QUINCY (EAST)		C	C	SF	1919-1928	CRAFTSMAN/ BUNGALOW	I. J. TYSON
344 QUINCY (EAST)		NC	C	SF	1953	MINIMAL TRADITIONAL	
345 QUINCY (EAST)		C	NC	SF	1909	FOLK	S. L. ROSANDER
348 QUINCY (EAST)		NC	NC	SF	1958-1959	MINIMAL TRADITIONAL	HOME BUILDERS/STERBA, BUILDER
349 QUINCY (EAST)		NC	C	SF	1951	NEO-COLONIAL	
352 QUINCY (EAST)		NC	C	SF	1959	MINIMAL TRADITIONAL	
353 QUINCY (EAST)		C	C	SF	1951	CAPE COD	
166 QUINCY (WEST)		NC		SF	1962	CONTEMPORARY	ROY BINKLEY, ARCHITECT; GEORGE HIMMLEY, BUILDER
172 QUINCY (WEST)		NC		SF	POST 1970	SPLIT-LEVEL	
175 QUINCY (WEST)		NC	NC	SF	1976	NO STYLE	
179 QUINCY (WEST)		NC		SF	1974	SPLIT-LEVEL	
180 QUINCY (WEST)		NC		SF	POST 1970	SPLIT-LEVEL	
183 QUINCY (WEST)		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
186 QUINCY (WEST)		C	C	SF	1914	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
187 QUINCY (WEST)		C	NC	SF	1925	PRAIRIE SCHOOL	
190 QUINCY (WEST)		C	C	SF	1921	AMERICAN FOURSQUARE	
191 QUINCY (WEST)		C	C	SF	1925	PRAIRIE SCHOOL	
194 QUINCY (WEST)		NC	NC	SF	1970	MINIMAL TRADITIONAL	
195 QUINCY (WEST)		NC	C	SF	1922	CRAFTSMAN/ BUNGALOW (ALTERED)	
198 QUINCY (WEST)		C	C	SF	1911-1916	CRAFTSMAN/ BUNGALOW	
199 QUINCY (WEST)		NC		SF	1956-1970	CONTEMPORARY	
201 QUINCY (WEST)		C	NC	SF	1956-1958	MINIMAL TRADITIONAL	
202 QUINCY (WEST)		NC	NC	SF	1912	COLONIAL REVIVAL (ALTERED)	
206 QUINCY (WEST)		NC	NC	SF	1952	NO STYLE	
207 QUINCY (WEST)		C		MF	1927	COLONIAL REVIVAL	
210 QUINCY (WEST)		C	C	SF	1954-1955	NEO-COLONIAL	J. SCHULTZ, BUILDER & ARCHITECT
214 QUINCY (WEST)		C	C	SF	1954	MINIMAL TRADITIONAL	
215 QUINCY (WEST)		C		MF	1927-1928	TUDOR	
92 REPTON		C	C	SF	1934	CRAFTSMAN/ BUNGALOW	
390 REPTON		C		SF	1940-1942	COLONIAL REVIVAL	
394 REPTON		C	C	SF	1940-1943	COLONIAL REVIVAL	
398 REPTON		C	NC	SF	1923-1925	AMERICAN FOURSQUARE	
402 REPTON		C	C	SF	1951-1952	COLONIAL REVIVAL	
406 REPTON		NC	C	SF	1922	COLONIAL REVIVAL (DUTCH COLONIAL)	
409 REPTON		C	C	SF	1947-1950	RANCH	
410 REPTON		C	C	SF	1923	COLONIAL REVIVAL (DUTCH COLONIAL)	
413 REPTON		C	C	SF	1940-1941	CAPE COD	
414 REPTON		C	C	SF	1940-1941	FRENCH ECLECTIC W/ COLONIAL REVIVAL	
417 REPTON		C	NC	SF	1938-1939	CAPE COD	KLECKA CONSTRUCTION

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
418 REPTON		C	C	SF	1940-1943	CAPE COD	
421 REPTON		C	NC	SF	1939	CAPE COD	WM SERVICE, ARCHITECT & LANGLOIS CONST.
422 REPTON		C		SF	1939	TUDOR	E. ROBIN, ARCHITECT; RUDOLPH J. HEJHAL, BUILDER
425 REPTON		C	C	SF	1940-1941	COLONIAL REVIVAL	MR. KLECKA
426 REPTON		C		SF	1941-1942	COLONIAL REVIVAL	
429 REPTON		C	NC	SF	1939-1940	TUDOR	
430 REPTON		C	C	SF	1941-1943	COLONIAL REVIVAL	
433 REPTON		C	C	SF	1923-1925	CRAFTSMAN/ BUNGALOW	
434 REPTON		C		SF	1940-1941	CAPE COD	
437 REPTON		C	C	SF	1956	RANCH	
438 REPTON		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
440 REPTON		C	C	SF	1925-1929	CRAFTSMAN/ BUNGALOW	
441 REPTON		C	C	SF	1923-1928	CRAFTSMAN/ BUNGALOW	
446 REPTON		C		SF	1937-1938	COLONIAL REVIVAL	
447 REPTON		C	NC	SF	1928	COLONIAL REVIVAL (DUTCH COLONIAL)	A. LOUEK, ARCHITECT; ANTON KAPUCIAN, BUILDER
450 REPTON		C	C	SF	1926-1927	TUDOR	
451 REPTON		NC		SF	2006	NEO-CRAFTSMAN	
457 REPTON		C		SF	1936-1938	COLONIAL REVIVAL	
462 REPTON		NC		SF	1922	CRAFTSMAN/ BUNGALOW	
465 REPTON		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
469 REPTON		NC		SF	1960	SPLIT-LEVEL	
161 RIDGEWOOD		C		SF	1954-1955	RANCH	
171 RIDGEWOOD		NC		SF	1983	CONTEMPORARY	
175 RIDGEWOOD		C	C	SF	1940-1941	COLONIAL REVIVAL	
179 RIDGEWOOD		C	C	SF	1940	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
183 RIDGEWOOD		C	C	SF	1950-1951	MINIMAL TRADITIONAL	
187 RIDGEWOOD		C	C	SF	1941-1942	CAPE COD	
191 RIDGEWOOD		C	NC	SF	1954-1955	CONTEMPORARY	
195 RIDGEWOOD		C	C	SF	1910	CRAFTSMAN/ BUNGALOW	
199 RIDGEWOOD		C		SF	1951	MINIMAL TRADITIONAL	
203 RIDGEWOOD		C	C	SF	1931	COLONIAL REVIVAL	
207 RIDGEWOOD		C	C	SF	1926-1927	BUNGALOW	
211 RIDGEWOOD		C	NC	SF	1959	MINIMAL TRADITIONAL	
215 RIDGEWOOD		C	C	SF	1913	AMERICAN FOURSQUARE	
RIVERSIDE		C		PUB	1940	PEDESTRIAN SUSPENSION BRIDGE	
1 RIVERSIDE		C		COM	1871-1886	GOTHIC REVIVAL	FREDRICH C. WITHER, ARCHITECT
15 RIVERSIDE		C		COM	1886-1890	QUEEN ANNE	CHARLES HALLAM
27 RIVERSIDE		C		PUB	1895	CHATEAUESQUE	GEORGE ASHBY, ARCHITECT; ASHBY AND JAMES ARNOLD & SON
28 RIVERSIDE		C		MF	1927-1928	TUDOR	
31 RIVERSIDE		NC		PUB	NA	CONTEMPORARY	
60 RIVERSIDE		C	NC	SF	1888	QUEEN ANNE	
76 RIVERSIDE		C	NC	SF	1940	COLONIAL REVIVAL	
84 RIVERSIDE		C	C	SF	1869	ITALIANATE	
92 RIVERSIDE		C		SF	1956	RANCH	WILLIAN LEBARON JENNEY, ARCHITECT
96 RIVERSIDE		C		SF	1956	RANCH	ROBERT A. VIREN, ARCHITECT; VINE BUIDDEN, BUILDER
104 RIVERSIDE		C	C	SF	1883-1887	STICK/ EASTLAKE	HENRY STARBUCK
128 RIVERSIDE		C		SF	1942	COLONIAL REVIVAL	A.H. VIREN
138 RIVERSIDE		C		SF	1937	TUDOR	
140 RIVERSIDE		C	C	SF	1936	COLONIAL REVIVAL	A.J. ZELENKA, ARCHITECT
148 RIVERSIDE		C	C	SF	1897	FOLK	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
152 RIVERSIDE		C	C	SF	1897	QUEEN ANNE	
156 RIVERSIDE		NC		SF	1968	RANCH	
176 RIVERSIDE		C	C	SF	1893	COLONIAL REVIVAL	
188 RIVERSIDE		NC		SF	1965	RANCH	
192 RIVERSIDE		C		SF	1917	RANCH	
346 ROBINSON		C	NC	SF	1928	COLONIAL REVIVAL	CHARLES A KRISTEN, ARCHITECT; A.W. WENDALL
350 ROBINSON		C		SF	1925-1926	CRAFTSMAN/ BUNGALOW	
354 ROBINSON		C	C	SF	1925-1928	COLONIAL REVIVAL (DUTCH COLONIAL)	
360 ROBINSON		C	C	SF	1929	TUDOR	A.J. ZELENKA, ARCHITECT; CHARLES HOYDA, BUILDER
364 ROBINSON		C	C	SF	1927-1928	TUDOR	
366 ROBINSON		NC	C	SF	1963-1964	SPLIT-LEVEL	
395 ROBINSON RD		NC		SF	1970-1971	CONTEMPORARY	
92 SCOTTSWOOD		C	C	SF	1903	CRAFTSMAN/ BUNGALOW	
104 SCOTTSWOOD		C		SF	1917	CRAFTSMAN/ BUNGALOW	
111 SCOTTSWOOD		C		REL	1897	GOTHIC REVIVAL	JOHN C. CONCHRANE AND CHARLES F. WHITTLESEY
112 SCOTTSWOOD		C	C	SF	1881	QUEEN ANNE	
115 SCOTTSWOOD		C	NC	SF	1887	SECOND EMPIRE	
118 SCOTTSWOOD		C		SF	1892	SHINGLE	GEORGE MAHER
124 SCOTTSWOOD		C	NC	SF	1869	GOTHIC REVIVAL	WILLIAM LEBARON JENNEY
127 SCOTTSWOOD		C	C	SF	1919-1926	CRAFTSMAN/ BUNGALOW	
133 SCOTTSWOOD		NC	C	SF	2004	NEO-COLONIAL	
136 SCOTTSWOOD		C	NC	SF	1888	QUEEN ANNE	
137 SCOTTSWOOD		C	C	SF	1937-1938	COLONIAL REVIVAL	
141 SCOTTSWOOD		C	C	SF	1917	PRAIRIE SCHOOL	
144 SCOTTSWOOD		C	C	SF	1880-1885	STICK/ EASTLAKE	WILLIAM LEBARON JENNEY

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
145 SCOTTSWOOD		NC	NC	SF	POST 1970	NEO-VICTORIAN	
149 SCOTTSWOOD		C	C	SF	1886-1887	COLONIAL REVIVAL	
156 SCOTTSWOOD		C	C	SF	1880-1885	PRAIRIE SCHOOL	WILLIAM LEBARON JENNEY
157 SCOTTSWOOD		C	C	SF	1878-1887	QUEEN ANNE (FREE CLASSIC)	
165 SCOTTSWOOD		C	C	SF	1878-1897	COLONIAL/QUEEN ANNE	
166 SCOTTSWOOD		C	C	SF	1885-1886; COACH	ITALIANATE	WILLIAM LEBARON JENNEY
169 SCOTTSWOOD		C	C	SF	1894-1897	COLONIAL REVIVAL	
173 SCOTTSWOOD		C	C	SF	1888	COLONIAL REVIVAL	
176 SCOTTSWOOD		C		SF	1956	RANCH	H. VIREN AND SONS
177 SCOTTSWOOD		C	C	SF	1878	QUEEN ANNE	
180 SCOTTSWOOD		C	C	SF	1889	STICK/ EASTLAKE-(ALTERED)	
181 SCOTTSWOOD		C		SF	1947-1949	RANCH	
192 SCOTTSWOOD		C	C	SF	1888	STICK/ EASTLAKE	
201 SCOTTSWOOD		C	C	SF	1888	GOTHIC REVIVAL	
207 SCOTTSWOOD		NC	NC	SF	1950-1952	RANCH	
211 SCOTTSWOOD		C		SF	1923	COLONIAL REVIVAL	
214 SCOTTSWOOD		C	C	SF	1890-1891	SHINGLE	
222 SCOTTSWOOD		C	C	SF	1897	SHINGLE	
223 SCOTTSWOOD		C	C	SF	1888	COLONIAL REVIVAL	
226 SCOTTSWOOD		NC		SF	1987	NEO-TUDOR	RAINTREE BUILDERS/ED BROWN
230 SCOTTSWOOD		C	C	SF	1911	COLONIAL REVIVAL (DUTCH COLONIAL)	
231 SCOTTSWOOD		C	C	SF	1898	SHINGLE	
238 SCOTTSWOOD		C	C	SF	1911-1914	COLONIAL REVIVAL	
239 SCOTTSWOOD		C	C	SF	1898-1899	COLONIAL REVIVAL	GEORGE ASHBY
245 SCOTTSWOOD		C	C	SF	1922	PRAIRIE SCHOOL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
246 SCOTTSWOOD		C	C	SF	1897	PRAIRIE SCHOOL	
250 SCOTTSWOOD		C	NC	SF	1870-1897	QUEEN ANNE	
251 SCOTTSWOOD		C		SF	1950	RANCH	
256 SCOTTSWOOD		NC		SF	1963-1964	SPLIT-LEVEL-ALTERED TO INTERNATIONAL STYLE	
259 SCOTTSWOOD		NC	NC	SF	1907	CRAFTSMAN/BUNGALOW, (ALTERED)	
262 SCOTTSWOOD		C	C	SF	1922	PRAIRIE SCHOOL	
263 SCOTTSWOOD		C		SF	1930	COLONIAL REVIVAL	EDWARD SIRZA, ARCHITECT; WALTER C. FRANCK
267 SCOTTSWOOD		C	C	SF	1892-1896	COLONIAL REVIVAL	
268 SCOTTSWOOD		C	C	SF	1924-1929	COLONIAL REVIVAL (DUTCH COLONIAL)	
270 SCOTTSWOOD		C	C	SF	1922-1927	TUDOR	BURRMA CUSTOM BUILDERS
271 SCOTTSWOOD		C		SF	1956	SPLIT-LEVEL	
283 SCOTTSWOOD		C	C	SF	1910-1914	PRAIRIE SCHOOL	GUENZEL AND DRUMMOND, ARCHITECTS
290 SCOTTSWOOD		C	C	SF	1907-1908	PRAIRIE SCHOOL	FRANK LLOYD WRIGHT
293 SCOTTSWOOD		C		SF	1929	TUDOR	
297 SCOTTSWOOD		C		SF	1928-1929	TUDOR	
300 SCOTTSWOOD		C		SF	1908	PRAIRIE SCHOOL	FRANK LLOYD WRIGHT
301 SCOTTSWOOD		C	C	SF	1940-1941	COLONIAL REVIVAL	ARNOLD SKOW
305 SCOTTSWOOD		NC		SF	1947	MINIMAL TRADITIONAL (ALTERED)	
310 SCOTTSWOOD		C		SF	1954	SPLIT-LEVEL (ALTERED)	ARNOLD SKOW
314 SCOTTSWOOD		NC		SF	POST 1970	PRAIRIE SCHOOL	
315 SCOTTSWOOD		C		SF	1925	COLONIAL REVIVAL	
317 SCOTTSWOOD		C		SF	1928-1929	TUDOR	
321 SCOTTSWOOD		C		SF	1928-1929	TUDOR	ARNOLD SKOW; FRANK AND FRANK, BUILDERS
322 SCOTTSWOOD		C	C	SF	1897	TUDOR	CHARLES WHITTLESLEY
325 SCOTTSWOOD		C	C	SF	1892-1907	SHINGLE,-(ALTERED)	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
329 SCOTTSWOOD		NC	NC	SF	POST 1970	NEO-COLONIAL	
341 SCOTTSWOOD		C	C	SF	1924	PRAIRIE SCHOOL-(ALTERED)	
295 SELBORNE		C	C	SF	1928	TUDOR	CHARLES A. KRISTEN
299 SELBORNE		NC	NC	SF	2005	NEO-VICTORIAN	
303 SELBORNE		NC		SF	2012		
307 SELBORNE		C	NC	SF	1926	BUNGALOW	
311 SELBORNE		C	C	SF	1925-1926	BUNGALOW	
315 SELBORNE		C		SF	1935	FRENCH ECLECTIC	
316 SELBORNE		C	C	SF	1925-1926	BUNGALOW	
319 SELBORNE		C		SF	1935	TUDOR	
323 SELBORNE		NC	C	SF	1930	COLONIAL REVIVAL (DUTCH COLONIAL)	ALLISON ORGANIZATION, ARCHITECT; F. PENNINGTON, CONTRACTOR
324 SELBORNE		C	C	SF	1923-1927	TUDOR	
326 SELBORNE		C	C	SF	1925-1927	CRAFTSMAN/ BUNGALOW	
327 SELBORNE		C		SF	1939	TUDOR	
328 SELBORNE		C	C	SF	1927	BUNGALOW	
331 SELBORNE		C	C	SF	1939-1941	COLONIAL REVIVAL	
335 SELBORNE		NC		SF	POST 1970	NEO-COLONIAL	
336 SELBORNE		C	C	SF	1926-1940	TUDOR	
339 SELBORNE		NC		SF	1963	RANCH	B.T. MORAVEC, ARCHITECT; WESTERN BUILDERS INC
340 SELBORNE		C	C	SF	1938-1939	COLONIAL REVIVAL	
343 SELBORNE		C	C	SF	1925-1926	TUDOR	
344 SELBORNE		C	C	SF	1928-1929	TUDOR	F.J DITTRICH (DIETRICH), ARCHITECT; EMIL BOZOVSKY, BUILDER
347 SELBORNE		C	C	SF	1936-1937	TUDOR	
348 SELBORNE		C	C	SF	1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
351 SELBORNE		C	C	SF	1930	TUDOR	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
352 SELBORNE		C	C	SF	1923-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
357 SELBORNE		NC		SF	1953	SPLIT-LEVEL (ALTERED)	
360 SELBORNE		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	W.O. MELCHER
375 SELBORNE		C		SF	1946	RANCH	
380 SELBORNE		C		SF	1924-1925	CRAFTSMAN/ BUNGALOW	
384 SELBORNE		C	C	SF	1937-1938	MINIMAL TRADITIONAL	
387 SELBORNE		C	C	SF	1949-1951	MINIMAL TRADITIONAL	
391 SELBORNE		C	C	SF	1947	MINIMAL TRADITIONAL	
392 SELBORNE		C		SF	1948-1949	RANCH	
395 SELBORNE		C		SF	1938	TUDOR	EARL W. OHLINGER, ARCHITECT; A.W. KOMAREK, BUILDER
396 SELBORNE		C	C	SF	1926-1927	MEDITERRANEAN/ RENAISSANCE	
399 SELBORNE		C	C	SF	1954-1955	MINIMAL TRADITIONAL	
400 SELBORNE		C		SF	1941-1943	FRENCH ECLECTIC	
403 SELBORNE		C	C	SF	1927-1928	TUDOR	
404 SELBORNE		C		SF	1937-1939	TUDOR	
407 SELBORNE		C	C	SF	1912	CRAFTSMAN/ BUNGALOW	
408 SELBORNE		C		SF	1939	TUDOR	
411 SELBORNE		NC		SF	2007	TUDOR	
412 SELBORNE		C		SF	1942-1943	COLONIAL REVIVAL	D'LARAMIE BUILDERS
416 SELBORNE		C		SF	1949	COLONIAL REVIVAL (NEOCOLONIAL)	KOLINEK AND SONS
417 SELBORNE		C	C	SF	1922-1941	CRAFTSMAN/ BUNGALOW	
423 SELBORNE		C		SF	1940	CAPE COD	E.M. GOETZ
424 SELBORNE		C	NC	SF	1921	COLONIAL REVIVAL	
427 SELBORNE		C		SF	1952-1954	MINIMAL TRADITIONAL	
428 SELBORNE		C	C	SF	1925	BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
431 SELBORNE		C	C	SF	1922-1923	CRAFTSMAN/ BUNGALOW	
432 SELBORNE		C	C	SF	1923-1926	AMERICAN FOURSQUARE/ PRAIRIE INFLUENCE	
435 SELBORNE		C	C	SF	1950	MINIMAL TRADITIONAL	
436 SELBORNE		C	C	SF	1939	CAPE COD	JOHN AXEN
439 SELBORNE		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
440 SELBORNE		C		SF	1935-1940	TUDOR	
443 SELBORNE		C	C	SF	1925-1931	BUNGALOW	
444 SELBORNE		C		SF	1952	RANCH	
447 SELBORNE		C		SF	1925-1926	BUNGALOW	
451 SELBORNE		C	C	SF	1921-1922	CRAFTSMAN/ BUNGALOW	
455 SELBORNE		C	C	SF	1921-1922	CRAFTSMAN/ BUNGALOW	
460 SELBORNE		C	C	SF	1926-1927	COLONIAL REVIVAL (DUTCH COLONIAL)	
462 SELBORNE		C	C	SF	1951-1953	CAPE COD	
464 SELBORNE		C	C	SF	1922-1923	BUNGALOW	
465 SELBORNE		NC		SF	1962	RANCH	
466 SELBORNE		C	C	SF	1949	CAPE COD	
470 SELBORNE		C	C	SF	1954-1956	RANCH	
471 SELBORNE		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
472 SELBORNE		C	C	SF	1941-1942	CAPE COD	
475 SELBORNE		C	C	SF	1911-1921	CRAFTSMAN/ BUNGALOW	
476 SELBORNE		C		SF	1939	CAPE COD	
479 SELBORNE		C		SF	1948-1949	COLONIAL REVIVAL	
480 SELBORNE		C	C	SF	1946	COLONIAL REVIVAL	
483 SELBORNE		C		SF	1933-1937	COLONIAL REVIVAL	
484 SELBORNE		NC		SF	1965	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
487 SELBORNE		C	C	SF	1939-1940	TUDOR	
490 SELBORNE		C	NC	SF	1938-1940	COLONIAL REVIVAL	
491 SELBORNE		C	C	SF	1949-1951	CAPE COD	
495 SELBORNE		C	NC	SF	1935	TUDOR	
499 SELBORNE		NC	NC	SF	1972-1973	SPLIT-LEVEL	CROSSMAN, ARCHITECT
500 SELBORNE		C		SF	1939	CAPE COD	
503 SELBORNE		C	NC	SF	1931	TUDOR	
504 SELBORNE		C	C	SF	1930	TUDOR	
506 SELBORNE		C		SF	1949	RANCH	
507 SELBORNE		C	C	SF	1939-1941	CAPE COD	
508 SELBORNE		C	NC	SF	1938-1939	CAPE COD	
510 SELBORNE		NC	C	SF	1957	MINIMAL TRADITIONAL	
511 SELBORNE		C	C	SF	1937	TUDOR	
512 SELBORNE		C	C	SF	1955	MINIMAL TRADITIONAL	
515 SELBORNE		C	C	SF	1941	CAPE COD	
516 SELBORNE		C		SF	1940-1941	TUDOR	
519 SELBORNE		NC		SF	2008		
520 SELBORNE		C	C	SF	1953-1955	MINIMAL TRADITIONAL	TABARACCI
525 SELBORNE		NC		SF	2006	MEDITERRANEAN	
526 SELBORNE		C	NC	SF	1940	COLONIAL REVIVAL	
527 SELBORNE		C	C	SF	1925	COLONIAL REVIVAL	
528 SELBORNE		C	C	SF	1939	CAPE COD	
531 SELBORNE		C		SF	1954-1955	RANCH	FRED BEST, ARCHITECT; PAUL BACKLUND, BUILDER
532 SELBORNE		C	C	SF	1940	CAPE COD	
535 SELBORNE		NC	NC	SF	1983	NEO-TUDOR	WAYNE JOHNSON

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
536 SELBORNE		C		SF	1941-1942	CAPE COD	
539 SELBORNE		C	C	SF	1939-1940	CAPE COD	
540 SELBORNE		NC	C	SF	1937-1938	SPLIT-LEVEL (ALTERED)	
543 SELBORNE		C		SF	1953	RANCH	
544 SELBORNE		C	C (2 garages)	SF	1939	COLONIAL REVIVAL	W.J. BALTIS, ARCHITECTS; STASTNY BUILDERS
547 SELBORNE		C	C	SF	1949-1951	MINIMAL TRADITIONAL	
548 SELBORNE		C		SF	1945-1947	CAPE COD	
551 SELBORNE		C		SF	1951-1953	MINIMAL TRADITIONAL	
555 SELBORNE		C		SF	1952-1953	MINIMAL TRADITIONAL	
556 SELBORNE		C	C	SF	1948	CAPE COD	
559 SELBORNE		C		SF	1955-1956	MINIMAL TRADITIONAL	WESTERN BUILDERS
560 SELBORNE		C		SF	1951-1952	RANCH	
563 SELBORNE		C	C	SF	1941	COLONIAL REVIVAL	
564 SELBORNE		C		SF	1939-1940	MINIMAL TRADITIONAL	
567 SELBORNE		C	C	SF	1940	COLONIAL REVIVAL	
568 SELBORNE		C	C	SF	1939-1940	TUDOR	
571 SELBORNE		C		SF	1941	COLONIAL REVIVAL	L.I. JANIK, ARCHITECT; ZETTEK AND KROPACEK
572 SELBORNE		C	C	SF	1939-1937	CAPE COD	
575 SELBORNE		C		SF	1940-1941	COLONIAL REVIVAL	
576 SELBORNE		C	C	SF	1939	TUDOR	
579 SELBORNE		C	C	SF	1939-1940	COLONIAL REVIVAL	
580 SELBORNE		NC	NC	SF	POST 2000	UNK-NEW CONSTRUCTION	
583 SELBORNE		C	C	SF	1939	CAPE COD	
584 SELBORNE		C	C	SF	1936-1938	CAPE COD	
587 SELBORNE		C		SF	1939-1940	RANCH	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
588 SELBORNE		C		SF	1939-1940	COLONIAL REVIVAL	
591 SELBORNE		C	C	SF	1942-1943	CAPE COD	
592 SELBORNE		C	C	SF	1935	MINIMAL TRADITIONAL	
595 SELBORNE		C		SF	1938	TUDOR	
596 SELBORNE		C		SF	1938	COLONIAL REVIVAL	
601 SELBORNE		C		SF	1940-1942	COLONIAL REVIVAL	JOHN KLICKA
605 SELBORNE		NC		SF	1977	SPLIT-LEVEL	
612 SELBORNE		C	NC	SF	1939	COLONIAL REVIVAL	
616 SELBORNE		C		SF	1939	MINIMAL TRADITIONAL	
620 SELBORNE		C	C	SF	1947	COLONIAL REVIVAL	
624 SELBORNE		C		SF	1936-1937	TUDOR	
625 SELBORNE		C	C	SF	1936-1937	TUDOR	
628 SELBORNE		C		SF	1940-1942	COLONIAL REVIVAL	
629 SELBORNE		C		SF	1936-1937	TUDOR	
632 SELBORNE		C		SF	1939	COLONIAL REVIVAL	FRANK SEBEK
633 SELBORNE		C		SF	1937	TUDOR	
636 SELBORNE		C		SF	1940	COLONIAL REVIVAL	
637 SELBORNE		C		SF	1936-1937	SECOND EMPIRE	MOTTL
640 SELBORNE		C		SF	1953	SPLIT-LEVEL	
645 SELBORNE		C		SF	1946-1948	RANCH	
680 SELBORNE		C	NC	SF	1935-1936	TUDOR	
684 SELBORNE		C		SF	1939-1940	TUDOR	HEJNA
688 SELBORNE		C	C	SF	1939-1940	INTERNATIONAL	
689 SELBORNE		C		SF	1948	RANCH	
690 SELBORNE		C		SF	1931	COLONIAL REVIVAL	A.J. ZELENKA, ARCHITECT; NOVY BROS. BUILDERS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
696 SELBORNE		C	C	SF	1937	MINIMAL TRADITIONAL	
700 SELBORNE		C	NC	SF	1935-1937	COLONIAL REVIVAL	
704 SELBORNE		C	C	SF	1937-1938	SPLIT-LEVEL	
712 SELBORNE		C	C	SF	1937	MINIMAL TRADITIONAL	
715 SELBORNE		C	C	SF	1929	SECOND EMPIRE	JOSEPH BENES
716 SELBORNE		C	NC	SF	1937-1938	SPLIT-LEVEL	
717 SELBORNE		C	NC	SF	1930	TUDOR	
720 SELBORNE		C	C	SF	1932-1933	TUDOR	
721 SELBORNE		C	C	SF	1929	MEDITERRANEAN	A.J. ZELENKA, ARCHITECT; JOSEPH BENES, BUILDER
724 SELBORNE		C	NC	SF	1948	RANCH	
727 SELBORNE		C	C	SF	1936-1937	CAPE COD	
728 SELBORNE		NC		SF	1948	COLONIAL REVIVAL (NEOCOLONIAL)	
731 SELBORNE		C		SF	1940-1941	COLONIAL REVIVAL	
732 SELBORNE		NC		SF	1949-1950	RANCH (ALTERED)	
735 SELBORNE		C	C	SF	1937	TUDOR	
736 SELBORNE		NC		SF	1950-1952	RANCH (ALTERED)	
739 SELBORNE		C		SF	1941-1942	COLONIAL REVIVAL	
740 SELBORNE		C		SF	1952	RANCH	
743 SELBORNE		C		SF	1937	TUDOR	
744 SELBORNE		C		SF	1950-1952	RANCH	
747 SELBORNE		NC		SF	1957-1958	SPLIT-LEVEL	
751 SELBORNE		C		SF	1940-1941	COLONIAL REVIVAL	
752 SELBORNE		NC	C	SF	1940-1941	MINIMAL TRADITIONAL (ALTERED)	
755 SELBORNE		C		SF	1940	COLONIAL REVIVAL	
756 SELBORNE		C	NC	SF	1949	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
219 SHENSTONE		NC		SF	1979	SHED	ALBERT PACELLI
221 SHENSTONE		C		SF	1939-1940	COLONIAL REVIVAL	J.H. MELSTROM, ARCHITECT; CARL THYGESEN
227 SHENSTONE		NC		SF	1887-1888	FOLK, GREATLY ALTERED	
228 SHENSTONE		C	C	SF	1897 ; REBUILT 1971	QUEEN ANNE	ORIGINAL UNKNOWN; 1971 REBUILD BY EDWARD STRAKA, LOCAL ARCHITECT
235 SHENSTONE		NC	C	SF	1912-1917	COLONIAL REVIVAL	HOWARD VAN DOREN SHAW
236 SHENSTONE		C	C	SF	1914	COLONIAL REVIVAL	
240 SHENSTONE		NC	NC	SF	1999	NEO-COLONIAL	FRANK LUCCHESE, ARCHITECT; WAKEFIELD CONSTRUCTION
247 SHENSTONE		C	C	SF	1912	COLONIAL REVIVAL	HOWARD VAN DOREN SHAW
248 SHENSTONE		C	C	SF	1921	CRAFTSMAN/BUGALOW	
252 SHENSTONE		NC	NC	SF	2005	NEO-VICTORIAN	
256 SHENSTONE		C	C	SF	1920-1941	MEDITERRANEAN	
260 SHENSTONE		C		SF	1941	SPLIT-LEVEL	JOSEPH HOSEK, ARCHITECT; VIREN BUILDERS
264 SHENSTONE		C	C	SF	1911	FOLK	
265 SHENSTONE		C	C	SF	1925-1926	COLONIAL REVIVAL (DUTCH COLONIAL)	
268 SHENSTONE		C	C	SF	1907	QUEEN ANNE	
269 SHENSTONE		C	C	SF	1920-1922	CRAFTSMAN/ BUNGALOW	
272 SHENSTONE		C	C and NC	SF	1902	QUEEN ANNE	
273 SHENSTONE		C	NC	SF	1912	CRAFTSMAN/ BUNGALOW	
276 SHENSTONE		C		SF	1935-1936	COLONIAL REVIVAL	ARNOLD SKOW
277 SHENSTONE		C	C	SF	1927-1928	COLONIAL REVIVAL	VIREN BUILDERS
280 SHENSTONE		C	NC	SF	1905	QUEEN ANNE	
281 SHENSTONE		C	C	SF	1928	TUDOR	FREDERICK K. BABSON, INVESTOR; ARVID VIREN, BUILDER
284 SHENSTONE		C	C	SF	1928-1929	BUNGALOW	
285 SHENSTONE		C	C	SF	1917-1920	CRAFTSMAN/ BUNGALOW	
288 SHENSTONE		C		SF	1936-1937	TUDOR	ERNEST BRAUCHER, ARCHITECT; A. HAVLICEK, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
289 SHENSTONE		C	C	SF	1933	TUDOR	REAL ESTATE AND BUILDERS CORP
292 SHENSTONE		C		SF	1924-1925	PUEBLO REVIVAL/SPANISH	
293 SHENSTONE		C	NC	SF	1922	CRAFTSMAN/ BUNGALOW	
294 SHENSTONE		C		SF	1941	COLONIAL REVIVAL	
297 SHENSTONE		C	NC	SF	1920-1922	CRAFTSMAN/ BUNGALOW	
298 SHENSTONE		C		SF	1946-1947	COLONIAL REVIVAL	H. CLYDE MILLER, ARCHITECT; GUSTAVE NELSON, BUILDER
301 SHENSTONE		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
305 SHENSTONE		C	NC	SF	1917	CRAFTSMAN/ BUNGALOW	
306 SHENSTONE		C	NC	SF	1949-1951	CAPE COD	ROBERT VIREN, ARCHITECT; A.H. VIREN
309 SHENSTONE		C	C	SF	1917-1924	CRAFTSMAN/ BUNGALOW-(ALTERED)	
310 SHENSTONE		C	C	SF	1924-1925	CRAFTSMAN/ BUNGALOW	
311 SHENSTONE		C	NC	SF	1938-1939	COLONIAL REVIVAL	V.J. NOVAK. ARCHITECT; A.H. VIREN, BUILDER
316 SHENSTONE		C		SF	1925	COLONIAL REVIVAL	
317 SHENSTONE		C	C	SF	1915-1917	CRAFTSMAN/ BUNGALOW	JOSEPH TODD
321 SHENSTONE		NC	C	SF	2000	COLONIAL REVIVAL	ROBERT VIREN, ARCHITECT; A.H. VIREN
322 SHENSTONE		C		SF	1925-1926	SPANISH ECLECTIC	ERNEST ASHBY, ARCHITECT
325 SHENSTONE		C	C	SF	1911	CRAFTSMAN/ BUNGALOW	CHARLES CROWE
329 SHENSTONE		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	H.A. YOUNGMAN
333 SHENSTONE		C	NC	SF	1924-1925	COLONIAL REVIVAL	
356 SHENSTONE		C	C	SF	1925	TUDOR	
360 SHENSTONE		C	NC	SF	1923-1924	CRAFTSMAN/ BUNGALOW	
364 SHENSTONE		C	C	SF	1924-1928	CRAFTSMAN/ BUNGALOW	
368 SHENSTONE		C	C	SF	1926-1928	MINIMAL TRADITIONAL	GEORGE C. HILL, ARCHITECTS; OTTO SCHULZ
372 SHENSTONE		NC	NC	SF	1911	FOLK	
376 SHENSTONE		C	C	SF	1924-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
379 SHENSTONE		NC	NC	SF	1908, 1917	COLONIAL REVIVAL (ALTERED)	
380 SHENSTONE		C	NC	SF	1923-1925	COLONIAL REVIVAL	
383 SHENSTONE		C	NC	SF	1923-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
384 SHENSTONE		C	C	SF	1924-1925	MINIMAL TRADITIONAL	
387 SHENSTONE		C	NC	SF	1920-1922	AMERICAN FOURSQUARE	
388 SHENSTONE		C	NC	SF	1915-1917	MINIMAL TRADITIONAL	
391 SHENSTONE		C	NC	SF	1920-1922	AMERICAN FOURSQUARE	
392 SHENSTONE		C	C	SF	1923-1924	PRAIRIE SCHOOL	
395 SHENSTONE		C	C	SF	1930	TUDOR	
399 SHENSTONE		C	NC	SF	1925	BUNGALOW	
400 SHENSTONE		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
403 SHENSTONE		C	NC	SF	1927-1928	BUNGALOW	
404 SHENSTONE		C	C	SF	1921-1923	CRAFTSMAN/ BUNGALOW	
408 SHENSTONE		C	C	SF	1930	COLONIAL REVIVAL	
412 SHENSTONE		C		SF	1929	TUDOR	
415 SHENSTONE		C	NC	SF	1915	CRAFTSMAN/ BUNGALOW	
416 SHENSTONE		C	NC	SF	1931	TUDOR	
417 SHENSTONE		C	C	SF	1930	TUDOR	FRANK PENNINGTON, ARCHITECT AND BUILDER
419 SHENSTONE		NC		SF	POST 2005	NO STYLE	CARL J. KASTING, ARCHITECT; I. J. TYSON, BUILDER
421 SHENSTONE		NC		SF	1956	RANCH (ALTERED)	CHARLES PRCHAL, ARCHITECT; JOS. KOSAREK, BUILDER
425 SHENSTONE		NC		SF	1957	RANCH	LESTER LARSON, ARCHITECT; JOE S. KOSARCH
427 SHENSTONE		C	C	SF	1916	CRAFTSMAN/ BUNGALOW	
429 SHENSTONE		NC	NC	SF	1936-1937	MINIMAL TRADITIONAL (ALTERED)	
432 SHENSTONE		C	C (2 garages)	SF	1932	CRAFTSMAN/ BUNGALOW	
435 SHENSTONE		C		SF	1949-1950	COLONIAL REVIVAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
436 SHENSTONE		C	C	SF	1920-1924	CRAFTSMAN/ BUNGALOW	
439 SHENSTONE		C		SF	1949-1950	COLONIAL REVIVAL	JOS. BEDMAVIK, ARCHITECT; SEBEK CONST., BUILDER
440 SHENSTONE		NC	NC	SF	1917	OTH	
443 SHENSTONE		C		SF	1949-1950	COLONIAL REVIVAL	M. J. BEJCEK, ARCHITECT; SEBEK CONST., BUILDER
444 SHENSTONE		C		SF	1956	SPLIT-LEVEL	A. T. SMITHSON, ARCHITECT; JERRY JAN, BUILDER
447 SHENSTONE		C		SF	1949-1950	COLONIAL REVIVAL	EDWARD, M. SIEJA, ARCHITECT; SEBECK CONST., BUILDER
448 SHENSTONE		C	C	SF	1917-1920	CRAFTSMAN/ BUNGALOW	
451 SHENSTONE		C		SF	1950	NEO-COLONIAL	JOS. BEDMAVIK, ARCHITECT; SEBEH CONST., BUILDER
452 SHENSTONE		C	NC	SF	1938	COLONIAL REVIVAL	J. H. COVNY, ARCHITECT; FRANK SEBEK
455 SHENSTONE		C		SF	1949	MINIMAL TRADITIONAL	M. J. BEJCEK, ARCHITECT, SEBECK CONST.
456 SHENSTONE		C	NC	SF	1913-1917	CRAFTSMAN/ BUNGALOW	
459 SHENSTONE		C		SF	1947	COLONIAL REVIVAL	JOS. BEDMAVIK, ARCHITECT; SEBEK CONST., BUILDER
460 SHENSTONE		C	C	SF	1926-1928	TUDOR	
463 SHENSTONE		C	C	SF	1947-1948	MINIMAL TRADITIONAL	SEBEK CONSTRUCTION, BUILDER
464 SHENSTONE		C		SF	1912-1917	CRAFTSMAN/ BUNGALOW	
468 SHENSTONE		C		SF	1917 X	CRAFTSMAN/ BUNGALOW	
472 SHENSTONE		C	C	SF	1907	CRAFTSMAN/ BUNGALOW	
475 SHENSTONE		NC	NC	MF	1972-1974	MANSARD	A. RICHARD SWENSON, ARCHITECT; ARBOR. LTD. REAL ESTATE DEVELOPERS,
484 SHENSTONE		NC		MF	1970	CONTEMPORARY	
86 SOUTHCOTE		C		EDU	1923-1928	TUDOR	ASHBY, ASHBY AND SCHULTZ
95 SOUTHCOTE		C		SF	1928	COLONIAL REVIVAL (DUTCH COLONIAL)	
101 SOUTHCOTE		C	NC	SF	1924-1925	COLONIAL REVIVAL (DUTCH COLONIAL)	
105 SOUTHCOTE		C	NC	SF	1930	TUDOR	A. J. ZELENKA, ARCHITECT; JOHN SKALE JR., BUILDER
109 SOUTHCOTE		NC		SF	1940	COLONIAL REVIVAL (ALTERED)	A. B. MAIWORM, ARCHICTECT; MASON CONT.
113 SOUTHCOTE		C	C	SF	1945	COLONIAL REVIVAL	C. J. KASTRAP, ARCHITECT; WALTER BAETES, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
117 SOUTHCOTE		C	NC	SF	1925	BUNGALOW	KRAFT
121 SOUTHCOTE		C	C	SF	1926	BUNGALOW	MR. KRAFT
122 SOUTHCOTE		C	C	SF	1925	AMERICAN FOURSQUARE	
126 SOUTHCOTE		NC	C	SF	1924-1925	AMERICAN FOURSQUARE (ALTERED)	
129 SOUTHCOTE		C		SF	1937-1938	COLONIAL REVIVAL	L. H. HANIK, ARCHITECT; I. J. TYSON, BUILDER
130 SOUTHCOTE		C	C	SF	1924-1925	AMERICAN FOURSQUARE	
134 SOUTHCOTE		C		SF	1923-1947	RANCH	FRANK L. VELAT, ARCHITECT; JERRY F. JANA, BUILDER
135 SOUTHCOTE		C	NC	SF	1920	COLONIAL REVIVAL	
139 SOUTHCOTE		C		SF	1935-1937	TUDOR	CLEVENCE FRAZIN, ARCH.; MARER, WHITE & CO. BUILDER
142 SOUTHCOTE		C	NC	SF	1929	TUDOR	
150 SOUTHCOTE		C		SF	1947	RANCH	H. J. UBELHACK, ARCHITECT; JOHN KECKA BENJAMIN, BUILDER
155 SOUTHCOTE		C	C	SF	1926-1927	SPANISH ECLECTIC	HUGO REICH. SR. STONE MASON BLD., BUILDERS
157 SOUTHCOTE		C		SF	1926-1928	TUDOR	
166 SOUTHCOTE		C		SF	1948-1949	TUDOR	ED. C. HOLLMAN, ARCHICTECT; KRASKA BLD
167 SOUTHCOTE		C	C	SF	1935	TUDOR	MR. METZ OF LYONS ILL
170 SOUTHCOTE		C	C	SF	1939	COLONIAL REVIVAL	ARNOLD P. SKOW, ARCHITECT & BUILDER
174 SOUTHCOTE		C		SF	1938	TUDOR	FLOYD EVANS, ARCHITECT; A. S. HOSTRON
175 SOUTHCOTE		C	C	SF	1936-1937	TUDOR	A. J. ZELENKA, ARCHITECT; CHARLES KUNAL., BUILDER
180 SOUTHCOTE		C		SF	1939	COLONIAL REVIVAL	ERNEST N. BRAUCHUR
183 SOUTHCOTE		C	NC	SF	1930	COLONIAL REVIVAL	EDWARD, M. SIEJA, ARCHITECT; WALTER C. FRANK, BUILDER
189 SOUTHCOTE		C	NC	SF	1930	COLONIAL REVIVAL	EDWARD SERJA, ARCHITECT; W. C. FRANK, BUILDER
190 SOUTHCOTE		C		SF	1945-1948	RANCH	J. I. JANIK, ARCHITECT; SKARECKY CONST., BUILDER
195 SOUTHCOTE		C		SF	1935	INTERNATIONAL/ ART DECO	JOSEPH J. NOVY, ARCHITECT; ANTON MOUNKC & SON, BUILDER
211 SOUTHCOTE		C		SF	1938-1939	INTERNATIONAL	WINSTON ELLING, ARCHITECT; A. H. VIREN, BUILDER
215 SOUTHCOTE		C	C	SF	1937	COLONIAL REVIVAL	DAVID G. GOTLENSON, ARCHITECT; F & B CONSTRUCTION, BUILDER

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
220 SOUTHCOTE		C		SF	1938-1939	CAPE COD	
223 SOUTHCOTE		C		SF	1932-1935	COLONIAL REVIVAL	WILLIAM W. ROE
224 SOUTHCOTE		C		SF	1940-1942	COLONIAL REVIVAL	L. J. JANK, ARCHITECT; JERRY JANA, BUILDER
227 SOUTHCOTE		C		SF	1939	MINIMAL TRADITIONAL	THEODORE S. HOLIM, ARCHITECT; A. H. HEDSTROM CONSTRUCTION, BUILDER
228 SOUTHCOTE		C	C	SF	1923	BUNGALOW	
233 SOUTHCOTE		C		SF	1941-1942	CAPE COD	JOS. J NOVY
234 SOUTHCOTE		C	C	SF	1923-1924	CRAFTSMAN/ BUNGALOW	
236 SOUTHCOTE		C	C	SF	1928-1927	TUDOR	
237 SOUTHCOTE		C	C	SF	1935	TUDOR	A. J. ZELENKA, ARCHITECT; MARSH & WHITE, BUILDER
241 SOUTHCOTE		C		SF	1940	COLONIAL REVIVAL	JOSEPH J. NOVY, ARCHITECT; FRANK FLEISHMAN, BUILDER
242 SOUTHCOTE		C	C	SF	1931	TUDOR	EDMUND REICH, ARCHITECT & BUILDER
246 SOUTHCOTE		C	C	SF	1939-1940	COLONIAL REVIVAL	JOHN K. BEEBE, ARCHITECT; JOEPSH JANUTA, BUILDER
247 SOUTHCOTE		NC		SF	2005	NEO-COLONIAL	
250 SOUTHCOTE		C		SF	1946-1948	COLONIAL REVIVAL	WILLIAM SEVIC, ARCHITECT; GOTTWALD CONST., BUILDER
254 SOUTHCOTE		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	
258 SOUTHCOTE		C	C	SF	1932	TUDOR	JOHN SILVANUS, ARCHITECT; DOMIS GROVE (SPELIING), BUILDER
262 SOUTHCOTE		NC		SF	1950-1954	MINIMAL TRADITIONAL (ALTERED)	CHARLES VERDA, ARCHITECT & BUILDER
266 SOUTHCOTE		NC		SF	1950-1951	RANCH (ALTERED)	JOS. BEDNAVCK & SON, ARCHITECT; SEBECK CONSTRUCTION, BUILDER
267 SOUTHCOTE		C		SF	1940	COLONIAL REVIVAL	JOS. NOSEK, ARCHITECT; A. H. VIREN, BUILDER
270 SOUTHCOTE		C	C	SF	1928	CRAFTSMAN/ BUNGALOW	DONALD SCHRTZ, ARCHITECT; HILLMAN BROS., BUILDER
271 SOUTHCOTE		C	C	SF	1928	AMERICAN FOURSQUARE	LYMAN L. ALLISON, ARCHITECT; HILLMAN BROS., BUILDER
274 SOUTHCOTE		C		SF	1946-1948	COLONIAL REVIVAL	WILLIAM SEVIC, ARCHITECT; OTTO PREISLER, BUILDER
279 SOUTHCOTE		C		SF	1937	TUDOR	W. F. McCAUGHTY, ARCHITECT
280 SOUTHCOTE		C	C	SF	1951	NEO-COLONIAL	JOESPH WIENESK & SONS, BUILDER
286 SOUTHCOTE		C	C	SF	1937-1938	TUDOR	A. J. ZELINKA, ARCHITECT; J. J. TINVIK

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
287 SOUTHCOTE		C		SF	1942	SECOND EMPIRE	ARNOLD P. SKOW, ARCHITECT & BUILDER
290 SOUTHCOTE		C	C	SF	1930	TUDOR	
294 SOUTHCOTE		C	C	SF	1928	TUDOR	WILLIAM SEVIC, ARCHITECT; FRANK CERMARK, BUILDER
302 SOUTHCOTE		C	C	SF	1931	TUDOR	
306 SOUTHCOTE		C	NC	SF	1930	TUDOR	
307 SOUTHCOTE		C	C	SF	1929	TUDOR	VAN GUNTEN & VAN GUNTEN, ARCHITECT;JAROSLAV RUZICKA, BUILDER
310 SOUTHCOTE		C	C	SF	1930	COLONIAL REVIVAL MEDITERRANEAN	FRED KOENING, ARCHITECT; HERMAN H. BOS, BUILDER
311 SOUTHCOTE		C	C	SF	1931	TUDOR	
314 SOUTHCOTE		C	NC	SF	1931	MINIMAL TRADITIONAL	WILLIAM SEVIC, ARCHITECT; HARRY LANG LOIS, ANTON MOUREK-MASON
317 SOUTHCOTE		C		SF	1952	MINIMAL TRADITIONAL	
318 SOUTHCOTE		C	C	SF	1934-1935	INTERNATIONAL	
323 SOUTHCOTE		C	C	SF	1936-1937	MANSARD	
324 SOUTHCOTE		C		SF	1951-1953	RANCH	
327 SOUTHCOTE		C		SF	1936-1937	CAPE COD	
332 SOUTHCOTE		C		SF	1924-1942	CRAFTSMAN/ BUNGALOW	
333 SOUTHCOTE		C	NC	SF	1937	FRENCH ECLECTIC	HAROLD E. WHITE, BUILDER
335 SOUTHCOTE		C	NC	SF	1929	TUDOR	
296 UVEDALE		NC		SF	1960	RANCH	CHARLES PAGE
299 UVEDALE		NC		SF	1960	RANCH	
302 UVEDALE		NC		SF	1960-1961	SPLIT-LEVEL	
309 UVEDALE		NC		SF	1960-1962	RANCH	
312 UVEDALE		NC		SF	1980	SPANISH ECLECTIC	
319 UVEDALE		NC		SF	1962-1963	NEO-COLONIAL	
320 UVEDALE		NC		SF	1965	RANCH	
329 UVEDALE		NC		SF	1962-1964	RANCH	FRANK HUPP, ARCHITECT; BALTIS BUILDERS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
330 UVEDALE		NC		SF	1966-1967	CONTEMPORARY	SMITH + STEPHENS
339 UVEDALE		NC		SF	1960-1962	RANCH	
340 UVEDALE		NC		SF	1963-1965	SPLIT-LEVEL	
349 UVEDALE		NC		SF	1962	RANCH	
350 UVEDALE		NC		SF	1960-1963	NEO-COLONIAL	
355 UVEDALE		C		SF	1950-1952	RANCH	
360 UVEDALE		NC		SF	1954-1956	CONTEMPORARY-PRAIRIE INFLUENCE	
363 UVEDALE		C		SF	1951	RANCH	
370 UVEDALE		C		SF	1953-1954	RANCH	
375 UVEDALE		C		SF	1953	RANCH	
396 UVEDALE		C	C	SF	1924-1936	BUNGALOW	
400 UVEDALE		NC	C	SF	1926	BUNGALOW	
403 UVEDALE		C		SF	1953	RANCH	
404 UVEDALE		C	C	SF	1927-1928	BUNGALOW	
408 UVEDALE		C		SF	1936	TUDOR	
411 UVEDALE		NC		SF	1993	NEO-TUDOR	DAMORE BUILDERS
412 UVEDALE		C	C	SF	1947	COLONIAL REVIVAL	
416 UVEDALE		NC	NC	SF	1925-1926	CRAFTSMAN/ BUNGALOW	
419 UVEDALE		C	C	SF	1950	RANCH	A.J. MORELLI
420 UVEDALE		C	C	SF	1930	TUDOR	BERNARD J. ROOS, ARCHITECT; MILO PEARCE, BUILDER
423 UVEDALE		C	C	SF	1926	MINIMAL TRADITIONAL	
424 UVEDALE		C	C	SF	1940	TUDOR	
427 UVEDALE		C		SF	1927-1929	COLONIAL REVIVAL	
428 UVEDALE		NC		SF	1948	PRAIRIE SCHOOL (ALTERED)	
432 UVEDALE		C	C	SF	1924	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
433 UVEDALE		C	C	SF	1950	MINIMAL TRADITIONAL	
436 UVEDALE		C	C	SF	1927-1928	COLONIAL REVIVAL (DUTCH COLONIAL)	
437 UVEDALE		C	C	SF	1930	COLONIAL REVIVAL (DUTCH COLONIAL)	
441 UVEDALE		C	C	SF	1946-1947	CAPE COD	ARBUTHNOT CONSTRUCTION CO.
445 UVEDALE		C		SF	1949-1950	RANCH	
449 UVEDALE		C	C	SF	1941	TUDOR	L.I. JANIK, FRANK HAMETTA
453 UVEDALE		C	C	SF	1941-1942	TUDOR-FRENCH INFLUENCE	
454 UVEDALE		C	C	SF	1940	SPANISH ECLECTIC	
457 UVEDALE		NC	C	SF	1949-1950	SPLIT-LEVEL (ALTERED)	A.H. VIREN
458 UVEDALE		C		SF	1937-1938	TUDOR	
461 UVEDALE		C		SF	1938-1939	TUDOR	
462 UVEDALE		C		SF	1940-1941	COLONIAL REVIVAL	
465 UVEDALE		C		SF	1948-1951	INTERNATIONAL	
466 UVEDALE		C	NC	SF	1948-1949	MINIMAL TRADITIONAL	
469 UVEDALE		C		SF	1941-1943	COLONIAL REVIVAL	
470 UVEDALE		NC		SF	1948	COLONIAL REVIVAL (ALTERED)	
473 UVEDALE		NC	C	SF	1949-1950	CAPE COD (ALTERED)	
474 UVEDALE		C	C	SF	1940	CAPE COD	
477 UVEDALE		C	C	SF	1936-1937	TUDOR	JOHN BORST
478 UVEDALE		C	C AND NC	SF	1938-1939	CAPE COD	
479 UVEDALE		NC		SF	1959	SPLIT-LEVEL	
481 UVEDALE		C		SF	1936	COLONIAL REVIVAL	
482 UVEDALE		C	C	SF	1938-1939	TUDOR	
486 UVEDALE		C	C	SF	1936-1938	TUDOR	
489 UVEDALE		C	C	SF	1946-1947	CAPE COD	A.J. DELBIANCO, ARCHITECTS; CIPRIANI-STEPHENS

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
490 UVEDALE		C	C	SF	1925-1926	CRAFTSMAN/ BUNGALOW	CHARLES KULHA
493 UVEDALE		C	C	SF	1940	TUDOR	
497 UVEDALE		C		SF	1949-1951	COLONIAL REVIVAL	
498 UVEDALE		C		SF	1948	COLONIAL REVIVAL	
500 UVEDALE		C	C	SF	1939	COLONIAL REVIVAL	
501 UVEDALE		C	C	SF	1939-1940	CAPE COD	E.C. HALLMAN, ARCHITECT; G. KARLOVSKY
505 UVEDALE		C	C	SF	1946-1947	COLONIAL REVIVAL	
506 UVEDALE		C	C	SF	1941-1942	COLONIAL REVIVAL	JERRY JANA
509 UVEDALE		C	C	SF	1939	COLONIAL REVIVAL	
510 UVEDALE		C	C AND NC	SF	1928-1929	MINIMAL TRADITIONAL	
513 UVEDALE		C		SF	1939	TUDOR	L.I. JANIK, JERRY JANA
514 UVEDALE		C	C	SF	1938-1939	CAPE COD	WILLIAM SEVIC, LANGLOIS CONSTRUCTION
518 UVEDALE		C	C	SF	1936	COLONIAL REVIVAL	
519 UVEDALE		C		SF	1938-1940	COLONIAL REVIVAL	
522 UVEDALE		NC		SF	1939-1940	COLONIAL REVIVAL	
523 UVEDALE		C		SF	1938	TUDOR	
526 UVEDALE		C		SF	1939-1940	COLONIAL REVIVAL	
530 UVEDALE		C	C	SF	1940-1941	COLONIAL REVIVAL	
531 UVEDALE		C		SF	1951	RANCH	
534 UVEDALE		C	C	SF	1939-1941	COLONIAL REVIVAL	
542 UVEDALE		C		SF	1955	SPLIT-LEVEL	WILLIAM SEVIC,ARCHITECT; VERNON MURRAY, BUILDER
550 UVEDALE		C		SF	1950	TUDOR	
617 UVEDALE		NC	NC	SF	1950-1952	RANCH (ALTERED)	
621 UVEDALE		C	C	SF	1922-1928	TUDOR	
444 UVEDALE COURT		C		SF	1955	MINIMAL TRADITIONAL	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
447 UVEDALE COURT		C		SF	1955	RANCH	
450 UVEDALE COURT		C		SF	1939	COLONIAL REVIVAL	
451 UVEDALE COURT		C	C	SF	1928-1929	MEDITERRANEAN INFLUENCE	
455 UVEDALE COURT		C	C	SF	1921-1925	TUDOR	
456 UVEDALE COURT		C		SF	1940	COLONIAL REVIVAL	
459 UVEDALE COURT		C		SF	1931	TUDOR	WILLIAM SEVIC, ARCHITECT; A. MOURER-MASON CONT., H. L. LANGLOIS, GENERAL
460 UVEDALE COURT		C		SF	1950	MINIMAL TRADITIONAL	
463 UVEDALE COURT		C	C	SF	1947	COLONIAL REVIVAL	JOS. E. HOSEK, ARCHITECT; A. H. VINE & SONS, BUILDER
464 UVEDALE COURT		NC		SF	1962	CONTEMPORARY	
474 UVEDALE COURT		C		SF	1950	RANCH	
168 WAUBANSEE		C		SF	1953-1954	RANCH	
180 WAUBANSEE		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
184 WAUBANSEE		C	C	SF	1921	CRAFTSMAN/ BUNGALOW	
188 WAUBANSEE		C	C	SF	1917	CRAFTSMAN/ BUNGALOW	
192 WAUBANSEE		C	NC	SF	1924-1925	COLONIAL REVIVAL	
196 WAUBANSEE		C	C	SF	1922	CRAFTSMAN/ BUNGALOW	
200 WAUBANSEE		NC	NC	SF	1964	CONTEMPORARY	
204 WAUBANSEE		NC	NC	SF	1987	SPLIT-LEVEL	KENNETH J. KUNESH, ARCHITECT; KING BUILDERS
208 WAUBANSEE		NC		SF	1911	COLONIAL REVIVAL (ALTERED)	
212 WAUBANSEE		NC		SF	1969	MINIMAL TRADITIONAL	
216 WAUBANSEE		C	NC	SF	1948	COLONIAL REVIVAL	
220 WAUBANSEE		C	NC	SF	1952	NEO-COLONIAL	
8 WEST		C	NC	SF	1893-1894	FOLK	
11 WEST		C	NC	SF	1888	FOLK	
14 WEST		C		SF	1912	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
15 WEST		C	C	SF	1893	FOLK	
18 WEST		C		SF	1897	FOLK	
19 WEST		NC		MF	1952	SPLIT-LEVEL (SECOND ADDRESS AT 119 PINE)	
22 WEST		NC		SF	1965-1966	COLONIAL REVIVAL	
30 WEST		C	C	SF	1902 ©	FOLK	
35 WEST		C		MF	1897	COLONIAL REVIVAL	
38 WEST		C		MF	1941-1942	COLONIAL REVIVAL	JOSEPH LOPATA
42 WEST		C		MF	1941-1942	COLONIAL REVIVAL	JOSEPH LOPATA
50 WEST		NC		MF	1959	CONTEMPORARY	
24 WOODSIDE		C		SF	1892-1893	QUEEN ANNE	
30 WOODSIDE		C	C	SF	1922	PRAIRIE SCHOOL	
36 WOODSIDE		C	NC	SF	1922	CRAFTSMAN/ BUNGALOW	SEARS CATALOG HOME
42 WOODSIDE		C	NC	SF	1923	PRAIRIE SCHOOL	
46 WOODSIDE		C	C	SF	1891-1892	FOLK	
50 WOODSIDE		NC	NC	SF	1921	CRAFTSMAN/ BUNGALOW (ALTERED)	
54 WOODSIDE		C		SF	1887-1888	FOLK	
58 WOODSIDE		C	C	SF	1884-1886	FOLK	
61 WOODSIDE		C		EDU	1897-1914	RICHARDSONIAN ROMANESQUE	CHARLES WHITTLESLEY
62 WOODSIDE		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
65 WOODSIDE		C		SF	1930	COLONIAL REVIVAL	
66 WOODSIDE		C	C	SF	1924-1926	CRAFTSMAN/ BUNGALOW	
70 WOODSIDE		C	C	SF	1922	COLONIAL REVIVAL	
74 WOODSIDE		C	C	SF	1881	FOLK	ASHBY, ASHBY AND SCHULTZ
78 WOODSIDE		C		REL, SF	1930	TUDOR	
82 WOODSIDE		C		REL	1955	NEO-GOTHIC	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
111 WOODSIDE		C	C	MF	1919-1920	PRAIRIE SCHOOL	
117 WOODSIDE		C	C	SF	1921-1923	CRAFTSMAN/ BUNGALOW	
121 WOODSIDE		C	C	SF	1922	BUNGALOW	
125 WOODSIDE		C	NC	SF	1891-1892, MOVED 1928	QUEEN ANNE	
129 WOODSIDE		C	NC	SF	1892, MOVED IN 1929	FOLK	
130 WOODSIDE		C		SF	1950	COLONIAL REVIVAL	
133 WOODSIDE		NC	NC	SF	1921	CRAFTSMAN/ BUNGALOW-(ALTERED)	
137 WOODSIDE		C	C	SF	1928-1929	BUNGALOW	
141 WOODSIDE		C	NC	SF	1926-1927	BUNGALOW	
145 WOODSIDE		C	C	SF	1890	STICK/ EASTLAKE	
149 WOODSIDE		C	C	SF	1902	PRAIRIE SCHOOL	
153 WOODSIDE		C	C	SF	1903	FOLK	
157 WOODSIDE		C	NC	SF	1945	MINIMAL TRADITIONAL	SOUTHWOOD-MELCHER, BUILDER
161 WOODSIDE		C	C	SF	1942	MINIMAL TRADITIONAL	SOUTHWOOD
162 WOODSIDE		C		SF	1914-1917	CRAFTSMAN/ BUNGALOW	
165 WOODSIDE		C	C	SF	1938-1939	TUDOR	WALTER MATHESSAN, ARCHITECT & BUILDER
166 WOODSIDE		C	C	SF	1925	TUDOR	
168 WOODSIDE		C	NC	SF	1912, 1925	PRAIRIE SCHOOL	
169 WOODSIDE		C	C	SF	1938-1939	CAPE COD	
173 WOODSIDE		C	C	SF	1887-1888	QUEEN ANNE	
176 WOODSIDE		C	NC	SF	1921-1924	CRAFTSMAN/ BUNGALOW	
177 WOODSIDE		C		SF	1885-1886	TUDOR	
181 WOODSIDE		NC	NC	SF	1965	MINIMAL TRADITIONAL	
182 WOODSIDE		C	C	SF	1919	CRAFTSMAN/ BUNGALOW	
185 WOODSIDE		C	C	SF	1920-1923	CRAFTSMAN/ BUNGALOW	

Address	C or NC:	Primary	Secondary	Function	Const. Date	Style/Type	Architect/ Builder
186 WOODSIDE		C	NC	SF	1923	CRAFTSMAN/ BUNGALOW	
189 WOODSIDE		C	C	SF	1914-1917	AMERICAN FOURSQUARE	
190 WOODSIDE		NC		SF	1968	NEO-COLONIAL	
193 WOODSIDE		C		SF	1936-1937	TUDOR	
194 WOODSIDE		C	C	SF	1948	MINIMAL TRADITIONAL	
197 WOODSIDE		C	C	SF	1920, 1948	COLONIAL REVIVAL	
198 WOODSIDE		C	NC	SF	1914-1917	PRAIRIE SCHOOL	
202 WOODSIDE		NC	C	SF	1910, 1917	PRAIRIE SCHOOL (ALTERED)	
205 WOODSIDE		C	C	SF	1940-1941	COLONIAL REVIVAL	
206 WOODSIDE		C		SF	1950	MINIMAL TRADITIONAL	ARNOLD P. SKOW, ARCHITECT & BUILDER
208 WOODSIDE		C	C	SF	1919-1920	CRAFTSMAN/ BUNGALOW	
213 WOODSIDE		C	C	SF	1887-1888	FOLK	
216 WOODSIDE		C	NC	SF	1912-1914	COLONIAL REVIVAL (DUTCH COLONIAL)	
250 WOODSIDE		C		REL	1956	NEO-GOTHIC	WILLIAM KRAMER
400 YORK		NC	C	SF	1954, 1971	RANCH	
445 YORK		C		SF	1945	RANCH	
505 YORK		NC		SF	1990'S	NEO-COLONIAL	