

United States Department of the Interior  
National Park Service

**SENT TO D.C.**

2-11-09

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name          Ramsey, Charles N./Weese, Harry E., House  
other names/site number          Noel, Daniel and Rachel, House

**2. Location**

street & number          141 Kenilworth Avenue           Not for publication  
city or town          Kenilworth           vicinity  
state    Illinois          code IL          county          Cook          code          zip code          60043

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

Wier, C. Ch., SHA  
Signature of certifying official

12-31-08  
Date

**Illinois Historic Preservation Agency**

State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

\_\_\_\_\_  
American Indian Tribe

Name of Property Ramsey, Charles N./Weese, Harry E., House

County and State Cook, IL

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**4. National Park Service Certification**

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I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

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**5. Classification**

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Ownership of Property

(Check as many boxes as apply)

- private  
 public-local  
 public-State  
 public-Federal

Category of Property

(Check only one box)

- building(s)  
 district  
 site  
 structure  
 object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register

N/A

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

Name of Property Ramsey, Charles N./Weese, Harry E., House

County and State Cook, IL

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**6. Function or Use**

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Historic Functions (Enter categories from instructions)

DOMESTIC

Single Dwelling

Current Functions (Enter categories from instructions)

DOMESTIC

Single Dwelling

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**7. Description**

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Architectural Classification

(Enter categories from instructions)

Foursquare/Arts & Crafts

Materials (Enter categories from instructions)

Foundation Brick

Roof Wood/Shingle

Walls Stucco

other Wood

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

SEE ATTACHED

**8. Statement of Significance**

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance

1908

Significant Dates

1908

Significant Person (Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

SEE ATTACHED

**9. Major Bibliographical References**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Kenilworth Historical Society

SEE ATTACHED

**10. Geographical Data**

Acreage of Property

.35 acres

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing	Zone Easting Northing
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1 _____	3 _____
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2 _____	4 _____
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See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

SEE ATTACHED

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

SEE ATTACHED

Name of Property Ramsey, Charles N./Weese, Harry E., House County and State Cook, IL

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**11. Form Prepared By**

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name/title Susan Benjamin and Courtney Gray  
organization Benjamin Historic Certifications, LLC date October 3, 2008  
street & number 711 Marion Avenue telephone 847-432-1865  
city or town Highland Park state IL zip code 60035

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**Additional Documentation**

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Submit the following items with the completed form:  
Continuation Sheets

Maps  
A USGS map (7.5 or 15 minute series) indicating the property's location.  
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs  
Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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**Property Owner**

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(Complete this item at the request of the SHPO or FPO.)

name Daniel and Rachel Noel  
street & number 141 Kenilworth Avenue telephone 847-251-7181  
city or town Kenilworth state Illinois zip code 60043

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**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Ramsey, Mr. Charles N./Weese, Mr. Harry E., House

Cook County, Illinois

**SUMMARY**

The Charles N. and Katherine A. Ramsey House, which was occupied by the Harry E. Weese family between 1919 and 1942, was built in 1908. It is located at 141 Kenilworth Avenue on the north side of the street between Raleigh Road on the east and Leicester Road on the west, in Kenilworth, Cook County, Illinois. The house built for Ramsey is the most typical example of a Foursquare<sup>1</sup> in Kenilworth, a community with several examples of this ubiquitous type of American architecture. Like the most representative of the type, it stands 2-1/2 stories and is topped by a broad hipped roof with a wide overhang. There are four dormers, one in the center of the roof on each façade. A deep porch capped by a low-pitched three-sided hipped roof that is supported by square columns extends across the front. Like some Foursquares, its ornamentation was inspired by the architecture of the Arts & Crafts movement. The original house, which is approximately 33' wide, without the porch, and 35.65 feet long, is sheathed in rough-faced stucco with simple geometric wood trim, generously-sized and horizontal in orientation. There is a one-story sun room located in the southeast corner of the house enclosed in the 1920s by the Weese family when they lived there.<sup>2</sup> The Weese family also added a tandem sleeping porch on the second floor, over what was a small unheated back entrance porch. Like most Foursquares, the house has a relatively open plan on the first floor. Exclusive of the additions and enclosed first floor sun porch, it has four rooms surrounding a large stairhall. There is a small vestibule that opens into an irregularly-shaped space containing the stairs. To the east is the living room and dining room. To the west is a small study, the staircase and the kitchen. The second floor contains four bedrooms and two bathrooms situated around a central rectangular hall, with the tandem room off the northwest corner bedroom. Each bedroom is located in a corner. There are two L-shaped bedrooms, a playroom and a bath on the third floor. The four dormers light the stairhall, the bath and the north and south bedrooms. The integrity of the house is excellent. The only other building on the lot is a three car stucco garage with a hipped roof. It was constructed in 1989 at a cost of \$30,000.<sup>3</sup>

<sup>1</sup> This type of house is often referred to as "American Foursquare" because it is commonly found throughout America in both rural and suburban areas.

<sup>2</sup> Interview, Benjamin Weese, December 9, 2007

<sup>3</sup> Building Permit # 6695, taken out by James Kackley, April 21, 1989

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Cook County, Illinois

**PHYSICAL CONTEXT**

The village of Kenilworth, where the Ramsey/Weese House is located, was incorporated in 1896 and, with a population of 2,494, is the smallest of the nine communities making up Chicago's North Shore.<sup>4</sup> It is surrounded by Winnetka on the north, Wilmette and unincorporated Cook County on the west, Wilmette on the south, and the western shore of Lake Michigan on the east. The corporate limits encompass 385 acres. The village is approximately 15 miles from the center of Chicago, located on both sides of the Union Pacific Railroad tracks, which carry passengers in trains operated by Metra, the Chicago metropolitan area's commuter rail system. This branch extends from Chicago to Waukegan. The village's small business district is located along the west side of Green Bay. Road, which was historically the old trail that, from the mid 19<sup>th</sup> Century, connected Chicago to Green Bay, Wisconsin. The main street of Kenilworth, where the Ramsey/Weese House is located, is Kenilworth Avenue.

The Ramsey/Weese House was built on the north side of Kenilworth Avenue, facing southeast. Streets on the east side of the village of Kenilworth all are on a grid so that the houses actually face northwest and southeast or northeast and southwest. All of the streets in Kenilworth, including Sheridan Road (which follows the lake shore), east of the railroad tracks, are either parallel or perpendicular to Kenilworth Avenue. Unlike the east side of the village of Kenilworth, the grid of the rest of Chicago's North Shore towns faces north, south, east, and west.

Kenilworth Avenue, which runs northeast/southwest, forms the main spine of the village. The Union Pacific Railroad Station, is located at the west edge of the original section of Kenilworth Avenue, east of the tracks. To the east of the station, in the center of Kenilworth Avenue, is a landscaped circular fountain that cars drive around as they make their way from the train station east toward Lake Michigan, where the street terminates. The village water plant and beach are located at this point, on the lake. Both the Kenilworth Union Church and the Church of the Holy Comforter, the only religious buildings in the village, are located on Kenilworth Avenue. The Kenilworth Club building and the Kenilworth Historical Society building, which also houses the Kenilworth Village Hall, are found across the street from one another, near the fountain, on Kenilworth Avenue.

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<sup>4</sup> The North Shore begins in Evanston, just north of Chicago and extends north along Lake Michigan to Lake Bluff. The towns making up the North Shore are Evanston, Wilmette, Kenilworth, Winnetka, Glencoe, Highland Park, Highwood, Lake Forest and Lake Bluff.



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In 1890, Joseph Sears' Kenilworth Company laid out the village with sixteen blocks on either side of Kenilworth Avenue. The street was eighty feet wide, as it remains today, compared to the other streets, which are sixty-five feet wide.<sup>5</sup> Lots on the street are generous, with many running 100' x 75', as laid out in the original plat. All of the houses have generous set backs. The Ramsey/Weese House rests on a plot of land that is 85' x 181.53'. It is flanked by houses, with a small creek, known as the Skokie Ditch, running along the rear lot line. To the west is a 10' driveway that extends to a garage located in the northwest corner of the property, 52' back from the house. To the east is lawn.

**ARCHITECTURE**

The Ramsey/Weese House represents the most characteristic example of the Foursquare, a popular residential building type. There can be numerous varieties within the type. Generally, the description "Foursquare" refers to its basic configuration: square, topped by a hipped roof, dormered and including a broad front porch. Nevertheless, its shape may vary. Some have smaller porches; some are more rectangular than square, some even have gabled roofs. Although a large percentage are stucco or stucco at the base with clapboards above, they may be brick, shingled or even clay tile or concrete block. The Foursquare is most typically associated with the Arts & Crafts movement, yet it often is draped with stylistic detailing that is considerably different from the Arts & Crafts image that is commonly associated with the Foursquare. Many Foursquares are eclectic, referencing historical architecture. Some have classical trim, quoining, Palladian windows and shutters and are described as Colonial Revival in style. Taken to the extreme, their massing may be similar to a stately Georgian manor house. Others may include Tudor arches or half timbering. A number, including designs by Frank Lloyd Wright and George Maher, are non historical and more individualistic, emphatically Prairie Style, with ribbons of windows. An *Old House Journal* article on the Foursquare written in 1995 by James C. Massey and Shirley Maxwell, includes a photo of Wright's Stephen M. B. Hunt Residence, built in 1907 in LaGrange, Illinois.<sup>6</sup> The Ramsey Weese House exemplifies a Foursquare with Arts & Crafts ornamental features.

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<sup>5</sup> Kenilworth plat map, ca. 1940. Village of Kenilworth Collection, Kenilworth Historical Society.

<sup>6</sup> James C. Massey & Shirley Maxwell. "The All-American Family House: A Look at the Foursquare." *Old House Journal*, November/December, 1995. p. 29.

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**THE HOUSE**

**Exterior**

The Ramsey/Weese House is generally square, like most Foursquares, although the square is extended on the south and on the north and includes the sunroom (believed to be a later addition that when originally constructed was part of the open porch) in the southeast corner. To the south is the original rectangular front porch that is 10' x 33'. To the north is the first floor rectangular addition (containing the breakfast room and family room) that is approximately 10' x 36'. The tandem, located in the northwest corner of the second floor, is approximately 10' x 14'. The sun room, which is an extenuation of the front porch, is approximately 10' square from the front of the porch to the front wall of the house and approximately 13' x 8' from the front of the house to the rear of the room.

The house, including its additions, rests on brick foundations, has small rectangular basement windows and is sheathed in rough surfaced cream-colored stucco. The walls are straight except for those on the dormers and the porch, which have walls that are canted out at the base. All of the roofs are wood shingle. The main part of the house has a hipped roof; the porch has a three-sided hipped roof; each of the dormers has a hipped roof, and the family room addition has a shed roof. The two story sections of the house, the porch and sunroom are all graced with broad overhangs that have beadboard soffits. The trim is wood, painted a soft forest green. Investigative research indicates this was the very likely the original color. There are three beltcourses of wood trim surrounding the entire house. Two of them consist of three wood components: a single wide board with slender projecting narrow bands at the top and at the bottom. These beltcourses are found above the first floor windows and just beneath the full size second floor windows. The third band consists of a wide piece of trim board set just under the overhanging wood cornices. Except for a stained glass window next to the west side entrance, and a raised pair of non-historic stained glass windows at the center of the main façade's second floor, all of the windows in the house are 1/1 double hungs or single pane casements. Each of the four dormers has two side-by-side single-light casements. The house has one chimney that services two fireplaces. It is red brick, rectangular and is located toward the front of the east wall. The brick on the east side extends a few inches from the house beneath the cornice line and is wider than the chimney where it projects above the roofline.

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The south, front, façade is three bays wide and symmetrical. The first floor has a central entrance flanked by two broad 1/1 double hung windows. This wall is set behind the broad porch that extends across the entire front of the house. Just under the ceiling of the porch is a four part wood beltcourse consisting of a wide board with narrow bands of trim above and beneath it and a slightly narrower board set under the narrow bottom band. A second belt course is located approximately 2' above the porch floor. This was recently added, based on old photos. A band of baseboard extends from one side of the front wall of the house to the other, inside the porch. The front entrance has a varnished wood frame storm door and an oak door with a stained glass window designed in a geometric pattern to complement the geometry of the house. This door is original but had 1980s hardware, which has since been replaced with appropriate period hardware. The leaded art glass window in the door was added to complement the Arts & Crafts detailing of the house, which had a leaded glass window in the front door.<sup>7</sup> The second story consists of two small double-hung windows with a single bracketed sill. Wide 1/1 double-hung windows are located approximately half way between the pair of center windows and the corners of the house. The dormer, which consists of a pair of single light casement windows topped by a hipped wood roof with wide overhangs, was proportionally designed to match the overhangs of the house and the porch. The dormer has beaded soffits. The side walls of the dormer are canted out at the bottom.

The open 10' x 33' front porch is approached by four stairs that are flanked by low stucco knee walls that replaced stone walls that were not original to the house. These walls, which are approximately 2' high and are topped by wood trim with the same configuration as the three-part beltcourse, extend around the porch. There are small rectangular openings surrounded by wood trim in each wall between the columns that support the section of the roof over the open porch. The porch and sun room roof is supported by five square stucco columns. Those at the corners are canted out at the bottom. These columns have Arts & Crafts-style geometric capitals, each made up of a narrow band of wood trim with a small wood center block set under a second square band of wood trim. These capitals support a boxed beam that surround the porch. The sun porch forms a fourth bay to the porch, with the roof extending over the open porch and glazed sun room. Four double-hung windows grouped in a band face south. Inside the porch, a pair of French doors, each with single tall narrow light, is flanked by tall, narrow glazed single-light openings on the west wall of the sun porch. There is an Arts & Crafts hanging ceiling fixture centered on the door. The ceiling of the porch is beadboard painted light blue. All trim is painted soft forest green, as it is on the rest of the house.

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<sup>7</sup> The Kenilworth Historical Society has a photo dating from between 1939-1952. This photo shows a door with a stained glass light in it.

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The west façade, which is at the edge of the driveway, is seven bays wide. From the front of the house to the rear, the openings are aligned irregularly. There is a single double-hung window located on the second floor between the string course that is a continuation of that on the front of the house and the trim board under the cornice. Next is a single light rectangular window that is broader than it is tall; that is located on the first floor set just under the string course that is a continuation of that under the porch ceiling. The center bay consists of an entrance on the first floor and pair of double-hung windows on the second that breaks the line of the upper beltcourse. The entrance consists of a doorway, set up two steps, surrounded by flat wood trim. The door is paneled with a square light. Immediately south of the doorway is an opalescent and stained glass window with the glass set in a geometric pattern. The window is surrounded by flat wood trim with a narrow wood sill. A single flat wood board tops the door and window. A canopy supported by two simple wood brackets protects over the doorway. This canopy, which extends about two feet, is stuccoed on the soffit, has wood trim around the edges painted brown and is topped by a wood shingle, three-sided hipped roof set at the lower edge of the string course. The fourth bay consists of a single double-hung window on the second story located between the upper string course and the trim board under the cornice. The fifth bay is a pair of short narrow double-hung first-floor windows set under the lower beltcourse. To the north, forming the sixth bay, is a larger double-hung first-floor window, also set under the string course. The seventh bay consists of a pair of small double-hung windows punched into the wall between the upper beltcourse and the trim board under the cornice. There is a wood dormer matching that on the front of the house centered on the hipped roof, but containing three instead of two single-light window openings.

The north, rear, façade consists of two sections. That to the west projects from the main block of the house and contains the breakfast room on the first floor and the tandem room on the second. On the second floor is a pair of double-hung windows centered on the wall. On the first floor there are two double-hung windows located toward the corners. On the side wall, facing west, is a single double-hung windows on the second floor, facing east. This projecting section is topped by a low-pitched hipped roof connecting to the hipped roof of the main block of the house. The east section has two second floor windows. There is a small narrow window, to the west, that is set just under the cornice trim board. To the east of this window is a larger double-hung window set between the upper string course and the trim board set under the roof cornice. Projecting out from this string course is a wood shingle shed roof that tops the 1980 family room. It contains a pair of sliding doors to the west and a pair of double hung windows to the east. There are three skylights set in the roof of this section of the house. A wood staircase consisting of six steps leads to a small rectangular wood deck in front of the doors. The staircase and deck

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is surrounded by a wood balustrade formed by four wood boards attached to simple wood posts. On the third floor is of the main block of the house is a dormer matching that on the front facade of the house, with two openings.

The east façade consists of three sections. The first contains the side of the family room addition on the north, a center section with a bay window on the first floor and the projecting first floor sun porch enclosed by the Weese family, in the southeast corner. There is a pair of double-hung windows in the center of the east wall of the family room addition. To the south is the bay window that lights the dining room. Containing a double hung window in the side two bays and a fixed pane in the center window with a raised rectangular basement window beneath each opening, the three-part bay extends from the ground to the upper beltcourse. A broad wood band, divided into sections by strips of wood that continue the lower beltcourse, is set above the windows. The bay is topped by a wood shingle three-sided hipped roof, with a slight overhang, that extends out from the upper beltcourse. Immediately south of the bay is a small broad rectangular single-light window set under the beltcourse. Beneath it is a rectangular basement window that is the same size as that under each of the windows in the projecting bay. The façade of the sun porch that faces north contains two windows and a door forming a band, with the door located at the west end of the group of openings. The façade that faces east consists of two bands of four double-hung windows separated by a projecting canted vertical section of stuccoed wall. Centered beneath each band is a small blind opening consisting of a wood panel surrounded by wood boards. These openings mimic the small openings located in the walls surrounding the front porch. The second floor of this façade contains, from south to north, a double-hung window that is located close to the brick chimney on the north and extends from the upper string course to the wood trim board underneath the cornice, a smaller double-hung window and a double hung window that, like the opening on the south, extends from the upper string course to the cornice trim board. A dormer is centered in the center of this elevation as it is on the other three. It is the same size as the others, and it contains three single-light windows instead of two like the dormer on the west facade.

**Interior**

The first floor of the house has seven rooms including the stairhall, the c. 1980 family room and a breakfast room. The front door, accessed through the porch, opens into a small vestibule, then a large stairhall. In the stairhall, there is a broad opening to the east leading into the living room, which is 20' x 15' and is located in the southeast corner of the house. A pair of French doors opens from the living room to the 23' x 10' sunroom that was originally screened

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and part of the front porch. To the west of the stairhall is the study that has a wide opening on a diagonal wall; this room, which is in the southwest corner of the house, is approximately 12'9" x 11'. Just north of the study are two staircases. The main staircase runs west, up to the second floor; south of this staircase is a door that opens into a small stairhall that leads to the west entrance, the stairs to the basement on the east wall, and a door that accesses the kitchen on the north wall. Immediately opposite the front entrance, across the stairhall, is a hallway that leads north, with entrances to the dining room on the east, the kitchen on the west and a small powder room on the north. This hall leading north originally was not accessed from the front hall, and where the stairhall entrance is located was a door leading to a closet. Behind the closet was a pantry, which was replaced by a powder room, very likely in the 1980s, when a considerable amount of work was done on the house. The 17' x 14' dining room is located north of the living room and accessed through a broad opening between the rooms. A pair of French doors on the north side of the room opens into the family room from the dining room. The kitchen, which is 14' x 11' and is accessed from the north/south hall entered from the stairhall, may also be reached from the small hall leading to the basement. A counter separates the kitchen from the breakfast room, which is just west of the 22' x 10' family room and separated from it by short wing walls.

The staircase leading to the second floor is a dog leg, with a long flight leading to a landing and a short flight opening into a rectangular gallery-shaped hall. There are four bedrooms and a tandem bedroom on the second floor. The master bedroom, which is 17' x 15', is in the southeast corner; it accesses a master bath to the north. This bathroom once opened into the hallway. There is a bedroom that is 14' x 12' in the northeast corner of the house, a 13' x 11' bedroom in the southwest corner of the house and a 13' x 11' bedroom in the northwest corner; there is a 14' x 11' tandem bedroom/sleeping porch extending to the north off of this bedroom. A hall bath is located between the northwest and northeast bedrooms. During the 1980s, the configuration of the rooms and closets was slightly altered, but not in a manner that changed the basic Foursquare configuration of the house, with rooms in each corner.

A doorway located on the second floor hallway's west wall, just north of the main staircase, accesses the stairs that extend to the third floor, which has a central hall running east/west. There is a 13' x 13' L-shaped bedroom to the south and a 13' x 11' L-shaped bedroom to the north. Each is lit by a two-light dormer window. To the west of the north bedroom is a 14' x 12' playroom. A bathroom is located at the east end of the hallway. Both the bathroom and the stair landing are lit by three-light dormer windows.

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The basement, which is accessed from the staircase off the west entrance, contains a 18' x 16' recreation room, laundry/mechanical room, and storage.

Entrance into the house is via a small rectangular vestibule with a mosaic tile floor made up of small black and rust-colored tiles set on a white background. It is edged in a Greek key pattern executed in the rust colored tiles. The space has oak baseboards and crown moldings. The walls have been covered with paper designed by William Morris. A paneled door separates the vestibule from the stairhall. It has a wood panel at the bottom, a large rectangular glass panel at the top and cut glass door knobs.

The major historic first floor spaces consist of the stairhall, the living room with its adjacent sun porch, the study and the dining room.

The stairhall is irregularly shaped. A 1980's floor was removed and replaced by an oak floor edged by a cherry wood band. The walls are trimmed in oak. There are wide oak baseboards, oak crown with a slim cornice and a three-part picture rail extending around the room at door height. This picture rail continues into the living room and the study. The picture rail consists of molding at the bottom, a flat board and a slender cornice. In the stairhall there is Arts & Crafts scenic paper between the picture rail and the crown. The Arts & Crafts elements that were removed during 1980s renovations have been restored.

The living room is accessed through a broad opening in the east wall of the hallway. It was designed to accommodate a brass rod from which cloth portieres were hung. The crown and base moldings and the plate rail in the living room match that in the hallway. There is an Arts & Crafts fireplace and hearth made up of large red bricks with four corbels that support an oak mantel in the center of the east wall. The brick, which had been painted white, has been stripped. To the south is a pair of 12-light French doors that open into the sun porch. This porch has William Morris wallpaper and wood floors. The doors to this room are new and replace historic doors that had been removed. To the north of the fireplace are four built-in cabinets with glass doors. These cabinets extend to the dining room wall.

The study has five walls. The northeast corner has a large opening with a brass rod for portieres. The baseboard, crown molding and picture rails match those in the living room and stair hall. There is William Morris-designed wallpaper on the walls, beneath the picture rail.

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The dining room is separated from the living room by a broad opening that has a brass rod that once held portieres. The ceiling is beamed with box wood beams running north/south. Forensic investigation showed that the walls once had a low plate rail and vertical elements forming panels beneath the plate rail. These treatments have been restored. The form of the rail matches that in the stairhall, the living room and the study. On the east wall is the shallow window bay, with a window seat covering a radiator. There is a pair of doors on the north wall opening into the family room; these doors replaced a window that was removed when the family room was added. At the north end of the west wall is a swinging door that opens into the hall across from the entrance to the kitchen. This door once opened into the space that had served as a pantry before the powder room was installed.

The staircase to the second floor is located against the north wall of the stairhall. There is a square newel post at the bottom of the stairs, which have rounded treads on the bottom two stairs. A cap was reinstalled based on a description by architect Benjamin Weese, who grew up in the house. Missing decorative elements, matching those on the second floor newel post, including beading and egg and dart details, were added to the newel post at the base of the staircase. The stair risers and square pickets, which had been painted white were stripped and the entire balustrade and staircase was varnished.

On the second floor, decorative features include wood floors and baseboards, two-panel doors topped by slender wood lintels, cut glass door knobs and, in the master bedroom, an Arts & Crafts red brick fireplace with a varnished oak mantel supported by four corbels. The fireplace and hearth are both made up of large bricks.

The third floor is accessed from a staircase that has a balustrade painted white, with pickets and simple square newel posts. The woodwork is painted white as are the four-paneled doors and their simple wood casings. There is historic brass hardware on the doors. There is wood strip flooring.

### Garage

The second building on the property is a garage that was built in 1989. It is stucco with a shallow hipped roof that has a moderately wide overhang. It is sited at the rear, in the northwest corner of the lot.



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**INTEGRITY**

This Foursquare, with handsome Arts & Crafts detailing, has excellent integrity. The significant spaces in the house have changed little since the time that the Weese family moved from it in 1942. Changes that were made, including the addition of the family room, remodeling of the kitchen and the reconfiguration of the pantry area were made at the rear and pertain to the service areas. Second-floor alterations to the floorplan were minor and only bathrooms were extensively remodeled. The Arts & Crafts decorative elements that had been removed or altered have been restored by the present homeowners.

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**SUMMARY**

The Charles N. Ramsey/Harry E. Weese Residence, constructed in 1908, is significant as an excellent example of a Foursquare, with ornamental features inspired by the Arts & Crafts movement. Foursquares first appeared in the early 1890s and quickly gained national popularity through the publication of plans in architectural and house journals, as well as through mail order plans and catalogs. The simple square or rectangular-shaped form was particularly well received because of its economy of space and its perceived response to the formality and fussiness of Victorian life and architecture resulting in its becoming a ubiquitous housing type found in both urban and rural settings built through the 1920s. Although the Village of Kenilworth boasts a number of the smaller Foursquares, the residence is at 141 Kenilworth is one of handful of more substantial residences exhibiting all of the visual identifiers of the style. Additionally, it is the only property ornamented with Arts & Crafts elements that also exhibits remarkable historic integrity. It is noteworthy that the Harry E. Weese family owned the residence from 1919 until 1942, making the Weese family the longest owner of the property. It was at this address that architects Harry M. Weese and Benjamin Weese, lived during their formative years. The house is locally significant and eligible for listing on the National Register of Historic Places under Criterion C.

**HISTORY**

**Kenilworth Development**

The development of Kenilworth is inextricably linked with its founder, Joseph Sears. Sears made his fortune by working his way from plant superintendent, a position he attained in 1868 at the age of twenty-five, with Smedley, Peck & Company, manufacturers of lard and oil, to Vice President in 1880 of what was then known as N.K. Fairbank & Company.<sup>1</sup> Sears remained with the company until his retirement at the age of forty-six, coinciding with the purchase of the company by Philip D. Armour in 1887.<sup>2</sup> It was shortly after Joseph Sears's retirement that he began purchasing land on Chicago's North Shore on which to build a country residence for his family – a dream that had taken root while occupying a city residence

<sup>1</sup> Colleen Brown Kilner. Joseph Sears and His Kenilworth: The Dreamer and the Dream. Kenilworth, Illinois: Kenilworth Historical Society, 1990, p. 75-76.

<sup>2</sup> Kilner. p. 77 and 119.

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at 1815 Prairie Avenue and summering with family friends who resided in Glencoe, located nineteen miles north of Chicago.<sup>3</sup> Shortly before Sears began purchasing land, the family had enjoyed a trip to the English countryside of Warwickshire during the summer of 1883.<sup>4</sup> While touring, Sears reflected on the book Kenilworth, which he read as young man, a book that was written by Sir Walter Scott as a romantic historical fiction that referenees Kenilworth Castle and its environs. Although Sears' primary motive for purchasing farmland on the North Shore was to provide his family with a country home, it is clear from his papers, kept at the Kenilworth Historical Society, that he also saw an opportunity for a business venture. Amongst Sears' clippings was an article published in 1888 predicting the continued health of the real estate market.

On November 1, 1889, Joseph Sears purchased a parcel of land that had been assembled by Charles E. Simmons, land commissioner of the Chicago and North Western Railway.<sup>5</sup> The initial purchase was for 208.6 acres at the price of \$135,000; an additional fifteen-acre purchase occurred several days later – when combined the two purchases amounted to approximately 225 acres, for an investment of \$150,300.<sup>6</sup> On December 18, 1889, Joseph Sears organized the Kenilworth Company. On September 10, 1890, Kenilworth's streets, lots and blocks were laid out by a Cook County surveyor and the plat was officially recorded on September 27, 1890. The platted suburb shows the Skokie Ditch, which was introduced by early farmers to drain the marshy ground for planting, running parallel to Kenilworth Avenue, on the street's north side, through Block 10, where the Charles N. Ramsey/Harry E. Weese House is located. The ditch makes an abrupt turn, heading north, at the Block's west end.<sup>7</sup> Once the suburb was platted, the Kenilworth Company began selling lots for commercial and residential purposes. These initial lots, like the lot where the Ramseys built their house, were very large, the majority of which were one-hundred by one-hundred-and-seventy-five feet, and did not feature alleys.

When the streets in Kenilworth were originally named, they possessed the names of American authors; however, in 1899, Mr. Sears and the Village Trustees requested that the

<sup>3</sup> Kilner, p. 119.

<sup>4</sup> *Ibid*, p. 113.

<sup>5</sup> Kenilworth First Fifty Years. Village of Kenilworth, 1947, p. 1.

<sup>6</sup> Kilner, p. 138.

<sup>7</sup> The Skokie Ditch, its banks and adjoining land run between the even and odd lots on Block 10, creating an L-shaped piece on the Plat that is marked as "Not Included in this Subdivision" – this piece of land was later subdivided by M.W. Cresap on April 9, 1921 and approved by the Village of Kenilworth on July 11, 1921. From Cook County Plat No. 1343386 in Plat Book 4, pg. 35 and 36.

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neighbors organization rename the streets using English and Scotch names taken from the novel *Kenilworth*.<sup>8</sup> The Kenilworth Historical Society maintains the Kenilworth Company's archives, which include miscellaneous undated maps and pamphlets that mark which lots have been sold, providing a clear picture of the community's development. The earliest undated pamphlets show that those lots with proximity to the train station, near the lakefront, and along Kenilworth Avenue were the most desirable – with Blocks 4, 5, 6, 7, and 8 sold immediately, as well as the two lots closest to the lake on Block 14 and 15, and south of Kenilworth Avenue along Sheridan Road. Additionally, Block 10 showed some early sales, including Lots 10 and 14 (which was 149 Kenilworth, the west neighbor to 141 Kenilworth), as well as on the north side of Block 10 along Melrose. This block was popular because of the central location between the train station and lakefront on Kenilworth's main thoroughfare. An undated pamphlet, written sometime after the 1901 brochure, "Kenilworth, the Model Suburban Home", shows that the lot on the north side of Kenilworth Avenue and east of the railroad station had been designated as parkland. Blocks 2, 3, and 9 along Kenilworth Avenue and Blocks 19, 20 and 21, on the north side of Melrose, the pamphlet noted "are experiencing density." The pamphlet also noted steady sales and development in all outlying lots of Kenilworth.<sup>9</sup>

One of many reasons for the swiftness in lot sales was the promise of quality living through Company-provided amenities. Another was in the quality of the neighboring houses as well as the desire to attract like-minded people. This was guaranteed through a number of restrictive covenants connected to the land deed that outlined the community's high construction standards. The initial deed transfer for the land occupying Lot 16 in Block 10, later known as 141 Kenilworth Avenue, was reviewed; it states, "...this conveyance is made upon the condition that no intoxicating liquor of any kind or character shall ever be sold upon said premises...neither his heirs, executors, administrators, or assigns shall at any time build, erect or maintain any wall of any building of any kind or character or any obstruction to view over or upon said lot, within forty-feet of the front or side street lines...no building shall be built upon said lot that fair actual cost of which shall be less than \$6,000 excepting a private stable which if built shall be erected in the rear of said lot."<sup>10</sup>

In addition, the Village of Kenilworth is located just under three-and-a-half miles northwest of Northwestern University. This location imposed the "four mile limit", an alcohol

<sup>8</sup> Kilner, p. 148.

<sup>9</sup> Kenilworth Company Box #1 from Kenilworth Historical Society. Kenilworth Plat Map for sale (Box 5, misc. maps and pamphlets).

<sup>10</sup> Cook County Recorder of Deeds. Doc #4320584, Book 10435, p. 216.

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free zone, which was established by an 1855 amendment to the University's charter. The amendment stated, "No spirituous, vinous, or fermented liquors shall be sold under license, or otherwise, without four miles of the location said University, except for medicinal, mechanical, or sacramental purposes."<sup>11</sup> Although the alcohol restriction was considered a selling point to early Kenilworth settlers, this was not always the case with later Village residents as disclosed by Benjamin Weese, in an interview on December 7, 2007. Mr. Weese stated that a speakeasy was run in the basement of the Nimmons and Fellows-designed Tudor residence at 547 Roslyn Road and was only accessible by descending a ladder hidden in the kitchen cabinetry.

Progress and improvements within Kenilworth began shortly after organization of the Kenilworth Company. The year 1890 brought the construction of a twelve-by-eighteen-foot temporary shelter near the present-day railway station that would allow passing trains to be flagged, the building of a gas plant, construction of a company barn and a workman's house,<sup>12</sup> the drawing of Kenilworth Avenue – the only street that runs on an east-west diagonal between the downtown area of Kenilworth and Lake Michigan, and the initial paving of the streets with macadam.<sup>13</sup> The two-and-a-half miles of macadam streets was a substantial amenity as these were the first macadam streets laid on the North Shore.<sup>14</sup> By the end of 1891, Kenilworth contained almost three-miles of main and lateral sewers that serviced two-hundred lots and water works that could provide for a population of 2,000 residents.<sup>15</sup> A permanent water tower was built at the northwest corner of Lot 22 in Block 10, just west of Sheridan Road and north of Kenilworth Avenue near the Skokie Ditch, to service the planned population.<sup>16</sup> Additionally gas boulevard lamps lighted the sidewalks; elms were planted on the parkway; and the community acquired a post office, telegraph office, and public and private telephones.<sup>17</sup> As Kenilworth offered no industrial, and few commercial, enterprises – the men in the community traveled to downtown Chicago for work. To raise the status of the developing community and to give it a sense of permanence, the exquisite yellow sandstone railway station, designed by Kenilworth

<sup>11</sup> Michael H. Ebner. Creating Chicago's North Shore: A Suburban History. Chicago: The University of Chicago Press, 1988, p. 22.

<sup>12</sup> Kilner, p. 140-141.

<sup>13</sup> Kenilworth First Fifty Years, p. 3.

<sup>14</sup> Kilner, p. 148.

<sup>15</sup> *Ibid*, p. 144.

<sup>16</sup> Kenilworth First Fifty Years, p. 3.

<sup>17</sup> "Village Built on the Idea of British Hamlet." *Chicago Daily Tribune*, December 8, 1940, p. N1.

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Company architect, Franklin Burnham, had its foundation laid in December 1890<sup>18</sup> with its gas line connected in 1892.<sup>19</sup>

Scars made his first formal advertising attempt in 1891 when he invited twenty personal friends to Kenilworth's lakeshore to view the area and enjoy a luncheon – he offered the land to these potential purchasers at \$60 per foot, which was approximately four times the average cost of land in neighboring communities. Potential purchasers were also solicited through brochures, maps, and newspaper advertisements that highlighted the charms of country living, transportation to the City, the restrictive building covenants, and prestigious neighbors. One such publication was the “Kenilworth Homes” brochure created in the early 1890s that featured a map of the community, complete with pictures of some of the more distinguished residents' homes, including those belonging to: William H.H. Sears, Charles S. Smith, Franklin P. Burnham, and Benjamin P. Hinman – all trustees of the Kenilworth Company.<sup>20</sup> An 1891 *Chicago Tribune* article guarantees the “Most desirable class of purchasers, establishes the character of Kenilworth and assures its future.” By June of 1891, the *Tribune* advertisement's list of distinguished purchasers had expanded to include George Ellsworth, Charles Ware, and George W. Maher.<sup>21</sup> The list price for land at this point was still \$25 per front foot and included amenities such as water, sewer connections, gas, macadam streets, concrete sidewalks, and superior schools.<sup>22</sup> A briefer April 1893 *Chicago Tribune* advertisement generalizes Kenilworth as “the home of many of Chicago's representative businessmen.”<sup>23</sup>

By the end of 1891, completed structures included twelve private residences (many of which were designed by Franklin Burnham for Kenilworth Company Trustees), the company barn, three workmen houses, a private girl's school, and the stone railroad station.<sup>24</sup> On March 25, 1892, a store was constructed to supply Kenilworth's early residences with the *Kenilworth News*, limited groceries, garden and fishing supplies, and a soda fountain – for more extensive shopping, residents would be required to visit neighboring suburbs, such as Evanston.<sup>25</sup>

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<sup>18</sup> Kilner, p. 150.

<sup>19</sup> *Ibid*, p. 126.

<sup>20</sup> *Kenilworth First Fifty Years*, p. 5.

<sup>21</sup> “Display Ad for Kenilworth Company.” *Chicago Daily Tribune*, June 14, 1891, p. 11.

<sup>22</sup> “Display Ad for Kenilworth Company.” *Chicago Daily Tribune*, June 21, 1891, p. 10.

<sup>23</sup> “Display Ad for Kenilworth Company.” *Chicago Daily Tribune*, April 9, 1893, p. 27.

<sup>24</sup> Kilner, p. 215.

<sup>25</sup> *Ibid*, p. 193.

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As Kenilworth's basic amenities were completed, the Kenilworth Company could focus on providing social amenities, such as Kenilworth Union Chapel. The yellow sandstone Kenilworth Union Chapel, designed by Franklin Burnham on Kenilworth Avenue, was dedicated on November 6, 1892, as a non-denominational chapel, which had been organized during the preceding spring. In 1897, residents laid out a nine-hole golf course, which was located between Kenilworth Avenue and Oxford Road and Leicester and Sheridan Road.<sup>26</sup> The golf course was built by the Kenilworth Club, to which membership was offered to all residents, for the exclusive use of its members and guests. The railway station and its neighboring fountain, originally designed by George W. Maher in 1901,<sup>27</sup> but not planned for until 1905 nor constructed until 1906,<sup>28</sup> became a visual identifier along Kenilworth Avenue, as well as a gathering place due to the high amount of traffic it received. Another key structure designed by George W. Maher was the prairie-style Kenilworth Assembly Hall, dedicated in 1907 at 410 Kenilworth Avenue, whose horizontal lines were described as blending beautifully into its park setting southeast of the Kenilworth train station.<sup>29</sup>

In January 1896, Kenilworth's population had swelled to more than three-hundred inhabitants spread over approximately two-hundred acres,<sup>30</sup> which permitted a vote to become a Village that was established on February 4, 1896. Joseph Sears always remained tightly invested in the well-being of the Village and, as such, in 1904 he donated property on Abbotsford Road upon which was erected a three-room, frame school house that continually was expanded.

The Kenilworth Company still existed after the Village's incorporation as a construction and development group that built housing within the Village. The Company's advertising remained true to the Village's original conception as seen in this 1905 *Chicago Tribune* advertisement: (It) "Offers you protection against saloons, flat buildings, unsightly structures, near depot, crowding together of houses, indiscriminate building, with reference to building line: uniform, high class street improvements, all city conveniences..."<sup>31</sup> As a result of the consistent advertising of the Kenilworth Company, its early push for development and construction, and

<sup>26</sup> Kilner, p. 270.

<sup>27</sup> "Scheme for Beautifying the Approach to Kenilworth." *Chicago Daily Tribune*, January 12, 1901, p. 2.

<sup>28</sup> Kilner, p. 206.

<sup>29</sup> "Suburb Hall is Dedicated." *Chicago Daily Tribune*, June 7, 1907, p. 5.

<sup>30</sup> "Will Vote on Incorporation." *Chicago Daily Tribune*, January 26, 1896, p. 4.

<sup>31</sup> "Classified Ad for Kenilworth Company." *Chicago Daily Tribune*, March 26, 1905, p. D15.

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restrictive construction covenants that guaranteed quality homes – in 1983 only 10% of the eight-hundred-and-twenty-five residences in Kenilworth had been built within the last twenty years.<sup>32</sup>

In order to continue to command the high market price for land and residences, the Village made improvements well into the twentieth century. On February 6, 1906, the Kenilworth Park District was formed to become responsible for continuing to plant parkway trees and maintain parks and Village landscaping.<sup>33</sup> The Park District acquired and maintained the park area located on the east and west sides of the Kenilworth Station, Park Drive, Mahoney Park, and Charles Ware Memorial Garden.<sup>34</sup> A franchise owned by Joseph Sears installed underground cables to provide electricity within the Village in 1907. Sears later sold his interests to the Public Service Company.<sup>35</sup> Kenilworth residences were initially identified by locations that were described by the number of houses directionally distant from prominent intersections; house numbers were finally employed in 1918.<sup>36</sup> Kenilworth expanded in 1920 through the purchase of an additional twenty-acres of what was formally the Old North Shore Country Club for a cost of \$202,000. In 1923, the gas boulevard lamps were replaced by electric street lighting.<sup>37</sup> As the Village grew, the outmoded and overtaxed water works required replacement as the original system would occasionally ran dry. The Village purchased a water supply system in 1926 that included electrically driven pumps and a two-hundred-thousand-gallon elevated storage tank.<sup>38</sup> The new waterworks were laid out in the northwest part of the Village, which was a less intrusive location than the prior tower found on the north side of Kenilworth's Avenue in Block 10. In 1938, the Village was able to boast its first nonstop train direct to downtown Chicago.<sup>39</sup>

**Architectural Style: Foursquare**

The residence located at 141 Kenilworth is defined as a Foursquare with ornamental features inspired from the Arts & Crafts movement. 141 Kenilworth Avenue is not the sole example of this ubiquitous housing form in Kenilworth that was popularized at the turn of the

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<sup>32</sup> "Kenilworth is Rich in Tradition, Too." *Chicago Tribune*, May 15, 1983, p. NW\_B1C.

<sup>33</sup> Kilner, p. 208.

<sup>34</sup> *Ibid*, p. 86.

<sup>35</sup> *Ibid*, p. 145.

<sup>36</sup> *Ibid*, p. 201.

<sup>37</sup> Kilner, p. 146.

<sup>38</sup> Kenilworth First Fifty Years. Village of Kenilworth, 1947, p. 24.

<sup>39</sup> Kilner, p. 151.



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20<sup>th</sup> century; however, it is distinct when compared with the other Foursquares in the community. This is because it boasts all visual identifiers associated with the style and it has a grander presence as would be expected on such a prominent street in Kenilworth. The house retains remarkable historic integrity on both the exterior and interior and, of those that do have historic integrity, it is the sole residence ornamented with Arts & Crafts elements.

The Foursquare belongs to a movement that evolved in the early 1890s known as the Rectilinear Movement, so named by architectural historians Wilbert Hasbrouck and Paul Sprague.<sup>40</sup> The movement arose in response to dissatisfaction with the formality of Victorian life and architecture, as seen in the highly individualized and excessively ornamented exterior wall planes of Queen Anne residences, whose fussiness extends to the interior's formally arranged and highly specialized maze of rooms. This revolution in architecture includes the Prairie Style, Colonial Revival style, and the fully-realized Foursquare, which all focus on a more rectangular-shaped building form with flat wall planes and simplified ornamentation.

Foursquare residences were popularized as examples of the 'comfortable house'. They were constructed nationally from the mid-1890s through the 1920s, when the style began to wane in popularity – almost all construction of Foursquares ceased in the 1930s. One of the earliest examples of a Foursquare surfaced with the publication, in 1891, of Denver architect, Frank E. Kidder's, design for his own residence in the magazine *Architecture and Building*.<sup>41</sup> Because the architect was educated on the East Coast and did work nationally, his plan was picked up by other publications. His modern attitude towards home life was initially received and emulated by the wealthy; however, the building type soon achieved mass popularity with the publication, in 1895, of a full set of drawings for a completed Denver Foursquare in *Carpentry and Building*, a widely read building magazine.<sup>42</sup> By the turn of the century, all publications that dealt with home life, from ladies' magazines to architectural journals and pattern books, were advocating extreme simplification resulting in acceptance of the style through all economic levels.<sup>43</sup> In 1903, Robert Spencer expanded on the attitude of the Rectilinear Movement in the *House Journal*. He wrote that the simplified aesthetic could be achieved "by skillful massing of the parts of a house, judicious arrangement of openings, and the use of texture rather than applied

<sup>40</sup> Thomas W Hanchett. "Abstract: The Four Square Type in the United States." *Perspectives in Vernacular Architecture, Volume 1*. Annapolis: Vernacular Architecture Forum, pg. 51.

<sup>41</sup> Hanchett, pg. 53.

<sup>42</sup> *Ibid.*

<sup>43</sup> Gwendolyn Wright. *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago, 1873-1913*. Chicago: The University of Chicago Press, 1980, p. 231.

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ornament"...."yet even composition of masses must be subordinated to the economy which has demonstrated that a plain square or oblong box is the cheapest form."<sup>44</sup> The Foursquare continued to be widely published in carpentry and building magazines through the 1920s.

In addition to the publication of drawings and critical writings supporting the Rectilinear Movement within architectural journals, house magazines, and newspapers, builders or homeowners through trade catalogs or mail order companies could purchase complete plans for Foursquare residences. Contractors or builders could then either build as specified or adjust the plans on-site to meet the needs of potential homeowners. The sheer number and availability of these publications, advances in the standardization of windows, doorways, millwork, and balloon frame construction, combined with an extensive national train network that could carry precut lumber and finishes throughout the country, permitted the successful construction of sound and stylish residences without the assistance of a trained architect.<sup>45</sup> This is believed to have been the case with the residence built for C. N. Ramsey at 141 Kenilworth Avenue.<sup>46</sup> In response to the popularity of mail-order plans that were utilized by builders without the assistance of an architect, many mail order companies tried to differentiate themselves by offering the assistance of a full-time in-shop architectural staff; this was the case with the Riverside, Illinois, based Radford Architectural Company of Chicago.<sup>47</sup> Also as early as 1904, the Aladdin Company of Bay City, Michigan, began selling and shipping house plans complete with all materials to a site with instructions intended to be usable by amateurs.<sup>48</sup> A unique feature of all Foursquare plans was their adaptability to popular styles. Often times, the purchaser would begin by selecting the interior plan and porch arrangement and then apply an ornamental finish to the exterior. This was acceptable because the novelty of the shape was recognizable enough that creative finishes were unnecessary.<sup>49</sup> This is often times indicative of a builder-designed house because unlike architects who experimented with the new geometry of the unornamented wall planes, builders

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<sup>44</sup> Wright, p. 233.

<sup>45</sup> Alan Gowans. *The Comfortable House: North American Suburban Architecture, 1890-1930*. Cambridge, Massachusetts: The MIT Press, 1986, p. 41.

<sup>46</sup> An extensive amount of research was undertaken to determine if the residence at 141 Kenilworth was an architect designed residence, including research in the historic Chicago Tribune archive, review of all issues of *The Economist* for the year 1908, as well review of the March through August issues of *The American Contractor*. Although it is possible that an attribution for the residence was overlooked, it appears most likely that no direct architect was engaged on the residence's design.

<sup>47</sup> Gowans, p. 45.

<sup>48</sup> *Ibid*, p. 48.

<sup>49</sup> *Ibid*, p. 72.

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were more comfortable with applied ornamentation that resembled either Classical Revival, Prairie, or Arts & Crafts finishes.<sup>50</sup>

Residences built during this design revolution shared five design principles that shaped their appearance: (1) the house was simpler in form and ornament both on the exterior and interior, (2) square footage was reduced and the floor plan became more open as extra rooms and partitions were removed, (3) residences were more alike in form and ornament as individuality became less important and residences were viewed as part of a contextual picture, (4) the technological systems, such as controlled heating, plumbing or electricity, were more complex, expensive and integral to design, and (5) the kitchen became a central focus for the designer.<sup>51</sup> This rebelliousness in building evolved as a response to dissatisfaction with the ideals of the preceding generation epitomized in the formality of the Victorian homes. In addition, the desire for superfluous ornament was reexamined following the national economic depression of 1893.<sup>52</sup> Foursquare houses departed radically in arrangement and exterior shape from their Victorian predecessors, a change that was necessary as family size decreased and modern amenities increased. Modern times allowed for a smaller home with less specialized workrooms so that the most economical floor plan was sought. It proved to be the cubical or rectangular footprint of the Foursquare.

The name Foursquare is derived from the predominant interior floor plan arrangement, consisting of four rooms on the first floor and four rooms on the second, lending a cubical shape to the residence. This shape proved to be the most economic as it provides the most house area while requiring the least ground area. Foursquares were usually thirty by thirty feet or thirty-six by thirty-six feet; however, in denser areas, the shape would be elongated to thirty by thirty-six feet.<sup>53</sup> The Ramsey/Weese residence rests on a base measuring approximately thirty-three feet by thirty-five-and-a-half-feet with an additional almost ten-foot wide porch running east-to-west across the width of the residence and a small north-south running enclosed porch/sun room that is just under ten-feet wide abutting the east elevation while extending approximately one-third of the residence's length. From the exterior, a tall, hipped or pyramidal roof, a central front dormer, and sometimes side dormers further define the style. The residence at 141 Kenilworth Avenue boasts a hipped roof with a gabled dormer centered on each roof plane, making the residence a

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<sup>50</sup> Wright, p. 250.

<sup>51</sup> Wright, pages 234-235.

<sup>52</sup> Clark, Clifford Edward. *The American Family Home, 1800-1960*. Chapel Hill: The University of North Carolina Press, 1986. pg. 135.

<sup>53</sup> Poore, Patricia. "The American Foursquare." *Old House Journal*, November 1987, vol. 15, no. 6, pg. 31.

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high-style vernacular Foursquare. One of the most defining features of a Foursquare is the inclusion of a one-story raised porch accessed via steps of wood, brick or concrete and that would most often run across the entire facade of the residence. Large porches were desirable on Foursquares to provide additional living space with the porch often acting as a three-season living/reception room, used to greet visitors and neighbors.<sup>54</sup> Unlike the gingerbread Victorian porches, the Foursquare porch was designed with boxed posts or Tuscan columns with simple slat or squared balusters intended to impart a sense of massiveness.<sup>55</sup> Exterior ornamentation was limited to fenestration that sometimes including decorative windows, such as those with a Palladian configuration, or diamond shaped panes for a more Tudor appearance, wood trims and eaves.<sup>56</sup> Windows could also be simple one-over-one, double-hung, or divided into a myriad of arrangements including two-over-one, two-over-two, or six-over-one, and could be arranged singularly, or in pairs or triples.<sup>57</sup> The window arrangement was often associated with the interior space, in that large bay windows or a row of windows on the first floor would indicate the location of the living room, since it was desirable for this room to receive substantial light; the same would apply to the master bedroom on the second floor. Additionally, bay windows are found on the side of early Foursquares to indicate the location of the more formal dining room.<sup>58</sup> To complement the large porch and plentiful windows, a Foursquare home would also utilize French doors. Heavy woodwork typically surrounded the residence's openings; horizontal wood beltcourses were common and often ran at the second floor level. Deep eaves were designed to extend from the hipped or pyramidal roof, as well extending from the large hipped roof over the front porch. The porch often extended beyond the side elevations of the residence; this was particularly characteristic of houses that were finished with Arts & Crafts ornamentation. This design feature was used to create a sense of solidity and rootedness by extending the homes horizontal lines. The exterior of the residence was usually painted in lighter shades, such as ivories or gray, which would allow the more darkly painted woodwork more visibility.<sup>59</sup>

The interior of a Foursquare is most typically entered through an entrance located at one end of the main façade, opening into a side stairhall and in more rare instances, directly into the living room. However, the larger Foursquare would often feature a centrally located entry

<sup>54</sup> Gowans, p. 28.

<sup>55</sup> Poore, Patricia. "The American Foursquare." *Old House Journal*, November 1987, vol. 15, no. 6, pg. 29.

<sup>56</sup> Kahn, Renee. "Post-Victorian Domestic Architecture." *The Old-House Journal*, January 1982, vol. 10, no. 2, pg. 30.

<sup>57</sup> Massey, James C. and Shirley Maxwell. "The All-American Family House." *Old House Journal*, November/December 1995, vol. 23, no. 6, pg. 31.

<sup>58</sup> James C. Massey and Shirley Maxwell. "American Squared." *Old House Journal*, March/April 2006, pgs. 92.

<sup>59</sup> Wright, p. 244.

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accessed from the main porch that opens into a central stairhall;<sup>60</sup> this is the case at 141 Kenilworth Avenue. The interior arrangement of many large Foursquares tended to be flexible in their room layout and would usually contain three rooms: living room, dining room, and kitchen. This level of the house would feature a more open plan arrangement with communication between rooms occurring through large openings that may or may not have been partitioned by pocket doors. This more open floor plan allowed greater passage of light within the residence as well as minimized the visibility of smaller room sizes.<sup>61</sup> The upper floors of the residence contained the bedrooms and family bathroom or bathrooms. Sometimes the second floor of the residence would also feature a sleeping porch at its rear.<sup>62</sup> The residence at 141 Kenilworth features an enclosed sleeping porch at the rear of the residence, although it was not original to the design, having been built during the Weese family's period of ownership.<sup>63</sup>

Interior features shared by all sizes of the Foursquare include customized built-ins for almost every room of the residence, which ranged from bookshelves and cabinets to window seats and closets.<sup>64</sup> The built-ins were useful to maximize floor space by removing the need for large bureaus and cabinets. The floors of the residence were wood with wood trim. More rarely, naturally stained wood paneling was offset by plain, light-colored interior walls that feature a painted stencil along the border if molding was not installed.<sup>65</sup> This is evident in the Ramsey/Weese residence's dining room where forensic investigation determined the walls historically had a low plate rail with vertical boards creating panels that feature a light colored fabric wall covering; the current homeowners have restored these lost decorative elements.

All floors of a Foursquare, as well as with other residences of the Rectilinear Movement, would be designed with a focus on comfort and up-to-date technology, such as indoor plumbing, water closets, and central heating.<sup>66</sup> After the turn of the century, porcelain bathroom fixtures were being mass-producing, promising sanitary living to middle-class homeowners in the form of at least one-bathroom per residence, which was usually located on the second floor.<sup>67</sup> In the case of the Ramsey/Weese Residence, it is believed to have been constructed with at least two

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<sup>60</sup> Massey, "American Squared", p. 89.

<sup>61</sup> Wright, p. 246.

<sup>62</sup> Massey, "American Squared", p. 93.

<sup>63</sup> This was revealed during the December 2007 interview with Benjamin Weese; no building permit for this addition was found.

<sup>64</sup> Wright, p. 241.

<sup>65</sup> *Ibid.*

<sup>66</sup> *Ibid.*, pg. 32.

<sup>67</sup> Wright, p. 236.

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full bathrooms on the second floor and one powder room in the basement.<sup>68</sup> The hallway bathroom on the second floor historically contained only a shower, while the master bathroom was also accessed via the second floor hallway and contained a bathtub at the time of the Weese family's ownership, based on Benjamin Weese's recollection in December 2007. The powder room was located at the north end of the basement and would have primarily been utilized by servants. Originally, the residence was built with both gas tubing and electrical wiring, although it appears the gas was never utilized for lighting. Additional technological advances included the use of a variety of materials for insulation and fire stops or fiber inserts between floors to protect against fire.<sup>69</sup>

The kitchen became one of the most discussed rooms within the modern Foursquare at the turn of the century. In general, the space became more central to the residence as it was incorporated into the main body of the house, as opposed to set apart at the rear or in a basement; conversely, however, the floor space of the kitchen typically became smaller. The most typical Foursquare kitchen would be about eleven by eleven feet, with the pantry eliminated in smaller Foursquares to maximize space.<sup>70</sup> The reduction in kitchen size is related to the decrease in the necessity of producing homemade food as a greater number of stores and easier transportation made canning and food storage less necessary. Additionally, a myriad of space-saving small appliances were being introduced. These included iceboxes, gas ranges and stoves, and hand cranked washing machines. While storage space may have been lost by the removal of pantry space in many Foursquares, efficiency was gained through the inclusion of built-in kitchen cabinetry. The residence at 141 Kenilworth originally boasted both built-in cabinetry and a butler's pantry that connected the kitchen and dining room.<sup>71</sup>

In the case of the Ramsey/Weese Residence at 141 Kenilworth Avenue, the exterior of the Foursquare is finished with ornamentation inspired by the Arts & Crafts movement. Although Arts & Crafts is a philosophy rather than a style, it is more appropriately used when described a grander, more high-style example of architecture, than the term Craftsman, which more accurately describes bungalows or like smaller dwellings.<sup>72</sup> Like the Foursquare form, the Arts & Crafts movement marked a deliberate departure from architectural precedent. The

<sup>68</sup> No building permits relating to plumbing or bathroom work appear until November of 2000.

<sup>69</sup> Wright, pages 235-237.

<sup>70</sup> *Ibid.*, p. 239.

<sup>71</sup> The Ramsey/Weese Residence's pantry was later transitioned to a powder room and rear hall that connected the main stairhall to an east-west running hallway connecting the kitchen and dining room.

<sup>72</sup> Gowans, p. 28.

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American adaptation of the Arts & Crafts style originated through the work of a pair of California brothers, Charles Sumner Green and Henry Mather Green, who practiced in Pasadena from 1893 to 1914.<sup>73</sup> The brothers began designing small bungalows in 1903 that were heavy influenced by a combination of the English Arts & Crafts movement and their interest in Asian architecture.<sup>74</sup> This interest, when combined with their early training in the manual arts resulted in houses featuring a low roofline with extended eaves, exposed structural members, and wood joinery.<sup>75</sup> By 1909, the brothers had expanded from the small bungalow to design some high-style examples of Arts & Crafts residences in California; these received considerable publicity within professional architectural journals and house magazines. The journal coverage was quickly followed by mail-order plans that could be purchased with pre-cut lumber and ornamentation to be assembled on-site.<sup>76</sup>

Identifying elements of Arts & Crafts architecture include front-, cross-, or side-gabled roof with hipped roofs making up less than ten-percent of Arts & Crafts inspired homes.<sup>77</sup> The roof eaves are wide, often boasting exposed rafter ends, beams or braces below. Dormer windows are often likewise ornamented with small gable roofs and exposed rafters.<sup>78</sup> Arts & Crafts houses typically have a large and prominent front porch whose roof is supported by square and massive piers that rest upon a solid base and are connected by a balustrade. The sides of these piers often widen as they reach their base.<sup>79</sup> The exterior walls of the residence and porch piers are most often masonry, clapboard or shingles; but can also be concrete block or stucco, which is most frequently seen in the Midwest.<sup>80</sup> Those elements of the Ramsey/Weese House that are readily identifiable as inspired by the Arts & Crafts movement include widely overhanging eaves on both the hipped roofs of the house and the porch, the two-and-a-half-story height and the four dormers. Additionally, the front porch's roof is supported by square piers featuring decorative capitals that mimic a supporting bracket, while the outermost piers are sloped, widening as they reach the floor of the porch.

As would be expected with such a popular style, there are a number of Foursquare residences within the Village of Kenilworth, particularly because of the simple natural setting of

<sup>73</sup> Virginia and Lee McAlester. A Field Guide to American Houses. New York: Alfred A. Knopf, 2004, p. 454.

<sup>74</sup> *Ibid.*

<sup>75</sup> *Ibid.* p. 11.

<sup>76</sup> *Ibid.* p. 454.

<sup>77</sup> McAlester, p. 453.

<sup>78</sup> *Ibid.* p. 454.

<sup>79</sup> *Ibid.* p. 454-454.

<sup>80</sup> *Ibid.* p. 454.

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the community's landscaped streets and because much of the Village was being developed during the height of the type's popularity. When a windshield survey was conducted to identify Foursquares within both the originally platted portion of the Village, as well as within the later annexations, it was found that these areas contained sixteen Foursquares, including the residence at 141 Kenilworth Avenue; additionally, there are a small number of Prairie Style houses that share elements of the Foursquare. Nine of the Foursquares are finished only with stucco, with three examples that have clapboard siding, one sheathed in shingles, and three that combine materials on the exterior. Of these three,, one is stucco with a heavy brick foundation and two combine clapboard siding with stucco. The roofs are primarily hipped with one side-gabled residence and a handful of pyramidal roof forms. Of the fifteen other Foursquares, six of them have serious integrity issues; these are located at 520 and 643 Abbotsford, 245 and 323 Cumnor, 515 Essex, and 258 Kenilworth. Most of these examples have had their wood windows replaced, front porches enclosed by screen or converted to additional living space, alterations to dormers, and/or incompatible or oversized additions that detract from the cubical shape of the house. An additional five of the Foursquares are missing iconic elements of the style. These may have a small entry porch or an entrance to the residence that is not located on the front façade, resulting in a loss of symmetry. These addresses include 229 and 319 Essex, 549 Exmoor, 621 Ivy Court, and 310 Oxford.

The remaining four Foursquares are architecturally different from the Ramsey/Weese House but are excellent examples of the style with better integrity than the previous examples, and as such, will be discussed individually. The residence at 416 Cumnor has a full-width front porch with a central entry. But unlike the Ramsey/Weese House it is finished with clapboard, not stucco, and boasts a gabled dormer on the main façade. It appears there may have been some alterations to the porch as the columns extend fully to the floor and there is no railing along the porch edge. Additionally, the window in the central dormer was replaced with a multi-pane divided light window. The residence at 514 Abbotsford has a full-width front porch with a side entry and a dormer window on the main façade. It is subtly finished with Classical Revival ornamentation as seen through the simple square columns with unornamented capitals and shallow eaves. The residences located at 244 and 412 Cumnor both have full-width front porches with a centered entry, a dormer on the main façade, and extended eaves; however, they have Classical Revival features, including the pedimented side-gabled roof and dormer, as well as Doric columns supporting porch roof on 244 Cumnor. A front-facing pediment in the porch roof, which is supported by squared columns featuring recessed panels and a simplified capital is located in the center of the residence at 412 Cumnor. Although these four residences are



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excellent examples of the style, their Classical Revival ornamentation sets them apart from the residence located at 141 Kenilworth Avenue.

Additional residences surveyed include 206 Cumberland, which shares many elements of the Foursquare, such as a central entry accessed by a slightly-raised, grand entry porch and dormer windows on all elevations; however, the residence remains squarely within the Prairie Style because of its heavily emphasized rectangular shape and some minimal window banding. Another such example is a smaller residence at 304 Cumnor, which features a more cubical shape and a raised covered entry that is significantly less grand; however, the prominent banding of windows on the first floor makes the residence clearly an example of the Prairie Style. Finally, another residence worthy of mention is that located at 328 Warwick. The house has a three-bay-wide façade featuring a dormer and slightly raised covered entry porch. Although the residence is rectangular-shaped it is not substantially focused on the horizontal and instead imparts a sense of massiveness. A simply-designed cornice and an enclosed sleeping porch on the side elevation places the residence more within the Classical Revival Style than identifiable as a true Foursquare. After surveying all of the Foursquares and Prairie Style residences, it became clear that the Charles N. Ramsey/Harry E. Weese Residence is the purist example of a Foursquare and the only example whose ornament is inspired by the Arts & Crafts movement in Kenilworth. Unlike any other, it possesses all of the Foursquare's identifying elements while exhibiting remarkable historic integrity.

**Charles N. Ramsey/ Harry E. Weese House: 141 Kenilworth Avenue**

The important history of the ownership of 141 Kenilworth Avenue dates back to 1898 although the residence was not constructed until 1908. Prior to its development, 141 Kenilworth Avenue was known as Lot 16 in Block 10. The first transaction that references Lot 16 is in the Cook County Recorder of Deeds ledger books in 1898. On July 21, 1898, the Trustees of Kenilworth Company sold Lots 16, 18, and 20, to Joseph Sears. Sears retained all three lots until November 28, 1906, when the southwesterly eighty-five feet of Lot 18 and the northeasterly fifteen feet of Lot 16 were sold to Joseph F. Gillen for \$4,000.<sup>81</sup> It is presumed that this combination of Lot 16 and 18 was because of the placement of the earlier constructed water tower at the northwest corner of Lot 22.

Joseph and Helen Sears also held title to Lots 22 and 24, so by retaining Lots 20 and 22 there was significant open space on either side of the water tower and between its neighboring

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<sup>81</sup> Cook County Ledger Books. Document #396271, Book 9437, p. 633.

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residences. The first of these neighboring properties to sell was the combination of the northeasterly fifteen feet of Lot 16 and the southwesterly eighty-five feet of Lot 18 to Joseph F. Gillen on November 28, 1906.<sup>82</sup> It appears that Sears had appropriated the northeasterly fifteen feet of Lot 18 for additional open space around the Kenilworth water tower, and because Lot 16 was also unsold at the time, Gillen most likely requested the additional northeasterly fifteen feet of Lot 16 so as to have a full one-hundred foot wide lot. On the opposite side of the water tower land, Lot 24 was retained by Sears until March 17, 1917, when the parcel was sold to James C. Kengh. The easterly fifteen feet of Lot 18 and Lot 20 were sold by Helen Sears (Joseph Sears had since passed away) to Claude A. Edmonds on January 31, 1922. Lot 22 was retained the longest, finally being sold on August 24, 1925, to Stephen E. Hurley, Claude E. Smith and William W. Webster. It is believed that this was part of the transaction that would replace the antiquated waterworks system with a new electrically-driven centrifugal pump and two-hundred-thousand-gallon storage tank further west at Roger and Exmoor Avenues.<sup>83</sup>

The remaining westerly eighty-five feet of Lot 16 appear in the Cook County Ledger Books on January 22, 1909, when Joseph and Helen Sears sell the parcel to Charles N. and Katherine A. Ramsey. The land parcel sold for \$4,000,<sup>84</sup> demonstrating an increase in land value over the three-year period between when the combination lot, containing the easterly fifteen feet of Lot 16 and the southwesterly eighty-five feet of Lot 18, sold for the same amount. Although the land transaction occurred in January of 1909, the parcel history on file with the Village of Kenilworth states that Charles N. Ramsey filed the residence's building permit in June 1908.<sup>85</sup> Therefore, it is believed that the transaction date in 1909 marks completion of the residence.

The property parcel that the house rested upon expanded in the 1920s through the platting of Cresap's subdivision. On July 6, 1921, Mark W. Cresap and wife, owners of the el-shaped strip of land that included the Skokie Ditch and land running through the middle of Block 10, subdivided the property into five separate lots to be sold individually.<sup>86</sup> Harry Weese, homeowner of 141 Kenilworth Avenue at the time, purchased Lot 4 in the Cresap Subdivision for fifty dollars on September 9, 1921.<sup>87</sup> Lot 4 was a rectangular piece of land on the north side of the Skokie Ditch that ran the full width of the Weese's lot, and extended approximately half of

<sup>82</sup> Cook County Recorder of Deeds. Document #3962741, Book 9437, p. 633.

<sup>83</sup> Brown, p. 144.

<sup>84</sup> Cook County Recorder of Deeds. Document #4320584, Book 10435, p. 216.

<sup>85</sup> Village of Kenilworth Building Permit File. PIN #05-27-100-027. Southwesterly eighty-five feet of Lot 16.

<sup>86</sup> Cook County Plat Books. Document #7205612.

<sup>87</sup> Cook County Recorder of Deeds. Document #7308364, Book 17104, p. 511.

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the width of the east neighboring Lot 18. Lena Spiegel, who resided at 140 Melrose Avenue, purchased, on the same date, Lot 3, which was a large L-shaped piece of land that extended the full width of the Spiegel's oversized lot on Melrose that aligned with Lot 14, Lot 16, and Lot 18 on Kenilworth Avenue.<sup>88</sup> Further, Lot 5 extended to the Skokie Ditch's north bank at its east end, occupying the eastern half of the land behind Lot 18 on Kenilworth Avenue. This unusual platting resulted in Lena Spiegel's Lot 3 sharing the north and east border of the Weese's Lot 4, which was centered behind the Spiegel's residence on the north side of the ditch. This arrangement was maintained until May 20, 1939 when Harry E. and Marjorie M. Weese sold Lot 4 to Modie J. and Lena S. Spiegel, returning 141 Kenilworth's parcel footprint to its configuration prior to Cresap's Subdivision.

As the residence at 141 Kenilworth was originally designed, it was a two-and-a-half story dwelling with dormer windows centered on all elevations. The three-bay wide main façade (south elevation) boasted a full-width front porch. The 1914 Sanborn Map that includes the residence shows a rectangular porch on the front of the house without the wrap around enclosed sun room that is seen today. It is unclear whether there was an error in the drafting of the 1914 Sanborn Map or if the porch was introduced between 1914 and when the Weese family took ownership in 1919.<sup>89</sup> When the Weese's purchased the residence, the side porch that abuts the front porch at its east end and that extends one-third of the length of the east elevation, was enclosed by screens<sup>90</sup> and the porch's roof and columns were integrated into the front porch's design. The porch's screens were replaced with windows during the 1920s, forming an enclosed sun room, when the Harry E. Weese family owned the property. The north elevation (rear) has been altered from its original configuration in that the rectangular shaped projection topped with a smaller hipped roof at the west end of the house is not original. The 1914 Sanborn Map shows the rear elevation of the house as flat, with the house ending at the north wall of the dining room, and a small porch that accesses the kitchen located towards the west end.<sup>91</sup> During the interview with Benjamin Weese on December 7, 2007, it was stated that the second floor sleeping porch/tandem room was introduced over an unheated rear entrance porch by his family. The date of this sleeping porch/tandem room is unknown. The only additional alteration to the property that dates from the Weese's period of ownership is also the first building permit that remains on

<sup>88</sup> Cook County Recorder of Deeds Ledger Books. Document #7285700.

<sup>89</sup> Benjamin Weese was contacted about this detail and does not recall the side porch being introduced during his family's ownership, therefore it is presumed to have been introduced prior to their occupancy.

<sup>90</sup> A historic photograph that dates to 1919 shows the Weese family enjoying the side porch that at the time was enclosed only by screens.

<sup>91</sup> Sanborn Fire Insurance Map, 1914. Chicago (IL), Volume J, Page 90.

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file with the Village of Kenilworth. On November 14, 1930, building permit #2086 was filed by Harry E. Weese to construct a frame garage at a cost of \$400.<sup>92</sup>

Two small alterations to the property followed when, on June 13, 1963, homeowner Forest Williams submitted Permit #4200 to lengthen the garage at a cost of \$200,<sup>93</sup> and then on June 1, 1971, when homeowner J. Malone invested \$3,200 to remodel and extend the residence's rear porch on Permit #5106.<sup>94</sup> It is unclear what this extension and remodel entailed but it is possible that the rear entry porch and tandem room/sleeping porch on the second floor were then expanded to the west to their current size and at least the first level enclosed with aluminum siding.<sup>95</sup> J. Malone would file an additional building permit on September 22, 1980, to alter the rear elevation at a cost of \$12,000.<sup>96</sup> It is possible that the former rear entry porch was integrated into the kitchen design as a breakfast room/kitchen addition on this permit, although that cannot be confirmed; however, it is known that at this time the informal family room that abuts the east wall of the kitchen addition and the north wall of the dining room was introduced. This necessitated the removal of the windows on the dining room's north wall, and the addition of French doors. It is unclear if it was at this point in time that the butler's pantry connecting the kitchen and dining room was opened into the rear of the closet in the stairhall's north wall and if the first floor powder room was then added, although this is very likely the case based on the finishes and interior doors in the powder room and new hall closet.

Barbara and James Kackley acquired 141 Kenilworth Avenue in 1987, and soon made a number of improvements, all filed in 1989. The first was for the replacement of the roof over the second floor's sleeping porch on the rear elevation; it was filed on March 14, 1989, and estimated to cost \$5,000.<sup>97</sup> It is unclear what the prior roof shape was, but the roof seen today blends seamlessly in shape and finishes with the historic residence. This would be another potential time when the second floor sleeping porch/tandem roof was enlarged; whether the expansion was part of the Malone's 1971 permit or the Kackley's 1989 permit remains unclear. The additional alterations by this homeowner were for a new garage, filed under permit #6695, on April 21, 1989, which was estimated to cost \$30,000,<sup>98</sup> and a rear deck filed on June 20, 1989, on

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<sup>92</sup> Village of Kenilworth Building Permit #2086, Filed on November 14, 1930.

<sup>93</sup> Village of Kenilworth Building Permit #4200, Filed on June 13, 1963.

<sup>94</sup> Village of Kenilworth Building Permit #5106, Filed on June 1, 1971.

<sup>95</sup> The current homeowners, Dan and Rachel Noel, discovered aluminum siding under the stucco in the course of restoration work at their residence.

<sup>96</sup> Village of Kenilworth Building Permit #5759, Filed on September 22, 1980.

<sup>97</sup> Village of Kenilworth Building Permit #6664, Filed on March 14, 1989.

<sup>98</sup> Village of Kenilworth Building Permit #6695, Filed April 21, 1989.

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permit #6731 for an estimated \$12,500.<sup>99</sup> The rear deck was a wrap around porch that extended across the rear of the residence before turning at its northeast corner to connect with the French doors that access the north end of the enclosed sun room on the east elevation.

The last building permit recorded on the Village of Kenilworth's house file for 141 Kenilworth Avenue shows that on November 29, 2000, the homeowner, John Hannsz, filed for permit #9127, which would include a remodel of the second floor bedrooms and bath estimated to cost \$200,000.<sup>100</sup> The permit does not enumerate the work done on the second floor excepting the remodeling of both bathrooms, it is at this time that the expansion of the hall bathroom's floorspace is assumed to have occurred through the moving of the bathroom's east wall further east and into the northeast bedroom. According to the interview with Benjamin Weese in December of 2007, the master bathroom was accessed via the master bedroom as well as through a linen closet at the center of the hallway's east wall. It is believed that while remodeling the master bathroom the opening into the hallway closet was sealed. The master bedroom has a closet at its southwest corner that during the Weese's period of ownership also served as a passage connecting the southeast and southwest bedroom. The opening into the southwest bedroom has since been sealed and covered, allowing additional closet space. It is possible that this also occurred during the Hannsz's remodel of the second floor, although this is not mentioned in the building permit. Considering the large expenditure estimated for this alteration, it is possible that the expansion of the second floor's rear sleeping porch occurred at this point rather than on the two earlier mentioned permits. Additionally, the kitchen was fully remodeled in 2000, presumably also on this permit, although it was not described.

Alterations to the residence that occurred after this last building permit filed in 2000 were minor and were mostly related to maintenance, mechanicals and decorating. In reviewing the Real Estate brochure assembled for the Hannsz's in 2005, their work on the residence was advertised. That work undertaken after 2000 included the replacement of the furnace and the introduction of two new water heaters in 2002 and the finishing of the basement space in 2004. At that time the roof was replaced with cedar shingles and new copper gutters were installed. .

The current homeowners, Dan and Rachel Noel, purchased the residence in July of 2005 and have since then undertaken a number of rehabilitation projects at the residence. Their work has ranged from updating mechanicals, refinishing floors, to replicating missing millwork or damaged windows, and replacing non-historic elements with more period finishes. No detail has

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<sup>99</sup> Village of Kenilworth Building Permit #6731, Filed on June 20, 1989.

<sup>100</sup> Village of Kenilworth Building Permit #9127, Filed on November 29, 2000.

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been overlooked in this noteworthy restoration project down to the replacement of modern light switches with push button switches. The work has been reviewed by an architect with the Illinois Historic Preservation Agency and has been determined to be in accordance with the Secretary of the Interior's Standards for Rehabilitation.

**Historic Homeowners**

The first homeowners of 141 Kenilworth Avenue, Charles Nace and Katherine A. Ramsey, purchased the land parcel on which they were constructing the residence on January 22, 1909.<sup>101</sup> The parcel was conveyed in Document #4320584 at a cost of \$4,000 and makes no mention of a structure on the lot. It is believed, however, that the construction of the residence had just been completed, necessitating the official sale of the lot, as evidenced by the Village of Kenilworth's Building Permit file that identifies the initial permit as applied for in June 1908. By February of 1909, the Ramsey's were living there and were entertaining. An article in the *Chicago Tribune* mentions that a barn dance was to be held at their Kenilworth home to celebrate their wedding anniversary and to wrap up the winter season of entertaining as they prepare to depart to Atlantic City for the springtime.<sup>102</sup>

According to the Fourteenth United States Census, which was conducted in 1920, the Ramsey family consisted of Charles N. (who in 1920 was forty-eight years old), Katherine (age thirty-eight), Charles E. (son, age sixteen), Jane K. (daughter, age thirteen), and John C. (son, age twelve). The Census also identifies Charles' occupation as Sales Manager in the Industry of Window/Glass with a work address of 151 Washington Boulevard obtained in the Bumstead's Evanston and North Shore Directory of 1910 and 1912/1913.<sup>103</sup> Charles Ramsey appears twice in the Notes Receivable and Payable ledgers for the Kenilworth Company that are held in the collection of the Kenilworth Historical Society. The first time he is mentioned is in 'notes payable' for the amount of \$3,859.75 on January 27, 1909; this would appear to be the outstanding balance of the transaction to obtain Lot 16. The second mention is on August 13, 1909, when C.N. Ramsey takes out a loan in the amount of \$500 payable to Joseph Sears that is secured by what appears to say "Rawson and Evans".<sup>104</sup> A 1909 display ad for Rawson and Evans identifies the company as "Manufacturers of Ornamental Glass, Chipped Glass Signs, Electric Jeweled Signs" with their office located at 151-153 W. Washington Street; this appears

<sup>101</sup> Cook County Recorder of Deeds. Document #4320584.

<sup>102</sup> "In the Society World." *Chicago Daily Tribune*, February 17, 1909, p. 9.

<sup>103</sup> Bumstead's Evanston and North Shore Directory: 1910 and 1912/1913, p. 977.

<sup>104</sup> Notes and Bills, Notes Receivable and Payable from March 1893 to December 1911, Kenilworth Company.

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to be the company where Ramsey was employed.<sup>105</sup> The innocuous term 'art glass' in the above article is significant because the current homeowners, Rachel and Dan Noel, discovered a number of ash pits under the enclosed sun room in April, 2008. Mrs. Noel, an archeologist, carefully excavated and recorded the items that she found. Her object list includes unleaded glass fragments in a variety of colors and several patterns totaling about fifteen windows, as well as a beveled glass fragment from a beer sign. It is possible that these mysterious pieces were samples from Rawson and Evans.

On January 2, 1912, Charles N. Ramsey transferred the property to James H. Bell, who then conveyed title to Harry E. and Marjorie Weese, in March of 1919. It appears that the transfer to Bell was simply a rearranging of assets with the homeowners and occupants continuing to be the Ramsey family until the transfer to the Weese's. This is supported by a Chicago Blue Book listing for Ramsey that shows his 1913 and 1914 home address as being located in Kenilworth.<sup>106</sup> After the sale to the Weese's, the Ramsey family relocated to Chicago; later moving to Wilmette as mentioned in the announcement of daughter Jane's engagement to Philip H. Kemper, son of Mr. and Mrs. William F. Kemper of 4517 N. Ashland (Wilmette).<sup>107</sup> Although no information turned up on the Ramsey's eldest son, Charles, it is known that the youngest son, Corporal John C. Ramsey, passed away while serving in World War II. His wife, Kathleen Heuston Ramsey, and two children, Janette (three-and-a-half-years old) and John (one year old) relocated from England to her in-laws residence, 1517 Highland Avenue, in Wilmette, after her husband's passing.<sup>108</sup>

The Harry Ernest Weese family purchased 141 Kenilworth Avenue on March 19, 1919, and lived at the residence until it was sold on September 4, 1942, making the Weese family's period of ownership the longest of all the historic homeowners. Harry E. Weese was born in Bull Creek, Indiana, on February 5, 1876.<sup>109</sup> In the fall of 1893 he entered DePauw University. Unfortunately, though he was unable to return to school after his summer break because of a downturn in the economy and instead became employed with the United States Railway Mail Service<sup>110</sup> working the run between Toledo and St. Louis.<sup>111</sup> In 1899, Harry enrolled at Northwestern University and graduated in 1902. After graduating, he worked a few professional

<sup>105</sup> "Display Ad 16." *Chicago Daily Tribune*, March 11, 1907, p. 22.

<sup>106</sup> Chicago Blue Book: 1913, p. 833, and 1914, p. 745.

<sup>107</sup> "Marriage Announcement." *Chicago Daily Tribune*, January 27, 1928, p. 19.

<sup>108</sup> "House Softens Penalty Fixed by Hatch Act." *Chicago Daily Tribune*, February 9, 1946, p. 9.

<sup>109</sup> Harry Ernest Weese, World War I Draft Registration Card. September 12, 1918.

<sup>110</sup> "People and Events." *Chicago Daily Tribune*, January 11, 1942, p. B6.

<sup>111</sup> Oral History of Benjamin Horace Weese, p. 8.

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jobs and traveled before he received a call from college friend, Andrew Cooke, in September 1903, notifying him that he had been granted an interview with N.W. Harris and Company.<sup>112</sup> On October 1, 1903, Weese began a long and prosperous career with what would later come to be known as Harris Trust and Saving Bank – a career that spanned from 1927 until his retirement in 1942.<sup>113</sup> Weese was hired as a General Bookkeeper/Auditor, receiving a promotion to Assistant Cashier in 1911, followed by Cashier in 1923, and finally, Treasurer in 1927.<sup>114</sup> During this time, Weese met and married Marjorie Mohr, daughter of Mr. and Mrs. B.F. Mohr of 6017 Kimbark, formerly of Joliet, on September 20, 1914.<sup>115</sup> The couple resided in a few rented apartments and houses in Evanston before purchasing and moving into 141 Kenilworth Avenue on May 1, 1919.<sup>116</sup> Weese's professional life spilled into his personal life during his years in Kenilworth when he became depressed because of the number of employees he had to terminate as chief of personnel of the bank during the Depression of the late 1920s and 1930s. Benjamin Weese recalls, "He was desperately concerned about security, about making a living... We had people living in the attic—former bond salesman friends and my uncles and aunts, they all took refuge in our household (primarily on the third floor) as a result of the Great Depression. We grew up with that."<sup>117</sup>

While important within the Chicago business world, Harry Weese was even more of a prominent figure in Kenilworth. In April of 1922, Weese was elected Village Clerk, which was followed by an appointment to Village Treasurer on May 12, 1925, by then President of the Board, James C. Murray.<sup>118</sup> Weese held the Treasurer position for seventeen years, concluding only when he relocated to Barrington. Additionally, Weese served on the Joseph Sears local School Board for four years<sup>119</sup> and as the Chairman of the Music Committee at Kenilworth Union Church. Both Harry and Marjorie Weese were involved with the activities of the Kenilworth Club<sup>120</sup> and were members of the Barrington Country Club.<sup>121</sup> Within the City of

<sup>112</sup> Harry Weese. From Bull Creek to Barrington: Being the Personal Memoirs of Harry E. Weese. Chicago: The Twentieth Century Press, Inc., 1952, pgs. 151, 158, and 174.

<sup>113</sup> "People and Events." *Chicago Daily Tribune*, January 11, 1942, p. B6.

<sup>114</sup> Weese, 175 and 177.

<sup>115</sup> "Marriage Announcement." *Chicago Daily Tribune*, September 20, 1914, p. F8.

<sup>116</sup> Weese, p. 183.

<sup>117</sup> Oral History of Benjamin Horace Weese, p. 13.

<sup>118</sup> Weese, p. 187.

<sup>119</sup> Weese, p. 186.

<sup>120</sup> Weese, p. 186.

<sup>121</sup> Nancy R. "New Country Club at Barrington Breaks Ground for Building." *Chicago Daily Tribune*, September 30, 1925, p. 19.



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Chicago, Weese was a member of the Pan-American Council<sup>122</sup> and the Chicago Businessmen's Orchestra.<sup>123</sup> Harry Weese passed away on August 12, 1956, in Fort Lauderdale, Florida; at the time the couple was dividing their time between Florida and Traverse City, Michigan.<sup>124</sup>

The Fourteenth Census of the United States, taken in 1920, provides a snapshot of the Weese family shortly after moving to Kenilworth. Harry E. was forty years old, while wife, Marjorie M., was twenty-seven, they had three children: Harry M. (four-and-a-half years old), Marjorie J. (three-and-a-half years old), and John R. (approximately one year old).<sup>125</sup> The 1930 United States Census shows the family residing at 141 Kenilworth Avenue with their house valued at \$40,000, and includes the two youngest children, Suzanne (aged six) and Benjamin (just under one year old).<sup>126</sup> While the two youngest children, Suzanne and Benjamin Weese, were born while living at 141 Kenilworth Avenue, the three older children also spent their formative years within the residence.

In Harry Weese's memoirs, he makes several references to the Kenilworth family home, including "while it [141 Kenilworth] was a plain, old-fashioned place of stucco and frame construction, and not exactly to our liking in arrangement, it looked comfortable and livable."<sup>127</sup> However, what Mr. Weese found lacking in the house, its functionality and wonderful location more than compensated for, he states:

...its six bedrooms provided adequate space for our growing family and its location near schools and churches was most convenient. In looking back on this move it seems that we could have hardly done anything more fortunate....The fine neighborhood, the class of people, excellent neighbors and schools made life here most enjoyed.<sup>128</sup>

In addition to the Kenilworth residence, the Weese family owned property in 'the country', specifically Barrington, to which they often vacationed for the summer.<sup>129</sup> This Barrington residence satisfied Harry Weese's desire for the rural environment that he enjoyed in his childhood. It was a place where he could keep animals and plant a garden, while still being

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<sup>122</sup> "Latin American Press Group to be Feted Here." *Chicago Daily Tribune*, September 10, 1943, p. 22.

<sup>123</sup> "Harry Weese Dies; Retired Banker in City." *Chicago Daily Tribune*, August 14, 1956, p. B10.

<sup>124</sup> "Obituary." *Chicago Daily Tribune*, August 15, 1956, p. B5.

<sup>125</sup> Fourteenth Census of the United States of America, 1920. Cook County, Illinois.

<sup>126</sup> Fifteenth Census of the United States of America, 1930. New Trier township, Cook County, Illinois.

<sup>127</sup> Weese, p. 183.

<sup>128</sup> Weese, p. 183.

<sup>129</sup> Weese, p. 184.

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connected to downtown via the Barrington Railroad Station; it was here that Harry Weese intended to retire. The family also purchased one hundred feet of shore in a summer colony situated on Glen Lake, within close proximity of Traverse City, Michigan, in 1925.<sup>130</sup> The family ultimately did relocate to Barrington when 141 Kenilworth was sold in September 1942; at this point in time only the youngest child, Benjamin Weese, remained in the house. Both the Barrington and Traverse City property are still owned by the Weese family.

In addition to the time spent in Barrington or vacationing near Traverse City, Harry E. and Marjorie Weese tried to create a stimulating home life in Kenilworth for their children, filled with creative play and opportunities for art. During their December 7, 2007, visit to 141 Kenilworth, Benjamin Weese and Suzanne Drucker talked about how the basement of their house had been a creative area for projects, hobbies, and building doghouses and birdhouses. The Weese family also utilized the lot they purchased in Cresap's Subdivision by installing a wood footbridge to access the land. They later purchased a log cabin from a Wilmette man who they had asked to sell them the cabin when he no longer wanted it. The cabin was installed on the rear parcel and was used as a playhouse (and for temporary housing for a bond salesman during the Depression) and was ultimately relocated to the Weese family's Barrington property in 1942.

Harry and Marjorie Weese's son, Harry M. Weese was born on June 30, 1915, when they lived in Evanston, relocating in 1919 to Kenilworth, where he was enrolled at the Joseph Sears School.<sup>131</sup> Beginning at the elementary school level, Harry was exposed to art and culture. Harry M. Weese stated that the school principal "...lined the corridors of the school with art. His particular interest was American artists, landscape artists, so every time we walked down from the front door to the classroom that was our home base, we'd see all of these colorful and beautiful things."<sup>132</sup> At around age ten, Harry had decided that he wanted to be either an artist or an architect; however, according to his father, Harry was not convinced that he could be a good artist so he thought that he should be an architect instead.<sup>133</sup> Harry confirmed his father's recollection by jokingly stating during his interview for the Chicago Oral History Project, "So I was aimed for MIT before I was twelve, because I remember my first merit badge when I became a Boy Scout was in architecture."<sup>134</sup> Although Weese's formal training in architecture

<sup>130</sup> Weese, p. 192-193.

<sup>131</sup> Oral History of Harry Mohr Weese. Interviewed by Betty J. Blum for the Chicago Architects Oral History Project. Conducted between March 3 and 24, 1988, Resume.

<sup>132</sup> Oral History of Harry Mohr Weese, p. 8.

<sup>133</sup> Weese, p. 197.

<sup>134</sup> Oral History of Harry Mohr Weese, p. 12.

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did not begin until his enrollment at the Massachusetts Institute of Technology (MIT), he remained actively aware of the built environment around him. In one of the rare electives at New Trier High School, Weese enrolled in art appreciation:

The teacher said 'As you walk home from school...Look for the various orders of architecture and various styles.' So I came back the first time with having discovered a perfect Greek temple and some Tudor Gothic and any number of things. So that's where I developed a lot of interest, because in those days every house was different. There were no tract houses as such.<sup>135</sup>

In 1933, Weese enrolled at MIT, where he graduated in 1936 with a Bachelor of Architecture. Weese received his first commission in the summer of 1936 when he drew plans for a family cabin at Glen Lake; Harry and his brother John began construction of that cottage in June.<sup>136</sup> Weese's parents would also commission him to design their Barrington retirement home in 1942.<sup>137</sup> After graduating from MIT, Weese spent a year studying at Yale to diversify his background before moving to Michigan and attending the Cranbrook Academy on a Fellowship in City Planning. Weese was at Cranbrook between 1938 and 1939; his friend, Eero Saarinen was at the Academy at the same time.<sup>138</sup> After the fellowship ended, Weese returned to MIT, where he had obtained a Fellowship with the Bemis Foundation; he served as a research assistant for public housing.<sup>139</sup> While with the Bemis Foundation, Weese was contacted by Gordon Bunshaft who offered him a position as a designer with Skidmore, Owings, and Merrill (SOM), which Weese accepted because "SOM was the first commercial firm in the U.S. to opt for modern architecture."<sup>140</sup>

Weese relocated to Chicago in 1939 to begin his professional life with SOM. However, in 1941 he left the firm to create a partnership, known as Baldwin and Weese, with Ben Baldwin whom he met at Cranbrook Academy; together they designed several residences.<sup>141</sup> The partnership was dissolved when Weese enlisted in the Navy in 1941. Weese's service within the Navy concluded in 1946, when he was honorably discharged as a Lieutenant and Officer in

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<sup>135</sup> Oral History of Harry Mohr Weese, p. 11.

<sup>136</sup> Weese, p. 194.

<sup>137</sup> Oral History of Benjamin Horace Weese, p. 13.

<sup>138</sup> Weese, p. 198.

<sup>139</sup> Oral History of Harry Mohr Weese, p. 15.

<sup>140</sup> *Ibid.*, p. 58.

<sup>141</sup> Weese, p. 198.

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Engineering on the destroyer 'Charles F. Hughes'. Harry went on to marry Ben Baldwin's sister, Kate or 'Kitty', in 1945. She had born in 1917 in Montgomery, Alabama.<sup>142</sup>

After serving in the Navy, Weese returned to SOM for less than a year before creating his own firm, known as Harry Weese & Associates, in 1947.<sup>143</sup> Weese's contribution to architecture both within Chicago and nationally includes innovative new construction and careful restorations of significant structures. Early commissions by Harry Weese & Associates (HWA) include a master plan for the Lincoln Park Zoo developed in the early 1950s with his brother Benjamin Weese<sup>144</sup> and the United States Embassy in Ghana, a building that was sensitive to climate and utilized indigenous materials.<sup>145</sup> Construction on the Embassy began in August 1956 and was an early example of 'green' building. The same year Weese was commissioned for a \$500,000 innovative project for a hospital in McHenry, Illinois. The plans included a first floor that was partially arranged around a recessed court that would contain small animals to entertain children in the facing hospital rooms.<sup>146</sup>

Weese received one of his more prominent commissions in 1964, when he became Chairman of the Auditorium Building, in charge of the \$2,750,000 restoration of the theater that had been designed by Adler and Sullivan in 1887.<sup>147</sup> In 1966, Weese was again overseeing a restoration project, this time at the Chicago Symphony Hall, which was estimated to cost \$2,000,000. The Chicago Symphony Hall project was unique because in addition to restoring or updating the historic features, HWA sought to improve the performance space for the artists, to improve the acoustics, and to modernize the balcony level.<sup>148</sup> Following this restoration, in 1968, Weese designed the Seventeenth Church of Christ, Scientist, located at 55 E. Wacker Drive. An icon on the street, the church's design has been described as very modern, consisting of a concrete windowless circle that insulates the worshipper from the bustle of the city and is alternatively lit by a large oculus skylight.<sup>149</sup> In 1969, HWA designed and built the thirty-story

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<sup>142</sup> Weese, p. 198.

<sup>143</sup> Oral History of Harry Mohr Weese, Resume.

<sup>144</sup> Oral History of Harry Mohr Weese, p. 89.

<sup>145</sup> Blair Kamin. "Weese's Legacy Historical Society's Exhibit Salutes a Consummate Man of the City." *Chicago Tribune*, August 24, 1997, p. 6.

<sup>146</sup> Abbey Johnson. "New Hospital in McHenry to Open on Sept 1." *Chicago Daily Tribune*, August 5, 1956, p. NW4.

<sup>147</sup> "Works Starts on Renovation of Auditorium." *Chicago Tribune*, April 14, 1964, p. A10.

<sup>148</sup> Thomas Willis. "What are They Doing with That 2 Million Dollars?" *Chicago Tribune*, May 22, 1966, p. G1.

<sup>149</sup> Website of the Seventeenth Church of Christ, Scientist. <<http://www.christiansciencechicago.org/>>

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Time-Life Building that, like Daley Plaza, is composed of a grid of Cor-Ten steel and glass panes, it is located on Ohio Street.

In 1974, HWA designed a twenty-six story triangularly-shaped concrete building located in the heart of downtown; on the upper half of the building, it features unbarred slit windows, which are used to light the cells within the United States Courthouse Annex and Jail. The project was estimated to cost \$12.4 million and was slated for completion in late 1975.<sup>150</sup> The same year the firm was recognized by the Chicago chapter of the AIA for a thirty-eight sided, twenty-six story apartment building located at South Lake Park Avenue and East 47<sup>th</sup> Street (Benjamin Weese was the Chief Designer). The high-rise was considerably different from other buildings of the time because its unusual shape was introduced to maximize living space while minimizing the building envelope. The project was planned to provide middle-income housing and was funded under the Federal Housing Authority's 236 Loan Program, necessitating the small envelope to minimize cost.<sup>151</sup>

In 1974, Weese was quoted as saying, "The best of the future will be the manner in which we recycle and reuse old structures"; a philosophy that Weese employed in his conversion of a ten-story loft building to a combined commercial and residential complex in Printers Row.<sup>152</sup> This model for adaptive reuse would be repeated again in 1978 at Wolf Point, located on the west bank of the Chicago River's North Branch, where Weese converted the windowless seventeen-story North American Cold Storage Building into one-hundred-and-twelve condominium apartments.<sup>153</sup> Weese is well known nationally for his design of the Washington, D. C. subway buildings. In 1976, the first subway station of the Metrorail transit system in Washington D.C., designed by Weese, was opened. The stations, with their domed and coffered concrete ceilings, not only have a tremendous visual impact but also are recognized as an example of modern architecture that also pays homage to the Neoclassical structures found throughout the Capitol.

Additionally, Weese and HWA are recognized for designing thirteen of the forty-one architect-designed buildings in Columbus, Indiana. The large number of commissions is partially related to the friendship that Weese and Eero Saarinen shared with J. Irwin Miller, whose family

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<sup>150</sup> "Unique Courthouse, Jail for Chicago." *Chicago Tribune*, July 28, 1974, p. 3.

<sup>151</sup> Paul Gapp. "Weese Firm Cited for Architecture." *Chicago Tribune*, September 22, 1974, p. 42.

<sup>152</sup> "Renovation Best Hope for Future." *Chicago Tribune*, January 28, 1978, p. W\_A2.

<sup>153</sup> Paul Gapp. "Architecture: Promise Buoy a Wolf Point Proposal." *Chicago Tribune*, December 17, 1978, p. D8.

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owned the Cummins Engine Company of Columbus and helped fund many of the projects.<sup>154</sup> Weese was also involved with restoration work at the Newberry Library and the Field Museum and developed the master plan for the Federal Triangle, in Washington DC, which features walkways and swathes of planned open space.<sup>155</sup> A less nationally recognized Weese project, but a Chicago favorite, was the design for four townhouses arranged in two attached buildings located on the west bank of the North Branch of the Chicago River (adjacent to Weese's Fulton House Condos). One building is four stories high and the other five, but both feature sloped roofs, cross bracing, and decorative portholes meant to reference boat design. The units are between 2,200 and 4,200 square feet and at the time of completion (May 1990) were priced between \$325,000 and \$500,000.<sup>156</sup> In addition to Weese's contributions to building design, he took over the fledgling *Inland Architect* in 1978, and continued to publish the Midwest-focused architectural magazine until 1990.<sup>157</sup>

Many of Weese's contributions to architecture were not actual building but his willingness to go on record regarding construction, development, and historic preservation. He was an early, and an outspoken, advocate. He was such an advocate, in fact, that he went on record, in 1974, as saying that no building should be torn down or erected in an urban environment until a study has been made of its environmental impact and its effect on surroundings.<sup>158</sup> This philosophy was one that Weese practiced in his designs, as stated in a quote by architect Jack Hartray, who worked with Weese for fifteen years, "He believed that the public sector was a barometer of society. He couldn't stand a world where there were great individual buildings, but the streets were out of order."<sup>159</sup> Weese attributed his attitude towards historic structures, 'every building is a landmark until proven otherwise' and that "...history is my higher power", to his upbringing in Kenilworth.<sup>160</sup> He said, "My interest in the Auditorium and the Chicago School of Architects in general dates from my early days in Kenilworth, where I learned to admire George Maher's work...and I am thankful that Kenilworth sees fit to preserve these landmarks."<sup>161</sup>

<sup>154</sup> Robert Cross. "Rest Assured. Harry Weese is Keeping Chicago." *Chicago Tribune*, May 20, 1979, p. J18.

<sup>155</sup> Robert Cross. "Rest Assured. Harry Weese is Keeping Chicago." *Chicago Tribune*, May 20, 1979, p. J18.

<sup>156</sup> John Handley. "'Cottages' Built Along the River." *Chicago Tribune*, May 26, 1990, p. 3.

<sup>157</sup> Oral History of Harry Mohr Weese, p. 4.

<sup>158</sup> Richard Philbrick. "City Skyline Shows Lack of Thought: Architect." *Chicago Tribune*, September 19, 1974, p. N5.

<sup>159</sup> Blair Kamin. "Harry Weese, Visionary Architect Known as 'Chicago's Conscience'." *Chicago Tribune*, November 1, 1998, p. 9.

<sup>160</sup> Oral History of Harry Mohr Weese, p. 151.

<sup>161</sup> Brown, p. 158.

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Weese's earliest contribution to urban planning or preservation occurred in 1961, when he was selected as a member of an architectural advisory committee that was formed to assist the community conservation board of the Urban Renewal Project in Hyde Park-Kenwood on problems in urban design and planning as the project transitioned from clearance to rehabilitation. Although by the time of the committee's appointment three hundred buildings had been demolished, it was the first such panel to be established by a Chicago renewal agency. The panel did assist in the planning of the remaining 2,200 residential structures that remained in the eight-hundred-and-fifty-five-acre project, the demolished buildings were in a different 105-acre area.<sup>162</sup> In April of 1964, Weese was again selected for a nineteen person advisory committee that was assembled by the Department of Urban Renewal to oversee citywide renewal projects; other distinguished members included Walter A. Netsch Jr., Edward D. Dart, Stanley Tigerman, Ralph P. Youngren, Y.C. Wong, and Bertrand Goldberg.<sup>163</sup>

Weese's advocacy in preservation really expanded later in his career. One of the early indicators of his role in the field occurred in 1977 when Weese's firm was commissioned to conduct a \$150,000 federal study for the National Park Service on how to preserve several of Chicago's significant downtown commercial/office buildings, including the Manhattan, Old Colony and Monadnock Buildings.<sup>164</sup> The goal of the study was to uncover unconventional ways to preserve and utilize historic buildings, ways that could be applied to preservation efforts nationally. In 1978, Weese became a vocal advocate for the renovation of the historic loop elevated train system rather than the proposed demolition of the historic structure to construct a 4.6-mile subway line on Franklin Street. The proposed project would cost \$500 million while displacing forty-one business, six-hundred-ninety employees, and one-hundred-fifty residents.<sup>165</sup> Although precedent had been set for such action by the destruction of the elevated system in New York City, Weese argued that the elevated train system "...is a landmark of structural and artistic integrity and of historical significance. It can become a thing of beauty, bringing pleasure to its thousands of daily riders" and "It is a part of the city's legacy, as much as its museums and park systems and architectural landmarks."<sup>166</sup> Fortunately, the elevated train system was retained and the elevated system remains an iconic part of Chicago architecture. In 1979, Weese filed an injunction to halt the demolition of the train entrance ramp and the cargo sheds at Navy Pier until

<sup>162</sup> Shepherd, Sylvia. "Hyde Park Project Going Strong." *Chicago Daily Tribune*, September 14, 1961, p. S1.

<sup>163</sup> "19 Architects Appointed Urban Renewal Advisers." *Chicago Tribune*, April 26, 1964, p. S1.

<sup>164</sup> Paul Gapp. "Federal Study May Help Save Landmark Here." *Chicago Tribune*, April 3, 1977, p. A8.

<sup>165</sup> "Drop Subway Plan, Fix 'L' - Architect." *Chicago Tribune*, July 15, 1978, p. B6.

<sup>166</sup> Harry Weese. "Let's Spare Chicago's Splendid 'L'." *Chicago Tribune*, August 27, 1978, p. A5.

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a public hearing could be held in accordance with the Landmarks Ordinance.<sup>167</sup> At the public hearing, Weese would present a sketch for a proposed adaptive reuse for the Pier that would retain these features; however, the plan was rejected and much of the historic fabric of Navy Pier was ultimately demolished.

Weese's former colleague, architect Jack Hartray, was also quoted in a *Chicago Tribune* article regarding the retrospective on the fifty year anniversary of HWA's founding, hosted by the Chicago Architecture Foundation contemporaneous with the Chicago History Society's show of forty Weese drawings, sketches, and studies, "Harry built to adorn human activity rather than to mold or direct it."<sup>168</sup> This speaks not only to Weese's attitude towards architecture and black box construction, and preservation, but perhaps also to his awareness of the smaller elements that compose an architectural space such as furnishings. Weese's interest in this arena was perhaps sparked by a \$6,000 grant funded by the Museum of Modern Art in New York that he won in 1945, with which he was to research low cost furniture.<sup>169</sup> In 1947, Weese would go on to support, if not suggest, his wife's co-owning and co-operation of the Baldwin Kingrey store, which featured modern architect-designed furnishings by the likes of Alvar Aalto, Eero Saarinen, and Charles and Ray Eames.<sup>170</sup> The store remained open from 1947 to 1957 and would set the standard for design in Chicago. Weese's wife, Kitty, would later open an interior design practice in 1970.<sup>171</sup>

Weese's civic contributions and the awards granted throughout his lifetime are too numerous to list but can be reviewed in his resume on file with the Chicago Architects Oral History Project conducted by the Art Institute of Chicago.. A drastically shortened list includes (where not specifically cited, the information comes from the above mentioned source) the following: received the \$1,000 Roche Prize in the Midwest Division of the Productive Homes Competition upon graduating from MIT in 1938;<sup>172</sup> nominated as a Fellow to the AIA in 1961; Founding Member of the Open Lands Project in 1964<sup>173</sup>; received the Architecture Award from the National Institute of Arts and Letters, also in 1964, for anticipated contributions to

<sup>167</sup> Robert Cross. "Rest Assured. Harry Weese is Keeping Chicago." *Chicago Tribune*, May 20, 1979, p. J18.

<sup>168</sup> Blair Kamin. "Weese's Legacy Historical Society's Exhibit Salutes a Consummate Man of the City." *Chicago Tribune*, August 24, 1997, p. 6.

<sup>169</sup> Goes to Europe to Learn What Happened Here." *Chicago Daily Tribune*, September 23, 1951, p. N12.

<sup>170</sup> Blair Kamin. "Kitty Baldwin Weese, 87; Co-owned Pioneering Department Store." *Chicago Tribune*, March 20, 2005, p. 7.

<sup>171</sup> *Ibid.*

<sup>172</sup> "Goes to Europe to Learn What Happened Here." *Chicago Daily Tribune*, September 23, 1951, p. N12.

<sup>173</sup> Oral History of Harry Mohr Weese, p. 197.



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architecture as an art;<sup>174</sup> a Founder of the Urban Forum Committee that was created to improve the City of Chicago's planning process<sup>175</sup>; President Lyndon Johnson's Citizens' Advisory Committee on Recreation and Natural Beauty, from 1966 to 1969, (a twelve member board that advised on how to improve beautification projects)<sup>176</sup>; received one of twenty annual AIA National Honor Awards in 1969 for work on the Auditorium Theater, marking the first time that an award has gone to an architect for restoration rather than original design<sup>177</sup>; served as a commission member on Governor Ogilvie's Advisory Commission on Financing the Arts in Illinois in 1971<sup>178</sup>; Creative and Visual Arts Advisory Panel for the American Revolution Bicentennial Commission from 1972 to 1976; appointed by President Ford to the National Council on the Arts that oversees the National Endowment for the Arts<sup>179</sup>; President of the Chicago Chapter of the American Institute of Architects in 1975<sup>180</sup>; named an Academician with the National Academy of Design in 1975; selected as Chicagoan of the Year by the Chicago Press Club and Firm of the Year by the AIA in 1978; served on the Mayor's Architectural Advisory Committee of Chicago from 1979 to 1983; and received the Distinguished Service Award from the Chicago Chapter of the AIA in 1981. One of these appointments, and Weese's contribution, is significant enough to single out. Weese served on a jury that met for five days in 1981 and reviewed over one-thousand entries, ultimately selecting Maya Lin's renowned submission for the Vietnam War Memorial in Washington D.C.<sup>181</sup> Weese was an outspoken advocate of Lin's design within the panel, saying "Maya Lin's design is beyond architecture or sculpture", and he was one of the unanimous votes that selected her submission.<sup>182</sup>

Weese's firm kept the name Harry Weese & Associates until 1992 when it was renamed Harry Weese Associates, although by that time Weese had already left the firm. The firm operated for an additional eight years before closing so as to partner with the Chicago office of Gensler, a San Francisco based design firm, in 2000.<sup>183</sup> Weese passed away on October 29, 1998,

<sup>174</sup> "Architecture Award Won by Chicagoan." *Chicago Tribune*, April 25, 1964, p. W4.

<sup>175</sup> Oral History of Harry Mohr Weese, p. 232.

<sup>176</sup> James Yeunger. "Bill Signed Creating U.S. Eye Institute." *Chicago Tribune*, August 18, 1968, p. 26.

<sup>177</sup> Eleanor Page. "An Award for the Auditorium." *Chicago Tribune*, May 31, 1969, p. S11.

<sup>178</sup> Linda Winter. "Huge Boost in State Arts Funds Asked." *Chicago Tribune*, October 1, 1971, p. 1.

<sup>179</sup> Richard Philbrick. "City Skyline Shows Lack of Thought: Architect." *Chicago Tribune*, September 19, 1974, p. N5.

<sup>180</sup> Oral History of Harry Mohr Weese, p. 231.

<sup>181</sup> Harry Weese. "An 'Appropriate Tribute' to Vietnam Vets." *Chicago Tribune*, January 27, 1982, p. A18.

<sup>182</sup> *Ibid.*

<sup>183</sup> Blair Kamin. "Harry Weese Architects to Close Partners to Join Larger Gensler Firm." *Chicago Tribune*, December 6, 2000, p. 3.

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at the age of eighty-three, at a veteran's home in Manteno, Illinois.<sup>184</sup> He was survived by his wife, Kitty, and two daughters, Shirley Young (born in March 1949), Marcia (born in April 1951), and five grandchildren.<sup>185</sup>

Harry E. and Marjorie Weese's second child, Jane, graduated from New Trier in 1935 and went on to attend two years at DePauw University. After completing all of the art-related coursework there, she entered Chicago's American Academy of Art, which she attended for about 2 years. Upon finishing school, Jane did freelance work, spent time at the New Bauhaus with the teacher, painter and designer, Laszlo Moholy-Nagy,<sup>186</sup> and then worked for the Lord's Department Store in Evanston as a Fashion Illustrator. On March 6, 1947, Jane married Dr. William B. Welch, who received his undergraduate degree from the University of Illinois and his medical degree from Northwestern University. The couple had three children: Steven Laux (born December 1947), David Allan (born June 1949), and Betsy Mohr (born July 1951).<sup>187</sup>

The Weese's third child, John Weese, was born in Evanston in 1919. He graduated from New Trier High School in 1937.<sup>188</sup> While at New Trier, John showed an early aptitude for design, having received the \$100 first prize in the Illinois Division Senior Class of the Fisher Body Craftsman's Guild Model Automobile Design contest in Detroit.<sup>189</sup> After graduating from high school, Weese moved to New York where he attended Cornell University for two years before transferring to the Illinois Institute of Technology in Chicago. This move was precipitated by Mies van der Rohe's appointment at the Institute. In July of 1941, Weese enlisted in the army as an Infantryman. He progressed within the armed forces and graduated from the Officer's School, after which he was an instructor in anti-tank gunnery, before ultimately being honorably discharged from the Army as a Captain of the 13<sup>th</sup> Airborne Division in March of 1946.<sup>190</sup> During this time, Weese would spend several years as a Captain in an overseas paratroopers

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<sup>184</sup> Blair Kamin. "Harry Weese, Visionary Architect Known as 'Chicago's Conscience'." *Chicago Tribune*, November 1, 1998, p. 9.

<sup>185</sup> Weese, p. 198.

<sup>186</sup> Oral History of Benjamin Horace Weese, p. 9.

<sup>187</sup> The above biographical information was supplied by Weese, Harry. From Bull Creek to Barrington: Being the Personal Memoirs of Harry E. Weese. Chicago: The Twentieth Century Press, Inc., 1952, p. 199.

<sup>188</sup> Unless otherwise cited, the above biographical information was supplied by Weese, Harry. From Bull Creek to Barrington: Being the Personal Memoirs of Harry E. Weese. Chicago: The Twentieth Century Press, Inc., 1952, p. 199-201.

<sup>189</sup> "Suburban Boys Win Top Prizes for Model Cars." *Chicago Daily Tribune*, July 25, 1937, p. W3.

<sup>190</sup> "John Weese, ex-Skidmore Architect." *Chicago Tribune*, January 31, 1985, p. A10.

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division.<sup>191</sup> After Weese's discharge, he returned to IIT and graduated in January of 1947. His experience there included the receiving a prize for outstanding student design, inclusion on the Dean's List, and work experience for Mies van der Rohe in exchange for removing some school fees.

Immediately after graduation, John would win top prize, \$1,000 in cash, for his submission of a one-room house designed for a modern couple with minimal space hosted by the *Chicago Tribune*'s Better Rooms for Better Living Competition in 1948.<sup>192</sup> Weese's room was one of forty-nine designs that were recognized and actually built for display in forty-five local stores as part of the Chicagoland Home and Home Furnishings Festival. In 1949, John would also participate in the *Chicago Tribune*'s Annual Better Rooms Competition, winning \$1,000 first prize for his Kitchen/Dining Room Design;<sup>193</sup> in 1950, he would receive the \$100 fourth prize for his submission for Living/ Dining Room in the same competition.<sup>194</sup> John Weese would go on to work for a number of firms, which included a year in New York with the industrial designer, Henry Dreyfuss. Ultimately, he began a career in Chicago at Skidmore, Owings & Merrill in 1949; he remained with SOM until 1973, becoming General Partner in 1961. He would later transfer to the San Francisco office.<sup>195</sup> During John's time with SOM, he worked on the Air Force Academy near Colorado Springs, Colorado, the atomic energy labs in Los Alamos, New Mexico, and Oak Ridge, Tennessee, and traveled extensively overseas, where he helped design government installations.<sup>196</sup> His body of work would later get him appointed as a Fellow of the American Institute of Architects. On April 15, 1950, John Weese married Vesta Firestone of Akron, Ohio. The couple would have three daughters: Lucinda, Angela, and Melissa. John Weese died on January 24, 1985, at the age of sixty-six in Mill Valley, California.<sup>197</sup>

The Weese's fourth child, Suzanne, was born while her family resided at 141 Kenilworth Avenue. She attended Joseph Sears School and graduated from New Trier High School in 1941 before moving to Norton, Massachusetts, where she attended Wheaton College. Suzanne spent her junior year of college at Northwestern University in accordance with her father's wishes but returned to Wheaton to graduate in 1945. Suzanne Weese married Navy Lieutenant Robert H.

<sup>191</sup> Rita Fitzpatrick. "Architect Sees Dream of Home Become Reality." *Chicago Daily Tribune*, October 7, 1948, p. 23.

<sup>192</sup> Rita Fitzpatrick. "Architect Sees Dream of Home Become Reality." *Chicago Daily Tribune*, October 7, 1948, p. 23.

<sup>193</sup> "Library to Show Winning Designs in Room Contest." *Chicago Daily Tribune*, March 24, 1950, p. A12.

<sup>194</sup> "Name Winners of \$25,000 in Rooms Contest." *Chicago Daily Tribune*, March 12, 1950, p. 7.

<sup>195</sup> "John Weese, ex-Skidmore Architect." *Chicago Tribune*, January 31, 1985, p. A10.

<sup>196</sup> *Ibid.*

<sup>197</sup> *Ibid.*

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Drucker, formerly of Wilmette, on July 20, 1946. Lt. Drucker completed his undergraduate degree at Harvard in 1944.<sup>198</sup> After the wedding, the couple returned to Cambridge where Lt. Drucker was enrolled at Harvard law school.<sup>199</sup> The couple had three children: Ann Reams (born February 1948), Suzanne Mohr (born July 1949), and William Weese (born October 1951).<sup>200</sup>

The Weese's fifth child, Benjamin, was also born while the family resided at 141 Kenilworth, on June 4, 1919, and has the distinction of being the only Weese child who did not graduate from New Trier as his parents relocated to Barrington when Weese was thirteen years old.<sup>201</sup> Weese was significantly younger than his two brothers who went on to become architects – John was ten years older and Harry was fourteen years older than Benjamin.<sup>202</sup> In spite of this age difference, Harry Weese was very involved with Benjamin's early education, Benjamin Weese stated, "(Harry) was kind of a surrogate father, in a sense...My brother felt that the education output of Joseph Sears School in Kenilworth, where we grew up, was not enough. So other things immediately took place under the direction of my brother, actually. He sent me to Moholy's Bauhaus in 1941."<sup>203</sup> After graduating from high school in Barrington, Weese went on to attend Harvard where he ultimately graduated cum laude with a major in architecture on June 21, 1951.

When Weese began his education at Harvard, his study focus was in social relations; however, he declared architecture as his major in his junior year. Weese recognized this change as having been influenced by a visit to Cranbrook Academy with Harry in February, 1949. At Cranbrook, Weese met a number of prominent architects, including Saarinen. Weese stated, "They were impressive. They were revolutionary and I was just a kid. That kind of sealed it. I said, 'Gee, I can do that too.'"<sup>204</sup> While studying at Harvard, Weese spent the summer of 1949 assembling furniture in the basement of Baldwin Kingrey furniture store.<sup>205</sup> He was also heavily

<sup>198</sup> "Suzanne Weese to Become Bride of R.H. Drucker." *Chicago Daily Tribune*, May 27, 1946, p. 23.

<sup>199</sup> "Miss Weese Will Become Bride Today." *Chicago Daily Tribune*, July 20, 1946, p. 9.

<sup>200</sup> Unless otherwise cited, the above biographical information was supplied by Weese, Harry. From Bull Creek to Barrington: Being the Personal Memoirs of Harry E. Weese. Chicago: The Twentieth Century Press, Inc., 1952, p. 201.

<sup>201</sup> Unless otherwise cited, the biographical information relating to Benjamin Weese was supplied by Weese, Harry. From Bull Creek to Barrington: Being the Personal Memoirs of Harry E. Weese. Chicago: The Twentieth Century Press, Inc., 1952, pgs. 202-203.

<sup>202</sup> Oral History of Benjamin Horace Weese, p. 7.

<sup>203</sup> *Ibid*, p. 9.

<sup>204</sup> *Ibid*, p. 15.

<sup>205</sup> *Ibid*, p. 15.

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involved with settlement house work, and spent the summer of 1950 with the American Friends Service Committee, which was involved with a slum clearance project in Philadelphia. This helped shape his attitudes towards architecture as an art form that was also meant to serve people.

After graduating from Harvard, in 1952, Weese was drafted, but because he was a conscientious objector, served as an alternative services candidate for the Church of the Brethren in Elgin. As part of his service, he would spend two years in Germany where he worked with refugees.<sup>206</sup> After his stint was complete, Weese would return to school, attending the Ecole des Beaux Arts in Fontainebleau, France, on scholarship, in 1956, and receiving his master's degree in architecture from Harvard in 1957.<sup>207</sup> In 1957, Weese returned to his brother Harry's office, where he had worked for nine months before being drafted<sup>208</sup> and where he would remain until 1977. While Weese was working with HWA, Weese was involved in the planning and design of the maintenance buildings and research greenhouses planned for construction at the new three-hundred-acre Chicago Botanic Garden, being constructed in Glencoe beginning in September of 1965, with a planned opening in spring of 1972.<sup>209</sup> Additionally, Weese was the chief designer of the thirty-eight sided, twenty-six-story tall middle-income apartment building constructed in 1973 at South Lake Park Avenue and East 47<sup>th</sup> Street, a building recognized for its importance by the Chicago Chapter of the AIA.<sup>210</sup> The structure was financed under the Federal Housing Authority's 236 program and, as such, building cost was an extreme issue. Weese designed the buildings by first laying out the floor plan and then enclosing the building envelope tightly around the floor plate. Each floor would contain only eight apartments, two efficiencies, three one-bedrooms, and three two-bedrooms; all were accessed by two short hallways.<sup>211</sup> Weese would repeat this design concept in 1975 when constructing a nineteen-story, \$4.5 million high rise planned for senior housing and constructed with funding from the Illinois Housing Authority; this building, located at 635 W. Grace, Chicago, would include thirty-six efficiencies, thirty-six one-bedroom apartments, and an additional one-hundred-and-eight smaller one-bedroom apartments.<sup>212</sup>

<sup>206</sup> Oral History of Benjamin Horace Weese, p. 21.

<sup>207</sup> Oral History of Benjamin Horace Weese, Resume.

<sup>208</sup> *Ibid*, p. 23.

<sup>209</sup> Art Kozelka. "300-Acre Botanic Garden in North Suburbs Previewed." *Chicago Tribune*, October 13, 1968, p. 20.

<sup>210</sup> Paul Gapp. "Weese Firm Cited for Architecture." *Chicago Tribune*, September 22, 1974, p. 42.

<sup>211</sup> Paul Gapp. "Architecture: The 38-sided Tree Trunk Called Lake Village East." *Chicago Tribune*, August 19, 1973, p. E9.

<sup>212</sup> "Weese Designs a N. Side Senior Citizens Unit." *Chicago Tribune*, June 8, 1975, p. L1.

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In 1963, Weese took a brief period away from HWA to assist a friend and colleague who called on Weese for help to finish teaching his master's course at Washington University in St. Louis. It was while at the University in the spring of 1963 that Weese met his future wife, Cindy, a student in a different architectural course; they married shortly thereafter.<sup>213</sup> Cynthia Weese is an established architect and educator, who has also been heavily involved in architecture-related matters within Chicago and nationally. An overview of her life and work can be reviewed in the "Oral History of Cynthia Weese" on file with the Art Institute of Chicago's Chicago Architects Oral History Project.

In 1977, Benjamin Weese decided to leave HWA in order to establish a firm in which he could have equal partnership. The new firm known as Weese, Seegers, Hickey, Weese, was composed of his wife, Cindy, and two architects from HWA.<sup>214</sup> This firm existed from 1977 to 1983, before becoming Weese Hickey Weese, until 1989, when it became Weese Langley Weese, which it is today.<sup>215</sup>

Although Benjamin Weese's legacy has been primarily local, that in no way diminishes his tremendous impact on a wide range of architecture and preservation efforts. A partial list of his service includes: Co-founder of the Chicago Heritage Committee, in 1958, which was a subcommittee involved with the preservation of Hull House and the city's first institutionalized preservation advocacy group – their meetings were held at the offices of HWA;<sup>216</sup> Chairman, Planning Committee of the Chicago Chapter of the AIA in 1965; service, in 1965, on the planning committees for both the Mid-North and Lincoln Park Conservation Associations (these groups registered their complaints, of which Ben actively spoke out, regarding the planned filling of the southern end of the rowing lagoon in Lincoln Park for more parking and on the then proposed 'Farm in the Zoo' plan);<sup>217</sup> early Board of Directors' member and Chairman of the Chicago School of Architecture Foundation (presently known as Chicago Architecture Foundation) in 1966; founder of the Chicago Architectural Club, in 1980, with Helmut Jahn, Stanley Tigerman, Bertrand Goldberg, and other prominent Chicago architects (and modeled after the original Chicago Architectural Club famous in the early 1900s);<sup>218</sup> President of the

<sup>213</sup> Paul Gapp. "Weese Firm Cited for Architecture." *Chicago Tribune*, September 22, 1974, p. 42.

<sup>214</sup> *Ibid*, p. 81.

<sup>215</sup> *Ibid*, Resume.

<sup>216</sup> *Ibid*, Resume.

<sup>217</sup> "Criticize Parking Lot Plan." *Chicago Tribune*, April 25, 1965, p. N1.

<sup>218</sup> "Bridge Design is Burnham Award Winner." *Chicago Tribune*, July 27, 1986, p. M1D.

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Chicago Architectural Club between 1985 and 1986; service on the Board of Directors for the Graham Foundation for Advanced Studies in the Fine Arts, 1988-2001 and President of the Board of the Graham Foundation from 1995 until 1999; service on the Commission of the Chicago Landmarks from 1998 until 2008, and presently Chair of their Permit Review Committee.<sup>219</sup> Weese's honors include being selected as a Fellow of the AIA in 1974 and receiving the Distinguished Service Award for the Chicago Chapter of the AIA in 1984.<sup>220</sup> In 1979, the Chicago Chapter of AIA, at the 25th Annual Distinguished Building Awards Program, recognized Weese for his design of the Goose Lake Prairie State Park Interpretive Center in Morris, Illinois.<sup>221</sup>

Weese's time working with the settlement houses, attending Quaker meetings, and working with the Church of the Brethren, greatly influenced his view on social responsibility and its connectedness with architecture. Weese stated:

I felt that it was maturing in me that I could still practice architecture in a certain segment...Actually, there's a struggle in your life when you're young, as to whether it's all or nothing; whether you're being honest to your social concerns and can still do something that is a high-level aesthetic...architects historically, have been very closely allied with the elite. Maybe that is, then my lasting interest in vernacular. By coming through that door, you can honor anybody for their craft and then it's quite fundamentally beautiful...You can see that there's a dignity, that the life of a person and their craft can be rather democratically expressed.<sup>222</sup>

This philosophy on architecture as both a service and an art form would manifest itself into a philosophy against 'mechanistic, repetitive' architecture that in the City of Chicago often took the form of a high-rise. Weese illustrated during his Oral History interview, "I think it's the repetitive aspect of the high-rise that even the early Chicago School understood the economics of. It was win, win all the way, just repeat the floor plate ad infinitum. But what are you doing in the meantime to everybody else? To the guy down the block, or whatever?"<sup>223</sup> Weese's ideology greatly shaped his practice, of which affordable housing, preservation, and education are key components.

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<sup>219</sup> Oral History for Benjamin Horace Weese, p. 140.

<sup>220</sup> *Ibid*, p. 140.

<sup>221</sup> Paul Gapp. "AIA Cites 18 Area Buildings." *Chicago Tribune*, September 8, 1979, p. B16.

<sup>222</sup> *Oral History of Benjamin Horace Weese*, p. 22.

<sup>223</sup> *Ibid*, p. 26.

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In 1966 Weese became involved with a project that has had lasting effects in Chicago, he joined a group of thirty people who had formed to restore and preserve the Glessner House – the only surviving Henry Hobson Richardson building in the Midwest and a fully articulated example of Richardsonian Romanesque architecture – as a research center and museum for the newly formed Chicago School of Architecture Foundation.<sup>224</sup> The foundation offered to purchase the property for \$30,000 with money pledged by members of the newly incorporated Foundation that would then commit to raising the additional \$250,000 required to renovate the structure.<sup>225</sup> In 1968, Ben Weese, one of the founding members of the Foundation, was identified as the Foundation's Board Chairman.<sup>226</sup> In 1972, Weese became a founding member of a foundation, called the Prairie Avenue Heritage District Committee, which formed to try and save an additional four mansions on Prairie Avenue (excluding the already rescued Glessner House). The Committee would then submit the restored structures to the United States Department of the Interior as the nation's first architectural park and museum. The government endorsed the idea. The district would include the Glessner House, Kimball and Coleman Houses (across from the Glessner House), the Keith House, and the Clarke House (Chicago's oldest known residence).<sup>227</sup> Based on his success with this committee, Weese would be asked in 1973 to assist the residents of Freeport, Illinois, as a consultant to their community effort, 'Restore our Courthouse', to save the Stephenson County Courthouse, which had been built in 1873.<sup>228</sup>

Benjamin Weese was also responsible for several groundbreaking and thought-provoking exhibitions in Chicago. In 1976, while still working at HWA, Benjamin became one of the 'Chicago Seven', that included Thomas Beeby, Laurence Booth, Stuart Cohen, James Ingo Freed, James Nagle, and Stanley Tigerman, a group that held a series of exhibitions and panels on new approaches to architecture. The Chicago Seven has been credited with opening Chicago's perspective on architecture to include both traditional architects and the more unorthodox modernists and to ultimately create a rise of postmodernism in Chicago.<sup>229</sup> The other exhibit opened at the Archicenter, run by the Chicago Architecture Foundation, in 1982; it was curated by Weese and was entitled 'Chicago: the Way it Was—And Is' and consisted of thirty-six large

<sup>224</sup> "Offers to Buy Landmark for Use as Center." *Chicago Tribune*, May 9, 1966, p. A3.

<sup>225</sup> *Ibid.*

<sup>226</sup> "Funds Sought to Fix Mansion." *Chicago Tribune*, January 14, 1968, p. B21.

<sup>227</sup> Paul Gapp. "Pizza Parlor Parley Lead to Prairie Avenue Revival." *Chicago Tribune*, December 9, 1973, p. 41.

<sup>228</sup> Paul Gapp. "Team Fights to Save Landmark Stephenson County Courthouse." *Chicago Tribune*, December 17, 1973, p. A6.

<sup>229</sup> "The Chicago 100 Most Notable Contributors to our Arts Tradition Series: 150<sup>th</sup> Anniversary Special Section." *Chicago Tribune*, May 18, 1977, p. 10.



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photographs showing before and after shots of sites where buildings have been demolished.<sup>230</sup> It successfully drew attention to the many beautiful historic buildings that are no longer standing and the often undesirable structures built in their place

The Weese family has made a significant and lasting contribution to architecture and art in the City of Chicago and nationally in addition to their civic contributions in Chicago and Kenilworth. It can be argued that although the residence at 141 Kenilworth is not the location where the Weese children made their professional contributions, it is remarkably significant because it is the only location where the entire family lived together for many years and clearly was profoundly important in their artistic development.

Harry and Marjorie Weese placed 141 Kenilworth Avenue on the market on May 14, 1937; however, they were unable to sell the residence until September 4, 1942, when it was purchased by Forrest N. and Martha Williams.<sup>231</sup> Forrest Williams was born on November 14, 1897, and, in 1918, was already married to Martha and residing at 6830 Honore in Chicago, while being employed by the Burlington, Quincy, Railroad and Company.<sup>232</sup> In 1920, the couple had relocated to 1061 Berwyn Avenue where they were renting rooms from George and Margaret A. Kettelle.<sup>233</sup> Although it is unclear if Williams was still working for the railroad at that point, it is known that by February of 1929, he had changed careers and was employed as an Assistant Secretary in the Trust Department of the First National Bank of Chicago.<sup>234</sup> The United States Census of 1930, shows the Williams family having expanded with two children, Forrest Nelson (five years of age) and Janet L. (just over one year in age), and at the time they were residing on the 1500 block of Fargo in Chicago.<sup>235</sup> Janet Lucile would marry Robert James Pierson Junior of Chicago, in July, 1950.<sup>236</sup> Forrest Junior would receive his undergraduate degree from Northwestern University and then work as an officer for an airline, later marrying Robin, daughter of Mr. and Mrs. Robert Gordon Thomas of Raleigh, North Carolina, in 1955.<sup>237</sup>

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<sup>230</sup> Paul Gapp. "Architecture: A Chicago Question: Are New Buildings Necessarily Better?" *Chicago Tribune*, December 265, 1982, p. D20.

<sup>231</sup> Cook County Recorder of Deeds. Document #12957652.

<sup>232</sup> Forrest N. Williams WWI Draft Registration Card filed 9/12/1918

<sup>233</sup> Fourteenth United States of America Census, 1920. City of Chicago.

<sup>234</sup> "Display Ad." *Chicago Daily Tribune*, February 26, 1929, p. 29.

<sup>235</sup> Fifteenth Census of the United States of American, 1930. City of Chicago.

<sup>236</sup> Eleanor Page. "Pierson-Williams." *Chicago Daily Tribune*, June 21, 1950, p. A4.

<sup>237</sup> Judith Cass. "Thomas-Williams." *Chicago Daily Tribune*, September 8, 1955, p. C3.

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In January of 1936, Williams was promoted at First National Bank to Assistant Vice President in the Trust Department.<sup>238</sup> Williams was again promoted in 1942 within the Trust Department to a Vice President,<sup>239</sup> in 1946, Williams would be one of only seven Vice Presidents in that Department.<sup>240</sup> Around this time, Forrest Williams was mentioned as serving on the committee charged with overseeing the 50<sup>th</sup> Anniversary Fund Raising Campaign for \$500,000 to build a new dining room and residence hall for administrative help at the Methodist Deaconess Orphanage of Lake Bluff, a charity that Williams would continue a lifelong relationship with. The orphanage had operated for half a century and had cared for more than twenty-seven-hundred children between the ages of three months and fifteen years, and employed a cluster of small house-run buildings and a foster program that placed children in private homes.<sup>241</sup> His service with the Lake Bluff Orphanage would include being an officer by 1952;<sup>242</sup> Board Treasurer in 1956;<sup>243</sup> and Chairman of the Agency's Finance Committee by 1957.<sup>244</sup> By 1949, Williams had been appointed Chairman at the First National Bank, as well as Trustee of the Methodist Church Foundation within the Rock River Conference, which sought to increase the church's activities in religious, educational, and charitable arenas.<sup>245</sup> Williams would also volunteer his time within the Methodist Church as President of the Chicago Methodist Social Union by 1954.<sup>246</sup>

Non-religious civic service volunteered by F.N. Williams, included election as a board member of the Tuberculosis Institute of Chicago and Cook County in 1945,<sup>247</sup> and treasurer in 1946.<sup>248</sup> After William's became involved with the Tuberculosis Institute, he appears to have been appointed Director of Wesley Memorial Hospital (affiliated with Northwestern University); it is unclear when the official appointment was made, but he is shown pictured in preparations for a cancer cells test in November 1948.<sup>249</sup> Although it is unknown when he was appointed, in

<sup>238</sup> Herbert Vedder. "First National Profit Steady; Write-Offs End." *Chicago Daily Tribune*, January 15, 1936, p. 25.

<sup>239</sup> Furlong, Thomas. "55 of Chicago District Banks Hold Meetings." *Chicago Daily Tribune*, January 14, 1942, p. 29.

<sup>240</sup> "Display Ad." *Chicago Daily Tribune*, June 12, 1946, p. 37.

<sup>241</sup> "These Children to Give Thanks Twice this Year." *Chicago Daily Tribune*, November 19, 1944, p. N2.

<sup>242</sup> "Women to Aid Festival at Lake Bluff Orphanage." *Chicago Daily Tribune*, September 19, 1952, p. A3.

<sup>243</sup> "Lake Bluff Home." *Chicago Daily Tribune*, April 9, 1956, p. B16.

<sup>244</sup> "Rededication Rites Set at Suburb Home." *Chicago Daily Tribune*, January 13, 1957, p. N7.

<sup>245</sup> "Big Foundation is Established by Methodists." *Chicago Daily Tribune*, October 15, 1949, p. A7.

<sup>246</sup> John Evans. "620 Methodist Clerics Meet in Chicago Today." *Chicago Daily Tribune*, November 18, 1954, p. N10.

<sup>247</sup> "Our Town." *Chicago Daily Tribune*, June 10, 1945, p. N5.

<sup>248</sup> "H.C. de Young Named Head of T.B. Institute." *Chicago Daily Tribune*, May 29, 1946, p. 4.

<sup>249</sup> "N.U. Starts Movie Cameras to Record Cancer Cell Growth." *Chicago Daily Tribune*, November 24, 1948, p. 4.

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1953 Williams would resign both the Chairmanship of the Board and of the Executive Committee for the Mather Stock Car Company, a Chicago based company that built and leased freight cars.<sup>250</sup> Unfortunately, no obituary was found for Forrest N. Williams; however, it is known his wife, Lucile, passed away at the age of sixty-six years old in Kenilworth; her husband, two children, and six grandchildren survived her.<sup>251</sup>

On January 15, 1964, the Williams deeded the residence to William K. Stevens.<sup>252</sup> Stevens first appeared in a January 20, 1964, advertisement for the First National Bank of Chicago as a Vice President in Personal Trust and Savings.<sup>253</sup> He would later be listed as a Trustee in an 1965 advertisement.<sup>254</sup> Stevens received his law degree from Harvard, but worked as a Vice President of the First National Bank of Chicago's Trust Department from 1948 to 1974 before joining a Chicago law practice.<sup>255</sup> It is believed that the January, 1964, transfer was only on paper and that the Forrest Williams family continued to reside at 141 Kenilworth. This appears to be verified because on April 29, 1968, William K. Stevens transferred the property back to Forrest N. Williams,<sup>256</sup> who then sold the residence on April 30, 1968, to Creed C. Black.<sup>257</sup> Immediately prior to the purchase of 141 Kenilworth, the Black family was living in Kenilworth at 205 Melrose Avenue, a home that they sold to Barbara and Richard Franke of Evanston.<sup>258</sup>

Creed C. Black was born in 1902 in Missouri<sup>259</sup> and was still residing there with his family in 1920.<sup>260</sup> He went on to attend Northwestern University before getting a Masters Degree from the University of Chicago; his degrees allowed for employment opportunities on newspapers in Chicago, Tennessee, and Georgia and Delaware.<sup>261</sup> In 1963, Black was identified as Executive Editor of the *Wilmington (Delaware) Morning Star* when he appeared before a Senate judiciary subcommittee as a representative of the American Society of Newspaper Editors

<sup>250</sup> "People and Events." *Chicago Daily Tribune*, July 2, 1953, p. D7.

<sup>251</sup> "Obituaries." *Chicago Tribune*, April 16, 1965, p. A10.

<sup>252</sup> Cook County Recorder of Deeds. Document #19043197.

<sup>253</sup> "Display Ad." *Chicago Tribune*, January 20, 1964, p. B7.

<sup>254</sup> "Display Ad." *Chicago Tribune*, October 13, 1965, p. C8.

<sup>255</sup> "William K. Stevens: 1917-2007." *Chicago Tribune*, October 31, 2007, p. 11.

<sup>256</sup> Cook County Recorder of Deeds. Document #20490798.

<sup>257</sup> Cook County Recorder of Deeds. Document #20490797.

<sup>258</sup> "News of Moves in Kenilworth", Pearson and Company, May 1968.

<sup>259</sup> Thirteenth Census of the United States of American, 1910. Fulton City in Fulton Township in Callaway, Missouri.

<sup>260</sup> Fourteenth Census of the United States of America, 1920. Fulton City in Fulton Township in Callaway, Missouri.

<sup>261</sup> "Creed Black to be Named to New Post." *Chicago Tribune*, January 25, 1969, p. S10.

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in support of proposed legislation that would grant the press, and public, access to the records and rulings of government agencies.<sup>262</sup> While working with the *Wilmington Morning Star*, Black would become a prominent figure in the newspaper world. In April, 1964, he was named one of the six directors of the American Society of Newspaper Editors and led a panel discussion on the future of the newspaper and its need to speed automation and to increase salaries to attract better employees while turning out a better newspaper.<sup>263</sup> In this new position, Creed would again be called upon to speak out for newspaper editors against the Warren Commission's proposal to have newspapers restrict pre-trial reporting on crimes.<sup>264</sup>

Creed Black relocated to Chicago, and was believed at that point to be at 205 Melrose Avenue in Kenilworth, when named the Managing Editor of the *Chicago Daily News* in 1964.<sup>265</sup> In 1965, Black served as the Head for the Freedom of Information Committee, where he was called upon to speak out against a 1962 memorandum that required a military monitor at all Pentagon interviews and that barred complete and free access to air bases and military installations without escort.<sup>266</sup> In April 1968, Creed was identified as the Executive Editor of the *Chicago Daily News* and was named Secretary of the Editor's Society Board of Directors.<sup>267</sup>

In February 1969, Black began a new phase in his career when appointed Assistant Secretary of the Department of Health, Education and Welfare, serving as a liaison with Congress.<sup>268</sup> At the time of his appointment, he remained Executive Editor of the *Chicago Daily News*. The appointment appears to be connected to his relationship with Herb Klein, Nixon's Director of Communications and the former Editor of the *San Diego Union*, who had known Black for twenty years when Black was an editor in Nashville, Tennessee.<sup>269</sup> Black was said to have felt that he was specially qualified for the job as a former newsman because he can best articulate the department's legislative policies.<sup>270</sup> After the appointment, the Black family marketed the sale of 141 Kenilworth to relocate full time to Washington D.C.<sup>271</sup>

<sup>262</sup> "Urge Congress: Free News Flow." *Chicago Tribune*, October 30, 1963, p. 4.

<sup>263</sup> "Higher Salary for Editorial Staff Urged." *Chicago Tribune*, April 18, 1964, p. 4.

<sup>264</sup> "Editors Oppose Curb on Crime Coverage." *Chicago Tribune*, April 15, 1965, p. A9.

<sup>265</sup> "Creed Black to be Named to New Post." *Chicago Tribune*, January 25, 1969, p. S10.

<sup>266</sup> "Editors Hear Humphrey's Glowing Forecast for U.S." *Chicago Tribune*, April 16, 1965, p. 9.

<sup>267</sup> Russell Freeburg. "Close Ranks on Viet War, Nixon Urges." *Chicago Tribune*, April 20, 1968, p. N1.

<sup>268</sup> "Creed Black to be Named to New Post." *Chicago Tribune*, January 25, 1969, p. S10.

<sup>269</sup> Louise Hutchinson. "Finch Team Gives Clews to President Nixon's Domestic Policy." *Chicago Tribune*, February 23, 1969, p. 12.

<sup>270</sup> *Ibid.*

<sup>271</sup> *Ibid.*

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Prior to moving away from Kenilworth, the Blacks volunteered their time in a variety of arenas. Mrs. Black served on the Women's Board of the Chicago Boys Club, where she was a Co-Chair of the 1968 Summer Ball at the Post and Paddock Club.<sup>272</sup> Creed Black served as one of the forty American newspaper editors on the jury that would select candidates for the 1968 Pulitzer Prize in Journalism.<sup>273</sup> That same year, Black was elected Vice President of the one-hundred-ninety-thousand member Northwestern University Alumni Association.<sup>274</sup>

Later in life, Creed Black appears to have served as President of the Knight Foundation, which in the late 1990s developed a commission for reform in intercollegiate athletics as part of the foundation's program of grants dedicated to higher education.<sup>275</sup> Black was quoted as saying in regards to the commission:

Our interest is not to abolish that role (sports have a legitimate and proper role to play in college and university life) but to preserve it by putting it back in perspective...curb the abuses which are shaking public confidence in the integrity of not just big-time intercollegiate athletics but the whole institution of higher education.<sup>276</sup>

The foundation, based in Ohio, is an arm of one of America's major newspaper publishing enterprises, with funding provided by James L. and John S. Knight. The planned reform was estimated to take approximately two years and to cost \$2 million.<sup>277</sup>

On March 26, 1971, the Blacks sold 141 Kenilworth Avenue to John L. Malone Junior and his wife.<sup>278</sup> No published information could be found on the Malone family; however, the current homeowners have spoken with their neighbors who recall the family had seven children, all born at 141 Kenilworth Avenue, five of which were boys.

<sup>272</sup> Eleanor Page. "Summer Ball Change." *Chicago Tribune*, October 20, 1967, p. B1.

<sup>273</sup> "Kirkpatrick of Tribune on Pulitzer Jury." *Chicago Tribune*, January 3, 1968, p. A7.

<sup>274</sup> "Christian Gets Post." *Chicago Tribune*, July 7, 1968, p. N4.

<sup>275</sup> Press release. "Knight Foundation Forms Blue-Ribbon Sports Panel." September 27, 1998. <  
[http://www.knightfoundation.org/news/press\\_room/knight\\_press\\_releases/detail.dot?id=129168](http://www.knightfoundation.org/news/press_room/knight_press_releases/detail.dot?id=129168)>

<sup>276</sup> Press release. "Knight Foundation Forms Blue-Ribbon Sports Panel." September 27, 1998. <  
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<sup>277</sup> "The Knight Commission Reform in Athletics Will Take Time." *Chicago Tribune*, January 8, 1990, p. 7

<sup>278</sup> Cook County Recorder of Deeds. Document #21442372.

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It appears that 141 Kenilworth Avenue was most likely transferred in August 1984 from the Malone's to Albert J. Barber, although the exact date could not be determined because the transfer was concealed in Trusts. Albert Barber was elected President of the General Electric Railcar Services Corporation, a subsidiary of General Electric Credit Corporation, at approximately the same time that the family purchased 141 Kenilworth.<sup>279</sup> The Barbers appear to have resided at the residence from the end of August 1984 until October 1, 1987, when Albert Barber sold the property to Barbara E. Kackley.<sup>280</sup> Barbara Kackley sold the residence to John E. and Janice R. Hannsz on May 22, 1992.<sup>281</sup> Finally, the Hannsz's sold 141 Kenilworth to the current homeowners, Dan and Rachel Noel. The current homeowners have undertaken a loving rehabilitation of the residence to restore it to its former beauty that had been lost in later remodels of the home; all of their work is in accordance with the Secretary of the Interior's Standards for Rehabilitation.

**CONCLUSION**

The house located at 141 Kenilworth Avenue is an excellent example of a Foursquare that exhibits all of the identifying elements of the type. In addition, it has the distinction of being the only Foursquare in Kenilworth that incorporates ornamental features from the Arts & Crafts movement while possessing remarkable historic integrity. It is also extremely important that the residence was the home of the Weese family, whose members made significant architectural, artistic and social contributions to the City of Chicago, as well as nationally – particularly through the accomplishments of Harry Mohr, John, and Benjamin Horace Weese. Although this is not the residence that these architects resided in while creating their massive bodies of work, it is significant as the only residence that the entire family lived in at one time, during the formative years of their lives.

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<sup>279</sup> "People on the Move." *Chicago Tribune*, August 27, 1984, p. B4.

<sup>280</sup> Cook County Recorder of Deeds. Document #87536721.

<sup>281</sup> Cook County Recorder of Deeds. Document #92360586.

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### **VERBAL BOUNDARY DESCRIPTION:**

Lot 16 in Block 10 of Kenilworth in Cook County, Illinois, said Kenilworth being a subdivision of part of Section 22, 27 and 28, Township 42 North, Range 13, East of the Third Principal Meridian, extending from said Lot 14 so much thereof as situated within the limits of the Skokie Ditch.

### **BOUNDARY JUSTIFICATION:**

The residence being nominated for listing on the National Register of Historic Places includes the property historically owned by J. William de Coursey O'Grady and currently owned by Brad and Suzette Bernstein. The boundary is described in the above legal description.

### **UTM's**

Zone 16  
441 220 Easting 4659 980 Northing

3/31/09

GEORGIA, FULTON COUNTY,  
Wincoff Hotel,  
179 Peachtree St., N.W.,  
Atlanta, 09000185,  
LISTED, 3/31/09

GEORGIA, SCREVEN COUNTY,  
Harris-Murrow-Trowell House,  
473 Old Louisville Rd.,  
Oliver, 09000187,  
LISTED, 3/30/09

ILLINOIS, COOK COUNTY,  
Ramsey, Charles N., and Herry E. Weese House,  
141 Kenilworth Ave.,  
Kenilworth, 09000167,  
LISTED, 4/01/09

MISSISSIPPI, ATTALA COUNTY,  
Kosciusko Historic District,  
Roughly bounded by the Illinois, N. Wells, S. Natchez, Galloway, Bobo, S. Huntington, Jefferson  
St., Highland Dr., Kosciusko, 08001084, LISTED, 3/31/09

NORTH DAKOTA, SHERIDAN COUNTY,  
Winter House,  
NE Sheridan County,  
Goodrich vicinity, 79001775,  
REMOVED, 4/01/09

OHIO, BELMONT COUNTY,  
Rock Hill Presbyterian Church,  
56244 High Ridge Rd.,  
Bellaire vicinity, 09000169,  
LISTED, 4/01/09

OHIO, HAMILTON COUNTY,  
Cheviot Fieldhouse,  
3729 Robb Ave.,  
Cheviot, 09000170,  
LISTED, 4/01/09

OHIO, KNOX COUNTY,  
Loveridge, Richard and Ann, House,  
12526 Lower Green Valley Rd.,  
Mount Vernon vicinity, 09000171,  
LISTED, 4/01/09

OHIO, STARK COUNTY,  
Town Pump of East Sparta, The,