

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

7/30/04

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 **Montgomery, John Rogerson, House**

other names/site number

2. Location

street & number **15 Old Green Bay Road** Not for publication

city or town **Glencoe** vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60022**

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.)

William L. ... /SHPO
Signature of certifying official

7-1-03
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

Montgomery, John Rogerson, House
Name of Property

Cook County, Illinois
County and State

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register 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):	_____	_____

5. Classification

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> 2 </u>	<u> 0 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 0 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 2 </u>	<u> 0 </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

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6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

Current Functions (Enter categories from instructions)

Domestic/single dwelling
Domestic/secondary structure

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals
Other: Georgian Revival
Other: Arts and Crafts

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Wood**

Walls **Brick**

other **Wood**
Metal

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

See Continuation Sheets

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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 **1909-1929**

Significant Dates **1909, 1929**

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation **N/A**

Architect/Builder **Shaw, Howard Van Doren, Architect**

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

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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 **Burnham Library, Art Institute of Chicago, Chicago, Illinois**

10. Geographical Data

Acreage of Property **less than one acre**

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	16	438650	4663396	3	_____	_____
2	_____	_____	_____	4	_____	_____

____ See continuation sheet.

Verbal Boundary Description

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

Boundary Justification

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

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Montgomery, John Rogerson, House

SUMMARY

The John Rogerson Montgomery House, located at 15 Old Green Bay road, in Glencoe, is a 1909 Georgian Revival residence designed by Howard Van Doren Shaw. The red brick structure is generally "L" shaped, although it appears as a long rectangular block from the street. It stands 2-1/2 stories and is capped by a broad hipped roof with three dormers that are located symmetrically. The house has wood trim, painted white, with ladder-shape ornamental wood trellises framing the corners and central five bays. The entrance portico, topped by an ornamental wrought iron balustrade, with columns framing the recessed front door, is located in the center of the front. At the rear of the lot is a red brick coach house that was built in 1929 to be used as a garage and servants' quarters. Granger and Bollenbacher served as architects for this auxiliary building. Today these two structures are located on .84 acres, where Old Green Bay Road turns to run east-west. The house was originally built on two lots; the second lot, to the west, was sold off in 1951. Both the residence and coach house have excellent integrity. There have been no changes to the front facade of the house nor to the floorplan of the major public rooms. The property is currently undergoing a certified rehabilitation, with two small additions at the rear, not visible from the street.

CONTEXT

The Village of Glencoe, where the Montgomery House was built, is located on the western shore of Lake Michigan in the northeast corner of Cook County, in New Trier Township, 21 miles from Chicago's Loop. To the south is Winnetka; to the west is Northbrook and to the north is Highland Park. Incorporated in 1869, Glencoe has always been considered a suburb of Chicago. It was envisioned by its early developers as a utopian village, enjoying an idyllic setting and easily accessed by the railroad. In the year 2000, its population was 8,762. The village has just over 3000 households.

The address of the Montgomery House is on Green Bay Road, a road that was historically an old trail that Native Americans traveled between Chicago and Green Bay, Wisconsin. The house was built along the road in the southeast corner of Glencoe. The area is located in what was historically called "Hubbard Woods"; drawings indicate that Shaw was designing a "residence for Mr. J.R. Montgomery at Hubbard Woods." This community area is at the north

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end of Winnetka and south end Glencoe, just west of Lake Michigan, on land that Gilbert Hubbard purchased from land speculator Jared Gage just after the Chicago fire of 1871. Gage owned extensive acreage from Lake Michigan west to what was called the Skokie swamp. In 1857, the Chicago and Milwaukee Railway built a station. Named "Lakeside" in 1857 by Gage's wife Sarah, it was later changed by a resident's petition to Hubbard's Woods, with the railroad abbreviating it to Hubbard Woods.¹ The north section of Winnetka was also considered part of Hubbard Woods. As years went by, the Hubbard Woods section of Glencoe grew to include large homes built in a variety of styles from Victorian to Arts & Crafts to a variety of revival styles to Modern. Many of the houses built after World War II were constructed on sideyards of houses built in the early part of the Twentieth Century. This was the case with the Montgomery House.

ARCHITECTURE:

Built as residence for attorney John Rogerson Montgomery and his wife Marion, this 2-1/2-story L-shaped Georgian Revival house is located in a park-like setting, with a broad front lawn facing Old Green Bay Road where the street veers east-west from having run north-south. The house has two sections. The main portion of the house that is topped by a low pitched hip roof extends 75' across the front and rear. It is 52' deep on the east, where the "L" is located, and 30' deep on the west. The historic service wing, which is located in the "L", in the northeast corner of the house, measures 22' x 23' and is also topped by a hipped roof. The roofs are of wood shakes matching the historic roof; the gutters and downspouts are copper. A 9' x 22', one-story section, containing a rear entry area and an 10' x 18' open porch, has been recently added in the northeast corner of the main section of the house. A second new addition, consisting of a 10' x 36' loggia with four arches, stretches across the rear of the house. A 10' x 18' second story containing a master bath and closet, was added over the west two arches. The house contains 16 major rooms. There are seven rooms on the first floor, six rooms on the second and three on the third. The house has approximately 6800 square feet.

¹Caroline Thomas Harnsberger. *Winnetka: The Biography of a Village*. Evanston, Illinois: The Schori Press, 1977. p. 147.

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EXTERIOR:

The Montgomery House is built of red brick in a tapestry pattern, with the bricks ranging in hue from a pale red to a deep brownish red. They are laid in a variation of common bond, with six rows of stretchers alternating and a row of stretchers that alternate with two headers. The mortar is recessed and has a pale grey tonality. There are three rectangular brick chimneys, one on the east wall of the house, one on the west wall of the "L" and one toward the west end of the front hip roof. The east chimney serves the fireplace in the dining room and the west chimney the fireplaces in the living room, the master bedroom and a third floor sitting room. The chimney in the service wing wall is for the furnace. The brick in all of the chimneys is laid in stretcher bond, with a row of projecting headers forming a band one row beneath the chimney cap. The west chimney is lower than the other two. White wood trim surrounds the windows and doors of the house and is used to form decorative detailing. The front porch, ornamental wood trellises designed in a ladder pattern and horizontal diamond-patterned bands are all built of wood.

The house has a variety of window types although all of them are multipaned. The configuration depends on size and location. The windows in the original part of the house are wood. The largest, on the first floor front, are 8/12. Others are 6/9, 8/8, and 6/6. Dormers across the front of the building and on the east side each have two casements that contain six lights. The house also has multipane French doors. Basement windows extend into wells. Most have 4 lights.

The front facade of the house faces south. It is seven bays wide, with two bays flanking a slightly-projecting five-bay center block. A naturally-finished front entrance door is centrally located, recessed behind the wall plane of the house. It has eight panels, with two recessed, narrow rectangular panels at the top alternating with larger recessed rectangular panels. Paneled wood walls slanted diagonally inward and a paneled ceiling slanted downward surround the door. A wrought iron and glass lantern hangs from the center of the ceiling. The door is approached by three brick stairs. Two steps lead to a rectangular landing that has brick laid in a herringbone pattern. The third step leads to the entrance landing, which also has brick set in a herringbone pattern. The front porch consists of two smooth cylindrical columns, with Doric capitals, supporting a simple entablature that has a band of widely spaced triplets of tooth-like projections called guttae. Above this band is a broader band topped by modillions. There is a molded wood cornice over the modillions. An ornamental wrought iron balustrade surrounds the

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outside edges of the porch roof.

The center block of the house consists of two 8/12 double-hung windows on each side of the front door. Each window is topped by a flat row of headers and a segmental row of headers with stretchers between the two rows of headers. Above each of these four windows is an 8/8 window. In the center over the front door, there is a pair of French doors with twelve lights each. Extending from the roof are three dormers. One is located over the French doors, with the other two centered on the brick wall between the two second floor side windows. The center block is framed by slightly projecting two-story brick pilasters that each have a wood trellis in a ladder pattern topped by a semi-circular arch attached to it. Two equal size sections of the house are located on either side of the center block. To the west there are two porches, one on the first and one on the second floor. To the east, on the first floor, there is a shallow arched recess, topped by a row of headers, with a stone keystone. Beneath it is a band of three 6/9 windows, where the dining room is located. On the second floor, a similarly recessed section of brick wall contains a single 8/8 window that lights a corner bedroom. Between the first and second floors there is a three part lattice design containing wood strips connecting the corners on the diagonal with wood strips forming diamond patterns. The side panels contain a single diamond. The center panel is wider and contains two diamonds with the diagonal strips terminating at the edges of the center, smaller diamond. To the west the porches have infill glass panels. A wood band between the first and second story porches contains the same diamond pattern as that between the first and second floors on the east side of the house. Flat pilasters with the ladder-patterned trellis form the corner edges of the front facade. The entire house, which is topped by the wood shake hipped roof, has a broad overhang with a wood band set under the wood box cornice.

The historic section of the east facade, forming the east wall of the "L" is six bays wide. The addition contains a single 6/6 window. On the first floor, from south to north, there are two pairs of 12-light double doors flanking a brick chimney that projects slightly beyond the plane of the wall and extends through the cornice to form the square brick chimney that services the dining room fireplace. Each pair of French doors is topped by a row of brick headers. The next two windows are 6/6. The taller one, to the south, opens into the pantry. The other one lights the rear staircase. To the north is a small six light casement that formerly lit a small space that served as a powder room. It now opens into a closet. At the north end of the "L" are three 9/9 windows that light the breakfast room. The single 6/6 window in the addition lights the entry area. There are also six windows on the second floor. An 8/8 window is centered over the south pair of

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French doors. On the other side of the chimney there is a small 6/6 window for the second floor hall bath. Beyond are two taller 6/6 bedroom windows, another small 6/6 bath window and a tall 6/6 window. On the third floor there is a dormer with a pair of 6-light casements. There are pairs of 2-light casement windows that open into the basement. Each pair is topped by a segmental arch of headers.

The rear facade contains two bays in the "L" and in the small addition that extends the "L", two in the east bay of a three bay wide loggia addition and the porch bay. In the one story addition, three stairs lead to a 15-light rear entrance door. Immediately to the west of the doorway is an open porch that has a rectangular opening divided into three sections by square columns. Wood panels underneath the openings mimic the panels in the side bays between the first and second floors on the east and west sides of the front facade. Each panel contains a broad diamond bisected by wood strips connecting the corners. Behind the porch there is 4/4 window that opens into the kitchen. On the second floor, in the north wall of the "L" in the historic house, there are two 6/6 windows. There are two sections of the west wall of the "L". The north section containing the addition consists of a rectangular opening and an entrance door. Both open into the small porch. Behind the entry is a 15-light door to the rear entrance foyer. The wall of the historic house is two bays wide. At the north end of the first floor, the wall contains a 10-light door topped by a lintel made up of headers. To the south of the door is a brick chimney that projects slightly from the wall. On the second floor there are two 6/6 windows. There is a wood shingled dormer containing an 8/8 window on the third floor, just south of the chimney.

The first floor of the center section of the rear of the house, facing north, has two windows located behind the two east arches of the loggia. The small 6-light casement lights a small powder room. An 8/12 window opens onto the main stair landing. Above the first floor windows, there is one small 6/6 window over the powder room window and one larger 6/6 window that lights the stairhall. Two 10-light French doors open from the living room onto the loggia. Each arch of the loggia is topped by a row of headers with a simple keystone of limestone. The shape of the arches mimics the configuration of the arch on the front of the house, over the dining room windows. On the second floor of this addition, there is a 10-light door and a 6/6 window in the east wall and two 6/6 windows in the north wall. The sides of the two story addition facing north are flanked by two pilasters with a ladder-shape decorative lattice, replicating the design on the front of the house. At the west end of the house is the two story porch that has a glazed entrance door and sliding windows on the first floor and four pairs of

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sliding windows on the second. The door and adjacent window openings are topped by a segmental molded wood arch with a raised wood keystone. Above the arch are three panels, each containing a diamond pattern replicating that over the dining room windows. Another section of ladder-shape lattice trim over a brick pilaster forms the west edge of the north wall. The third floor rear of the house has a long shed dormer facing north. It contains five 6/6 windows, one a pair on each side of a single window opening. The walls of the dormer are covered in wood shingles.

The west facade is narrow, with brick pilasters flanking three bays of sliding glass windows that open onto the first and second floor porches. Each pair of sliding windows is topped by a wood segmental arch with a raised wood keystone. Above the windows are wide panels, each containing two diamond shapes, with diagonal wood strips extending from the corners to the midpoint of the smaller center diagonal. This is the same design as that is in the center panel over the dining room windows on the front facade.

INTERIOR

Although the plan of the John Rogerson Montgomery House is basically "L" shaped, with two small additions at the rear, the main living spaces of the house, which remain the same as when the house was built, are located in the house's rectangular front section that faces south. The service spaces, which historically consisted of the kitchen, pantries and a porch on the first floor and two servants' bedrooms on the second floor, are in the "L" that extends north, on the east side of the house. There is a servants' staircase located in the "L".

The front entry opens into a small vestibule, then a long vaulted gallery. To the west is the living room and sun porch. To the east is the library and dining room. North of the dining room, in the "L", is the serving pantry and a newly-remodeled kitchen. The staircase, which is located on the north side of the gallery, leads to the second floor bedrooms and sun porch and servants area; it then continues up to the third floor bedrooms and sitting room, which originally were a service area.

Entrance to the Rogerson House is into the small vestibule, which is 5'2" wide by 6'6" long. The eight-panel varnished wood front door is centered on the south wall. The walls are painted, and the floors are of quarter sawn oak, as is all the flooring on the first floor of the

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house, except for in the kitchen, where the maple flooring has been restored. To the north of the vestibule is a barrel-vaulted passageway that is 6'2" wide by 4'6" long, with vaulting that has an elliptical shape. The opening between the vestibule and passageway is centered on the front entrance door. Walls are varnished wood that is paneled to the bottom of the springline of the vaulting, with alternating wide and narrow wood boards that appear to be birch. To the north of the passageway is the transverse gallery that is 7'2" wide and 22' long. The ceiling of the section between the passageway and staircase is groin vaulted; the section that continues east 15' to the dining room is barrel vaulted, formed by an elliptical arch, like that in the small passageway off the vestibule. At the corner where the passageway meets the groin vaulted section of the gallery there is an elliptically curved beam. The beam terminates in a pier with fluting at the corners. A band that forms the pier's capital is also fluted at the corners and cants slightly upward and turns in at the top. This band molding continues around the top of all the paneled walls.

The entrance to the living room, which is at the west end of the house, is from a wide opening in the groin vaulted section of the gallery. The living room is 18'2" wide and 29' long with four box-shape varnished wood beams, that have recently been restored from historic plans, stretching east west. Slender three-part stepped wood crown molding surrounds the room and the edges of the beams. The base molding consists of flat boards, with molded wood quarter round. Square wood blocks are found where the door casings meet the baseboards. There are two symmetrically placed 8/12 windows at the south end of the room and two symmetrically-placed 10-light French doors in the north wall of the room. The fireplace, which has had its overmantel recently restored, is located in the center of the west wall. The mantel is rectangular, built of common brick laid in stretcher bond, with recessed mortar. There is an oak overmantel comprised of three sections. A large rectangular center section is flanked by smaller rectangular sections. Varnished wood bands delineate the sections, with slightly curved bands sectioning off the corners of the center section, forming spandrels. The hearth is rectangular, with brick laid in a herring bone pattern lined in brick headers. There is a pair of 12-light French doors on each side of the fireplace, leading to the sunroom, which is 17' wide by 29' long. Remodeled in the 1970s, this room has sliding doors, a beamed ceiling and paneled walls. The east wall is formed by the brick wall of the house.

The library is entered from a single four-panel pocket door opening off the south side of the gallery. Panels are formed by a cross-shaped flat boards that join the boards edging the doors. This door configuration is found throughout the house. The door is birch on the gallery side and

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quarter sawn oak on the library side. The wall surrounding the door is also quarter-sawn oak. Over the doors is a long, narrow recessed molding with a key pattern at each end. Two sets of bookcases with doors that have a rectangular leaded glass pattern flank the entrance door. Across from this wall there are three sets of bookcases, which have similar leaded doors, surrounding two 8/12 windows. The bookcases in the center have a pair of doors; the bookcases on the sides of the windows are narrower, with one door each. Both the sidewalls of the windows and the walls containing the pocket doors are canted in from the bookcase doors. The door on the west bookcase is very slim. Beneath the windows there are wood-framed panels of silk. The east and west walls have wainscoting about 2' above the floor. These also have silk panels framed in wood. There are three stands of book shelves on the west wall. All the bookcases are slightly below ceiling height, and the ceilings are surrounded by thin three-part stepped crown molding similar to that in the living room.

At the east end of the gallery there is a pair of 12-light French doors to the dining room, which is 15' 4" wide by 19' long. The south end of the room contains three 6/9 windows flanked by corner bookcases that are slightly canted out into the room, forming a shallow bay. The built-in display cases and window wall are all paneled with varnished wood, though the inside of the display cases has beveled vertical wood boards painted white. The walls under the display cases and windows are paneled. Rounded molding surrounding the bookcase openings turns in at the top and forms a semi-circular arch, with a raised wood keystone. This configuration is similar to the ladder trellis design found on the exterior of the house. The east wall of the dining room contains the fireplace, which is flanked by pairs of twelve light French doors. The fireplace surround is of rough-surfaced brick that is laid in a stretcher pattern on the sides and topped by a flat arch of splayed headers. Brick on the floor of the fireplace opening is set in a herringbone pattern, a continuation of the pattern in the hearth. Varnished wood bolection molding surrounds the brick-lined opening. Above the fireplace is a rectangular wall panel framed in varnished wood. Similar wood lined panels are found between the fireplace and the French doors.

At the east end of the north wall of the dining room is a swinging door to the serving pantry. This small room has its original mahogany cabinetry, with upper cabinets that have glass doors. Some of the lower cabinets have doors; some contain drawers. New granite countertops and decorative tile backsplashes have been added. The pantry opens into the newly remodeled kitchen. There is a doorway at the north end of the west wall, into the yard. At the northeast corner of this space is an area that was formerly a porch and currently serves as a breakfast room.

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To the north is the one-story entrance area. This entrance area is accessed from a door in the north end of the kitchen. This door opens out into the rear open porch. All of the casings in the entrance area addition mimic the historic casings found in the rest of the house. There is another entrance to the kitchen at the east end of the north wall of the gallery. This doorway opens into a small passage that has a powder room on the west side of it. This space was originally a telephone room.

The staircase to the second floor is located on the north side of the west end of the gallery, which has the groin vaulted ceiling. An elliptical arch curved beam separates the gallery from the stair landing, which is three steps up from the gallery floor. There is an 8/12 window, similar in configuration to those on the first floor front of the house, lighting the landing. The staircase wall of the gallery has a paneled wall alternating wide and narrow boards like the rest of the room's paneling. The stair treads extend beyond the stair risers forming a geometric pattern with the wall paneling. A square post identical to that at the southeast corner of the gallery and entrance passageway marks the beginning of the stair balustrade, which is made up of flat slatted wood balusters painted white topped by a molded varnished mahogany railing. The stairs are of maple.

The staircase to the second floor terminates in a square wood newel post that is topped by a square 2" wide wood block connected to the newel post by a thin rectangular strip of wood supporting a molded square wood top. The post is varnished like the railing. Slatted balusters line the stairs at the second floor hallway, which is long and narrow. At the west end of the hallway is the entrance to the master bedroom suite, which has a dressing room and bath at the north end. These are the spaces that were enlarged as part of the rear second floor addition over the loggia. The master bedroom is 16'2" wide by 19' long. There are two 8/8 windows in the south wall and a fireplace in the center of the west wall. It is located above the living room fireplace. The fireplace has a varnished wood mantel with a molded shelf and bolection molding surrounding common brick stretchers laid on end around the fireplace opening. The hearth is herringbone brick surrounded by a row of stretchers. A pair of 12 light French doors opens into the second floor porch. This space, which was remodeled in the 1970s, has sliding glass windows and walls sided with vertical wood paneling. The ceiling is made up of beveled wood slats. The east wall is brick, formed by the wall of the house. In addition to the master suite, there are three family bedrooms. The south bedroom has a pair of 12-light French doors opening into a balcony over the front porch at the west end of the wall and an 8/8 window at the east end of the wall.

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The bedroom in the southeast corner is 22' 4" wide by 13' 4" long and has two 8/8 windows in the south wall. The east bedroom is 13' wide by 10' 11" long and has two 6/6 east-facing windows. There is a bathroom located between the southeast and east bedroom. At the east end of the staircase, in the "L" that extends north, there is short north-south hall lined with closets on the west wall and a cupboard on the east wall. This hallway originally lead to a bath and two maids rooms in the north end of the "L". In the 1970s, the wall between them was removed, forming one large bedroom. The servants' hall doglegs east-west, with an entrance to the rear stairs in the south wall, adjacent to the bath, which is at the east end of this short stretch of hallway. Flooring is of maple on the second floor is oak, except in the service area, which has maple floors.

The main staircase continues to the third floor, with the balustrade curving slightly to form the edge of the staircase to the third floor. At the top of the stairs there are two small perpendicular sections of the balustrade with a newel post at each end and one where the two sections meet. The third floor contains two bedrooms and a bath, lit by dormer windows, and a sitting room at the west end of a long narrow hallway. This room, also lit by dormers, has sloped on the north and south sides. At the west end is a large fireplace of brick stretchers that projects out from the wall and slopes inward at the top. The firebox is surrounded by a row of headers, and the hearth, that extends the full width of the bottom of the fireplace, is made up of headers. Flanking the fireplace, which is located over those in the master bedroom and living room, are two varnished wood doors leading to attic space. On the third floor, the hallway floors are maple, and the sitting room floor is pine.

GARAGE:

The garage to the Rogerson House, designed by Granger and Bollenbacher in 1929, is located in the center of the rear of the lot. It replaced an old garage. The red brick masonry section of the structure is rectangular and measures 33' east-west and 20' north-south. The foundation is concrete. To the north is a section with brick piers supporting a second-story deck and entrance to the second floor apartment. The first floor was designed be open, but is currently sheathed in wide wood clapboards and contains a garage bay. The opening to the second floor space is on the north side of the structure. Each of the other three elevations contains a dormer that has walls sheathed in wood shingles topped by a roof that has a very slight gable pitch. A broad hipped roof sheathed in wood shakes tops the garage. Gutters and downspouts are copper. The second floor interior of the garage, which originally contained a small apartment, is fitted out to

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accommodate an office.

The south elevation, which faces the house, has a single 8/8 window in the center of the brick wall. Ladder shaped wood lattices matching those on the house are located equidistant from the window and the corners of the wall. There is a single dormer centered over the window. It contains two six-light casement windows flanking a pair of six-light casements. The east elevation has a two-bay single paneled garage door. The roof dormer on this side has three six-light casements windows. There is a one-bay paneled garage door adjacent to the hipped roof structure. It is topped by a flat roofed 8' x 22' porch deck, surrounded by pipe railing. The wall of the north facade has wide clapboards painted brown between three 1'-square brick piers, two at the corners and one in the center of the wall. The second floor contains an entrance to the garage apartment. The entrance door is paneled, with six lights in the upper half. A projecting hip roof, supported by pipes at each corner, extends to form shelter over the door, which is two stairs up from the roof deck. At the west end of the north facade there is an exterior wood staircase, with pipe railing, leading upstairs to access the entrance. Immediately south of the staircase is a rectangular brick chimney. The west elevation is three bays wide. There is a wood paneled door in the center topped by a transom. On each side is a 4/4 window. The dormer centered over the door contains two six-light windows flanking a wood shingled center panel.

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SUMMARY

The John Rogerson Montgomery House, built in 1909, meets Criterion C for listing on the National Register of Historic Places. It is locally significant as an excellent example of the blending of Georgian Revival architecture with influences from the Arts and Crafts movement, as interpreted by Howard Van Doren Shaw, one of the Midwest's foremost architects of country houses. In no way doctrinaire nor specifically derivative, the Montgomery House displays Shaw's personal and highly inventive vision of Georgian architecture, while absorbing and expressing elements of the Arts & Crafts movement. He was described by architectural historian Mark Allen Hewitt as "Chicago's leading eclectic domestic architect at the turn of the century",¹ developing work that reflected the historicism that permeated architecture during the first three decades of the Twentieth Century. At the same time, he created highly original designs, like the Montgomery House, with a sense of simplicity, carefully-thought-out proportions and attention to detail that betrays his indebtedness to Arts & Crafts architecture. The John Rogerson Montgomery House reflects not only these influences, but a high level of artistic value, craftsmanship and integrity. The garage, designed in 1929 by the firm of Granger and Bollenbacher, is a contributing resource to the nomination. It represents the desire of Montgomery family to have a larger structure than was there before, with more storage and servants' quarters on the second floor. The garage was designed to complement the house's architectural style and reflects the functional and architectural evolution of the property. The period of significance for the John Rogerson Montgomery House dates from 1909, when the house was built, to 1929, when the garage was constructed.

HISTORY:

The history of the John Rogerson Montgomery House dates back to 1902, when John Rogerson Montgomery purchased two parcels of land. Although he owned the property for several years before construction began, original plans with revisions are dated 1908 and a mortgage was drawn up in 1909. It seems likely that construction began that year. The location

¹Mark Alan Hewitt. *The Architect and the American Country House, 1890-1940*. New Haven: Yale University Press, 1990. p. 58.

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in the Hubbard Woods section of Glencoe where Rogerson purchased land was prime. Curving roads follow the area's ravine-cut setting, and the house designed by Howard Van Doren Shaw was prominently sited to take best advantage of the topography and the roadways. It is slightly elevated, facing south where Old Green Bay Road travels east-west, so there is a vista to the south. Location was important to Shaw. Peter B. Wight pointed out in an article he wrote in 1917 for *The Architectural Record* on "Recent Country House Work of Howard Shaw" that Shaw adapted his plans "naturally to the circumstances of the site..."²

In the article Wight wrote on Shaw's residential work, he noted that Shaw also adapted his plans to the circumstances of the household.³ According to the 1931 *Who's Who in Chicago*, Montgomery was born in Chicago, March 8, 1866. He graduated from Beloit (Wisconsin) College in 1887 and received his law degree two years later. In 1896 he married Marion Howard of Beloit. In 1910, just after completion of their new house, she died. He remarried in 1912, to Marion Hunter of New York City. The Montgomerys raised four children in their commodious six-bedroom Old Green Bay Road home. The house also was designed to accommodate household help. The 1930 Census figures showed that Montgomery lived at 15 Old Green Bay Road, which had two servants' rooms, with his (second) wife Marion, a maid and a cook. The handsome, but not grand or pretentious, design of the house perfectly suited a client with Montgomery's family needs.

Montgomery's house met more than his family's basic functional requirements. Its Hubbard Woods location, prominent setting and handsome design by a prestigious architect suited his position. Montgomery was a highly successful attorney, a partner in Montgomery, Hart, Pritchard & Herriott. He also served as president of several professional, religious and social organizations. The Marquis Company's 1931 *Who's Who in Chicago and Vicinity: The Book of Chicagoans* indicates that he served as president of the Chicago Bar Association (1920-21), the Illinois Bar Association (1925-26) and as a charter member of the American Law

²Peter B. Wight. "Recent Country House Work of Howard Shaw," *The Architectural Record*, 42, December, 1917. p. 499.

³*Ibid.*

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Institute. He was chairman of the Congregational Foundation for Education and on the board of the Chicago Theological Seminary. Montgomery was a member of the University Club and the Indian Hill Country Club and, in 1930, was president of the Union League Club⁴—all prestigious social clubs.

When choosing an architect for his house, Montgomery selected Howard Van Doren Shaw. Shaw's practice consisted largely of country houses for prosperous residents of Chicago's North Shore. He designed at least 64 houses in Evanston, Kenilworth, Winnetka, Glencoe, Highland Park, Lake Forest and Lake Bluff between 1896 and his death in 1926. This number is based on the published list in Virginia A. Greene's book, *The Architecture of Howard Van Doren Shaw* plus other residences known by Susan Benjamin to have been designed by Shaw.⁵ In an article published in the April, 1913, *Architectural Record*, "The Recent Work of Howard Shaw: Country Houses of the Middle West," Herbert D. Croly and C. Matlack Price commented that "Mr. Shaw is extraordinarily popular. The number of houses which he designs would be astounding to the architect of any European country, and it is sufficiently rare in this country." He attributed this to Shaw's ability to "give to his clients what they want, while at the same time designing houses that are always individual and often charming and distinguished."⁶ Shaw's houses were described by Croly and Price as "livable" and "attractive to live in" He lauded Shaw's ability to please his clients.⁷

⁴*Who's Who in Chicago and Vicinity: The Book of Chicagoans*. Chicago: The A.N. Marquis Company, 1931. P. 690.

⁵Virginia Greene. *The Architecture of Howard Van Doren Shaw*. Chicago: Chicago Review Press, 1998. The accuracy of information in Ms. Greene's book needs to be substantiated. She lists the Montgomery as having been built in Wilmette. There are Shaw drawings of houses built in Glencoe in the collection of the Burnham Library of Architecture at the Art Institute of Chicago that are not listed in Ms. Greene's book.

⁶Herbert D. Croly & C. Matlack Price. "The Recent Work of Howard Shaw: Country Houses of the Middle West by a Chicago Architect." 33. *The Architectural Record*, April, 1913.

⁷*Ibid.* p. 299.

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Leonard K. Eaton, in his 1969 book, *Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw*,⁸ noted that Shaw's clients desired houses which reflected their own good manners and culture.⁸ They were usually successful business and professional men who took an interest in the appearance of their homes. Eaton's thesis is that Shaw, unlike Frank Lloyd Wright, built a practice of clients who were part of Chicago's establishment, many of whom were members of the city's commercial and industrial aristocracy—including the Ryersons (steel), the Donnellcys (publishing) and the Swifts (meatpacking).⁹ Most of Shaw's clients were businessmen; lawyers, like Montgomery, were in the minority. Montgomery did, however, in many ways meet the profile of a Shaw client that Eaton painted. He was Republican, was involved in club life and served on numerous Boards. Eaton summed up a Shaw client's relationship to his house, noting "...the house should be a proper setting for the upper-class life of its owners. It is a symbol of achieved status and a badge of membership in the North Shore Establishment."¹⁰ This usually meant a house that was inspired by English architecture and, at least superficially, regarded as conservative, a house such as that Shaw designed for John Rogerson Montgomery.

Howard Van Doren Shaw came from a relatively conservative background and had traditional—and superb—training, attending highly-regarded schools and apprenticing with one of Chicago's finest, most creative architects. Shaw was born in Chicago in 1869, the son of a successful dry goods merchant and a talented mother, who was a painter. He attended Harvard School for Boys, then Yale University. His formal architectural schooling began at Massachusetts Institute of Technology, where he received an academic education. Graduating in 1892, he made his first trip to Europe, where he filled notebooks with sketches and photographs

⁸Leonard Eaton. *Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw*. Cambridge, Massachusetts: The MIT Press, 1969. p. 151.

⁹*Ibid.* p. 138.

¹⁰Eaton, pps. 168-180. In these pages, Eaton sums up the typical characteristics of a Shaw Client, making comparisons to typical characteristics clients of Frank Lloyd Wright.

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of architectural details, making copious notes on proportions and materials.¹¹ Part of an architect's formal education was the European tour, where he was exposed first hand to European architectural styles. Shaw's European sketches and notes were to serve as an important reference to him throughout his career. Upon his return in 1893, Shaw apprenticed to a prestigious firm, Jenney and Mundie, while William LeBaron Jenney was completing the Second Leiter Building, recognized for the simplicity of its Chicago School design. After a year of working for Jenney's firm, he set up his own office, drafting designs for residences out of the attic of his father's home on Calumet Avenue in Chicago. He had one draftsman, Robert G. Work, who was later to partner with Shaw's successor in prominence as an architect of country houses, David Adler. During the mid to late 1890s, Shaw designed a number of houses in Chicago's Hyde Park neighborhood, including one, in 1894, for himself and his wife Frances. The Shaw's home, which they named "Dorencote", was half of a double house they shared with her sister's family. It was a stately residence, built of Bedford limestone and Tudor in its detailing. All of the houses Shaw designed in Hyde Park during the 1890s were tall and urban in scale. Their exteriors tended to be simple, with clearly articulated wall planes, foreshadowing his later work. But their detailing, whether Tudor or Georgian was a more literal interpretation of historic precedents than is to be found in the Montgomery House.

Shaw's earliest country house, the Alfred L. Baker House, known as "Little Orchard", was built in 1897. It is a Colonial Revival residence, sheathed in clapboards, with many trappings of a traditional Colonial house: shuttered double-hung windows with multiple panes, a broken pediment over the front entrance bay, a classical cornice, dormers with arched window openings and a central hall plan. Its massing, roof treatment and classical references betray the Georgian sources of Colonial architecture. Shaw rarely strayed from the English architecture he was so fond of. He was, however, far more experimental at "Ragdale", his 1898 Lake Forest Country House, which was designed in the spirit of the English Arts & Crafts movement.

Shaw was a devoted Anglophile, who traveled frequently to England. He also recognized

¹¹Many of Shaw's sketchbooks, filled with beautiful drawings, can be found in the Shaw archives at the Burnham Library, Art Institute of Chicago and at the Lake Forest College Library.

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the significance of a personal library, and valued published information on English architecture. An architect's reference library was considered so important that *The Architectural Record*, in 1924, published a series on "The Library of the Architect" in which the architect was asked to select his own ideal list of books for the student of architecture. Shaw's list included a wide range of books on the history of architecture from Egyptian and classical styles to Italian Renaissance buildings to books on Sir Christopher Wren and Inigo Jones and John Nash's *Mansions of England in the Olden Times*. The majority of books were on English architecture, more than any other style except on Greek and Roman architecture combined. It is known that Shaw's own library was made up of many beautiful volumes he brought back from his first European tour and that he subscribed to *Country Life*,¹² which was first published in England in 1897. *Country Life in America*, copied from the highly successful British publication, was brought out by Doubleday in 1901.

English architecture seemed the most popular source of inspiration for the American country house. Those seeking ancestral and historical pedigrees were immediately attracted to the image of leisure and wealth associated with England's landed aristocracy. It is also likely that, with their common language and common heritage, Americans would feel more comfortable living with English than with other European influences.¹³ Eaton has pointed out that Shaw was happiest when he was working with clients who wanted an American adaptation of the English country house. Eaton however, wasn't necessarily referring to the elaborate 18th Century Georgian country houses of England. He noted that Shaw "liked the soundness and livability of the English domestic tradition as interpreted by (Sir Edwin) Lutyens,¹⁴ the noted Arts & Crafts architect. This notion of domesticity is particularly relevant to the design of a house the Montgomery House, which was an adaptation of a larger country estate but more

¹² This information is from an unpublished volume, "A Guide to the Works of Howard Van Doren Shaw", that was printed before her book, *The Architecture of Howard Van Doren Shaw* was published.

¹³ Clive Aslit. *The American Country House*. New Haven: Yale University Press, 1990. p. 112.

¹⁴ Eaton, p. 146.

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suited to a North Shore site closer to Chicago than gentleman's farms surrounded by tens of acres. The house was designed with the dignity and presence of a grander place, but with the comforts of a family home.

Shaw favored the architecture of the English Arts & Crafts movement and its distinguished practitioners, Edwin Lutyens and C.F.A. Voysey. He not only viewed the home as a place of refuge. He respected the importance of fine craftsmanship and the integration of exterior and interior design. And he had great sensitivity to materials, using brick and fine woods to create patterns and tie together a building's formal elements. Shaw had studied the work of Lutyens first hand in his travels to England, filling notebooks with photos and sketches of his Surrey houses,¹⁵ built in the late 1890s and early 1900s. Charles F. A. Voysey's work was displayed at the 1893 World's Columbian Exposition, which Shaw most certainly attended.

The Arts & Crafts movement developed during the last half of the 19th Century in England, growing out of the ideas of John Ruskin (1819-1900) and William Morris (1834-1896), who advocated hand craftsmanship and rejected mass production. It was a reform movement dedicated to the goal of improving standards of design.¹⁶ Steven Adams, in *The Arts & Crafts Movement* noted that "The belief that a well-designed environment—fashioned with beautiful and well-crafted buildings, furniture, tapestries and ceramics—would serve to improve the fabric of society for both producers and consumers is a theme common to the Arts and Crafts Movement in both the 19th and 20th centuries."¹⁷ The hallmarks of work designed by advocates of the movement, whether in America or abroad, were simplicity and respect for materials.

Shaw was influenced by English practitioners, the work of Lutyens and Voysey. But he

¹⁵Hewitt, p. 58. These notebooks are in the collection of the Burnham Library at the Art Institute of Chicago.

¹⁶ H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries*. Toronto: University of Toronto Press, 1972. p.17.

¹⁷Steven Adams. *The Arts & Crafts Movement*. Secaucus, New Jersey:: Chartwell Books, 1987.p.

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was also connected to the Arts and Crafts movement in Chicago. The Chicago Arts & Crafts Society was founded at Hull House in 1897, (the same year that Ragdale was being designed) with the purpose of enriching people's lives through handicrafts. Chicago was considered among the earliest and most active centers of the movement in America according to articles in *House Beautiful*, written in 1906 by Mabel T. Priestman, on the "History of the Arts and Crafts Movement in America".¹⁸ Although Shaw was not a member of the Society (like, Myron Hunt, Dwight Perkins, Robert Spencer, Allan and Irving Pond, Marion Mahoney Griffin and Frank Lloyd Wright), he belonged to the Chicago Architectural Club, which was established in 1895. The club had many of the same members as the Society and was sympathetic to the Arts and Crafts movement. They held joint exhibitions at the Art Institute of Chicago for a number of years and, in 1902, devoted an entire exhibit to the Arts and Crafts movement. Shaw also belonged to the "Eighteen", a luncheon club consisting of the more rebellious architects (like Wright or Walter Burley Griffin), the more conservative architects (like Alfred Granger, Charles Frost and James Gamble Rogers) and those more difficult to classify (Spencer and the Pond brothers). These men met regularly to discuss architectural theory. The Prairie School practitioners stressed a harmonious relationship with the area's flat prairie landscape through the repetition of horizontals and the avoidance of historical references. The conservatives took a different route, relying somewhat more heavily for inspiration from historic architecture. Richard Guy Wilson, in an essay "Chicago and the International Arts and Crafts Movements: Progressive and Conservative Tendencies" published in *Chicago Architecture, 1872-1922*, commented that "Shaw would go on to exploit more thoroughly than any other Chicago designer the more conservative Arts and Crafts idiom."¹⁹

Shaw had no interest in creating an architecture that would express the 20th Century technological civilization his clients lived in. He didn't extol the virtues of the machine, which Frank Lloyd Wright did in his essay "The Art and Craft of the Machine"²⁰. Rather, like his east

¹⁸Mabel T. Priestman, "History of the Arts and Crafts Movement in America", *House Beautiful*, 20, October, November, 1907. The information comes from Brooks, p. 17.

¹⁹Richard Guy Wilson.

²⁰Edgar Kaufmann and Ben Raeburn, eds. Frank Lloyd Wright: Writings and Buildings,

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coast contemporaries who designed country homes, Wilson Eyre, Jr. and Harrie T. Lindeberg, and his North Shore colleagues who designed similar residences, Charles Frost and Arthur Heun, he started with history. To Shaw, however, the past was only a starting place.

In the Montgomery House, Shaw loosely referenced Georgian Revival architecture. The house has red brick walls, balanced massing, stands 2-1/2 stories, has a Classical portico over the centrally located front entrance, double hung, multi-paned windows and a hipped roof. Georgian Revival architecture may be viewed as a sub category of Colonial Revival architecture, which embodied nationalism and patriotism and became immensely popular in the decades following the 1876 Centennial Exposition in Philadelphia and which drew upon the classicism that dominated the 1893 World's Columbian Exposition. But its roots were clearly English. Affluent American homeowners desired residences inspired by New England architecture that was derived from England's classical masterpieces designed by Inigo Jones, Christopher Wren or James Gibbs. Typically both American and English Georgian homes are formal and symmetrical, have tall brick chimneys and classical features, have cornices with decorative moldings and have double-hung sash with many small panes. The Montgomery House contains these features that were embodied in both American and English Georgian architecture.

Gwendolyn Wright notes that Shaw's houses in the North Shore suburb of Lake Forest blend with their neighbors. These comments apply equally to the Montgomery House in Glencoe. The Montgomery House doesn't call attention to itself; it is a sedate dwelling that fits comfortably into the surrounding community of late Victorian and historical revival style homes.²¹ The derivation is not quite as literal as the architecture of David Adler who had briefly worked for Shaw. Howard Van Doren Shaw gives Georgian Revival residential architecture his own highly creative spin, based on Arts and Crafts influences.

New York: The World Publishing Company, 1960, pp. 56-65.

21. Gwendolyn Wright describes Shaw's many houses in the North Shore suburb of Lake Forest as sedate and decorous dwellings in English revival styles that fit gracefully with the earlier, mid-nineteenth century dwellings. Gwendolyn Wright. *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago: 1873-1913*. Chicago: The University of Chicago Press, 1980., p. 278.

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In Lake Forest, where the largest concentration of country houses designed by Shaw is found, there are a number of his houses that take Georgian architecture as a starting point, some more literally than others. These include the Misses Catherine and Jessie Colvin House, 1905; the Leverett Thompson House, 1907; the Albert Arnold Sprague, II, House, 1910, and the Thomas E. Donnelley House, 1911.

On the exterior, the Montgomery House starts with but transforms Georgian details. The front facade is balanced but not totally symmetrical. Its center block is flanked by two slightly set back side wings, but the west wing contains two glazed porches that were originally open; the east wing is brick with a single bedroom window on the second floor and three windows on the first opening into the dining room. The gently sloped hipped roof shelters the entire front of the house. The chimneys are not symmetrically placed as they would have been in a Georgian house. The dormers are symmetrically placed, but are broad with slightly canted shingled walls. Dormers on Georgian houses would have been topped by pediments or fanlights. The cornice contains no classical dentils or frieze. The entrance is centrally located and has a small porch with a roof supported by cylindrical columns that have Doric capitals. But it contains no other prominent classical features, and the modillions and guttae do not follow the typical classical configuration. Although centrally located, the entrance door is not topped by a fan light, a pediment or a transom. Its side walls and ceiling are canted toward the door, which has no sidelights. Whereas in a Georgian house the edges of the center block and the house itself would have been defined by pilasters or quoins, Shaw uses vertical wood trellises in the form of a ladder topped by a shouldered semicircular arch. On the interior, there are few literal historical references. The dining room is partially paneled. The library has wainscot. Columns mark corners in the gallery. But these elements are transformed into geometric shapes forming patterns.

Shaw's attention to detail and sensitivity to materials defines his creativity. Brick, wood and wrought iron detailing in Shaw's Montgomery House is carefully crafted and reflects arts and crafts thinking. Bricks are laid in simple herringbone patterns on the entrance stairs and fireplace hearths. Brickwork on the facades, with a pattern of headers interlaced with stretchers, follows no prescribed bond pattern. Fine woods--birch, quarter-sawn oak, maple and pine--also are simply articulated in geometric patterns. This is most eloquently seen in the barrel-vaulted

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gallery, where the stair treads are lengthened along the north wall and form a counterpoint to the perpendicular vertical wood bands between the stairs and the floor. The balusters are simple wood slats forming a screen between the gallery and the staircase. Square corner posts have stepped corner joints and have capitals that flare upward. In the living room slender wood strips form stepped crown molding that also edges the restored wood ceiling beams. The wrought iron balustrade over the entrance porch of the house displays the same sensitivity to materials Shaw demonstrates in his use of wood. Slender curving bars form elegant ornamental patterns at the corner of the balustrade

In the Montgomery House, Georgian architecture may have been Shaw's starting point, but his design ingenuity is everywhere. Influenced by the Arts and Crafts movement, he has transformed Georgian classicism into something highly creative. Traditional Georgian architecture was merely his starting point. Thomas Tallmadge, who greatly admired Shaw, aptly described him in a eulogy as "the most rebellious of the conservatives and the most conservative of the rebels."²²

Shaw's residential work was frequently published, long before the many articles written when he died. Although he designed commercial buildings, churches and clubs—a whole variety of structures—his forte was the country house, a building type that, from the turn of the century, received considerable analysis in architectural journals such as *The Architectural Record*, the *Architectural Forum*, *Western Architect* and the *Brickbuilder*. Throughout the 1910s and 1920s, the *Record* and *Forum* devoted a yearly issue to the subject of country houses, and Shaw's work was frequently included. Many articles were written by Herbert Croly, who joined the *Record* staff in 1900 and served as editor until he founded *The New Republic* in 1913. He was an important critic who also was a great admirer of Shaw's work. Mark Alan Hewitt describes Croly as "one of the premier architectural critics and political thinkers of the Progressive Era, and the critic who provided the most complete and persuasive interpretation of the country

²²Thomas Tallmadge. "Howard Van Doren Shaw," *The Architectural Record*. July, 1926. p. 71.

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house.²³ In April, 1913, he devoted an entire article to Shaw in the *Architectural Record*, "The Recent Work of Howard Shaw: Country Houses of the Middle West by a Chicago Architect." This article contained illustrations of houses in Glencoe and Lake Shore Country Club by Shaw.²⁴ Early on, several other critics analyzed Shaw's residential architecture. In February, 1906, in December, 1907 and in November, 1909, the *Record* published photographs of country houses by Shaw.²⁵ In December, 1917, Peter B. Wight wrote an article for the *Record*, "Recent Country House Work of Howard Shaw."²⁶ Illustrations of Shaw's residential work were frequently incorporated into articles in the *Record* and other journals on country houses, and often individually plates appeared. The Montgomery House was published in the June, 1912, issue of the *Brickbuilder*. It appears as Plate 77, "HOUSE AT GLENCOE, ILL, Howard Van D Shaw, architect." The front facade, the gallery and first and second floor plans were featured.²⁷ When Shaw died, in 1926, *Western Architect* devoted an entire issue to his work.²⁸

In 1929, after Shaw's death, the Montgomery family wanted to replace their old wood garage structure with a coach house that was more substantial but would be in keeping with the character of their Shaw-designed house. They engaged the firm of Granger and Bollenbacher,

²³Hewitt. p. 14.

²⁴Herbert Croly and C. Matlack Price. "The Recent Work of Howard Shaw: Country Houses of the Middle West." *The Architectural Record*. 33, April, 1913.

²⁵A.C. David. "Some Houses by Mr. Howard Shaw," *The Architectural Record*, 19, February, 1906; "Country Houses by Howard Van Doren Shaw, 22, *The Architectural Record*, August, 1907; *The Architectural Record*, December, 1907; "Recent Country Houses by Howard Shaw, *The Architectural Record*, November, 1909.

²⁶Peter B. Wight. "Recent Country House Work of Howard Shaw." *The Architectural Record*. December, 1917.

²⁷"HOUSE AT GLENCOE, ILL." 21, *The Brickbuilder*, June, 1912, plate 77.

²⁸*Western Architect*, 35. September, 1926.

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who could be depended upon to design a structure that would be sympathetic to Shaw's house. The firm designed a garage structure, with servants quarters above, that matched the house. Plans specifically noted that the coach house was to have the same face brick and roofing as on the house and a wood door that would match the service door of the house. Like the house, the garage is a red brick structure topped by a hipped roof. Its windows all have multiple panes. The dormers have shingled walls and casement openings, similar to those that Shaw designed for the house.

Alfred Granger and Howard Van Doren Shaw were contemporaries and had shared a similar educational background. Granger was born in 1867, two years before Shaw. Both attended M.I.T., and both trained at the Ecole des Beaux Arts. Both apprenticed to William LeBaron Jenney. Both lived in Lake Forest. Granger was a dear friend and admirer of Shaw and penned a eulogy to him in the memorial issue of *Western Architect*. He had such respect for Shaw's creativity that he wrote admiringly, "In spite of his academic knowledge of all the historical styles of architecture his earliest work shows his determination never to be an archaeologist but to express in all he did his appreciation of our day and our civilization and--this might almost be said to be his architectural creed--to express it *beautifully*."²⁹

The firm of Granger and Bollenbacher were prominent Chicago architects, who practiced together in Chicago between 1924 and Granger's retirement in 1936. Like Shaw, Alfred Granger and John Carlisle Bollenbacher were Fellows of the American Institute of Architects. Granger was perhaps the better known. Between 1898 and 1910, he practiced with Charles Sumner Frost. The firm of Frost and Granger is particularly memorable for designing most of the important train stations for the Chicago and North Western Railway, including Chicago's downtown depot.³⁰ Granger also gained a reputation for his writing. He was the author of "A Plea for Beauty" published in the August 18, 1905 issue of the *Architectural Record*, Charles Follen

²⁹ Alfred Granger, F.A.I.A. "Howard Van Doren Shaw." *Western Architect*. 35 September, 1926. p. 109.

³⁰ Charles Frost and Alfred Granger were married to daughters of Marvin Hughitt, who was president of the Chicago & North Western Railway.

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*Mckim: A Study of His Life and Work*³¹ (1913); and *Chicago Welcomes You* (1933), a guide book to Chicago published for visitors to the Century of Progress Exposition. Bollenbacher made his mark in a different way, serving as president of the Chicago Chapter of the American Institute of Architects. He was also an active member and one time vice president of the Illinois Society of Architects. Generally the firms' commissions were for larger public buildings. Granger and Bollenbacher collaborated on plans for many medical facilities at the University of Illinois. They also designed the State Hospital at Manteno, Illinois, the Union and Administration Buildings at Indiana State University and the Winnebago County Court House, Oshkosh, Wisconsin.³² Granger and Bollenbacher's design for the Montgomery coach house was respectful of Shaw's place as the premier country house architect of his generation in Chicago, and they made no attempt to create a design statement that would do anything but blend with his work.

Shaw was not only admired and respected by his colleagues; he was popular, responsible for many houses on the North Shore, particularly in Lake Forest. But he also designed several country houses in Glencoe. The houses Howard Van Doren Shaw designed for Glencoe families bear a family resemblance to one another, yet are all quite different, speaking to Shaw's creativity. Some, unfortunately, have been considerably altered—not always sympathetically. One has not been authenticated. One has been demolished. Many, like the Montgomery House, were published, so that checking on their existence and integrity is possible.

The residence closest in design to the Montgomery House was a Georgian Revival home he designed c. 1909 for John H. Hardin, also located in the Hubbard Woods Section of Glencoe, but set on the shore of Lake Michigan. Entered from a long drive, past a Shaw-designed coach house, the red brick house has a low profile and is topped by a hipped roof. But the front entrance is set behind a brick loggia has an ornamental wood balcony over it. The garden facade, facing the lake, is really closer in design to the Montgomery House. It has a center entrance, with a central block flanked by wings. Only the main block, however, is capped by the hipped roof;

³²Henry F. Withey, A.I.A. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey & Ingalls, Inc., 1970. p. 64-5.

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the porches are extensions of the main house, with their own roofs. There is a balustrade over the center section of the garden front. The other house that was inspired by Georgian design was built for Henry Hermann in 1911. Like Shaw's other two designs, it is a brick masonry house topped by a hipped roof. Despite this resemblance, it is considerably more formal. The house is seven bays wide, with a balustrade over the three central bays. The edges of the center section and edges of the main house are edged, not by trellises, but by simple vertical stone bands, resembling pilasters but having no classical elements. The entrance is set behind an arcaded entry. Wings of the house are not sheltered by the hipped roof. Both of these houses were published. The Hermann House was included in Croly's article on Shaw's country houses in the 1913 *Architectural Record*³³; the Hardin House was included in a 1911 book, *The Second Book of the North Shore*.³⁴

The other houses designed by Shaw in Glencoe are not in any way reminiscent of Georgian architecture. The Joel Spitz House, with its Jens Jensen landscape, is English Tudor, built of brick, and hugs its ravine setting in a way that is far more informal than the Georgian-inspired Montgomery House. The other houses are stucco, some resemble Italian Renaissance villas. The Benjamin Bensinger House, designed c. 1910, (and also published in Croly's article)³⁵ is stucco, with a central loggia and a ceramic tile roof. The loggia has been somewhat altered. There are three houses with two gate houses that form a compound designed by Shaw for the Born family. They, too, are stucco and were built c. 1915. The patriarch was Moses Born. Unlike any house designed by Shaw, his house has a stair tower in the front. It is unknown whether Shaw designed this tower, since he had no affection for French architecture, and the design is distinctly Norman. Samuel Marx designed the interior. The house Born engaged Shaw to design for his son daughter Addie (Mrs. Edwin S. Rosenbaum) has been demolished. The house for his daughter Florence (Mrs. Harold E. Foreman) suffered a fire in 1920 and was

³³Croly, *op. cit.* "The recent Work of Howard Shaw....", *The Architectural Record*, 1913, p.317-18.

³⁴Marian A. White. *Second Book of the North Shore: Homes, Gardens, Landscapes, Highways and Byways Past and Present*. Chicago: J. Harrison White, 1911.

³⁵Croly, *op. cit.* p. 286.

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remodeled with a tower in 1920, and the work of both Shaw and Adler has been recently obscured by an unsympathetic remodeling. His son Edgar's house is the only structure in the compound still standing, with excellent integrity. The gate houses have been considerably enlarged. There is one other house in Glencoe, also stucco, and also remodeled by Adler, that very possibly was designed by Shaw, but it is stucco with gables across the front, resembling the work of Voysey.

Glencoe has many red brick Georgian Revival Houses, some more high style than others. Several of the best were designed by architects who, if not as well known as Shaw, were talented. Where these houses differ from the work of Shaw is in their exterior detailing. Most tend to be enriched by details that reflect the classicism that characterizes Georgian Revival architecture in a far more literal way. Three more classical Glencoe houses comparable in elegance to the Montgomery House, with similar integrity, are characteristic. The c. 1930 Alfred Watts House was designed by William D Furst of Armstrong, Furst and Tilton. Both the front and garden facades of this house are symmetrical. The front has a projecting center section topped by a pediment; the rear garden front has a two story portico with a pediment supported by four Corinthian columns. The dormers have round-headed double-hung windows topped by broken pediments. A second house, located on Greenleaf Avenue, was designed by William D. Mann c. 1929. This house is symmetrical, with lower side porches. The center entrance has a paneled door topped by a fanlight. The third house, designed in 1920 for _____ by _____, also has a centrally located front door, but it is topped by a broken pediment. Like the Watts House, the dormers contain round headed windows and have broken pediments. All three houses have classical cornices, gable roofs and are stately in massing. All are quite different from Shaw's design for the Montgomerys' home. The two houses that most resemble the Montgomery House were designed by Robert Seyfarth, who once worked for George Maher. One is on Washington Street; the other is on Bluff. But they are topped by slate gable roofs not a hipped roof. But, like the Montgomery House, they are characterized by long, low massing. They have even fewer classical details, with entrances that have elegant ornamental stone surrounds. The impression is one of greater formality. These five Georgian Revival houses are as handsome as Shaw's but much different. Three are more overtly Classical. The two by Seyfarth are simpler, almost Spartan, but more formal.

Shaw's Glencoe country houses formed an important part of his prolific career, which

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included designing many homes on Chicago's North Shore. As Granger pointed out, his ability to be creative and design "beautifully" set him apart from other architects, and each of the houses he designed present an important and personal aspect of his design genius. Widely revered, Shaw was awarded the Gold Medal for architectural achievement by the American Institute of Architects (A.I.A.) the day before his death, May 6, 1926. He was only the ninth of an international group of famous architects to receive the honor and the only Chicagoan up to that time. After his death, many architects, including Tallmadge, Granger, Rexford Newcomb and Irving K. Pond, showered him with praise. Pond, a past president of the A. I. A., commented that "Howard Shaw created many beautiful home surroundings and his residences and gardens proclaim his joy in life and in art as it touched the beauty of life."³⁶ The John Rogerson Montgomery House stands as a reminder of the virtuosity of one of Chicago's greatest residential architects.

³⁶Irving K. Pond. "Howard Van Doren Shaw." *American Architect*. May 20, 1926.

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VERBAL BOUNDARY DESCRIPTION

Lot 6 and the East 20' of Lot 5, being that part lying east of a line 20' west of and parallel to the west line of Lot 6 in Crescent Block in Jared Gage's Subdivision of part of the northwest quarter of fractional Section 8, Township 42 North, Range 13, East of the Third Principal Meridian, in Cook County, Illinois.

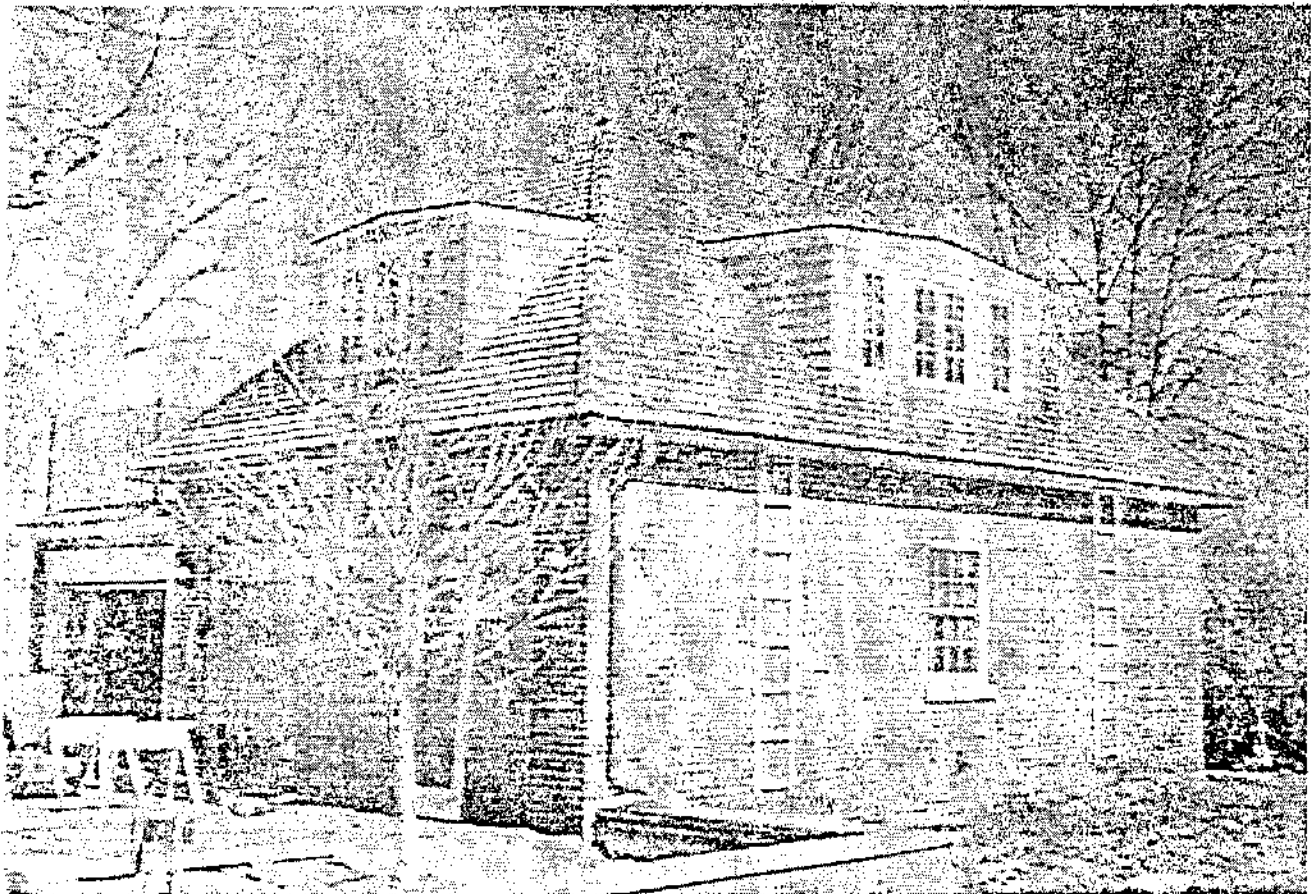
BOUNDARY JUSTIFICATION:

The nominated property includes the Montgomery House, garage and all of the land associated with the ownership of the house.

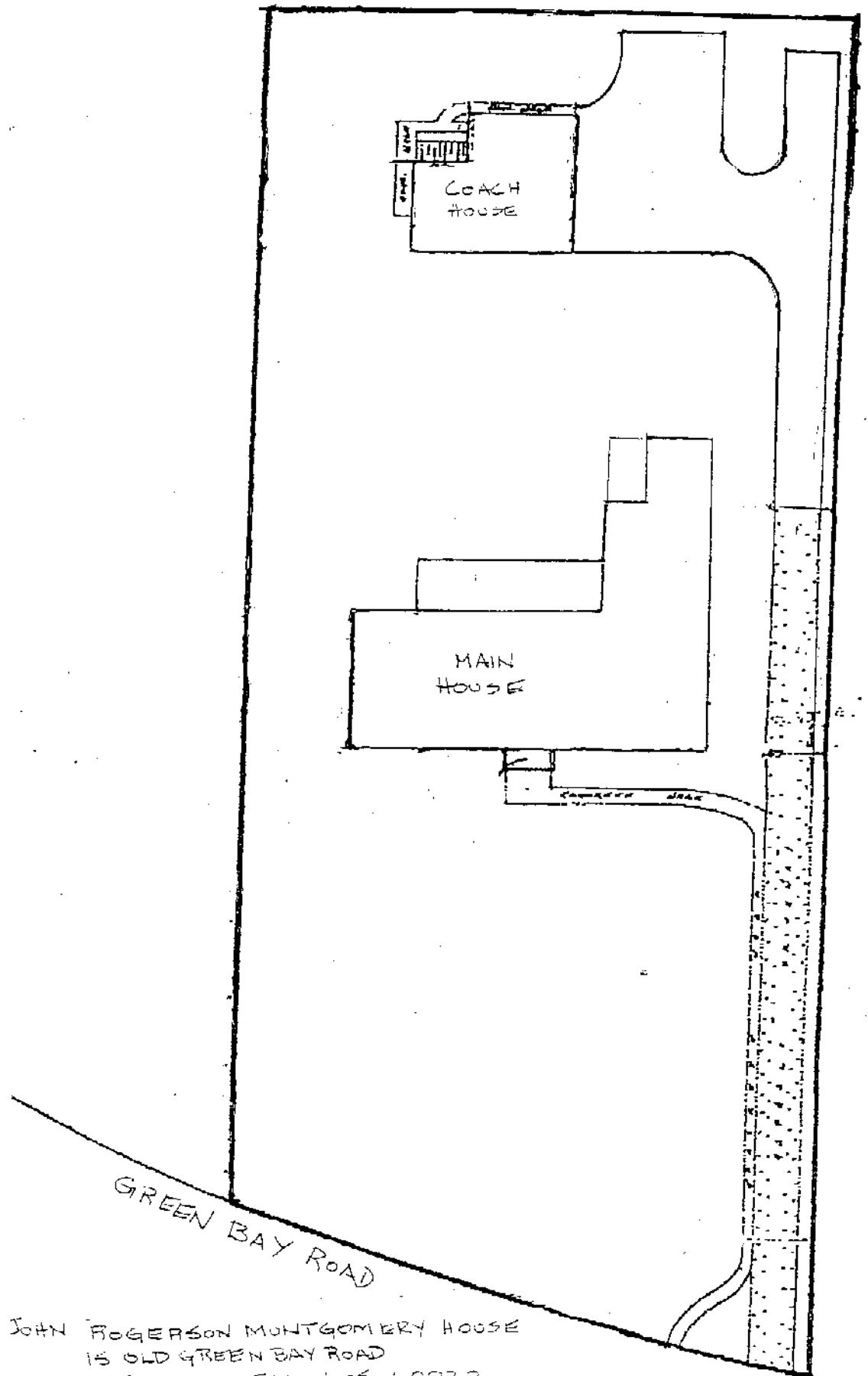
John Rogerson Montgomery House, Cook County Illinois



HOUSE



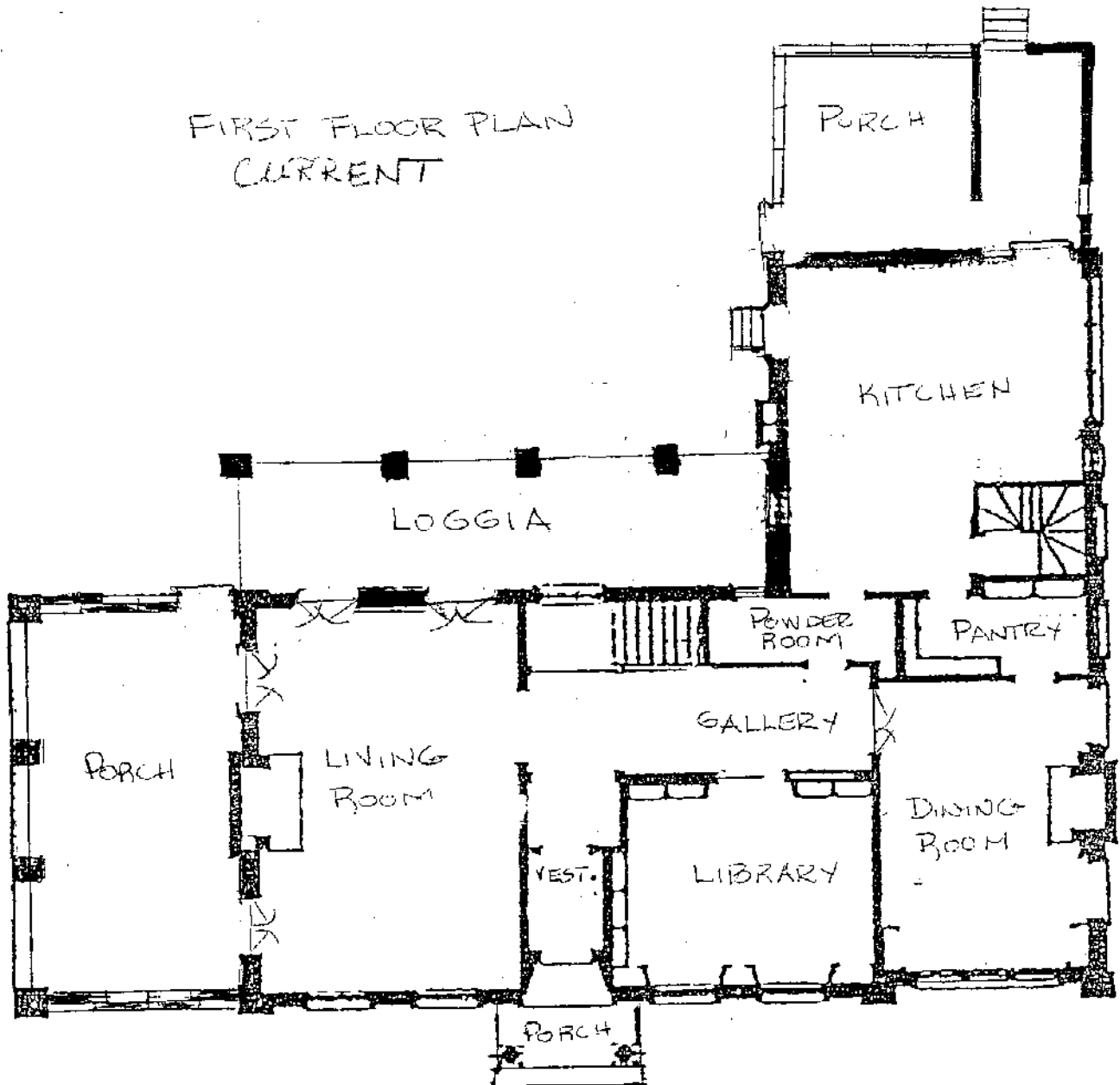
GARAGE



JOHN ROGERSON MONTGOMERY HOUSE
15 OLD GREEN BAY ROAD
GLENCOE, ILLINOIS, 60022

SITE PLAN 4

FIRST FLOOR PLAN
CURRENT

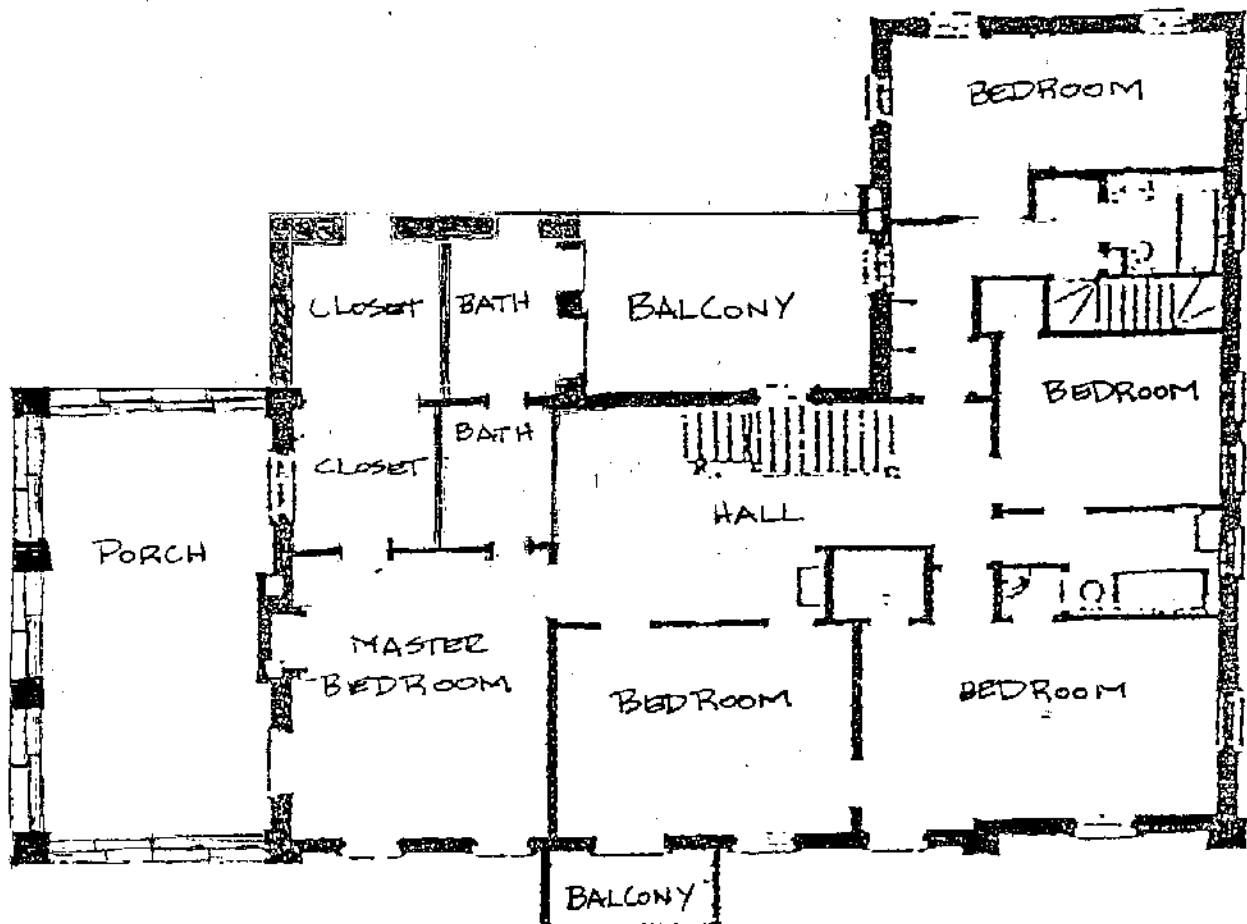


JOHN ROGERSON MONTGOMERY HOUSE
15 OLD GREEN BAY ROAD
GLENCOE, ILLINOIS, 60022

$\frac{1}{4}'' = 1'0''$



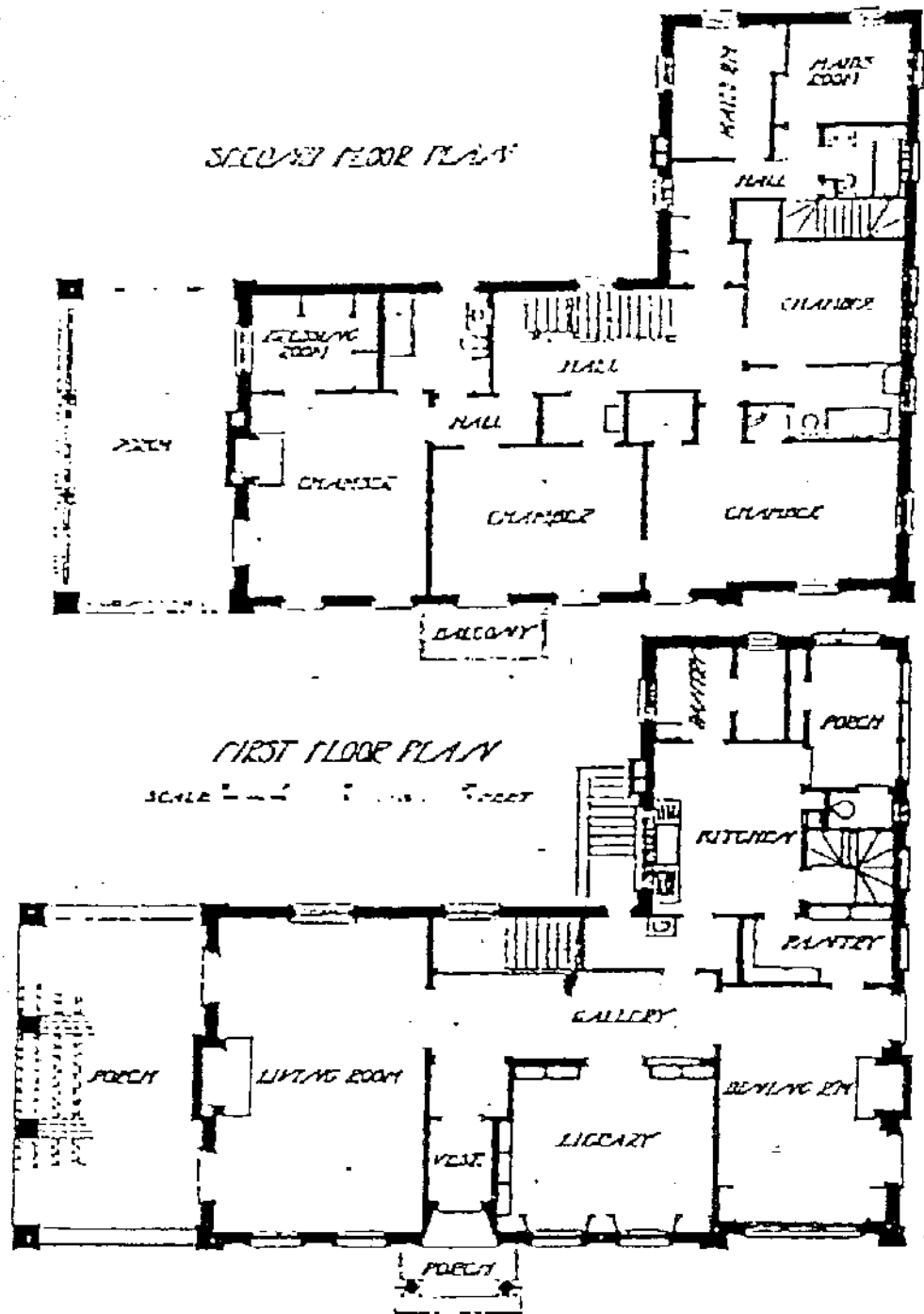
SECOND FLOOR PLAN
CURRENT



JOHN ROGERSON MONTGOMERY HOUSE
15 OLD GREEN BAY ROAD
GLENCOE, ILLINOIS, 60022

$\frac{1}{4}'' = 1'' 0''$





Historic Floor Plans.
 John Rogerson Montgomery House
 15 old Green Bay Road, Glencoe, IL

ALASKA, MATANUSKA-SUSITNA BOROUGH-CENSUS AREA,
Tryck, Blanche and Oscar, House,
North Knik St., bet. the Parks Hwy/Alaska RR and E. Herning Ave.,
Wasilla, 04000968,
LISTED, 9/15/04

ARIZONA, YAVAPAI COUNTY,
Mountain States Telephone and Telegraph Exchange Building,
116 N. Marina St.,
Prescott, 04000512,
LISTED, 9/16/04

ARKANSAS, PULASKI COUNTY,
Herschell--Spillmar Carousel,
War Memorial Park midway,
Little Rock, 89002065,
ADDITIONAL DOCUMENTATION APPROVED, 9/14/04

FLORIDA, BAY COUNTY,
Darimer Cabin,
NE Powell Lake,
Panama City Beach vicinity, 04000972,
LISTED, 9/15/04

FLORIDA, LAKE COUNTY,
Harper House,
17406 E. Porter Ave.,
Montverde, 04000969,
LISTED, 9/15/04

FLORIDA, MARTIN COUNTY,
Stuart Welcome Arch,
Bet. 2369 and 2390 NE Dixie Hwy,
Jensen Beach, 04000971,
LISTED, 9/15/04

ILLINOIS, COOK COUNTY,
Montgomery, John Rogerson, House,
15 Old Green Bay Rd.,
Glencoe, 04000974,
LISTED, 9/15/04

ILLINOIS, COOK COUNTY,
Wrightwood Bungalow Historic District,
4600 and 4700 Blks of W. Wrightwood Ave.,
Chicago, 04000975,
LISTED, 9/15/04
(Chicago Bungalows MPS)

ILLINOIS, SANGAMON COUNTY,
Taylor Apartments,
117 S. Grand Ave. W,
Springfield, 04000976,
LISTED, 9/15/04
(Multiple Family Dwellings in Springfield, Illinois MPS)

KANSAS, SEDGWICK COUNTY,
Bowers House,
1004 North Market,
Wichita, 04000973,
LISTED, 9/15/04

LOUISIANA, VERNON PARISH,
Kurth, Joseph H., Jr. House,