

United States Department of the Interior
National Park Service

SENT TO D.C.

11-13-12

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name The Neuville
other names/site number 232 East Walton Place

2. Location

street & number 232 East Walton Place not for publication
city or town Chicago Vicinity
state IL code _____ county IL code 031 zip code 60611

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

national statewide local

[Signature] /DSHPO 11-9-12
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:)

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only one box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

- private
 public - Local
 public - State
 public - Federal

- building(s)
 district
 site
 structure
 object

Contributing	Noncontributing	
1	0	Buildings
0	0	Sites
0	0	Structures
0	0	Objects
1	0	Total

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

DOMESTIC/ multiple dwelling

DOMESTIC/ multiple dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE NINETEENTH AND EARLY TWENTIETH
CENTURY REVIVALS/ Second Renaissance
Revival

Materials

(Enter categories from instructions.)

foundation: _____

walls: Limestone

Brick

roof: Asphalt

other: _____

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

232 East Walton Place is located one block west of Lake Shore Drive in the Streeterville area of Chicago, which is the residential and medical center area north of the Chicago River between North Michigan Avenue on the west and Lake Michigan on the east. The 140' street façade of the rectangular main portion of the residential building faces south on East Walton Place, which extends east-west one block south and parallel to East Lake Shore Drive, the northern boundary of Streeterville. Directly to the east of the building is a modern two-story structure that replaced a six-story building which existed at that location in 1920. The west wall of the building adjoins 220 East Walton Place, which is approximately the same height as the Neuville. At the center of the north, rear of the building is a full-height extension of about 40' long and 50' wide, leaving open space on either side within the rectangular lot. The boiler house is located at the northeast corner of the property. The building construction is steel frame, tile and concrete, with a stone and brick façade. The eleven-story south façade has a two-story limestone base, contrasting with the red brick of the upper floors. The multi-paned double-hung windows have stone surrounds, and an elaborate cornice surmounts the building. The carved-stone entrance and other details reflect the restrained Renaissance Revival style that architect John Fugard deemed appropriate for an apartment building of "the better class." More eclectic details are evident in the oak-paneled lobby and in the two luxurious ten-room apartments per floor.

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Narrative Description

Exterior

Setting and Site

The front, south façade, is the only primary street façade as the building is located mid-block. It is, in typical fashion, divided into three sections; the first two floors and upper two floors are considerably more ornate than the shaft portion of in-between stories. Each of the tri-partite sections is delineated by a projecting cornice. While the lower two floors are further defined by the limestone facing, the upper two floors are emphasized by the projecting piers of the central section which are outlined in stone. The symmetry of the wide façade is further defined by a projecting central section, dividing it into three sections laterally. This central portion, which projects about eighteen inches, and the flanking portions each contain six bays for a total of eighteen tiers across the face of the building. The central projecting portion is more ornate than the flanking portions, with limestone keystone lintels and wider surrounds on the third story windows. Above the ninth floor, a dentiled cornice articulates the top two floors. Above that cornice, the piers between windows are outlined in limestone to emphasize their appearance as columns, and the spandrels are enriched with compound stone moldings.

First and Second Floors

The first and second floors, clad in limestone, follow the contours of the building with its projecting central section. The fenestration follows the same tier pattern as above. The stone of the first floor and surrounding the entrance is in horizontal bands with deep joints, as distinguished from the smooth-faced, coursed ashlar of the second floor. The two floors are separated by a molded belt course. The first floor extends below the sidewalk level on each side of the entrance, leaving shorter windows at this level with six-over-six multi-paned sash. At the second floor, the windows on the side sections are nine-over-nine lights, like those above. The windows at both the first and second floors also have molded lintels and cornice window heads. Above the second floor, a projecting cornice divides the limestone-faced lower floors from the red-brick faced upper portions.

Entrance

The projecting central section of the first floor, with the entrance, is the most elaborate. The entrance, with its eclectic mix Second Renaissance Revival design and delicate French details, projects another 30" further from the central section and is the width of two bays. It is flanked by a set of two windows on either side that have heavy stone cornice heads and projecting molded sills supported by corbels. These double-hung windows have twelve-over-twelve lights, like those in the tiers above. The set of glass-paneled entry doors are placed below a spandrel molding with swags and rosettes that separates the doors from the trabeated transom above. The glass of the transom is covered with a cast iron grill in a geometric design of X patterned ropes joined by rosettes. The whole portico, of entry doors and transom, is trimmed with rope molding and is recessed within a carved stone surround with a Greek fret design on the inset. Acanthus leaf moldings frame the surround. At the center above the transom and below a compound molding is a stone plaque with a bronze plate reading "232." On either side of the number is a carved rosette. Flanking the surround are large ornamented brackets above pilasters covered in delicate floral carvings, which support a compound projecting cornice that forms "guilloche," or balconet. It features a cast-iron balustrade that features X patterns similar to those on the transom. On either side of the pilasters are hanging coach lights.

Shaft/ fenestration

Above the second floor, the façade is clad in slightly variegated, rough-surfaced red brick, laid in Flemish bond with pinkish mortar. The punched-in windows are in eighteen tiers with a regular rhythm. The only exceptions

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to their identical size are the two middle tiers on the right and left portions, which are shorter so that the sills are about a foot higher to accommodate bathrooms. All of the windows on the façade are wood double-hung sash, with varying multi-paned lights. In the central section, the windows on floors four through eleven are twelve-over-twelve, while those of the third floor, where the windows have heavy stone surrounds, are eight-over-eight lights. In the flanking sections, the windows on all floors are nine-over-nine lights, except for the shorter windows at the middle tiers of each side, which have six-over-six lights.

At floors four through nine, the windows of the central section have keystone heads, and all are twelve-over-twelve lights. Above the ninth floor, a projecting belt course articulates the top of the building, which consists of the top two floors and the cornice. At this level, the central section is again enriched with the addition of stone outlines on the vertical piers dividing the windows. Between the piers, the spandrels are covered with compound molding that forms the cornice window heads of the tenth floor and the sills of the top floor.

Cornice/Roof

The building has a wide architrave cornice that extends along the south façade only. It consists of various levels. Immediately above the top floor windows is a bead-and-reel design between two bands of plainer, corbeled brick. Above that, a row of modillions supports the overhanging portion of four layers of increasingly projecting moldings, topped by the crown molding. Finally, the cornice/parapet is surmounted by a row of stone finials that are easily seen from the street. The roof of the building is flat behind the parapet and not visible from the street, although there is a one-story elevator penthouse located approximately at the center.

East and West elevations

The east elevation, like the west, is just about four bays wide. The east side of the building originally abutted a six story building, so there were no windows below that level, and just two windows on each floor above the sixth which were wood one-over-one double-hung sash. After the six-story building was demolished some years ago and replaced with a two-story structure, several additional windows have been inserted on the east elevation at various levels, primarily in the southernmost tier. Originally, the brick above the sixth floor was the same as that on the south façade, but below the sixth floor it was inferior common brick. Due to exposure and leakage, that common brick had to be replaced with new brick. It was done in a brick type and color to match the original face brick as closely as possible. When that was completed, it was also found that the upper brick was failing and there was additional water leakage, so the upper floors are having brick replacement as well. The entire west elevation abuts the east elevation of the 220 East Walton Place building and is not visible.

Rear elevation

The rear elevation consists of the north elevation of the east and west wings, along with the east, west and north elevations of the extension. The rear elevations, though faced with the same red brick, also reveal the cellular structure of the walls with exposed concrete framing. Otherwise, these elevations are plain and without ornamentation. The windows are wood double-hung sash, but in a slightly different tier arrangement than the front façade. In the east and west sections, most are nine-over-nine lights to conform to the windows of the other more public apartment rooms, but the windows of the extension, which light the servant areas, are more often one-over-one lights. Along the north wall of the extension is an original steel fire escape. There is also a fire escape at each floor on the east and west walls of the extension, which leads from the servants' quarters to the dining room window. These are not connected between floors, and were presumably intended to provide emergency exit in the event that the door between the kitchen servants' area and the rest of the apartment was locked.

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Interior

Vestibule and Lobby:

The building entrance leads into a small vestibule that in turn opens, through a set of leaded glass-paneled doors, into the lobby. The one-story vestibule, about 5' x 8', has dark oak-paneled walls with a carved cornice. The ceiling is covered with wood panels in geometric knot-like shapes around a central squared medallion with carved rosettes at the corners. The floor and baseboard are black terrazzo. The leaded-glass panels of the inner doors each feature a geometric design with a stained-glass heraldic shield centered within a medallion near the top of each panel. They are set in oak frames.

The set of inner doors lead into the two-story lobby, which carries through the Renaissance design but, like the entrance, adds a bit of French influence. The center of the lobby is full height, while the north and south sides are divided by mezzanine-level balconies. Up to the height of the balcony floors, the walls are covered in dark oak paneling. Above that, the walls are of smooth-faced ashlar like the exterior of the second floor. The dark beams of the ceiling are painted with outlining and geometric designs, while the panels between the beams feature figures from the zodiac. A crystal chandelier hangs from the center of the ceiling. The ceiling beneath the mezzanine matches that of the entrance foyer.

On the mezzanine above the entrance is a set of round-arched windows of stained-glass. The windows are divided and framed by smooth, round attached stone columns with carved capitals at the springings of the arches. The whole set is framed by flat stone pilasters that are joined by a stone cornice. The glass of the windows is in shades of amber, set in hexagon and diamond-shaped casing and lighted by the transom window above the entrance on the exterior wall. The mezzanine balustrade consists of turned, wrought-iron balusters with finial designs just below the iron and wood rail. Interspersed among the balusters are delicate wrought-iron open work panels.

The paneling of the first floor is dark oak. Carved, fluted pilasters with compound capitals give visual support to the edge of the mezzanine, and again at the back wall. At the top of the paneling, a wide ornate carved-wood cornice separates it from the stone above. The cornice consists of several layers. Just above the paneling is a row of flat panels with carved diamonds. Above that is a narrow carved band of leaf shapes that serves as a base for a wider panel enriched with elaborate carvings of swags and rosettes. Above that is a narrow egg and dart band, which is the base for a row of modillions each carved with a leaf motif, alternating with rosettes. Finally, a smooth projecting band of wood then separates the modillions from a row of carved shells which are framed by another narrow band. On each of the east and west walls are original wrought-bronze sconces, shaped like torches, in a delicate design of French influence incorporating rosettes. The original terrazzo floor, with brass divider strips, has recently been uncovered and polished. A new wood security desk has been installed in a design which matches the oak paneling. To the west of the desk is the single passenger elevator, with a brass door. The dark oak-paneled interior of the elevator cab, which has recently been renovated, matches the paneling of the lobby, as does the carved wood cornice and ceiling. It has a black marble floor.

To the east of the security desk in the lobby is a door that leads into the building core. The core contains the central staircase of concrete with an iron railing. There is also access to the freight elevator just to the west of the stairs. On each floor of the building, from the staircase landing there is access to the freight elevator, a door leading into the common hallway shared by the two apartments, and a door leading into the kitchen area of each of the two apartments.

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First and Second Floors

With the exception of the lobby which is entered at street level, the first floor of the building extends below the sidewalk level and is reached by steps descending from the building core. It is given over to storage rooms for each of the apartments. The storage rooms originally also served as laundry rooms, and have concrete floors and walls. Because of the space carved out for the mezzanine level of the lobby, the two apartments on the second floor are truncated, being slightly less than 3,000 square feet each. These apartments are entered from the mezzanine level of the lobby – an entrance to each the east and the west.

Typical Floors, 3 -11

The passenger elevator and the stairs in the building core, open into a long hallway on each floor that extends east to west with an apartment entrance on each end. The hallways are about 26' long and 6' wide, with cornice moldings, and in most cases a dado. The oak strip flooring is in some cases covered with carpeting. The halls narrow at the ends, forming an inset for the apartment doors. With the exception of two floors, the wood three-paneled apartment entrance doors are set within curved arches. The wall and ceiling finishes and lighting tend to vary on each floor.

There are two ten-room apartments per floor, laid out as mirror images. The plans are clearly divided into three zones: the most public areas for entertaining; the private family area; and the service area, where originally the servants worked and lived. The public areas are arranged around the entry and building core, the family quarters are on the end, and the service area is mostly in the extension on the north. In the public and family areas, most apartments have retained the original oak flooring, picture moldings on the walls, cornice moldings, and nine-inch three-part baseboards. The original hardware, extant in some apartments, is brass. In each apartment, the entrance leads to a generous reception hall. From this are openings into the living room on the south, a butler's closet and the dining room on the north, and straight ahead into a hall that leads to the chamber hall. The large living room, 27'x 17' is placed along the south main façade, and features a wood-burning fireplace centered on the north-south wall that bisects the overall building plan. The fireplace mantels and surrounds are generally different in each apartment, but are about the same size, in a classical design and in keeping with the building style. Across the reception hall is the entrance to the dining room, 20'x 16', with a set of three windows on the north. Most of the dining rooms have chair rails, and many have picture moldings. There is an opening leading directly from the dining room into the butler's pantry, and a call button set into the floor in the center of the room, presumably beneath the dining table.

The hallway leading from the reception hall to the chamber hall contains built-in linen cupboards, remaining in some apartments. These cupboards feature pull-out boards for folding, and brackets to hold the cupboard doors open. The chamber hall is a rectangular room, approximately 10' x 12', with cornice moldings and arched doorways leading into each of the bedrooms. The largest of the bedrooms is located in the south corner. The bedrooms typically have cornice moldings and six-inch baseboards. The room between the largest bedroom and the living room is in some cases opened to the living room by a set of pocket doors or a wide arched opening and is used as a library. There are three bathrooms for the four bedrooms, although in some cases two of them have been joined into one larger bathroom. Many of the bathrooms contain original tiles, and some have original fixtures and cabinets.

The service wing of the building, containing the stair and elevator core and the kitchens and the maids' rooms, begins about halfway into the main wing and continues into the north extension. The east and west walls of the extension overlook the respective courtyards that are formed by this shape. The butler's pantry in each apartment connects to the kitchen, which in turn is located at the connection between the main wing and the

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extension –about half in each. In some cases, the original cupboards remain in the butler’s pantry, but in other apartments the pantry has been opened up to form part of the kitchen. The kitchens have typically undergone updating over the years, resulting in various layouts. In at least one apartment, the original 1920 Magic Chef stove with eight burners and four ovens has been restored and is still in use, as is the original 5’ long nickel sink.

To the north of the kitchens are the servants’ quarters, originally consisting of two maid’s rooms, a bathroom, closets, and a small sitting area. In many apartments, the two rooms and closets have been renovated into one larger room, and a utility area has been added.

Integrity

The Neuville at 232 East Walton Place maintains a very high degree of integrity in its original setting and design, including the original form of the building with its tripartite façade, projecting center section and long street frontage. It also retains the original ornate cornice, flat roofline, red brick and limestone masonry. Features of the entry, such as the balconet and skylight, have been restored and the original doors have been replaced in kind. The windows retain their multi-paned, double-hung sash, though a few have been replaced in the original design. The only other alteration to the building exterior is the reconstruction of the east wall, due to water infiltration. This was done with matching brick and mortar.

The interior of the building retains the elegant foyer and lobby, complete with finishes, stained glass, wrought iron and original terrazzo flooring. The elevators cabs and workings have been replaced to meet fire codes, but the passenger elevator cab interior was reconstructed in the original design. The building retains the original upper floor hallways with moldings and doors in original locations. Doors to the back utility hallway were replaced in the same design as the original but in studier construction to meet fire codes. A window in each hallway that opened up into the stairwell was also closed off to meet fire codes.

The original floor plans of the apartments have been preserved, illustrating the thoughtful arrangement of the entry hall and three living zones, including the generous chamber hall for the private family area. In the public rooms, the fireplaces remain along with the decorative plaster moldings, vaulted entry halls, oak floors and original hardware. Finishes such as moldings have also been largely preserved in the private areas. Alterations in the apartments have been mostly confined to kitchens and bathrooms, though often while preserving some original features such as tiles and fixtures. In addition to retaining many of its important original architectural details, the Neuville at 232 East Walton Place conveys an excellent sense of its historic place and setting.

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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.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1920

Significant Dates

1920

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

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

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Fugard & Knapp

Hugh McLennan

Period of Significance (justification)

1920 is the year that the architectural design was completed and the building was constructed.

Criteria Considerations (explanation, if necessary)

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Neuville, at 232 East Walton in Chicago, Illinois, fulfills Criterion C for listing in the National Register of Historic Places as a locally significant example of a luxury high-rise apartment building, a type which developed in Chicago and New York in the first quarter of the twentieth century. The Neuville was one of the earlier buildings of this type constructed in the near north area of Chicago, where large single-family homes gave way to luxurious apartment buildings that offered the amenities of private mansions. The date of significance is 1920, when the building was designed and constructed. The Neuville is significant in the evolution of luxury apartment building design in Chicago for its exterior design, interior plan and use of the latest technological advances. The building's restrained Renaissance Revival façade, its size and mass, the elegantly detailed entrance and lobby and luxurious ten-room apartments all represent characteristics of the type. Its particular orientation and distinct arrangement of the three living zones for the utmost comfort of the owners became typical of many luxury apartment buildings later in the decade. The Neuville is also significant as a design by noted architect John Reed Fugard (1886 – 1956), the principal design partner of Fugard & Knapp and one of the chief designers of the building type. An architectural firm that played a major role in defining the high-rise luxury apartment type in Chicago, Fugard & Knapp was commissioned for numerous buildings in Chicago's Streeterville, including several of the buildings of East Lake Shore Drive (Chicago Landmark Historic District, 1985) which forms the north border of Streeterville. Fugard later designed large significant landmarks of various types, including skyscrapers such as the Art Deco Trustees Systems Building at 201 North Wells.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Streeterville is an area of Chicago's near north next to Lake Michigan, in which development reflected comprehensive changes that occurred in Chicago during the first half of the twentieth century. The Neuville at 232 East Walton was one of the earlier luxury apartment buildings in this near north area which, situated on a landfill, has a distinctive historical importance to the development of the city of Chicago. As development opened northward along Michigan Avenue, Streeterville was an area ideally situated to be a residential area for the elite, supplementing the sumptuous homes of the Gold Coast and offering close proximity to both the lake and the Magnificent Mile, linking to the Loop. In this urban neighborhood with expensive real estate, luxury residential high-rises contributed to a new urban setting and altered the skyline of the city.

The Neuville was one of a type of apartment building that developed in Chicago from about 1915 – 1925, as distinct from the earlier apartment buildings with smaller and less lavish apartments and the larger apartment buildings and residential or "apartment" hotels that were generally constructed later in the 1920s. Buildings such as the Neuville incorporated large, luxurious apartment plans geared to a new style of convenient cosmopolitan living, embodying restrained elegance and harmonious use of brick, limestone, and terra cotta. In the effort to achieve good taste, the Neuville and others of the type often relied upon historic revival architecture on the exterior, with ornamentation concentrated primarily near the roofline and street level. Decoration was eclectic in various classical styles, including Beaux Art, Georgian, or in the case of the Neuville – Renaissance Revival. The interior gave significant attention to public areas, such as the lobby.

The Neuville was an important link in the evolution of luxury apartment design in Chicago, and in the progression of John Fugard's designs. With its restrained Renaissance Revival façade, the building embodies

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the important characteristics of this type in which aspects of private mansions were combined with shared amenities and the latest in technological advances. In the Neuville, architect John Reed Fugard expresses an especially significant degree of detail and clarity in the design of both the exterior and interior. The exterior displays a thoughtful solution to the potential problem of a large repetitive façade by creating a rhythm on the façade with various projections, and drawing the focus to the central section with its enhanced ornament. In this way, the proportion and detail of Renaissance Revival is thoughtfully applied to a tall residential building. Additional focus on the entry and ornate lobby give the impression, from street level, of a great mansion. The apartment plans are nearly perfect examples of their type in the way in which the three distinct areas for public entertainment, private living, and servants' quarters are arranged.

The building has a very high degree of integrity which expresses its significant role in the development of the luxury residential high rise in Chicago.

Developmental history/additional historic context information (if appropriate)

First settled in the late eighteenth century by Jean Baptiste DuSable, the area north of the Chicago River along the lake was first platted and subdivided in 1834, with Pine Street (later Michigan Avenue) as its central street.¹ Many of Chicago's wealthy built large mansions along and near Pine Street, and soon the area had blossomed into a thriving residential center. The Chicago fire of 1871 leveled most of the area north of the river, with the exception of the Water Tower and Pumping Station, completed just three years before. Construction began almost immediately after the fire all across the city, and within five years at least one hundred new mansions stood along and around Pine Street again.

During the 1850s and 1860s the Chicago Dock and Canal Company pushed its Lake Michigan landfill eastward from the original shoreline, which changed the lake currents so that by the 1870s the land formed an arched shape curving up to St. Clair Street and Chicago Avenue. In 1869, when the pumping station was built, it was adjacent to the shoreline. In 1886 Captain George Wellington Streeter, a circus and show promoter was gun running to Latin America when his boat ran aground on an island sandbar near the shore just east of the present-day John Hancock building, between Seneca and De Witt streets. Streeter proceeded to lay claim to the land which began to build up around his boat, declaring that it was independent of the state and the city, and constituted the "District of Lake Michigan," a separate, sovereign entity within the United States. By 1888, ninety-three acres of new land had formed, which became today's Streeterville.²

Streeter's claims threatened the development projects of several prominent north side landowners, who quickly formed a plan to thwart the Captain. They lobbied for a state law that passed in 1889 enabling the Lincoln Park board to extend Lincoln Park Boulevard (the present Outer Drive north of Oak Street) east along the line of Oak Street and south to Ohio Street, the line it now follows. The cost of this construction would be covered by owners along the shore, and in return they would become owners of the new land west of them, based on riparian rights, and would therefore squeeze out Streeter.³ This plan was successful, and the property owners came into possession of the land, which a court later called the most valuable in the city. It took until 1918 for all subsequent court decisions to be resolved before clear title was given.

¹ John Wesley Stamper, *Chicago's North Michigan Avenue: Planning and Development, 1900-1930* (Chicago, 1991), xviii.

² *Ibid.*, xx.

³ *Ibid.*, xxii.

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Until 1919, Michigan Avenue from Randolph north to the river was a narrow, decaying street. Its traffic crossed the river on the congested Rush Street Bridge and then continued north of the river as the primarily residential Pine Street. Chicago park boards and City Council had approved a plan by D.H. Burnham for a bridge across the river at Michigan Avenue and what was then Pine Street, in order to stimulate further development. That plan was incorporated into the Burnham-Bennett *Plan of Chicago* in 1909, and called for widening, construction of a bridge, and re-design of Michigan Avenue as a bi-level roadway. This "Boulevard Link" was delayed for years by legal problems and then by World War I. Finally, after two years of construction, the opening of the Michigan Avenue Bridge in May 1920, (during the construction of the Neuville), was celebrated as the most important realization of the 1909 *Plan of Chicago*. The Michigan Avenue Bridge and the widened boulevard, which linked the Loop to Streeterville and the Gold Coast, were opened to traffic amid great public fanfare. The opening of the bridge put the final piece in place to accelerate the development of Streeterville as a residential area for the social elite, and initiated a new era for Chicago's north side.

In response to the postwar economic boom at that time and the shortage of residential dwelling units, a 1922 statute which included a modernized mechanism for cooperative ownership of apartment buildings further accelerated development. The journal *Western Architect* reported in 1926 that 51 percent of the annual increase in urban population during 1922-1923 was housed in some form of multi-family dwelling.⁴

While Chicago's wealthiest families had settled first on Prairie Avenue and later on the Gold Coast in single family houses with generous yards, by 1910 real estate values for properties facing the desirable Lake Michigan had soared. But as Chicago grew in size and wealth, the placement of luxurious mansions in geographically desirable areas did not maximize the real value of the land. By transforming the financial value of the land, the luxury high-rise apartment buildings directly affected the development of Chicago's urban communities. The buildings constructed in Streeterville were distinctly different from the earlier single family residences which characterized the Gold Coast. They incorporated luxurious floor plans geared to a new style of convenient cosmopolitan living, embodying restrained elegance. The luxury apartment buildings of Streeterville were representative of this lifestyle.

Development of the luxury high-rise apartment building

The Neuville was constructed in the second of approximately three phases of apartment development in Chicago. The earliest apartment buildings, constructed before WWI, tended to be small – about six stories or less. Most contained small apartments and rooms for those who could not afford houses or larger lodgings. By about 1912, a few "French flats," were constructed on the north side offering larger luxurious apartments although the buildings were not large. Following WWI, as technology increased the ability to construct taller buildings, the luxury high-rise type of which the Neuville is an example became popular for the wealthy, offering very large apartments in discreet buildings comparable to homes with the finishes and details of mansions. As the boom decade of the 1920s progressed, even larger apartment buildings were constructed for the upper-middle classes at various points along Chicago's lakefront, and the residential, or "apartment hotel" arose as another distinct building type. Generally less restrained and often very decorative on the exterior, apartment hotels offered small and often furnished apartments plus amenities such as common dining rooms and grand ballrooms that are not found in the luxurious apartment buildings of the Gold Coast and Streeterville.

⁴ Claar, Elmer. "Co-operative Apartments," *Western Architect*, October 1926, 16.

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The very notion of an apartment as an appropriate residence had been difficult for many wealthy families of Chicago to accept as a symbol of prestige. Before luxury high-rises were accepted, apartments were considered fit only for tenements and working class families. It would take the clever promotion and design of luxury high-rises to transform them into a commodified example of social prestige.

At first members of the wealthy upper class were unwilling to leave their mansions and resettle in an apartment. Their reluctance began to give way as the apartment became associated with notions of status and cachet that implied that those who lived in an American apartment would command the same respect as the old, prestigious families who for a number of years had been living in Paris ones.⁵

Chicago's early prejudice against apartment buildings was understandable, since nineteenth century "flats" were considered by many to be uninhabitable. They were associated with the seedy side of urban life—small, cramped and smelly places. In Chicago, on the prairie, there was no need to submit to this threat to the stability of American family life. By the late nineteenth century, though, apartment reform movements improved things to where they seemed a good solution for many of the middle class, with more light and air and better floor plans. In Chicago, this led to development of the "suburban" apartment building in the city, constructed around front courtyards, or resembling comfortable homes. Among Chicago's earliest buildings of this type, on the north side, were the Pattington Apartments at 660-770 W Irving Park Road (1903, David Postle, NR), and the Commodore (1897) and Greenbrier (1904) both by Edmund Krause and located on Surf Street.

However, apartments would need effective promotion if they were to be successfully sold to an educated elite. The luxury apartments would be marketed to wealthy and would-be wealthy citizens not only as symbols of European prestige, but as spaces which offered inspiration: "In publicity brochures, the latest apartment house was often pictured rising through a mist, the photograph captioned with quotations from some great thinker. 'Simple was the noble architecture,' Voltaire is anachronistically quoted on the virtues of 1320 North State. 'The House reveals the Man,' says Emerson of the same building."⁶

During the 1890s and the first years of the twentieth century, numerous articles in American architectural magazines described how the French lived in their enormous apartments. They were showing lavish Parisian apartments with descriptions of the good, convenient life they offered. This coincided with the maturing of Chicago as a commercial and industrial center so that space and convenience became a premium, especially close to the lakefront. As a result, by 1920, when the Neuville was constructed, Chicago's residents had overcome much of their early prejudice against apartment building and multi-family swellings became not only socially acceptable but also desirable. The wealthier people began to look to luxurious apartments to fill their needs.

The Neuville at 232 East Walton is emblematic of the early boom in which urban residential communities were transformed, and is in the heart of the earliest concentration. As apartments were effectively promoted as status symbols, the attention of developers, builders, buyers and architects turned towards this new building type. "All the money and ingenuity that prosperous Chicagoans had concentrated on estates with large grounds a few

⁵ Westfall, C. William. "The Golden Age of Chicago Apartments," *Inland Architect* (Chicago: Inland Architect Press) November 1980, 72.

⁶ *Ibid.*

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decades earlier was now lavished on their Gold Coast apartments.”⁷ Chicago would enter a decade-long building boom in which these vertical communities would no longer be novelties but a defining symbol of urban life. By 1925, luxury high-rise apartment buildings were beginning to fill the edge of Lake Michigan, stretching from the Gold Coast to the northern terminus of Lake Shore Drive. However, the apartment boom that exploded at the end of the postwar depression in 1921 evaporated just as quickly in 1929. The building industry completed more than 18,000 apartment units in 1922, and then expanded the number steadily every year to a high point of nearly 37,000 units in 1927. This was followed by a downward slide that rapidly shrank to fewer than 1,500 in 1930.”⁸

During the 1920s Chicago’s lakeside would be transformed by these luxury high-rise buildings, as they relied upon their association with landscape and setting. Architectural historian Carl Condit noted that the near north setting offered both access to the city’s central business district and the peaceful setting of the lakefront. Streeterville was close to the “lake, beach, park, quiet scenic drive, and yet the core of the city only a mile and a half to the south – it was a combination of factors that existed in few other parts of the world, and once the first experiment proved successful, the building of luxury apartments came at an accelerated pace.”⁹

Luxury high-rises in Chicago, situated near Lake Shore Drive, adapted their exterior and interior designs to accommodate the views and light offered by Lake Michigan. Architectural historian John Craib-Cox noted that the “high cost of lake front property dictated that the structure would be long and narrow with the narrow side of the lake. Living rooms overlooked the lake while bedrooms and service facilities were in the long section away from the lake.” Such apartment buildings tried to maximize both the direct sunlight exposure and the lake view for the residents. The earliest extant apartment building in Chicago known to appeal to the upper-middle classes, Holabird and Root’s apartment building at 1200 North Astor from 1897, is of this type. The smooth red brick with rounded corners and bays had a monumental feel at only eight stories, but like many residential buildings of the Gold Coast and Lake Shore Drive, the plan was narrow facing the street. Each floor originally had two modest apartments with long hallways, two or three bedrooms and one maid’s room.

The Neuville, in its location just one block off the lake, presented an opportunity for a fortuitous alternative to these more typical long and narrow apartments. It is turned perpendicular to the lake, facing south, so that the both the living rooms and the master bedroom have full southern exposure, and the two apartments per floor have the same access to light. This is unlike many of the other Lake Shore Drive apartments in which a rear apartment has no direct views or light. The angle of Walton Place with respect to the lake allows views from the south windows as well.

Rather than the spacious pastoral landscaping which often accompanied luxury single family residences in the city and suburbs, the lakefront was a communal and public ‘yard.’ “No matter how they were justified, these visions usually included vast public parks around or in which apartment houses were located. These tracts of landscape were vital to the well-being of the city; without them the apartment house was incomplete.”¹⁰ With a large population near the lakefront, a higher number of urban residents would have increased access. It was assumed that the use of these recreational areas would only benefit the lives of apartment building residents. Proximity to cultural activities of the city was also emphasized as a justification for high-rise living:

⁷ Westfall, “The Golden Age,”74.

⁸ Condit, Carl. *Chicago: 1910-1929*. (University of Chicago Press: Chicago) 1973, 164.

⁹ *Ibid.*,165.

¹⁰ Handlin, David. *The American Home: Architecture & Society 1815-1915* (Little Brown & Co., Boston 1979) 266.

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Many people who promoted apartment houses did so because they believed that a compact type of residence was necessary if American cities were to become great centers of commerce and culture. O.B. Bunce, the editor of *Appleton's Monthly*, wrote about the importance of apartment houses because he disliked travel to and from suburbs. He thought the pleasures of a city had to be 'spontaneous and immediate,' and he argued that a city's important commercial and cultural facilities would not flourish unless a large number of people lived nearby.¹¹

It was also characteristic of luxury apartment high-rises as a building type to present aspects of modern structural innovation as well as established European tradition. As new innovations in construction material and techniques advanced – notably steel frame construction – the technologies used in commercial high-rise construction were applied to residential buildings. The early luxury residential buildings of Marshall and Fox and Fugard & Knapp drew stylistic influences from France and applied them to these taller steel-framed structures, thus creating a uniquely American invention. C. Matlack Price, an architectural critic who published several articles about apartments and their architects, praised the "Americanness" of the apartment building in a 1913 issue of *Art and Decoration*: "even if we have in this country no style of architecture which we can call 'American,' it cannot be denied that there are certain types of building which are essentially American in their origin and which bear a distinct national stamp. Of these the 'skyscraper' office building and the apartment house seem to come most readily to mind."¹² Architectural historian Wim DeWit noted that:

...Change came subtly. New materials and construction methods, such as the concrete and steel skeleton, made possible new building forms, but the emergence of a new American architecture depended on more than new materials and engineering techniques. Typically, new forms blended with old ones in ways that suggested architects both respected tradition and desired innovation.... Architects were motivated to design apartment buildings not simply by financial considerations, but also by the possibility of developing the high-rise into a new, specifically American building type. ... According to this view American architecture needed the traditional styles to create a general awareness of true culture and to foster American involvement with it, not only with the architects, but on the part of those who lived in their buildings. A truly ingenious American style would be founded on tradition; only upon that basis should artists and architects attempt to initiate something new.¹³

Benjamin Marshall and Howard Van Doren Shaw were the first architects to design true luxury apartment buildings in Chicago, followed by the younger Fugard & Knapp and then others. Early structures such as the 'Raymond,' (1900, demolished), the 'Marshall,' (1906, demolished), 999 Lake Shore Drive (1912), 1200 North Lake Shore Drive (1912) and 1550 North State Parkway (1911-1915) all by Marshall & Fox, and 1130 North Lake Shore Drive (1910, Howard van Doren Shaw), heralded the age of luxury high-rises before the recession of World War I. These were primarily designed in French styles to invoke the luxurious ambience that distinguished them from early apartment houses for the underclasses. They ushered in the plan of one or two

¹¹ Handlin, *The American Home*, 268.

¹² *Ibid.*, 268.

¹³ Wim De Wit, "Apartment Houses and Bungalows: Building the Flat City" *Chicago History*, 1982, 20-21.

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very large apartments per floor, designed to resemble the plans of mansions with gracious reception areas, master suites, and plans that separated the service areas from the family areas. To separate the living areas, they were generally planned with separate but parallel corridors for family and service. Another of this type designed slightly later is architect John Nyden's apartment building at 257 East Delaware in Streeterville from 1917 (NR 1987). The ten-story stone, buff brick and terra cotta building with primarily Renaissance Revival ornament is oriented in a typical manner with the narrow side of just seven bays facing the street. It originally contained one elegant and commodious apartment per floor.¹⁴

These new buildings, taller than their French counterparts, incorporated extra amenities and the latest technologies into a traditional setting. "Special amenities inside the apartment, such as elevators, ventilators, laundry facilities, and vacuum cleaners, which made this kind of building into an American building type, also attracted [tenants]."¹⁵ The exterior ornamentation, with its often eclectic mix of historicized revival elements, sought to appeal to everyone, but the interior, structural, and mechanical systems had to fit such a well-defined building standard so the visitor would hardly notice their presence.

There were a few of these early tall luxury apartment buildings constructed farther north along Lake Shore Drive. They were less concerned with restraint on the exterior, probably because they had more need to draw attention to themselves for marketing purposes. The earliest extant building in this group is the exuberant neoclassical building known as "Le Griffon" at 3314 North Lake Shore Drive, designed by Gustav Hallberg and completed in 1917. The plan has large gracious apartments at the front of the building, and then long common corridors leading to several small apartments to the west. On Chicago's south side, just as on the north, there was an early "pioneer" building that stood alone for years. This was the Jackson Shore Apartments at 5490 South Shore Drive, designed by the prominent theater architects Rapp & Rapp and completed in 1917. This U-shaped, dramatically classical revival structure of twelve stories has two long, narrow apartments per floor. In typical fashion, these buildings outside the Gold Coast area tended to exhibit more elaborate exterior design to attract a different clientele.¹⁶

Another important distinction in luxury apartments was the division of interior space. For example, the distinction between 'private' and 'public' space was maintained in the floor plans while simultaneously taking full advantage of natural exposure. A 1926 description of a luxury high-rise apartment outlines the division between public and private spaces, while accounting for the maximum use of sunlight. Elements of a 'private' single family mansion were as essential as the spectacular view:

The more like a private house the apartment is in the arrangement and size of the rooms, the better it is. As in a private house, there are two main portions to each apartment: the master portion and the service portion. The master portion is divided into two portions, the public and the private. Space in the plan must be allotted to each portion. The private portion consists of the master bedrooms; the service portion consists of the kitchen, pantry, maids' bedrooms, sitting rooms, and so forth. Exposure has much to do with the locating of the various portions.

¹⁴ The apartments of several of these buildings, such as 1550 N State Parkway, 1200 Lake Shore Drive and 257 E Delaware have since been divided into smaller apartments so that the original luxury apartment plans are no longer represented.

¹⁵ John Craib-Cox, "Houses in the Sky," *Architectural Review*, (Vol. CLXII, No. 968, Oct 1977), 8.

¹⁶ Information on specific apartment plans was largely drawn from A.J. Pardridge and Harold Bradley, *Directory to Apartments of the Better Class along the North Side of Chicago* (Chicago: 1917), *A Portfolio of Fine Apartment Houses* (Chicago: Baird & Warner, 1929) and Neil Harris, *Chicago Apartments: A Century of Lakefront Luxury* (Acanthus Press, 2004).

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Direct daylight is a great advantage, and rooms with outside windows must, in so far as is possible, be devoted to the master portion of the apartment.¹⁷

The typical luxury apartment interior solved this problem by creating parallel corridors; one corridor extended from the public entertaining areas to the private family bedrooms and a narrower parallel corridor connected the service areas, leading from the kitchen to the maid's rooms. This plan is found in many of the luxury apartment buildings, beginning with the Jackson Shore Apartments from 1917. It is also found early in 1130 and 1200 North Lake Shore Drive, and continued in some apartment plans into the late 1920s. The Neuville presents two improvements over this typical plan. The L shape of the apartment allows for the public rooms to flow easily from the reception area with a short corridor leading to the private family area, while the maid's rooms lead easily off the kitchen, perpendicular to the public rooms. The second gracious feature of the Fugard's plan for the Neuville is the rare use of a chamber hall. In the typical plan, the bedrooms are accessed from doors directly off the long hallway. At the Neuville, the hallway leading off the reception area extends to a 10'x 12' room with arched doorways leading to each of the bedrooms. This feature was seen in a few of Benjamin Marshall's early French-inspired buildings, such 1550 N State Parkway but was rare thereafter until it appeared again in some mid-1920s apartments such as Marshall's 209 E Lake Shore Drive.

While luxury high-rises followed the structural innovations of commercial buildings built in urban commercial areas, the innovation was tempered with the application of traditional ornament. As an extension of the family home, the building type offered a new challenge to the architect. A showy, impressive façade was not as important to the tenant as his individual unit, with its special qualities and privacy. In fact, too ornate was considered bad taste. This seemed to be especially true in Chicago, where luxury apartment buildings needed to appear as quietly opulent as possible. In the effort to achieve good taste, the architects often relied upon historic revival architecture on the exterior, with ornamentation concentrated primarily at street level and at the top. The interior gave significant attention to public areas, such as the lobby. These apartment buildings were not designed to stretch the boundaries of style, but instead to contribute to a new urban setting and order.

Unlike the challenging commercial design innovations of Louis Sullivan or the open, flowing residential houses of Frank Lloyd Wright and other Prairie School architects, luxury high-rises such as the Neuville balanced on a fine line between prestige and admittedly 'safe' architecture which sought to acclimate and reassure its residents even as such structures helped to change the development of modern urban communities. Indeed, some of the most talented architects of the postwar Second Chicago School of Architecture, for all of their modernist design philosophy, lived within the confines of these traditionalist buildings. "The public did not miss the irony of architects like Mies (Van der Rohe) and Walter Netsch and Bertrand Goldberg living in houses or apartments built a half century before the decade of their greatest activity."¹⁸

Construction and Design of the Neuville

The *Chicago Daily Tribune* of January 18, 1920, announced the construction of 232 East Walton Place with an article entitled, "Cap's Deestriect Comes to Bat with a Big One: \$850,000 Apartments for Walton Place." The article goes on to say, "It's a dull week in Chicago when there aren't one or more big hotel and apartment projects announced, and Streeterville gets the lion's share of them...Here's an \$850,000 ten story apartment de luxe....it will be called the Neuville." The construction of the Neuville was a partnership between developer-

¹⁷ R.W. Sexton, *American Apartment Houses, Hotels and Apartment Hotels of Today*, (NY: Architectural Book Publishing Co., 1929) 163.

¹⁸ John Zukowsky, ed., *Chicago Architecture and Design 1923 - 1993* (Munich: Prestel-Verlag, 1993), 21.

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builder McLennan Construction Company and Fugard & Knapp. Hugh McLennan, president of the McLennan Construction Company, bought the site of the Neuville from the Chicago Title and Trust company at what was claimed to be a record price for the neighborhood of \$600 a front foot, or \$84,000.

By February, 1920, an advertisement appeared in the *Chicago Daily Tribune* offering bonds for sale through S.W. Straus & Company. Under the trust mortgage, rentals received each month were to be applied to the payment of principal and interest. In September, while the building was under construction, another newspaper article reported that the Neuville had set a new record in apartment leases in Chicago, with the contract for the rental of the two top-floor apartments, which would be combined as one. The lease was for ten years for a reported term rental of \$135,000.

Plans shifted, however, in response to a growing cooperative mania. In early January of 1921, after the building was completed, it was reported that McLennan sold the building to Chicago Title and Trust, which took title for a syndicate of seven building owners – a group of potential tenants that was offered shares in the building’s equity. Under that plan, two-thirds of the units were to remain rentals, providing dividends to the building owners. It was a form of cooperative ownership, which shifted over the years but still remains.

Fugard designed the Neuville with virtually all of the features that became characteristics of the luxury high-rise apartment building, making it a significant link in the evolution of the building type. Aspects of private mansions, such as elegant lobbies and commodious public areas are combined with the latest technological advances. At the Neuville, which has a particularly elegant lobby, it was also claimed that the elevators, ventilation and other systems were all of the latest designs. The real estate section from the newspaper in early 1920 reported that the Neuville “will have one [feature] first tried in the Biltmore, New York, but still new to Chicago – a water softening system.”¹⁹ The luxurious apartment plans are significant examples of the type, especially in the way in which the three distinct areas for public entertainment, private living, and servants’ quarters are arranged.

As in other buildings of the type, the Neuville displays restrained elegance on the exterior in its harmonious use of brick, limestone, and terra cotta, with ornamentation concentrated primarily near the roofline and at street level, particularly around the entrance. To present good taste, luxury high-rise apartment buildings relied upon historic revival architecture in various classical styles, such as Beaux Art, Renaissance and Georgian.

Fugard & Knapp chose the Second Renaissance Revival style for the Neuville, as well as for two of their other most luxurious apartment buildings: 229 East Lake Shore Drive (1919), and 219 East Lake Shore Drive (1922). As a style originating in 15th century Italy and evolving in 16th century France, Renaissance architecture began as a reflection of Humanism and stressed order, symmetry and proportion. In France, the Italian influence was often coupled with Gothic to create the great Chateaux. The first Renaissance Revival (ca. 1840 – 1890) saw the influence spread to the United States, where it was expressed in simple, cube-like structures with flat planes. The Second Renaissance Revival (ca. 1890 – 1930) reflected a desire for simplicity and order after the excesses of the High Victorian period and the Beaux Arts. Second Renaissance Revival evolved as an eclectic blending of past styles, but retained the simplicity and order and is primarily distinguished from earlier Renaissance architecture by larger scale and size. The revival in the United States probably originated with the architects McKim, Mead and White in New York in 1883, and followed with Richard Morris Hunt’s design for the *Breakers*, Cornelius Vanderbilt’s house in Newport, RI.

¹⁹ *Chicago Daily Tribune*, Jan. 18, 1920, A15.

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These influential buildings established Second Renaissance Revival as one of “dignified opulence,” and led to its becoming a domestic style of the very wealthy, and hence for Fugard’s best buildings of the type. The studied formalism and symmetrical composition of Renaissance Revival lent itself to the restrained but prestigious look that was a hallmark of Fugard & Knapp’s architecture. It is also evident that the large scale of Second Renaissance Revival design adapted to the early twentieth century high-rises, and particularly to the Neuville with its wide façade. It would be more difficult to adapt the style to the more typical long and narrow residential high-rises, which do not possess the Renaissance proportions. The composition of the Neuville’s large façade is enhanced by the style’s pronounced belt courses and differentiated articulation of the stories, which divide the façade into distinct horizontal divisions. Architrave cornices and enriched ground floors and entries, like those of the Neuville, also gave the desired emphasis at the upper and lower stories of tall buildings. The Neuville is also characterized by Renaissance Revival features such as an articulated ground floor, flat roof with a wide architrave cornice, smooth ashlar stonework, entries framed by entablatures and one or two orders of pilasters, and several different types of windows and window surrounds including pedimented window hoods, cornice window heads, architrave window frames, multi-light sash, and molded window sills – all features of the Neuville that contribute to its refined ambience.

Architects Fugard & Knapp

The principal designer of Fugard & Knapp was John Reed Fugard (1886-1967), a prominent Chicago architect who was also one of the most significant architects of luxury high-rise apartment buildings. A native of Newton, Iowa, he came to Illinois to study and received his BS in architecture from the College of Engineering at the University of Illinois in 1910. Following his graduation, according to records of the American Institute of Architects, he moved to Chicago and formed John Reed Fugard & Company, Architects, with offices at 11 West Monroe. During World War I he served as a Captain, and at some point traveled extensively in Europe. Later Fugard became prominent in civic affairs, and served as a commissioner of the Chicago Housing Authority, an officer of the Illinois Society of Architects and the American Institute of Architects, and was a founder and president of the Metropolitan Housing and Planning Council. Fugard’s partner George Arnold Knapp was born in Chicago in 1888 and worked for architect Solon S. Beman from 1909 to 1911. By 1917 the two joined together to found Fugard & Knapp. Their most noteworthy commissions until 1925 were principally in the field of large-scale luxury apartment buildings and hotels.²⁰

Fugard & Knapp were commissioned to design several hotels and luxury apartment buildings in Streeterville and the Gold Coast, including 229 (1919), 219 (1922), and 181 (1924) East Lake Shore Drive, which are located in the East Lake Shore Drive Historic District, designated in 1985. They were also the associate architects for the Allerton Hotel (1924, 701 North Michigan, Chicago Landmark 1998). Another noteworthy example of John Fugard’s work while in partnership with Knapp is the Moody Memorial Church (1925) at 1609 North LaSalle. By this time, 1925, Fugard & Knapp’s largest project was completed – South Water Market, the world’s largest wholesale market complex, located in eight separate buildings on several blocks of the southwest side of Chicago (NR, 2004). These buildings have repetitive bays faced with off-white terra cotta ornamented with simplified classical revival details that tend toward Art Deco. George Knapp left architectural practice after the design of South Water Market when he inherited a family business.

²⁰ Information on Fugard & Knapp was drawn from various sources including John Zukowsky and Pauline Saliga, eds., *Chicago Architects Design* (NY: The Art Institute of Chicago and Rizzoli International Publications, 1982),98.

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In 1925, John Fugard teamed with his contemporary Frederick J. Theilbar (1886-1941) from Holabird and Roche to form the firm of Thielbar and Fugard. With their combined connections and experience, they specialized in high-rise projects and gained commissions for a number of important commercial, industrial and institutional projects for which Fugard was the principal designer. These included the Lombard style, seventeen-story structure at 201 East Delaware known today as the Raphael Hotel (1925), the sixteen-story McGraw-Hill Building at 520 North Michigan Avenue, completed in 1929 (Chicago Landmark, 1997), and the twenty-eight story Art Deco- style Trustees System Service Building (1926-29, 201 North Wells, NR 1998 and Chicago Landmark 2004), reputed to be the tallest building of reinforced concrete when it was completed, and cited by historian Carl Condit as “typical of the purified skyscraper with its vertical emphasis.”

In 1932, Fugard designed the Hall of Religion for the Century of Progress Exposition in Chicago, and in 1935 he was the chief designer for the office complex for the Maytag Company in Newton, Iowa, along with a band shell for the Maytag Park (NR). In 1941, the year Thielbar died, the firm completed the Wesley Memorial Hospital building at 250 East Superior Street, now part of Northwestern Memorial Hospital. During World War II, Fugard formed a syndicate of several firms for the purpose of designing large wartime projects. This firm, Fugard Olson Urbain & Neiler, executed government projects nationwide until 1943. In 1945, the firm was again reorganized as Fugard, Burt, Wilkinson and Orth, including Gustave Orth who had been the first employee of Fugard & Knapp. They designed many veterans’ hospitals. This firm eventually became Fugard, Orth and Associates. In 1967, after traveling around the world, John Reed Fugard died at the age of 81 in Fairhope, Alabama.

Other Luxury Apartment Buildings in Chicago

Immediately following WWI the luxury high-rise apartment building type began to flourish but remained concentrated in Chicago’s near north area. John Fugard’s apartment buildings, along with a few later buildings of Benjamin Marshall, comprise the most significant group in the category of luxury high-rise apartment buildings after WWI. Fugard’s earliest remaining apartment building of the luxury category is at 60-70 East Scott Street in the Gold Coast. A transitional building completed in 1918, it is somewhat smaller and less luxurious than his building from just a year later. It consists of two nine-story neoclassical towers with rounded bays on either side of a courtyard, entered through a rusticated Renaissance-style gate. The apartments are commodious though lack the elegance of the Neuville plan. Fugard’s most similar and influential building to the Neuville is 229 East Lake Shore Drive, completed in 1919. Also known as the Shoreland when completed, the twelve-story Second Renaissance Revival structure is faced with limestone, rusticated at the two-story base. The floor plan, with two apartments per floor, is a version of the Neuville’s T-plan, without the clear separation of living zones in 232 East Walton: in this case, the dining room is in the rear section next to the service area, and the bedrooms are located directly off a short hallway near the public space.

Fugard & Knapp’s next apartment building was completed in early 1920 at 220 East Walton Place. This building is oriented in the same manner to the street and has a similarly wide street façade and T shaped-plan as the Neuville. It is faced in the same materials – red brick and limestone, and, though primarily Gothic Revival in style, crowned with a balustrade. The floor plan is also similar to the Neuville in that there are two mirror-image apartments per floor. The building core is similarly placed, though the service wing is smaller, with just one maid’s room. The three-bedroom apartments do not have the more gracious, zoned living spaces of the Neuville; in this case the bedrooms are awkwardly located on either side of the living room. Soon after completion of the Neuville, Fugard & Knapp were commissioned to design another building on East Lake Shore Drive at 219. While the façade is the closest in design to the Neuville of any of their buildings, at 219 the

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wide street frontage is divided into four apartments – the plan is two separate T’s placed together. This results in narrower, deeper apartments that are more similar in plan to the earlier 229. The apartments are also different sizes, ranging from one master bedroom to three.

During the first half of the 1920s there were a few other luxury high-rise apartment buildings constructed in the area. Near the Neuville is 233 East Walton Place (1923, Kenneth Franzheim, NR), a square-shaped thirteen-story residence with one large apartment per floor, constructed of tan brick and limestone. The exterior is designed with elegant Second Renaissance Revival detailing and with similar size, orientation, massing and ornament to Nyden’s 257 East Delaware of 1917. However, in this case the very large apartments have clear living zones without the need for parallel corridors, and the plan includes a gracious chamber hall.

In 1924, four years after the Neuville, Fugard & Knapp teamed with Eckland as architects for 220-30 East Delaware Place. The exterior displays similarities to the Neuville: restrained and simple tri-partite façade based on Renaissance Revival composition, faced in red brick with limestone lower stories and more detailed entrances. However, the resemblance ends there as the interiors feature much smaller apartments. When Knapp bowed out of the firm late that year, Fugard designed two additional luxury apartment buildings from 1925. At the Tudor Gothic 20 East Cedar, he reversed the T plan of the Neuville, placing the central wing in the front facing the street. The eighth, tenth and twelfth floors are each comprised of four apartments that are duplexed into a second-story that contains the bedrooms. The living rooms are two stories tall with massive fireplaces. This plan negates the need for the parallel hallways, with the public rooms placed around the reception hall.

Fugard’s last luxury high-rise apartment building has gothic ornament very similar to 20 East Cedar. This building, at 1244 North Stone, is a smaller building of the long and narrow type, placed on a narrow street in the Gold Coast. It has eight stories with one apartment per floor plus a rooftop penthouse that appears as an English cottage bungalow. Due to the long, narrow plan the apartments have parallel hallways, with a long service corridor between the kitchen at the rear and the dining room at the front.

There were also a few luxury high-rise apartment buildings from this time constructed farther north along Chicago’s lakefront. From 1921, Peter Weber’s nine-story Beaux Arts 3400 North Lake Shore Drive had a plan similar to 3314 North Lake Shore Drive, with a large elegant apartment across the front and numerous smaller apartments to the west. These buildings offered a type of co-operative ownership in which a few investors owned the building and lived in the more luxurious apartments while renting out the remaining apartments to provide income. Another of this type of ownership was the Barry, Robert DeGolyer’s 1925 design of 3100 North Lake Shore Drive. A large C-shaped building with 67 apartments, it offered various sizes and a few penthouses with terraces. The typical apartments had a split plan with no service hall. Howard Van Doren Shaw’s 2450 North Lakeview (1924) was his last apartment building. It has thirteen stories with one very large apartment per floor. The angled L-plan that follows the street corner allowed for a clear division of living zones without parallel corridors, while the public rooms and master suite are all aligned along the park view.

Gradually wealth and luxury would spread north and south along the lake. Two buildings from this time presage the movement toward larger buildings. The Marlborough at 2600 Lakeview (1924, DeGolyer), and the Aquitania at 5000 N Marine Drive (1923 Harris & Jillson), are massive buildings with 80 to 100 mostly two-bedroom, one-maid’s room apartments. The fifteen-story Aquitania was intended to be the first of five similar buildings that would form a cluster at the north end of Lake Shore Drive. During the mid-to-late 1920s there

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were sets of residential high-rises constructed, ultimately terminating with a collection of post- WWII buildings north of Lake Shore Drive's terminus, just south of the Roger's Park neighborhood.

In the second half of the 1920s, during the period of prosperity and building boom that immediately preceded the depression, the trend toward large apartment buildings with smaller apartments continued both to the south and north of Chicago's Near North area. To the south, luxury high-rise residential buildings were constructed along the lake in Hyde Park, nearly all products of the mid-to-late 1920s building boom. Further south along the South Shore Drive (6700-7300 south), all of the historic residential high-rises were constructed from 1926 – 1929. A number of the buildings were designed as "apartment hotels," which referred to buildings that offered many small apartments and hotel amenities such as restaurants and ballrooms. Since they tended to attract different tenants than the luxury apartment buildings, they also tended to be more fanciful and decorative in their facades. Early examples of this type are the Belden Stratford (2300 N Lincoln Park West, 1923, NR 1992) and the Shoreland (5454 South Shore Drive, 1926, NR 1986) both by Meyer Fridstein, and the Windermere (1644 E 56th St., 1924, NR) by Rapp & Rapp.

The Neuville stands out among others of this building type as a significant representative of the early twentieth century ideal luxury apartment high-rise. It is among the first of the type constructed after WWI and embodies all of the type's best characteristics, plus advances in floor plan and technology. On the exterior, the restrained Renaissance Revival detailing with special attention to the entrance and street level present the intended image to attract tenants looking for quiet luxury. The adroitly planned orientation and shape of the building, with mirror-image apartments, takes best advantage of the site. High artistic values are displayed in the lobby and public areas, as well as in the extant luxurious apartments. With their clear division of living zones and use of chamber hall, the apartments present one of the best floor plans of the type. The building was very carefully considered and planned by John Fugard, who incorporated lessons learned from previous designs and used ideas from the Neuville in his later designs. The combination of excellent workmanship and intact integrity is rare.

9. Major Bibliographical References

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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 # _____
- recorded by Historic American Landscape Survey # _____

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

Historic Resources Survey Number (if assigned):

10. Geographical Data

Acreage of Property Less than one acre
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>16</u>	<u>448531</u>	<u>4638887</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

The East 40' of lot 4 and all of lots 2 and 3 of block 8 of Holbrook and Shepard's subdivision of lots 1 to 6 inclusive of Fitz-Simon's Addition to Chicago in Section 3, Township 39 North, Range 19 East of the Third Principal Meridian.

Boundary Justification (Explain why the boundaries were selected.)

The above described lot constitutes the property historically and currently associated with the Neuville Apartments building at 232 East Walton Place in Chicago.

11. Form Prepared By

name/title Susan Baldwin Burian

organization MacRostie Historic Advisors date August 1, 2012

street & number 53 West Jackson Blvd., #132 Telephone 312.786.1700

city or town Chicago State IL zip code 60604

e-mail sburian@mac-ha.com

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Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: The Neuville, 232 East Walton Place

City or Vicinity: Chicago

County: Cook State: IL

Photographer: Susan Baldwin Burian
MacRostie Historic Advisors
53 W. Jackson Blvd., Suite 1323
Chicago, IL 60604

Date Photographed: various

Location of Original Digital Files: In the possession of the photographer

Number of Photographs: 16

Description of Photograph(s) and number:

Photo #1 of 16: Street view, looking northeast	Date: May 29, 2012
Photo #2 of 16: South elevation, looking northeast	Date: March 29, 2012
Photo #3 of 16: South elevation, lower stories, looking northeast	Date: March 30, 2012
Photo #4 of 16: South elevation, front entrance, looking north	Date: March 30, 2012
Photo #5 of 16: South elevation, front entrance, detail	Date: March 30, 2012
Photo #6 of 16: South and East elevations, looking northwest	Date: March 29, 2012
Photo #7 of 16: North (rear) elevation, looking southwest	Date: March 30, 2012

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Photo #8 of 16: Lobby, looking east	Date: March 29, 2012
Photo #9 of 16: Lobby mezzanine, looking south	Date: March 29, 2012
Photo #10 of 16: Lobby details	Date: April 17, 2012
Photo #11 of 16: Upper floor corridor, looking east	Date: May 30, 2012
Photo #12 of 16: Apartment living room, looking southwest	Date: March 30, 2012
Photo #13 of 16: Apartment living room, looking west	Date: May 29, 2012
Photo #14 of 16: Apartment dining room, looking northeast	Date: March 30, 2012
Photo #15 of 16: Apartment reception hall, looking northwest	Date: May 29, 2012
Photo #16 of 16: Apartment chamber hall, looking southeast	Date: May 29, 2012

Property Owner:

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

Name 232 East Walton Corporation c/o Tom Flanagan

street & number 232 East Walton Place telephone 312.659.3620

city or town Chicago state IL zip code 60611

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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CONTINUATION SHEET

SECTION NUMBER: Figures **PAGE:** 27



Figure 1: The Neuville, ca. 1920s

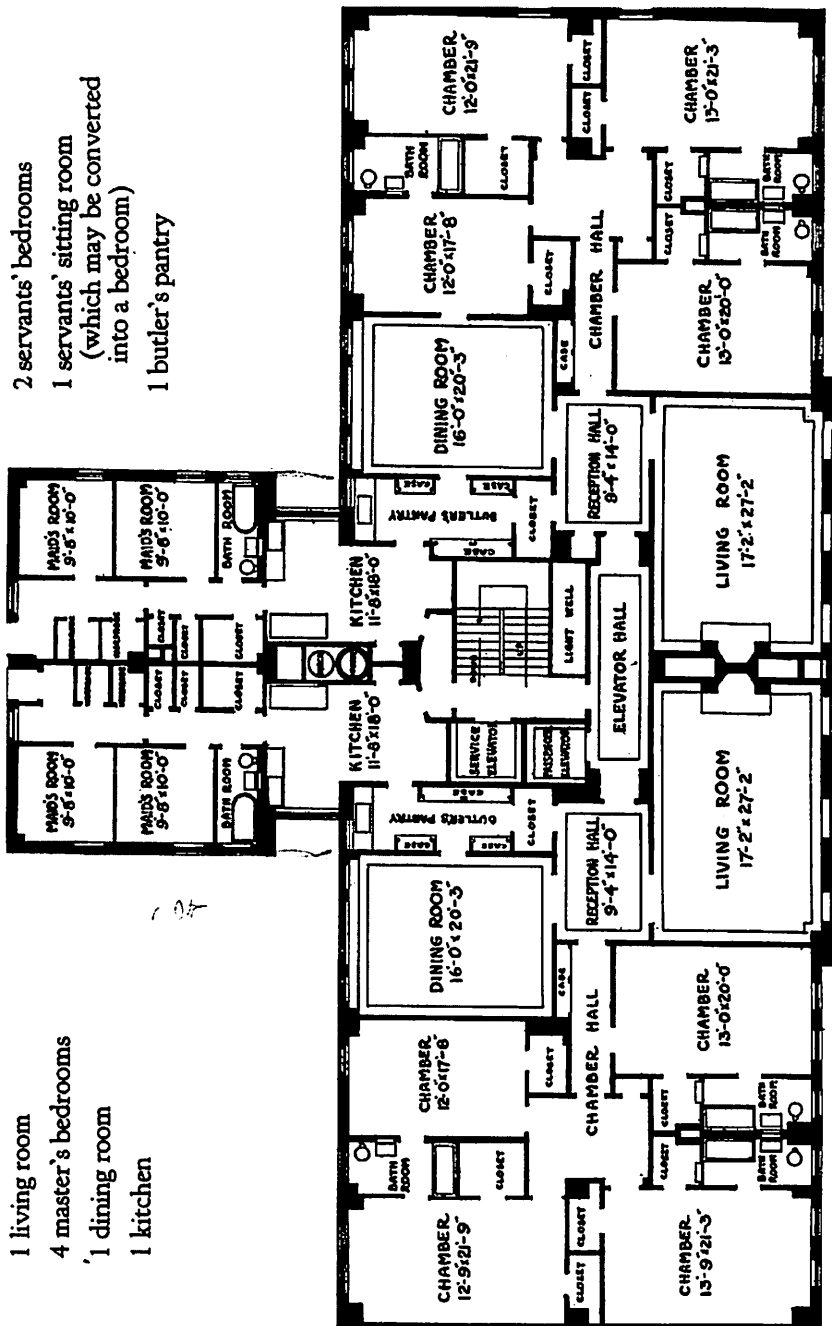
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CONTINUATION SHEET

SECTION NUMBER: FLOOR PLAN

PAGE: 28



2 servants' bedrooms
 1 servants' sitting room
 (which may be converted
 into a bedroom)
 1 butler's pantry

1 living room
 4 master's bedrooms
 1 dining room
 1 kitchen

Figure 2: The Neville, Original Floor Plan

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CONTINUATION SHEET
SECTION NUMBER: Map

PAGE: 30

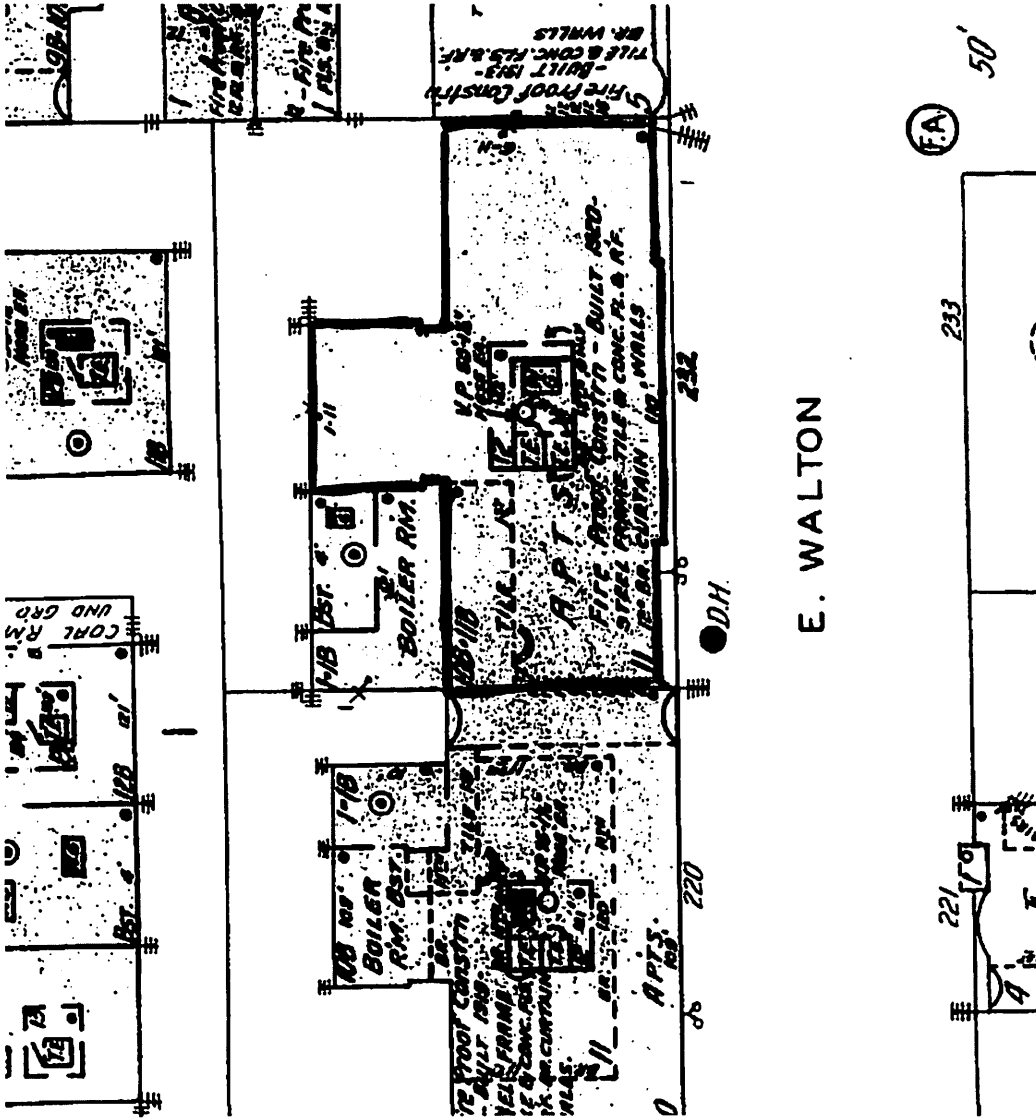


Figure 4: Sanborn Map showing the Neuville, ca. 1920s