

LANDMARK DESIGNATION REPORT



UPTOWN SQUARE DISTRICT

PROPERTIES GENERALLY FRONTING ON WEST LAWRENCE AVENUE FROM NORTH MAGNOLIA AVENUE TO EAST OF NORTH SHERIDAN ROAD, AND ON NORTH BROADWAY BETWEEN WEST WILSON AVENUE AND WEST GUNNISON STREET, AND ON NORTH RACINE AVENUE BETWEEN WEST LELAND AVENUE AND WEST LAWRENCE AVENUE, AND ON WEST LELAND AVENUE BETWEEN NORTH RACINE AVENUE AND NORTH WINTHROP AVENUE

Final Landmark Recommendation adopted by the Commission on Chicago Landmarks, October 6, 2016



CITY OF CHICAGO
Rahm Emanuel, Mayor

Department of Planning and Development
David Reifman, Commissioner

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within a designation ordinance adopted by the City Council should be regarded as final.

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PERIOD OF SIGNIFICANCE: 1901-1940

The development of the Uptown Square District during the first two decades of the 20th century transformed the intersection of Lawrence and Broadway in the city's Uptown community area from a rural crossroads to one of the region's most vibrant entertainment, business, and shopping districts.

Christened "Uptown" by department store owner and local booster Loren Miller in the mid-1910s, the concentration of commercial and retail buildings and entertainment venues clustered around the intersection of Lawrence and Broadway became known as Uptown Square by the mid-1920s. While not a physical square in the traditional sense, the name was meant to evoke a sense of the market square where commercial activity was concentrated.

Only Chicago's downtown Loop rivaled Uptown Square as both an entertainment center and a commercial shopping district. Famed musicians and artists including Al Jolson, Sophie Tucker, Gloria Swanson, Charlie Chaplin, "Broncho Billy" Anderson, Frank Sinatra, Tommy Dorsey, and Benny Goodman performed at the district's numerous theaters and nightclubs and patronized its luxury hotels. Uptown's shopping district, a dense concentration of department stores, men's and women's clothing stores, shoe stores, furniture stores, and jewelry shops, provided a viable alternative to the Loop retail district for the residents of the city's North Side.

Uptown Square is also renowned for its exuberant style of architecture, which contributes to the district's distinctive character. Many buildings are at least four stories in height and include apartment hotels, office buildings, and theaters. Most of the structures built during the 1920s

were executed in a variety of “fantasy” architectural styles, including Art Deco, Venetian Gothic Revival and Spanish Baroque Revival.

Decorative terra cotta, a building material that reached its zenith during the 1920s, is lavishly used on many of the structures. The area is further distinguished by the fact that many of its buildings were designed by noted architects, including Rapp & Rapp, Marshall & Fox, Huszagh & Hill, Walter Ahlschlager and J.E.O. Pridmore. Despite significant economic and demographic changes during the last half of the 20th century, Uptown Square remains one of the city’s finest surviving examples of an early 20th century neighborhood commercial and entertainment district, one rivaling the size of the downtowns of many smaller cities.

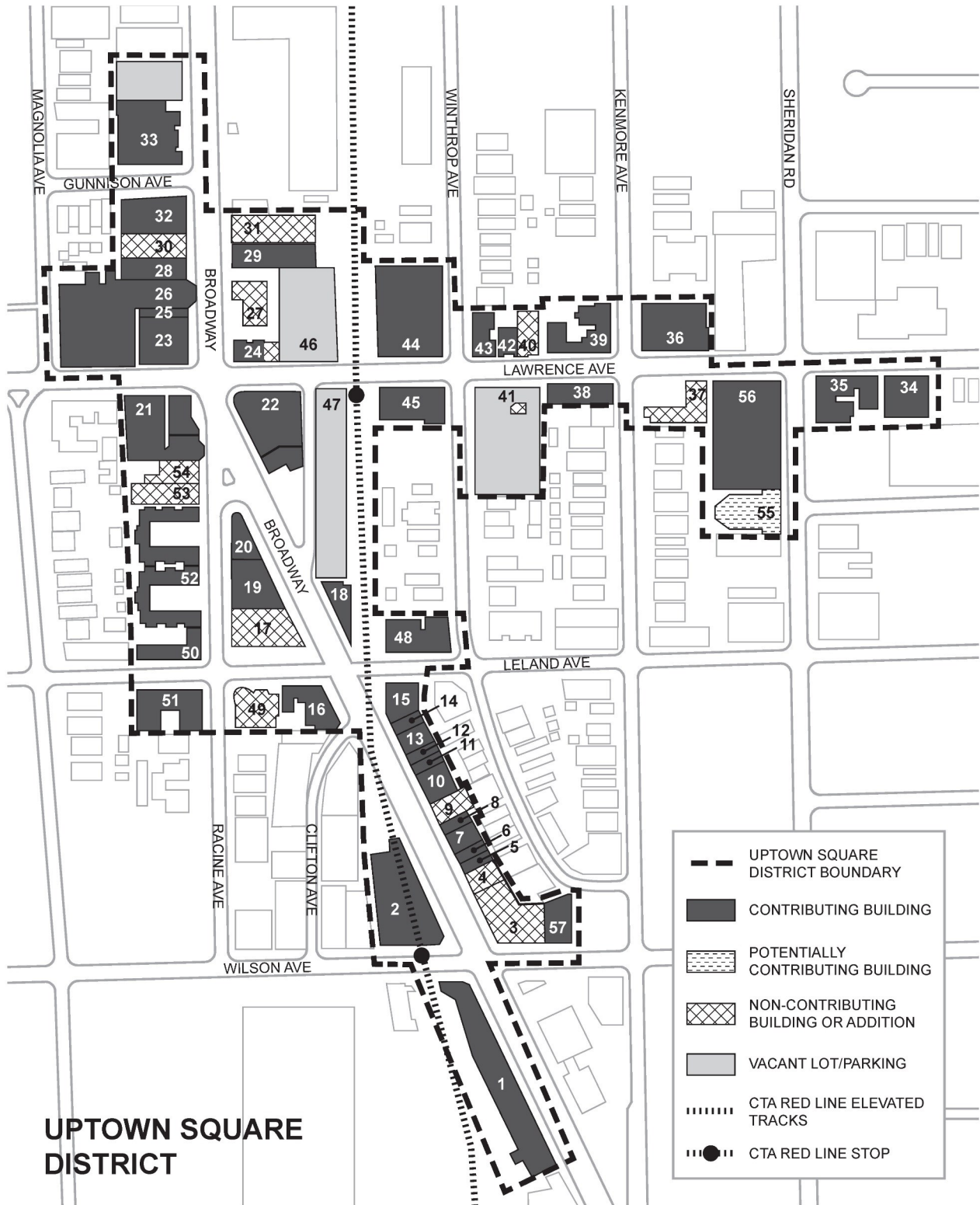
FROM PRAIRIE GRASS TO RAILROAD TRACKS (1854-1900)

The Chicago community area now known as Uptown was originally outside of the city limits and part of Lake View Township, which was incorporated in 1857 and stretched north from Fullerton Avenue to Devon Avenue and west from Lake Michigan to Western Avenue. The name of the township was taken from one of the area’s first commercial establishments, the Lake View House, which opened on July 4, 1854, at the northwest corner of Sheridan and Grace, about a mile south of the current intersection of Lawrence and Broadway.

Built by James Rees and Elisha Huntley, the Lake View House became a popular hotel and gathering spot for the few locals that lived in the area. Wealthy Chicagoans and noteworthy citizens were fond of spending the summer months there, taking in views of the shoreline and enjoying the cool lake breezes. U.S. Senator Stephen Douglas and his bride spent the summer of 1856 at the Lake View House. Despite the popularity of the hotel, the area around it remained a remote outpost of scattered farms, summer houses, and saloons for several decades, until transportation lines began stretching north to connect Lake View to Chicago.

Although the Lake View House had been demolished by 1890, the suburb of Lake View experienced rapid growth in the 1870s and 1880s, spurred by the Chicago, Milwaukee and St. Paul Railroad’s establishment of a commuter rail line between downtown Chicago and Evanston in 1872. Early settlers were primarily German and Swedish immigrants who built modest frame houses, although the area around Sheridan Road, close to the lake, was given over to more elaborate suburban residences built by wealthy Chicagoans seeking to escape the city. By the mid-1880s, there were four area station stops: Argyle Park, Graceland-Buena Park, Edgewater (Granville), and Sheridan Park (Wilson). Streetcar lines were soon extended along Lawrence and Broadway, and in 1889 Lake View Township was annexed into Chicago.

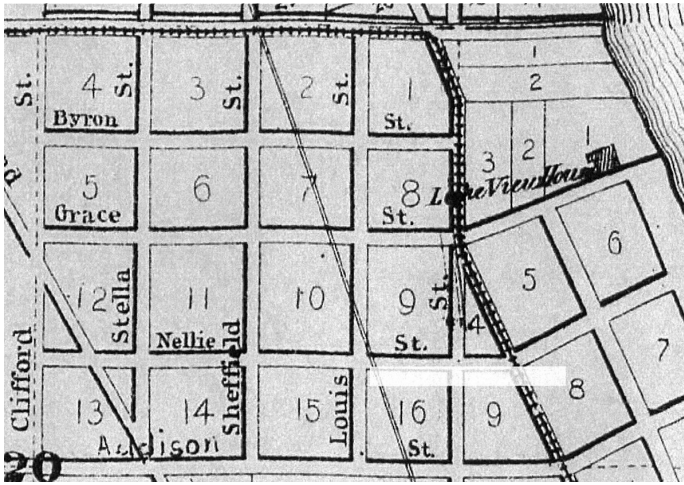
In 1900, the area received a more direct link to downtown Chicago when the Northwestern Elevated Railroad (the precursor to the Chicago Transit Authority) built a partially-elevated line, roughly parallel to the Chicago, Milwaukee and St. Paul tracks, which terminated at Wilson Avenue. By 1908, the Northwestern line was extended to Evanston. The first permanent Wilson station, designed by William Gibb, was a modest one-story building on the elevated tracks, but



Properties generally fronting on West Lawrence Avenue from North Magnolia Avenue to east of North Sheridan Road, and on North Broadway between West Wilson Avenue and West Gunnison Street, and on North Racine Avenue between West Leland Avenue and West Lawrence Avenue, and on West Leland Avenue between North Racine Avenue and North Winthrop Avenue. An explanation of the district's boundaries is found on page 43. This map is meant for illustrative purposes only. The final district boundary and description would be defined in a Chicago landmark designation ordinance passed by City Council.

#	Address #	Street Name	Building Name () indicates current tenant name
1	4520-4570	N Broadway	McJunkin Building
2	4600-4620	N Broadway	CTA Wilson L (Gerber Station-
3	4601-4611	N Broadway	(City Sports)
4	4613-4617	N Broadway	(Family Dollar)
5	4619	N Broadway	(MDT)
6	4621	N Broadway	(Thai Uptown)
7	4623-4627	N Broadway	(Iyanze)
8	4629	N Broadway	(vacant)
9	4631	N Broadway	(Wigs & Hair)
10	4635-4641	N Broadway	(da Closet, et al)
11	4643	N Broadway	(Gigios Pizza)
12	4645	N Broadway	(vacant)
13	4647-4651	N Broadway	(Army Navy)
14	4653	N Broadway	(Uptown Bikes)
15	4657-4663	N Broadway	S.S. Kresge
16	4660-4666	N Broadway	Barry Building
17	4700-4714	N Broadway	(T Mobile, et al)
18	4703-4715	N Broadway	Uptown Broadway Building
19	4720-4726	N Broadway	Loren Miller & Co
20	4728-4740	N Broadway	Sheridan Trust & Savings Bank
21	4746-4758	N Broadway	Riviera Theater
22	4753	N Broadway	Uptown National Bank Building (Bridgeview Bank)
23	4800-4810	N Broadway	Green Mill
24	4801	N Broadway	Clancy Building
25	4812	N Broadway	(Shake Rattle & Read)
26	4814-4816	N Broadway	Uptown Theater
27	4815	N Broadway	(Just Tires)
28	4818-4822	N Broadway	North Shore Fireproof Storage Building No 1
29	4821	N Broadway	North Shore Fireproof Storage Building No 2

#	Address #	Street Name	Building Name
30	4824-4826	N Broadway	(Broadway Medical Group)
31	4829	N Broadway	(Silver Seafood)
32	4840	N Broadway	Spiegel Furniture
33	4850	N Broadway	US Post Office - Uptown
34	941	W Lawrence	Peoples Church of Chicago
35	947-959	W Lawrence	Lawrence-Sheridan Apartments
36	1020	W Lawrence	New Lawrence Hotel
37	1025-1037	W Lawrence	Lawrence-Kenmore Strip Mall
38	1039-1053	W Lawrence	Wilton Hotel
39	1042-1048	W Lawrence	Middlekauf Apartments
40	1054-1056	W Lawrence	(Arellano's)
41	1055-1063	W Lawrence	Parking Lot - vacant gas station
42	1058	W Lawrence	Lawrence Apartments
43	1064	W Lawrence	Fleur-de-lis Apartments
44	1100-1110	W Lawrence	Aragon Ballroom
45	1101-1113	W Lawrence	Lawrence Professional Building
46	1120-1134	W Lawrence	Parking Lot
47	1123	W Lawrence	Parking Lot
48	1100-1116	W Leleand	Monroe Building
49	1151	W Leleand	Buddhist Temple of Chicago
50	1200-1214	W Leleand	Darlington Hotel
51	1201-1213	W Leleand	Leland Hotel
52	4706-4734	N Racine	Darling Apartments
53	4734-4736	N Racine	(vacant)
54	4740-4744	N Racine	(Pancake House)
55	4730	N Sheridan	Lakeside Theater
56	4750-4770	N Sheridan	Mutual Insurance Building
57	1050	W Wilson	Wilson Avenue Theater (Standard Vaudville)



The Chicago community area now known as Uptown was originally outside of the city limits and part of Lake View Township, which was incorporated in 1857 and stretched north from Fullerton Avenue to Devon Avenue and west from Lake Michigan to Western Avenue. The name of the township was taken from one of the area's first commercial establishments, the Lake View House (below, circa 1880 and shown on map, top left, 1869), which opened on July 4, 1854, at the northwest corner of Sheridan and Grace, about a mile south of the current intersection of Lawrence and Broadway.

Top right, Wilson & Broadway intersection circa 1900 before the Northwestern Elevated Railroad (the precursor to the Chicago Transit Authority) built a partially-elevated line, which terminated at Wilson Avenue.





The first permanent transit station at Wilson Avenue, designed by William Gibb in 1900, was a modest one-story building on the elevated tracks, but the impact that the station had on the development of Uptown was enormous. Photo circa 1908.



“Lower Wilson Station” was constructed in 1907 to support the grade level repair yard and shops at the terminal station. Photo circa 1907.



Peter C. Stohr, assistant to the traffic director of the Union Pacific Railroad in Chicago, commissioned Frank Lloyd Wright to design an office/retail building adjacent to the Wilson station. Wright designed the building with a one-story portion tucked under the elevated tracks and a prominent three-story elevation along Broadway. The building was one of the largest commercial buildings in Uptown when it was completed. Photo circa 1917.



In 1922 the Stohr Arcade building was demolished to make way for the CTA Wilson L (Gerber Stationhouse) building designed by Arthur U. Gerber. A 2015 to 2018 construction project will provide exterior improvements and partially restore the building. Photo circa 1923.

Photo from the Krambles-Peterson Collection

www.Chicago-L.org

the impact that the station had on the development of Uptown was enormous. Over the next twenty years, the area's character changed rapidly. According to Bruce Moffat in *The Development of Chicago's Rapid Transit System, 1888-1932*, "trainmen recall having an unobstructed view of nearby Lake Michigan from the [Wilson] station's platforms and cows grazed in the structure's shadow. By the 1920s, this rural character had completely disappeared, obliterated by the rapid march of urbanization."

SURF, STARS, AND SUNKEN GARDENS (1900-1915)

The extension of rail service and related public transportation improvements brought an influx of people into the area that would become Uptown. Between 1900 and 1910 its population increased by 60 percent. This growth brought a dramatic change to the area's character, which had been largely scattered single-family residences with a few small two- and three-flats, some with retail stores on the ground floor. The transition from suburban enclave to dense urban center began in earnest during this first phase of Uptown's development between 1900 and 1915.

EARLY MULTI-FAMILY RESIDENTIAL AND COMMERCIAL DEVELOPMENT

On the residential side, larger multi-story apartment buildings began to replace the single-family homes and two-flats. Among the oldest remaining structures in the Uptown Square district are the three apartment buildings constructed on the north side of Lawrence Avenue, between Winthrop and Kenmore. The designs of these three buildings—the **Middlekauf Apartments** (#39) (1901, architect John S. Woollacott), the **Lawrence Apartments** (#42) (1902, architect E. A. Hogenson), and the **Fleur-de-lis Apartments** (#43) (1905, architect Frank V. Newell)—reflect the popular residential styles of the period, featuring Queen Anne massing and Classical Revival details. Their architecture also signals a shift in the public's perception of apartment dwellings, which previously had been more often associated with tenement life than with middle-class life. These new apartments shed those unfavorable associations by embracing the popular early-20th century domestic ideals of space and light, dressed in classical- or revival-inspired ornament. Generally, there were either two apartments per floor or the apartment entrances were clustered around a central courtyard such as those at the **Darling Apartments** (#52) at 4706 N. Racine, designed by architect George S. Kingsley and completed in 1909. Early apartment buildings that were constructed along the major commercial thoroughfares in Uptown were either torn down or altered during the 1920s to accommodate commercial storefronts on the ground floor. **The Lawrence-Sheridan Apartments** (#35), designed by N. Hallstrom and completed in 1907, is one such example, with storefronts that were added in 1924.

Early commercial buildings in the district were small and clustered along Broadway (originally Evanston Avenue, renamed in 1913), directly in the path of commuters walking to and from the Wilson L Station built in 1923. **The Clancy Building** (#24), designed by architects Huehl & Schmid and completed in 1904, is one of the larger surviving early commercial buildings in the district. Located at the northeast corner of Lawrence Avenue and Broadway, the three-story brick building with rounded corner bays served as the offices and drugstore of C. L. Clancy, a local physician.



a.

Apartments are the earliest structures in the district and these reflect its first phase of development as a residential area in the first decade of the twentieth century.

- A. Fleur-de-lis Apartments (1905)
- B. Middlekauf Apartments (1901)
- C. Lawrence Apartments (1902)
- D. Darling Apartments (1909)
- E. Lawrence-Sheridan Apartments (1907, 1924)



b.



d.



c.



e.

The 4600 block of North Broadway, which contains primarily one- to three-story masonry buildings with commercial storefronts and apartments above, best reflects the small scale of the district's first wave of commercial development. The earliest buildings on the block—such as **4645 North Broadway (#12)**, **4635-4641 North Broadway (#10)** and **4619 North Broadway (#5)**—were constructed between 1902 and 1907 and are architecturally understated, with brick or limestone stone facades and minimal detailing. As the district developed, new buildings on this block, although still small in scale, were designed with more ornamental detailing on their primary facades. The building at **4623-4627 North Broadway (#7)**, designed by architect William L. Klewer and completed in 1916, featured a distinctive glazed brick and terra cotta façade with Sullivan-esque detailing. **4629 North Broadway (#8)**, a diminutive one-story building completed in 1930, features unusual Art Deco terra cotta ornament above the storefront. Other early commercial buildings in the district include the two fireproof storage warehouses constructed by the North Side Fireproof Storage and Van Company in 1904 (#28) and 1910 (#29) on the 4800 block of North Broadway.

Perhaps the most distinctive commercial building to appear in Uptown during this first wave of development was the Stohr Arcade Building, completed in 1909 and demolished in 1922 to make way for the new Uptown “L” station at Wilson Avenue and Broadway. Although the site's proximity to the Wilson Avenue elevated stop and the prominent corner frontage made it an attractive location for commercial development, the site was long, narrow, and triangular and primarily underneath the elevated tracks. Peter C. Stohr, assistant to the traffic director of the Union Pacific Railroad in Chicago, commissioned Frank Lloyd Wright to design an office building with ground floor retail that met the challenges of the site. Wright designed the building with a low, one-story portion tucked under the elevated tracks and a prominent three-story elevation along Broadway to the corner. The building was one of the largest commercial buildings in Uptown when it was completed, with space for 22 retail tenants. Although Wright's plans for the building included sketches and notes for a secondary entrance and stair to the Wilson “L” platform, no photographic or documentary evidence has been discovered to confirm that the building ever served as an access point to the “L.”

EARLY RECREATION AND ENTERTAINMENT VENUES IN UPTOWN

The proximity of Lake Michigan and the area's excellent access to public transportation offered residents and visitors a variety of recreation and entertainment options, including two of the most popular beaches in the city: one at Lawrence and Clarendon, and the other at Wilson Avenue. In 1923, the *Chicago Daily News* noted that “Every cross street for three quarters of a mile north and south along Wilson Avenue leads to a beach.”

From 1913 until 1930, when it was filled in for the extension of Lincoln Park and Lake Shore Drive, Clarendon Beach (the municipal counterpart to then-private North Shore Beach) was the largest and best equipped in the city, offering a wide sandy beach, a promenade, and an administration building that provided thousands of lockers, an assembly hall, a nursery, gymnasium facilities, and swimsuit rental. Wilson Beach, located two blocks north, was a privately-owned beach and offered far fewer amenities. Yet, despite its paltry services, this “private beach” was rumored to be the choice haunt of film stars working at the nearby Essanay Motion Pictures Studios.

Founded in 1907 by George Spoor and Gilbert Anderson, Essanay was one of the earliest—and largest—movie companies in the country. It opened new studios at 1333-45 W. Argyle Street, just west of the Uptown Square district, in 1909. A host of early screen luminaries, including Charlie Chaplin, Gloria Swanson, Wallace Beery, Ben Turpin and Francis X. Bushman starred in films produced by Essanay before it closed in 1917. The Essanay Studios building was designated a Chicago Landmark in 1996.

THE GREEN MILL GARDENS

Another popular haunt for the stars from Essanay was the series of establishments located at the northwest corner of Lawrence and Broadway (#23), roughly four blocks from the studios. Following the death of Charles E. (Pop) Morse in 1908, his “road house” was purchased by Charles Hoffman. In 1909, Hoffman erected a frame pavilion on the site and opened a small beer garden. The site was purchased in 1911 by noted restaurateurs Tom and George Chamales. Although the origins of the name “Green Mill” are unclear, it is believed that the property was renamed by the Chamales brothers. Some local historians have suggested that it may have been a takeoff on the name of a popular nearby club, the Moulin Rouge—French for “red mill.”

Despite its small size, the Green Mill drew large numbers of patrons. The Chamales owned several successful restaurants and had a reputation for going to extreme lengths to accommodate their performers and regular patrons, such as Essanay founder and cinema’s first cowboy hero, Gilbert “Broncho Billy” Anderson. According to one contemporary account, the brothers installed a hitching post along Lawrence Avenue for Anderson’s horse which he often rode over to the Green Mill after a long day of shooting.

Perhaps responding to a perceived threat of competition from the opening of the Frank Lloyd Wright-designed “Midway Gardens” at 60th and Cottage Grove on the south side, the Green Mill was extensively remodeled in 1914. The Green Mill and Midway Gardens were part of a trend toward outdoor beer gardens throughout the city, notes an article in *Chicago History* (Winter-Spring 1987-88):

In the early teens Chicago hosted a wide range of summer entertainment gardens for all tastes and classes. Local beer halls abounded, often with a few tables in the back. Several beer gardens, however, were elaborate affairs. One of the largest was the Green Mill sunken gardens with a central open courtyard separated from the street by arcaded walkways and an enclosed restaurant building. While each beer garden usually had a small band, Green Mill used an ensemble of twenty-five players.

The new and improved Green Mill Gardens included a two-story, U-shaped commercial building with offices, a restaurant, indoor ballroom, and the much-touted “Della Robbia Room,” which was described in advertisements from the time as “the rare conception of the famous artist, outfitted in the costliest, though modest style, in rich marble and tile.” (The Della Robbias were an Italian family of sculptors and potters that were active in Italy and France from the early 1400s to the late 1500s.)

The focal point of the outdoor terraced beer garden, located behind the building, was an immense open courtyard and stage for live entertainment. (Part of the gardens and the Green Mill

The ABC of photo-plays!

MR. FRANCIS X. BUSHMAN 
is presented in
"The Great Silence" In 3 Acts Released March 26.
"The Accounting" In 3 Acts Released February 15.
The latest prize mystery drama produced in conjunction with The Ladies World.

MR. CHARLES CHAPLIN 
is presented in
 the 2 ACT COMEDIES
"His New Job," and
"A Night Out"

MR. G. M. ANDERSON 
is presented in the great
western prize mystery drama
"When Love and
Honor Called," and
"The Tell-tale Hand"
 In ... 3 ... Acts

RELEASES
 through the
GENERAL FILM COMPANY

Essanay
1333 ARGYLE ST. CHICAGO, ILL.

Released Monday, March 8
"Father's New Maid"
Prize mystery drama with the best

Released Tuesday, March 9
"The Man in Motley"
By I. A. B. Wylie
A hot spot in an odd case road side

Released Wednesday, March 10
"The Fable of the Divine Spark That Had a Short Circuit"
By George Aik
A marriage lesson in better than a fable

Released Thursday, March 11
"Mustang Pete's Pressing Engagement"
By George Aik
Prize film, action, prize Mustang Pete was trouble

Released Friday, March 12
"The Lady of the Snows"
In 4 acts
By Edith Quinn Barton, wife of Carter H. Barton.
Mary of Chicago
A thrilling tale of the Canadian woods

Released Saturday, March 13
"Broncho Billy's Teachings"
By U. S. Fox
A western drama starring MR. G. M. ANDERSON

WHO KILLED CORNELIA ALSTER?

A rich woman is shot down in her home. The murderer leaves no trail, but the grim finger of suspicion points at five persons. Only one is guilty. Which? A detective is put on the trail. He follows many blind clues before he hits the right one. This baffling mystery is revealed in Essanay's five-act photoplay.

"THE ALSTER CASE"

Taken from the Thrilling Novel by Rufus Gillmore

The slayer is not discovered until the denouement. Can you guess who it is? This problem keeps every spectator keyed up to such a pitch of excitement he cannot rest until he knows the outcome. The play features Bryant Washburn, John Cossar, Ruth Stonehouse and Anne Leigh. Directed by J. Charles Haydon.



Essanay
 "FIRST TO STANDARDIZE PHOTOPLAY"
 1333 Argyle Street, Chicago
 George K. Spoor, President


Trademark Reg. U. S. Pat. 1907

Essanay Studios was one of the earliest and largest movie companies in the country. It opened new studios at 1333-45 W. Argyle Street, just west of the Uptown Square district, in 1909. A host of early screen luminaries, including Charlie Chaplin, Gloria Swanson, Wallace Beery, Ben Turpin and Francis X. Bushman starred in films produced by Essanay before it closed in 1917.

Green Mill Gardens was a popular haunt for Essanay stars and executives. The Green Mill has hosted many notable musicians throughout its 100+ year history, and continues to be a popular fixture of the area's nightlife.



Building extended across the site now occupied by the Uptown Theater.) A huge green windmill crowned with the words “Green Mill Garden” stood atop the building, overlooking the corner of Lawrence and Broadway and beckoning potential patrons to visit “the one cool spot in Chicago.”

The newly remodeled and re-named “Green Mill Sunken Gardens” (as it was referred to in ads) continued to draw stars, only now they weren’t tethering their horses to the hitching posts outside—they were performing on its expansive stage. Al Jolson, Sophie Tucker, and a host of other singers and musicians graced the Green Mill’s stage, which also featured large bands and variety shows that drew crowds from throughout the city.

BANKS, HOTELS, THEATERS AND DEPARTMENT STORES

At the same time the Green Mill was expanding, new options for entertainment, lodging, banking and shopping were opening up along Broadway between Wilson and Lawrence. The Plymouth Hotel (demolished), designed by George S. Kingsley and completed in 1912, was one of the first hotels in the district and was a popular choice for stars working at Essanay Studios. The **Wilson Avenue Theater** (originally the Standard Vaudeville Theater) at 1050 West Wilson (#57), the oldest theater in the Uptown Square District, opened in 1909 as a Standard Vaudeville venue. Although the theater was converted to a bank by the 1920s, it served as the district’s only theater until the **Lakeside Theater** (#55) opened at 4730 North Sheridan Road in 1914. The Lakeside, a two-story Classical Revival building designed by Chicago architect Ralph C. Harris, was the first movie theater to open in Uptown. The theater was one of a group of venues operated by the Ascher Brothers, one of the largest movie theater operators in the city during the 1910s and 1920s. The Ascher Brothers ran dozens of theaters, including the 1921 Portage Park Theatre, which was designated a Chicago Landmark in 2013. On its opening night on September 4, 1914, the Lakeside showed Meredith Nicholson’s silent film “House of a Thousand Candles.”

The development of the triangular-shaped block bounded by Broadway, Leland and Racine, just south of the intersection of Lawrence and Broadway, exemplifies the commercial expansion of the district during this period. The **Sheridan Trust and Savings Bank** (#20), founded in 1909 by W. J. Klingenberg at the corner of Wilson and Broadway, constructed a new facility at 4728 N. Broadway in 1915, fronting on the prestigious intersection of Lawrence and Broadway. The new building’s “flatiron” shape, although dictated by its triangular site at the corner of Broadway and Racine, was a popular form for office and bank buildings of the era. Its Classical Revival style design, which featured a pedimented corner and immense arched windows, provided a visual anchor for an intersection that had become one of the city’s busiest trolley transfer points. (In 1924, the bank would build a new and larger bank across Broadway, and the building at 4728 N. Broadway would be taken over by Loren Miller & Company Department Store.)

Filling out the middle of this triangular block was the **Loren Miller & Co. Department Store** (#19) at 4720 N. Broadway, founded in 1915 by Loren Miller, a former department manager at Marshall Field’s. When Miller opened his new store, he was hoping to establish an economic anchor that would attract other shops and services into the area while capitalizing on the popularity of the small stores, hotels, and other businesses that were already present.



a.



b.

The historic commercial development of the Uptown is conveyed by theaters, banks and retail establishments:

- A. Wilson Avenue Theater (originally the Standard Vaudeville Theater) (1909); converted to a bank in the 1920s
- B. Lakeside Theater (1914)
- C. Sheridan Trust and Savings Bank (1915)
- D. Loren Miller & Co. Department Store (1915)



c.



d.

Miller's plan worked. His five-story, finely detailed, terra cotta-clad emporium offered shoppers 26 "shops" or departments that, according to one advertisement, "provided all the advantages of the largest downtown store." An article in *Women's Wear Daily* in 1921 took note of Miller's success in "taking away another million dollars' worth of business from Chicago's famous State Street." As historians Harold M. Mayer and Richard C. Wade noted in *Chicago: Growth of a Metropolis*, "Nothing, perhaps, illustrated the significance of these new commercial centers so well as the story of Chicago's department stores," which included Goldblatt's, Wieboldt's, and Loren Miller's.

THE LOOP'S "LITTLE BROTHER" (1915-26)

One of the marvels of modern civilization is the rapid growth of cities. Some great movement sets in and a village becomes a town, a town a city. But the growth of a great section known as 'Uptown Chicago' in the last two decades has been greater than the growth of any similar territory in so short a space of time.

Ontra Magazine, April 1924

Between 1915 and 1926, the area around Broadway between Wilson Avenue and Lawrence Avenue emerged as one of the most successful retail, commercial and entertainment centers outside of the Loop. During the early decades of the 20th century, approximately two dozen similar major business centers developed outside the Loop in Chicago's neighborhoods, including Madison-Pulaski on the West Side, 79th-Halsted and 47th-Ashland on the South Side, and Lincoln-Belmont-Ashland on the North Side to name a few. These outlying commercial districts, usually located at major transportation transfer points, were appealing to businesses not only for their heavy pedestrian traffic, but because their commercial frontage was much cheaper than in downtown. They offered higher profits with lower overhead to businesses, while allowing residents to shop, bank, and see movies and live shows without leaving their neighborhood. A city directory of the period called these business centers "miniature Chicago's" that operated "like small cities within a big city." Uptown was not only one of the largest of these outlying business districts, but also boasted the largest concentration of entertainment venues.

Loren Miller & Co. acted as a catalyst in its ability to draw other independent retailers into the Broadway-Lawrence area. In addition to attracting businesses away from downtown, Miller also wanted to attract more customers. On January 17, 1921, he printed the first issue of *The Up-Town Advertiser*, a free advertising circular funded by the advertisements placed by the various merchants in the area. Miller charged merchants the prevailing advertising rates and promised to lower prices if his paper broke even.

The weekly paper's average circulation quickly grew to about 57,000 copies. But, more important, its success popularized the "Up-Town" catch phrase that Miller had been using since shortly after his department store opened in 1915. The paper's popularity also led area businesses and organizations to quickly borrow the name. Within a year, the Central Uptown Association was founded, a local newspaper was renamed the *Uptown News* (formerly the *Northside Citizen*). As for Loren Miller, he became widely known as "The Father of Uptown."

In 1923, the McJunkin Building was completed at the southwest corner of Wilson and Broadway. Marshall & Fox, the acclaimed architects of such buildings as the Blackstone Hotel (1908-10) and the Drake Hotel (1919), designed the building for the McJunkin Advertising Agency. In April 1923, the Chicago Daily Tribune printed a rendering of the building with the caption “\$750,000 McJunkin Building for Broadway and Wilson—Uptown’s Newest and Longest.” The three-story building extends 465 feet along Broadway.



Dr. Preston Bradley’s Peoples Church of Chicago was dedicated in 1926, and by 1940 membership had risen to nearly 3,500 members with many thousand more tuning in on the radio each week. Today the building still serves the congregation and leases a portion of its space to the Uptown Arts Center.



The Uptown National Bank Building was also designed by Marshall & Fox. The interior rivaled its downtown counterparts with a double-height, coffered plaster ceiling imported from Italy. The bank was designed so that it could be added to at a later date, which occurred just four years later with a four-story addition.

THE “L” IS ELEVATED AND DEVELOPMENT ACCELERATES

Transportation improvements in the late 1910s and early 1920s were critical to the continued vitality and growth of Uptown Square as a destination point outside of Chicago’s Loop. In 1921 the Northwestern Elevated line was finally elevated above the street level north of Lawrence Avenue. The above-ground double set of tracks eliminated conflict with street traffic and ensured a more rapid transit connection to Evanston. In 1923, new stations were constructed at Lawrence Avenue and at Wilson Avenue to accommodate the increasing demand. The **CTA Wilson L (Gerber Stationhouse) (#2)**, designed by architect Arthur U. Gerber (staff architect for the Northwestern Elevated Railroad) in the Beaux Arts style, was built on the site of the Stohr Arcade Building at the northwest corner of Wilson and Broadway. Although the building’s ornate arched terra cotta parapet was removed in the late 1950s, the building retains much of its original terra cotta ornament, including Gerber’s signature laurel-framed cartouches. The exterior of the historic station building will be rehabilitated as part of the CTA Wilson Station Reconstruction Project, ongoing at the time of writing this report.

In 1923, the **McJunkin Building (#1)** was completed at the southwest corner of Wilson and Broadway. Marshall & Fox, the acclaimed architects of such buildings as the Blackstone Hotel (1908-10), the South Shore Country Club (1914), 1550 N. State Parkway (1918), and the Drake Hotel (1919), designed the building for the McJunkin Advertising Agency. In April 1923, the *Chicago Daily Tribune* printed a rendering of the building with the caption “\$750,000 McJunkin Building for Broadway and Wilson—Uptown’s Newest and Longest.” The three-story building extends 465 feet along Broadway, occupying most of the west side of the block between Wilson Avenue and Sunnyside Avenue. The primary east façade is clad in architectural terra cotta with substantial Classical Revival detailing, including a heavy denticulated cornice with ornamented balustrade above, fluted Corinthian columns at the primary entrance bays, and laurel-framed cartouches between the window bays. Many of the same ornamental details can be found in the Wilson Avenue Station across the street, most likely because Arthur Gerber served as supervising architect for the McJunkin Building while overseeing construction of the station.

On another prominent corner in the district (the southwest corner of Lawrence and Sheridan), the **Mutual Insurance Building (#56)**, a four-story commercial building designed by the architecture firm Fugard & Knapp, was completed in 1922. Despite the Classical Revival style of its terra cotta exterior, the building offered all the latest “modern” amenities on the interior, including filtered drinking water and “air cooling.” Six years after its construction and following the construction of a four-story addition to the top of the building (designed by architect B. Leo Steif), the Kemper Insurance Company moved into the building. An advertisement from the period boasts: “Uptown’s Largest Office Building with natural light, display and window advertising facilities at one-half the price of Loop rentals.” When the company moved to a new location in Long Grove, IL, in 1971, it donated the structure to the Ecumenical Institute, a non-denominational religious service group. The Mutual Insurance Building was designated as a Chicago Landmark in 2013.

In 1924, the eight-story **Uptown National Bank Building (#22)** was constructed at the southeast corner of the Broadway-Lawrence intersection. It was built originally for the Sheridan

Trust & Savings Bank, which had outgrown its smaller headquarters across the street. The new structure was designed in the Classical Revival style by Marshall & Fox and represented the prestigious firm's second major contribution to the architecture of the district. The interior of the building featured a monumental mezzanine-level banking hall that rivaled its downtown counterparts for elaborateness. The highlight of the banking hall was a double-height, coffered plaster ceiling imported from Italy. The new bank building was designed so that it could be added to at a later date, which occurred just four years later when a four-story addition was constructed. The architect for the addition was the local firm of Huszagh & Hill, known primarily for their residential designs. In 1931, the Sheridan Trust & Savings Bank failed, and by 1937 the building had been taken over by the Uptown National Bank, which remained in the space until 2003. The building was designated a Chicago Landmark in 2008.

Although not strictly an entertainment venue, one of the most popular destinations in Uptown Square was Dr. Preston Bradley's **Peoples Church of Chicago (#34)** at 941 West Lawrence Avenue. The Peoples Progressive Church of Chicago was founded in 1912 and its charismatic pastor, Dr. Preston Bradley, had a national reputation as one of the most dynamic preachers of his day. In its early years, the congregation moved often, preferring to rent theater spaces that reflected the enthusiasm of Bradley's sermons. Between 1913 and 1918, the congregation was housed in the Wilson Avenue Theater, and between 1918 and 1925, services were conducted in the Pantheon Theater (demolished) at Wilson and Sheridan. In 1923, the church began broadcasting Sunday morning services on the radio, a practice that would continue until the late 1960s.

In 1925, the Peoples Church broke ground for their new home on Lawrence Avenue. J. E. O. Pridmore, a well-known Chicago architect who designed theaters, churches, schools, commercial buildings and residences throughout the city, was selected to design the new church building. Pridmore carried the theatrical elements of the congregation's previous homes into the new building, with theater seating, a large stage framed by a proscenium arch, with choir seating along the back, and rich wood paneling and Romanesque detailing on the interior. The exterior, with its monumental modified temple front rendered in brick with limestone detailing, is similar to the exterior of the Wilson Avenue Theater, the congregation's first home. The new building was dedicated on October 10, 1926. By 1940, membership had risen to nearly 3,500 members with many thousand more tuning in to listen on the radio every week. Bradley retired from all church activity and moved to Vermont in 1976; he died on June 1, 1983. The Peoples Church, now known as the Preston Bradley Center, still serves as the home of the (much smaller) congregation and leases a portion of its space to the Uptown Arts Center.

MOVIE THEATERS AND PALACES

Perhaps the greatest single change in Uptown during this period, was the construction of several large movie theaters designed by legendary theater architects Cornelius Ward Rapp and George Leslie Rapp. Although motion pictures were introduced to the general public as early as the 1890s, most early films were shown in existing stage theaters, converted storefronts, or other makeshift venues. Early movie theaters like the Lakeside were elegant, but often lacked the ornamental exuberance of the grand "movie palaces" that would be constructed a decade later, when motion pictures gained more widespread popularity.

The **Riviera Theater** (#21), at the southwest corner of Lawrence and Racine, was completed in 1917 from plans by Rapp & Rapp, who designed many of Chicago's largest and most elaborate movie theaters including the Tivoli Theatre (demolished), the Chicago Theatre (designated a Chicago Landmark January 28, 1983), the Oriental Theatre, the (Cadillac) Palace Theatre, and the Uptown Theatre. The exterior shell of the building was close to completion when the original owners, the Chamales Brothers (of Green Mill fame), sold the property to theater operators Balaban and Katz due to financial trouble. The Riviera was the second theater opened by Balaban and Katz in Chicago and the second movie theater designed for the company by Rapp & Rapp.

The Riviera complex included a 2,500-seat theater as well as offices, retail stores, a billiard hall, and restaurants in an adjacent three-story commercial structure. The theater featured a 30-piece orchestra along with specialty acts between features. Its success led Balaban and Katz to use Rapp & Rapp almost exclusively for the rest of their architectural projects.

By 1924 there were nearly two dozen motion picture theaters within the Uptown vicinity. According to newspaper accounts, these theaters had a combined seating capacity of almost 25,000. Uptown had the highest theater seat-to-resident ratio in the city outside of the Loop, and the gross receipts of these theaters is said to have been \$50 million annually.

Yet, while Uptown had movie theaters, it wasn't until the opening of the **Uptown Theater** (#26) that it had a true *movie palace*. On August 18, 1925, more than 12,000 people gathered at the corner of Lawrence and Broadway to witness the grand opening of the Uptown Theater. Mayor William E. Dever proclaimed it "Uptown Chicago Week" in honor of the grand occasion. At noon a switch was pulled and thousands of light bulbs illuminated the theater's marquee and elaborately ornamented terra cotta facade. The structure rose majestically, nearly eight stories above what just 40 years earlier had been a lonely stretch of road.

Festooned in Spanish Baroque Revival ornament, the Uptown was the ultimate word in the theater palace architecture of the 1920s. Its 4,381 seats—the theater marquee boasted of "an acre of seats in a magic city"—made it the largest theater in the world, but that did not begin to convey the opulence of its extraordinary and dazzling design. The "magic city" boasted a vast mezzanine, three lobbies (opening onto Lawrence, Magnolia and Broadway), fountains, paintings, statuary, grand staircases, immense chandeliers, and walls resplendent in rococo ornament. As ornate as the lobbies were, they were also vital to the circulation of the theater, allowing almost 9,000 movie-goers to enter and leave the auditorium in a phenomenal 15 minutes between shows.

The auditorium continued the spectacular ornamental treatment of the lobbies on a grand scale. The space is 100-feet tall, rising from the 2,281-seat main floor to the 447-seat mezzanine level to the five-story tall 1,623-seat balcony. The Uptown still has the largest seating capacity of any theater in Chicago, more than the Auditorium, Civic Opera House, the Oriental or the Chicago Theater.

On August 18, 1925, more than 12,000 people gathered at the corner of Lawrence and Broadway to witness the grand opening of the Uptown Theater, the neighborhood's first true movie palace. Mayor William E. Dever proclaimed it "Uptown Chicago Week" in honor of the grand occasion.

Festooned in Spanish Baroque Revival ornament, the Uptown was the ultimate word in the theater palace architecture of the 1920s. The Uptown Theater (designated an individual Chicago Landmark on October 2, 1991) was the third in a series of grand theaters—the other two being the Chicago Theater (1921) and Tivoli Theater (1921; demolished), commissioned by film distributors Balaban and Katz to celebrate their movie empire. These spectacular designs made Rapp & Rapp the king of movie palace architecture.



The Uptown Theater's 4,381 seats made it the largest theater in the world until the opening of New York City's 6,500 seat Radio City Music Hall seven years later.

The interior boasted a vast mezzanine, three lobbies (opening onto Lawrence, Magnolia and Broadway), fountains, paintings, statuary, grand staircases, immense chandeliers, and walls resplendent in rococo ornament. As ornate as the lobbies were, they were also vital to the circulation of the theater, allowing almost 9,000 movie-goers to enter and leave the auditorium in a phenomenal 15 minutes between shows.



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The grand opening of the Uptown Theater ushered in the golden era of the Uptown Square District, and the intersection of Broadway and Lawrence quickly usurped the position of Broadway and Wilson as the “heart” of the district.

The Uptown Theater covered nearly an entire city block and was the largest theater in the world until the opening of New York City’s 6,500 seat Radio City Music Hall seven years later. The immense L-shaped theater wrapped around the north and west walls of the Green Mill Building. The once-glorious outdoor pavilion, stage, terraced gardens and the northern portion of the Green Mill Building were demolished to make way for the Uptown Theater. An ornate, two-story terra cotta commercial building at 4812 North Broadway (#25) was constructed to fill the space between the demolished portion of the Green Mill Building and the new theater. The first retail tenant of this small building was the Fannie May Candy Company. 1925 advertisements for the new shop (Fannie May’s 28th in the city) in the *Chicago Daily Tribune* showed renderings of the building alongside the Uptown Theatre, with the slogan, “Good Candy and good entertainment go together.” The utilitarian brick facade of the adjacent North Side Fireproof Storage Building, immediately north of the theater, was replaced by a cream-colored terra cotta facade that complemented the facade of the Uptown. The National Register nomination for the Uptown Square District attributes both 4812 North Broadway and the renovated façade of the North Side Fireproof Storage Building to Rapp & Rapp.

PROHIBITION AND DANCE HALLS

The 1920s brought prosperity to Uptown, but they also brought Prohibition when a constitutional amendment banning the sale of alcohol was passed in 1919. Prohibition, which lasted until its repeal in 1933, had a devastating effect on the city’s outdoor beer gardens, including the Green Mill. In 1922 the Green Mill’s courtyard facing Broadway was filled in with a two-story building connecting the north and south buildings. The addition contained offices, shops, a year-round ballroom, and restaurant, but within a year the Green Mill Gardens had closed. The property was sold to Balaban and Katz in 1923 and the indoor spaces were leased to other operators including the Chamales brothers whose initial vision had helped transform the corner of Lawrence and Broadway from a mere trolley transfer point to a bustling nightspot.

While movie palaces like the Uptown flourished during Prohibition, so did speakeasies. Legend has it that there were more illegal bars in Chicago during Prohibition than there are legitimate drinking establishments today. One of the city’s most legendary speakeasies, the Green Mill Tavern, continued to operate in a portion of the old Green Mill Gardens commercial structure as they did throughout the Uptown Square area.

Speakeasies, beaches, shopping, and movies were not the only reasons that the Uptown Square District continued to attract thousands of visitors each day—there was also dancing. By the 1920s, Uptown featured a large number of dance halls, ranging from rooms with a piano in the

corner to more elaborate affairs with elegant interiors and big bands.

The most elaborate of all was the **Aragon Ballroom** (#44), 1100 W. Lawrence Avenue, which opened in 1926. This Spanish-Moorish architectural fantasy was the work of the architecture firm of Huszagh & Hill in collaboration with renowned theater architect John Ebersson. Ebersson is credited with having created the “atmospheric” theater interior, which featured exotic spaces modeled on open-air courts, including ceilings decorated with stars and clouds to imitate night skies. His best-known works in Chicago are the Spanish-Moorish arcade design of the Aragon and the Middle Eastern court of the Avalon Theater, 1641 E. 79th Street (now the New Regal Theater, a designated Chicago Landmark).

The Aragon was commissioned by George and Andrew Karzas who, like the Chamales brothers before them, were Greek immigrants. The Karzas brothers had started with a restaurant and nickelodeon on the South Side before deciding to follow the lead of the Balaban and Katz chain and capitalize on the growing popularity of motion pictures. They purchased a small string of movie theaters and, in 1920-21, opened the Woodlawn at 1236 E. 63d Street (demolished), one of the city’s first neighborhood movie palaces.

Motivated by their success, the brothers decided to open a dance hall inspired by the fantastic architecture of the movie palaces but aimed at a “refined class” of people. The Trianon, 62nd and Cottage Grove (demolished), opened on December 5, 1922 and was an overnight sensation. This prompted the brothers to build a North Side dance hall, the Aragon Ballroom, which opened on June 14, 1926. Thousands attended the opening night gala, including Mayor William Hale “Big Bill” Thompson. The Aragon, like its South Side sister, was an overnight sensation.

Six nights a week, thousands ascended its grand staircase, passed beneath the archways around the dance floor, and were transported to the courtyard of a Spanish village to dance the night away under a ceiling of twinkling “stars” laced with wispy projected “clouds.” Contemporary postcards of the Aragon referred to it as a “Ballroom of a Thousand Delights.... He who has not been at the Aragon knows not what a paradise it is.”

In 1927 WGN radio began live broadcasts from the Trianon; broadcasts from the Aragon soon followed. The bands that the Karzas brothers chose to play at the Aragon usually had between 15 and 20 members, featuring lush sounds of brass and stringed instruments. Among the vocalists that were featured at the Aragon over the years were Frank Sinatra with Tommy Dorsey’s Band; Perry Como with Ted Weems Band; and Peggy Lee with Benny Goodman’s Orchestra. The numbers may be as fantastical as the stars that grace the ceiling, but it has been estimated that over 50 million people have danced away the evening at the Aragon Ballroom.

A newspaper article of the time noted that the Uptown business district had become “second only to the Loop as a center for hotels, business, amusements, night life, and real estate activities.” The headline crowed: “Uptown: The Loop’s Little Brother.”



By the 1920s, Uptown featured a large number of dance halls, the most elaborate of which was the Aragon Ballroom which opened in 1926. This Spanish-Moorish architectural fantasy was the work of Huszagh & Hill in collaboration with renowned theater architect John Ebersson. Ebersson is credited with having created the “atmospheric” interior, which featured exotic spaces modeled on open-air courts, including ceilings decorated with stars to imitate night skies.

HIGH-RISES AND THE GREAT DEPRESSION (1926-45)

Completed in 1926, the **Wilton Hotel** (#38) at 1039-53 W. Lawrence Avenue reflects the district's change in architectural character which was ushered in by the Uptown Theater and Aragon Ballroom. Designed by the architects of the Aragon, Huszagh & Hill, the Wilton Hotel took full advantage of the decorative possibilities of terra cotta, a material that had become a standard for buildings in Uptown and throughout Chicago.

So-called "revival styles" had been used throughout the history of the district, but never had they assumed such a flamboyant, fanciful character as they did during the mid-1920s. The elaborate Venetian Gothic Revival style of the Wilton's eight-story brick-and-terra cotta facade was not only a commanding presence on Lawrence, but it was a fine addition to the skyline of the growing Uptown business district.

Its eye-catching and elegant exterior was meant to indicate an equally elegant lifestyle for the tenants of this apartment hotel. Elaborate, heavily ornamented facades were common "advertising" devices for apartment hotels in the 1920s. A distinctively urban building type, apartment hotels initially developed in the early 1900s in response to the changing needs of Chicago's middle and upper-middle class. Increasing land prices and the rising cost of keeping domestic servants had forced many residents to consider the previously "undesirable" possibility of apartment living. Luxury apartment hotels along the lakefront provided large, well-appointed living spaces and a long list of amenities to wealthy residents, while more modest examples like the Wilton Hotel catered to the growing ranks of single professionals (both men and women) and young married couples seeking affordable rental spaces in desirable neighborhoods along the lakefront. Residents of apartment hotels traded private space for public amenities. Apartments were typically no larger than one or two furnished rooms with small kitchenettes and murphy beds, but residents enjoyed laundry and housekeeping services, in-house dining options and proximity to shops, restaurants, theaters, and beaches.

The use of fanciful revival styles was not only confined to apartment hotels, ballrooms, and theaters; it was also readily adapted to commercial buildings. The **Uptown Broadway Building** (#18) was completed in 1927 at the northeast corner of Broadway and Leland. Its ornate facade was the fanciful concoction of Walter Ahlschlager, an architect best known for his apartment, hotel, and theater designs. In addition to shops and offices, the building featured the largest indoor mini-golf, or "dinky golf," course in the city.

Although only three stories in height, the Uptown Broadway Building features an intricately-ornamented, blue-, grey-, yellow- and cream-colored terra cotta facade. Its Spanish Baroque Revival-style design also pays homage to its equally well-dressed neighbors, the Uptown Theater and Aragon Ballroom. Its intricately detailed ornamental storefronts, which remain largely intact, provide another indication of the district's high-quality design character.

The use of flamboyant revival styles in outlying commercial districts such as Uptown was not uncommon. Property owners chose fanciful renditions of revival styles rather than mimic the

more sedate and often classically inspired appearance of large downtown stores. The elaborate terra cotta facades of these districts created a unique architectural character which attracted passersby, but also conveyed a sense of elegance and prosperity.

As one indication of the growing demand for office space, two existing commercial structures in the district received four-story additions in the late 1920s: the **Mutual Insurance Building** (#56) (1927) and the **Uptown National Bank Building** (#22) (1928). In 1928, the architecture firm of Huszagh & Hill broke with the revival styles they had used for their work on the Aragon Ballroom and Wilton Hotel and created a substantial Art Deco-style design, the **New Lawrence Hotel** (#36), 1020 W. Lawrence Avenue. Despite its distinctive and then-modern character, the New Lawrence related well to other buildings from the period, in part due to its lavish use of terra cotta ornament.

The strong vertical lines of the 12-story brick clad building were accented by terra cotta spandrel panels that terminated in elaborate finials depicting a woman in a stylized headdress. The New Lawrence boasted 500 rooms, a rooftop garden, solarium, “ice cooled water,” a swimming pool, and an indoor putting green lit by skylights.

Like the Plymouth and Wilton before it, the New Lawrence was considered an apartment hotel. The designs of Huszagh & Hill, who worked extensively in the district, helped define the area’s distinct architectural character and represent the most intact and expressive assemblage of their work in the city.

THE “UPTOWN SQUARE” CAMPAIGN

Meanwhile, Loren Miller’s Uptown Department Store was continuing to grow. In 1926, Miller expanded the store’s operations into an adjacent building formerly occupied by the Sheridan Trust and Savings Bank. “Daylight floods every part of the building, which is triangular [in shape], and shopping there is as pleasant as shopping can be made,” noted one newspaper account of the newly enlarged store. Three years later, Miller expanded again, this time to the south when he acquired the former Plymouth Hotel building.

In 1930 a three-year campaign by the store’s founder to have the area around the intersection of Broadway and Lawrence recognized as “Uptown Square” finally gained a victory, when the City Council officially designated the district and signs were posted. Miller continued to work diligently to promote the Uptown area, even launching an unsuccessful attempt to have the 1933 World’s Fair staged along the lakefront in Uptown. The Century of Progress exhibition, instead, was held south of downtown on Northerly Island, east of Soldier Field.

As the 1920s had brought Prohibition, the 1930s brought the Great Depression. Amusement businesses throughout the city were hard hit, particularly live theater, billiard halls, and bowling alleys. However, motion picture theaters fared better, due to the refinement of “talking pictures” and the increasing popularity of feature-length films.

In the same way that movies provided an escape from economic realities, the Aragon Ball-



The ornate façade of the Uptown Broadway Building (1927) was the fanciful concoction of Walter Ahlschlager, best known for his apartment, hotel, and theater designs. In addition to shops and offices, the building housed Chicago’s largest indoor “dinky golf” course.

Completed in 1926, the Wilton Hotel (above left) reflects the district’s change in architectural character ushered in by the Uptown Theater and Aragon Ballroom. Designed by Huszagh & Hill, the Wilton Hotel took full advantage of the decorative possibilities of terra cotta.



With the Art Deco style New Lawrence Hotel in 1928, Huszagh & Hill broke with the revival styles they had used for their work on the Aragon Ballroom and Wilton Hotel. The New Lawrence boasted 500 rooms, a rooftop garden, solarium, “ice cooled water,” a swimming pool, and an indoor putting green lit by skylights.

room—which was modeled after the fantastic architecture of the movie palaces—offered distraction through dancing. And, unlike movie theaters, Aragon patrons could pay for a single ticket and stay for the entire evening.

These amusements continued to draw people to the Uptown Square area. This, in turn, helped bolster other commercial enterprises in the neighborhood. The **S. S. Kresge** five-and-dime store at 4657-4663 North Broadway (#15), completed in 1928, expanded in 1930 with a one-story addition at 4653 North Broadway (#14). Nonetheless, other smaller stores were forced to close, and in 1931 the “Father of Uptown,” Loren Miller, decided to sell his store to the Goldblatt Brothers, a Chicago-based discount department store chain. It is unclear whether Miller was facing financial difficulties or simply was ready to move on.

Goldblatt’s was known for its low prices and its neighborhood-based operations. The purchase of Miller’s store was Goldblatt’s fourth addition to their small chain of department stores, earning the company a national reputation as “America’s Fastest Growing Department Store,” partially due to its aggressive store acquisition policy in the midst of the Depression. The company’s original flagship store, at 1613-35 W. Chicago Avenue, built 1921-28, is a designated Chicago Landmark.

PROHIBITION’S REPEAL AND WORLD WAR II

The repeal of prohibition in 1933 brought other changes to the area. New bars were opened and old ones, such as the Green Mill Tavern, officially “re-opened.” By 1936 the Uptown area had one of the highest densities of liquor establishments per citizen in the city according to the *Chicago Recreation Survey*.

In 1939 a new **U.S. Post Office** was built at 4850 N. Broadway (#33). A project of the Works Progress Administration (WPA), this building’s modern lines and minimal ornament stood in stark contrast to the flamboyant terra cotta buildings that were constructed during the Golden Age of the Uptown Square District. As part of the design, architect Howard Cheney provided space for two ceramic murals to be placed on the interior. A competition, “open to all American Artists,” was sponsored for the design of the murals. The jury included Edgar Miller, a well-known Chicago sculptor, Meyric Rogers, the curator of decorative and industrial arts at the Art Institute of Chicago, and the building’s architect, Howard Cheney. The commission was awarded to New York artist Henry Varnum Poor.

Poor’s murals highlight the art and architecture of Chicago. The first panel shows architect Louis H. Sullivan holding his Auditorium building. Behind the famed architect, workers are assembling a steel frame and a factory belches out smoke in the distance. Across the top of the mural are written the words: “Out of the wealth and the needs of industry came a new architecture.” The second panel features Chicago poets Vachel Lindsay and Carl Sandburg, with a farm in the background. Above the figures are the words: “From the sun and fruits of the soil, poetry and song.”

By the time the murals were installed in 1942, the United States had entered into World War II.



The Uptown U.S. Post Office was built in 1939, a project of the Works Progress Administration (WPA). This building's modern lines and minimal ornament stood in stark contrast to the flamboyant terra cotta buildings that were constructed during the Golden Age of the Uptown Square District. As part of the design, architect Howard Cheney provided space for two ceramic murals to be placed on the interior. New York artist Henry Varnum Poor won the competition "open to all American Artists." His murals highlight the art and architecture of Chicago.



1941 Street View of Lawrence Avenue looking east. Huszagh & Hill's New Lawrence Hotel seen on the left and the 8-story Mutual Insurance Building by Fugard & Knapp are extant examples of the district's period of significance.

With the War, Uptown's nightlife actually experienced a new surge of popularity. Soldiers and sailors stationed at nearby military installations, including the Great Lakes Naval Training Station and Fort Sheridan, had easy access to the district by public transportation. Landlords capitalized on the flood of defense industry workers in need of housing by remodeling large apartments and single family homes into small furnished "kitchenette" units. On weekends, Uptown was flooded with GIs attending USO-sponsored dances at the Aragon, catching a film at the Uptown, playing billiards, or visiting one of the many new bars that sprang up in the area during the War to accommodate soldiers and sailors.

THE POST-WAR YEARS (1945-PRESENT)

In the years following World War II, the popularity of the district as a reputable entertaining and retail destination began to wane, and Uptown entered a "cycle of decline" characterized by down-at-the-heel bars, cheap hotels, and a more transient population. "By 1940," historian Roger Guy writes, "Uptown was one of the most densely populated community areas in the city with over 12,500 people per square mile." The large number of cheap and easily accessible apartments turned Uptown into a port of entry for recent migrants. Tens of thousands of white Appalachian and American Indian migrants settled in Uptown during the 1950s and 1960s. This trend continued through the 1970s and 1980s with large numbers of Cubans, Hispanics, Middle Easterners, Africans, Koreans, and Vietnamese and Cambodian refugees settling in Uptown.

During this tumultuous period of Uptown's history, residents, business owners, community organizers and public officials all sought to protect the unique character and diversity of the area. In 1955, long-time residents and business owners formed the Uptown Chicago Commission (UCC). In 1966, the UCC successfully secured designation of the Uptown community as a "conservation area," a designation under the Urban Community Conservation Act of 1953 that made the community eligible for improvement funds and city planning services that were akin to other post-war urban renewal programs. Other groups were formed to advocate for specific subsets of Uptown's diverse population. The Council of the Southern Mountains, headquartered in Berea, Kentucky, established the Chicago Southern Center in 1963 in Uptown to serve the Appalachian immigrants. Between 1964 and 1968 Students for a Democratic Society (SDS) operated a community organizing project for the poor in Uptown called "JOIN" (Jobs or Income Now). During the 1960s and 1970s, the Montrose Urban Progress Center opened at Montrose and Hazel, the Heart of Uptown Coalition was formed, and a satellite office of the Hull House Organization was formed in Uptown, all joining the campaign to improve living conditions and economic opportunity.

While people still poured into the district, by the mid-20th century Uptown Square was no longer the entertainment destination it had been in the 1910s and 1920s. Crowds no longer packed dances at the Aragon, and far fewer came to see movies at the Uptown, Riviera, and Lakeside. The Aragon Ballroom remained open until March 31, 1958, when a fire and explosion in the restaurant next door ripped a hole in the lobby and caused extensive damage. Following a \$250,000 remodeling project, the Aragon reopened, but the already scant crowds failed to return and the ballroom was sold in 1963. In the following years it was used as a roller rink, a dis-



Poor whites demonstrate against slum conditions in the Uptown area. JOIN organized the march.

In the years following World War II, the popularity of the district as an entertaining and retail destination began to wane, and Uptown came to be characterized by a more transient population. The large number of small inexpensive apartments were attractive to recent migrants. Tens of thousands of white Appalachian and American Indian migrants settled in Uptown during the 1950s and 1960s. The 1970s and 1980s brought migrants from Cuba, Central America, the Middle East, Africa, Korea, and refugees from Vietnam and Cambodia.

cotheque, an indoor flea market, a bingo hall, a boxing arena, and, finally, as a venue for live music concerts. Despite the succession of uses, amazingly the building's magnificent exterior and interior remain largely intact.

The Uptown Theater was closed in 1981, although the Riviera and Aragon continue to operate as popular venues for live music. Patrons also still flock to the Green Mill to sit in velvet booths beneath hand-painted murals framed with elaborately carved wood frames. The rococo-style woodwork and key-shaped bar are hallmarks of one of Chicago's most famous interiors and its exterior sign has long been one of the nightlife landmarks of Chicago. The Green Mill features live Jazz and is home to the "Uptown Poetry Slam." In recent years it has gained an international reputation and has been featured in popular Dutch and Japanese entertainment magazines.

Although the Plymouth Hotel was demolished in 2003, the Uptown Square District retains the vast majority of its major buildings. The New Lawrence Hotel, which was converted to senior housing in the 1980s, is currently being rehabilitated for market rate apartments, and in recent years the Uptown National Bank building and Loren Miller Department Store building have undergone extensive rehabilitations.

In its heyday, Uptown Square was one of the city's greatest entertainment centers, as millions flocked to the intersection of Lawrence and Broadway to take advantage of its attractive entertainment options. Today, the Uptown Square District remains unparalleled in the history of Chicago for its rich cultural and historical significance, as well as for being the city's most intact and architecturally unique outlying commercial and entertainment district.



The Lakeside Theater (1914) adaptively repurposed as a community arts center.



The Green Mill (above, 1914) and the McJunkin Building (below, 1923) continue to anchor a variety of entertainment and restaurant businesses along Broadway from Wilson to Lawrence.



A 1920's newspaper headline crowed: "Uptown: The Loop's Little Brother." The article noted that the Uptown business district had become "second only to the Loop as a center for hotels, business, amusements, night life, and real estate activities." These traditions are still evident today within the city's most intact and architecturally unique outlying commercial and entertainment district.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Section 2-120-690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark designation for an area, district, place, building, structure, work of art or other object within the City of Chicago if the Commission determines it meets two or more of the stated “criteria for designation,” as well as possesses sufficient historic design integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Uptown Square District be designated as a Chicago Landmark.

Criterion 1: Value as an Example of City, State or National Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The Uptown Square District is one of the best-surviving examples of the type of large neighborhood commercial and entertainment districts that developed in Chicago in the early part of the twentieth century. By the 1920s there were about two dozen major business centers outside the Loop, including Madison-Pulaski on the West Side, 79th-Halsted and 47th-Ashland on the South Side, and Lincoln-Belmont-Ashland on the North Side. These outlying districts, usually located at major transportation transfer points, were appealing to businesses not only for their heavy pedestrian flow, but also because their commercial frontage was much cheaper than in downtown.
- Buoyed by its many theaters, cabarets, and other entertainment facilities, the Uptown Square District was a particularly popular area. Attractions like the Riveria and Uptown Theaters, the Aragon Ballroom, and the Green Mill Gardens drew people from all over the city.
- The strong retail character of the area dates to the establishment of Loren Miller & Co., a department store in 1915 at 4722 N. Broadway. Loren Miller, widely known as “The Father of Uptown,” promoted the area dynamically and is credited with coining the area’s moniker when he began using it in association with advertising for his store. Miller’s *Up-Town Advertiser* was a free advertising circular that drew attention to the district. The term “Uptown Square” was officially recognized by the City Council in 1930.
- Only Chicago’s downtown Loop rivaled Uptown Square for the number of theaters, dance halls, nightclubs and other amusements. In fact, Uptown Square was referred to as “the Loop’s Little Brother.” Among the famed musicians and artists whose names are connected to the district’s theaters, hotels, and nightclubs are: Al Jolson, Sophie Tucker, Gloria Swanson, Joe E. Lewis, Charlie Chaplin, “Bronco Billy” Anderson, Frank Sinatra, Tommy Dorsey, and Benny Goodman.



The last decade has seen some revitalization and architectural restoration in Uptown, a testament to the district's historic integrity. Examples include: the Riviera Theater commercial block (1908, above), the Sheridan Trust and Savings Bank (left, 1914), the Uptown Broadway Building (1927, below left), and the Uptown Bank Building (1924, below right).



Criterion 4: Exemplary Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship.

- The buildings in the Uptown Square District are distinguished for their exuberant architecture, which contributes to the district's strong architectural character. Many of the structures were executed in a "fantasy" style of architecture, including Venetian Gothic Revival (Wilton Hotel), Spanish Baroque Revival (Aragon Ballroom, Uptown Theater, Leland Hotel and the Uptown Broadway Building), Art Deco (New Lawrence Hotel), and WPA Moderne (U.S. Post Office -Uptown). Though widely varying in the historical sources of their design, the lavish use of ornament was a defining characteristic of commercial buildings of the first decades of the 20th century. These visually appealing, high-style designs were intended to bring attention to their uses and set the Uptown Square area apart from other commercial districts in the city.
- This district is also extraordinary for the quantity, variety, and flamboyant nature of decorative terra cotta employed in its buildings. Chicago was the major center for the manufacture and production of terra cotta from the 1870s through the 1930s and, as a result, the material was used frequently throughout the city as a cladding material.
- The terra cotta ornament used throughout the Uptown Square District is executed in various colors and finishes, ranging from red and buff matte finishes to multicolored enamel glazes. The buildings that best showcase the decorative characteristics of terra cotta are the Aragon Ballroom, the Uptown Bank Building, Uptown Broadway Building, and the Uptown Theater.

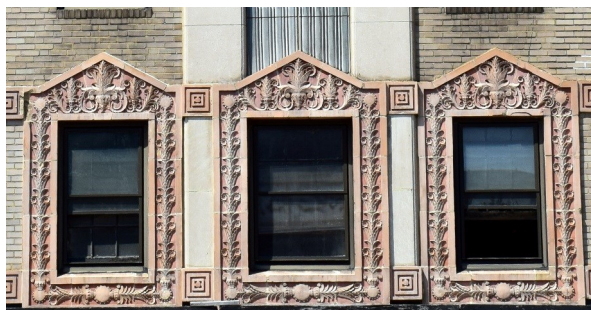
Criterion 5: Work of Significant Architect or Designer

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- The Uptown Square District is distinguished by the prominence of the architects that designed many of its buildings. This list includes: Marshall & Fox, Rapp & Rapp, John Eberson, Huehl & Schmid, J.E.O. Pridmore, Walter Ahlschlager, and Huszagh & Hill.
- The partnership of Benjamin Marshall and Charles Fox, the architects of the McJunkin Building and the Uptown Bank Building, is acknowledged as one of the most important and influential architecture firms in Chicago during the first quarter of this century. They designed many of the city's prominent theaters, hotels, and apartment buildings, employing a Classical Revival style that brought elegance and luxury to these building types. Their major works include: the Blackstone Hotel (1910), Blackstone Theater (1911), South Shore Country Club (1914), the Drake Hotel (1919), 1550 N. State Parkway (1918), and the Edgewater Beach Hotel (1923; demolished).



The Uptown Square District is extraordinary for the quantity, variety, and flamboyant nature of decorative terra cotta employed in its buildings. Chicago was the major center for the manufacture and production of terra cotta from the 1870s through the 1930s and, as a result, the material was used frequently throughout the city as a cladding material.



- The district also includes two theaters—the Riviera and the Uptown—designed by George and Cornelius W. Rapp, whose designs virtually created the “movie palace” as a building type, giving them a national reputation as theater architects. Rapp & Rapp designed many of the theaters built by film distributors Balaban & Katz, including two of their most renowned palaces: the Chicago Theater (1921, a designated Chicago Landmark) and the Tivoli Theater (1921; demolished).
- Another important designer represented in the Uptown Square District is John Eberson, who created the “atmospheric” theater-featuring interiors modeled on exotic, open-air courts, including ceilings decorated with stars and clouds to imitate night skies. His best-known works in Chicago are the Spanish arcade design of the Aragon Ballroom in the Uptown Square District and the Middle Eastern court of the Avalon Theater (1926-27; now the New Regal Theater), a designated Chicago Landmark.
- Architects Harris H. Huehl & Gustave Schmid are perhaps best known for their flamboyant design for the Medinah Temple at 600 North Wabash Avenue (designated a Chicago Landmark in 2001). Although the success of Medinah in 1912 led the firm to specialize primarily in Shrine temples and Masonic lodges, Huehl & Schmid enjoyed a solid reputation in Chicago designing private homes, apartment buildings, commercial structures, and small loft manufacturing buildings. The two buildings in the district that were designed by Huehl & Schmid (the Clancy Building in 1904 and the Sheridan Trust & Savings Bank in 1914) reflect the firm’s growth and maturation during the early 20th century.
- J.E.O. Pridmore, who designed the People’s Church, was another well-known architect working in the district. He was a prolific designer of theaters, churches, schools, commercial buildings, and other major buildings throughout the United States. In the Edgewater neighborhood, Pridmore designed the Beaconsfield-Hollywood Apartments (1055-65 W. Hollywood Avenue, 1913) and the Church of the Atonement (5749 N. Kenmore Avenue, 1919 and 1924).
- Although not as well known, the firm of Ralph Huszagh and Boyd Hill had an enormous impact on the architecture of the Uptown Square Entertainment District. Much of their work was on luxury houses and grand apartments buildings, but Huszagh & Hill also worked on some of Uptown Square’s most striking buildings: the Aragon Ballroom, the Wilton Hotel, the New Lawrence Hotel, and an addition to the Uptown Bank Building. Their Uptown buildings represent the best collection of their work in Chicago.

Criterion 6: Distinctive Theme as a District

Its representation of an architectural, cultural, economic, historic, social, or other theme expressed through distinctive areas, districts, places, buildings, structures, works of art, or other objects that may or may not be contiguous.

- A number of outlying commercial districts emerged in Chicago during the first half of the twentieth century. However, what sets the Uptown Square District apart from these other



The buildings in the Uptown Square District are distinguished for their exuberant architecture, which contributes to the district's strong architectural character. Though widely varying in the historical sources of their design, the lavish use of ornament was a defining characteristic of commercial buildings of the first decades of the 20th century. These visually appealing, high-style designs were intended to bring attention to their uses and set the Uptown Square area apart from other commercial districts in the city. Examples include:

Leland Hotel (1926, Dubin and Eisenberg, top left)

Uptown Broadway Building (1927, Walter W. Ahlschlager, top right)

Wilton Hotel (1926, Huszagh & Hill, right)

Lawrence Professional Building (1922, Frederick Teich, below)



developments is the number, seating capacity and quality of its entertainment venues, as well as the high caliber and often flamboyant styles of its commercial and residential architecture. It is these features that helped make Uptown one of the most popular entertainment, commercial, and residential areas in the city.

- Although varied in their heights and architectural styles, the buildings in the district nonetheless have a strong architectural continuity in terms of their scale, materials, and elaborateness of decorative detailing. Many of the buildings relate to one another in terms of architectural styles. Their architects looked to the neighboring buildings as well as European models for inspiration. For example, the Broadway-Lawrence Building, the Leland Hotel and the Aragon Ballroom all reflect the influence of Rapp & Rapp's flamboyantly styled Spanish- Baroque Revival Uptown Theater.
- Most of the buildings are at least three- to four-stories high, but several range from eight to 15 stories. The varied heights of the buildings reflect the variety of uses typical in commercial districts. The taller buildings reflect the economic success of the district and the increased land values. The height of the tall buildings punctuates the skyline, while the historic commercial space on the first story is in keeping with the commercial character of the street.
- Together, the buildings of the Uptown Square District comprise one of the most architecturally unique and intact entertainment, commercial, and residential district in the city.

Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship, and ability to express its historic community, architecture or aesthetic value.

The historic integrity of the buildings in the Uptown Square District are intact to an exceptional degree in location, exterior design, setting, materials, and workmanship. With the exception of relatively minor ground-floor alterations and the inclusion of a few non-contributing buildings, the buildings strongly reflect the character of the district in the years 1900 through 1939, during the period when the area was one of the city's most popular entertainment centers. Most of the historic facades are in relatively good condition.

As is the case in most of the city's neighborhood commercial districts, many of the buildings in Uptown Square incorporate later architectural changes driven by commercial prosperity, changes in architectural tastes, the advent of new building materials and technologies, and changes in building use. Many of these changes occurred during the 1920s and 1930s, within the district's period of significance, and are important as a reflection of the evolution of the neighborhood.

Changes to street-level storefronts are among the most common alterations in commercial historic districts; permits for storefront alterations in Uptown are numerous, particularly along the 4600 block of Broadway where some of the district's oldest commercial buildings are concen-

The concentration of entertainment venues, the continuity of the commercial district, and the consistent architectural artistry by renowned designers are all components of the Uptown Square District's overall integrity.



The district's extant entertainment venues include:

Aragon Ballroom (1926, Hurzagn & Hill with John Eberson, top)

Preston Bradley's People's Church of Chicago (1926, John E.O. Pridmore, left center)

Uptown Theater (1925, Rapp & Rapp, right center)

Riviera Theater (1918, Rapp & Rapp, bottom)



trated. For example, at 4623-4627 North Broadway, a two-story commercial building constructed in 1916, permits for storefront alterations were pulled in 1931, 1937, 1948, and 1951. The storefronts that are in place at that building today are non-historic modern aluminum frame assemblies within the original openings. These non-historic assemblies are common throughout the district, but because they are set within original openings and do not impact historic detailing around the openings or above, such alterations are considered reversible.

One of the few buildings on the block that has retained its “historic” altered storefront is the one-story building at 4653 North Broadway. The building was completed in 1901 but significantly altered in 1930, when Kresge expanded into the building and installed a new storefront with ornamental masonry above.

In addition to changes in commercial building storefronts, new storefronts were installed in several of the district’s large apartment buildings during the early 1920s, including the Lawrence-Sheridan Apartments (completed 1907, storefronts 1924) and the Monroe Building (completed 1905, storefronts added 1922). These additions reflected the increasingly commercial character of the district during the early 1920s.

Completely re-fronted buildings are rare in the district; the best example is the North Shore Fireproof Storage Building at 4818 North Broadway. Built in 1904 with an addition in 1907, the building’s primary east façade was completely re-done in 1925, when a new terra cotta façade was installed to mimic the architecture of the newly completed Uptown Theater.

Decorative terra-cotta has been removed from the parapet level of the Uptown Theater. The terra cotta was catalogued during removal and the pieces are stored inside the building. This terra cotta should be reinstalled when the building is reactivated.

Although the non-historic mural applied to the front of the Lakeside Theater in 2007 obscures a large portion of the building’s primary façade, it is possible that the façade could be restored to its historic appearance if the mural can be removed. For this reason, the building is considered “potentially contributing” to the district.

The former Rubloff Building at 1120 West Leland Street has been dismantled as part of the current CTA Red Line Wilson Station Reconstruction Project and thus cannot be considered a contributing structure in the district. However, the historic terra cotta of the façade has been salvaged and CTA plans to reinstall the historic façade at the new elevated train abutment.

Boundary Explanation

The boundaries of the proposed Uptown Square District are based on the standards published by the National Park Service for its National Register of Historic Places program. The first step in identifying the boundaries included field surveys and archival research of buildings in the larger area bounded by Sheridan on the east, Magnolia on the west, Ainslie to the north and Wilson to the south.

Within this larger survey area, the boundaries of the landmark district have been drawn to en-

compass, but not exceed, the greatest concentration of buildings that contribute to the district's historic contexts as defined in the above narrative. In addition to buildings, the boundaries include public streets and sidewalks.

Excluded from the district are properties that do not illustrate its historic contexts. Also excluded are vacant lots, new construction, and buildings that lack physical integrity due to alterations or deterioration. In cases where these non-contributing properties or vacant lots are not located at the periphery, and where they are surrounded by contributing buildings, these properties are included in the district to avoid "donut holes." Wherever possible, the boundaries follow established streets or alleyways. Where this is not possible the boundaries follow the legally-defined boundaries of parcels.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its evaluation of the Uptown Square District, the Commission staff recommends that the significant features be identified as follows:

- All exterior elevations, including rooflines, of the buildings visible from public rights of way.

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NEWSPAPERS (PRIMARILY COVERING THE PERIOD BETWEEN 1911 AND 1940)

Chicago Daily News

Chicago Tribune

The Economist

The Edgewater News The Northside Citizen Real Estate News

The Uptown News

Women's Wear Daily

DISTRICT ADDRESS RANGES

N. Broadway
4518 to 4866 (evens)
4601 to 4829 (odds)

W Gunnison St.
1200 to 1214 (evens)
1201 to 1215 (odds)

N. Kenmore Ave.
4756 to 4810 (evens)
4751 to 4811 (odds)

W. Lawrence Ave.
1014 to 1226 (evens)
935 to 1213 (odds)

W. Leland Ave.
1102 to 1212 (evens)
1111 to 1213 (odds)

N. Magnolia Ave.
4801 to 4821 (odds)

N. Racine Ave.
4650 to 4758 (evens)
4647 to 4731 (odds)

N. Sheridan Rd.
4724 to 4758 (evens)
4749 to 4759 (odds)

W. Wilson Ave.
1048 to 1118 (evens)
1101 to 1105 (odds)

N. Winthrop Ave.
4700 to 4706 (evens); 4750 to 4820 (evens)
4735 to 4809 (odds)

BUILDING INVENTORY

The categorization of whether a property is contributing or non-contributing to the Uptown Square District represents a preliminary determination by the Historic Preservation Division staff only. It is solely provided as guidance for property owners and the public to anticipate how these properties might be treated under the Chicago Landmarks Ordinance. Individual property owners retain the right to petition the Commission on Chicago Landmarks and the City Council on whether a building is contributing or non-contributing to the district on a case-by-case basis as part of the permit review process. The Commission and the City Council reserve the right to make a final determination in accordance with the procedures established by the Ordinance and the Commission's adopted Rules and Regulations. The staff's preliminary determination remains preliminary—it is not binding on the Historic Preservation Division staff or the Commission on Chicago Landmarks, nor does the Commission or the City Council adopt it as part of the designation.

	Address	Street Name	Building Name () indicates current tenant name	Date(s)	Architect	Architectural Style	Contributing/ Non-Contributing
1	4520-4570	N. Broadway	McJunkin Building	1923	Marshall & Fox, supervising architect Arthur U. Gerber	Classical Revival	Contributing
2	4600-4620	N. Broadway	CTA Wilson L (Gerber Station-house)	1923	Arthur U. Gerber	Classical Revival	Contributing
3	4601-4611	N. Broadway	(City Sports)	c. 1965	unknown		Non-Contributing
4	4613-4617	N. Broadway	(Family Dollar)	1928 1974 alterations	Walter W. Ahlschlager		Non-Contributing
5	4619	N. Broadway	(MDT)	1907	unknown	Commercial Style	Contributing
6	4621	N. Broadway	(Thai Uptown)	1902	Enoch Hill Turnock	Commercial Style	Contributing
7	4623-4627	N. Broadway	(Iyanze)	1916	William L. Klewer	Commercial Style / Sullivan-esque	Contributing
8	4629	N. Broadway	(vacant)	1930	William H Harlev, Jr.	Art Deco	Contributing

	Address	Street Name	Building Name () indicates current tenant name	Date(s)	Architect	Architectural Style	Contributing/ Non-Contributing
9	4631	N. Broadway	(Wigs & Hair)	1948	unknown		Non-Contributing
10	4635-4641	N. Broadway	(da Closet, et al)	1905	unknown	Commercial Style	Contributing
11	4643	N. Broadway	(Gigios Pizza)	1905, 1930 alterations, 1936 addition	unknown	Commercial Style	Contributing
12	4645	N. Broadway	(vacant)	1905	unknown	Commercial Style	Contributing
13	4647-4651	N. Broadway	(Army Navy)	1905, 1940 alterations	unknown	Commercial Style	Contributing
14	4653	N. Broadway	(Uptown Bikes)	1901, 1930 remodeled	unknown	Classical Revival	Contributing
15	4657-4663	N. Broadway	S.S. Kresge	1928	unknown	Commercial Style	Contributing
16	4660-4666	N. Broadway	Barry Building	1905	Ernest J. Ohrenstein	Commercial Style	Contributing
17	4700-4714	N. Broadway	(T Mobile, et al)	2005	unknown		Non-Contributing
18	4703-4715	N. Broadway	Uptown Broadway Building	1927	Walter W. Ahlschlager	Spanish Baroque Revival	Contributing
19	4720-4726	N. Broadway	Loren Miller & Co	1915	William L. Klewer	Commercial Style	Contributing
20	4728-4740	N. Broadway	Sheridan Trust & Savings Bank	1915	Huehl, Schmidt & Holmes	Classical Revival	Contributing

	Address	Street Name	Building Name () indicates current tenant name	Date(s)	Architect	Architectural Style	Contributing/ Non-Contributing
21	4746-4758	N. Broadway	Riviera Theater	1917	Rapp & Rapp	Classical Revival	Contributing
22	4753	N. Broadway	Uptown National Bank Building (Bridgeview Bank)	1924, 1928 addition	Marshall & Fox; Huszagh & Hill additions	Classical Revival	Contributing
23	4800-4810	N. Broadway	Green Mill	1914, 1922 addition, 1925 reduction	C.S. Michaelson	Commercial Style	Contributing
24	4801	N. Broadway	Clancy Building	1903, c. 1955 addition	Huehl & Schmid	Classical Revival	Contributing
25	4812	N. Broadway	(Shake Rattle & Read)	1925	Rapp & Rapp	Classical Revival	Contributing
26	4814-4816	N. Broadway	Uptown Theater	1925	Rapp & Rapp	Spanish Baroque Revival	Contributing
27	4815	N. Broadway	(Just Tires)	c. 1970	unknown		Non-Contributing
28	4818-4822	N. Broadway	North Shore Fireproof Storage Building, No. 1	1904, 1907 addition, 1925 facade	W. L. Foehniger Rapp & Rapp 1925 facade	Classical Revival	Contributing
29	4821	N. Broadway	North Shore Fireproof Storage Building, No. 2	1910, 1916 addition	A.H. Dunford	Classical Revival	Contributing
30	4824-4826	N. Broadway	(Broadway Medical Group)	c. 1920 c. 1970	unknown		Non-Contributing
31	4829	N. Broadway	(Silver Seafood)		unknown		Non-Contributing
32	4840	N. Broadway	Spiegel Furniture	1926	B. Leo Steif	Classical Revival	Contributing

	Address	Street Name	Building Name () indicates current tenant name	Date(s)	Architect	Architectural Style	Contributing/ Non-Contributing
33	4850	N. Broadway	US Post Office - Uptown	1939	Louis A. Simon (supervising), Howard Lovewell Cheney (consulting), Muralist - Henry Varnum Poor	Art Deco	Contributing
34	941	W. Lawrence	Peoples Church of Chicago (Preston Bradley Center)	1926	John E.O. Pridmore	Classical Revival	Contributing
35	947-959	W. Lawrence	Lawrence-Sheridan Apartments	1907, 1924 storefronts	N. Hallstrom	Classical Revival	Contributing
36	1020	W. Lawrence	New Lawrence Hotel	1928	Huszagh & Hill	Art Deco	Contributing
37	1025-1037	W. Lawrence	Lawrence-Kenmore Strip Mall	c. 1985	unknown		Non-Contributing
38	1039-1053	W. Lawrence	Wilton Hotel	1926	Huszagh & Hill	Venetian Gothic Revival	Contributing
39	1042-1048	W. Lawrence	Middlekauf Apartments	1901	John S. Woolacott	Classical Revival	Contributing
40	1054-1056	W. Lawrence	(Arellano's)	2006	unknown		Non-Contributing
41	1055-1063	W. Lawrence	Parking Lot - vacant gas station	c. 1955	unknown		Non-Contributing
42	1058	W. Lawrence	Lawrence Apartments	1902	E. A. Hogenson	Chicago Six-Flat	Contributing

	Address	Street Name	Building Name () indicates current tenant name	Date(s)	Architect	Architectural Style	Contributing/ Non- Contributing
43	1064	W. Lawrence	Fleur-de-lis Apartments	1905	Frank V. New- ell	Classical Revival	Contributing
44	1100- 1110	W. Lawrence	Aragon Ballroom	1926	Huszagh & Hill, with John Eberson	Spanish Revival - Moorish	Contributing
45	1101- 1113	W. Lawrence	Lawrence Profes- sional Building	1922	Frederick Teich	Classical Revival	Contributing
46	1120- 1134	W. Lawrence	Parking Lot				Non-Contributing
47	1123	W. Lawrence	Parking Lot				Non-Contributing
48	1100- 1116	W. Leland	Monroe Building	1905, 1922 terra cotta storefront	Samuel Crowen	Commercial Style	Contributing
49	1151	W. Leland	Buddhist Temple of Chicago	2006	unknown		Non-Contributing
50	1200- 1214	W. Leland	Darlington Hotel	1910	George S. Kingsley	Arts & Crafts detailing	Contributing
51	1201- 1213	W. Leland	Leland Hotel	1926	Dubin and Eisenberg	Spanish-Baroque	Contributing
52	4706- 4734	N. Racine	Darling Apart- ments	1909	George S. Kingsley	Arts & Crafts detailing	Contributing
53	4734- 4736	N. Racine	(vacant)	1911	unknown		Non-Contributing

	Address	Street Name	Building Name () indicates current tenant name	Date(s)	Architect	Architectural Style	Contributing/ Non-Contributing
54	4740-4744	N. Racine	(Pancake House)	1911	unknown		Non-Contributing
55	4730	N. Sheridan	Lakeside Theater	1914	Ralph C. Harris	Classical Revival	Potentially Contributing
56	4750-4770	N. Sheridan	Mutual Insurance Building	1922 1927 addition	Fugard & Knapp; B. Leo Steif addition	Classical Revival	Contributing
57	1050	W. Wilson	Wilson Avenue Theater (Standard Vaudeville)	1909	Henry L. Ottenheimer	Classical Revival	Contributing

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CITY OF CHICAGO

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