

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Van Hagen, George E. House

Other names/site number: "Wakefield Farm" "Bellwood"

Name of related multiple property listing:

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

2. Location

Street & number: 12 W. County Line Road

City or town: Barrington Hills State: IL County: Lake

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

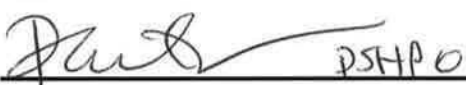
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D

	<u>PSHPO</u>	<u>11/16/15</u>
Signature of certifying official/Title:		Date
<u>Illinois Historic Preservation Agency</u>		
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <u> </u> meets <u> </u> does not meet the National Register criteria.	

Signature of commenting official:	Date

Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

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

James Edson H. Beall
Signature of the Keeper

1.12.16
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
Public – Local
Public – State
Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
District
Site
Structure
Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

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

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

 LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS:

OTHER: Arts & Crafts

 COLONIAL REVIVAL: OTHER: Federal Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STUCCO, WOOD

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The George E. Van Hagen House is an estate house that rests on an irregularly-shaped 5 acre parcel of property. The nominated property consists of one contributing building (main house) and one non-contributing structure (kidney-shape swimming pool), located just southeast of the house. The house is generally "L" shaped with the rectangular main section oriented east-west. The service wing, perpendicular to the main section is connected to it by the service staircase topped by a dormer that projects through the roof. The historic front (primary) entrance, accessed from a large rectangular covered porch, faces east. A garage addition is connected to the service section and faces south. The house is accessed from a curving road, entered through a pair of historic stucco gate posts with flanking stucco walls at Lake Cook Road. The road exits through a similar pair of gate posts. The entrance road ascends uphill to a circular drive in front of the historic rear (secondary) entrance to the house. The exterior of the house, generally devoid of any literal stylistic features, is designed in the Arts & Crafts style, accented by subtle Federal Revival details that reference classical forms. Its massing is simple; its walls are planar, sheathed in stucco; and its detailing is sparse. Classical references include cylindrical stucco columns and pilasters and a shell motif over the entrance. Finely-detailed Federal Revival style fanlights top the three tall windows adjacent to the front door on the second floor. Apart from a garage addition, the integrity of the house is excellent and it has been faithfully restored. On the interior, there are many Federal Revival classical references. The historic front and rear entrances are directly across from each other, opening into vestibules. To the southwest is a large living room with a bay containing windows within a projecting segmental arch. There is a large stairhall in the center of the house, just north of the entrances. Behind the stairs is a powder room; across from it is an office. To the south is the living room; to the north is the dining room, with a family room adjacent to it and pantry and the kitchen, which is connected, via two small rooms to the garage addition. The main staircase splits and ascends into a long hallway. There is a service staircase, with the pantry across from it, next to the kitchen. Upstairs there are seven bedrooms and four baths. Two bedrooms and one bath are in the service wing.

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Narrative Description

SETTING

The George E. Van Hagen House is located in the southwest corner of Lake County, Illinois, in the Village of Barrington Hills.

The Village of Barrington Hills was settled as a farming community in the 1830s. It grew into an area of large estates, many of which were gentleman's farms, shortly after the turn of the 20th Century. The terrain is characterized by gentle, rolling hills, many covered by tall oak trees, and by lakes and ponds. Described as "A unique rural equestrian community"¹ in its web site, the village is cut by horse trails and contains many large estate and farm properties. The minimum lot size is 5 acres, the size of the Van Hagen House property.

Located approximately 40 miles northwest of the City of Chicago, the village of Barrington Hills straddles four counties; Cook, Kane, Lake and McHenry. In the 2010 census records, it had a population of 4,209. The village, consisting of 29 square miles, was incorporated in 1957 and expanded to reach its current size in 1962. It is surrounded on the east by Barrington and Inverness; on the west by East Dundee, Carpentersville and Algonquin, on the north by Fox River Grove and Lake Barrington, and on the south and southeast by South Barrington and Hoffman Estates. Barrington is the nearest commercial center and commuter station. Barrington is served by Metra's Union Pacific Northwest line. The nearest highways are I-90 (the Northwest Tollway), to the south, which leads to Chicago; and I-290, to the east, which runs north south and connects to other major highways leading to Chicago.

SITE

The Van Hagen House is accessed by a narrow, winding one-way driveway that is located immediately north of Lake-Cook Road, a heavily traveled street separating Lake and Cook Counties. The road is U-shaped, with an entrance and an exit to the house, each flanked by two pairs of square stucco gate posts with pyramidal caps. At the entrance, the shorter pair is located closer to Lake-Cook Road; each of the low posts is connected to the taller post by a curving knee wall that slopes upward. A wood fence with vertical slats that dip at the top extends slightly north of the taller post to a small square post with a pyramidal cap. The tall stucco post has three signs: "Entrance", "Bellwood" and "Private."

The house rests at the top of a steep hill, overlooking a grassy lawn to the south and a wooded area to the north; beyond the wooded area is a pond, visible from the house. The road terminates in a circular drive, with a small sculpture and tall pine tree, at what is today the main entrance of the house. To the north and west of the drive is a driveway with concrete pavers that accesses the garage addition, which is located off the service area of the house, toward the rear of the hill. The

¹ Barrington Hills <http://www.barringtonhills-il.gov/>

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road continues past the garage, downhill, and accesses other properties, which were once part of the estate when it was over 300 acres. There is a wood garage, a large house that was once a barn for the property and a stucco house. The road continues, winding past a pond, with a view up toward the north and northeast sides of the house. It ends in the second set of gate posts that flank the exit to Lake-Cook Road. They are identical to the entrance gates except the east post says "Exit" and "Bellwood". There is a stop sign in front of the post that has a sign attached to it that says "Do Not Enter, Private Exit Only, No Trespassing."

ARCHITECTURE

Exterior:

The Van Hagen House, which stands 2-1/2 stories and is L-shaped, rests on a concrete foundation and is sheathed in a rough-faced white stucco. Trim is wood and, throughout the exterior, is painted forest green, cream, a pale gold, and a clay red. It is used to highlight details.

The house is topped by two connecting variegated grey slate hipped roofs with wide cornices. Because of the roof's shallow slope, the house has a gentle horizontal profile. On the underside of the cornices, there are pairs of slender wood bands extending from the house to the edge of the overhang. The bands in each pair are approximately 1-1/2 feet apart; each pair is approximately 3 feet apart. They are painted forest green. The roofs are punctured by two small cylindrical metal vents. There is a TV antenna on the north face of the roof of the service wing. Just beneath the roof cornice there is a slim forest green band, a slender cream-colored projecting band, a second slim forest green band and a stucco band. Beneath this band there is a slim cream-colored band and green band. Beneath this band, located just above the window lintels, are the walls of the house. The cornice has a downward slope.

There are two chimneys in the house. That in the main house, the south chimney, services fireplaces in the living room and the master bedroom. The second (north) chimney services a fireplace in the family room. Both chimneys are stucco, rectangular with a molded cornice and have cream-colored cylindrical chimney pots. Both have small decorative colored panels that are square and graduated in size with the smallest panels at the bottom. The bottom two are a foam green, the middle one is blue and the top one is red. The smallest appears to be about 4", and they get progressively larger. The south chimney has two chimney pots; the north chimney has six.

Most of the windows in the house are multi-light and double hung, in various configurations, with different proportions. Some are 6/6, some 8/8, some 4/4. Although all of them have wood frames, some have wood muntin bars; others have leading, dividing the sash into multiple rectangular panes. Generally, the leaded windows are located in the more formal rooms on the first floor. The dormers contain multi-light wood casements.

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West Facades: Main House, Service Wing; South Wall, Garage

The West Facade of the main house is eight bays wide. It is asymmetrical. The first bay, at the north end of the house consists of two tall and slender 4/4 windows. The second bay incorporates three floors. It marks the location of the service staircase in the house. There is a 6/6 window on the ground floor and on the first floor, where the landings are located. Above the second floor window is a diamond-shaped panel with a floral painting in it. Above the roofline is a dormer with stucco walls topped by a hip roof. It contains two eight-light casements. The third and fourth bay consists of two 6/6 windows on the ground floor. Above them is a band of three 18/18 leaded windows with rectangular lights. Each of these windows is topped by a leaded fanlight. Wood trim surrounds each of the windows. Four pilasters edge the windows, and the arched band at the top of each fanlight has a raised keystone. The windows in these bays light the landings of the main staircase. The fifth bay contains the entrance to the house. Above it is a 6/6 window. Adjacent to this window, on the second floor, is a second 6/6 window, forming the sixth bay. These two windows are separated by a projecting metal light. Beneath this window, and slightly to the south, is a short 8/8 window with an awning. It is slightly to the south of the window above it. This window and that in the eighth bay, on the first floor, flank the chimney for the living room fireplace on the interior of the house. This window also has an awning. The seventh bay consists of an 8/8 window on the second floor identical to that on the second floor of the eighth bay. These flank the chimney to the fireplace in the southwest bedroom on the second floor. There are downspouts with scupper boxes at the south end of the second bay and the eighth bay.

The front entrance, in the fifth bay, consists of a molded wood door with a single large rectangular light. Outside it is a wood storm door painted white with a slender frame painted forest green. Topping the doorway is a canopy, which surrounds a concave fluted shell surrounded by an arch that is slightly more than a semicircle. Topping the arch is a small projecting anthemion. At the base of the arch are shoulders that hold square frosted lights. The shoulders are supported by brackets consisting of a curve and counter curve. Trim, which outlines the linear elements of the forms, is forest green, cream, pale gold, white and clay red. The stoop is slightly greater than a semi-circle. It consists of a concrete outer band surrounding squares of red clay tile.

The main chimney is located between the seventh and eighth bays. It rests against the wall and projects beyond the plane of the wall and through the roof. To the north is a wood section topped by wood trim in the shape of a curve and counter curve that terminates in a shelf. This wood trim is painted forest green and pale gold.

The West Facade of the service wing has a single 8/8 window on the second floor. Above it, close to the peak of the roof, is a small dormer topped by a hip roof and containing a pair of 4-light casements. There is a round vent in the northwest and southwest corners of the cornice. The first floor contains a small mud room addition. The entrance door, up two concrete steps is in the center of the west wall. The south wall contains a single 6/6 window. A parapet wall, with a

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scupper hole in the middle, tops the addition. There is a small 6/6 window in the first floor of the service wing and a basement window beneath it. Adjacent to the west wall of the service wing is a wall that is recessed with a projecting metal light.

The south wall of the service wing, which forms an "L" with the west facade of the main house, has two bays. Each vertical bay consists of a 4/4 window. There is a downspout and scupper box at the west end of this south wall. Also facing south is the garage addition, which is attached to the mud room. The garage consists of two broad bays containing paneled garage doors with two fanlights each. Topping the garage is a slate hipped roof with two small dormers topped by slate hipped roofs; each has an opening containing six lights. The garage accommodates four cars.

South Facade, Main House

The first two floors of the Main House are four bays wide. The first floor consists of a bow-shaped bay, projecting approximately 2' from the wall of the facade, standing 1-1/2 stories and containing five window openings. Each of these windows is 12/12 and contains rectangular leaded panes. This band of windows is protected by an awning. Above the awning, over each window is a shallow concave square opening topped by a shell motif with fluted edges. Between each shell is a small triangular panel with concave sides and a point facing down. The bay is topped by a molded cornice. Trim picks up the same colors as on the West Facade of the main house: forest green, cream, pale gold, white and clay red. There are two 8/8 leaded windows flanking the bay. Each is protected by an awning. There are four 6/6 windows, with wood muntins, on the second floor. The distance between the second and third bays is slightly greater than that between the first and second and the third and fourth bays. There is a dormer, smaller than the dormer on the front of the house, that is topped by a hip roof and contains a pair of 6-light casements. Under the cornice there is a vent in each corner. In the southeast corner there is a projecting metal light matching the lights on the West Facade.

East Facade

The East Facade, which once served as the front of the house, is seven bays wide. To the north is a projecting rectangular bay containing five window openings facing east and a window in each side--facing north and south. All are 12/12 and have leaded rectangular lights. The band of windows is protected by an awning. Above the band is a string course consisting of two wood bands. The wider band, painted forest green, is topped by a slim wood band painted a cream color. Above the string course is a wide stucco band and a molded string course. Topping the cornice is a parapet wall containing five square recessed panels, each containing a small diamond-shaped opening. The parapet wall is topped by a slim wood cornice. Above the bay, on the second floor are 8/8 windows with wood muntins. In the center of the South Facade there is a projecting porch that is three bays wide. It contains six sloping cylindrical Doric columns. The columns, are stuccoed; the capitals are wood painted forest green and cream colors. The columns rest on a slim wood base. The columns surround a terrace of blue slate with reddish stones for

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accent. The terrace floor is one step up from a concrete area that surrounds a swimming pool, which is located just east of the porch. A band of square stones of slate edges the raised terrace. The column capitals support a string course that consists of a wide band topped by a narrower band. These surround the porch. Above this string course are panels, painted forest green, containing small circular panels set between wide stucco bands. The entire porch is topped by a wide cornice with wood boards painted forest green and cream between the band and the cornice. There are rafter ends over each green and cream-colored panel. The cornice has a molded edge. The roof is flat. Lights are attached in the corners over the columns in the southeast and northeast corners.

The three bays of the porch wall, containing the front door and two window openings, are separated by three pilasters with Doric-inspired wood capitals. These are slightly sloped and rest on a slim wood base. Capitals support wood bands painted forest green, cream and pale gold. The main entrance is located in the fourth bay of the house, on the left side of the porch. It consists of a wood door with two panels on the bottom, six lights above the panels and a fanlight over the lights. A wood storm door mimics the pattern of the door behind it, with two screen panels on the bottom, six square screen panels in the bottom and a fanlight at the top. The next two bays, which open into the office, contain two broad wide 12/12 leaded windows with rectangular lights. These windows rest on wood sills. Under each is a window box in a semi-circular shape ornamented with a convex shell pattern topped by a narrow band with a spiral pattern. The ceiling of the porch is made up of rectangular stucco panels separated from one another by narrow wood bands. A four sided metal and glass lantern hangs from the center of the ceiling. On the second floor, three windows make up bays three, four and five. All are 8/8 wood windows, though the center window is larger than the two flanking windows. There is a dormer in the center of the facade, in the middle of the roof, topped by a shallow hipped roof and containing a pair of six-light casements.

The last two bays of the house have a bowed bay containing five tall, narrow 12/12 leaded windows with rectangular panes, protected by an awning. These windows open into the dining room. Above the awning is a polygonal stucco band consisting of five panels. The panels are topped by a molded band that serves as the base of a shallow molded cornice. Above the cornice is a parapet wall with five square recessed sections, each containing a diamond shaped opening. Above the parapet wall are two 8/8 wood windows.

There is a copper downspout with a scupper box at each end of the main house.

The section of the service area of the house that faces east is two bays wide. On the first floor is a horizontal band of five 6/6 wood windows. These windows, which are protected by an awning, open into the family room. The second floor has 8/8 wood windows. There is a projecting metal light between the two windows.

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North Facade, West Facade, Service Wing

The east end of the north wall of the service wing contains a band of four 8/8 wood windows on the first floor. These open into the family room. Centered above the band is a pair of 8/8 wood windows. In the roof, is a dormer topped by a hipped roof and containing a pair of casement windows. The short wall facing west contains one 8/8 window on the first floor, which also opens into the family room. Above it is an 8/8 wood window. Adjacent to this wall is a projecting squared section that forms the base of the stuccoed chimney. It is slightly broader at the base. The center section of the North Facade of the service wing has two 8/8 wood windows on the first floor and two 8/8 wood windows on the second. The west end of the North Facade consists of one 8/8 wood window on the first floor and a matching 8/8 wood window directly above it, on the second. There is a copper downspout at the west end of this section of the North Facade. A concrete sidewalk extends along this side of the house from the terrace on the east.

Garage, East, North and West Facades.

Linking the service wing and the garage is a small rectangular section topped by a slate shed roof. The east wall of the garage, has a doorway at the south end and a 6/6 window at the north end. There is a small dormer with a 4-light window. The north wall of the garage contains four 6/6 windows. There are two dormers, each containing a 6-light window in the roof. Copper downspouts flank the walls at each end. The west wall of the garage contains two 6/6 windows. There is a copper downspout at the south end of the wall. A dormer is centered on the roof. Like the others, it is topped by a hipped roof. It contains a 4-light window.

Immediately Surrounding landscape

Beyond the driveway, on the southwest side of the house, is a broad lawn that slopes down, toward Lake Cook Road. Historically, gardens were located here. To the northwest is lawn and a concrete walk with lawn on either side. To the east is a slatted white fence, that curves to set the lawn apart from a concrete apron that surrounds a kidney-shape swimming pool with a metal slide adjacent to it. There is a second section of fencing east of the pool. Beyond the flat area where the pool is located, a grassy lawn, with many trees, slopes down toward the road and pond beyond. There are two small sculptures in this lawn.

Interior

The interior of the Van Hagen House has two full floors, containing 16 rooms. The first floor has, in addition to two entrance vestibules, a living room, dining room, office, formal stairhall, family room, service stairhall, pantry, kitchen, mud room and powder room. The second floor has seven bedrooms; four are family bedrooms, two formerly were servants bedrooms. The

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house has seven bathrooms. In addition, the house has a full basement with a large recreation room, storage spaces, mechanical rooms and a bathroom. There is a third floor attic. The walls are painted or wallpapered. Some of the trim is varnished, some painted. Except where there is tile or mosaic flooring, the floors on the first floor are quarter sawn oak. Those on the second are either quarter sawn or plain sawn oak. There is maple flooring on the staircase.

First floor

Entrance to the first floor from the driveway is into a small rectangular vestibule with an earth red tile floor laid in squares. It matches the ceramic tile stoop leading to the entrance from the exterior. There is a hanging milk glass fixture that lights the space. To the north, down three steps is a long narrow powder room with a historic grey and white mosaic tile floor. Immediately opposite the front door, which contains a single glazed panel and has brass hardware, is a single panel oak door, which also has brass hardware, that opens into a small landing and--up two steps--into the formal stair hall. The door is cased by a surround with shoulder moldings.

Three formal rooms open off the stairhall. The entrance to the living room is from the formal stairhall, through a broad opening with molded trim in a shoulder pattern. The living room, which is approximately 25' x 34', has cream color walls and varnished mahogany trim. The Broad crown molding surrounds the room with paneled mahogany beams separating it into three spaces. Each of these beams terminates in a fluted mahogany pilaster with a capital consisting of a shell with a volute on each side. There are similar pilasters in the corners and surrounding the bays of windows. The room has windows on three walls. Each has varnished wood surrounds and is topped by moldings, with curves and counter curves, that become inset, then flare out to support the crown molding. The west wall has a fireplace in the center and is flanked by two 8/8 wood windows with bookcases that have four glass doors beneath them. The fireplace projects and is flanked by two pilasters. Connecting the pilasters is a slender molded shelf supported by two brackets consisting of a curve and counter curve. The fireplace surround is pale green and white mosaic. The mosaic tiles are set in a symmetrical pattern consisting of twining ribbons topped by bows. The hearth is also mosaic, with a ribbon pattern that ends in laurel wreaths. The south wall consists of a band of five 12/12 leaded windows in a leaded pattern; the bay of five windows is bowed out, with a bench beneath the band of windows. The band is flanked by two of the fluted pilasters supporting the ceiling beams and two more on each side of the bay. There is an 8/8 wood framed window on each side of the band of windows. The east wall consists of a rectangular bay of five 12/12 leaded windows with a similar window on each side of the bay. The windows frame a window bench. The living room has a varnished wood chair rail approximately 2 feet from the floor that aligns with the window sills.

The dining room, which is 24' x 14' 6" is also a thoughtfully-detailed formal room. It is located on the other side of the formal stairhall, opposite the living room. It is separated from the stairhall by a pair of wood pocket doors with 15 lights on the top and a rectangular wood panel on the bottom. The doors have polished brass hardware. The room has multiple layers of wood crown molding and a wood plate rail consisting of three layers of wood. There are projecting

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Doric pilasters, on each wall of the room, that support the plate rail. There is a rosette in the capital of each pilaster. The pilasters flank each doorway, polished solid brass sconces with two electric candles, a pair of wood cabinets surrounding a mirror in the form of a Palladian window and a bowed band of five windows. Each of the individual cabinets projects from the wall, has glass doors with 15 lights, has a molded base and is topped by a cornice. Between the cabinets is a mirror of fifteen lights topped by a shallow arched fanlight. Arched molding over the fanlight has a bracket forming a keystone, which rests just under a plate rail that surrounds the room. The band of openings, on the east wall, contains five leaded 12/12 double hung windows with rectangular panes. There is a shallow Doric pilaster between each opening, although the capitals don't contain rosettes as found in the other pilasters in the room. There is a window seat under the band of windows, with a curving radiator in the center. The ceiling consists of three rectangular panels with delicately-scaled plaster ornament. A chain molding with a bow and ribbons streaming from a rosette mark the corners and center edges of the three panels. Within each side panel is a second rectangular panel formed by a chain of small balls. There are ornamental bow-like motifs in the corner and a rosette in the center, with concave edges that have bows at the edge and a rosette in the center. The center rectangular pattern is larger than the side two panels. It has a large circular pattern with convex edges formed by a chain of small balls. A ribbon-like motif forms a second circle within a bar connecting the edge of each convex curve to a central circular ceiling medallion. A Baccarat chandelier with hanging crystals hangs from the center of the medallion.

Immediately to the north of the dining room, there is a large informal space, a 24' x 16' 2" family room that once was a family eating kitchen.² Its most imposing feature is a large brick Arts & Crafts style fireplace in the west wall. Its brick surround is topped by three rows of brick stretchers and one of brick headers that corbel out from the surround. The top row serves as a mantel. The hearth consists of square red tiles. A semi-circular row of projecting headers form a semicircular band over the mantel, set into a brick overmantel. A wood cornice caps the overmantel and surrounds the room. The fireplace is flanked by 10/10 wood double hung windows. There is a band of four 8/8 wood windows on the north wall. Underneath the windows is a cast iron radiator with decorative features. These are found throughout the house under windows. The east wall contains a band of five 6/6 wood windows. Crown molding, connected to the cornice of the brick overmantel, encircles the room. The floors are 3-1/2 inch wood, tongue and groove hardwood flooring running north-south. There is a wood base molding, painted white.

The office/study, which is 18' x 14', is the third formal space opening off the formal stairhall. Considerably simpler than the living and dining rooms, the doors have molded wood casings surrounding single-panel wood doors with 15 lights and crystal doorknobs. A molded wood chair rail surrounds the room, connecting to the sills of two 12/12 leaded glass windows with rectangular lights that are located in the east wall, opening onto the large porch. The ceiling has deep wood crown molding. A brass chandelier lights the room. There is a door in the center of the south wall that opens into the vestibule on the east side of the house.

² The kitchen is said to have been located in an outbuilding on the property.

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Directly across from the driveway entrance and accessing the stair hall is the east vestibule. It opens from the doorway that once served as main entrance to the house, under the broad porch. It is a narrow space, longer than the other vestibule, with a mosaic floor and a vaulted ceiling. The entrance door is burlled maple and consists of a 6-light opening topped by a fanlight. Beneath it is a pair of vertical wood panels. Hardware, like that throughout the house, is solid brass. The inner door, opening into the stair hall, consists of 15 glass panes and has a glass door knob. The mosaic floor has a rectangular white center section surrounded by a border with a Greek key pattern in dark green and black. Baseboards are a dark green marble with a wood molding above. The vaulted ceiling has a slender ornamental plaster band following the segmental arch that extends in four places cross the arch. Beneath the bands are Doric pilasters. Each contains a rosette. The pilasters terminate in broad crown moldings that surround the room at the top of each doorway. There is an etched glass light fixture that contains a Greek key pattern matching that in the floor.

The six entrances to the stairhall have wide casings with door lintels that have a shoulder configuration. The ceiling of the stairhall has wide crown moldings. The formal staircase is in the center of the room on the west wall. It splays out at the bottom from a straight step at the landing to the arc of a curve at the bottom. There are nine steps, four that are curving; the risers are painted and the treads are varnished curly maple, also known as tiger stripe maple. The stringer on the side of each tread contains a panel with a decorative molding in the form of a curve and countercurve. The balustrade has turned spindles that terminate to form one cylindrical shape, resting on the bottom tread. The railing follows the configuration of the balustrade and terminates at the landing in paneled square newel posts, each topped by a cornice and an urn. The urn on the south newel post follows the configuration of the wall molding where the urn meets the wall. A crystal chandelier hangs from the center of the ceiling; it once hung in the dining room. The room has six sconces that flank the living room and dining room doorways. Each consists of an upper shape resembling an upside-down urn and has a floral pattern etched in the glass. Fittings are brass, and two-part triangular crystals hang down and surround the central brass column.

The service area of the first floor of the house contains a service hallway with a staircase, located to the north of the main stairhall, a pantry, kitchen, mudroom and entrance to the garage. The staircase, which extends from the basement to the third floor has varnished wood risers and treads. There is a simple molding under each tread along the stringer. There are simple square newel posts, with a cornice set just below the top of the post. A varnished railing with square wood pickets forms the balustrade. Attached to the wall is a molded wood chair rail that follows the entire run of the staircase. There are two historic pantries, a butler's pantry that is 8' x 12' and a service pantry that is 7'4" x 9'. The butler's pantry connects the dining room and the kitchen via a swinging door. The service pantry opens off the west wall of the kitchen. Both are small rectangular rooms containing varnished wood cabinets. Door and window casings are varnished wood as are the baseboards and crown molding. Adjacent to the sink unit is a 4/4 window. The kitchen was remodeled in 1988 with wood cabinetry that was designed to match the historic cabinets in the pantry. The kitchen has a small rectangular foyer to the west and beyond that a

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mud room that once was very likely a back porch. The two-bay garage, which accommodates four cars, extends from the service area. It contains seven 6/6 wood windows and dates from sometime before the mid 1980s.

Second Floor

The second floor is accessed from the landing between the first and second floors. The landing floor is maple. The newel posts and balustrade follow the design of the staircase between the first floor and the landing. There is a short run of three stairs and then a longer run of six stairs to the second floor. The flooring is maple. The west, north and south walls of the landing are paneled. Above the landing are three windows, each consisting of an 18/18 leaded window topped by semicircular moldings that contain leaded fanlights. Each fanlight is topped by a brass hinge. The windows are separated by slender Doric pilasters. Above the fanlight are panels, with bottom convex edges that follow the curve of the windows below. Each panel contains a three-dimensional swag and drop consisting of a chain of flowers that include rosettes. Each drop hangs from a rosette.

The second floor hallway is 45' long. It is a relatively narrow space with paneling topped by a chair rail; both extend the length of the hall. The ceiling is flat surrounded by deep crown molding. It contains a brass ceiling fixture with a broad etched glass globe with a decorative Greek key pattern. The formal staircase accessing the hall terminates in a varnished newel post matching the others on the stair at the top step. A short run of the balustrade extends south, terminating at the wall in a segment of a newel post. Hallway doors to the bedrooms and the bathroom contain a single panel surrounded by moldings. To the south of the stair is a bath and two bedrooms. On the west side is a small bathroom, which contains a historic built in cabinet and medicine chest. It accesses the southwest bedroom via a small hallway as well as the main hallway. The floor is mosaic. At the end of the hall is a bedroom and, to the east, a small hallway opening into a second bedroom. Both bedrooms have wood baseboards and crown molding that meets a vertical panel in the corners on each wall. The most prominent feature in the bedroom that is located in the southwest corner is the historic fireplace. It has a wood mantel consisting of a pair of tapered pilasters with Ionic capitals that support panels and a molded shelf. The surround consists of narrow brick headers. The hearth also consists of slender bricks. Here they are set in a herring bone pattern. The hearth is surrounded by a narrow band of wood. There is wood crown molding and baseboards. There are three more bedrooms in the main part of the house. Two open off the hallway; one is located at the end of the hall, to the north. All have trim similar to the bedrooms at the south end of the hallway. The east center bedroom and the north bedroom each have a bathroom located adjacent to the room. Both contain a historic cabinet topped by a medicine chest. The north bedroom, which serves as the master bedroom and is the largest, 18' x 20', has a fireplace. It has a wood mantel with a molded shelf supported by semicircular fluted Doric pilasters. The surround and hearth consist of square green tiles.

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The service area of the second floor contains a hallway that is shorter than the main hall and perpendicular to it. This wing contains two bedrooms, a bath, and an entrance into a short hall that contains the service staircase.

Basement

The service stairs open into the small hallway with varnished trim. Entries into the various spaces is through varnished five-paneled doors. The main public room in the basement is a large recreation room with a bar that is non-historic. It has an oak rail and paneled wainscoting on the sides. The wainscot extends around the walls of the room to the height of a chair rail. The floors in this room are painted concrete. Walls are plaster with wood banding. There are two 12 light bands of faux windows in the other walls. One is a double window that shows a wooded scene with a windmill; the other is a triple window that shows a mountain view in the autumn. There is also a wall safe that opens into the room. It has "Wells Fargo Express Co. 1903" written on the door. A bathroom opens off the recreation room. At the other end of the stairhall, there are hallways in the basement that access many unfinished rooms, including a boiler room, a storage room, a laundry room and a second bathroom.

Third Floor

The third floor consists of unfinished attic space. It is accessed by a winding staircase that is an extension of the service stairway.

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INTEGRITY:

The George Van Hagen House has been faithfully restored. On the exterior, the wood trim has been scraped to reveal the original colors and they have been restored. The interior had suffered years of neglect when the current owners purchased the property. They stripped and varnished all the wood, including the classical trim and quarter sawn mahogany floors. The brass doorknobs and screws have been polished. All the glass sconces have been refurbished. Even the pantry has been restored. Only the kitchen has been remodeled, and that has been renovated using the pantry as a model.

Although the house rests on a much smaller piece of acreage, its views have not been impeded. It rests on top of a hill, in the rolling country side, viewing a lake. Roads have been reconfigured so the back yard entrance is now the main entrance and the original front entrance, with its intact porch, is now the backyard and pool entrance. The only addition is a garage, which is perpendicular to the house and does not detract from its significance. It complements the home in material, scale and color scheme.

The Van Hagen House has excellent integrity inside and out, and its Arts & Crafts exterior and Federal Revival interior have been faithfully restored.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance
(Enter categories from instructions.)

Architecture

Period of Significance
C. 1912

Significant Dates

Significant Person
(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The George E. Van Hagen House, 12 W. County Line Road, Barrington, Illinois, is locally significant and meets Criterion C for listing on the National Register of Historic Places. Its period of significance is C. 1912, when the house was constructed. The house is significant as an estate house that combines the simplicity, geometric detailing and fine craftsmanship characteristic of the Arts & Crafts movement with characteristic stylistic references to Federal architecture. Clearly Arts & Crafts on the exterior, the house is considerably more formal on the interior--Federal Revival, with delicately-scaled classical details that are restrained and elegant. Despite the stylistic differences, there is a subtle consistency of scale in the home's exterior and interior. In its entirety, the house displays a high level of artistry. Resting on five acres overlooking a pond and forested surrounding, the estate house expresses the lifestyle of a respected and successful entrepreneur, typical of many early residents of what is today Barrington Hills. There are other architecturally important large homes on substantial parcels of land, but none combining Arts & Crafts and Federal Revival architecture in such an artful way. Faithfully restored by the current owners, the George E. Van Hagen House has excellent integrity.

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

HISTORY OF THE PROPERTY

Ownership of the Property Before Van Hagen

An Atlas dated 1861 indicates that in 1861, the south half of Section 33, where the Van Hagen estate house is located belonged to farmer Silas Jayne. The 1907 Atlas indicates that the property was part of the Wiseman Estate. Subsequent to that Van Hagen began buying up land. Title records at the Lake County Recorder of Deeds indicate that in February, May, and September of 1910, and up to February of 1911 he was purchasing property from the Wisemans, Gieskes, Hobeins and Cody's³. Ultimately Van Hagen owned approximately 315 acres, establishing a large farm estate.⁴

George Ely and Mary Wakefield Lewis Van Hagen

During the time that Van Hagen was building his country estate house, he and his wife were living at 5116 Hibbard Avenue (currently Cornell Avenue) in the Hyde Park/Kenwood neighborhood of Chicago. He was 36 years old; his wife Mary Wakefield Lewis Van Hagen was 34; their son George was 11, and their daughter Mary was 5. Two servants lived with the family.⁵ Although several documents state that the Van Hagens moved into their house in 1908,⁶ both deed and census information indicate that they couldn't have moved in before 1911 at the earliest.

George Ely Van Hagen was born in Hamilton, Ontario, September 4, 1873, the son of Isaac and Almira H. Ely Van Hagen. His family moved to Chicago, where, in 1891, he graduated high school. With no college education and seemingly no Chicago social connections, he started his career immediately after high school with the Chicago Forge & Bolt Co, where he worked until 1900. From 1900 to 1903, he was associated with the American Bridge Company. The 1926 "Who's Who in Chicago has him "identified with Standard Forgings Co. since July 15, 1903, later becoming president.⁷

³ Grantor/Grantee Index, Lake County Recorder of Deeds, Waukegan, IL: February 26, 1910, Edward F. Wiseman, et. al. to George Van Hagen, Doc. 127530, Book 178 30; February 26, 1910, Wm. and Lesetta Gieske to George Van Hagen, Doc. 127531, Book 172 543; May 17, 1910, Henry and Emma Hobein to George E. Van Hagen. Doc. 129258, Book 178 364; February, 21, 1911, Frank A. Cody and wf to George E. Van Hagen, Doc. 133884, Book 183 158.

⁴ George Van Hagen, III. "Tales of Wakefield: The Farm, 1908-1951" Unpublished manuscript. n.d. According to Van Hagen, III, the property stretched from County Line Road on the south to what is now Barrington Hills Country Club on the east, Oak Knoll Road on the north and a line parallel to Ridge Road on the west. Lake County Recorder of Deeds shows that Van Hagen purchased additional property in Section 34 from Oscar S. Seaver & wf in 1917, 1921, 1927, and 1929.

⁵ Elizabeth Vanhegin (misspelled) in the 1910 United States Federal Census. Ancestry.com.

⁶ George Van Hagen, III. "Tales of Wakefield: The Farm, 1908-1951".

⁷ Van Hagen, George. *Who's Who in Chicago*. Chicago: A.N. Marquis Company, 1926. P.889.

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On October 27, 1897, George Ely Van Hagen married Mary Wakefield Lewis, a granddaughter of United States 9th President William Henry Harrison (1841⁸) and First Lady Anna Symes Harrison.⁹ She was also a niece of 23rd President Benjamin Harrison. Mary Wakefield Lewis was born in Milwaukee, Wisconsin, in 1876, the only daughter of John Calvin Lewis and Allis Elizabeth Thornton; she had four brothers. Her childhood was spent in Chicago, where her father was connected with N. K. Fairbanks Co.¹⁰ and the Chicago Refining Co. Their home was at 4140 Ellis Avenue, in the North Kenwood neighborhood of Chicago. She came from a family with noteworthy lineage, and her father was a successful businessman. The 1900 Census has George and Mary Van Hagen living nearby, at 4206 Ellis Avenue.¹¹ Although by 1910, they had moved south to their home on what is today Cornell Avenue, the Van Hagens had begun purchasing land for their country estate and were ready to move in to their newly-built home at 12 County Line Road in what is today Barrington Hills sometime in 1911-1912.

Van Hagen worked his way up through the ranks at the Standard Forgings Company, founded in 1903. Although the plant was in Indian Harbor, Indiana, his office was at the 17-story Railway Exchange Building, at 224 S. Michigan, Chicago, where Daniel Burnham, who designed the building in 1904, had his offices. The Railway Exchange Building was built to house the offices of many railroad companies, with the Santa Fe Railroad becoming its chief tenant and owner. The building was a perfect location for a company that created forged products for railroads--as well as for defense, agriculture, transportation, construction and road equipment.¹²

The Van Hagen's made the area known today as Barrington Hills their home, yet maintained an apartment in Chicago, at 222 East Delaware Place¹³ Although they had an active social life in the city, belonging to the Chicago Club and the Chicago Athletic Association, they only rented the place on Delaware, making their permanent home at Wakefield Farm in Barrington Hills. By 1920, when luxury apartment buildings were being built by such distinguished architects as Benjamin Marshall and Thielbar & Fugard on the Gold Coast, many affluent families kept apartments in town to attend symphony, opera and parties. East Delaware is in the heart of the Gold Coast, near the Drake Hotel and location of the prestigious Casino Club. It was the popular place for residents who live north to have their city "pied a terre."

⁸ Harrison died after only 32 days in office. But previously, he served as the first territorial congressional delegate from the Northwest Territory, Governor of the Indiana Territory and later as a U. S. Representative and Senator from Ohio. He originally gained national fame for leading U.S. forces against American Indians at the Battle of Tippecanoe in 1811.

⁹ A portrait of Anna Symes Harrison formerly hung at Wakefield Farm in the stairhall. Its location is currently unknown.

¹⁰ Van Hagen, III, mistakenly states he worked for N. F. Fairbanks Co. N.K. Fairbank Co., was a huge and successful company that manufactured soap as well as animal and baking products in conjunction with meat packing houses in northern Illinois. The company had factories in Chicago, St. Louis, Montreal and Louisiana and international offices in the United Kingdom and Germany.

¹¹ George Van Hagen, Mary Van Hagen. 1900 United States Federal Census, Ancestry.com

¹² On June 23, 2014, there was a posting on Ebay for a 1950s advertisement for Standard Forgings Corporation, founded in 1903, stating that they serviced these various industries.

¹³ Mary L. Van Hagen. United States Federal Census, 1920. Ancestry.com.

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By the mid 1930s, thousands of acres in the Barrington area had been purchased by residents of Chicago and the North Shore for permanent residences. The May 23, 1937, *Chicago Daily Tribune* lists several prominent families who owned property in Barrington Hills--including James E. Kemper (President Lumberman's Mutual Casualty Company); Edison Dick (A. B. Dick Co.), Kenneth Smith (President of Pepsodent), George Fairweather (Business manager, University of Chicago) and George E. Van Hagen (railway supplies).¹⁴ The area was rapidly developing as a year round residential farm and estate area. The Van Hagen's were early residents. In an article in the September 23, 1987, *Chicago Tribune*, George Van Hagen was singled out, along with Spencer Otis¹⁵ as "one of a wave of wealthy businessmen who established large estates around Barrington in the years preceding 1910. That was the year that Van Hagen began buying up farmland for his estate.

These large estates often incorporated extensive farming operations and beautiful gardens. Wakefield Farm included an active farm with 18 outbuildings. Only a few are still standing--a barn that has been converted into a house, a wood garage, a stucco cottage and silos that have been incorporated into a house. The property had an extensive garden south of the house, opposite the living room bay. Mrs. Van Hagan's gardens were featured in garden club tours in 1937 and 1939. This was mentioned in an article in the *Chicago Daily Tribune* titled "Garden Club of Barrington Sponsors Tour."¹⁶

The Van Hagens lived comfortably in their home. George Van Hagen died at age 72 at his winter home at 6711 Windsor Lane in La Gorce Island, Miami Beach, Florida. In his obituary he was noted as the founder and president of the Standard Forgers Corporation of Chicago.

In 1947, Herbert Bell purchased the estate from Mrs. Van Hagen. Bell was, like many Barrington area residents, a prominent company head. He was the founder of Bell and Zoller Coal Company, later chairman. He had lived just south of County Line Road, when he purchased Wakefield. Mrs. Van Hagen and her daughter Elizabeth continued to live there until 1951, when they moved to 900 North Michigan, a large, elegant building that had Jacques', a famous Chicago courtyard restaurant, on the ground floor. When the Bells moved to the estate, they renamed the property "Bellwood."

¹⁴ Al Chase. "'Barrington District Proves Lure to Farm Minded Dwellers of Chicago and Suburbs. *Chicago Daily Tribune*. May 23, 1937. P. 24.

¹⁵ Otis, a civil engineer, began his career in the railroad business, working for the Union Pacific Railroad. He later became president of the National Boiler Washing Company. In 1907, he began purchasing land in Barrington, eventually owning 200 acres that formerly belonged to six farms around Brinker Road, Otis Road and Dundee Lane. He built an estate house that he called "Hawthorne Hills" and pursued an interest in dairy farming on his property. Patty Dowd Schmitz. *A Club in the Country: The Story of Barrington Hills Country Club*. Privately Printed, 2007. Today the estate is known as "Rosewood."

¹⁶ Judith Cass. "Garden Club of Barrington Sponsors Tour", *Chicago Daily Tribune*, June 21, 1937. P. 15.

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ARCHITECTURE

The Country House

Country living was immensely attractive, and the country house was a very popular building type-- frequently published in the architectural journals. Herbert Croly, who joined the staff of *The Architectural Record* in 1900 and served as editor until 1913, when he founded *The New Republic*, wrote numerous articles on the subject--as did other critics, including Fiske Kimball, Bruce Price, Russell Sturgis, Ralph Adams Cram and A. D. F. Hamlin. Scholars were attempting to characterize country house architecture and define what was or wasn't "American" about it. While the journals were evaluating the type, popular magazines like *House and Garden*, *House Beautiful*, *Antiques*, *American Homes and Gardens* and *Town and Country* were founded-- catering to the tastes of upwardly-mobile upper-middle and upper class readers. *Country Life in America* debuted in 1901, clearly modeled after the successful British publication *Country Life*, first published in 1897, which showcased the pleasures of upper class British rural life.

Country homes offered a lovely way of life, sometimes grand and always gracious. As defined by architectural historian, Mark Alan Hewitt, they were the manifestation of wealth and leisure; they were located on "the most coveted of the rural and resort landscape", and "they were programmed to support various leisure diversions, sporting pursuits, and other manifestations of rural gentility."¹⁷ The country house typically rested on a large expanse of land, with beautifully landscaped grounds, formal gardens, and tranquil ponds. Because of their size, they were frequently described as estate houses.

The Van Hagen's Country Place

The Van Hagen House had formal gardens to the south. Resting high on a hill, with beautiful views of forested land and a pond, the Van Hagen's home remains reached by a winding road through gates--accessed off Lake Cook Road, the major spine of the community. From this busy street, there is no indication that beyond lies a beautiful country estate house.

Many country places, especially in Barrington Hills, were large enough to be working farms even though owners most often had only a recreational interest in raising cattle or crops and they were "hobby farms." Pleasure, not profit, was the interest of these gentlemen farmers. Van Hagen was one of them--although "Wakefield Farm" was a large scale operation. The 315-acre Van Hagen property once included a "state of the art dairy farm with fifteen buildings including the main house. Prize bulls were raised on the property. George Van Hagen, III, recalls that the farm also raised chickens and hogs. He describes in "Tales of Wakefield" the cow and horse barns and the fun he had as a child working the fields and playing with the animals.¹⁸ He describes the beauty of the property, how it sat on a beautiful hill overlooking Wakefield's gardens. "To the east was a picturesque, kettle-moraine pond....The house was surrounded by

¹⁷Mark Alan Hewitt. *The Architect and the American Country House: 1890-1940*. New Haven: Yale University Press, 1990. p. 14.

¹⁸ Van Hagen, III, "Tales".

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great oaks and majestic evergreens. Through the trees to the north and west you could see the cattle and horses in the fields."¹⁹

Sports were a large part of life at a country place. The Van Hagens were active members of a fox hunt group, the Hail Weston Hounds in a community where riding was a highly-popular sport. An English country life style developed in the Barrington Hills area, one that included horse shows and hunt clubs. There were and continue to be breeding farms and horse trails. In 1987, the Riding Club of Barrington maintained 126 miles of trails and two large, well-known breeding farms: Hill and Dale Farm and Horizon Farm.²⁰ Golf became popular there in the 1920s. Van Hagen donated some of his land for Barrington Hills Country Club, formed in 1921. Golf, the focus of country clubs, first became popular in the United States in the 1890s. Frequently considered a sport of the wealthy, golf was introduced in Chicago by Charles B. Macdonald, who went to school in Scotland, where he learned to play the game. He laid out a short course in the wealthy North Shore suburb of Lake Forest in 1895. Shortly thereafter, Onwentsia Country Club was established. The Barrington Hills Country Club was founded by six Barrington Industrialists: H. Stillson Hart, J. R. Cardwell, Spencer Otis, William J. Klingenberg, Herbert Bell and George E. Van Hagen. Van Hagen donated part of his land for the club and served as the first president and subsequently on the Board of Directors.

Van Hagen, of Dutch descent, became a successful industrialist. He named his country place "Wakefield" for his wife, Mary Wakefield Lewis, who descended from an impressive lineage. The couple was, in many ways, typical of the increasingly moneyed Chicagoans who purchased large tracts of land from early farm settlers. They built beautiful estate houses, easily accessible to Chicago by train but far enough away to enjoy a bucolic life in the country.

A 1926 article in the *Chicago Tribune* notes that "The Barrington section is now becoming one of the most important estate areas in the city..."²¹The article states that some of these estates included from 40 to 1500 acres. George E. Van Hagen's estate was mentioned in the article.

The Van Hagen House

The George Van Hagen House is a significant estate house, reflecting the success of its storied owners. In *The Tastemakers*, published in 1954, Russell Lynes wrote that the men who had established great fortunes found no better way to spend their money than by building "stately homes."²² Indeed the country house was a symbol of success. George III, in his "Tales" recalls the house."The main residence where my Grandparents lived, was built with frame and stucco construction, which was very popular in those days. The house consisted of 16 rooms, 4

¹⁹ Van Hagen III, Tales.

²⁰ Historian Barbara Benson provided this information by John Handley. "Barrington Country: Upscale Area of Pastures and Paddocks. *Chicago Tribune*, July 9, 1988.

²¹ "Floyd Bateman Buys 420 Acres Near Barrington." *Chicago Daily Tribune*. May 23, 1926. P. B5.

²² Russell Lynes. *The Tastemakers*. New York: Harper Brothers. 1954. P. 121.

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fireplaces, 7 bathrooms plus full basement and attic."²³ The Van Hagen House reflected the accomplishments of a successful man, but unlike many large houses, it was anything but pretentious. Its simple, handsome Arts & Crafts exterior and its elegant Federal Revival interior, derived from the English Adam Style, express the finest of taste.

It is unusual to find a country house that so clearly embraces the stylistic features of the Arts & Crafts movement. The exterior of the Van Hagen House is generally devoid of literal stylistic references. Its plain stucco exterior, includes traditional references, such as columns, arches and brackets, but these elements are pared down and incorporated sparingly. Rather it is geometry that dominates the design. The columns are simple cylinders; the chimneys are crisp rectangular forms with small rectangular shapes applied to each face; equally small diamond-shape panels provide accents, and roof brackets are suggested by narrow paired bands under the cornice. Its low-pitched roof and broad overhangs are Prairie Style characteristic, recalling the work of George W. Maher, a contemporary of Frank Lloyd Wright, the style's founder. Prairie architecture, in its simplicity, geometry and general rejection of traditional forms, was closely related to the Arts & Crafts design aesthetic.

The Arts & Crafts movement originated during the Victorian period in England as a response to social concerns associated with industrialization. William Morris was the founder. Its name was coined in 1887, when a group of designers met in London and formed the Arts and Crafts Exhibition Society. The goal was to improve working conditions and artistic design by advancing hand craftsmanship. Their ideas were disseminated in the United States through journals and newspaper articles, and lectures by members of England's society. Arts & Crafts societies were formed throughout the United States. In 1901, Gustave Stickley founded the *Craftsman Magazine*. The *Craftsman*, *House Beautiful*, founded in 1896, *House and Garden*, founded in 1901, and *American Homes and Gardens*, founded in 1905, all featured articles on Arts and Crafts houses. The *Craftsman* was published until 1916, at approximately the same time that intense interest in the Arts and Crafts movement was diminishing

Chicago's Arts & Crafts Society was established at Hull House, the social settlement founded by Jane Adams, on October 22, 1897. Its philosophy centered around reviving traditional crafts including metalwork, ceramics, furniture, books and weaving.²⁴ But among its charter members were several architects who had their offices in Steinway Hall--Myron Hunt, Dwight Perkins, Robert Spence, Frank Lloyd Wright--as well as Irving and Allen Pond. English Arts and Crafts Society members Walter Crane and C. R. Ashbee both lectured in Chicago--Crane at the Art Institute, Ashbee at the Chicago Architectural Club.²⁵ Architectural Historian, H. Allen Brooks, notes in his book on the Prairie School that *House Beautiful* published articles on "The History of the Arts and Crafts Movement in America" in which it was stated that Chicago was among the earliest and most important centers of arts and crafts activity in America. He added that "this was

²³ Van Hagen, III, "Tales".

²⁴ Sharon Darling. "Arts and Crafts Movement. The Electronic Encyclopedia of Chicago. Chicago: Chicago Historical Society, 1905. <http://www.encyclopedia.chicagohistory.org/pages/84.html>

²⁵ H. Allen Brooks. *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries*. Toronto and Buffalo: University of Toronto Press, 1972. Pp. 17-18.

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"a factor not insignificant for the future of architecture.²⁶ Arts and Crafts in America did not scorn use of the machine; in fact Wright, in 1901, extolled in his now famous paper "The Art and Craft of the machine" the beauty of machine-made products. Simplicity and respect for materials was embraced by both the English and the Americans, but the means to achieve it was not professed to be the same.

The American country house was most typically derived from English or Colonial precedents-- styles that conferred status and respectability, usually not architecture of the progressive Arts and Crafts movement. There are several reasons English architecture was frequently the most popular source of inspiration for the design of the American country house. Those seeking ancestral and historical pedigree were particularly attracted to the image of leisure and wealth associated with England's landed aristocracy, the image embodied in Tudor and other forms of English architecture.²⁷ In addition, the common language and perceived common heritage made many Americans more comfortable living with English architecture than that from other countries.

Despite the attraction of Tudor architecture, the distinction between Tudor-inspired designs and the architecture of the English Arts and Crafts movement was murky. Mark Alan Hewitt wrote that "When examining English influences on the country house, it is impossible to separate fully the more progressive Arts and Crafts designs, which were coming to America in magazines such as *The Studio*, from Tudor-and medieval inspired domestic work." American architects like Wilson Eyre and Howard Van Doren Shaw were fully aware of the English work.²⁸ Shaw's own country house, "Ragdale", built in 1897, and many of the country houses he designed in the first decade of the 20th Century, are characterized by simple massing, stucco walls and sparse geometric detailing. The exterior of the Van Hagen House displays these same characteristics-- generally free from the Beaux Arts formality that many architects chose when designing country houses for their clients.²⁹

Although the Arts and Crafts movement influenced the design of some Chicago area country houses, like the Van Hagen's, few architects fully adopted the social, aesthetic and moral concepts of the movement, "possibly because their wealthy clients were conservative capitalists...."³⁰

Although the exterior of the Van Hagen House is clearly Arts & Crafts. the interior is totally different, inspired by traditional architecture. On the interior, the house is considerably more formal, with stylistic references to Federal architecture, the Post revolutionary American interpretation of the 18th Century classical architecture of the Scottish Adams Brothers.

²⁶ *Ibid.* P. 17.

²⁷ Hewitt, P. 77.

²⁸ *Ibid.* P. 78.

²⁹ Architect, David Adler, who started his professional career in Shaw's office, embraced the formality of the Beaux Arts tradition. He was arguably the most sought-after country house architect of his generation in Chicago.

³⁰ Hewitt. P. 79.

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Robert Adam (1728-1792) and his brother James Adam (1730-1794) were considered the leading practitioners of the neoclassic style in the late 18th Century³¹. Born in Scotland, they collaborated to produce architecture in England that was considerably different from the preceding Georgian Style, with its heavy moldings and symmetry. Rather, following Robert Adam's four-year trip to Rome to study Roman ruins, those at Herculaneum and Renaissance details of the 16th and 17th Centuries, the Adams Bros. firm designed architecture utilizing an enormous range of classical motifs that Robert had studied. These included swags and garlands, vines, vases, formal arabesques and scrolls of foliage. The freshness of the Adam style lay in the delicacy, refinement and elegance that Robert employed. It has been stated that "Robert scaled down the elements of a design to give it a lightness and grace unknown in the early Georgian age."³² Palladian motifs were "tamed, reduced in scale and given movement and vivacity." He developed a "particularly British style"³³

It is interesting and ironic that the style of the Adam Brothers has been referred to as particularly British, since it was adopted by Americans following the American Revolution after a long and arduous battle for independence from England. American's new style was highly influenced by the architecture of Robert Adam, popular from about 1785 to 1815.

By 1790, the Adam Style "was all the rage along the East Coast of America",³⁴ though in the United States it was known as the Federal Style. Stellar examples include: the First Harrison Gray Otis House in Boston by Charles Bullfinch (1796, a National Historic Landmark) Woodlawn Plantation in Fairfax County Virginia (1805, a National Historic Landmark) and Hamilton Hall in Salem, Massachusetts by Samuel McIntire (1805, in a National Historic District). The delicate decorative plaster dining room ceilings at Mt. Vernon (built 1758-1778) are Federal in style.

During the late 19th Century, the architecture of Robert and James Adam enjoyed a revival. Their decorative schemes were exhibited at the Paris (1878) and Manchester (1882) exhibitions. In 1881, publishers reissued three books written by the Adams': their *Works in Architecture of 1773, 1779 and, posthumously, 1822*. Though followed less strictly, the Adam Revival style, admired for its refinement and comfort, quickly spread to America.³⁵

The interior of the George Van Hagen House, which reflects the revival of the Adams' work, contains numerous classical and classically derived renaissance features that were clearly inspired by the Adams and their Federal offspring: Roman decorative motifs including swags, urns, arabesques, ribbons, pilasters, fanlights and, from the Italian Renaissance, Palladian motifs and delicate ornament.

³¹ Robert and James Adam. *The Encyclopedia of World Biography*, 1904.

http://www.encyclopedia.com/topic/Robert_Adam.aspx

³² *Ibid.*

³³ Steven Parissien. *Adam Style*. London: Phaidon Press Limited, 1992.P. 49

³⁴ *Ibid.* P 57.

³⁵ *Ibid.* 220.

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Suggestions of the Federal style interior may be seen, though not developed extensively, on the exterior. The entrance opening onto the porch, on the east side is topped by a fan light. Fanlights are also seen crowning the windows on the west side of the house. The fan shape is repeated over the windows in the curving south bay. Cylindrical columns sheathed in stucco support the porch roof, and there are pilasters where the edges of the porch meet the house. The shell motif is found, in a concave form, over the west entrance door and, in a convex form, under the west porch windows.

On the interior, there are many Federal details. The delicate plasterwork trim on the dining room ceiling recall those in the dining rooms at Mount Vernon. The Palladian window motif is used for cabinetry in the dining room. The cabinet on the south wall consists of a three-part, 15 light mirrored central section topped by fanlight, and flanked by projecting rectangular cabinets with doors, each containing 15 lights. The living room has many decorative treatments inspired by Federal architecture. These include stained fluted pilasters that are stained with a shell motif incorporated into their Ionic capitals. The fireplace, with a stained wood mantel has a mosaic surround and hearth. Mosaics frequently decorate Roman floors and columns. In this fireplace, the ribbon motif and shapes suggesting garlands form the design. The beautiful main staircase newel posts are topped by urns. General Colonial Revival features include multipane double-hung windows, paneled wainscoting in the upstairs hall, a wood fireplace mantel in two upstairs bedrooms and a stair configuration found in houses inspired by Colonial architecture. The subcategories of Colonial architecture and Colonial Revival--Georgian and Federal--are not always easy to distinguish. Generally Adam and Federal style architecture is more delicate, and that is the case of the interior features of Wakefield Farm.

It is interesting to note that "Grouseland", the home of President William Henry Harrison in Vincennes, Indiana, was built in 1804, and is Federal in style. Since Mrs. Van Hagen is Harrison's descendent, she may have been particularly attracted to the style. The curved bay on the side wall of Grouseland is typical of Federal style houses. There is also a curved bay on the side wall of the Van Hagen's estate house, Wakefield Farm.

There are a handful of Arts & Crafts features on the interior just as there are a handful of Federal features on the exterior. These include the fireplace in the informal living space adjacent to the dining room and the balustrade of the service staircase. Everywhere there is a sensitive respect for materials. Estate houses, designed by skilled architects who created elegant formal spaces for their moneyed clients often incorporated simpler features, characteristic of the Arts & Crafts movement in the less formal spaces. This is the case in many homes designed by prominent Chicago area country house architects, including Howard Van Doren Shaw and David Adler.

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John Nyden, Architect

The architect for the Van Hagen House was John Nyden,³⁶ a little known but prolific designer and respected name. His architecture tended to focus on historical precedent but he lived and worked in Chicago at a time when Chicago School architects like Louis Sullivan, had designed a number of forward looking skyscrapers and the Arts & Crafts movement was having an impact on the design of smaller scale buildings. Arthur Heun, an early employer of Nyden, designed houses for an impressive array of wealthy clients, including J. Ogden Armour, but he tempered "a respected appreciation of the value of traditional forms"...with "a desire for simplicity--an intention of reducing the elements of his design to the most fundamental and indispensable terms...."³⁷ These words can be used to describe Nyden's design approach to the Van Hagen House.

John Augustus Nyden was born March 25, 1878, in Moheda, Sweden. His father, a building contractor and a mason, fostered Nyden's desire to become an architect. It is said that Nyden poured over plans his father borrowed from contractors and borrowed books and plans from the nearby library. This was the extent of his training before Nyden emigrated to the United States.³⁸ Bradley Skelcher wrote a biography of Nyden in which he states, "John Augustus Nyden immigrated from Sweden to the United States in order to pursue his dream of becoming a master builder."³⁹ The year he arrived, via Quebec, Canada, was 1895. It was a time when the city's population was in the midst of a boom that lasted during the years Nyden was enjoying an active practice--from 1910 to 1930, when the population boom ceased and Nyden's career ended.⁴⁰ The city's growth stimulated the growth of the city's construction industry.

When Nyden first came to the United States, he found a job as a bricklayer (drawing on his experience helping his father in Sweden) in Winnetka, north of Chicago. At the same time, he was taking language classes at the Emigrants' Evening School, where he met his future wife. He then attended the Columbia Trade School in Chicago. Following the completion of his basic education, in 1898, he attended Northern Indiana Normal School and Business Institute in Valparaiso, Indiana, the forerunner of Valparaiso University. Pursuing a career in the

³⁶ *National Cyclopedia of American Biography: Current* <https://books.google.com/books?id=M3JGAQAAMAAJ>. P. 427. Up until research was undertaken for this nomination, the architect for the Van Hagen House was not generally known. Laura Knapp, in her research, discovered this citation. It states that Nyden designed country estates for George E. Van Hagen and George E. Van Hagen, Jr.

³⁷ *The Architectural Record*, 19, 1906. P. 59. This statement was quoted in H. Allen Brooks. *The Prairie School: Frank Lloyd Right and his Midwest Contemporaries*. Toronto: University of Toronto Press, 1971. P.62.

³⁸ John Nyden was born Johan Augustus Carlsson, but in 1895, when he came to the United States, he changed his name to John Augustus Nyden, deriving his surname from his birthplace, Nybygget. Bradley Skelcher. *Achieving the American Dream: The Career of John Augustus Nyden, 1895-1932*. Swedish American Historical Society, 1994. http://collections.carli.illinois.edu/cdm/singleitem/collection/npu_sahq/id/4304/rec/1. This document is in the collection of the Swedish American Historical Quarterly, North Park University, Chicago, IL.

³⁹ *Ibid.*

⁴⁰ *Population History of Chicago from 1840-1990* <http://physics.bu.edu/~redner/projects/population/cities/chicago.html>. In 1890, the city's population was 1,099,850; in 1900, 1,698,575; in 1910, 2,185,289; in 1920, 2,701,705; in 1930, 3,376,438.

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construction industry, he took a job with the George A. Fuller Company in New York.⁴¹ He then permanently relocated to Chicago and studied architecture at the Art Institute of Chicago, completing his studies in 1901. He worked simultaneously as the chief draftsman for the Northwestern Terra Cotta Company, a job he held for six years. In 1904, he completed his architectural education at the University of Illinois in Urbana and became licensed in architecture and engineering. After his certification, he went to work for the Barnett, Haynes and Barnett Company, then assumed a position with Arthur Heun's architectural firm between 1907 and 1909. During this period, Heun's office was building Melody Farm, the 10 million dollar country estate of J. Odgen Armour. It was designed in the style of an Italian Renaissance villa, yet it had a long horizontal emphasis and broad eaves--characteristics of the Prairie School that Heun would have been exposed to during his time with Wright and his contemporaries while he was sharing office space with them at Chicago's Steinway Hall.⁴² Nyden's work at the Armour Estate most certainly impacted his thinking when Nyden designed the Van Hagen House, with its horizontality and broad overhangs.

In 1907, Nyden opened his own office on LaSalle Street in Chicago. He designed several buildings, including apartment complexes and residence, many in the North Park and the Edgewater neighborhood, where many Swedish immigrants settled. He lived in Edgewater. In 1909, he built the Edgewater Evangelical Lutheran Mission Church, one of several Swedish churches he was to design. His work included the Swedish Covenant Home of Mercy in Chicago and the Minnehaha Academy in Minneapolis. In 1914, he designed several buildings as well as the plan for development of the North Park College Campus. In 1917, a naturalized citizen, he joined the U.S. Army, receiving a commission as a major in the construction division, supervising the construction of 42 general and debarkation hospitals throughout the country.

After the war, Nyden returned to Chicago, and his practice prospered. He moved from Edgewater to Evanston, where he designed several buildings--including the City National Bank, the Evanshire Hotel and the Hahn Building. His own home was a Colonial Revival house at 1726 Hinman. His colleagues elected him a director of the American Institute of Architects and during 1920-21, he served as Vice President of the Illinois Society of Architects. He now expanded his business into real estate and banking. In the 1920s he founded the Admiral Hotel Company, serving as its president and designing the building (demolished). He was a founder of the Belmont-Sheffield Bank, designing that building at 1001 Belmont (listed on the National Register). Other major works included the Melrose Apartments, the Commonwealth Hotel, the Fairfax Hotel and the Merchants Bank Building. He also designed the stadium for the state fairgrounds in Springfield, Illinois. In 1926, he was appointed State Architect of Illinois. A

⁴¹ The George A. Fuller Company, founded in 1882, became a leading builder of the world's first skyscrapers going up around Chicago. The company opened a New York office in the 1890s. Although George Fuller died in 1900, continued under the leadership of Paul Starrett and served as contractor for large buildings around the country."Fuller, George A. Co." *Encyclopedia of Chicago*.

<http://www.encyclopedia.chicagohistory.org/pages/2678.html>

⁴² Stuart Cohen and Susan Benjamin. *North Shore Chicago: Houses of the Lakefront Suburbs, 1890-1940*. New York: Acanthus Press, 2004.P,113-114.

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highlight of his career was the commission he received, that same year, to design the John Morton Memorial Museum (later the American Swedish Historical Museum in Philadelphia.)⁴³

In addition to designing George Van Hagen's house, Nyden designed, in 1925, a house for their son, George Van Hagen, Jr. It is located about a mile to the east at 10 W. County Line Road, on land that was once part of his father's country estate. It is a stucco house with a red tile roof, similar in its use of stucco and horizontal emphasis to his parents home, but Italian Renaissance in style. There are plans and specifications for the 1925 house in the architectural records for buildings by John A. Nyden Company at the Chicago History Museum.⁴⁴ A large collection of genealogical papers on the John A. Nyden family is at the Swedish-American Archives of Greater Chicago at North Park College.⁴⁵

Comparable Estate Houses

There are many large estate houses dating from the late 19th Century and the early 20th Century in what is today Barrington Hills.⁴⁶ The historic estates includes property owned by Harry Stillson Hart, "Hartwood", James Cardwell, "Oak Knolls Farm" Spencer Otis, "Hawthorne Hills" and a house where the owner's name isn't known but the design resembles that of Van Hagen's Wakefield Farm.

"Hartwood", built for Harry Stillson Hart in 1915. Another prominent citizen, Hart was president of the Rodger Ballast Company and, like Van Hagen, had offices in the Railway Exchange Building. Once the centerpiece of a large farm, the Hartwood's home is a Colonial Revival House, very different from Wakefield Farm. Painted white, it stands two stories with a paneled entrance door flanked by sidelights The door and its adjacent paneled opening are surrounded by a porch topped by a cornice supported by fluted Doric columns and a pair of ornamental brackets. Windows on the second floor are 6/6 and shuttered. There are four dormers with multipane openings topped by fanlights across the front of the house. Located on the north side of County Line Road, it is approached through two original posts at what was the back entrance, just west of Old Hart Road. The house has been added to over the years and the property, which once extended north of Oak Knoll Road, has been subdivided many times. The garage at Hartwood is considerably simpler with an open porch that is Arts & Crafts--with cylindrical columns supporting two square cross beams holding up a simple flat roof. The

⁴³ Much of the biographical information on Nyden was taken from the annotated biography written by Bradley Skelcher. The list of his "other major works" is taken from Henry F. and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey & Ingalls, Inc., 1970. P. 445.

⁴⁴ There are 3 boxes of specifications and 6 boxes of drawings. Although there are drawings and specifications for George, Jr.'s house, there are none on file for the George Van Hagen House at 12 W. County Line Road in Barrington Hills.1984.0513; 1988.0016

⁴⁵ "Cottage and Stable" In Vol. 31, July, 1910 issue of American Contractor, p. 40, John Nyden, 108 Randolph, is described as taking bids for a frame and stucco cottage and stable for owner W.Harndt..

⁴⁶ Barrington Hills wasn't incorporated as a village until 1957.

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inventory of John A. Nyden's specifications and drawings at the Chicago History Museum include drawings for a cottage for H. Stillson Hart.⁴⁷

The house belonging to Spencer B. Otis was built sometime after 1907, when Otis began purchasing 200 acres of farmland in the area of what is today Brinker Road, Otis Road and Dundee Lane. The estate house that he called "Hawthorne Hills" (today known as "Rosewood") is Colonial Revival, standing 2-1/2 stories. It has a center entrance with a doorway surrounded by sidelights. The windows are double hung, 8/8. The gable roof has three dormers with gable roofs and multipane windows. The house is symmetrical, with side wings.

James R. Cardwell's house, known as "Oak Knoll Farm" and accessed off a drive at 365 Oak Knoll Road, is another prominent estate house comparable to the Van Hagen's at Wakefield Farm. It is stylistically closer than either Hawthorne Hills or Hartwood. Cardwell was an inventor and industrialist, credited with developing the railroad brake shoe. He founded the Cardwell Manufacturing Company and, in 1910, organized the Union Draft Gear Company. He came to Barrington in the early 1900s and owned four farms in the area totaling more than 1000 acres. Like the Van Hagen estate house, the Cardwell House is a large stucco house with broad overhangs, resting on top of a knoll and accessed through gates. But its exterior considerably more formal, with Classical detailing. It has a central doorway topped by a fanlight, with a stone surround consisting of Doric columns supporting a classical entablature. The third floor front dormer contains a Palladian Window. There is a stone balustrade across the front. Whereas the Van Hagen House exterior is characterized by many Arts & Crafts features, the only elements on the Hart House are those surrounding the south screened porch, which has a bracketed cornice, and a bracketed wood band with non-classical cut designs under the second story windows at the south end of the building. The first owner, Cardwell purchased the house when it was under construction from a couple getting a divorce. The coach house is more architecturally interesting. It has a low hipped roof, clipped at one end. Entrance to the house is via a driveway that passes through a shallow arched opening.

The house closest in style to the Wakefield Farms is that located at 11 Brinker Road. It is stucco with no decorative ornament. The chimneys are simple rectangular shapes and the windows are punched openings. The only stylistic reference is the configuration of the front door, which is topped by a fanlight. It has a horizontal emphasis like the Van Hagen House, but not the level or artistry.

Wakefield Farm, the George Van Hagen House, is the only house in Barrington Hills that artfully combines Arts and Crafts ingenuity with Federal Revival detailing. The current owners have restored the house. When they purchased the house, it had the garage addition, but that is located toward the back, an extension of the service wing. Because of the care taken in their restoration, the house looks much as it did when the Van Hagens lived there. It has excellent integrity. In a community with many estate houses, Wakefield Farm stands out as architecturally significant in the skillful way that Arts & Crafts and Federal Revival detailing are combined.

⁴⁷ They are located in Box 1984.513, Chicago History Museum

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency

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- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property _____ 5 _____

Use either the UTM system or latitude/longitude coordinates
Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 42.155921 Longitude: -88.180994
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: Easting: Northing:
2. Zone: Easting: Northing:
3. Zone: Easting: Northing:
4. Zone: Easting : Northing:

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

The boundary of the nominated property is shown as the pink line on the accompanying map titled, "12 W. County Line Road, Lake County, Illinois." (Section 10, Page 4 of the Continuation Sheets)

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the house, and gate posts that have historically been part of the Van Hagen Estate. The boundary marks the property index number: 13-33-400-010.

11. Form Prepared By

name/title: Susan S. Benjamin and Laura C. Knapp
organization: Benjamin Historic Certifications, LLC
street & number: 710 Marion Avenue
city or town: Highland Park state: Illinois zip code: 60035
e-mail ssbenjamin@sbcglobal.net
telephone: 847-432-1865
date: July 30, 2015

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Van Hagen, George E. House
City or Vicinity:	Barrington Hills
County:	Lake County
State:	Illinois
Photographer:	Susan S. Benjamin
Date Photographed:	April 1, 2014
Location of Original Digital Files:	Benjamin Historic Certifications, LLC
Number of Photographs:	28

Description of Photograph(s) and number, include description of view indicating direction of camera:

IL_Lake_George E. Van Hagen House_0001
South and West Facades, view to northeast

IL_Lake_George E. Van Hagen House_0002
West Façade, main house, view to east

IL_Lake_George E. Van Hagen House_0003
West Façade, service wing, view to east

IL_Lake_George E. Van Hagen House_0004
South Façade, service wing, view to north

IL_Lake_George E. Van Hagen House_0005
West Façade, main house, former back entrance, view to east

IL_Lake_George E. Van Hagen House_0006
South Façade, main house, view to northeast

IL_Lake_George E. Van Hagen House_0007
East Façade, main house, former main entrance, view to west

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- IL_Lake_George E. Van Hagen House_0008
East Façade, main house, detail of balcony and awning, view to west
- IL_Lake_George E. Van Hagen House_0009
East Façade, main house, detail under porch, view to northwest
- IL_Lake_George E. Van Hagen House_0010
East Façade, main house, detail of north porch and awning, view to west
- IL_Lake_George E. Van Hagen House_0011
North Façade, main house, detail of porch and pool, view to south
- IL_Lake_George E. Van Hagen House_0012
East Façade, main house, view to west
- IL_Lake_George E. Van Hagen House_0013
West Entrance, former back entrance, view to west
- IL_Lake_George E. Van Hagen House_0014
East Entrance, former main entrance, view to east
- IL_Lake_George E. Van Hagen House_0015
Living Room, view to southwest
- IL_Lake_George E. Van Hagen House_0016
Living Room, detail of fireplace, view to west
- IL_Lake_George E. Van Hagen House_0017
Dining Room, view to northeast
- IL_Lake_George E. Van Hagen House_0018
Family Room, view to west
- IL_Lake_George E. Van Hagen House_0019
First Floor Office, view to southeast
- IL_Lake_George E. Van Hagen House_0020
Main Staircase, view to west
- IL_Lake_George E. Van Hagen House_0021
Main Staircase, detail of newel post, view to south
- IL_Lake_George E. Van Hagen House_0022
Main Staircase, detail of landing windows, view to west

Van Hagen, George E. House

Name of Property

Lake County, Illinois

County and State

IL_Lake_George E. Van Hagen House_0023
Main Staircase, detail of windows, view to west

IL_Lake_George E. Van Hagen House_0024
First Floor Servants Staircase, view northwest

IL_Lake_George E. Van Hagen House_0025
Second Floor Hall, view to north

IL_Lake_George E. Van Hagen House_0026
Second Floor Bedroom One, view to west

IL_Lake_George E. Van Hagen House_0027
Recreation Room, view to west

IL_Lake_George E. Van Hagen House_0028
Exit Gate, view to north

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

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Van Hagen, George E. House

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Additional Documentation

Figure 1 Historic Photo, south façade, view to north



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Van Hagen, George E. House
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Figure 2 Historic Photo, east façade, view to west



United States Department of the Interior
National Park Service

Van Hagen, George E. House

Name of Property

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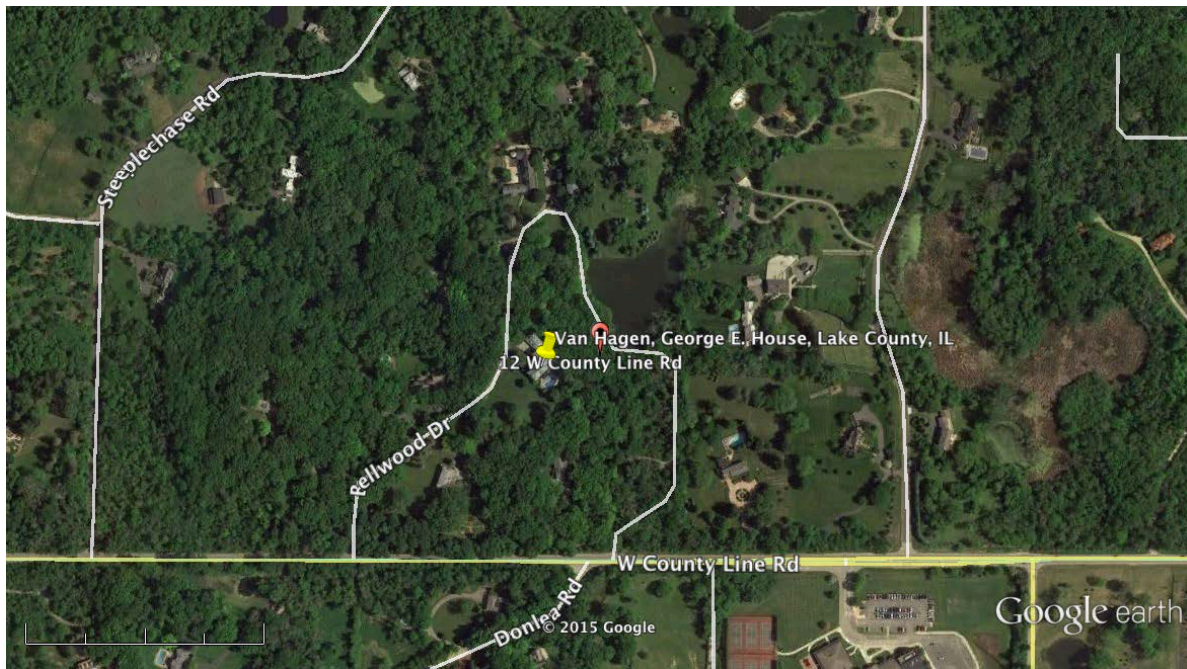
**National Register of Historic Places
Continuation Sheet**

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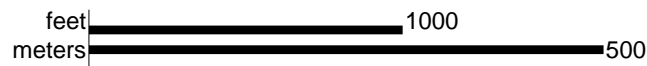
Additional Documentation

Maps:

- 1. GIS Location Map



Google earth



Lat: 42.155921
Long: -88.1809946

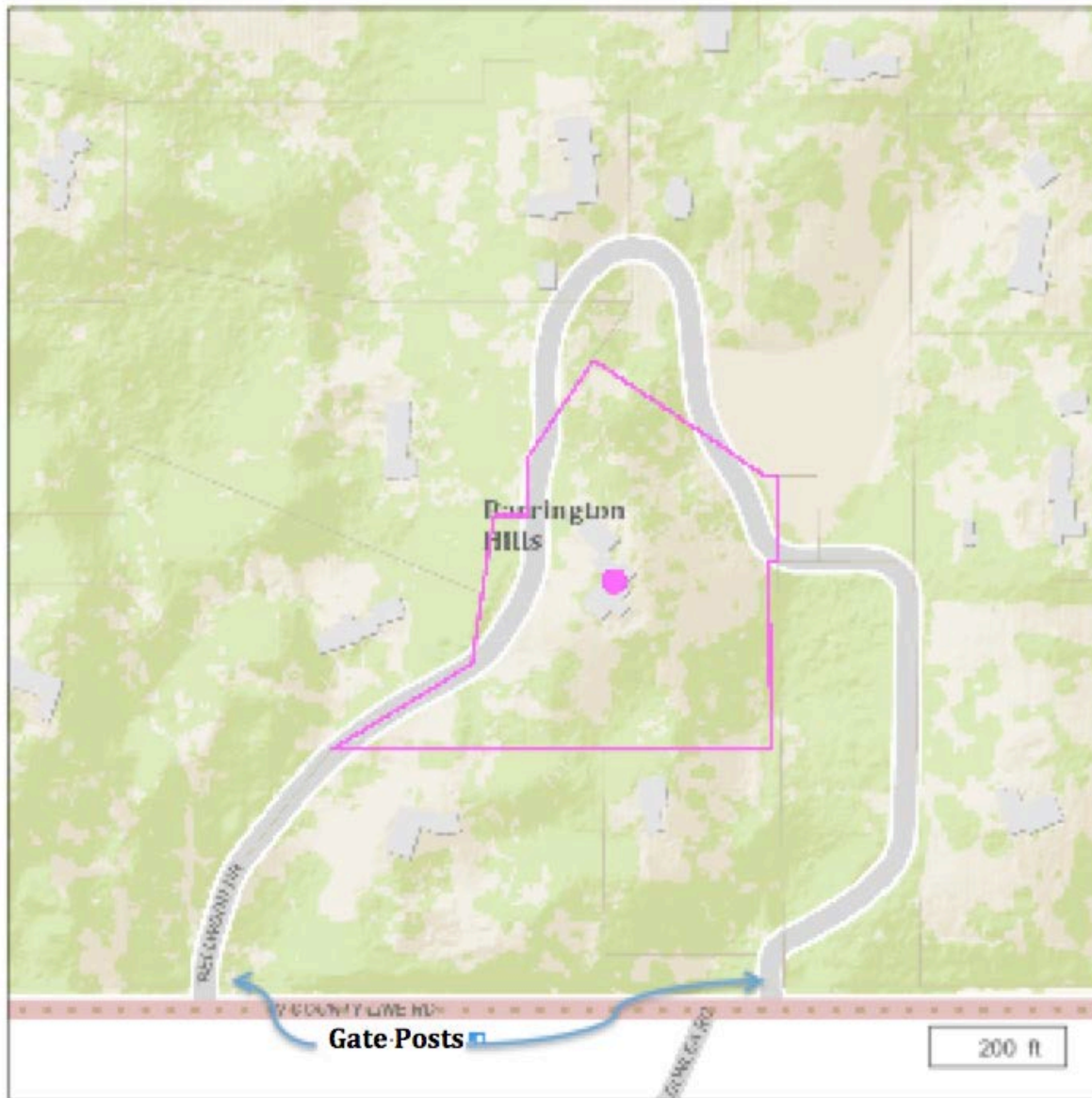
United States Department of the Interior
National Park Service


National Register of Historic Places
Continuation Sheet

Van Hagen, George E. House
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12 W. County Line Road, 60010, Lake County, Illinois





Lake County
Geographic Information System

Lake County
Department of Information Technology
18 N County St
Moline, IL 61805
(847) 377-2373

Map Printed on 7/30/2015
Parcel 1333408018 is outlined.

Selected Features:
Various Tax Parcels

--- Tax Parcels
■ Municipalities

Disclaimer: The selected features may not occur anywhere in the current map extent. A Registered Land Surveyor should be contacted to determine the precise location of property boundaries on the ground. This map does not constitute a regulatory determination and is not a substitute for engineering design. This map is intended to be viewed and printed in color.

United States Department of the Interior
National Park Service

Van Hagen, George E. House

Name of Property

Lake County, Illinois

County and State

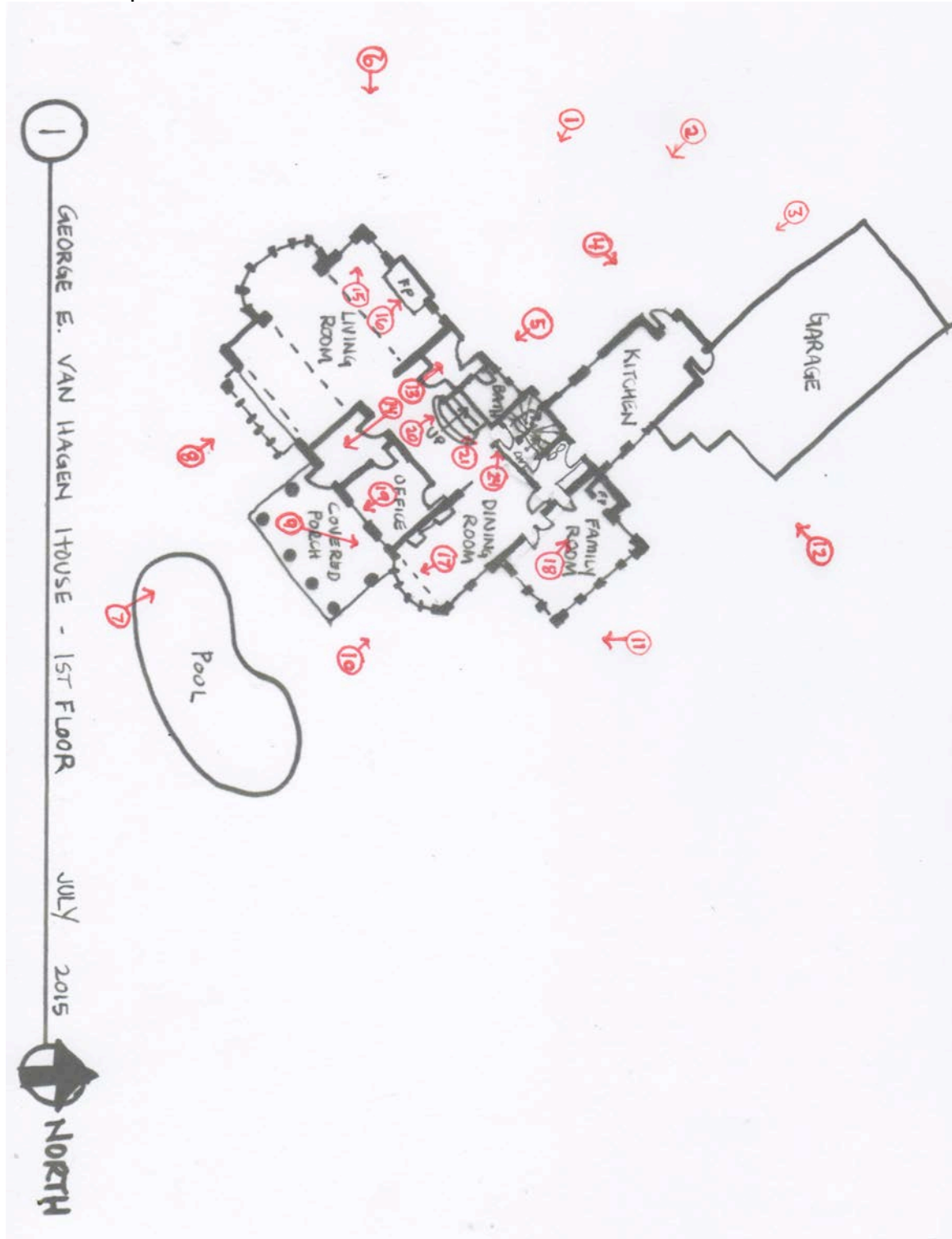
Name of multiple listing (if applicable)

**National Register of Historic Places
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Sketch Maps:



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National Park Service

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THIS HOUSE
DATES FROM
c. 1903
Barrington Area Historical Society













































Colorful decorative items on the wall.

Two framed photographs or certificates.

Another framed photograph or certificate.

PLAYBILL

Tony n' Wed







UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Van Hagen, George E., House

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Lake

DATE RECEIVED: 11/27/15 DATE OF PENDING LIST: 12/30/15
DATE OF 16TH DAY: 1/14/16 DATE OF 45TH DAY: 1/12/16
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 15000966

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 1.12.16 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

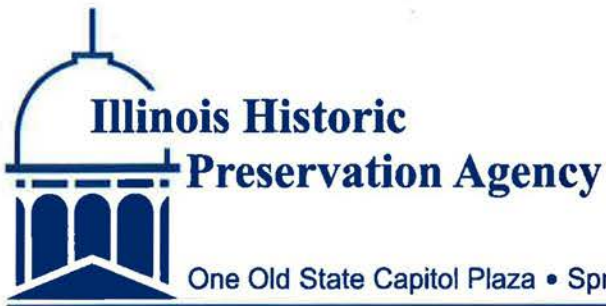
RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



RECEIVED 2280

NOV 27 2015

Nat. Register of Historic Places
National Park Service

November 19, 2015

Ms. Barbara Wyatt
National Register of Historic Places
National Park Service
1849 C Street NW Suite NC400
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed for your review are the following National Register Nomination Forms that were recommended by the Illinois Historic Sites Advisory Council and signed by the Deputy State Historic Preservation Officer. They are being submitted in a digital format on the enclosed disks, and they are the true and correct copies.

Robert and Elizabeth Muirhead House, Kane County

George E. Van Hagen House, Lake County

Please contact me at the address above, or by telephone at 217-785-4324. You can also email me at andrew.heckenkamp@illinois.gov if you need any additional information or clarification. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp
National Register Coordinator

Enclosures