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United States Department of the Interior
National Park Service

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: Jesse L. Strauss Estate

Other names/site number: _____

Name of related multiple property listing: _____

N/A

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

2. Location

Street & number: 110 Maple Hill Road

City or town: Glencoe State: IL County: Cook

Not For Publication: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 local

Applicable National Register Criteria:

A B C D

	<u>/IL DSHPO</u>	<u>10-29-14</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 <input type="checkbox"/> meets <input type="checkbox"/> 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:)

Jon E. Olson H. Beall
Signature of the Keeper

12-22-14
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>4</u>	<u>1</u>	buildings
<u>1</u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>5</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

LANDSCAPE

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

LANDSCAPE

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7. Description

Architectural Classification

(Enter categories from instructions.)

French Revival

Modern Movement

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STUCCO

WOOD

BRICK

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 Jesse L. Strauss Estate was designed in 1921 by David Adler. At the north end of this elongated, 3.5- acre, irregularly-shaped property is a main entrance, service buildings and open space. At the south end is the main house. Linking each end is an axial entrance court, allee and walled forecourt. The main entrance is flanked by a two-story garage/apartment (east) and a greenhouse/potting shed (west). Along the allee are gardens and woods. The main house, like the out buildings, is designed in the French Revival style with a vocabulary that includes simple stucco walls, paired divided-lite casement windows, French doors, stacked fenestration, raised-panel shutters and a steeply-pitched shingle roof with dormers. Surrounding the house are bluestone terraces, a pool complex, lawn, a wooded ravine and a service court with a sympathetic non-historic detached 3-car garage. The garage and the pool complex are the only major changes to the estate grounds. The integrity of the house and outbuildings is also very high. The L-shaped main house has family functions in its longer east-west leg and service functions in its north-south leg. On the interior, the first floor of the family quarters contain a vestibule, entrance hall,

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living room, living porch, stair hall, powder room/dressing room, dining room and breakfast porch, while the service wing contains a serving pantry, kitchen, rear stair hall, laundry room, office, service porch and one-car garage. On the second floor, the family quarters contain a stair hall, four bedrooms, master bathroom, dressing room, and sun room, while the service wing contains the rear stair hall, a linen room, bathroom and three bedrooms. The 1-1/2 story garage/apartment has a stair hall, living room, kitchen, powder room and laundry room on its first floor, and a living room, sun room, bathroom and two bedrooms on its second floor. The house, garage/apartment, potting/greenhouse and pool house are all contributing buildings, while the non-historic detached garage is the sole noncontributing building. The landscape is a contributing site and the in-ground pool is a contributing structure. The concrete walls and pylons of the entry court, allee and forecourt are all contributing objects.

Narrative Description

SETTING

The Jesse L. Strauss Estate is located in the northeast corner of Cook County, Illinois, approximately 11 miles from the northern limit of the City of Chicago. To the north and south of Glencoe are the suburbs of Highland Park and Winnetka, respectively. The suburbs of Northbrook and Glenview border on the west and Lake Michigan forms the eastern border. Sheridan Road is the major thoroughfare to the west, Lake Cook Road to the north and Dundee Road to the south. The Tri-State Tollway is located approximately 11.5 miles to the west. The area is served by the Metra line, formerly known as the Chicago & North Western Railway, which first came to Glencoe in 1855.

The trapezoidal, 4 acre parcel purchased by Jesse L. Strauss in 1920 to establish a country estate in northeast Glencoe remained in the Strauss family until 1974, when the estate acquired its present configuration. At that time Jesse's only child John retained a .5 acre rectangular parcel¹ in the northeast corner of the estate and the remainder came under the ownership of Steven and Jean Goldman.²

THE SITE

The verdant Strauss estate is located only a few lots away from Lake Michigan. It is contained within an elongated, irregularly shaped parcel 613.35' deep and approximately 315' wide at its

¹ The lot retained by John Strauss was primarily woods with a short, crushed stone driveway off Maple Hill Road. Along the driveway was a small frame shed and an undistinguished frame 2-car garage erected in 1941; the latter burned in the 1960s. On this lot, in 1975, John Strauss erected a modern house designed by Grunsfeld and Associates.

² Warranty Deed from John L. Strauss to Steven Goldman and Wife dated December 20, 1974, recorded in Cook County, Illinois on December 26, 1974 as instrument number 22947875..

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greatest breadth. The house, outbuildings and grounds are meticulously maintained and retain a high degree of integrity.³ Characteristic of its Country Place era, the estate's landscape is integrally designed with the house, being generally formal near the house and increasingly informal or utilitarian away from it. Generously set back, the house is positioned west-of-center on this sloped lot. The lot's expansiveness accommodates this graciously planned estate whose amenities including an outbuilding compound at the entrance, gardens, woods, a dramatic allée to the main house, as well as a large naturalistic side yard and a rear lawn overlooking one of Glencoe's wild ravines.

The Strauss estate is a blend of informality and formality. Its two entries—a service entrance and the main entrance—are located on the property's northern edge, along slightly-angled Maple Hill Road. A low, painted rail fence borders this narrow street. At the west end of the fence is the service entrance, consisting of a simple opening to a long gravel drive running along much of the west property line.

The main entrance is approximately 120' east of the service entrance. It consists of symmetrical wing walls that front a gravel forecourt flanked by a greenhouse/potting shed and a garage/apartment. The grouping irregularly steps down from west to east along angled Maple Hill Road, creating an informality of massing appropriate to the 17th century rural Norman architecture that inspired the estate's aesthetic. The irregularity of the stepped massing disguises the way the entry forecourt pivots slightly south. This pivot is the key in shifting the spatial organization from the angled exterior street to an axially-organized entrance drive to the house. A long formal allée axially links the entrance ensemble to a larger forecourt fronting the L-shaped house. Concrete pylons flank the entry to each of the three spaces and serve as rhythmic accents along the axis.

The main entry forecourt (approximately 50' square) is close to Maple Hill Road, accessed by a flared gravel driveway off the street. The south end of the driveway is flanked by the forecourt's concrete wing walls, (approximately 7.5 feet high by 20' long) which have engaged pylons topped by ball finials. The pair of slatted wood gates with curved tops that was originally attached to the pylons is severely deteriorated and is safely stored in the basement. Continuing west from the wing wall is a long, narrow greenhouse/potting shed whose width juts forward of the wall and whose length runs along angled Maple Hill Road. Continuing east of the opposite wing wall almost to the sidewalk along Maple Hill Road, is the side (north) façade of the garage/apartment. The front façade of the garage/ apartment runs perpendicular to the wing wall and forms most of the forecourt's east boundary. The rest of the forecourt's east, south and west sides are bounded by a continuation of the low, painted rail fence, fronted by a narrow planting bed. The perimeter of the gravel forecourt is highlighted with by a banding of red brick, laid end-to-end, three rows deep. This banding continues from the south end of the entry forecourt, down the long, narrow gravel drive framed by an allée of trees, and around the large forecourt of the

³ Original plans, elevations and details for the Strauss House that are housed in the Art Institute of Chicago Ryerson/Burnham Library are accessible on-line at <http://digital-libraries.saic.edu/cdm/search/searchterm/jesse%20strauss/field/all/mode/all/conn/and/order/title/ad/asc/cosuppress/1>

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house. The allée affords a vista to the walled forecourt's entry pylons and the front entrance of the house. The trees lining this road were originally elms. Decimated by Dutch Elm Disease, they have been replaced with linden trees.⁴

Between the entrance compound and the house forecourt, the axis passes thru gardens, woods and orchards. On the west side of the entrance forecourt and south of the greenhouse is a large square cutting and vegetable garden that is bounded by a painted rail fence. The garden is organized into quadrants with a central feature and grass paths between and around the quadrants. It is entered through two picket gates on the east and one the west side. South of this garden there is a band of woody growth, behind which is a lawn, interspersed with fruit trees, that faces the service court. David Adler's 1921 plot plan for the estate⁵ depicts a work yard west of the entrance forecourt, with a much larger oblong vegetable garden bordered by fruit trees and berry bushes to the south. A pergola connecting the garden with the service court was to be located to the south of the vegetable garden. The only physical evidence that this plan may have been realized is one very old apple tree and lilac bushes in the yard adjacent to the service court.

On the east side of the entrance forecourt is the garage/apartment; behind it is a grass yard. Beyond the yard are woods stretching east to the property line and south to near the main house. The 1921 Adler plan shows woods in this area. A half acre of this wooded area was lost in 1974 when the new northeast lot was cleaved off.

At the terminus of the allée driveway is the house forecourt. It measures 75' square and stretches across most of the L-shaped front façade. The house forecourt is bounded by concrete walls approximately 6' high on the north, east and west. The south side of the forecourt is defined by a low, concrete parapet wall that extends across the front of the house from the main entry doors to the forecourt's east wall. Along the forecourt's north and east inside walls are wide planting beds lined with mature apple trees with groundcover beneath them. Along the west wall and the front of the house are narrower beds of groundcover and espaliered trees or vines. The forecourt's surface is gravel. A large circle of brick, as found on the original drawings, was added to the center in 2005.⁶ The circle replaced a large square laid with paving bricks that had become severely deteriorated.

In addition to the axial main entry on its north wall, the forecourt has a smaller opening on each of its other sides. On the west wall is an opening adjacent to the service wing of the house, from which three red brick steps descend to a red brick path and planting bed bordering the service wing's north facade. On the south side of the forecourt, next to the front door, there is an opening in the parapet wall that faces a narrow bluestone terrace along the front of the house. This opening has a pair of wood gates that are arched, spindled, and painted blue and white. The third

⁴ In a July 18, 2004 e-mail to Susan Benjamin, former owner Jean Goldman stated that during the time the Goldman's owned the property they had to replace the elm allée with linden trees.

⁵ Martha Thorne, ed. *David Adler, Architect: The Elements of Style*. New Haven: The Art Institute of Chicago. Chicago in association with Yale University Press, 2002, p. 95.

⁶ Stephen Balsamo interview with Gwen Sommers Yant, July 17, 2014.

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opening, containing a taller, arched wood gate with spindles above and a raised panel below, is in the east wall. This gate is painted blue and white and opens to a path in the adjoining swimming pool area.

The L-shaped swimming pool area, which was designed by architect Ernest A. Grunsfeld c. 1957⁷, is roughly the same length as the adjoining walled forecourt. It is accessed on the north by a brick path bordering the forecourt's north wall. The projecting stem of the "L" is a patio with rounded corners that is accessed on the south by the house's projecting, curved east terrace. Bounded by a random-laid stone parapet wall with wide coping, the swimming pool area has a deep parterre bed on its west side (along the outside wall of the forecourt), a rectangular built-in swimming pool in the center, a pool house at its north end and the patio projection on the southeast. The pool area, which is surfaced with bluestone, is one of the few changes to the estate's original plan.

In addition to the walled forecourt, most of the remaining main house perimeter is augmented, as originally designed, by a terrace. Screened by plantings, the concrete retaining walls of the terrace become increasingly steep as the land slopes from north to south toward a wide ravine located at the back of the property. The terrace, originally surfaced with flagstone, was changed to bluestone sometime before the mid-1970s, probably at the time that the bluestone pool terrace was built. Accenting the bluestone of the east and south terrace are thin, widely-spaced rows of crushed granite, laid north-south. These were installed in 2004 and replaced deteriorated strips of pebbles pressed into cement.⁸ A small terrace at the west end of the rear terrace and one step below it retains its original surface of red brick.

The east terrace, which wraps around the east end of the house, is raised slightly above the gently sloping lawn of the east side yard. The terrace's north segment is a parapet-walled patio that originally was designed to contain a small parterre garden.⁹ There is no physical evidence of its having been constructed nor known records. The eastern end of the east terrace has been extended somewhat, with a converse projection bounded by a concrete parapet wall. This projection is located beyond a symmetrical pair of segmental arched steps that were part of Adler's original design for the hardscape. The swimming pool area is accessed by the northern set of these curved steps. As originally designed, this area was to be occupied by a continuation of the virgin woodland east of the allee. The woodland was designed to end at a broad, formal rose garden that was sited on axis with the east end of the house. It centered on the east terrace and was accessed by the existing pair of symmetrical steps. A cross-axial path was designed to continue north out of the garden and into the center of the woods. From there, multiple curved paths meandered through the woods to connect with the allee, coach house and Maple Hill Road, or back to the formal rose garden.¹⁰ Although site evidence is not present today¹¹, some of these

⁷ Oral History of Ernest Alton Grunsfeld III/ interviewed by Annemarie Van Roessel, compiled under the auspices of the Chicago Architects Oral History Project, the Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, the Art Institute of Chicago, 2004, p. 142.

⁸ Interview with Steve Balsemo, at 110 Maple Hill Road, Glencoe, July 17, 2014

⁹ Thorne, p. 95.

¹⁰ *Ibid.*

¹¹ Some of these paths were located on the lot, in the northwest corner of the estate, that was cleaved off in 1974.

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features may have been realized. Grandson John Strauss, Jr., who grew up on the estate in the 1960s, remembers vestiges of the axial path into the woods and the meandering trails.¹² A 1938 aerial photograph of Glencoe, although not of high resolution, does show the estate and what looks to be the formal garden at the east end of the house.¹³

The rear terrace continues from the east terrace, across most of the rear of the house, and terminates at the end of a two-bay projection. A concrete parapet wall bounds the terrace surface. Against the wall on the rear terrace are deep planting beds. Set on a high concrete retaining wall because of the terrain's steep slope, the rear terrace accesses the rear lawn by means of a double concrete staircase. Wrought iron railings link concrete piers at the foot and landing of each staircase. Recessed west of the rear terrace is the small, rectangular terrace with a brick floor, wrought iron fence and corner concrete piers.

Lastly, the perimeter of the house was planned with a service court adjacent to the rear (west) façade of the service wing. This court is gravel and has a high concrete wall along its south edge. A narrow planting bed borders the wall and a narrow, gated opening in the wall leads down four concrete steps to the rear yard. A detached garage built in 2004 is located on the north end of the service court. The service court accesses the estate's secondary entrance off Maple Hill Road via a gravel drive along the west edge of the property.

HOUSE

The L-shaped house was designed in 1921 by David Adler during his partnership with Robert Work. Characteristic of Adler, the house displays a disciplined plan, excellent craftsmanship and special attention to detail. Carefully proportioned, the house is modeled after seventeenth-century French Normandy farmhouses, with a steeply pitched roof, simple stucco surfaces and a prominent corner turret. The massing of the Strauss House is basically L-shaped, with overall dimensions of approximately 75' north-south and 115' east-west. The 2-story octagonal turret with it towering, bell cast, conical roof topped by a weather vane, anchors the inside corner. This turret visually separates the 2-story main house (oriented east-west) from the 1 ½-story service wing (oriented north-south). The house retains an exceptionally high degree of integrity in plan, elevation and detail. With minor exceptions, everything is original except for the kitchen area and bathrooms, which were updated in the 1950s by the Strauss family and in 2004-2005 by the present owners. The rehabilitation work was all sympathetic to Adler's design intent for the house---utilizing quality materials and displaying a high level of craftsmanship

The exterior walls of the house are sand-colored stucco; the wood trim is cream colored. Most windows and doors are flanked by shutters that are subdivided with two vertical raised panels. The shutters are painted marine blue with white panels and each is held in place by a simple linear wrought iron shutter dog. The architectural bays are regularly spaced with stacked fenestration. Doors are the same colors as the shutters. Windows invariably have divided lites

¹² Barbara Strauss Herst and John Strauss, Jr., interview with Gwen Sommers Yant, August 9, 2014.

¹³ University of Illinois, Illinois State Geological Survey, <http://crystal.isgs.uiuc.edu/nsdihome/webdocs/ilhap/>

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and are taller on the first floor than on the second floor (because of the addition of a divided transom) and are almost always paired. The openings consist either of 12-lite French doors with divided transoms or paired 8-lite casements. The window sills add a thin red accent, being constructed of narrow terra cotta tiles laid end-to-end horizontally. The roof, which is of varying heights, is wood shingled. The main house is topped by three steep, slightly bell cast hipped roofs---a lower hip covers the three eastern bays and slopes into a higher hip covering the two western bays. Where these roofs meet on the rear (south) side, they are intersected by a cross-hip covering a two-story projection. The service wing is topped by a gable roof. Like other buildings of the estate, gable ends have shallow eaves and are supported by short, exposed purlins. Four oeil de boeuf dormers accent the lower hip of the main house, while gabled dormers accent the higher hip and service wing.

The front (north) façade of the main house, which is located east of the corner turret, is five bays wide, asymmetrical and comprised of two planes. The two western bays are contained in a projecting entry pavilion defined by a sweeping gable that directs the eye downward to the main entrance. The shallow eaves of this gable have short projecting purlins. Positioned one limestone step above grade, the segmental-arched main entrance is banded with limestone and contains a pair of raised-paneled, wood, double doors topped by a decorative leaded glass transom and lighted by a central lantern built into the transom. The lower panels of each door are raised, while the larger, upper panels have a curving head. The lower panels also project slightly beyond the door plane. These panels are molded at the top and bottom and have a central inset panel. Both doors are painted marine blue, with white accenting the upper and inset panels. Between the front entrance and turret is a pair of wood French doors on the second floor. These French doors are topped by a divided-lite transom, flanked by raised-paneled shutters and have a low wrought iron railing in front of them. The railing's design of alternating ellipses and circles repeats that in the transom over the main entrance. Directly below these French doors at ground level is a garden bench that was originally designed for this spot. It has a curved, paneled back and is painted blue and white.

The three eastern bays of the main house's front facade, with one exception, have first floor windows of paired 8-lite casements with transoms; stacked directly above, on the second floor, are paired 8-lite casements without transoms. Raised-panel shutters flank the windows. The two bays closest to the front door are also topped with oeil-de-boeuf dormers. The main house has two mottled red brick chimneys projecting from the hipped roofs. One chimney is taller, narrower and is located between the dormers on the front façade; the other is shorter, broader and is located on the crest of the main roof just before it intersects the roof of the projecting entry pavilion. The roof is drained by copper gutters and downspouts.

The east façade of the main house is two bays wide. The second floor has casement windows identical to those on the front façade. Projecting from the first floor is a polygonal sun room, topped by a parapet that wraps the east end of the house. Its five large, divided-lite openings have alternating segmental arched and rectangular tops. These openings access the surrounding terrace through French doors. The sun room is faced with a lattice that supports trained vines and continues around to the first floor of the rear façade.

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The south (rear) façade of the main house is 10 bays wide, with a projecting pavilion containing the sixth and seventh bays from the house's east façade. The fenestration of the second floor is identical to the paired casements of the other facades and is stacked above the fenestration of the first floor. On the first floor, beginning at the east end, the first bay contains an arched sunroom opening. The next three bays consist of a central pair of French doors flanked by paired casement windows; all have shutters and transoms. This ensemble is further highlighted with oeil-de-boeuf dormers atop the bays flanking the French doors. Bay five (directly west of this trio) has a single door with raise panel below, curvilinear panel with divided light above and a substantial surround with a divided transom. The adjacent projecting pavilion has 4 shuttered pairs of French doors with transoms—two on its south façade and one on each of its side facades. The west end of the rear façade has a Palladian-like composition--- a central pair of French doors topped by a divided lunette that is flanked by separate, individual French doors. A lattice pergola shelters the recessed terrace that is accessed by the Palladian group as well as the pair of French doors at the west end of the projecting pavilion.

The west (side) façade is composed of the 2-story main house on the south and the 1-1/2 story service wing on the north. The main house portion is 3 bays wide. Its second floor has 3 pairs of shuttered, 8-light casement windows. Out of the roof, where the main house's hip ends and the service wing's gable begins, a tall, narrow mottled red brick chimney subtly marks the transition between the main house and service wing. A gabled dormer containing a vent is positioned south of the chimney and above the northernmost bay of the main house. On the main house first floor, the two south bays are filled by a glazed segmental arch identical to those of the sun room. In front of it is a flush wrought iron railing. There is one other window on this floor, which is identical to the shuttered casements above. On the basement level, below the segmental arch, are two pairs of casement windows without shutters.

The 1-1/2 story service portion of the west façade is 5 bays wide and projects forward of the main house. The demarcation between the main house and service wing is clearly indicated on the first floor by the service court's south wall, which intersects the west façade of the house where these functions divide. Above the intersection of this wall, however, the transition is subtly and brilliantly achieved through changes in massing, fenestration and roof configuration on the west façade. Thus, at the south end of the service wing, the gable roof cuts away at the level of the 1/2 story dormers to reveal a "transition" window in the plane of the main house on the second floor. This window's paired casements match its main house neighbors, but this window has a shutter on only one side (positioned below the chimney marking the functional transition), while its other side appears "pushed" into the service wing mass. The cut-away illusion is completed on the first floor where it projects with a flat roof to where the gable would have been.

On the first floor of the service wing's west facade, the two bays closest to the main house have 8-light casement windows. The south bay has a ribbon of four casements and the north bay has a pair of casements. The remaining two bays of the service portion of the west façade are recessed behind a concrete terrace faced with red brick. Each bay has a large segmental-arched opening. The south opening contains a central door with sidelights. The bottom half of the door and

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sidelights have identical raised panels. The door has a divided light upper pane, while the upper pane of the sidelights has three horizontal divisions. The other segmental opening is closed with an overhead wood garage door with horizontal striations. The original opening in this location was a paired casement for the houseman's room. Sometime between the mid-1970s and early 2000s the room was repurposed as a garage and the present opening and door were installed, with a concrete ramp leading to it. The half story of the roof of the service wing has gable-front dormers that contain pairs of 8-light casements. The roofs and sides of these dormers are covered with wood shingles like those on the roof. The dormers are stacked over each bay, but because the two north bays are recessed, the gable roof cuts back to the bottom of the dormers there. Thus, the two north dormers are wall dormers, even though all four dormers are in the same plane. The basement of the service wing is accessed from the southeast corner of the service court, next to the concrete wall along the south side of the court, where a concrete staircase descends to the basement entrance. A wrought iron railing tops the north retaining wall of the staircase.

The side facades of the service wing are gable-ended, have minimal fenestration and short eaves with exposed purlins beneath them. The south façade, which faces the rear yard, has one bay of windows. Both the bay's first floor and basement windows are identical to the nearby windows on each floor of the main house. The first floor window has a pair of 8-lite casements flanked by shutters, while the basement window has a pair of 6-lite casements without shutters. The short north-facing façade segment that connects the two planes of the west wall has only a small square, paneled door that was for ice delivery. The north façade of the service wing has a single bay of stacked casement windows consisting of 8-light pairs with blue-and-white raised-panel shutters

The east façade of the service wing faces the forecourt and is comprised of three identical bays. The first floor of each bay contains a pair of 8-lite casements flanked by shutters matching those on the rest of the house. Directly above each of these pairs is a gable-fronted wall dormer containing a pair of 8-lite casement windows.

Interior

First Floor

The interior of the main house, like the exterior, is orderly, logical, and has undergone very little change. Original light fixtures survive, as does almost all of the window and door hardware. Solid doors generally have three raised rectangular panels—a tall upper panel, a shorter lower panel and a thin middle panel. Casement windows and French doors are recessed, and below each casement is a wood radiator cover with a broad raised panel. The house retains its original, low-pressure steam heating system and the enormous twin Warren-Webster Company boilers in the basement. The radiator covers, as well as wood trim and casings, are typically painted. Walls and ceilings are plaster, with the walls generally having a sand finish. The baseboard is generally a simple fascia, while the crown molding varies in profile. The floors in the house are primarily oak that is stained dark, although a few rooms have tile or brick flooring.

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The plan of the first floor of the Jesse Strauss House is L-shaped, with service functions in the shorter, north-south oriented wing and family functions in the longer, east-west section. The first floor contains 7 major rooms. The family living section---the main house---includes the vestibule, entrance hall, living room, living porch, dining room, breakfast porch, stair hall and powder room/dressing room. The service wing includes the serving pantry, kitchen, laundry room, rear stair hall, office, service porch and a storage room.

The main entrance doors open into the vestibule, which in turn opens into the entry hall. These rooms form the central north-south axis through the house. A rust-colored, hexagonal tile floor unifies the rooms, as does the tall, wood fascia baseboard that continues the height of the doors' bottom rail. The barrel-vaulted vestibule has a blind niche in the west wall. The east wall has a segmental-arched door with a divided upper lite and three raised horizontal panels below. This door opens to the narrow north terrace. The vestibule opens south, through a pair of three-panel doors on axis with the front doors, to the entry hall.

This entry hall has a tall, coved, tray ceiling accented with a convex curve at each corner. An original wrought iron hanging lantern fixture is centered in the room. The 17.5' X 11' entry hall is a major circulation hub on the first floor. At its south end is a single door with a divided, curvilinear upper panel and raised lower panel that opens to the rear terrace. Off a central opening on the entry hall's east wall, a cross axis is created with two rooms arranged enfilade---the living room, and, to the east, the living porch. West of the entry hall is a cluster of four rooms, comprised of the dining room, main stair hall, breakfast room and serving pantry.

The rooms of the eastern axis are surrounded on the north, east and south by terraces. Views and access to these terraces and the landscape beyond are integral to the organization and experience of these rooms. A pair of three-panel doors opens from the entry hall to the light-filled living room (32' X 22'). This pair of entry doors, centered on the living room's west wall, is balanced by a pair of identical doors, centered on the east wall, that lead to the glazed living porch. The living room's north wall has paired casement windows that symmetrically flank the central fireplace. This fireplace has a carved limestone antique French mantle and a limestone hearth. There are paired casements opposite the windows on the north wall. They flank French doors topped by transoms. A view of the forecourt is afforded by the north windows, while those on the south look onto the rear terrace, lawn and ravine beyond. The windows have radiator cabinets, with raised panel detailing below them. The flooring in the room consists of oak 6" wide wood planks that are stained dark. A row of blue and white delft tiles form the baseboards. The room has a painted beamed ceiling. Mirrored sconces flank the doorways to the entry hall and the sun room. There is a pair of wood cabinets with decorative curvilinear tops and paneling that matches the radiator covers. These cabinets flank the doorways and, like the sconces, were specially designed for the house.

The bowed, 5-sided, living porch adjoins the east end of the living room. Abundantly glazed, its north, east and south walls each contain a recessed, segmental-arched opening with French doors, divided transoms and side lites. There are narrow splayed walls between them, each

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containing French doors topped by a divided transom. The French doors of the living porch lead onto the surrounding terrace with its panoramic view of the pool area, east lawn and ravine. The floor of the living porch is red brick laid in a diagonal herringbone pattern. At the edges of the room, the brick is laid horizontally in a band 4 rows deep. The walls are trimmed with a tall flat baseboard that is the same height as the bottom rail of the French doors. The ceiling is coved, with a thin molded double band.

On the other side of the main entry hall from the living room there are two pairs of three-panel doors. Those on the north open to the main stair hall, while those on the south access the dining room.

The main stair hall contains the curving, dog-leg main staircase in its northeast corner and a three-panel door to a dressing room and powder room in its northwest corner. Centered in the south wall is a large segmental blind arch. It is flanked by three-panel doors, the one on the west opening to a closet, while the one on the east door is a false door. An opening centered on the west wall, which is on axis with the paired doors opening off the entrance hall, leads to the serving pantry; its door is stored in the basement. The stair hall has a coved, tray ceiling with a molded inset panel.

The main stairhall is lighted on its north wall by a pair of French doors, topped by transoms, which are recessed within a coved segmental arch. The design of the exterior guard railing---ovals joined at the middle by small circles---is visible through the French doors. As a whole, the ornamental main staircase balustrade gives the appearance of being carved from a single sheet of wood as it gently curves at two dogleg landings and again at the second floor where it returns to become the second floor hall balustrade. The entire balustrade, which is painted, is comprised of closely spaced oval openings with small shallow circles carved in the center of the wood between them. This form echoes the pattern on the French doors' railing. A swan's neck newel post with bas relief leafy/floral carving anchors the stair railing on the first floor.

The dressing area, with its adjoining powder room, is tucked into the turret space and entered through the door under the staircase in the northwest corner of the stair hall. This door opens north into a small hall with a groin vaulted ceiling. A three-panel door on the east opens to what once was a telephone booth, but is now empty. An arched opening west leads to a dressing area with built-in painted wardrobes along the south wall and crown molding trimming the ceiling. The wardrobes have doors with two raised panels. On the opposite (north) wall is a central three-panel door that leads to a small powder room. The powder room retains its original toilet, has a canted east wall and a single casement window on the north wall.

The dining room (21'6" X 21' 0") is adjacent to and directly south of the stair hall. The south half of this formal room is surrounded by terrace, which is accessed by four pairs of transomed French doors. These doors consist of a symmetrical pair on the south wall and an axial pair on the east and west walls. In the north half of the room, axial paired three-panel doors open to the entrance hall on the east and to the breakfast porch on the west. The north wall of the dining room has symmetrical two-panel doors at each end, the east door opening to the silver safe and

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the west door opening to the serving pantry. Off-center on the north wall is a fireplace with a mirrored overmantle. The fireplace mantle is wood. It is curved and molded above the firebox, and flanking the firebox it has pilasters topped by a carved strap. The hearth is grey marble.

The dining room walls have wallpaper designed in a boiserie pattern, with alternating broad and narrow panels and curved corners. A molded chair rail separates the dado from the taller, curve-topped upper panels and molded cornice. The dining room walls retain many other original features, including the room's original color scheme (and original paint that is dark and light taupe), the brass 3-armed wall sconces flanking the central panel on each wall, the mirrored upper panel on the wall opposite the fireplace overmantle, and the room's 18th century hand painted wallpaper covering the alternating broad upper panels. The room's oak floor is stained dark and runs north-south, however the perimeter of the fireplace wall (north) and the opposite (south) wall have a band of 4 boards running parallel to the wall.

Accessed west off the dining room are the breakfast porch and the small southwest terrace. The 17' X 13' breakfast porch is flooded with light from glazed openings on the west and south. A segmental arch fills the west wall and contains a pair of 12-lite French doors, flanked by 18-lite French doors that are topped by a divided-lite lunette. The south wall has three separate glazed openings consisting of paired French doors topped by a divided-lite lunette and flanked by single French doors. They all open to the brick terrace (one step down) that is about the same size as the breakfast porch. The northeast corner of this terrace is also accessed from the dining room. The north wall of the breakfast porch has symmetrical three-panel doors at each end; the west door is false and the east door opens to the serving pantry. The floor of the breakfast porch is the same diagonal herringbone-patterned red brick as the living porch and has a horizontal band of bricks around the perimeter. The room has a coved tray ceiling that has a thin molding with convex corners. Like the living porch and dining room, the breakfast porch has no visible radiators. It is heated, as originally designed, through floor grates from radiators suspended from the basement ceiling below.

The serving pantry adjoins and is immediately north of the breakfast porch. This room is a transitional space between the main house and the service wing. In general, the service wing is differentiated from the main house by simpler molding, fewer moldings (especially around the ceiling) and stained rather than painted wood trim. The doors in the service wing typically have two panels that are recessed.

The serving pantry is an important circulation space. It connects to the dining room (through a recessed, two-panel door in its southeast corner), the main stair hall (through the opening entered on its east wall), the service stair hall (through a two-panel door in the opening centered in the north wall) and the kitchen (through an opening on the splayed wall west of the service hall door).

The oblong serving pantry (21' X 10') is lighted on the west wall by a pair of recessed casement windows over a soapstone sink. The north and south walls are lined by original painted floor-to-ceiling cabinets with glazed divided-lite upper doors and lower doors with recessed panels and

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drawers. Scrolled brackets support the upper cabinets. The countertops are white Carrara marble. The marble countertop was installed when the kitchen and pantry were sensitively rehabilitated in 2004, at which time two hanging light fixture replaced a fluorescent fixture, and the soapstone sink, small appliances and under-cabinet lighting were also installed. The serving pantry cabinets retain their original hardware, which was restored during the rehabilitation. The floor, previously laid with linoleum, is now quarter sawn oak, stained dark. Wood trim is simple and painted.

The adjoining kitchen has painted wood cabinets on its east, south and west walls like those in the serving pantry. A ribbon of four casements is centered across most of the west wall, while a pair of casements is located at the west end of the south wall, next to the centered stove. This room had been updated in the 1950s with metal lower cabinets, steel-banded linoleum countertops, a central island, fluorescent light fixtures and linoleum flooring. The only original cabinets that remain are the upper cabinets flanking the windows above the sink and the floor-to-ceiling cabinets along the east wall. The present lower wall cabinets and the stained cabinetry of the island were custom-fabricated during the 2004 rehabilitation to be both sympathetic to the originals and appropriate to the period of the house. Hardware was found that matched the original hardware. During the rehabilitation, the dark-stained oak floor was continued into the kitchen. Two new porcelain sinks were installed; fluorescent fixtures were replaced with two hanging light fixtures and ceiling cans; a Carrera marble countertop was installed under the east wall cabinets and soapstone countertops were installed under the west and south cabinets and on the top of the central island. A tile backsplash and new appliances were also installed, although the new stove retains its historic location.

Wrapping the east and north sides of the kitchen is the L-shaped service stair hall, with a laundry room at its west end. This enclosed rear staircase occupies the inside corner of the "L" and is stained wood with a simple, slat railing. A utility closet with sink is tucked into the inside corner of the rear staircase, while the basement is accessed through a stained, two-panel door that opens below the upper flight of stairs at the south end of the staircase. The square hallway west of the enclosed service staircase is an important circulation hub for the service wing. The door opening west to the service staircase has a recessed lower panel, a 9-lite upper panel and a divided transom. A two-panel door opens off the center of the service hall to an office, while the door immediately west of it opens to the service porch. The latter has 9 upper lites and a lower recessed panel. Centered on the service hall's west wall is a two-panel door leading to a laundry room; the door centered on the service hall's south wall opens to the kitchen. The service hall floor consists of rust-colored square tiles.

The laundry room has a pair of casement windows centered on the west wall, appliances and nonhistoric white cabinets, with recessed panels, on the north wall, and a sink on the south wall. The floor is black-and-white linoleum in a checkerboard pattern; it is non-historic. Originally a pantry, this small space was designed with its one door opening south into the kitchen. Prior to the 2004 rehabilitation, this space had simple wood shelves and a worn linoleum floor.

The office is located north of the stair hall and adjacent to the service porch, which is to the east of it. The office and service porch share a common wall, the upper half of which is occupied by

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three large, closely-spaced 8/8 double hung windows. The rust-colored tile of the service hall continues into the office, as does the honey-colored stain of the simple casings, baseboard and narrow ceiling crown. During a rehabilitation in 2005, wood cabinets and a desk top were installed along the west and north walls. Originally designed to be the servants' hall, this room had a door on the north wall that was on axis with the door on its south wall. The north door opens to the houseman's room, now a garage. During the 1950s the north door and casing were eliminated when the room was repurposed and the opening was filled to match the surrounding wall.

The service porch has axial doors on the south and north, opening to the service stair hall and a one car garage, respectively. The south door has a recessed panel below with a divided glazed panel above. The north opening contains a two-panel door. The west wall is almost entirely glazed, being occupied by a broad segmental arched opening containing a door with a 9-lite upper panel, a small transom and half-sidelights with three horizontal divisions; the bottom of the door and sidelights each have identical, paired, raised panels. The floor of the service porch is concrete. The walls are without moldings.

The one car garage, located at the north end of the service wing, is no longer in use. Its open interior has plaster walls and ceiling and the north, east and west walls have a central pair of casement windows. The floor is concrete. When this space was the houseman's room, it had a bathroom and closet along the east wall. It was converted into a garage sometime between the mid-1970s and early 2000s when the garage/apartment by the entrance to the estate was converted into a residence.

Second Floor

On the L-shaped second floor, the sleeping quarters of the main house are located in the longer, wider, east-west leg of the upstairs hallway while the servants' quarters are located in the shorter, narrower north-south service leg. The space in the turret at the corner of the "L" serves as the transition between the two sections of the house. There are 9 rooms in the main house section (3 bedrooms, a sitting room, 3 bathrooms, a dressing room and a sun room), as well as the main stair hall. There are 5 rooms in the service wing (3 bedrooms, a linen room, and a bathroom), as well as the service staircase.

In general, the walls on the 2nd floor of the main house continue to be sand-finished plaster with painted trim that includes simple baseboards and varying types of crown molding. Doors usually have two rectangular raised panels, and door and window hardware is typically original. Windows consist of 8-lite paired casements. They are recessed, with radiator covers below that have a raised panel front. The floors are oak that is stained dark. Changes to the plan on this floor are few.

Circulation corridors are located on the inside of the "L". Most of the 2nd floor rooms of the main house portion are reached by an axial corridor that runs along the north wall, intersects the center of the main stair hall (located perpendicular to the turret) then continues west for a short

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distance. The south bedroom, however, is reached directly from the stair hall. All the rooms of the service wing portion are reached by a sinuous extension off the main corridor.

The 2nd floor stair hall, which has the main staircase open along its north side, has subtly curved details. In addition to the coved, segmental-arched recess on the stair's north wall and the curved forms and details on the staircase, the main stair hall has a molded coved ceiling. This ceiling's flat interior has a curved-profile molding that circumscribes a panel with convex corners. Segmental-arched openings at the east and west ends of the main stair hall access the barrel-vaulted axial corridor.

East of the main stair hall this corridor is subdivided at approximately 2/3 of its length by a segmental arched opening containing a deeply recessed door. Between the stair hall and this door there is a closet on its north wall. On its south side, the corridor immediately accesses the sitting room and then a walk-in closet. At the east end of the closet is the arched opening and recessed door. East of this door the corridor continues as a private hall accessing the dressing room and then the master bedroom. Each segment of the corridor is lighted by a recessed casement window on the north wall.

The rooms contained in this east wing are now used as a master bedroom suite. The sitting room (17'0" X 11'3"), originally called the "guest room," is located at the southwest end of the east wing corridor. Its entry door, which is close to the opening of the corridor, is on this room's north wall. The sitting room's east wall is slanted at its north and south ends, and there is a door in each of these slanted segments. The north door opens to a closet, while the south door opens to the master bedroom bathroom. On the south wall of the sitting room there is a recessed pair of casement windows in the center. The ceiling is banded by a fascia and narrow molding adjacent to the crown molding.

The large master bathroom is accessed from the sitting room through the door on the south slanting wall. Originally, the current master bath space contained two small, adjoining bathrooms. These adjoining bath rooms had been remodeled in the 1950s. Their space was combined and updated in 2005 with a new shower, toilet, double vanity, light fixtures, marble floor and walls. The new bath tub against the south wall is flanked by pairs of recessed casement windows

East of the master bathroom are two rooms, the dressing room and the master bedroom. It is possible to privately pass through these rooms from the master bathroom because of two axial doors at the rear (south end) of the dressing room walls. Similar private passage is created north of the dressing room, where the main corridor becomes a private corridor opening south to the dressing room and east to the master bedroom.

The dressing room has painted, built-in, floor-to-ceiling cabinetry and walk-in closets along its east and west walls. This cabinetry has raised-panel doors. The adjoining master bedroom (21'6" X 16' 6") is lit by recessed pairs of casement windows on its three outside walls, specifically a symmetrical pair on the east wall and one on each of the north and south walls. The perimeter of

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the master bedroom ceiling has a molding that contains a rectangle with a convex curve at each corner.

In the southwest corner of the stair hall, a door opens to the south bedroom, originally the “child’s room”. Looking north, this doorway is on axis with the hall’s descending staircase. Inside, the room looks to be paneled in knotty pine; however, all surfaces are actually faux painted and original. The door to this room is positioned in the center of the north wall, recessed behind flanking book cases. The room’s paneling gives the appearance of flush boards and is accented by a baseboard, molded chair rail and simple crown molding. Generally, below the chair rail boards are painted to look as if laid horizontally, while those above it look to be laid vertically. The recessed book cases flanking the doorway visually rest on the chair rail, each having a curvilinear, arched top. Aligned directly below each bookcase is a pair of recessed-panel doors that access cabinets. Centered on the east wall is a large bed alcove with a curvilinear, arched top. Single-arm sconces flank the bed alcove and they, in turn, are flanked by doors located at either end of the east wall. The doors open east to a long, narrow space running behind and along the length of the east wall. A new wall divides the space and has a large rectangular opening near the ceiling. The north door of the alcove wall opens to the painted, built-in wardrobes of the dressing area. The south door opens to the bathroom, which retains its 1950s tub; all the other fixtures and wall treatments dates from the 2005 rehabilitation. At that time, a wall was also constructed to separate the dressing area from the bathroom. On the south wall of the bathroom a segmental-arched recess contains a pair of casement windows.

The south wall of the south bedroom has a pair of recessed casement windows identical to those in the bathroom. The west wall of this bedroom has a pair of nonhistoric sconces in the location where there were sconces historically. Near the south and north ends of the west wall are, respectively, a pair of recessed casement window (like those on the south wall) and a pair of doors that open to the sunroom. These doors have an 8-lite upper panel and a raised lower pane. Like the other major features of the south bedroom—the bookcases, bed alcove, doors and windows—the knotty pine paneling above the paired doors is appears to be laid horizontally between the top of the feature and the crown molding. The flat ceiling has a fascia and perimeter molding that surrounds a rectangle with convex curves at each corner.

The sun room (17’0” X 13’3”) is flooded with light from recessed, paired 8-lite casement windows that fill most of the south and west walls. There are two such windows on the west wall and three on the south wall. Covered radiators are only found under the window on the west wall. On the south wall, a pair of non-historic sconces, in the historic location, flank the central pair of casements. Originally called the “sleeping porch”, this simple, sunny room has no crown molding. A two-panel door, close to the windows in the northwest corner of the room, opens to the west bedroom.

Originally a “guest bedroom”, the west bedroom has its own bathroom and closet, which are accessed from symmetrical doors on the north wall; the bathroom door is on axis with the door to the sun room. This bathroom had been remodeled in the 1950s and was completely updated in 2005, with the exception of the bathtub. It has a recessed casement window on the west wall. The

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primary entrance to the room is a door in the center of the west wall. It is connected to the main stair hall by the short west end of the main corridor. This short corridor also has doors on its south and north sides, respectively opening to a closet and the service wing corridor. The closet in the hall is also accessed inside the west bedroom, through a door located south of the doorway from the hall.

The service wing corridor veers north, through the turret and past the rear staircase before it straightens out at the north end. The second floor of the service wing, like the first floor service areas, has stained wood, simple moldings, doors with two recessed panel, original hardware and smooth plaster walls.

In the turret space, there is an exposed staircase leading up to the top of the tower; a single casement window on the east wall lights this staircase as it winds upward. There is a closet tucked below the tower staircase. Past the turret staircase, the east side of the service corridor accesses the rear staircase, a bathroom and the northeast corner bedroom (12' X 9'6"). Both the turret and rear staircases have simple slat railings, and all wood is stained a honey color. On its west side the service corridor accesses a linen room (12'9" X 10'0"), which has walls that are lined with stained, built-in cabinetry; a bedroom (11'0" X 10'3"), and the northwest corner bedroom (12'0" X 9'6"). Because the second floor of the service wing is a ½ story from the exterior, the outside walls of all rooms slant inward and each room has a dormer containing a pair of casements with a recessed-panel radiator cover below. The paired casement at the east end of the service wing, however, is split between the adjacent bedrooms at the east end of the floor. Originally "maids" rooms, the three small bedrooms of the service wing each have a closet. Each also had a sink in the room, but these no longer survive. The bathroom was rehabilitated in 2005, when it was enlarged by incorporating the space of the closet immediately south. This bathroom has its original claw foot tub and wood floor; the pedestal sink and toilet are new but in keeping with the style and period of the service wing.

SERVICE BUILDINGS

Garage/ Apartment

The 1 ½ story garage/apartment, located along the east edge of the estate's entrance forecourt, off Maple Hill Road, is L-shaped and was constructed in 1924.¹⁴ It resembles the service wing of the main house in its massing, materials and details, which include stucco walls, 8-lite paired casement windows, raised-panel shutters, large segmental-arched openings on the ground floor, paneled doors, and blue-and-white trim. The building is topped by a steeply-pitched shingle roof with gable-ended wall dormers containing paired casements; it has copper gutters and downspouts. Originally containing a two car garage, chauffeur's room and tool house on the first floor and a gardener's apartment above, the building was converted to a single family house sometime between the mid-1970s and early 2000s, when the houseman's room (located in the main house at the north end of the service wing first floor) was converted into a garage. The

¹⁴Building Permit, No 1205, May 13, 1924, J.L. Strauss, 110 Maple Hill Road, 2-car garage.

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garage apartment, nonetheless, retains good interior integrity, especially on the second floor, having undergone a sensitive rehabilitation in 2005. The exterior of the garage/apartment has excellent integrity.

The exterior's west (front) façade is three bays wide. The two southern bays each have a large segmental arched opening on the first floor and a wall dormer above. The north bay contains the front door, which is skewed north of the wall dormer above. The front door has a 9-lite upper panel and a raised lower panel. Attached to the walls of the first floor is a trellis resembling that on the main house. The segmental arched openings of the garage/apartment's first floor were originally filled with garage doors resembling four wide, vertical boards. These opening are now plate glass windows with three vertical divisions.

The gable-ended north (side) façade has a sweeping, saltbox profile. The shallow eaves are detailed like the service wing, supported by short exposed purlins. Two bays wide, the façade's tall west bay is centered under the roof peak and has stacked casements flanked by shutters; the shorter east bay has a circular window. The south (side) façade is identical to this façade.

The east (rear) façade is three bays wide and L-shaped. It resembles the rear of the service wing in the way the long, low roof cuts back to a higher roof with a wall dormer. The long, low north bay has a bowed dormer containing three paired casement windows. A cream-colored brick chimney projects above the dormer's south end. On the first floor of this bay is a door, identical to that on the front façade, and off-center from the bowed dormer above. The first floor of the two south bays has identical paired, shuttered casements. Above each is a dormer. The middle bay's dormer is smaller and positioned off center where the roof cuts back. The end bay has a wall dormer like those on the front façade. A concrete basement staircase descends parallel to the building, under the first floor windows.

Inside, the first floor of the garage/apartment retains the general organization of its historic spaces but not their original uses or finishes. The second floor retains a higher degree of integrity, with original stained doors that have two recessed panels and original hardware, smooth plaster walls, stained wood trim and much of the original plan.

On the first floor, the original two garage spaces that occupied the south 2/3 of this floor now contain one large living room with painted exposed brick walls and a nonhistoric ceramic tile floor. The living room is lit on the east and south walls by a recessed, paired casement windows, and on the west wall by the two large glazed segmental arches. The room's coved ceiling is without moldings and retains an exposed central beam. There is a nonhistoric fireplace in the southeast corner of the living room and a historic recessed book shelf in the northeast corner. Like the recess of the windows, it has a segmental arched top. The rest of the first floor contains the original entry hall with its exposed staircase in the northwest corner. This staircase resembles that of the main house service wing in having a simple balustrade with spindles; it is also stained a honey color. East of the entry hall, there is a kitchen (in the original area of the chauffer's room) and a powder room and laundry room, located in the area that originally contained a small tool shed.

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On the second floor, the original plan is generally intact. The stair hall in the northwest corner opens east to the living room, which is lit by a pair of casement windows in the northwest corner. The stairhall is lit by a paired casement on its west wall. An opening on the east wall of the living room accesses a sun porch in the bowed dormer. South of the stair hall is an open area, lit by a paired casement on the west wall, where the kitchen and a hall were originally located. Two bedrooms occupy the south end of the 2nd floor, Each has a closet on the north wall and a shared casement window on the south wall, Between the southeast bedroom and the living room is a bathroom that was rehabilitated in 2005; it has a paired casement window on the east wall.

Potting/Greenhouse

The small, rectangular potting shed is located diagonally west of the estate's entrance forecourt. It is one story and has a greenhouse attached to its west façade. The potting shed's stucco walls are topped by a steeply pitched, slightly bell-cast hip roof covered with shingles. A slender, cream-colored brick chimney extends up from the northwest corner of the roof. Centered in the south and west façades of the potting shed are segmental-arched doors with 4-lite upper panels and three horizontal, raised, lower panels. The east façade has a pair of shuttered, 8-lite casements in the center of the wall; there is no fenestration on the north façade. Inside the potting shed, there are simple plaster walls. A large opening on the west wall opens into the 1928 Lord and Burnham Company greenhouse.

The greenhouse is one story. Its exterior is painted white and has cement-parged knee-walls. In the center of the greenhouse's south wall is a tall wood door with a 9-lite upper panel and recessed lower panel. Above the knee walls, the steel structure survives but not the original glass. During a 2004 rehabilitation of the greenhouse structure, polycarbonate panes were installed on both sides of the gently sloped roof. Where the roof structure curves, polypropylene panes were inserted. Only the row of panes above the knee walls are glass.

The inside of the greenhouse was altered in 1983 to include a lap pool.¹⁵ During the 2004 rehabilitation, the interior's sidewalls and floor were faced with tile.

Detached Garage

The 3-car detached garage is one story and located along the north edge of the house's service court. Constructed in 2005, it is sympathetic to the aesthetic established by David Adler for the estate, especially the materials, details and sensitivity to scale of the service wing and 1928 garage. The sand-colored stucco-walled garage has a rectangular footprint and regular massing. It is topped by a gabled saltbox roof with a slight flair like that on the other original estate buildings. This roof is covered with wood shingles and drained by copper gutters and downspouts.

¹⁵ Village of Glencoe Inspection Report, permit no. 8147, November 11, 1983.

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The front (south) façade is comprised of three segmental-arched openings with recessed garage doors that have an applied, large-scale grid. Small lantern sconces flank the doors and are reminiscent of a similar fixture between the nearby segmental arches of the garage and service porch.

Both side facades (east and west) are gable-ended and detailed like the service wing, with short purlins. The east facade has a 6-lite casement window at the north end and a door in the south corner that has a divided-lite upper panel and pair of raised panels below. This door is fronted by a brick sidewalk that connects it to the stairs accessing the concrete terrace in front of the service wing's two segmental openings). Connecting the detached garage to the terrace in front of the service wing garage is a planting bed. This bed was the location of a ramp created in the 1950s to access this garage when it was repurposed from the houseman's room. The west façade of the detached garage has one pair of 6-lite casement windows.

The rear (north) façade is primarily composed of the long side of the saltbox roof. Three wall dormers rise out of a low wall (approximately 5'). These gable-end wall dormers echo those on the service wing, but are more squat and contain pairs of 6-lite casement windows.

Pool House

The pool house is located at the north end of the swimming pool terrace that is adjacent to the main house's east terrace. Constructed in 1957 and designed by architect Ernest Grunsfeld,¹⁶ its style is Modern. The small, rectangular wood building (27.6' X 10.6') has symmetrical walls consisting only of large, floor-to-ceiling louvered panels. There are 8 panels on each of the north and south facades while the east and west facades each have 2 panels flanking a metal door with a screened upper panel and two recessed panels below. The roof is flat and has exposed projecting beams that repeat the rhythm of the panels. These beams cant out deeply on the front (south) façade and more shallowly on the rear (north) façade. The floor is concrete.

Inside, the pool house contains a dressing room at each end; in the center is a mechanical room. The dressing rooms—one for men and one for women-- are simple. The entry doors lead to a changing area with a shower and powder room along the inside wall.

The south end of the mechanical room, which faces the pool, is shallow and used for equipment storage. Its north end (at the rear of the pool house) houses the filters and other mechanicals. The mechanical spaces are accessed by opening the central pair of louvered panels on the north and south facades. These are the only moveable panels. The rest are stationary and backed with screens.

Integrity

¹⁶ Grunsfeld AIC Oral History, p. 142

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The integrity of the Jesse L. Strauss Estate is excellent. The integrity of the contributing buildings on the estate property is very high. The exterior of the large, L-shaped house is virtually unchanged except for the rear (west) façade of the service wing, where a segmental garage door opening fronted by a concrete ramp replaced a pair of casement windows. On the interior, alterations are minimal, few, and limited to the service wing: the houseman's room at the north end of the service wing was converted to a one-car garage; the bathrooms, kitchen and pantry were rehabilitated; a small pantry was converted to a laundry room, and the servant's dining room was converted to an office.

The integrity of the three contributing outbuildings is also very good. The garage/apartment has excellent exterior integrity, with the exception of its two garage doors having been glazed. The interior has been converted to a single family residence but retains much of its spatial organization, and, particularly on the second floor, many of its original finishes. The potting shed retains both excellent exterior and interior integrity. The Lord and Burnham greenhouse attached to the potting shed retains its structure, but has been reglazed with unbreakable panels and contains a lap pool. The mid-century pool house has excellent exterior and interior integrity.

The extensive landscape of the nominated parcel is largely unchanged from the end of the period of significance, with the exception of the allee's diseased elm trees being replaced by lindens and the deteriorated pebbles striping the east and south terraces being replaced by crushed granite. The one noncontributing building on the estate is the detached, non-historic garage. It is of limited visibility, being located at the west edge of the property, along the north edge of the service court and is sympathetic to the prevailing architectural style and palette of materials originally established by David Adler.

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.

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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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1921-1957

Significant Dates

1921
1924
1928 1957

Significant Person

(Complete only if Criterion B is marked above.)

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Cultural Affiliation

Architect/Builder

Adler & Work
Yerkes & Grunsfeld

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 Jesse L. Strauss Estate, 110 Maple Hill Road in Glencoe, Illinois, is of local significance and meets Criterion C for listing on the National Register of Historic Places. Its period of significance dates from 1921, when the house was constructed, until 1957, when the pool house was completed. The estate is eligible for listing on the National Register for its excellent example of French Revival architecture and contributing Modern pool house. The house and historic garage/apartment were designed in 1921 and 1924, respectively, by David Adler (1882-1949), who is generally regarded as the Chicago area's foremost country house architect of his generation. Architectural historian Mark David Hewitt noted in his book, *The Architect and the American Country House*, that "Adler established himself as one of the Midwest's premier architectural eclecticists during the late 1910s and the 1920s."¹⁷ Although associated with the design of historical revival estate houses, Adler particularly favored French architecture and was influenced by French farm houses and chateaux in his design for the Strauss House. There are a relatively small number of historic French Revival houses in Glencoe, and the Strauss House is the only remaining house that Adler designed that is not a remodeling. It is also Glencoe's only French Revival estate property. It displays a high level of artistry, a keen sensitivity to scale, superb craftsmanship and excellent integrity.

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

HISTORY OF THE PROPERTY

Ownership of the Property Before Strauss

The history of the property where Jesse L. Strauss built his estate dates back to 1861, when a Plat Map of Cook County and information at the Cook County Recorder of Deeds indicates that

¹⁷ Mark David Hewitt. *The Architect & the American Country House, 1890-1940*. New Haven: Yale University Press, 1990. p. 267.

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Franklin Newhall owned the property where the Strauss Estate is located.¹⁸ Newhall was an important early settler of Glencoe.¹⁹ Title records indicate that Newhall conveyed title to the area of the property where the Strauss Estate was to be built to his daughter, Emma B. (Newhall) Sherwood, in May, 1911. In June, 1920, she conveyed the property to Jesse L. Strauss and his wife Blanche.²⁰

Jesse Strauss

At the beginning of the 20th Century, small numbers of wealthy German Jews, like Jesse and Blanche Strauss, established homes near Lake Michigan in Highland Park and Glencoe. They mainly from came from Chicago's south side. The residences, for many--though not the Strausses--were initially summer homes used in addition to their city houses. By 1920, there were many permanent Jewish residents in the Glencoe, Highland Park area.²¹

Strauss came from a successful German Jewish family. His father, Julius, a "merchant in the millenary business", was born in Germany. The 1910 Census records have Jesse living comfortably in his parents' home at 2240 Calumet Avenue in Chicago. Their family had six servants, including a chauffeur.²² Jesse Leonard Strauss was born in Chicago December 17, 1880. After attending the University of Chicago, he began his professional life at Theodore Ascher Co., in the millenary business, working up from manager to officer of the company. He then joined a mortgage brokerage firm, eventually forming the Brandt-Strauss Company, serving as Vice President.²³

Jesse married Blanche Mandel January 2, 1917. She came from a particularly prominent, as well as wealthy, German Jewish family, being the daughter of Leon and Belle Foreman Mandel. In 1865, Leon and his brothers Solomon, Simon and Emanuel founded Mandel Brothers Department Store--located for many years at the corner of State and Madison Streets. The store was, according to Joseph Siry, who traced the history of Chicago's department stores, "among the most venerable firms in Chicago."²⁴ Leon's biography in H. L. Meites, *History of the Jews of Chicago* noted that Leon Mandel was a "pioneer business man of Chicago", having created "one of the greatest dry goods houses in America"²⁵ as well as a philanthropist.²⁶ Blanche's family

¹⁸ 1861 Plat Map of Cook County, Section 6. *Encyclopedia of Chicago*.

<http://www.encyclopedia.chicagohistory.org/pages/11173.html>; "County Clerk's Division of Part of the Fractional Section 6-42-13", Cook County Recorder of Deeds. Book 245C-1, pp. 89-104.

¹⁹ Newhall's house is still standing. It is located at 789 Greenleaf in Glencoe.

²⁰The 1880 Census Records indicate that Emma B. Newhall lived with her father. The 1900 and 1910 Census records have her widowed and living with her father. Ancestry.com

²¹ *Ibid.* P. 260.

²² Julius Strauss, 1910 Census. Ancestry.com

²³ The biographical information came from *Who's Who in Chicago and Illinois*. Chicago: The A.N. Marquis Company, 1945. p. 860. His bio notes that he belonged to the Illinois Athletic, Standard Clubs and Lake Shore Country Club. He was a member of the Chicago Association of Commerce, the Art Institute of Chicago and the Field Museum of Natural History. Eli Brandt & Co.

²⁴ Joseph Siry. *Carson-Pirie-Scott*. Chicago: The University of Chicago Press, 1988. p. 35.

²⁵ H. L. Meites. *History of the Jews of Chicago*. Chicago: Chicago Jewish Historical Society and Wellington Publishing Inc. 1990. Reprint of First Edition. Chicago: Chicago Jewish Historical Society, 1924. P. 436.

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home, while she was growing up, was at 3609 S. Michigan Avenue, a street sometimes known as "Millionaires' Row". The 1900 Census shows the family living with five servants as well as a coachman and his family.

Although Jewish families had settled in Chicago before that time, the City's first permanent Jewish settlers arrived in 1841 from Central Europe, largely from the German states.²⁷ As German Jewish immigrants, who first settled in the downtown area or Maxwell Street, became successful and their financial position improved, they moved south into newly developing residential neighborhoods along S. Calumet, S. Indiana, S. Michigan Avenues. The migration continued south along Drexel Boulevard and other streets in the Kenwood and Hyde Park neighborhoods.

Chicago's early settlers included Henry Horner, whose grandson of the same name would become the first Jewish governor of Illinois (from 1933-1940). Many of the early Jewish settlers, like Horner, started out as street peddlers, and later opened small stores in the downtown area. From these humble beginnings they later established more substantial businesses as Mandel Brothers Department Store. Other companies included Florsheim (shoes), Spiegel and Sears Roebuck (catalogue sales),²⁸ Alden's (mail order) Albert Pick & Co. (hotels), A. G. Becker (investments), Brunswick (recreational equipment), Inland Steel, Kuppenheimer, and Hart, Schaffner & Marx (men's clothing).²⁹

In 1920, before Jesse and Blanche Strauss moved into their home in Glencoe, they rented a place at 47 East 48th Street, in Chicago's Kenwood neighborhood, residing with their son John and three servants.³⁰

When the Strausses built their new house, they chose Glencoe, building it in the area where other successful German Jewish families were building large homes, south of Lake Shore Country Club. Large beautiful homes were built around the club, which was located at the north end of Glencoe on 300 acres, just south of Highland Park.³¹ The clubhouse was designed in 1908 by Howard Van Doren Shaw. Shaw also designed homes nearby for several Jewish families who were members of the club.³² His clients included the Benjamin Bensingers

²⁶ *Ibid.*

²⁷ <http://www.encyclopedia.chicagohistory.org/pages/671.html> .

²⁸ Philanthropist Julius Rosenwald, who was president of Sears Roebuck & Company, is arguably the best known of the German Jewish retailers. .

²⁹ Cutler, Irving. *The Jews of Chicago: From Shtetl to Suburb*. Chicago: Urbana and Chicago: University of Illinois Press, 2009, p. 172.

KAM (Kehilath Anshe Maariv Synagogue, designed by Adler & Sullivan, was built at 31st and Indiana Avenue in 1891) .

³⁰ Jesse Strauss, 1920 Federal Census Records. Ancestry.com

³¹ Lake Shore Country Club was established as a Jewish county club to be comparable in stature to Onwentsia County Club in Lake Forest.

³² The authors of *Lake Shore Country Club, 1908-2008*, privately published for the club's centennial, wrote of the "adventurous spirit" of the Jewish families living in the fashionable enclaves along S. Michigan and Prairie Avenue and the "leafy neighborhood of Hyde Park" and their desire to move northward to live in "quieter, healthier, greener suburbs. They noted, "...many members would soon use a portion of the enormous wealth generated by successful

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(Brunswick), whose home was located just south of the Club, Abraham G. Becker, whose 20 acre estate was built in Highland Park, and members of the Born family. In 1916, Moses Born, who owned one of the largest wholesale clothing firms in the country, commissioned Shaw to develop a compound of four houses that was called "Bornleigh". One was for himself and three were built for his children--Edgar, Addie Born (Mrs. Edwin) Rosenbaum and Florence (Mrs. Harold) Born Foreman. Entrance was through a pair of Shaw-designed gate houses.³³ The Strausses were among these wealthy German Jewish families, who built homes near Lake Shore Country Club and were active members of the club.³⁴

By the 1930 census, Jesse and Blanche Strauss were living in their large beautiful estate house designed by David Adler, with their son John and six servants--consisting of a chauffeur, butler, chambermaid, cook, lady's maid and laundress.³⁵ On May 13, 1924, a permit was taken out by Strauss for a two-car garage. It contained a chauffeur's room and tool house on the first floor and a gardener's apartment upstairs.³⁶ His Adler-designed house, valued at \$100,000 in the 1930 Federal Census Records, symbolized Strauss's success. His profession was listed as "investment banker". He had permanently left the millinery business.³⁷

DAVID ADLER

Jesse and Blanche Strauss selected David Adler as architect for their French Revival estate. The selection of David Adler as architect was not surprising. He was an up-and-coming country house architect, a generation younger than the established Howard Van Doren Shaw and close in age to Jesse Strauss.³⁸ In addition, an important house by Adler was nearby. Adler's first commission, the C.A. Stonehill House, was located just north of Lake Shore Country Club. It was a grand Louis XIII style chateau modeled after the Chateau de Balleroy in Normandy--designed in 1911 for Adler's uncle who, like Strauss, was Jewish and in the hat business. Stephen Salny, in his book, *The Country Houses of David Adler*, points out that the Stonehill House was "hailed by the *Architectural Record* in 1912 as the finest country house of its scale in Chicago."³⁹ By 1920, when Adler first started work on the Strauss House, he had received commissions for

commerce to build country houses in Glencoe, Winnetka, and Highland Park, where land was plentiful." Lake Shore Country Club, 1908-2008. Mesic & Company, writer and editor. Glencoe: Glencoe Country Club, 2008, p. 19.

³³ This information was provided by historian Bob Sideman to Susan Benjamin in an e-mail dated April 14, 2014. Born was an organizer and first president of Lake Shore Country Club. Edwin and Addie Rosenbaum's house was demolished in the 1970s. Edgar Born's house was sold around 1933 to Modie Spiegel, Jr. who was head of the Spiegel firm and a president of Lake Shore. Moses Born, born in Wollenburg, Germany, in 1851, came to Chicago in 1876 and entered the retail clothing business, eventually becoming enormously successful. The homes belonging to Born and to Harold and Florence Foreman have been extensively remodeled.

³⁴ Gwen Sommers Yant interview with Barbara Strauss Herst and John Strauss Jr. at Lake Shore Country Club, August 9, 2014.

³⁵ Jesse Strauss, 1930 Federal Census Records. Ancestry.com

³⁶ Stephen M. Salny. *The Country Houses of David Adler*. New York: W.W. Norton & Company, 2001, p. 58.

³⁷ Jesse Strauss, 1930 Federal Census Records. Ancestry.com.

³⁸ Adler was born in 1882; Strauss in 1880.

³⁹ Salny, p. 24. "Approach to house of Mr. C.A. Stonehill, Glencoe, Illinois." *Architectural Record*, 22, July, 1912.

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several prominent Lake Forest/Lake Bluff residents, including Joseph Cudahy, Ralph Poole, A. Watson Armour and others. Adler had, by then, (along with Shaw) become the architect of choice for the elite Presbyterian establishment. For those German Jewish families who sought the cachet of owning an Adler house, the architect's work in Lake Forest and Lake Bluff would have been architecture to emulate. In 1917, Adler was engaged to design alterations for the Glencoe homes of the Edwin S. Rosenbaums and the Albert D. Laskers,⁴⁰ both prominent German Jewish families. In 1920, Adler was asked by Harold Foreman to renovate his Shaw house, which had been badly damaged by fire in 1920. Adler enlarged and converted the house from English Country to French Normandy manor.⁴¹ Foreman was Strauss's first cousin, and the Strauss House, which Adler was working on, was located directly across the road.

David Adler homes were immediately recognized for their style and grace, and he became known as the premier architect for the rich.⁴² *The Chicago Daily News* society editor, Patricia Moore, in an article written in 1971, noted that "as status symbols go, a David Alder house makes a Rolls Royce look like a dime store purchase" and that "the esteem in which Adler designs are held by owners and admirers is nearly reverential".⁴³

David Adler was born in 1882 in Milwaukee, himself the son of a wealthy German-Jewish clothing manufacturer. After graduating from Princeton University in 1904, Adler studied architecture at both the Polytechnic University in Munich and the Ecole des Beaux-Arts in Paris. From Paris, Adler toured Europe, collecting hundreds of postcards, which along with his collection of photographs, newspaper and magazine clippings, and books, served as important sources of inspiration for his country houses. Returning to Chicago in 1911, Adler went to work in the office of Howard Van Doren Shaw, Chicago's leading country house architect. A year later, Adler formed a partnership with Henry C. Dangler, a friend from the years he studied at the Ecole who was also working for Shaw. After Dangler's sudden death in 1917, Adler took the exam and failed it. Adler then selected Robert Work, another colleague from Shaw's office, as a partner. Adler never did pass the Illinois state architectural licensing exam, and both Dangler and Work were licensed and able to sign drawings. In 1928, with an impressive array of recommendations from clients as well as fellow architects, the examining board granted Adler a license. Once licensed, he never again had a partner. The firm of Adler & Work are the architects of Record on the Strauss House drawings.

THE JESSE L. STRAUSS ESTATE

Jesse Strauss took out a building permit for his family's new Glencoe home on December 30, 1921. It stated that the cost of the house was not to exceed \$72,000.⁴⁴ Adler's office had already begun plans. There is an extensive collection of drawings for the Strauss House in the archive of the Art Institute of Chicago, but they are all catalogued under Robert Work or Adler and Work--

⁴⁰ Salny, p. 195.

⁴¹ *Ibid.* p. 56.

⁴² Rich Cahan, "The Glory that was David Adler." *The Independent Register*, April 15, 1976. P. 1B

⁴³ Patricia Moore. "Status: an Adler Home" *Chicago Daily News*, June 1, 1971.

⁴⁴ Application for Building Permit, No. 786. Jesse L. Straus, A. W. Lane, Contractor. December 30, 1921.

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who were the architects of record. Because David Adler wasn't licensed when he was selected by Strauss to design their home, Adler needed to have a partner to sign the drawings.

The numerous drawings for the Strauss House in the Art Institute archive include plot plans, floor plans, framing plans, exterior and interior elevation drawings, sections and details of the tower, doors and ironwork. Several drawings of details, such as those of the dining room windows and the main stairs are full size. Adler was meticulous about details. In his book on David Adler (the first one published on the architect's work), Richard Pratt wrote, "Adler's sense of scale was uncanny. On an elevation drawing of a room with a scale of one half inch to the foot, he could detect a difference of one-twenty-fourth of an inch, which at full scale would be an inch."⁴⁵ Adler would tolerate no margin for error, and full-scale drawings would ensure perfection.

David Adler was a devoted Francophile, especially early in his career, during the teens and twenties, when he had just left the Ecole des Beaux-Arts and traveled extensively throughout France. The Jesse Strauss House reflects David Adler's keen sense of artistry and passion for French architecture. Adler's signature design features — symmetry, rooms laid out enfilade, elegant wall paper, luxurious materials, exquisite crystal lighting fixtures, and above all, an intuitive sense of proportion and order — are everywhere in evidence. The formal axial entrance to the front of the house, through an allee of trees, reflects Adler's Beaux Arts training.

David Adler was inspired in his design for the Strauss House by the rustic French farmhouses of Normandy, not more stately French chateaux. It was not to be symmetrical and imposing like the country house he designed for the Stonehills. The Jesse L. Strauss House was described by Martha Thorne, in her essay on the Strauss House in *David Adler, Architect: The Elements of Style* as a "French country manor."⁴⁶ She notes that Adler owned a book on French houses and chateaux by the architect Ralph Adams Cram and "that he no doubt consulted it to remind himself of the look of smaller, more domestic buildings of France," and that "Many of the architectural elements Adler employed...from the turret to the oeil-de-boeuf dormers are found in abundance in this publication...."⁴⁷ She illustrates her point by incorporating a photograph of the Manoir d'Arise, which is illustrated in Cram's book.⁴⁸ Ms. Thorne describes the Strauss House as evidencing a "romantic" approach to domestic architecture, noting that its steep roof lines, tower, seemingly free-placed chimney and less stately materials (stucco rather than stone or brick) were employed to achieve the desired result.⁴⁹

⁴⁵ Richard Pratt. *David Adler*. New York: M. Evans & Company, Inc., in association with J. B. Lippincott Company, 1970, p. 18.

⁴⁶ Martha Thorne. ed. *David Adler, Architect: The Elements of Style*. New Haven: The Art Institute of Chicago in association with Yale University Press, 2002, p. 95. This book, which contains several essays on buildings designed by Adler, accompanied an exhibition held at the Art Institute in 2002, the first exhibition on the architecture of David Adler.

⁴⁷ *Ibid.* P. 96.

⁴⁸ *Ibid.* P. 97.

⁴⁹ *Ibid.* P. 96.

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Adler drew from an array of experience in designing a French country house for the Strausses, and especially important was his personal library. An extensive library of information on historical architecture was critical during the time when Adler practiced. It was particularly essential for an architect like Adler, whose creativity was marked by the innovative and stylish way he combined architectural styles. Adler was described by his early biographer, Richard Pratt, as "the last of the great eclectic architects."⁵⁰ The fifty-plus houses he designed were inspired by the great houses of history--Italian Renaissance villas, Georgian Colonial country houses and French chateaux. He was well versed in historical styles, but they were his own original creations.⁵¹ Adler's inspiration came from the years he spent, while attending school in France, traveling throughout Europe, but also from his library. Richard Pratt published Adler's architectural library, commenting that Adler "selected his architectural library with the same discrimination manifest in all his professional activities. He had hundreds of books on American, English, German, Italian, Spanish and French architecture. On French architecture alone, his library consisted of over 71 titles."⁵² Adler's collection included books on French city and country house architecture, on specific chateaux including the Petit Trianon at Versailles, on exterior and interior decorative treatments of the 17th and 18th Centuries, on French styles, and general histories of French architecture. His library was enhanced by the picture postcards he collected while traveling throughout Europe.⁵³ Pratt notes that of the 500 or so postcards of architecture in Adler's collection, 300 were of French buildings.⁵⁴ "The travels in Germany and France had not been frivolous activities, but a major part of his preparation; with his discerning eye and tenacious memory he was absorbing styles and detail he was to use so effectively."⁵⁵

Although French architecture never attained the degree of popularity that Tudor and Colonial Revival had on Chicago's North Shore, it was much admired and received considerable attention nationally. It is found in suburbs that enjoyed substantial population growth during the 1920s and that feature houses designed in historical revival styles. The French revival style appeared in the 1920s and continued to be popular through the 1930s before slowing in construction in the 1940s and disappearing in the 1950s.⁵⁶ The style's rise in popularity coincides with American exposure to French architecture during World War I (1914-1918). Many American soldiers had served in France, where they encountered first-hand exposure to French prototypes. It was natural for the increasingly worldly and sophisticated North Shore resident to look to tradition for comfort and respectability in their homes, and several of the most sophisticated residents were enamored with French architecture.

Throughout the 1920s, several books were published and circulated in the United States on French domestic country architecture, including the 1924 *French Provincial Architecture as Shown in Various Examples of Town and Country Houses, Shops and Public Places Adaptable*

⁵⁰ Pratt, P. 3.

⁵¹ *Ibid.*

⁵² Pratt, Pp. 203-217.

⁵³ These postcards are currently in the collection of the David Adler Cultural Center, Libertyville, Illinois.

⁵⁴ Pratt, p. 6.

⁵⁵ *Ibid.* P. 7.

⁵⁶ Virginia & Lee McAlester, *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1985, p. 388.

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to *American Conditions* by Henry Oothort Milliken and Philip Lippincott Goodwin.⁵⁷ Filled with photos and measured drawings of 16th - 19th Century French manor houses, Goodwin's book lauds French design. In 1923, Philip Goodwin designed a home said to be modeled after a Norman French inn, for prominent Lake Forest residents, Mr. and Mrs. Noble Judah.⁵⁸ Magazine articles praising French architecture also were plentiful. An item in the 1926 issue of *House and Garden* praised French design, stating "It has integrity, elegance and tradition, and it is designed for comfortable living."⁵⁹ France was very much in vogue in America between the wars. It has been noted in the book *Versailles, the American Story*, that the children of fashionable New England families were taught French at home and were frequently sent to complete their studies at the Sorbonne in Paris. The expatriate American community was glittering. "Paris was the place to be."⁶⁰ Blanche Strauss, who was a Francophile, and who traveled to Europe with her affluent family, may have been the driving force on the eventual choice of style for the Strauss House⁶¹

The French Revival architecture of the 1920s differed considerably from the more massive and pretentious Chateausque style of the 1880s and 1890s.⁶² In their book on architectural styles, *A Field Guide to American Houses*, Virginia and Lee McAlester note that what they called "the French Eclectic style", which was popular between 1915-1945, was based on precedents provided by many centuries of French architecture. They classify the style into three subtypes, the symmetrical, the asymmetrical and the towered. The identifying features that they attribute as common to all three types of the style are tall, steeply pitched roofs, eaves that flare out at roof-wall junctures and brick, stone or stucco wall cladding, sometimes with half timbering.⁶³ The Jesse Strauss House, faced in stucco with steeply-pitched flared roofs, meets this profile. In addition, French doors and inward-swinging French casement windows with paneled shutters are found throughout the house. The house features Oeil de Boeuf windows, a typical detail found in French domestic architecture. On the interior, the doors are paneled, with moldings and fireplaces that have the curve/counter-curve pattern common in 17th and 18th Century French

⁵⁷ Philip Lippincott Goodwin, who served as Chairman of the Department of Architecture and Industrial Design at New York's Museum of Modern Art between 1935 and 1940 is best known for his striking glass front 1938 design, created with Edward Durrell Stone, for the building. Prior to 1930, however, he was much enamored with French architecture, designing his own house in Long Island in the French Revival style, in 1919.

⁵⁸ Mr. Judah was an attorney; his wife came from Ohio, a descendent of the family that founded the National Cash Register Company).

⁵⁹"A French Chateau for Illinois," *House and Garden*, 50, September, 1926, p. 104. This article is about the Oswald Douglas House in Lake Forest, designed by Russell S. Walcott.

⁶⁰ Richard Pascale. *Versailles, the American Story*. Paris XXI: Alaindegourcuff, Editur, n.d. pp. 113-4.

⁶¹ Gwen Sommers Yant interview with Barbara Strauss Herst and John Strauss Jr., August 8, 2014.

⁶² A fine North Shore example of the Chateausque style is the Charles Gates Dawes House, 225 Greenwood Street, Evanston, designed in 1894 by Henry Edwards Ficken.

⁶³ McAlester, p. 387

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residences.

For the Jesse Strauss House, David Adler incorporated a polygonal tower at the intersection of two wings--later considered a towered subtype, in the McAlester's book. They describe the towered subtype as "identifiable by the presence of a prominent round tower with a high, conical roof" and patterned after farmhouses from the province of Normandy in northwestern France."⁶⁴ David Adler had incorporated a tower in his own house in Libertyville. In 1918, he had purchased a 1864 farmstead along Milwaukee Road in Libertyville. At that time he remodeled the farmhouse and the adjacent barn, placing a tower between the barn and a perpendicular wing he added as servants' cottage.⁶⁵ It is highly likely that the first time he incorporated a tower into a house for one of his clients occurred in 1921, when Adler designed the Strauss House and remodeled the Foreman House. Adler biographer Stephen Salny points out that "With Norman architecture fresh on his mind (from his study at the Ecole and his travels through France), it is not surprising that Adler adapted the style for the Foreman and Strauss commissions."⁶⁶

Although Adler was enamored with French architecture, his earlier French-influenced houses, like the Stonehill House did not include a tower. The Mr. and Mrs. Ralph Poole House, which was built in Lake Bluff in 1913, was long and low with a center entrance, Mansard roof and restrained Rococo ornamentation, is reminiscent of Louis XVI architecture, but it is symmetrical and does not include a tower.

Following the Strauss House, however, Adler favored incorporating a tower into his residential designs. The Mrs. Carolyn Morse Ely, which was built just a year after the Strauss House, in Lake Bluff in 1922, was modeled after the Louis XV "La Lanterne" at Versailles. Like the Poole House, it is symmetrical, but it incorporates a stair tower in the north wing.⁶⁷ The tower, however, is rectangular, not polygonal like the tower in the Strauss House. Five years after Adler designed the Strauss House, in 1926-27, Blanche Strauss's brother and sister in law--Robert and Stella Mandel--commissioned Adler to design their new Highland Park house. "Adler also incorporated a tower into his design for the Mandel's house."⁶⁸

The house that David Adler designed for Jesse and Blanch Strauss wasn't grand. It was described by Salny as having "the informality, warmth, and comfort of a French farmhouse."⁶⁹ The house has a more human scale than the more imposing mansions he designed, like the Mrs. Kersey Coates Reed House and the Albert D. Lasker House (Lake Forest) or the Lester Armour House

⁶⁴ *Ibid.*

⁶⁵ David Adler constantly was modifying and expanding his home. As it looks today, there is a 1941 addition connecting the servants' cottage to the original farmhouse .

⁶⁶ Salny, p. 58.

⁶⁷ This wing of the Ely House was removed, moved across the west lawn and converted into a single family house in 1953. The house is listed on the National Register. Susan Benjamin, Susan, "The Mrs. C. Morse Ely House," *National Register of Historic Places, Registration Form*, 2000

⁶⁸ These are country houses. In 1921, Adler designed the only town house in the French style that he ever built, at 1406 N. Astor Street, on Chicago's Gold Coast. His client was steel-magnate, Joseph T. Ryerson. The house, which was broken up into apartments, has been restored.

⁶⁹ Salny, p. 61.

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(Lake Bluff). Like all of Adler's work, it reflects, however, his keen eye and characteristic attention to detail.

On the interior of the Strauss House, for the first time, Adler collaborated with his sister, the renowned interior decorator Frances Elkins. She was described by Mark Hampton in his book *Legendary Decorators of the Twentieth Century* as "one of the most interesting and most significant figures in the history of American design". He notes that whether she was decorating for the conservative rich people in the Midwest or for movie stars in Beverly Hills (like actor and art collector, Edward G. Robinson) or for Mrs. Marshall Field (at the time Mrs. Diego Suarez) in New York, she captured the look of the time with an uncanny sense of the future, on the one hand, and a clear dignified respect for the past on the other. He states that no other decorator did more to define the broad aspect of American taste.⁷⁰

Stephen Salny describes the dining room of the Strauss House in his book, *Frances Elkins, Interior Design*: "...wall panels painted in alternate shades of dark and light taupe framed the eighteenth-century hand-painted wallpaper that depicted an idyllic nature scene in earth tones. A cotton shag rug in bronze tones complemented the room's French provincial pieces--a fruitwood dining table and accompanying raffia-seated chairs. A pair of settees balanced each other, half rounded backs nestled into the room's two curved corners. Reflected light danced off a pair of mirrored wall panels, and a collection of copper accessories clustered on the room's marble collection of copper accessories clustered on the room's marble-topped sideboard and demilune tables."⁷¹

Adler and his sister were very close. When Adler was studying at the Ecole from 1908-1911, she accompanied him on forays through Europe, "partaking of the architectural and botanical highlights", which greatly influenced both of them, says Salny.⁷² When her marriage dissolved in the early 1920s, Elkins received financial backing from her Chicago uncle, Charles Stonehill to translate her talents into an interior design business. Although Adler was adroit at designing interiors, Frances and David collaborated often on Adler's projects, which were generally for a storied North Shore clientele. Among their clients were: Albert D. Lasker, Mrs. Kersey Coates Reed, Lester Armour, Edison Dick and Louis B. Kuppenheimer. From the early 1920s thru the late 1930s, Elkins collaborated with her brother on at least fourteen commissions in the Chicago area, creating interiors ranging from country French--a furniture style that she introduced to the United States--to Art Deco.⁷³ According to Salny, "He was the single most important influence on her. Elkins' rooms, like Adler's architecture, were symmetrically balanced. Her grasp of classical principles, her outstanding sense of color, and her penchant for melding various periods and styles as well as the inexpensive with the expensive, brought order, originality and dimension to her interiors." Although she worked independently of Adler, Salny feels that she

⁷⁰ Mark Hampton, *Legendary Decorators of the Twentieth Century*. New York: Doubleday, 1992, p. 84.

⁷¹ *Ibid.*, p. 30. The Strauss's daughter in law recalls that Frances Elkins was the interior designer for the entire house, although it is not known specifically which features she designed or what furnishings she selected. Yant interview with Barbara Strauss Herst and John Strauss Jr., August 8, 2014.

⁷² *Ibid.* P. 9.

⁷³ Salny, p 11.

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created her best interiors working with him. "Their synergy produced splendid results."⁷⁴ Adler died in his sleep at his home in Libertyville, and it was Elkins who orchestrated her brother's memorial service, held on December 1, 1949, in a gallery at the Art Institute of Chicago, where Adler had been a trustee since 1925⁷⁵

Although Blanche Strauss passed away at age 56, August 13, 1936, Jesse Strauss continued to live in their French Revival home, with their son John L., until Jesse's death, December 24, 1956. In his obituary, he was described as a "retired real estate and securities dealer". Greater space was given to his role as important in the world of gardening--"a nationally known horticulturist. It noted that he was a director of the Horticultural Council of America and the Men's Garden Club of America."⁷⁶

Strauss was an avid gardener. January 1, 1928, he took out a permit for a 58' x 18' greenhouse of concrete and glass--located at the north end of the property, along the road. The concrete section, a small French structure, served as the potting shed. The greenhouse was built by the Lord & Burnham Company, which dominated the greenhouse design and manufacturing business for over 125 years, from 1849, when Frederic A Burnham started building greenhouses, until 1989, when the corporation was acquired.⁷⁷ Adler designed the gardens in front of the greenhouse and potting shed to contain a rectangular cutting garden lined by fruit trees and, to the south, orchards and lilac bushes. A large cutting garden was planted in this location but it is uncertain whether it exactly followed the original design. Adler biographer Stephen Salny notes that "The gardens were especially important to Jesse Strauss, an accomplished horticulturist who raised tulips, camellias, begonias and prize-winning dahlias in the greenhouse. In fact, according to his former daughter-in-law Barbara, it was he who taught his gardeners how to cultivate them."⁷⁸

Heading the garden staff was John Trini, who lived with his wife in the gardener's apartment above the garage at the estate entrance and remained through most of the time both generations of Strauss's owned the estate.⁷⁹

The relationship of the house and garden had been carefully thought out by Adler, with the house sited prominently, resting on tall retaining walls. The bluestone terraces that surround the formal

⁷⁴ *Ibid.* As the 30s evolved, her career flourished. In the 1940s she had several Hollywood clients--including producer David O. Selznick and Actor Edward G. Robinson.

⁷⁵ *Ibid.* p. 16. It also fell to Frances Elkins to make disposition of his Libertyville house and 200 acres that he had bought with his wife Katherine in 1918. She offered Libertyville the gift and the David Adler Memorial Park Association was formed. In 1979, under the guidance of William McCormick Blair--a client and dear friend of Adler's--the house became the David Adler Cultural Center and, in 1980, the land became a park. The house remains a museum to Adler's memory as well as a center to promote the arts.

⁷⁶ "Jesse L. Strauss." Obituaries. *Chicago Daily Tribune*. December 25, 1956. He is interred at Rosehill Cemetery in Chicago. an article in the *Chicago Daily Tribune*, dated March 25, 1958, states in the headline that "Jesse Strauss Leaves Estate of \$2,086,963."

⁷⁷ The corporation was acquired by "Under Glass Mfg. Corp. and continues to manufacture greenhouses under the name Lord & Burnham. http://lordandburnham.com/lord_burnham.html

⁷⁸ Salny, p. 58.

⁷⁹ Yant interview with Barbara Strauss Herst and John Strauss, Jr. , August 9, 2014.

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areas of the house have balanced stairs descending down to gardens on the east and to a broad lawn on the south. Those on the east side have stairs in the shape of a segmental arch. Their radiused corners are characteristic design elements of French Revival architecture. Symmetry and order were all important to Adler--and are found in his everywhere in his hardscape designs as well as his interiors and garden designs. Adler designed a plan for a formal garden that was to be connected to the entrance forecourt through a gated opening in its east wall. It is illustrated in Martha Thorne's essay on the Mr. and Mrs. Jesse Strauss House in *David Adler, Architect*.⁸⁰

Noteworthy landscape architect Gertrude Kuh (1893-1977) is known to have had some involvement in garden design for the Strauss estate. Ernest (Tony) Alton Grunsfeld, III, the architect engaged by John Strauss immediately after Jesse's death to work on the property, said in his oral history that Gertrude and Jesse were "more than very good friends for a long, long time." and that she "did all the landscaping for that property."⁸¹ There are also other references. When the house was being sold by Steven and Jean Goldman, the real estate listing states, "The property's natural beauty has been enhanced by renowned landscape architect Gertrude Kuh,"⁸² a fact derived from a conversation the Goldmans had with Kuh during a visit she made to the property during their ownership.⁸³ Kuh had studied at the Lowthorpe School of Horticulture and Landscape Design in Groton, Massachusetts. After graduation, in 1917, she entered the field of landscape architecture⁸⁴, apprenticing with several role models including Ellen Biddle Shipman. Her work was featured in a 1997 exhibition at the Art Institute of Chicago documenting her work and that of Franz Lipp.

Although the Strauss House is included in the Preliminary Job List assembled by Anne Marie Van Roessel in June of 1997 for the exhibition, there are no references to a date of Gertrude Kuh's work for Strauss nor notation of any drawings in the Art Institute collection. Unfortunately, Gertrude Kuh, in a housecleaning effort, destroyed almost all records of her work prior to 1950, but 2/3 of her known projects were completed between 1950 and 1976, primarily for North Shore residents of Winnetka, Glencoe, Highland Park and Lake Forest. She frequently collaborated with Tony Grunsfeld.⁸⁵

There is one significant newer outbuilding, a pool house designed in 1957 by Tony Grunsfeld. Grunsfeld, a Fellow of the American Institute of Architects, was among the significant architects selected for inclusion in the oral history project of the Architecture Department of Chicago's Art

⁸⁰ "Mr. and Mrs. Jesse L. Strauss House." Martha Thorne. Thorne, Martha, ed. *David Adler, Architect: The Elements of Style*. New Haven: The Art Institute of Chicago in association with Yale University Press, 2002, p. 95.

⁸¹ Ernest Alton Grunsfeld, III. Interviewed by Annemarie Van Roessel. Chicago: Chicago Architects Oral History Project, Department of Architecture, Art Institute of Chicago. 2004, p. 141. Grunsfeld was not specific, so it not known exactly what was there before she became involved in landscaping the property.

⁸² "Welcome to 110 Maple Hill Road." Village Green Realty. n.d. (C. 1974).

⁸³ Jean Goldman to Susan Benjamin, e-mail correspondence July 18, 2014

⁸⁴ At the time, there were relatively few women practicing landscape architecture, and typically they were thought of as garden designers.

⁸⁵ The information on Gertrude Kuh is found in the unpublished exhibition notes on provided by Anne Marie Van Roessel to Susan Benjamin. Her projects with Grunsfeld are listed in the material provided to Susan Benjamin.

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Institute.⁸⁶ He is particularly known for the Modernist single-family homes he designed on the North Shore.

Grunsfeld, whose father Ernest Grunsfeld, Jr. designed the Adler Planetarium, was born in Chicago in 1929. He graduated in architecture from the Massachusetts Institute of Technology. After serving in the military he returned to Chicago, where he worked for Skidmore, Owings & Merrill, George Fred and William Keck and Bertrand Goldberg before setting up his own office with Wallace Yerkes, in 1956.⁸⁷ "Before long, according to an Art Institute summary of Grunsfeld's career, "Yerkes and Grunsfeld became the architects of choice for many prominent clients in Chicago's North Shore communities."⁸⁸ A number of these clients, including Strauss, were from the German Jewish families who were members of Lake Shore Country Club. During the 1950s, he designed many simple elegant homes, expressing the principles of Modern architecture. Modernist architecture, which became popular following World War II, is characterized by simplicity, repetition of geometric forms and a rejection of the historical precedents that dominated design for centuries. In 1940, even before it became particularly popular, John Ford and Katherine Morrow Ford defined the movement in their book *The Modern House in America*, which went into many printings. Modern architecture, the Fords noted, seeks not style but substance, not ornament or ostentation but rational simplicity.⁸⁹ The work of Keck and Keck, who Grunsfeld worked for, was included in their book.

The principles of Modernism were first introduced in 1932 in the United States by the widely influential exhibition organized by the Museum of Modern Art, *The International Style*. Its catalogue defined the principles of the style: (1) Architecture as volume, (2) Regularity, where there is an orderliness of structure and similarity of parts and (3) The avoidance of applied decoration.⁹⁰ The European antecedents can be traced back to the Bauhaus and the architecture of Mies van der Rohe, Marcel Breuer and others. The American antecedents harken back to the work for H. H. Richardson, Louis Sullivan and Frank Lloyd Wright. By the 1950s, interest in Modern design became popular, and modern houses were published in widely-read journals and magazines. *The Architectural Record* celebrated the Modern home and, in 1956, published its first issue of *Record Houses*. The new look of the Modern house appealed to the more casual lifestyle of growing families. In Sidney K. Robinson's 1993 essay, "The Postwar Modern House in Chicago", he discussed how Chicago architects working during the years of post-war economic recovery, between 1945 and 1953, incorporated both the need to move in a new

⁸⁶ Grunsfeld noted in his oral history that his partner Wallace Yerkes "did an awful lot of the detailing of that pool house." Grunsfeld Oral History, p. 142.

⁸⁷ Yerkes, who died in 1965, had been a business partner of his father,

⁸⁸ Kamin and Ramirez,

⁸⁹ James Ford and Katherine Morrow Ford. *The Modern House in America*. New York: Architectural Book Publishing Co., Inc. 1940. P. 12.

⁹⁰ These principles are described in the illustrated exhibition catalogue. Henry-Russell Hitchcock and Philip Johnson. New York: W. W. Norton & Company, Inc. 1966. Reprint of *The International Style: Architecture Since 1922*. New York: W. W. Norton & Company, 1932.

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direction and, at the same time, to establish continuity with a past that had been disrupted by the Depression and the war.⁹¹

Although Grunsfeld's building on the Strauss property is a pool house and not a single family residence it incorporates Modernist principles. The structure is rectangular with a flat roof and louvered walls--the louvers a nod to the work of the Kecks,⁹² who Grunsfeld had worked for. It is simple wood frame building, with no applied ornament, characterized by a repetition of forms and a lack of any historical references. Grunsfeld thought very highly of the house and, in fact, commented in his oral history that "it is one of the nicest Adler houses I know."⁹³ He respected Adler's work in his design for the pool house. It is deferential, sited lower than the house, comfortable in its setting and not competing with Adler's architecture. In Grunsfeld's obituary, his longtime business partner, architect Thomas L. Shafer, said "his homes were defined by their clean, minimalist designs...." The houses that Grunsfeld designed were "very simple and very tailored." These words could have been used to describe the pool house that Grunsfeld built for John Strauss in 1957.⁹⁴

John Leonard Strauss, the only son of Jesse and Blanche continued to live in the house after Jesse's death in 1956. In July of 1958, John married Barbara Schamberg.⁹⁵ They were to divorce in 1968, but while they were there, in May, 1966, the property was included in the North Shore Country Day school's House and Garden Tour. In an article on the tour, Barbara describes the house and its furnishings, commenting that "the furniture in the house was chosen by my husband's parents." The house remained basically intact, even the furnishings. John remained in the house after their divorce. He put it on the market in 1974, and a year later moved into a house at 100 Maple Hill Road, designed by Yerkes and Grunsfeld. He died in 1979.⁹⁶ The Strauss House was put on the market in 1974 and sold to Steven and Jean Goldman, who lived there until it was sold in 2004 to Stephen and Susan Balsamo, the present owners.

Throughout the entire time period after Jesse Strauss's death, there were few interior alterations to the 1921 house, other than updating bathrooms and some parts of the service wing's first floor. It retains excellent exterior integrity. The 1924 garage/apartment's interior integrity is good, having been sensitively converted to a single family residence c 1970s. The second floor in particular retains many of its historic spaces and finishes. The form of the 1928 greenhouse and

⁹¹ Sidney K. Robinson "The Postwar Modern House in Chicago". *Chicago Architecture and Design, 1923-1991: Reconfiguration of an American Metropolis*. Edited by John Zukowky. Munich and Chicago: Prestel, The Art Institute of Chicago, 1993, p. 201.

⁹² Grunsfeld Oral History, p. 142. Grunsfeld stated in his oral history, "...we built a little pool house out of louvers, a kind of Keck building now that I think of it."

⁹³ Grunsfeld Oral History, p. 144.

⁹⁴ Blair Kamin and Margaret Ramirez. "Ernest A. Grunsfeld III, 1929-1911: Architect noted for modernist North Shore homes, son of Adler Planetarium architect." *Chicago Tribune*, April 25, 2011. Shafer used tailored to describe Grunsfeld's houses.

⁹⁵ Judith Cass. "Miss Barbara Schamberg, John L. Strauss to Wed." *Chicago Daily Tribune*, May 12, 1958.

⁹⁶ "John L. Strauss" Obituaries. *Chicago Tribune*, December 11, 1979. The obituary states that he founded a furniture and fabric showroom for the design trade in 1959. His address is given as 100 Maple Hill Road. The survivors are a son John L. Jr. and a daughter Patricia. There is no mention of Barbara.

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the potting shed remains unchanged, although the glass panels on the greenhouse have been replaced with plastic panels and a lap pool has been installed on the interior. Overall, the estate of Jesse and Blanche Strauss looks much as it did during the time they lived there. The integrity of the 1957 pool house is also excellent.

FRENCH REVIVAL HOUSES IN GLENCOE

There are seven houses in Glencoe that are either French Revival or houses remodeled in the French Revival Style that are comparable to the Jesse L. Strauss House. None, however, are estate houses, and most don't have the integrity of the Strauss House. Interestingly, two were remodeled by David Adler.

The most significant house of the seven is the Arthur G. Cable House, which is a Glencoe Landmark. It is located at 250 Sheridan Road. Although there is no documentation on the architect, the house contains many features that indicate that it was designed by Howard Van Doren Shaw. Blending historical influences with Arts & Crafts detailing, it reflects a simplicity, respect for materials and design ingenuity that is characteristic of Shaw's work. According to building records, David Adler designed an addition for Cable in 1928. The addition is for a wing, but also includes a dovecote and formal gardens surrounded by a garden wall. The wing has a more stately presence than Shaw's c. 1910 house for Cable, yet is respectful of the original design. Over the last several years, the current owners have respectfully maintained the integrity of the house.

The second house that was remodeled by Adler has not fared nearly as well. It is the Harold E. Foreman House, Harold and Florence Born Foreman lived across the road from the Strauss House, at 75 Maple Hill Road. Like all the houses in Born's compound, it was designed by Howard Van Doren Shaw. It dates from 1916. In 1920, it suffered a disastrous fire and David Adler remodeled the burned areas, adding a tower and a gallery in the front of the house. Then, in 1934, noted architect Samuel Marx redid the interior for the Foreman family. His work on the house was featured in the April, 1941, issue of *Interior Design and Decoration*.⁹⁷ The house is a Glencoe landmark. Up until recently, the layers of work by significant architects resulted in a beautiful home that expressed their talent. In 1998 and in 2012, however, the house underwent considerable changes that were not sympathetic. It was faced in stone, and several additions were built. One of the additions was located in the front of the house. The lone survivor recalling Adler's work is a small tower at the juncture of two walls enclosing a forecourt.

There are two French Revival houses built in the 1920s. One, located at 505 Jackson, has a tower with a broad circumference at the intersection of two wings. It is a relatively small house designed by E. K. Butler for Joseph H. Bristle in 1926, at a cost of \$12,000--considerably less than the cost of the Strauss House. It has an addition over the living room at the front of the house. The second house, built in 1924 at 220 Hazel, was designed for M. M. Loebel. The architect was Jerrold Loebel, who later formed a firm that, as it grew and expanded, designed

⁹⁷ Plates showing Marx's work are found in Liz O'Brien. *Ultramodern Samuel Marx: Architect, Designer, Art Collector*. New York: Pointed Leaf Press, 2007. Pp. 46-49

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numerous and important Chicago area buildings. These included Old Orchard and Oakbrook shopping centers (Loebl, Schlossman and Bennett) and award winning churches and houses (Loebl, Schlossman, Bennett & Dart).

In the 1930s, three handsome French Revival houses were built. Only one of them, located at 605 Valley, is of the towered type. It was designed in 1936 for Phil C. Barber by Ralph E. Stoetzel for \$34,000--a substantial amount of money for a house built during the Depression. The Barber Residence is a large house, but not an estate property. The two remaining French Revival houses are stucco, have steep hipped roofs, through the roof dormers and although stylistically French, are not of the towered type. One is located at 1150 Fairfield Road; the other at 908 Elm Place. Both were designed in 1931 by J. Leslie Kincaid. Both were constructed by Howard Hammond, a Glencoe developer, who built them on speculation. Handsome houses that have been sensitively and sympathetically updated, both are Glencoe Landmarks. They are large suburban houses but not tailored to the needs of a particular client and not developed as country estates, like the Strauss House.⁹⁸

None of the other French Revival houses built in Glencoe were designed in their entirety by David Adler; the two that bear his hand were remodelings. None of the French Revival homes are estate houses like the Strauss House, and many have compromised integrity. There are no French Revival homes with such a high level integrity by a single architect as significant as David Adler.

The Jesse L. Strauss house retains an extraordinary level of integrity. It is one of only three houses in Glencoe that Adler worked on and the only house in Glencoe that he originally designed for a specific client. It also marks the first time he collaborated with his sister, the prominent interior designer Frances Elkins. There are a relatively small number of significant country house architects on the North Shore as well known for their design excellence and stylistic creativity as Adler. Over the years, his architecture has enjoyed critical acclaim from clients, fellow architects and architectural historians. The Strauss House, a beautiful example of the towered type of French Revival architecture, continues to reflect Adler's sensitivity to proportion and scale, his elegant detailing and his design ingenuity.

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⁹⁸ All of the names of the original owners, architects and dates and costs of construction are taken from the Permit Files at the Village of Glencoe, 675 Village Court, Glencoe.

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Thorne, Martha, ed. *David Adler, Architect: The Elements of Style*. New Haven: The Art Institute of Chicago in association with Yale University Press, 2002.

Thorne, Martha, ed. *Finding Aid: The David Adler Archive at the Art Institute of Chicago*. Chicago: the Art Institute of Chicago, 1999.

Village of Glencoe Building Permit Application #7407, December 12, 1974.

Village of Glencoe, Department of Buildings, Application for Building Permit #3583, 100 Maple Hill Road September 24, 1941, Jesse L. Strauss, owner.

Village of Glencoe, Department of Buildings Application for Building, Permit #3589, 100 Maple Hill Road, September 30, 1941, Jesse L. Strauss, owner .

Village of Glencoe Inspection Report, permit no. 8147, November 11, 1983.

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

Internet resources

"Lord & Burnham". http://lordandburnham.com/lord_burnham.html

Ryerson/Burnham Libraries, Art Institute of Chicago, SAIC Digital Libraries, Jesse Strauss House. <http://digital-libraries.saic.edu/cdm/search/searchterm/jesse%20strauss/field/all/mode/all/conn/and/order/title/ad/asc/cosuppress/1>

University of Illinois, Illinois State Geological Survey,
<http://crystal.isgs.uiuc.edu/nsdihome/webdocs/ilhap/>

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Art Institute of Chicago

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

Acreage of Property 3.5 acres

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: 42.142696 Longitude: -87.755104

2.

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:

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

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

THAT PART OF LOTS 5 AND 6 IN THE OWNER'S SUBDIVISION OF PARTS OF SECTIONS 5, 6 AND 7, TOWNSHIP 42 NORTH, RANGE 13, EAST OF THE THIRD PRINCIPAL MERIDIAN, DESCRIBED AS FOLLOWS: BEGINNING AT A POINT WHICH IS NORTH 64 DEGREES 48 MINUTES EAST 243 FEET FROM A SECOND POINT IN THE CENTER LINE OF SHERIDAN ROAD, SAID SECOND POINT BEING AN ORIGINAL STAKE 670.03 FEET SOUTH AND 1002.21 FEET EAST OF THE CENTER OF SECTION 6, TOWNSHIP AND RANGE AFORESID, SAID POINT OF BEGINNING OTHERWISE DESCRIBED AS A POINT IN THE SOUTH LINE OF LOT "C" OF A SUBDIVISION OF LOTS 1, 2, 3 AND 4 AND PARTS OF LOTS 5, 6, 7 OF SAID OWNER'S SUBDIVISION 243 FEET EASTERLY FROM ORIGINAL STAKE AT THE INTERSECTION OF THE SOUTH LINE OF SAID LOT "C" EXTENDED WITH THE CENTER LINE OF SHERIDAN ROAD; THENCE NORTH 64 DEGREES 48 MINUTES EAST (MEAS. N 64*48'00" E) 262.0 FEET TO THE POINT OF INTERSECTION OF THE SOUTH LINE OF LOT "C" WITH THE WESTERLY LINE OF LOT 5 OF SAID OWNER'S SUBDIVISION; THENCE NORTH 73 DEGREES 11 MINUTES EAST (MEAS. N 73*21'39" E) 5.51 FEET; THENCE SOUTH 20 DEGREES 16 MINUTES 51 SECONDS EAST (MEAS. N 20*10'23" W) 194.79 FEET; THENCE NORTH 77 DEGREES 36 MINUTES 07 SECONDS EAST (MEAS. S 77*47'24" E) 107.0 FEET TO A POINT IN THE WESTERLY LINE OF THE 5 ACRE TRACT OF THE LAND CONVEYED BY WARRANTY DEED FROM EMMA B. SHERWOOD TO WILLIAM F. WHITMAN DATED DECEMBER 13, 1916 AND RECORDED IN THE RECORDER'S OFFICE OF COOK COUNTY, ILLINOIS, JANUARY 2, 1917, IN BOOK 14142, PAGE 563, AS DOCUMENT No. 6022162, 203.0 FEET (AS MEASURED ALONG SAID WESTERLY LINE) SOUTHEASTERLY OF THE SOUTH LINE OF LOT "C" AFORESAID; THENCE SOUTH 20 DEGREES 03 MINUTES EAST (MEAS. S 19*50'35" E) ALONG SAID WESTERLY LINE OF THE 5 ACRE TRACT 381.05 FEET; THENCE NORTH 81 DEGREES 47 MINUTES WEST (MEAS. N 81*29'26" W) 38.70 FEET; THENCE SOUTH 49 DEGREES 36 MINUTES WEST (MEAS. S 48*24'50" W) 35.50 FEET; THENCE SOUTH 50 DEGREES 27 MINUTES WEST (MEAS. S. 50*35'56" W) 159.29 FEET; THENCE NORTH 34 DEGREES 17 MINUTES WEST (MEAS. N 34*08'04" W) 633.50 (MEAS. 633.60 FEET TO THE BLACE OF BEGINNING, IN COOK COUNTY, ILLINOIS, (EXCEPTING THEREFROM THAT PART OF THE LAND TAKEN FOR MAPLE HILL ROAD IN JUDGEMENT RENDERED FEBRUARY 26, 1919 IN CASE B 36991)
COMMONLY KNOWN AS: 110 MAPLE HILL ROAD, GLENCOE, ILLINOIS

Boundary Justification (Explain why the boundaries were selected.)

This is the boundary of the historic estate that contains the house and property historically associated with it, but without the .5 acre cleaved off in 1974.

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

11. Form Prepared By

name/title: Susan S. Benjamin and Gwen Sommers Yant

organization: Benjamin Historic Certifications, LLC

street & number: 711 Marion Avenue

city or town: Highland Park state: IL zip code: 60035

e-mail ssbenjamin@sbcglobal.net

telephone: 847-432-1865

date: 7-25-14

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.)

Jesse L. Strauss Estate
Name of Property

Cook County, IL
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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:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

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

1 of ____.

PHOTO LOG

Name of Property: Jesse L. Strauss Estate

Address: 110 Maple Hill Road

City or Vicinity: Glencoe, IL

County: Cook County

State: IL

Photographer: Susan Benjamin

Date Photographed: Spring, 2013

Location of Original Digital Files: #1 Old State Capitol Plaza, Springfield, IL

Number of Photographs: 28

Description and Number of Photograph:

0001 Entrance court looking down allee toward Strauss House. View south.

Jesse L. Strauss Estate

Name of Property

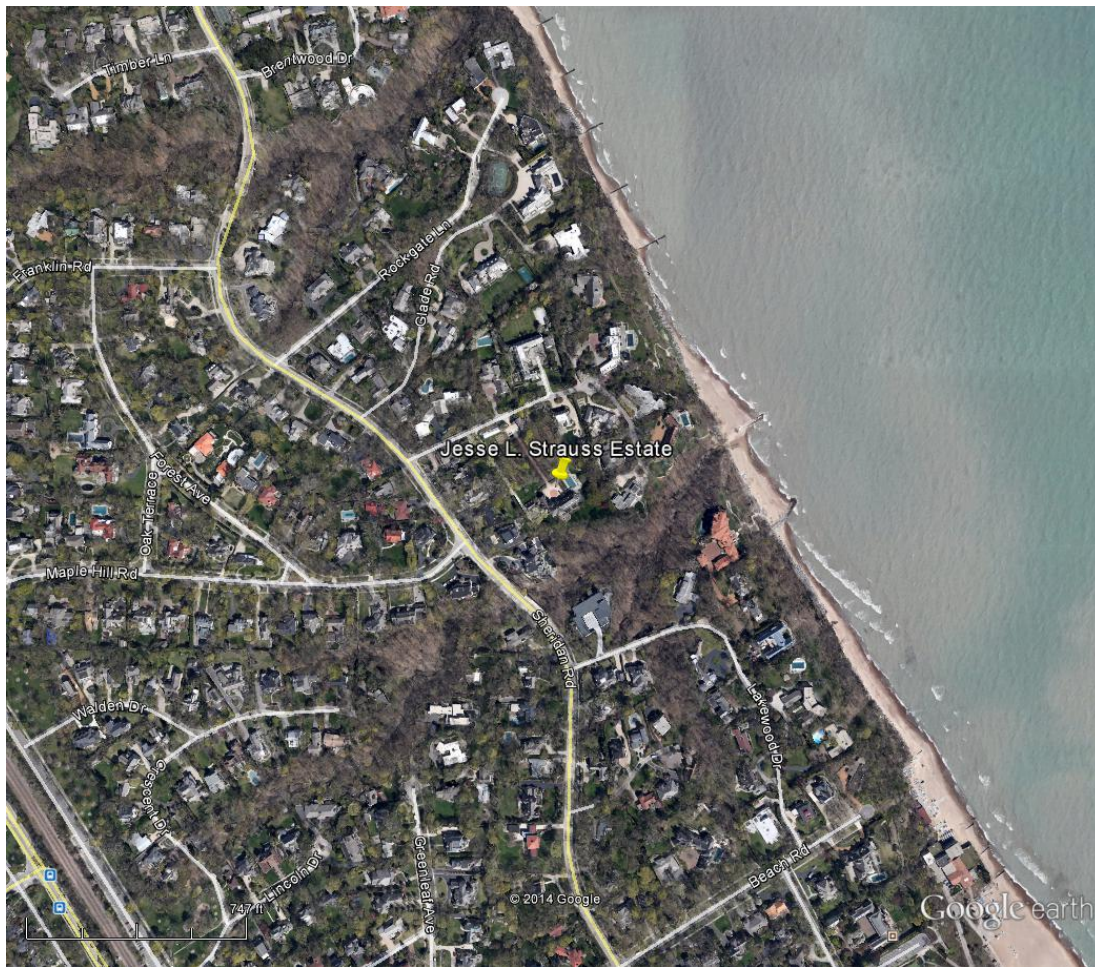
Cook County, IL

County and State

- 0002 Potting shed and attached greenhouse. View southwest.
- 0003 Entrance court, cutting garden, potting shed and greenhouse. View northwest
- 0004 Garage/apartment front (west) façade. View east.
- 0005 Forecourt and front (north) façade of Strauss House. View south.
- 0006 Forecourt, through allee and entrance court to Maple Hill Road. View north.
- 0007 Front façade of Strauss House and pool terrace. Looking southwest.
- 0008 Side (east) façade of Strauss House and surrounding terraces. View west.
- 0009 Rear (south) façade of Strauss House. View northwest.
- 0010 South half of west façade of Strauss House (main house portion). View northeast.
- 0011 North half of west façade of Straus House (service wing). View east
- 0012 Rear (north) façade of detached garage, Side (north) façade of service wing and yard. View southeast.
- 0013 Forecourt looking toward gate to outdoor pool terrace. View east.
- 0014 Pool House front (south) and side (east) facades. View northwest.
- 0015 Strauss House vestibule and front door. View north.
- 0016 Lantern in Strauss House entrance hall. View south.
- 0017 Strauss House living room looking toward living porch. View east.
- 0018 Original breakfront and sconce in Strauss House living room. View northeast.
- 0019 Original Delft tile baseboard in Strauss House living room. View east.
- 0020 Looking at forecourt from Strauss House living room. View north.
- 0021 Looking from Strauss House living porch to north terrace and pool terrace. View north
- 0022 Looking from Strauss House dining room toward breakfast porch. View west.
- 0023 Fireplace in Strauss House dining room. View north.
- 0024 Main staircase in Strauss House. View northwest.
- 0025 Looking up main staircase to second floor stair hall in Strauss House. View southwest
- 0026 Master suite wing corridor in Strauss House. View east.
- 0027 Bed alcove in Strauss House south bedroom. View east.
- 0028 Service Wing Corridor on 2nd Floor, View North

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State



Jesse L. Strauss Estate
110 Maple Hill Road
Glencoe
DuPage County, IL

42.142696° -87.755106°

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

H.R. SMITH
R.R. HANSEN

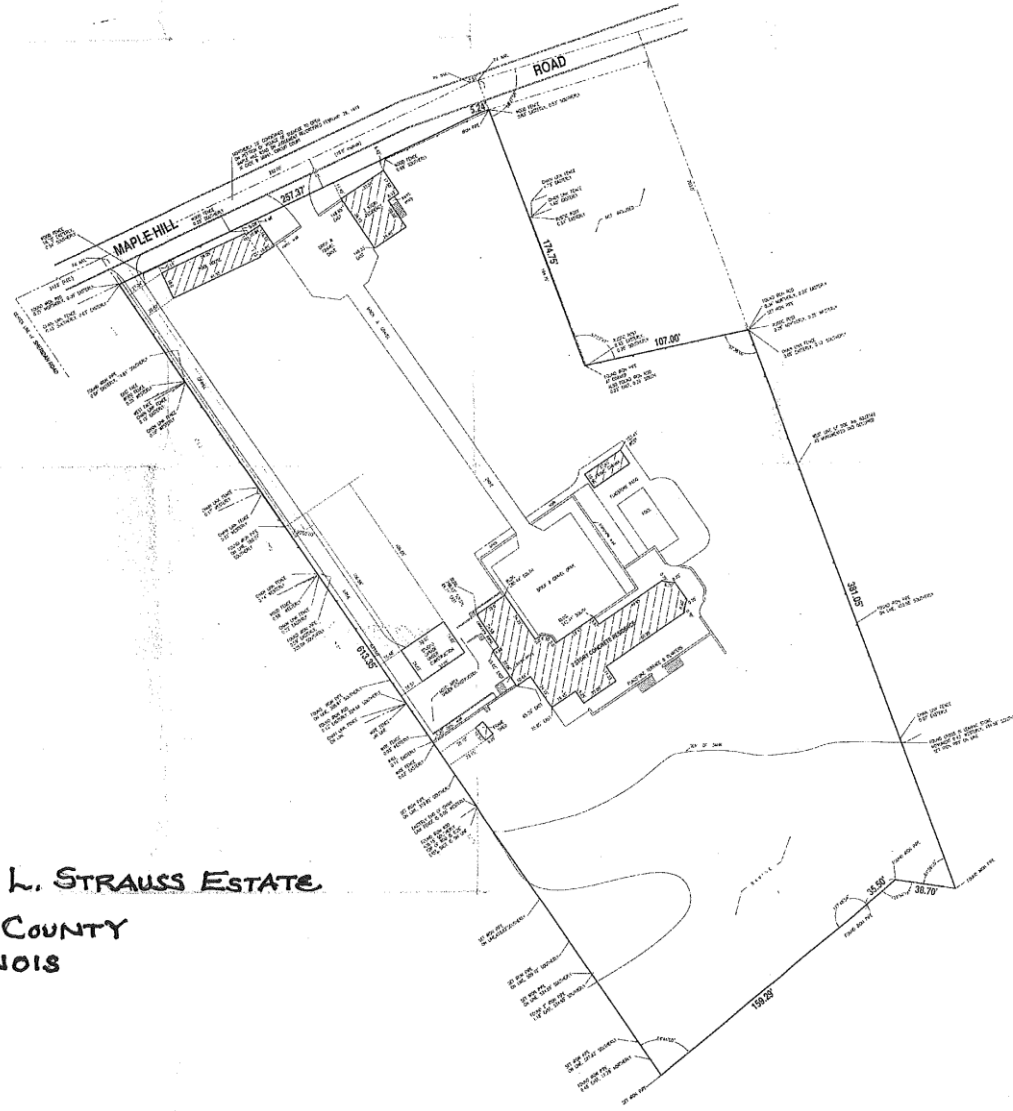
PLAT OF SURVEY

—B.H. SUHR & COMPANY, INC.—

Prepared by B.H. Suhr & Company, Inc.

840 CUSTER AVENUE, EVANSTON, ILLINOIS 60202
TELEPHONE (847) 864-6315 WWW.BHSUHR.COM E-MAIL: SURVEY@BHSUHR.COM TELEPHONE (773) 273-3315
BOOK 04 PAGE 502 FILE NO. 04-502 EXPIRES NOVEMBER 17, 2004
DRAWN BY STEVE BILSAMO FOR

THAT PART OF LOTS 5 AND 6 IN THE OWNER'S SUBDIVISION OF PARTS OF SECTIONS 5, 6 AND 7, TOWNSHIP 42 NORTH, RANGE 13, EAST OF THE THIRD PRINCIPAL MERIDIAN, DESCRIBED AS FOLLOWS: BEGINNING AT A POINT WHICH IS NORTH 84 DEGREES 48 MINUTES EAST 243 FEET FROM A SECOND POINT IN THE CENTER LINE OF SHERIDAN ROAD, SAID SECOND POINT BEING AN ORIGINAL STAKE 670.63 FEET SOUTH AND 1002.21 FEET EAST OF THE CENTER OF SECTION 6, TOWNSHIP AND RANGE APPROXIMATE, SAID POINT OF BEGINNING (HEREINAFTER DESCRIBED AS A POINT IN THE SOUTH LINE OF LOT "C" OF A SUBDIVISION OF LOTS 1, 2, 3 AND 4 AND PARTS OF LOTS 5, 6 AND 7 OF SAID OWNER'S SUBDIVISION) 243 FEET EAST FROM ORIGINAL STAKE AT THE INTERSECTION OF THE SOUTH LINE OF SAID LOT "C" EXTENDED WITH THE CENTER LINE OF SHERIDAN ROAD; THENCE NORTH 84 DEGREES 48 MINUTES EAST (DEAR, N 84°48'00" E) 282.0 FEET TO THE POINT OF INTERSECTION OF THE SOUTH LINE OF LOT "C" WITH THE WESTERLY LINE OF LOT 5 OF SAID OWNER'S SUBDIVISION; THENCE NORTH 73 DEGREES 11 MINUTES EAST (DEAR, N 73°11'00" E) 4.51 FEET; THENCE SOUTH 20 DEGREES 14 MINUTES 51 SECONDS EAST (DEAR, S 20°14'51" W) 154.79 FEET; THENCE NORTH 77 DEGREES 35 MINUTES 20 SECONDS EAST (DEAR, N 77°35'20" E) 107.0 FEET TO A POINT IN THE WESTERLY LINE OF THE 5 ACRE TRACT OF THE LAND CONVEYED BY WARRANTY DEED FROM DANIEL W. SHERIDAN TO WILLIAM F. WHITMAN DATED DECEMBER 13, 1916 AND RECORDED IN THE RECORDER'S OFFICE OF COOK COUNTY, ILLINOIS, JANUARY 2, 1917, IN BOOK 14142, PAGE 363, AS DOCUMENT NO. 6027162, 203.0 FEET (AS MEASURED ALONG SAID WESTERLY LINE) SOUTHWESTERLY OF THE SOUTH LINE OF LOT "C" FOREGOING; THENCE SOUTH 20 DEGREES 03 MINUTES EAST (DEAR, S 20°03'00" E) ALONG SAID WESTERLY LINE OF THE 5 ACRE TRACT 381.65 FEET; THENCE NORTH 81 DEGREES 47 MINUTES WEST (DEAR, N 81°47'00" W) 38.70 FEET; THENCE SOUTH 19 DEGREES 36 MINUTES WEST (DEAR, S 19°36'00" W) 35.50 FEET; THENCE SOUTH 50 DEGREES 77 MINUTES WEST (DEAR, S 50°35'28" W) 159.29 FEET; THENCE NORTH 54 DEGREES 17 MINUTES WEST (DEAR, N 54°09'04" W) 633.56 FEET TO THE PLACE OF BEGINNING, IN COOK COUNTY, ILLINOIS, (EXCEPTING THEREFROM THAT PART OF THE LAND TRACT FOR MAPLE HILL ROAD ON JACKSONVILLE HIGHWAY FEBRUARY 26, 1919 IN CASE B 36933) CONVEYED KNOWN AS "MAPLE HILL ROAD, GLENHIDE, ILLINOIS"



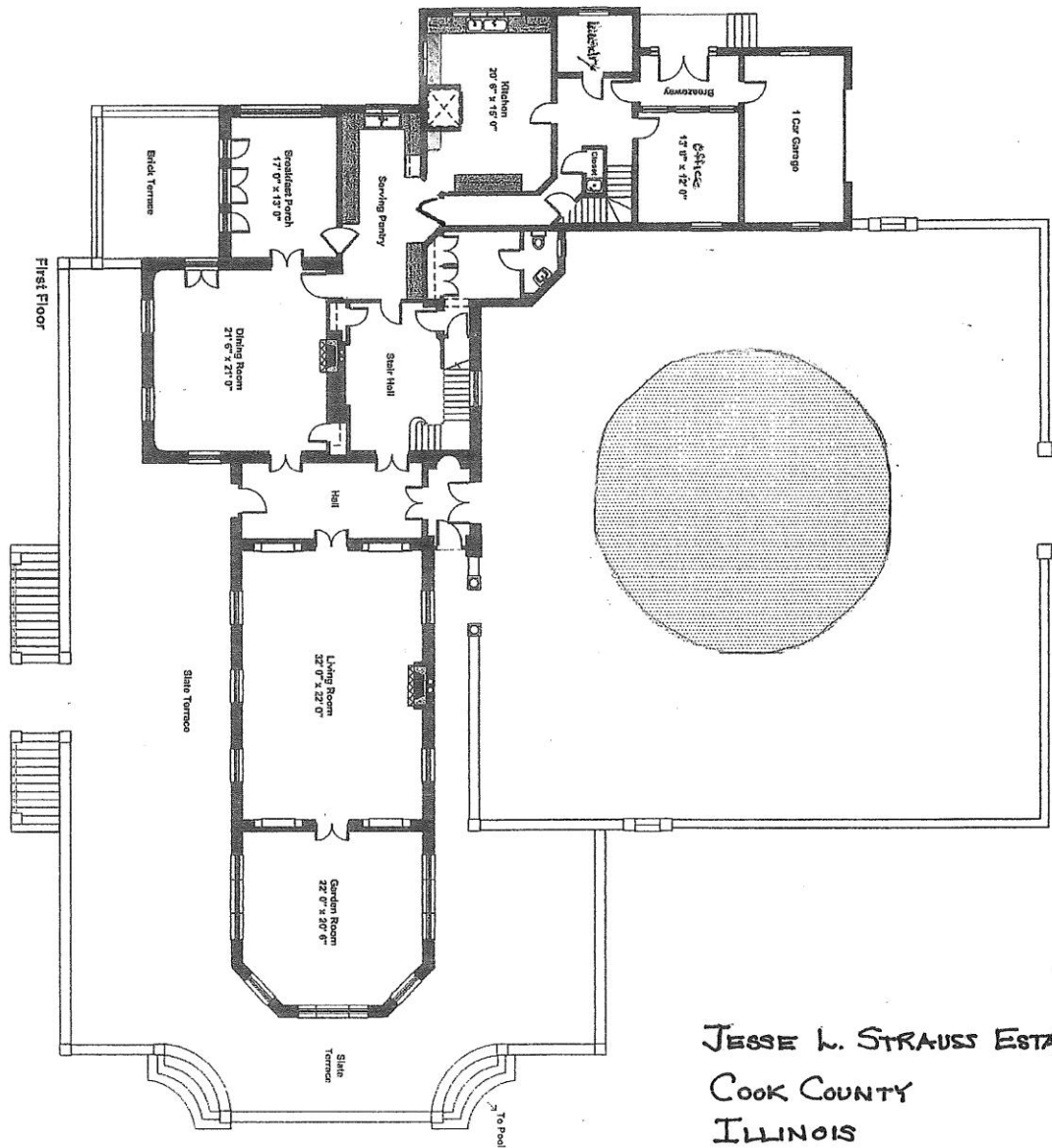
JESSE L. STRAUSS ESTATE
COOK COUNTY
ILLINOIS



SCALE 1" = 30'
FIELD MEASUREMENTS COMPLETED NOVEMBER 17, 2004
REVISION NOVEMBER 23, 2004
DATE OF SURVEY NOVEMBER 17, 2004
DATE OF PLAT NOVEMBER 23, 2004
BY B.H. SUHR & COMPANY, INC.
FOR JESSE L. STRAUSS ESTATE

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

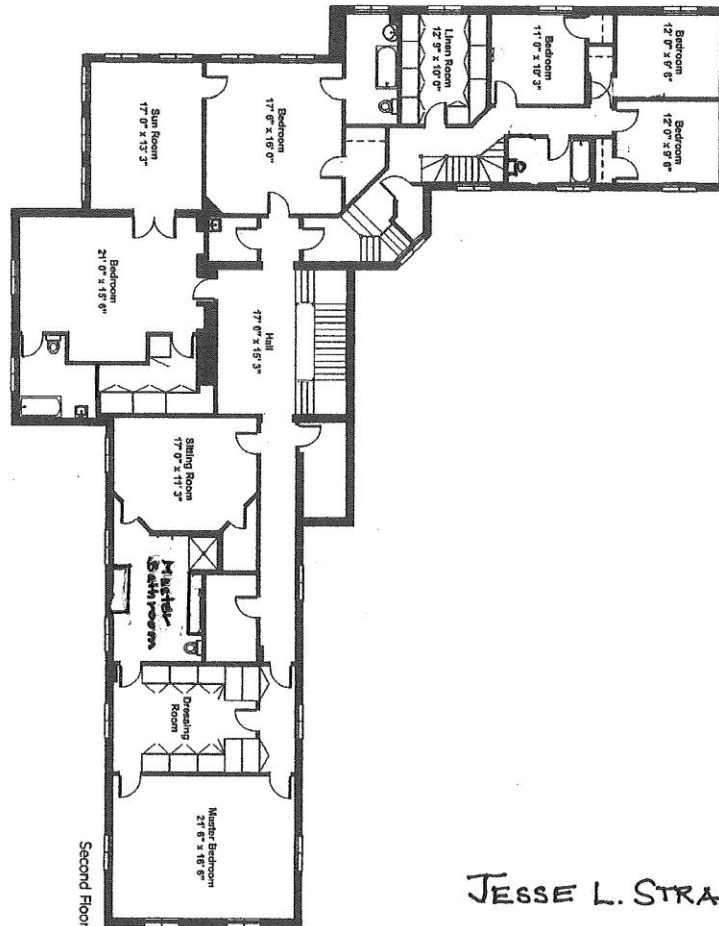


110 Maple Hill
Glencoe

JESSE L. STRAUSS ESTATE
COOK COUNTY
ILLINOIS

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State

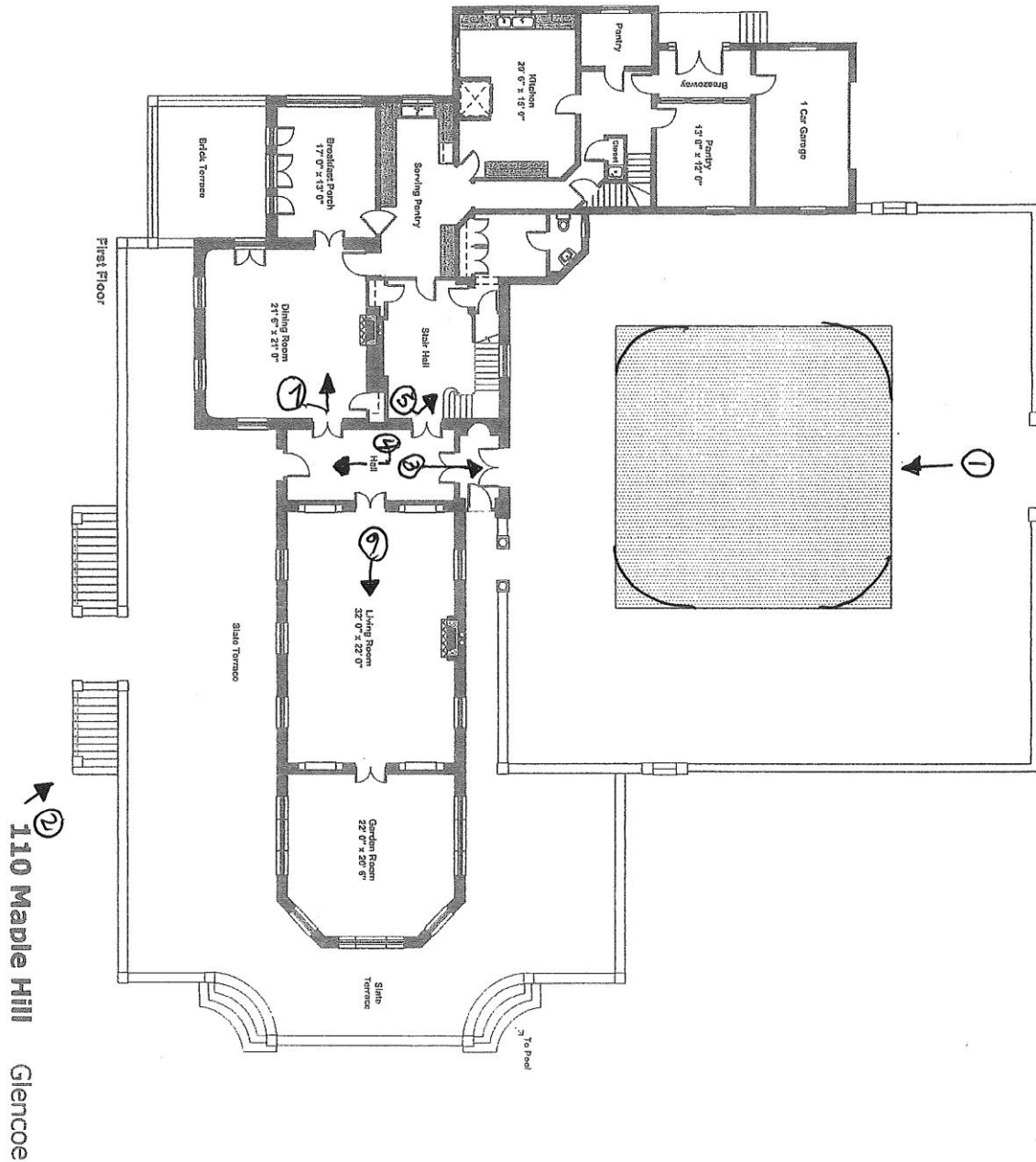


JESSE L. STRAUSS ESTATE
COOK COUNTY
ILLINOIS

110 Maple Hill
Glencoe

Jesse L. Strauss Estate
Name of Property

Cook County, IL
County and State



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

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Strauss, Jesse L., Estate

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Cook

DATE RECEIVED: 11/07/14 DATE OF PENDING LIST: 12/05/14
DATE OF 16TH DAY: 12/22/14 DATE OF 45TH DAY: 12/24/14
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 14001065

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 12-22-14 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.



October 30, 2014

Ms. Barbara Wyatt
National Register of Historic Places Program
National Park Service, Department of the Interior
1201 Eye Street, NW (2280)
Washington, DC 20005

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nominations recommended for nomination by the Illinois Historic Sites Advisory Council at its October 24, 2014 meeting and signed by the State Historic Preservation Officer:

Martin House – Fulton, Whiteside County
William and Helen Coffeen House – Hinsdale, DuPage County
Polish National Alliance Headquarters – Chicago, Cook County
John Robertson Jr. House – Barrington, Cook County
Jesse L. Strauss Estate – Glencoe, Cook County

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV