

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. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Emmanuel Episcopal Church

other names/site number _____

Name of Multiple Property Listing _____

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

2. Location

street & number 203 S. Kensington Avenue not for publication

city or town LaGrange vicinity

state Illinois county Cook zip code 60525

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

[Signature] Date 11/06/2017
Signature of certifying official/Title: Deputy State Historic Preservation Officer

Illinois Department of Natural Resources
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

[Signature] Date of Action 12-28-17
Signature of the Keeper

Emmanuel Episcopal Church
 Name of Property

Cook County, Illinois
 County and State

5. Classification

Ownership of Property (Check as many boxes as apply.)		Category of Property (Check only one box.)		Number of Resources within Property (Do not include previously listed resources in the count.)		
				Contributing	Noncontributing	
<input checked="" type="checkbox"/>	private	<input checked="" type="checkbox"/>	building(s)	0	0	buildings
<input type="checkbox"/>	public - Local	<input type="checkbox"/>	district			site
<input type="checkbox"/>	public - State	<input type="checkbox"/>	site			structure
<input type="checkbox"/>	public - Federal	<input type="checkbox"/>	structure			object
		<input type="checkbox"/>	object	0	0	Total

Number of contributing resources previously listed in the National Register

1

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

RELIGION/Religious Facility

RELIGION/Religious Facility

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

LATE 19th AND EARLY 20th CENTURY

foundation: Cement

REVIVALS: Late Gothic Revival

walls: Limestone

roof: Slate

other:

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

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 nomination for the Emmanuel Episcopal Church consists of the church, referred to as the worship space, the Parish House, and the South Building. The properties, which are connected, are counted as one contributing resource. John Neal Tilton, Jr, with Marshall & Fox, and Bertram Goodhue Associates as consulting architects, designed and built the worship space in 1925-1926. Designed in the Late Gothic Revival style, the worship space is constructed with Indiana Limestone. The nave, running east to west, is crossed with a transept running north to south in cruciform shape and topped with an eighteen-foot fleche above the roof at the crossing. A small, single story gothic "Lady Chapel" is attached to the northeast corner of the sanctuary.

To the south of the worship space are two linked rectangular buildings: a gabled two story Parish House containing administrative offices, class rooms, and social facilities, and a one story flat-roofed South Building containing class rooms, offices, a parish hall, and kitchen. Tilton also designed and built the Parish House in 1938 through 1949, and the South Building in 1962. Both buildings are constructed with the same Indiana limestone as the church worship space but in a more restrained gothic style.

Narrative Description

Emmanuel Church is located in the Village of La Grange, Lyons Township, Cook County, Illinois about eighteen miles west of Chicago. It stands on the southeast corner of South Kensington and West Elm Avenues. It is three blocks south of the Santa Fe Burlington Railroad and four blocks west of La Grange Road (US Routes twelve, twenty, and forty-five), in the center of the La Grange Village Historic District, which was listed in the National Register of Historic Places in 1979. This area is residential with large, single family houses of various styles (Prairie School, Four Square, Late Victorian, and Queen Anne) mostly from the late nineteenth and early twentieth centuries. Homes designed by church architects John Neal Tilton Junior and Senior remain in the neighborhood. The church property measures approximately one and a half acres. It is bounded by sidewalks on the north, west, and east sides, and adjacent residential property on the south. The church worship space is built on bermed land slightly higher than the sidewalk on the north side of the property. A broad lawn separates the Parish House and South buildings from the sidewalk on the west side of the property. A small parking lot and service area fills the space between the Parish House and South Building on the east side of the property.

Narrative Description of the Church – Exterior

The building is oriented on the lot with the main entrance in the west and the altar in the east. From west to east the building is 157 feet long; from north to south, the building is forty-eight feet wide at the nave and aisles and sixty-three feet wide at the transepts. Typical of Gothic churches, the Emmanuel worship space is cruciform in shape. It has a long nave as the main body of the church, intersected by a transept, and with the chancel rising to the east of the transept crossing.

The worship space exterior on all four facades is faced with smooth-surfaced random ashlar Indiana limestone. Parapets and window and door openings are detailed in carved Indiana limestone. All window openings have carved stone surrounds and are filled with stained glass. With few exceptions the window

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

openings are double lancets. The foundations are cast-in place concrete, with steel reinforced piers. All exterior doors are oak-planked with iron decorative exterior hinges and studding. The main roof and transept roofs are slate; shed roofs over the side aisles are copper, and flat roofs are composition. Gutters and downspouts are also copper. A copper-roofed flèche rises at least eighteen feet over the roof ridge above the crossing at the west end of the chancel.

West Facade

The entry facade of the church faces west toward South Kensington Avenue. A broad walkway leads from the side walk up three steps to a shallow uncovered porch before the doors to the entry vestibule. A water table and a higher carved string course run the width of the façade. The vestibule is a one story high volume with a slightly recessed arched opening filled below with a pair of rectangular doors. In the tympanum above the doors an angel is depicted in carved stone. Also within the tympanum the openings on either side of the angel are filled with stained glass and tracery. On the stone wall of the parapet above the entry, "Emmanuel God With Us" is carved in Gothic script. In the center of the phrase is a carved Celtic cross. At the outer edge of either side of the vestibule is a decorative buttress; the lower and the middle steps of the buttress are topped with a sloped cap. The buttress is topped by a crocketed spire that is partially engaged in the face of the vestibule. The vestibule roof is composition.

Beyond the vestibule is the main volume of the worship space made up of the narthex, nave, and chancel. The nave's gabled facade rises approximately fifty feet from ground level and is surmounted by a stone cross. A large stained glass window fills much of the façade above the vestibule and narthex. It is composed of three cusped arch windows separated by carved stone tracery. Trefoils fill the space above the side windows. The whole composition is joined into a single arch. This window and the gabled wall above it are framed by a set of stepped buttresses.

The south side of the west facade joins the south facade at a ninety degree angle. Set back eight feet from the main west façade is the west end of the shed-roofed south aisle. It projects from the main south wall seven feet, eight inches. Centered in the face of this projection is an arched window opening containing a pair of lancet stained glass windows surmounted by a quatrefoil.

On the north side of the west facade on the lower level is a seven foot, eight inch projection. The projection on the north side, a partial (three-sided) octagon, is a one story continuation of the west façade, topped with a parapet that follows the contours of the partial octagon. This projection has a flat roof. Within this projection is a tight staircase leading up to the loft and down to the basement. In the center section of the partial octagon is a narrow vertical rectangular stained glass window. Three dated cornerstones support the bottom of the wall. One, of rusticated stone, is carved with "June 1875;" the second, of similar rusticated stone, is carved with "June 1893;" and the third cornerstone of the same smooth limestone as the rest of the wall is carved with "June 1925." This last stone is the cornerstone for this building. This projection connects with the north aisle.

North Facade

The north is unified by the continuous ridge above the narthex, nave, transept crossing, and chancel roof running from west to east. It is bound on each end by a parapet. This steeply-pitched roof is covered with slate. The main volume of the church itself is broken into eleven bays separated by engaged stone buttresses.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

The buttresses are stepped, with the first step terminating in a gabled cap. The buttress ends in a sloped cap at the roof line.

The first bay on the west contains the narthex below and the stairway to the loft above the narthex. Centered on the north narthex wall is a narrow lancet window opening filled with stained glass. This window matches the four aisle windows.

The next four bays comprise the nave; the sixth and seventh are intersected by the north transept; and the ninth, tenth and eleventh contain the chancel. The nave and chancel bays are clearly articulated on the upper level by the repetition of double lancet window openings centered between engaged stone buttresses. Below the clerestories, the bays of the nave and chancel differ. Projecting seven feet, eight inches from the north facade of the lower four bays of the nave is a one story aisle with shed roof. Centered in each of these lower bays is a narrow lancet window.

The sixth and seventh bays contain the double-gabled north transept which projects out eight feet and is thirty feet wide. Topping this transept is a slate roof whose ridges intersect with the lower portion of the main roof. Set-back stone buttresses clearly mark the corners of the transept.

Projecting seven and a half feet from the lower eastern portion of the north transept is the north vestibule. The north vestibule is approached from the sidewalk by a short stairway immediately perpendicular to the public sidewalk and then by an additional set of stairs leading up to the entry door. This is a one-story volume with an arched opening for a pair of oak arched doors. Each of these doors contains an eye level fifteen by eleven inch rectangular stained glass window. Centered in the east and west walls of this porch is a narrow, eight inch wide, forty-two inch tall, rectangular window opening. Topping the vestibule is a gabled copper roof. Above the vestibule projection, on the face of the transept wall, are two large arched window openings. Each of these is filled with stained glass arranged in a pair of lancets surmounted by a quatrefoil and tracery.

Bays eight through eleven contain the chancel. Above, the exterior is much like that of the nave; below, it differs. In the upper level of bays eight, nine and ten, centered between the buttresses, are double lancet window openings. The openings in bays eight and nine are the same size as those in the nave. The opening in the tenth bay is larger. The corners of the north facade are marked by stone buttresses.

The chapel is in the lower level of the eighth, ninth, and a small portion of the tenth bay. This is a one story volume that abuts the east portion of the north transept and projects thirty-four feet east from the transept adjacent to the chancel. It projects fifteen feet from the north façade of the church and rises twenty-two feet high from ground level to the height of the parapet. Engaged diagonal buttresses surround the chapel. The chapel buttresses contain a carved stringcourse above the water table. In the north facade of the chapel there are two arched window openings. Similar to the windows in the upper transept facade, each of these openings is filled with a pair of lancets surmounted by a quatrefoil. The chapel's east facade duplicates the partial octagonal shape at the northwest end of the building. It joins the north wall of the building at a forty-five degree angle. Centered in each of the two outer sections of the octagonal wall is a lancet window. The chapel is topped with a flat roof behind a parapet.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

East Facade

The east facade of the church faces onto South Catherine Avenue. Its limestone wall rises from the foundation to the point of the gable, and, like the west face, is topped by a stone parapet and cross. The only openings in this facade are three tall lancet windows above, two smaller narrow rectangular windows below, and the entrance to the columbarium in the undercroft. The center window of the three lancets is taller than the flanking windows, which are of equal height. Stone set-back buttresses, matching those on the west facade, bracket the corners. A string course above the water table crosses the length of the façade. The lower step backs of the buttresses framing the east façade are capped with sloping stone. The middle steps are capped with a gable roofed effect and the buttresses terminate two thirds of the way up the walls with sloping stone caps.

South Facade

The south facade is much like that of the north façade with stepped, set back buttresses defining eleven bays. A portion of the west end of the south façade contains a small rectangular window in the space before the aisle wall juts to the south. The first full bay is in line with the narthex area. The south wall of the projecting aisle contains an arched oak door with a small, rectangular stained glass window at eye level. As on the north, the next four bays contain the nave; the sixth and seventh are intersected by the south double-gabled transept and the eighth, ninth, tenth, and eleventh contain the chancel. The clerestory and aisle sections mirror those of the north facade. A stairway from the below-grade entrance to the "Boy Scout Room" in the undercroft runs parallel to the west wall of the south transept. The sixth and seventh bays contain the south transept which projects out eight and a half feet and is thirty feet wide. As on the north, the south transept is topped by a double-gabled slate roof whose ridges intersect with the lower portion of the main roof. The corners of the transept are marked by stepped, set back stone buttresses. On the upper south wall of this transept are two small cross shaped windows filled with stained glass; below these is an arched opening with a double door of oak matching the door on the north porch. When the church was built this was an exterior door. Now it is an interior door opening into the hallway of the adjacent parish house. In the upper west wall is a rectangular window opening with three equal sized arched windows filled with stained glass.

A working sacristy below and the organ loft above are in the eighth bay. This area is as deep north to south as the south transept and is thirteen feet, eight inches, wide east to west. It is topped by a flat roof with parapet. Adjacent to the working sacristy, in the ninth and a small part of the tenth bays, projecting to the east, is a basically rectangular shaped volume (eighteen feet by eleven feet). This houses the priest's sacristy. Because this area is narrower than the working sacristy, an angled wall projects out to join the wall of the working sacristy. The inside floor elevation of the priest's sacristy is higher than that of the working sacristy. Therefore, the two areas are joined on the inside by a three step stairway. Window openings in the two sacristies are rectangular casements filled with stained glass. There is one window opening on the east wall; one with a stone mullion between two casement windows on the south and one on the angled wall. The east wall of the priest's sacristy also has an opening for a ventilator. On the south-east corner of the priest's sacristy is a diagonal buttress-supported chimney that steps back twice as it rises to its fifty-six foot height.

Above the priest's sacristy, centered between the buttresses framing the ninth bay is a double lancet window that matches in size those in the upper nave. The tenth and eleventh bays mirror those of the north facade

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

and are a continuation of the chancel. Above, centered between the buttresses framing the tenth bay is a double lancet window the same size as that on the north. All windows are filled with stained glass. The corners of the south facade are marked by stepped, set back buttresses.

Narrative Description of the Church – Interior

Vestibule and Narthex

The main worship space entrance is on the west side of the building, facing Kensington Avenue. The vestibule within the west double doors is six feet wide and three feet, eight inches deep, with random ashlar limestone walls and a Nemađji tile floor. Although a pointed stone arch rises above the entrance on the exterior, the vestibule ceiling on the interior is a flat ceiling of tongue and grooved planking seven feet above the floor.

A pair of rectangular oak doors leads from the vestibule to the narthex. In the upper area of each door is a twenty-eight by thirty-seven inch opening with three eight inch wide by thirty-six inch tall stained glass windows joined with wooden mullions and moldings. In the lower section, are three eight by twenty-five inch vertical wooden panels. Visible from the narthex looking toward the entrance, is the area above the ceiling portion of the vestibule. This is trimmed with a four inch tall crenelated parapet above the narthex doors. Also visible from the narthex are the stained glass windows of the tympanum.

The narthex is twenty-six feet wide and ten feet, nine inches deep. It has a Nemađji tile floor, plaster walls with stone trim around the doorways, and a plaster barrel vault ceiling running north-south, perpendicular to the church's main axis. The plaster on the walls and ceilings is textured and painted a neutral cream color.

At the north and south ends of the narthex are rectangular openings forty inches wide and seven feet tall leading to a small foyer to the side aisles. The opening on the south contains an oak door that matches those on the west porch. A small eight by forty-four inch stained glass window is located in the south wall. This foyer leads to an exterior door on the south wall. The exterior door is as described in the exterior narrative. Its small window is filled with stained glass. The window on the west wall has a double lancet surmounted by a quatrefoil. A similar small foyer extends from the north side of the vestibule, although no door separates the foyer from the narthex. The foyer contains stairs to the loft and undercroft with a window on the north wall. At the first landing of the stairs to the loft is another small stained glass rectangular window.

On the east side of the narthex is a glass and wood screen divided into ten panels that separates the narthex from the nave. The center two panels are double doors into the worship space. The upper portion is filled with stained glass depicting the traditional "I Am" statements of Christ. It is known as the "I am Wall." The shape of the glass windows matches that of the inner vestibule doors. The lower section is wood with two vertical inset panels below each glass panel above.

The Nave and Loft

The double door in the center of the "I Am" wall leads to the church's main space: the nave and the chancel. Above, the ceiling follows the slope of the roof and is supported by eleven exposed wooden trusses. At its highest point the ceiling rises approximately fifty-five feet from the floor to its peak. As is common in

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Gothic Revival architecture, each component of the ceiling's structure is articulated. The ceiling itself is made of dark brown wood planking running from the eave to the peak. This planking rests on wood purlins running east to west and the purlins, in turn, rest on the trusses. In each second section above the eave is a pair of curved angle braces that connect from the purlin below to the one above. The ceilings in the north and south aisles are also stained dark brown. Here, the planking runs the length of the aisle sitting on purlins that run east to west. These ceilings follow the slant of the shed roofs described in the exterior narrative.

At the west end of the nave, above the narthex is a 326 square foot loft, reached by a narrow winding stairway rising from the north side aisle. Three rows of pews sit on risers stepping up from the pew in front of it. The loft seats thirty-six worshipers. On the west wall of the loft is a large triple stained glass cusped lancet window. At the east side of the loft, a low wooden wall spans the east portion of the loft connecting to the north and south walls. This wall is made of six inch wide vertical planking topped by an eight and a half inch flat rail. In 2005 an additional open railing was added to the top of this wall. This new railing has six evenly spaced posts, joined by top and bottom horizontal rails filled with fifteen one and a quarter inch square balusters evenly spaced between the posts. With the addition of the new railing, the wall separating the loft from the main aisle below is now forty inches tall. Looking up at the loft from the nave, the wood paneling that forms the wall is more detailed. Like the narthex below, it is divided into ten sections. These sections are divided into three sections each, with the outer two on each side and the center two being filled with recessed inset panels of vertical planks decorated with carving. The two sections on either side of the center sections are filled with grills. The molding at the base of the ten sections has a crenelated top. Under this molding there are small painted shields. Behind the shields, wood carved with a running grapevine motif spans across the nave, joining the sections above. Below this is a reversed-scallop horizontal trim that finishes off the base of the loft wall. A curved cove joins it with the narthex wall below. Moldings on this cove break the cove into panels that are the same width as panels below the narthex windows at the base of the wall. A gas emergency exit light fixture with a red glass globe projects from the wall on thin dark metal piping over the double doors in the screen. This fixture is no longer functional. A modern exit sign above the inner doors of the vestibule takes its place.

The floor in the loft and the stairs leading to it are painted cement. In the north wall of the loft is a small arched doorway closed in by the exterior wall. This is the doorway to a tower that was planned but is yet to be built. There are four stone colonettes in the loft area. These are attached to the roof trusses with a carved stone capital, but do not extend all the way to the floor. Instead they mimic the stepped down effect of the floor and pews with the western pair ending in a carved stone shield four feet above the loft floor and the eastern pair three feet above the floor.

The nave is forty-two feet wide including the aisles. At the transepts, the nave opens to fifty-eight feet wide. The center aisle is six feet wide. The main aisle leading to the high altar is 120 feet long. The space is approximately fifty feet high. As on the exterior, the interior north and south elevations of the nave and chancel are divided into bays. Each of the six bays of the nave and transepts are marked by twelve foot wide pointed arches on large stone columns that open at ground level to the north and south aisles and the transept. The upper parts of the arches are incised with lines following the bend and upward point of the arch. The arches and columns are of random ashlar limestone; the walls above are textured plaster. The arches and the upper windows are trimmed with moldings typical of Gothic Revival architecture. The center mullion of each double-lancet clerestory window is topped with a carved stone lion's head gargoyle. The bays are fifteen feet wide from the center of one column to the other. The columns are eleven feet, eight inches in circumference. The arches are fourteen feet high at their highest point. The two arches in each

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

of the transepts are thirty feet high at their highest point. These open into the transept projections. On each column is an engaged colonette that visibly continues above the height of the arch to join the bearing point of the trusses above. These colonettes sit on shaped stone bases at floor level and join the trusses above with carved stone capitals. Lighting fixtures are suspended on chains from nine interior trusses about four feet from the columns above the pews. Most of the fixtures end in oblong blown amber glass globes, the original composition of the fixtures. To reduce glare, in the 1970s the glass globes in some of the fixtures were replaced with dark aluminum sleeves that direct light downward.

Above these arches in each of the four bays of the nave are double lancet stained glass clerestory windows. Centered below the clerestory windows in the aisles are the single lancet stained glass windows as described in the exterior narrative.

The side aisles run east and west on either side of the church in the one story projections described in the exterior narrative. The side aisles project out four feet, eight inches from the north and south walls of the nave to the inner face of the exterior wall. They connect with the narthex in the west and open out into the transepts in the east. At the narthex end is an opening which is rectangular on the north side and a pointed arch on the south side. The tympanum in the arch is stone. Both sides have oak doors that match those of the west vestibule. Looking east down the north and south side aisles are a series of four pointed arch openings that span the side aisles in line with the main columns of the nave. The last of these pointed arches opens into the transepts. On the outer walls of the aisles, level with the bottoms of the aisle windows, are a set of wooden carvings representing the Way of the Cross.

Nineteen rows of wood pews with kneelers line the nave on either side of the main aisle with seating for 250 people. A pew screen separates the first pews from the transept aisle. By marks on the floor, both front pew screens appear to have been moved back from their original placement at the front of the worship space by several feet. Nemadji tiles cover all floors in the worship space except for the flooring beneath the pews, the flooring in the transept "Upper Room" and baptistery, and the chapel. The flooring beneath the pews is brown linoleum. The transept pews were removed in the early 1970s to create the "Upper Room" space and baptistery described below. Additional pews were removed from the back of the church in the early 1990s to accommodate the relocation of a Bertram Goodhue-designed baptismal font to the center of the main aisle just within the entrance to the nave. In the early 2000s a pew on the north side at the front of the church was removed to make a space for participants with wheelchairs. In 2012, the front pew on the south side was removed to convert the space into a "soft space" for young children.

The Transepts

In the fifth and sixth bays, the pointed arches open to the transepts on both the north and the south. On the north side is a pair of rectangular doors leading to the north vestibule and an exterior door; on the south is a pair of pointed-arched doors leading to the adjacent Parish House. To the east, the transepts connect to the chapel on the north side of the crossing and the sacristy on the south side of the crossing. The interior doors to the north vestibule, the hall doors, and the sacristy doors, are each carved and polychromed and have a small eye level window. The opening to the chapel is through a pointed arch filled with a wood and glass screen and door.

The ceilings in the transepts are dark stained wood and follow the contours of the double gable roofs above. The north-south decking and east-west purlins are perpendicular to those of the main roof. In the valley

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

between the two gables is a double beam connecting the two sides. These beams tie into the center transept column on the inner side and the center transept buttress at the outer wall. These buttresses are marked on the interior wall by a stone capital on which the beams rest.

The transepts have random-coursed, dark grey stone floor tile. The north transept was called "The Upper Room." It contains a wooden linenfold-patterned reredos topped with a wood carving of Leonardo da Vinci's "Last Supper" by Alois Lang. The reredos is flanked by wooden carved angels on columns garlanded with carved lilies, ivy, and passion fruit vines. The south transept is a baptistery enclosed on its east and north sides by a brass railing. It contains the church's original marble baptismal font designed by John Neal Tilton, Jr, a set of prie dieu, and a linenfold-patterned carved wood reredos. As described on the north exterior there are two large windows with double lancets surmounted with quatrefoil and tracery. As described in the south exterior there are two small cross shaped stained glass windows on the south wall and a rectangular window with three Tudor arches on the west wall. A large wooden carved crucifixion scene depicting the cross, Mary, and the apostle John hangs below the cross windows centered under the beam that connects the two gables of the roof.

The Chancel

Beyond the transepts, the chancel is located in the three eastern bays of the worship space. The chancel floor is higher than the floor of the nave. In line with the main aisle, three steps lead up to the lower level of the chancel. On either side of the steps a stone wall rises three feet, six inches, above the floor of the nave. This stone wall extends to the north and south wall of the nave. Five feet from both the north and south wall, the stone wall steps up to a height of five feet, four inches, above the nave floor. The higher wall on the south runs in front of the lectern. On the north the higher wall intersects the side of the pulpit.

The carved limestone pulpit sits just west of the wall on the north side of the chancel. On a slender octagonal base, a larger octagonal platform with thirty-eight inch high walls provides a space for a reading desk. Four steps lead to the pulpit from the choir aisle. Stone carvings of an angel, a bull, an eagle, and a lion, symbols of the writers of the gospels, project from the angles of the pulpit facing the nave. An intricately carved wooden lectern rises out of the wall across the center aisle on the south side. Three engaged stone Tuscan columns beginning thirty-five inches from the nave floor on the wall rise out of a large cluster of limestone acanthus leaves and thistles to support a carved stone base holding the lectern. The lower sections of the stone wall are topped by a brass rail.

Directly above the stone wall dividing the nave and chancel, the roof truss supports a wooden rood beam and cross which also mark the division between the nave and chancel. The top edge of the beam is crenelated. On the face of the beam toward the nave is carved a row of stars and the text: "Sanctus, Sanctus, Sanctus. Dominos Deus Omnipotens." The text and stars are polychromed gold on a red background. Sitting atop the center of the beam is a carved wooden cross which is also polychromed red and gold.

The center aisle continues through the center of the stone wall, through the choir, and then up three more steps to end at the communion rail. The choir area is nineteen feet long from west to east. At the west end is a three foot, four inch wide passage perpendicular to the center aisle to allow access to the choir stalls, clergy seating, organ console, lectern, and pulpit. Clergy seating consists of a chair and a prie dieu on each side, each carved with the grape vine motif present elsewhere in the sanctuary. The choir pews on either side of the center aisle face the aisle. On the south side of the aisle are three rows of pews on risers with the

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

first row one step higher than the level of the center aisle and each additional row one step higher. Although the pews in the choir are stained to match those in the nave, they are more ornate with carved end pieces topped with foliate finials and slanted music racks.

The lower south wall of the choir is faced with oak paneling stained to match the other woodwork in the church. This panel is topped with a crenelated trim that matches the trim of the wood paneling fronting the loft. It is divided into two larger areas with five subsections. The subsections are trimmed with tracery that matches the windows of the doors and "I Am" windows at the west end of the church, and the panel and windows on the north side of the choir separating the choir from the chapel. Where the north-south aisle meets this wall, there is a door opening into the sacristy. The door section has the same trimming and tracery as the other sections of this wall.

An unused door leading from the south side of the choir into the sacristy is blocked by the third row of choir pews. Before the front row of pews on each side of the center aisle is a forty-two inch high choir rail. This rail is backed with a slanted music rack on the side facing the choir pews. The side facing the main aisle is trimmed with horizontal molding intricately carved with the same grapevine pattern as found on the communion rail. The seven panels below this trim are divided by posts decorated by small painted wooden shields.

Across from this choir seating, on the north side of the choir there is only one pew that runs the length of the choir. Behind this pew at the west end of the choir is the organ console. East of the console is an open space for other musicians. The north side of the choir is separated from the chapel by two arches that rise to the same height as those that run to the west of the transept in the nave. While the nave arches are open, the upper portion of each of the arches between the chancel and chapel is filled with tongue and groove planked wood paneling. Below this is a horizontal trim carved with gilt-filled text: "MY SPIRIT REJOICED IN GOD MY SAVIOR. BLESSED BE THE LORD GOD OF ISRAEL." This trim is the header for the windows below. Below this, the space in each arch is divided into two horizontal sections. The upper section is filled with multi-paned leaded clear glass windows with some bottle glass and partial colored panes. The lower section, below the windows, is paneled to match the paneling on the south side of the choir. Where the north-south aisle in front of the communion rail meets the chapel wall, there is a door opening into the chapel. The design of the door matches the design of the other sections of the wall within the arched areas. Above the choir seating area, as described on the exterior there are two double lancet stained glass windows on the north side and one on the south. The south wall also displays organ pipes contained in the organ loft. A single level of larger pipes in the upper east wall of the adjacent transept faces the nave to the west, while two levels of smaller pipes above the choir seating face north from the south side of the choir.

At the east end of the choir, the center aisle rises two steps to the communion rail separating the choir from the altar. A short north-south aisle running parallel to the communion rail intersects with the main aisle immediately to the west of the communion rail. The north end of this short aisle leads to the chapel; the south to the sacristy.

The communion rail is oak, stained to match the pews and other woodwork in the church. It is divided into seven sections. The center section is a gate which opens in the center. The communion rail on either side of the gate consists of ten carved posts joined by top and bottom horizontal rails. Below the top rail there is a horizontal rail carved with a grapevine motif.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Beyond the communion rail is the high altar. A marble altar sits elevated on a marble predella near the east wall of the church. The front of each of the three steps leading to the high altar is carved with scripture: "Blessing, and honour, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. Amen." A wooden altar sits in front of the high altar. Behind the altar is a carved wooden oak reredos with a motif similar to that of the communion rail. The reredos is divided into three sections. The portion directly behind the altar is further divided into three sections with the center section being taller than the other two. On either side of this portion of the reredos is a shorter section that projects diagonally from the center portion to flank the altar. The ends of these side sections are each topped with a carved wooden angel holding a candle. These originally projected perpendicular from the reredos, as riddle curtains, with the reredos curtains, surrounding the altar on three sides. Within the subsections of the reredos screen are burgundy brocade dorsal curtains. A carved wooden Celtic cross hangs in the center of the reredos. To the north and south of the high altar along the walls is seating for clergy, acolytes and other members of the altar party. On the north wall there is also a three-seat Bishop's chair. A red reserved sacrament lantern hangs on the wall to the south of the altar. A small arch with a concave opening in the wall to the south of the reredos contains a piscina.

Four sets of stained glass windows surround the altar area. On the north and south wall there is a double lancet window. These windows are similar to the windows above the choir pews, but larger. On the east wall, above the altar is a triple lancet window with the central lancet taller than the flanking windows. This window sits in a pointed arch stone apse behind the altar. This arch matches the other arches in the sanctuary and is the height of the arches in the transepts. Two rectangular windows are behind the reredos on either side of the altar. These windows are not readily visible to the sanctuary because of their location behind the dorsal curtains. Their theme is two female saints noted for working "behind the scenes." The upper portion of the east wall of the apse is faced with stone; the remaining walls in the choir and altar area match other walls in the sanctuary.

The Chapel

The chapel abuts the east wall of the north transept and the north wall of the choir. A pointed arch filled with wood and glass--just as the arches between the choir and chapel are-- separates the chapel from the north transept. On the south end of this arch are a door with three steps and a brass rail leading up from the transept. Like the choir, the floor of the chapel is eighteen inches higher than the floor of the nave. The floor in the chapel is ceramic earth tone tiles. The north side of the chapel contains six rows of pews with seating for thirty-six. An aisle runs east-west on the south side of the chapel intersecting with the north-south aisle leading from the door between the chapel and the communion rail area. The north-south aisle takes one step up at the east end of the chapel through a door into the choir. The chapel communion rail sits at the western edge of the chapel's altar area. The rail is eight feet long with three carved support posts topped by a horizontal top rail, below which is tracery style carved trim, polychromed on the side of the rail facing the altar.

East of the communion rail is the altar area. Before the rail is a three feet, two inch wide aisle. Beyond this, one step higher than the rest of the chapel sits the altar. The altar is white marble and sits elevated on a white marble predella. The center front of the altar is decorated with a gold, red, blue, and white Christogram mosaic whose eight letters (IC XC NI KA) divided by a Greek cross stand for the phrase: "Jesus Christ Conquers" with "Gloria in Excelsis Deo" in raised white marble lettering on a red ground across the bottom. At each corner on the top are carved Greek crosses. Behind the altar is a carved oak

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

reredos. This reredos is divided into three panels. Turning a key on the right portion of the reredos causes the center panel to open revealing a concealed aumbry. Above the reredos is a carved wooden cross.

The east wall of the chapel is three sides of an octagon as described in the exterior narrative. The altar sits in front of the center wall. Centered in the angled wall on either side of the altar is a single pointed arch window. On the north wall of the chapel are two arched window openings filled with double lancet grisaille stained glass windows surmounted by a quatrefoil.

The ceiling in the chapel is wood stained dark to match that of the sanctuary. The ceiling planking runs the same direction as that in the side aisles. The ceiling/roof is supported by three king-post trusses evenly spaced across the width of the chapel. Two chandeliers hang from chains dropped from the center roof beam. The woodwork in the chapel, the pews, and other furniture are all a light oak. The walls and windows are finished to match those in the sanctuary.

Sacristy

The sacristy area abuts the east wall of the south transept and the south wall of the chancel. It is separated from the south transept by a plaster wall. The sacristy is divided into two sections: a Working Sacristy and a Priest's Sacristy. The floor of both sacristies is carpeted.

The working sacristy, an eight by thirteen foot rectangle, is nearest the nave. It is one step up from the transept and accessed from the south transept by a door below the organ loft. The working sacristy contains a closet for lay Eucharistic vestments and storage cabinets for cleaning supplies, Eucharistic vessels, and other items. A door on the south side of the room leads to the Parish House. Adjacent to this door is a stainless steel counter, sink, and a second piscina. Large storage cabinets are above and below. East of the sink is a cabinet with a pulldown ironing board. At this point the south wall of the working sacristy is angled as described in the exterior narrative. Along this angled wall, a two-step stairway leads up to the priest's sacristy. To the left of this stairway, on the east side of the working sacristy, are additional storage cabinets and drawers. On the north side of the working sacristy are two large closets and a walk-in steel safe.

The Priest's Sacristy, located off the chancel, is to the east of the working sacristy. The elevation of the Priest's Sacristy is one step lower than that of the chancel. It is accessed from the chancel by a door in the south wall of the chancel. On the east side of this space is a small storage area for communion items. To the right of this cabinet is a water closet with toilet and sink. On the south wall is a small, wall-hung book case with a writing desk on top. On the west wall is a large storage cabinet with drawers. On the north wall is a full length mirror and the door to the chancel.

The woodwork and doors in the priest's sacristy are dark oak. The cabinets in the priest's sacristy and the woodwork and cabinets in the working sacristy are "blonde" oak. The walls are plaster painted the same color as the sanctuary. There are three windows in this area: one in each sacristy and one in the water closet. The windows in the two sacristies are casement windows, and are filled with stained glass. The window in the water closet is a narrow rectangle, filled with squares of tinted glass.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

The Undercroft

Although the entire undercroft is accessible, only a small portion has been excavated and finished with a concrete floor. The first and largest of the finished areas is a storage and work space under the south transept and adjoining portions of the crossing and choir, the second, is the Columbarium in the far east portion of the basement, under the altar area of the chancel. Running the length of the church is a row of steel-reinforced concrete piers that support the center floor of the church above.

The first finished section is an L-shaped room ([thirty feet by thirty-five feet, six inches] with an eighteen by fourteen foot projection to the east) containing the boiler room, organ room, and the sexton's office and workshop. The ceiling in this area is eleven feet, six inches above the floor. This area connects to the Parish House basement through a steel fire door.

Projecting to the west off the boiler room, at a higher elevation is the "Boy Scout Room," a thirty by twelve foot space, which is now used for storage. This room, four feet, three inches higher than the boiler room, is accessed by a five-step wooden staircase. The south wall contains a door and two windows. Although the room is below ground level, window wells provide light and the door opens to an exterior sunken concrete staircase rising to ground level.

The floor elevation to the north of the Boy Scout Room and the remaining unexcavated portions of the basement is forty-one inches higher than that of the boiler room. A forty-one inch wall separates this portion of the boiler room from the unexcavated portions of the basement. A six-step, wooden stairway in the north wall at the northwest corner of the boiler room accesses the unexcavated portions of the basement. A five foot, ten inch tall wall separating the boiler from the north unexcavated portion of the basement begins nine feet east of the stairs and runs the length of the room to join a similar embankment wall on the east.

Along the north wall, under the north aisle, in the unexcavated portion of the basement, is a wood plank walkway, the "Bride's Passage," that leads to a massive steel fire door at the west end of the church. A weighted chain system keeps this door in a closed position unless unbarred and swung open. This door leads to the stairs to the narthex on the first floor and loft above. South of the walkway, under the nave, the floor is of dust, dirt, and ashes with some stones from the original church building present. Cement beams overhead limit the height in some portions of this unfinished space to less than six feet.

Columbarium

The second finished area of the basement is at the far eastern end of the church. This is the Columbarium. This repository for cremated remains was created from the undercroft and dedicated in 1985. Although it is possible to access this area from inside the basement, the formal entry is through the exterior stairs and door as described in the description of the east exterior façade of the church.

The Columbarium is a fourteen by thirty foot space with a small entrance way under the northeastern side of the church. A decorative metal screen gate separates the entrance from the niche space. This room is in two sections with niches lining the north, south and east walls. A small altar faces a curtained reredos on the west wall. A prie dieu faces the altar on its east side. On the south wall, near the exterior, is a door that leads to the rest of the basement and a display of stained glass by William Rimkus. The floor in the

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

vicinity of this door and that adjacent to the Columbarium is concrete. This area is also used for storage. The Columbarium is at the same elevation as the unexcavated areas of the basement.

Parish House and South Building Narrative Description

Emmanuel Church's Parish House and South Building complement the Late Gothic Revival worship space by the use of the same materials as the church but recedes from the church building both in style, being a more modern and restrained Gothic, and in location, stepping back behind the façade of the church building on Kensington and Catherine Avenues to defer to the prominence of the worship space. The Parish House consists of two two-story, boxlike parts, a smaller cube-like space: the entry hall, linking the worship space with the Parish House; and the Parish House itself, a larger rectangular box whose broader length runs east-west. A one-story glassed-in cloister connects the Parish House to the South Building, a one-story, rectangular building used for parish gatherings and children's education, similarly running east-west. All buildings continue the worship space's use of random ashlar limestone. Unlike the church building, some of the stones are striated with "mason's drag" markings. All windows are casement windows with hand crank openings in some. A water table runs around the base of the building. All exterior corners of the Parish House and South Building are chamfered.

The Parish House and Entry Hall Exterior Narrative Description

West Façade Entry Hall

The west façade of the entry hall begins at the east gable of the south transept and extends eighteen feet north-south between the transept wall and the north wall of the Parish House and is nearly thirty feet high. The roof line of the entry hall runs from below the transept's cross windows to six feet below the roof line of the Parish House. Centered on the first floor is a carved arch containing two arched, wooden doors with strap hinges and small windows in each door. Light fixtures flank the doorway. The doorway is approached by a walkway running east-west parallel to the south wall of the worship space from Kensington Avenue. A bank of three casement windows is centered above the entry arch. The roof line appears flat from this façade, although it rises slightly and then slopes down to meet the wall on the east facade and is capped with a copper cornice.

East Façade Entry Hall

The east façade of the entry hall runs from the west wall of the sacristy to the north wall of the Parish House. Off-center toward the south side of the wall on the first floor is a bank of two casement windows. Directly above these on the second floor is another set of casement windows that are two-thirds the height of the windows on the first floor. The east façade is not as tall as the west façade. The top of the wall terminates in a copper cornice. Behind the cornice, the copper surfaced roof slants upward to form a gable off-center toward the west façade.

The Parish House North Façade

The entry hall enters the north façade of the Parish House eighteen feet from the west façade of the Parish House and twenty-four feet from the east façade. To the west of the entry hall intersection, a bank of two casement windows appears on the first floor and another bank with four windows appears on the second floor immediately above it. The windows are off-center closer to the entry hall wall. To the east of the entry hall, a bank of four casement windows appears centered on the first floor. Above it on the second floor, two banks of three casement windows extend further to the west than the first floor windows run. The

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

north wall is topped with a copper cornice. On both the east and west ends of the north wall, an three foot high and two and a half foot wide portion of the wall extends above the cornice to the level of the east and west facades and terminates with a simple chamfered cornice.

The Parish House West Façade

The west façade runs for forty feet parallel to Kensington Avenue behind a broad lawn. The two story façade rises to a low gable thirty-two feet high. A Latin cross that repeats the size, shape, and style of the cross windows on the south transept is incised in the façade beneath the top of the gable. The first floor centers on a rectangular bay that projects out one casement window's width from the façade and runs for five casement windows in length, roughly eleven feet. A copper roof runs from a crenellated base above the windows slanting up to the façade above. The bay runs from the ground to fourteen feet up the façade. The upper parts of the casement windows contain shields and coats of arms of Episcopal organizations depicted in stained glass. Centered on the walls on either side of the bay are individual casement windows. On the second floor, there are three banks of casement windows. A set of two casement windows is above each of the individual windows on the first floor and a bank of four casement windows is above the center of the bay. The roof line is crowned with a chamfered cornice.

The Parish House East Façade

The east façade is forty feet wide and thirty-two feet high and centers on a massive chimney. The two-story façade rises to a gable whose point is obscured by the stack of the chimney. The chimney, nearly nine feet wide at its base, sets back twice before it reaches the stack thirty-six feet above the ground. Four banks of three casement windows are centered on the façade on each of the floors on either side of the chimney. Second floor windows sit above the first floor windows. To the south of the main façade, a turret-like stair tower extends ten feet beyond the main wall. A dark brown door with a slim window in the upper portion of the door provides entry to the first floor of the stair tower. A single casement window is on the stair tower at the second level. Unlike the west façade's roof line, which has a chamfered cornice, the stair tower ends in copper capping.

The Parish House South Facade

The south façade of the parish house is divided by the cloistered walkway to the education building. The façade extends twenty feet to the west of the cloister. The façade to the west of the walkway contains two sets of two casement windows on the first floor with a three casement window centered above them on the second floor. Another three casement window set appears on the second floor directly above the cloister. To the east of the walkway, the façade extends twenty-six feet to the stair tower. The south façade is seventy-two feet long. Each of its two floors contains a bank of three casement windows. The windows on the second floor are stacked above the windows on the first floor. The stair tower's half-octagon shape is similar to the bay that projects from the west façade of the worship space. The west façade of the stair tower projects ten feet south of the south façade of the parish house. The first floor of the stair tower contains a single casement window. On the south façade of the stair tower, on a landing between the first and second floors is a single casement window.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Parish House Interior Description

Parish House First Floor Interior Description

The main hall of the first floor of the Parish House continues along the north-south axis of the transept south of the church through the entry hall, Parish House, Cloister, and into the South Building. Throughout the Parish House, the flooring for the main hall is terra cotta colored tile. Walls and ceilings are white painted plaster. Doors are dark oak. Light fixtures are heavy black metal gothic hanging ceiling fixtures. Just outside the south transept, the hall extends to the east of the transept allowing an entry door to the sacristy. Double arched wooden doors with small leaded glass windows and strapped hinges open on the west wall of the main hall to the ramp leading to Kensington Avenue. Across from this entry, a stairway runs down to the undercroft and basement rooms and up to the second floor choir rooms and offices. To the south of the stairway on the east wall of the main room is an oak Dutch door opening into a small mail room. Halfway through main hall's length, through the first floor of the Parish House, a short hall runs from the main hall east to a kitchenette, an office, and the entry to Beaudway Hall, the church's formal meeting space. Double doors decorated with stained glass windows showing pomegranates and a Tudor rose open into the hall, an 862 square foot gathering space with yellow painted plaster walls, brass chandeliers, and a hearth centered on the east wall... A door at the eastern edge of the southern wall exits into the stair tower.

On the west side of the main hall across from its intersection with the short hall are doors to the Administrative Assistant's offices, a restroom, and double doors to the Rector's Study. The doors to the Rector's Study include small leaded stained glass windows. The study is 250 square feet. A five casement window-wide and one casement window deep bay is centered on the west wall. The top pane in each window contains stained glass. Doors to a water closet and closet open through the north wall of the office. A door on the eastern side of the south wall opens to the Administrative Assistant's office.

Parish House Second Floor Interior Description

The stairway runs up to the second floor of the Parish House. To the north of the landing at the top of the stairs is the "Moon Room," the acolytes' robing room. A short hall to the south separates the 619 square foot choir room, a women's robing room, and the music director's office on the west from two restrooms, a large 966 square foot open classroom space that can be subdivided by a folding wall and three offices. Between the end of the hall and the south wall of the Parish House is an office opening off the hallway.

Parish House Basement Interior Description

The stairs also run down to the basement landing. To the north of the landing is a short flight of stairs leading to double doors to the undercroft. To the south of the landing are double wooden doors leading to a large 1,750 square foot gathering space and children's play area called "the Swamp." An exit at the eastern portion of the south wall of the Swamp leads to an exit to ground level through the stair tower. The walls of the Swamp are light blue painted plaster. Murals painted by William Rimkus depict Youth Group service, and service to the poor, hungry, homeless, and imprisoned. Ceiling fixtures are fluorescent lights. Window wells provide additional light to the glass block windows in the basement. Two sets of doors lead through the west walls of the Swamp into the basement kitchen and a restroom.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

The South Building Exterior Description

The Cloister Exterior

The Emmanuel South Building is attached to the Parish House by a glassed-in, thirty foot long, covered Cloister that continues the north-south projection of the church transept through the main hall of the Parish House opening to the East Door of the South Building. The exterior walls of the hall are of random ashlar Indiana Limestone in the same form as the parish house. The walls rise seventeen feet and terminate in a simple chamfered cornice. The walkway is framed on both the east and west walls with three matched pointed arches. As with pointed arches in the rest of the complex, these arches are incised at the top of the arches but not completely incised to the bottom. The arches fill two thirds of the space on the walls. The first and third of these arches hold clear glass with leaded tracery. On both the east and west sides of the walkway, the second arch contains a black metal entry door surrounded by glass and leaded tracery. Both entry doors are four steps up from the sidewalk that leads to them. The eastern door leads to a small landscaped courtyard enclosed on three sides by the walkway on the west, the Parish House on the north, and the Education Building on the South. A turret-like projection from the Parish House containing a stairway creates a partial closure for the courtyard on the east twenty-six feet from the walkway and a low wall projects from the Education Building on the south to nearly enclose the space. The western door leads to a children's play area surrounded by iron fencing and the Kensington Avenue lawn.

The Cloister Interior Description

The main hall continues south through the rest of the Parish Hall, passes through a single wooden fire door into the Cloister. The interior of the Cloister is a twenty-five foot long, nine and a half foot wide blue stone tiled passage leading to the South Building. Two overhead hanging ceiling fixtures provide illumination. Large clear glass windows fill the three arches that make up each of the east and west walls of the cloister.

The South Building North Façade Exterior Description

The north façade of the South Building runs for ninety-six feet. Two banks of windows appear to the west of the cloister entrance. Each of these banks contains four vertical casement windows. Four banks of windows appear to the east of the walkway entrance. Each of these banks contains three vertical casement windows. Each casement window has seven panes of clear glass. A shallow porch protected by decorative black metal railing and approached by four steps rises to the level of the water table on the eastern edge of the façade. A rectangular opening at the top of the porch contains a wooden door with a small window which opens into the kitchen.

The South Building South Façade Exterior Description

The south façade runs the same length as the north façade. Seven banks of windows are spaced irregularly along the south façade. Numbered one through seven beginning at the easternmost point on the wall: window banks one and three through seven each contain four vertical casement windows each containing seven panes of glass. The second window bank from the eastern edge of the wall contains eight vertical casement windows. This window bank opens into Memorial Hall.

The South Building West Façade Exterior Description

The west façade is fifty feet wide. The entry porch rises five steps from the garden and the Kensington lawn. The west entry vestibule projects six inches from the wall of the Education Building and is ten feet

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

wide. A Tudor arch is carved out of the wall. Unlike other arches in the complex, the arch is completely incised from base to tip. The arch contains a wooden door with a nine pane glass window in the upper portion. Angled engaged buttresses frame the vestibule and terminate in a gabled cap just above the door arch but below the roof line. A row of five quatrefoils is carved into the limestone on the wall above the entry arch. A lighting fixture hangs between the carving and the archway. Centered on the wall to the north and south of the vestibule is a bank of two casement windows each containing seven panes of glass.

The South Building East Façade Exterior Description

The east façade is fifty feet wide. The east entry is reached by a broad flight of ten stairs from Catherine Avenue and projects six inches from the east façade. A pointed arch containing a set of wooden double arched doors with small leaded glass windows centered in the upper part of each door and elaborate cast iron strap hinges is centered in the entry wall. Lighting fixtures frame the door. As with the west façade, a row of five quatrefoils is carved into the limestone wall above the arch. On either side of the east entry are banks of double casement windows each containing seven panes of glass.

The South Building Interior Description

The cloister hall terminates in a “T” intersection with the South Building hall near the center of the South Building. The South Building hall starts at the west entrance vestibule and runs to the doorway to Memorial Hall on the east, dividing the South Building into north and south sections. To the north of the South Building hall, west of the intersection with the cloister hall, are three class room doors. The doors open into one large classroom space that can be separated into three class rooms by a folding partition. The walls in the classrooms and throughout the South Building are white painted plaster. The interior doors and woodwork throughout the South Building are light stained oak. Rest rooms, storage cabinets, an open cloakroom, and three offices are also to the north of the South Building hall and to the east of the intersection with the cloister hall. To the south of the South Building hall is a small classroom that serves as a nursery and three class room doors opening into one large classroom that, like the north classroom, can be divided into four class rooms by a folding partition. This class room contains a small restroom, a storage closet, and a raised space that serves as a children’s altar. The flooring in the classrooms is brightly colored linoleum.

The main hall terminates in the east at the double wooden doors to Memorial Hall. Flooring in the South Building hall and Memorial Hall is wood grained linoleum. Memorial Hall is divided into a large open parish hall, a professional kitchen, and a storage room. The parish hall is 1,648 square feet in space. The kitchen, floored in terra cotta tile, contains sinks, a dish cleaner, stainless steel stoves and refrigerators, and a stainless steel island with steam table flanked by butcher block for food preparation. The kitchen opens into the parish hall through an opening over a counter that can serve as a buffet for parish events. The opening can be closed off with a sliding metal screen. A set of arched double doors open from Memorial Hall to the south porch exiting to Catherine Street.

Integrity

Despite the move to modernize worship spaces in the last half of the Twentieth Century, Emmanuel has preserved the integrity of its 1925 design. Minor changes that were made either effectuated the original plan for the church or were done sensitively in keeping with that original design. Liturgical changes brought about by the 1979 Book of Common Prayer led to an addition to the high altar area. The original marble altar remains affixed to the eastern-most wall of the church. When the priest prepared the Eucharistic sacrament, he originally faced away from the congregation toward the wall. When the

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Episcopal Church encouraged the priest to face the congregation with Rite II in the new 1979 prayer book, Emmanuel added a carved altar salvaged from the Church of Our Savior which sits in front of the high marble altar so that the priest can now face his or her congregation from behind the altar.¹ With the expanding acceptance of cremation by the canons of the Episcopal Church and creation of a service for cremated remains, the parish planned a columbarium in 1984. By converting a portion of the undercroft space below the altar into the Chapel of the Resurrection, the columbarium allowed for the interment of cremated remains. The columbarium was dedicated in 1992. The chapel has been fitted with an altar and stained glass salvaged from Saint Dunstan's, an Episcopal Church in Westchester and metalwork removed from storage at the Cathedral Church of St. James.²

To reflect the belief that the rite of baptism is one's initiation or "entrance" into the Church, pews were removed from both sides at the rear of the nave in the mid-1990s. A Baptismal Font designed by Bertram Goodhue was relocated to just inside the nave in the center aisle between the Narthex inner doors and the rear pews. At the same time, the original marble font was moved to the baptistery in the south transept. Several pews in the front of the nave west of the crossing were removed on the north side of the aisle to allow seating for disabled visitors and on the south side of the aisle to create a space where parents of young children could attend services with their children.

Other changes that occurred took place in the 1970s: The parish redesigned the transepts into a Baptistry in the south transept and "the Upper Room" in the north transept. To do this, seating in the transepts was removed and the linoleum that had been under the pews was replaced by random-coursed, dark grey stone floor tile. When the present organ was installed in 1972, the organ console which was on the south side of the choir below the organ loft, was relocated to the north side of the choir.

In the Parish House, the fireplace received a gas log in its hearth in 2008. The dumbwaiter that originally took meals from the kitchen to the first floor Rector's Office has long been closed off.

The exterior of the facility was little changed as well. An exterior entry to the columbarium on the east façade of the worship space was planned in 1982 and put into use in the 1990s. An exterior staircase descends below grade parallel to the east wall. A wrought iron railing encloses the stair well. The double doors to the columbarium are multi-panel painted metal and are surmounted by a white marble lintel carved with foliage. A stone plaque to the south of the entry announces "Chapel of the Resurrection." The parish also modified the west façade of the Parish House Entry Hall by building a wheelchair ramp lined by metal rails leading up to the small uncovered porch at the doorway. The ramp was designed in 2000 and installed shortly thereafter.

Endnotes, Section 7

¹ The marble altar proved to be immovable. Supports deep in the undercroft were necessary foundations for the massive marble table and would have had to be rebuilt to support a moved altar. John Baar, Interview.

² Ibid.

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

Architecture

Art

Period of Significance

1926 - 1962

Significant Dates

1926, 1949, 1962

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Architect/Builder

Tilton, John Neal

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

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).

Emmanuel Episcopal Church meets Criterion C for listing on the National Register of Historic Places as a locally significant embodiment of Late Gothic Revival architecture in La Grange. The worship space is decorated with stained glass work that supports the architecture and possesses high artistic value. The Church retains a high level of integrity of design derived from the original 1925 design plans of John Neal Tilton, Jr., of Marshall & Fox with consulting support from Bertram Goodhue Associates. The parish has made few physical changes to the building other than to effectuate as much of Tilton's original plan as could be erected. The property meets Criterion Consideration A as a religious property that derives its primary significance from architectural and artistic distinction.

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

ARCHITECTURE

History of La Grange and Emmanuel³

Emmanuel Church had long been an integral part of the history of La Grange. The Village of La Grange is approximately fifteen miles west of Chicago, nearly on the western border of Cook County. Settlers first purchased land in the area that became La Grange in 1837. Robert Leitch, a Chicago meatpacker, purchased 440 acres from the United States Government with plans to develop the land into a suburban community. This venture was unsuccessful, however, and the land was ultimately acquired by Franklin D. Cossitt who moved to the area after suffering losses in the Great Chicago Fire of 1871. Shortly after arriving in the community in 1872, Cossitt's son-in-law, David Lyman, invited worshipers to his home for Episcopal services, effectively founding Emmanuel before founding La Grange. Cossitt, Lyman, and Otis Lyman, a Lyman relative, petitioned the Episcopal Diocese of Chicago to form a parish in 1874. After surveying the boundaries of La Grange, they donated land at the very center of the proposed village as the site for a church building that became Emmanuel. Cossitt also donated the stone from his quarry on Stone Avenue for construction of the rustic gothic church building designed by John Clay and completed in 1878. Originally, this church functioned as the home of a broad group of worshipers belonging to other protestant denominations. Descriptions of La Grange for prospective purchasers described the church building.⁴ Very soon, however, the Methodists and Congregationalists formed their own associations and departed to worship elsewhere.⁵

The original church building was one of a number of amenities provided by Cossitt to draw purchasers to La Grange. These amenities also included extensive plantings of elms and maples, brick streets, land donated for schools, and wooden sidewalks. Cossitt platted the village of La Grange and had it incorporated in 1879 when it had a population of 500. Cossitt named the village after La Grange, Tennessee, where he had lived before his move to Chicago and after his preferred name for the town, "Kensington," was already taken by another Illinois municipality.⁶

The expanding parish built a new worship space and parish hall designed by parishioner John Neal Tilton, Sr., adjacent to the old church building in 1893-94. John Tilton, Senior, was born in Rome to expatriate American artists who travelled in the circles of Sargent, Whistler, the Brownings, Carlyle, and Tennyson, and, back in New England, Henry Wadsworth Longfellow. Tilton returned to the United States, studied architecture at Cornell and

Emmanuel Episcopal Church

Cook County, Illinois

Name of Property

County and State

practiced successfully in Chicago for 40 years. His work was published in “The Inland Architect,” the major architectural publication in the Midwest.⁷ He designed a new Emmanuel sanctuary that was furnished with Tiffany altar fittings.⁸ The parish hall contained meeting rooms, office space, a library, gymnasium, and a two lane bowling alley to draw the young away from bars and saloons.⁹ Emmanuel was considered “One of the Handsomest Churches in [the] Suburban District,” the “Pride of the Chicago Diocese.”¹⁰

The parish became a center of the local community, the Episcopal community, and an innovator in both. Parishioners included not only the early settlers of La Grange and founders of the town, but also congressmen, mayors, and village council members. Basset T. Cadwallader wired La Grange’s first electrically-lit Christmas tree in the church in 1885.¹¹ The church connected to telegraph lines and monitored the results of the presidential election of 1896 at an all-night event. “If ever in the history of this country a church building has been devoted to this purpose,” the Chicago Tribune exclaimed in 1896, “no record has been made of the fact.”¹² Charles Scadding, the Church’s rector from 1896 to 1906, published one of the first catechisms specifically for an Anglican-American audience, Direct Answers to Plain Questions: Handbook for American Churchmen.¹³ Sermons preached from its pulpit were reported in national newspapers.¹⁴

In 1898, Cossitt succeeded in having the Chicago Burlington and Quincy Railroad establish the first scheduled service to and from Chicago at two La Grange train stations. Streetcar service to Chicago began that same year. By 1900, the population had increased to approximately 4,000. By 1920, La Grange contained a central business district said to be the busiest west of Chicago¹⁵ and the housing stock that would become the Village of La Grange Historic District. When this region was filled by Victorian, Queen Anne, Four Square, and Prairie homes, including four by Frank Lloyd Wright, La Grange expanded at least a third by subdividing undeveloped land to the west of the town between Brainard and Gilbert Streets.

That expansion, occurring at the time of Emmanuel’s design and construction, between the end of the First World War and 1930, resulted mostly in homes in European and American revival styles such as English Tudor, Italian Renaissance, Georgian, and Colonial Revival. By 1930, La Grange contained 10,102 citizens. La Grange was such a prominent Chicago community that it would be labeled the “First Suburb” on a map promoting the sites of Chicago to visitors to the Century of Progress World’s Fair of 1933.¹⁶

Destruction and Choice of Architects

On December 1, 1924, on the fiftieth anniversary of the church being chartered by the Diocese of Chicago, a fire of unknown origin reduced the settler’s church to “a mass of smoldering ruins and skeleton stone walls.”¹⁷ Nothing survived but the church bell, which had plunged from the tower to the undercroft, and, ironically, forty tons of coal in the furnace room. The tragedy, though, allowed the parish to express its new prosperity and sophistication, in a new church building. Within twelve hours of the fire, the Vestry met to plan a new church.¹⁸ Within forty-eight hours, parishioners had pledged \$94,000 to rebuild. The building committee included the Senior Warden, F. Morris Sayre, and Walter Theodore Krausch, Architect and Engineer of Buildings at the Chicago, Burlington, & Quincy railroads. Committee members quickly visited potential models for a new church: St. Luke’s, Evanston; Church of the Atonement, Chicago; Fourth Presbyterian, Chicago; and Grace Church, Oak Park—all gothic structures. No local church would be visited by the Building Committee as a potential model for their church.

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

The building that the Building Committee planned would uniquely reflect La Grange's growing sophistication and prosperity in two ways: It would be built like a modern gothic cathedral, not like a country church, and it would be built by masters of the craft, with national expertise and local talent. In February, 1925, the committee chose thirty-two year-old parishioner John Neal Tilton, Jr. of Marshall & Fox, Chicago, son of the architect who had designed the previous church building, as their architect and Bertram Goodhue Associates, New York as consulting architects to design and create the new Emmanuel church.

A Cathedral-Type Church

Ignoring the recommendations of the firm that would eventually become its consulting architects, Bertram Goodhue Associates, and the prevailing view of architects in general that a suburban church should be a simple home of the people,¹⁹ Emmanuel chose to build a "church with a cathedral motif."²⁰ "We are not justified in ... [building] a small country church of the English parish type," the Committee wrote to Marshall and Fox, "La Grange is not a country town, it is a suburb of Chicago inhabited by city people."²¹ La Grange deserved "a little gem of a church architecturally."²² That church was not to be a parish church of modest simplicity.²³ "I do not believe that is what you want," Marshall & Fox responded.²⁴ That structure would be gothic and it would be heralded on its completion as the "Episcopalian [']s New Cathedral Church."²⁵

The Goodhue firm's role as a consultant appears to have been relatively limited. Their correspondence guided Tilton and the Emmanuel building committee on keeping proportion and balance in the overall design, the correct rough plaster surface to be applied over uneven brick work for the walls, and reducing costs.²⁶ The Goodhue firm was active in the area just a few miles away, erecting Rockefeller Chapel on the campus of the University of Chicago.²⁷ For the Goodhue firm, the Rockefeller Chapel and Emmanuel commissions presented an opportunity to work toward what Goodhue referred to as "Modern Gothic":

Medieval Gothic...and Modern Gothic, the Gothic of such churches as are being built now all over England and America, are two very distinct things. Medieval Gothic is now impossible and must remain medieval, and the Gothic we do today, if it is to be vital, and beautiful, and true, and good, and therefore Art, must be of our own times.²⁸

The Emmanuel commission arrived at the firm eight months after Bertram Goodhue's death. Goodhue had gathered talented architects around him, however, to continue his work. Ernest Jago, "one of the great gothicists of our time," according to Cram, Oscar Harold Murray, and Hardie Phillip would continue the firm's work at Emmanuel.²⁹ Emmanuel, along with the Rockefeller Chapel, are the only surviving ecclesiastical works by Goodhue or his firm in Illinois.³⁰

For Marshall & Fox, the Emmanuel Church commission occurred at the point of the separation between Benjamin Marshall and Charles Fox, with Tilton having to calm the worried Emmanuel Vestry that the work was being closely handled by him.³¹

John Neal Tilton

John Neal Tilton, Junior, was born in 1891, graduated from the Lyons Township High School in La Grange in 1909 and received both a bachelor's and a master's degree in architecture from Cornell University. After returning to Chicago, Tilton worked with Marshall & Fox until the First World War sent him into the military as a Lieutenant with the Construction Division.³² He pragmatically used his overseas assignment to study the cathedrals of England. Upon rejoining Marshall & Fox, he was considered one of the firm's preeminent designers, active in some of the firm's most prominent work: the Edgewater Beach Hotel, the Drake Hotel, and the Peabody

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

Mansion at Mayslake.³³ He successfully ran for the La Grange Village Board, proudly proclaiming on a campaign broadside his “outstanding achievement, Emmanuel Episcopal Church, of which we, as La Grange Citizens are so justly proud.”³⁴

Tilton would go on to design highly regarded gothic structures at Seabury Theological Institute, the Lab School at the University of Chicago,³⁵ and Trinity Episcopal Church in Reno, Nevada. He also designed for a number of structures recognized on the National Register of Historic Places.³⁶ Most of this work would be done at Tilton’s own firm, Armstrong, Furst, and Tilton, which Tilton began in 1927.³⁷ He continued to do work for the firm even as he joined the faculty of Cornell University School of Architecture in 1932, specializing in construction materials, working drawings, plumbing and heating. Tilton would serve as Acting Dean of the school in 1937-38, and its secretary in 1940-1945. He would correspond with priests, friends, and committees at Emmanuel throughout his life on stained glass window designs, building additions, and even plantings. On his death in 1970, his obituary would note his academic achievements and also his design of Emmanuel Church.³⁸

Emmanuel Church would figure in every account of John Neal Tilton’s life, from his business biographies, to his campaign literature as he ran for village trustee, until finally, his obituary. Living less than half a block away from the ruined Emmanuel church, a building designed by his father, in a home also designed by his father, Tilton’s life and family centered around Emmanuel.³⁹

Construction

Only sixteen months passed from the date of loss to the first service in the new Emmanuel Church building. With the goal of capturing the aesthetic effects of the past, Emmanuel Church would be built with new methods of engineering and the revived craft of building.⁴⁰ Although Emmanuel would rely on solid, load-bearing masonry walls rather than a steel-skeleton method of construction, it would also use modern steel components where desired.⁴¹ Two months after their selection, in April of 1925, Tilton, Marshall & Fox and the Goodhue firm shared their renderings of the new church with the parish (Figure 11). Marshall & Fox took on the additional role of General Contractor that same month. After demolishing the ruins and dynamiting the surviving chimney and tower (Figure 12), Emmanuel rose quickly:

- July, 1925, A cement foundation with steel-reinforced basement piers and a steel reinforced fire-proof floor were completed. Figure 14.
- September, 1925, Cornerstone laid. Figures 15, 16.⁴²
- November, 1925, Walls erected, Figure 13, 15, 16, with steel support beam in place over the West entrance. Figure 17.
- November, 1925, Walls are brick covered with wire lathe and plaster. Figures 21, 29.
- December, 1925, Trusses supporting the roof-work rise. Figures 24, 25, 27.
- February, 1926, Interior work such as the lion gargoyles installed. Figure 29.

By Easter Sunday, April 4, 1926, the parish held its first service in Emmanuel Church. In May, at the church’s dedication, the Bishop of the Diocese of Chicago, called Emmanuel, “...one of the outstanding architectural triumphs of the Middle West.”⁴³

Emmanuel Episcopal Church

Cook County, Illinois

Name of Property

County and State

Tilton ensured that the new church building, his first, would appeal to the parishioners who would see it as a replacement for his father's building, fund it, and eventually worship there. A proper stained glass window depicting the life of Christ and modeled after the "Five Sisters" windows of York Minster Cathedral and reflecting the learned sophistication of the new church would shine behind Emmanuel's high altar. But parishioners' nostalgia for the church designed by Tilton's father would be comforted by a small chapel whose altar would eventually be framed by windows showing the nativity and resurrection of Jesus, just as the original altar had been. The old Emmanuel Church's tower may have been a blunt castellated structure made of rough local stone, but Tilton's elegant new clock tower kept one corner finial much higher and more substantial than the other three, perhaps in acknowledgement of the similar "children's tower" of the old church, built from funds collected and donated by the children of La Grange.⁴⁴ Although Tilton was no doubt a sentimental favorite of the parish, he would also prove to be a sensitive interpreter and creator of modern gothic style. "You have designed a very notable church," the Goodhue firm would ultimately conclude.⁴⁵

Late Gothic Revival Style

The Emmanuel Building Committee chose a medieval gothic building and the stained glass windows, to demonstrate their aspirations for a modern, artistically sophisticated center of the La Grange community.⁴⁶ Tilton's 1925 plan for the church complex included a gothic worship space with an 118 foot tall bell tower and a parish house linked to a school building by a Gothic covered cloister.⁴⁷ An unusual double-gabled transept aligns north and south and crosses the east, west alignment of the nave. The doubling of the gable is echoed by doubled interior arches in the transepts. Those double arches are themselves mimicked by the shape of the lancet windows and by the twinning of all windows in the worship space aside from the great east and west windows and the smaller aisle and chapel windows. The church is Late Gothic Revival in style, adhering as strictly as possible to Gothic ecclesiastical design concepts, but modern in construction. Characteristics of the style include the emphasis on verticality, cruciform floorplan, stepped buttresses, crocketed spire, and stained-glass windows with tracery.

The parish's limited resources, though, inspired the architects to work in an austere and spare style, "a gothic of true and honest expression, and not one necessarily of flamboyant detail or one calling for decorative tracery, pinnacles and crockets."⁴⁸ The restrained gothic produced at Emmanuel fit into the Late Gothic Revival Style produced by firms like Cram's and Goodhue's.⁴⁹ Late Gothic Revival buildings are "quieter and 'smoother' in design than those of the High Victorian Gothic. Silhouettes are simpler, polychromy is rare...."⁵⁰ Their work differed from earlier Gothic revival in its simplicity, strong massing, and emphatic verticality in a way that was uniformly described as "modern." Goodhue and his firm were: "First and foremost, modern architects, not historicists nor tied to archeological traditions. They used modern materials and the latest innovations in building to create their own blend of modern and historical buildings."⁵¹

The stone surfaces of the worship space are mostly smooth and uncarved. Stone carving is used sparingly to highlight unique effects: Incisions emphasize the heights of the pointed arches but not the bases, engaged colonnettes-en-délit are carved from the columns to rise the full height of the worship space from floor to ceiling, dramatizing both the verticality of the space and the medieval truss work and timbered ceiling above it. Fierce stone lion gargoyles decorate the union of the double arches of the clerestory windows—a possible allusion to the mascot of the local high school, the Lions of Lyons Township High School.⁵² As with Emmanuel, Cossitt and Lyman donated the land for the high school to the village.⁵³

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

Gothic construction like Emmanuel's was the epitome of modern ecclesiastical construction in the 1920s. The style was featured in popular magazines like the *Scientific American*⁵⁴; Emmanuel was itself featured in the 41st Annual Exhibition of the Chicago Architectural League of 1928 alongside the Board of Trade, Lyric Opera House, 333 N. Michigan, and other Art Deco towers.⁵⁵ The simple, largely unornamented surfaces and emphasis on soaring verticality that characterized Emmanuel had their contemporary counterpart in these iconic office towers.

Gothic best showed those aspirations in its grand scale, sweeping heights, and as a chastely ascetic background for high liturgical drama.⁵⁶ For the Emmanuel congregation, it demonstrated their sophistication in rigorously following European antecedents, but doing it in a modern American manner.⁵⁷ Architects like the Goodhue firm "were attracted by the balance of freedom and discipline inherent in the Gothic style, its lack of strict rules for the proportioning and relationship of parts, its emphasis on dramatic effects, its accommodation of idiosyncrasies, and its ... mandate for honest structure."⁵⁸

Parish House and South Building

The Parish House would be completed in 1949. The school building would be erected with a truncated cloister linking it to the Parish House in 1962. Both buildings would be built by Armstrong, Furst, and Tilton or their successors in a restrained Gothic style including interior stained glass, exterior carved stone, and a modified, glassed-in cloister. To maintain a cohesive appearance among the buildings, the quarry that produced the stone for the worship space building and the Parish House was reopened to produce Indiana Limestone for the school building.⁵⁹

Comparisons

There are other Gothic style churches in La Grange; none present the cathedral-like appearance of Emmanuel and none have survived without extensive changes to their design integrity. The First Baptist Church, 20 N. Ashland Avenue, (Figure 43); Grace Lutheran Church, 200 N. Catherine Avenue, (Figure 44); and First United Methodist Church, 100 W. Cossitt Avenue, (Figure 45); all contain Gothic elements in their exterior design. Their interiors, however, have been substantially modernized with new altars, fittings, and decoration. The original 1922 plans for the First Baptist Church included a gothic spire modeled on the Butter Tower of Rouen Cathedral.⁶⁰ The brick bungalow-style church with a low gothic block tower completed two years later, however, reflects little of the original plan or Late Gothic Revival style. Grace Lutheran Church, completed in 1928, follows a cruciform floor plan. Its altar faces the south and its exterior is clad with brick rather than stone. The First United Methodist Church, 100 W. Cossitt, is the only church building of the three faced with stone. Its 1952 design produced a modern campus that has some restrained Gothic components and a south-facing altar.⁶¹

ART

The Emmanuel Episcopal Church is eligible for the National Register under Criterion C for possessing high artistic value as demonstrated in its stained glass and fixtures. The church's building committee and architects believed that the spare aesthetic of the Emmanuel worship space would provide a background for rich beautiful permanent furnishings.⁶² Their artistic choices in these furnishings further demonstrate the significance of Emmanuel Episcopal Church. Shortly after the church's construction, Emmanuel began a nearly fifty year program to install stained glass windows that would be consistent with the gothic interior of the church and the function of windows as envisioned by the original designers (See Figure 46: The Stained Glass Windows of Emmanuel). The modernity of medieval design and the presence of American themes would continue through all artists active in the design and installation of Emmanuel's stained glass, from Goodhue and Connick through

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

Willet Studios, Karl Hackert, George Payne, and John Neal Tilton. Emmanuel's windows contain images of settlers and lumberjacks, worshipping suburbanites and microphones, modern business suits and the urban poor. The design of the windows would also take into account the architecture, surrounding window designs, themes, memories and tastes of the congregation, as well as the outside plantings that could limit the amount of light that would shine through the windows.

Artistry in Glass

The stained glass chosen for the new Emmanuel Episcopal Church would repudiate one aspect of the original church that now struck Emmanuel's leadership as backwards and nostalgic: The stained glass style of Louis Comfort Tiffany. One artist active at Emmanuel would declare it his life's work to rescue stained glass from the "abysmal depths" of the work of Tiffany and his followers.⁶³ By 1924, Emmanuel's designers believed that the form of Tiffany's opalescent windows failed to follow the function of a window: letting in light. Windows are not decorations like paintings, they are parts of the structural surface like tile or stonework —part of the structure with the fundamental function of providing light. Beyond that function, modern stained glass is not primarily a decorative ornament: "Glass design [should] work...intimately with wall, tracery, and lead lines in an organic architectural way according to the medieval spirit."⁶⁴ One stained glass artist working at Emmanuel would later summarize the new philosophy simply by saying, "Stained glass is really a translucent section of wall."⁶⁵

Harry Wright Goodhue

From its installation in 1926, the East Window by Harry Wright Goodhue would prove the model and inspiration for Emmanuel's exercise in modern medieval stained glass. Born in 1905, Harry Wright Goodhue was known as "Wright," to distinguish him from his father, also named Harry Goodhue.⁶⁶ Wright was also the nephew of Bertram Grosvenor Goodhue, the late founder of Goodhue Associates, the consulting architects at Emmanuel. Wright's father, Harry E. Goodhue, Bertram's brother, had been one of the first American stained glass artists to counter the Tiffany style with a more medieval style.⁶⁷ After Wright's father died when Wright was 13, Bertram Goodhue attempted to mentor his young nephew toward an education, not into a career in the arts.⁶⁸ Wright, however, acting on the artistic skills of a prodigy, ignored his uncle's advice, dropped out of school at 16 and worked with Bertram's former partner and competitor, Ralph Adams Cram, designing stained glass.⁶⁹ Bertram warned the young artist's mother that he would not refer business to her family simply because of their relationship. "You take your chances along with other firms," he wrote.⁷⁰

Emmanuel's vestry chose the 21 year-old Wright's plan for the window. But there were concerns expressed by the architects: "Poor Wright used to come in with tears in his eyes," wrote Cram, "asking desperately what he was to do in the face of some particularly offensive nagging" from his clients.⁷¹ Cram illustrated these comments in his 1932 memorial to Wright Goodhue in "Stained Glass Quarterly" with an image of the Emmanuel window.⁷²

Wright responded to Emmanuel's complaints by making no changes. He was invited to visit Emmanuel and the Cooper family, who sponsored the window before its installation over Emmanuel's altar in November, 1926. The design for the "Life of Christ" window was exhibited at the Boston Museum of Fine Arts as part of the 1927 Tricentennial Exhibition of the Arts and Crafts Society of Boston.⁷³ It is the type of artistic design that would lead Albert Tannler to declare Wright, "one of the foremost designers of stained glass in America perhaps unrivaled, certainly unsurpassed, in his command of rhythmic line and glowing color."⁷⁴ Its coloring, form, and elongated figures combine the medieval and expressionistic in a unique style that made Wright "one of the great geniuses of American stained glass."⁷⁵ It is the only window by Harry Wright Goodhue in Illinois.⁷⁶

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

The elongated medieval figures in Goodhue's window, its rich blues and geometric ordering would inspire other window designers in their efforts. After a twenty-five year hiatus due, in part, to the Great Depression and Second World War, Emmanuel would call on various artists to fill its gothic church windows with images of traditional church themes and also modern America.

The participation of numerous artists in a church's stained glass program was not unusual. In fact, it was desired by Gothic designers. A European gothic church's stained glass was created over centuries with multiple generations of artists. Ralph Adams Cram described the wisdom of "achieving unity through diversity" by having multiple artists over time create a church's windows.⁷⁷

Harley Mitchell

Oversight of Emmanuel's stained glass program fell to Emmanuel's Harley Mitchell. Beginning in 1951, Mitchell would guide and direct artists throughout the middle years of the twentieth century in designing and installing windows and decorative arts throughout the church. Born in La Grange in 1891, Mitchell was one of the Tilton family's oldest friends and was active in Emmanuel's construction and design.⁷⁸ Together with John Tilton, Jr., Mitchell filled the church's cornerstone at Tilton's home and then sealed it at the site of the dedication ceremony in 1925.⁷⁹ Mitchell designed the leaden hymn boards affixed to the church's stone walls by 1926 and would later polychrome the chapel communion railing and the carved doors in the worship space. But it was Mitchell's stained glass program that over twenty years would fill the blank spaces in Emmanuel's walls with the work of dozens of stained glass artists, companies, and technicians.

Despite Mitchell's belief that depicting modern man in ancient forms like sculpture or glass was "slightly on the ludicrous side," Mitchell would suggest a wide array of modern men as possible subjects for the modern windows: the Rev. Charles Scadding, the progressive era rector of Emmanuel and later Bishop of Oregon was one suggestion.⁸⁰ So was Albert Schweitzer, a humanitarian who was neither American nor even an Episcopalian. Mitchell and Emmanuel solved the problem of depicting the modern world in an ancient form initially in two ways, first by choosing the Charles Connick Studio to design many of the windows and second by carefully selecting the personalities presented.

Charles Connick Studios

Charles Connick's Boston studio was undoubtedly a center for the arts—not simply stained glass. Robert Frost was a frequent visitor and Connick's windows showed the influence of modernist painters. Most importantly, Connick believed in a uniquely American stained glass art:

I often revel in dreams of American windows that will gloriously celebrate the spirit of the American scene, its heroes and adventures as they symbolize the eternal aspirations and agonies of the human spirit.⁸¹

Two figures depicted in Emmanuel's windows, Canon David Gibson, founder of Chicago's Cathedral Shelter, and English composer Ralph Vaughn Williams, were still alive at the time they were captured in glass. The Parish played an active role in the design of the windows. The image of the Right Reverend Charles Palmerston Anderson, the bishop of Chicago who laid the foundation stone for the 1926 church, for example, was revised by Connick at Mitchell's insistence because parishioners noticed that the vestments in the preliminary cartoon didn't match the vestments that Bishop Anderson wore when he confirmed members of the Emmanuel parish.⁸² Bishop

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

Anderson's aisle window joined windows showing American clerics, Samuel Seabury, first presiding bishop of the United States; Philander Chase, first Bishop of Illinois who rode circuit among his parishes and fledgling colleges on nearby Old Plank Road, now Ogden Avenue, in the 1830s; and Canon David Gibson, a society portraitist who left his studio to found the Episcopal Cathedral Shelter, providing food and protection for the homeless.⁸³ Images of the American Midwest: men on horseback, a lumberjack ringing a church bell, and urban masses surround the churchmen in glass. Although Connick himself had died in 1945, his studio continued his vision in works like Emmanuel's under the leadership of Orin E. Skinner.⁸⁴

The Connick Studio's last work would be the largest stained glass grouping in the church: The Te Deum Window, completed in 1955.⁸⁵ Illustrating an ancient prayer of praise and thanksgiving, with an image of Christ triumphant, and adulating angels, saints, and prophets, the window dominates the western façade of the worship space. More so than the other windows in Emmanuel, the Te Deum window defers, perhaps Mitchell thought too much, to the striking Harry Wright Goodhue window on the east wall, using muted grisaille glass work and figures intertwined with subtle background "ribbons" of gray and purple. Within a few months, Harley Mitchell would be inquiring into the use of another American master of stained glass, the Willett studio, to complete the work saying, "We are not entirely committed to Connick and in some ways, believe a change would be desirable."⁸⁶

Willet Stained Glass Studio

Much of the remainder of the stained glass program would be completed by the artists at the Willet Stained Glass Studio of Philadelphia, Pennsylvania. Although the Studio's founder, William Willet, had studied under John La Farge, a contemporary of Tiffany who developed many significant art glass techniques, in the 1890s, it was Willet's prowess in the medieval style that led Emmanuel to ask him for a proposal for the Life of Christ window that would ultimately go to Wright Goodhue.⁸⁷ Thirty years later, Willet's son, Henry Lee Willet, would work with Mitchell to complete the work at Emmanuel.

The north transept window depicting the British Saints, provides a useful example of the artistry involved in creating a window for this space and for this congregation. Willet chose Odell "Billie" Prather to design the first of the Emmanuel windows. When an architect asked Willet studio whether it objected to working with a woman, they responded, "[H]er work is the best I have ever seen." Perhaps because of that, Willet let Prather design the way she wanted. Yet, the client was an important part of the process. Harley Mitchell would not allow any other approach.

After reviewing an early cartoon for the window, Mitchell cautioned Prather against pinning too many stiff figures against the glass in dead precision.⁸⁸ Again, Mitchell pointed to the Goodhue window and cautioned against following the style of the Te Deum window by allowing a busy background to swallow the figures.⁸⁹ If Willet wouldn't revise their sketch, Mitchell subtly suggested, maybe Willet would suggest that he return to the Connick firm.⁹⁰ Prather followed Mitchell's advice and filled the British Saints window with vitality and drama. St. George thrusts his pike through the dragon, a wolf tamed by Saint Bride nuzzles the saint's hand, and Saint Thomas Becket looks up from prayer in Canterbury Cathedral to see the king's men draw their swords to slaughter him.⁹¹ Like the Goodhue window, the saints are surrounded in rounded frames and crowned with rich and unique nimbus and halos.

Mitchell appeared embarrassed to make his final request to Willet about the British Saints window. As part of fundraising for the windows, the rector had apparently suggested that the donors could have "something to say about the design" and the Meyers family had requested that their family coat of arms appear in the window.⁹² The

Emmanuel Episcopal Church

Cook County, Illinois

Name of Property

County and State

coat of arms appears discretely in grisaille in the lower portion of one of the medallions. Ultimately, Willet would declare that Emmanuel "is one of the truly great masterpieces of architecture in the U.S.A."⁹³

Church Fittings

John Neal Tilton, Jr., was also actively involved in much of the interior design of the Sanctuary's furnishings. He used workman, companies, and resources from the Midwest. He designed the marble altar and the marble baptismal font and personally selected the marble to be used by the Chicago Marble Mill for their creation. He also designed the gothic oak reredos behind the altar, the stone carving supporting the lectionary, and the reredos and marble altar in the chapel.

The Bertram Goodhue Associates firm was commissioned to design the stone pulpit. Carved symbolic representations of the gospel evangelists decorate the pulpit's turret-like dais. Oberammergau woodworker and American Seating Company employee, Alois Lang, did much of the ornamental wood carving on the reredos and the sanctuary pews. Much of the floor of the worship space is covered with Nemadji tile, a tile made from the clays of a Minnesota river.⁹⁴ The parish fitted out the worship space with American Seating Company pews from Manitowoc, Wisconsin, and Victor S. Pearlman and Company lighting fixtures designed in Chicago.⁹⁵ The massive interior doors were installed unadorned as a part of the church's original construction. In 1954, Chicago woodworker, Fritz Muhlhauser carved the doors and parishioner, Harley Mitchell, polychromed the carving. The stone carving of a welcoming angel above the west entrance, lion heads at the clerestory windows, and carving elsewhere were designed by Joseph Dux Studio and carved by "Mr. Swan," an English stone carver, under the supervision of the Adam Groth Company of Joliet.⁹⁶

Preservation of Abandoned Church Treasures

As demographics of the local Episcopal community changed, Emmanuel sheltered artworks and altar fittings from closed Episcopal and other churches. A wood carving of Michelangelo's "Last Supper," by Alois Lang⁹⁷ and a baptismal font designed by the Bertram Goodhue firm from Christchurch, Woodlawn,⁹⁸ were added to the worship space at Emmanuel after that church closed in 1968. Christchurch also contributed a wooden image of the crucifixion of Jesus with St. John and St. Mary which was raised above the baptistery in the South Transept.⁹⁹ Oak reredos columns crowned with angels and garlanded with carved passionfruit and ivy vines were also saved from the wreckage of Christchurch.¹⁰⁰ The Reverend William Baar rescued the wooden altar itself from a garage where it had been stowed after it was coated with layers of paint and removed from a remodeled Church of Our Savior in Elmhurst.¹⁰¹ A set of images of the Way of the Cross were salvaged from a closing Wisconsin Roman Catholic Church and installed in 2014.¹⁰²

Conclusion

Emmanuel meets Criteria C for recognition on the National Register as a building that "embod[ies] the distinctive characteristics of a type ... or that possess[es] high artistic values." As a property owned by a religious institution, Emmanuel also meets Criteria Consideration A as "[a] religious property deriving primary significance from architectural or artistic distinction." Emmanuel captures and retains the characteristics of the Late Gothic Revival type of architecture. John Neal Tilton, Marshall & Fox, and Bertram Goodhue & Associates created a notable example of the type not otherwise found in La Grange. The furnishing of the property with stained glass windows from Harry Wright Goodhue, Connick Associates, and the Willett Stained Glass Studio that fit the architecture, design, conditions, and culture of the building, the preexisting stained glass, and the parish itself create a property of artistic distinction as well.

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

Emmanuel Episcopal Church retains the architectural and artistic distinction that it achieved when it was designed by John Neal Tilton, Jr, Marshall & Fox, and Bertram Goodhue Associates and decorated by Harley Mitchell. Its integrity of design justifies inclusion on the National Registry of Historical Places. The beauty of Emmanuel's architecture and design has captured the popular imagination as well. Bishop Anderson noted that Emmanuel's worship space achieved something beyond beauty. Beauty itself was not the essential achievement. "A beautiful church is an *aid* to reverential worship," he said, "It is quite unthinkable that there should be flippancy or lack of dignity in such an edifice as this."¹⁰³

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Endnotes, Section 8

³ William J. Cromie, *La Grange Centennial History* (La Grange: La Grange Area Historical Society, 1979); Village of La Grange Historic District National Register of Historic Places Nomination Form, April 20, 1979; George R. Purple House National Register of Historic Places Nomination Form, June 27, 2005.

⁴ Everett Chamberlin, *Chicago and Its Suburbs* (Chicago: T. A. Hungerford & Company, 1874).

⁵ Morton Stone, "History of Emmanuel Parish," unpublished manuscript, July 1893, 6 (Emmanuel Files); Anne Durkin-Keating, *Chicagoland, City and Suburbs in the Railroad Age* (Chicago and London: University of Chicago Press, 2005), 109 Cromie, *La Grange Centennial History*, 70.

⁶ Cromie, *La Grange Centennial*, 8.

⁷ "Synopsis of Building News," *Inland Architect*, Aug. 1895, at 9.

⁸ Although church legend recites that David Lyman furnished Emmanuel's original church with Tiffany windows displayed at the 1893 Chicago Columbian Exposition, no evidence supports the claim. Tiffany kept detailed records of sales and, although those records show the purchase by Emmanuel of altar fittings from Tiffany & Co, they do not show any evidence of a purchase of stained glass by the church, much less purchase of windows displayed at the world's fair. Tiffany Studios, "List of Tiffany Windows," 53 (1910) (pamphlet listing windows manufactured by studio and that Emmanuel Church had received chancel furnishings and decorations from the company) accessed July 24, 2017, <http://libmma.contentdm.oclc.org/cdm/compoundobject/collection/p16028coll5/id/1471/rec/6>; Wayne Boucher to Michael Bolton, June 24, 2013 (Emmanuel Files); Christina Bennett, Charles Hosmer Morse Museum of American Art, to Michael Bolton April 3, 2009 (Emmanuel Files).

⁹ "Early History of the La Grange/La Grange Park Area," accessed July 21, 2017, http://www.franzosenbuschheritagesociety.org/Histories/LG_LGP/Early%20History%20of%20the%20La%20Grange%20Park.htm (accessed 13 Jan. 2017); Durkin *Chicagoland*, 149-152 (on Lyons's relationship with neighboring communities as a sight of bars, saloons, and recreation).

¹⁰ "Emmanuel Church Destroyed by Fire," *Chicago Daily Tribune*, December 4, 1924.

¹¹ Death Announcement for Bassett T. Cadwallader, undated typed manuscript circa 1938 (Emmanuel Files).

¹² *Chicago Daily Tribune*, undated (Emmanuel Files).

¹³ Charles Scadding, *Direct Answers to Plain Questions: Handbook for American Churchmen*, (Milwaukee: Young Churchman Company 1901).

¹⁴ "Bishop Potter on Caste, As Truly Here as In India, He Tells Chicagoans," *New York Times*, October 1, 1906 (accessed August 21, 2017, at nytimes.com).

¹⁵ Cromie, *La Grange Centennial History*, 20.

¹⁶ Robert A. Holland, *Chicago in Maps*, 194 (New York: Rizzoli, 2005) (discussing the 1931 Turzak Map).

¹⁷ "Emmanuel Church Destroyed by Fire," *Chicago Tribune*.

¹⁸ *Ibid.*

¹⁹ Goodhue Associates to Marshall & Fox, February 27, 1925 (Emmanuel Files); Marshall & Fox to FM Sayre, March 3, 1925 (Emmanuel Files). Harriet Munroe, *John Wellborn Root, A Study of His Life and Work*, (Evanston: Houghton Mifflin, 1896), 149.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

²⁰ Emmanuel Building Committee to Charles Fox, March 9, 1925 (Emmanuel Files).

²¹ Ibid.

²² Ibid.

²³ Marshall & Fox to FM Sayre, March 3, 1925.

²⁴ Ibid.

²⁵ "History of Emmanuel Church Woven into Community Life," *La Grange Citizen* undated circa 1926 (Emmanuel Files).

²⁶ Goodhue Associates (OH Murray) to Marshall & Fox, July 20, 1925 (Emmanuel Files). Marshall & Fox, Conference Notes, April 5, 1925 (Emmanuel Files).

²⁷ Emmanuel's construction would be completed in 11 months. It would be finished two years before Rockefeller Chapel. Rockefeller Chapel would take nearly three years to build. "Rockefeller Chapel," Wikipedia, accessed June 29, 2017, https://en.wikipedia.org/wiki/Rockefeller_Chapel. Many of the same artists and workman working at Emmanuel, such as Alois Lang, would also work at Rockefeller Chapel.

²⁸ Chicago Landmarks Commission, "City of Chicago Landmark Designation Reports: Rockefeller Memorial Chapel" (2004), 10- 11 (quoting Goodhue) accessed July 21, 2017, https://archive.org/stream/CityOfChicagoLandmarkDesignationReports/RockefellerMemorialChapel_djvu.txt.

²⁹ Shand-Tucci, *Ralph Adams Cram*, 281. A successor firm, Mayers, Murray & Phillip, would operate to 1940. Wyllie, Romy *Bertram Goodhue, His Life and Residential Architecture*, (New York and London: W.W. Norton & Company, 2007), 175.

³⁰ Hibbard Memorial Chapel, at 1439 S. Wabash, designed as part of Grace Church, Chicago by Goodhue while at Cram, Goodhue & Ferguson in 1904 was destroyed by fire in 1915. "Diocese of Chicago," *The Living Church Annual* (Milwaukee: The Young Churchman Company, 1916), 64.

³¹ John Tilton, Jr., to FM Sayre, December 27, 1924 (Emmanuel Files).

³² Tilton's military service in Winchester, England, and exposure to its cathedral may have inspired his design for Emmanuel. "Lieut. JN Tilton Expects to be Home Soon," undated newspaper clipping (describing Tilton's writing from Winchester at Armistice) (Emmanuel Files). Winchester Cathedral has an unusual main façade for English Gothic cathedrals: It is dominated by a large lancet window without side towers, just as Emmanuel's is. When Marshall & Fox submitted its original plan for the Emmanuel complex, they explained that the design for the parish house was inspired by the Cathedral Close at Winchester. Marshall & Fox to FM Sayre, December 30, 1924 (Emmanuel Files).

³³ "Who's Who in La Grange," *La Grange Citizen*, February 28, 1928; Zukowsky, *Benjamin Marshall*, (2015), 25.

³⁴ "Harmony Party," Election Poster, February 2, 1928 (Emmanuel Files).

³⁵ "Laboratory Schools," http://architecture.uchicago.edu/locations/laboratory_schools/, accessed on June 5, 2017 (Sunny Gymnasium and Judd Hall).

³⁶ Christchurch Cathedral and Parish House, Eau Claire, Wisconsin (Tilton-designed Chapel of the Ascension, built in 1935 and added to the National Register in 1983); Hoover Memorial Chapel, Eau Claire, Wisconsin (Tilton designed and built in 1936 and added to the National Register in 1999); Trinity Church, Ashland, Oregon (Tilton-designed Parish Hall expansion in 1954 and added to the National Register in 1984).

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

³⁷ “Armstrong, Furst, and Tilton Form Architectural Firm,” *Chicago Tribune*, January 9 1927.

³⁸ “Obituary, John Neal Tilton,” June 4, 1970, unidentified newspaper, (Emmanuel Files).

³⁹ “Emmanuel’s Architects, The Tiltons,” *The Clarion*, November, 1974, 23 (Emmanuel Files).

⁴⁰ Richard B. Oliver, *Bertram Grosvenor Goodhue*, (Cambridge, Mass: MIT Press, 1983), 52.

⁴¹ Chicago Landmarks Commission, *Rockefeller Memorial Chapel*, 11. Blair Kamin, “New Yale residential colleges: A strong sense of place, dimmed by excess,” *Chicago Tribune*, August 20, 2017, Arts and Entertainment Section 1.

⁴² Note the absence of structural steel within the columns. The masonry is load-bearing.

⁴³ “Emmanuel Church Dedicated,” *La Grange Citizen*, 1 (undated clipping circa May, 1926).

⁴⁴ “A Short History of Emmanuel Church to 1926,” 3, unsigned, undated manuscript (Emmanuel Files).

⁴⁵ Goodhue Associates to Marshall & Fox, April 30, 1925.

⁴⁶ An indigenous Middle Western architectural style, however, would not be seriously considered. Talmadge and Watson, a Chicago firm known for its Prairie School structures, had suggested themselves as a possible firm for the job, but did not receive an invitation to submit a bid from the Building Committee. Talmadge & Watson to Emmanuel Building Committee, December 4, 1924 (Emmanuel Files).

⁴⁷ “Designs Church to Replace One Planned by Dad,” *Chicago Daily Tribune*, May 3 1925, G29. The tower would never be built.

⁴⁸ Goodhue Associates to Marshall & Fox, February 27, 1925 (Emmanuel Files). The Emmanuel Building Committee noted that going without flamboyant Gothic detail would add dignity to the ultimate building but admitted, “In any case, we realize that we cannot afford it.” Emmanuel Building Committee to CE Fox, March 9, 1925 (Emmanuel Files).

⁴⁹ Whiffen, *American Architecture Since 1780*, 173.

⁵⁰ Ibid.

⁵¹ “Painting Actuality,” accessed January 16, 2017, <http://peabody.yale.edu/james-perry-wilson/chapter-3-the-architectural-offices-of-bertram-goodhue>. The spare simplicity of Emmanuel may also have appealed to the New England tastes of La Grange founders. Gothic “excess” like the finials on nearby Cossitt School, completed in 1922, were said to “spoo” the sensibilities of the town’s original puritan tradition. George E. Taylor, *The Rise and Fall of Cossitt’s Failed Addition* unpublished manuscript, 1973, 4 (Emmanuel Files).

⁵² See Figure twenty-nine.

⁵³ The original Lyons Township High School Building was also designed, as was the 1894 Emmanuel church and parish house, by John Neal Tilton, Sr. Bob Uphues, “Collapsed Home Part of Brookfield History,” *Riverside Brookfield Landmark*, October 5, 2011, accessed January 13, 2017, <http://www.rblandmark.com/News/Articles/10-5-2011/Brookfield-home-being-renovated-collapses/>.

⁵⁴ Shand-Tucci, *Ralph Adams Cram*, xiii (discussing four page spread on Cram’s Cathedral of St. John the Divine in the November, 1927, issue of the *Scientific American*).

⁵⁵ Chicago Architecture Exhibition League, *Year Book of the Chicago Architectural Exhibition League and Catalogue of the Forty-First Annual Exhibition 1928*, (Chicago: 1928), 85-8.

⁵⁶ Oliver, *Goodhue*, 53.

⁵⁷ Paul Calter, *Squaring the Circle*, accessed February 5, 2016, <https://math.dartmouth.edu/~matc/eBookshelf/art/SquaringCircle.html>.

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

⁵⁸ Oliver, *Goodhue*, 53.

⁵⁹ John Baar (son of the Rev. William Baar) interview with Michael Bolton and Katherine Clark, La Grange, Illinois, April 29, 2017 (Emmanuel Files).

⁶⁰ "Approve Plans for Church," *La Grange Daily News*, December 1, 1922.

⁶¹ Cromie, *La Grange Centennial*, 68.

⁶² Goodhue Associates to Marshall and Fox, February 27, 1925; Emmanuel to CE Fox, March 9, 1925.

⁶³ "Charles Connick, Jr," *Wikipedia*, accessed July 4 2017, https://en.wikipedia.org/wiki/Charles_Jay_Connick.

⁶⁴ Shand-Tucci, *Ralph Adams Cram*, 157 (quoting Cram).

⁶⁵ HL Willet to H Mitchell, July 30 1956 (Emmanuel Files).

⁶⁶ Albert M. Tannler, "'We only have one window': stained glass and the Arts & Crafts Movement in the United States," *Journal of Stained Glass* 28 (2005), 71.

⁶⁷ Tannler, "One Window," 66-67.

⁶⁸ Albert M. Tannler, "Harry Wright Goodhue: Stained Glass of Unsurpassed Distinction and Rare Beauty," *Stained Glass Quarterly* (2004), 134.

⁶⁹ It's not surprising that Goodhue became frustrated by his young nephew. "I still think he has a very considerable amount of ability," Goodhue wrote, "But it's a pity he so cordially agrees with me." Tannler, "Goodhue," at 137.

⁷⁰ *Ibid*, 136.

⁷¹ Ralph Adams Cram, "Personal Recollections of Harry Wright Goodhue," *Stained Glass Quarterly*, (September, 1932):268. Cram describes the window as being from "St. John's Church, LaGrange, Illinois" without mentioning Emmanuel. The misidentification is repeated in Tannler and in the description of the window in the collection of the Museum of Fine Arts, Boston.

⁷² *Ibid* at 269.

⁷³ *Ibid* at 139. The design of the window entered the collection of the Boston Museum of Fine Art as accession number 2014.1067. "Design for stained glass window, Emmanuel Church or St. John's Church, La Grange, Illinois," Museum of Fine Arts, Boston, accessed July 19, 2017, <http://www.mfa.org/collections/object/design-for-stained-glass-window-emmanuel-church-or-st-johns-church-la-grange-illinois-567954>.

⁷⁴ Tannler, "Goodhue," 142.

⁷⁵ Shand-Tucci, *Ralph Adams Cram*, 161.

⁷⁶ Four years later, Wright was dead. A coroner's inquest ruled his death at the age of 26 a suicide. Tannler, "Goodhue," 141.

⁷⁷ Shand-Tucci *Ralph Adams Cram*, 97.

⁷⁸ "Emmanuel's Architects," *The Clarion*, 23.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

- ⁷⁹ “Emmanuel’s Architects,” *The Clarion*, 23. Superintendent’s Report, September 14, 1925 (Emmanuel Files), (Harley Mitchell Jr. sealed the copper boxes within the two cornerstones prior to the cornerstone-laying service on 13 September).
- ⁸⁰ Connick Work Order 3394 (circa 1952-53).
- ⁸¹ Peter Cormack, *Arts and Glass Stained Glass*, (London: Paul Mellon Centre, 2015), 234.
- ⁸² Connick Work Order 3394.
- ⁸³ “Old Cathedral Gives Shelter to Homeless,” *Chicago Daily Tribune*, July 5, 1942, 1. .
- ⁸⁴ Erne and Florence Fruehe, *Chicago Stained Glass*, 120 (Chicago: Loyola University Press, 1983).
- ⁸⁵ See Figure 38.
- ⁸⁶ Mitchell to Henry Lee Willet, 23 Feb. 1956.
- ⁸⁷ Fruehe, *Chicago Stained Glass*, 116.
- ⁸⁸ H Mitchell to HL Willett, August 13, 1956.
- ⁸⁹ H Mitchell to HL Willett, October 18, 1956.
- ⁹⁰ H Mitchell to HL Willet, August 13, 1956.
- ⁹¹ “In Memory of Odell Prather, 1912-2001” *Stained Glass Quarterly* 96 (2001), 170.
- ⁹² H Mitchell to HL Willet, July 26, 1956; H Mitchell to HL Willet, October 24, 1956.
- ⁹³ HL Willet to H Mitchell, April 15, 1958.
- ⁹⁴ The Nemadji Tile Company produced tile from clay mined along the Nemadji River in Moose Lake, Minnesota, from 1923 to 1970. The tiles were considered among “the most beautiful of unglazed tiles” because of the mix of red, brown, tan, gray, and yellow clays. Joseph A. Taylor, “Nemadji: ‘Left Handed Tile,’” 2007, accessed August 16, 2016, <http://handmadetileassociation.org/articles/nemadji-left-hand-tiles>>.
- ⁹⁵ Building Committee Minutes, December 16, 1925 (Emmanuel Files) (accepting lighting bid of VS Pearlman).
- ⁹⁶ *The Emmanuel Record*, October, 1925, 2 (Emmanuel Files).
- ⁹⁷ ”Alois Lang,” *Wikipedia*, accessed January 16, 2017 https://en.wikipedia.org/wiki/Alois_Lang (Photograph of Lang with identical carving).
- ⁹⁸ Arthur O’Neil, *Half a Century*, (1936), 24 (Emmanuel Files) (pamphlet on 50th Anniversary of Christ Episcopal Church, Woodlawn Park, Chicago) (font designed by Goodhue, incorporating stones from the Jordan River, and installed in Christ Church in 1915).
- ⁹⁹ *La Grange Sun*, March 14, 1984 (photo of figure from crucifixion with caption).
- ¹⁰⁰ John Baar, Interview.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

¹⁰¹ Martha Anderson, *Presentation Poster Boards on Stained Glass and Emmanuel History*, undated, (Emmanuel Files) (altar salvaged from an Elmhurst garage after having been painted for use as a children's altar); John Baar, Interview.

¹⁰² Bill Kintigh to The Rev. Teri Stanford, January 2009 (Stations of the Cross from Blessed Savior Church, Milwaukee). The Columbarium below the altar also contains fittings salvaged or recovered from St. Dunstan's Episcopal Church in Westchester, Illinois, and the Cathedral Church of St. James in Chicago.

¹⁰³ "Emmanuel Church Dedicated," *La Grange Citizen*, 1 (undated clipping circa May, 1926).

Emmanuel Episcopal Church

Name of Property

Cook County, Illinois

County and State

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Cook County, Illinois

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Emmanuel Episcopal Church

Cook County, Illinois

Name of Property

County and State

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Boucher, Wayne, to Michael Bolton, June 24, 2013.

Building Committee Minutes, December 16, 1925

Connick Work Order 3394 (circa 1952-53).

Cram and Ferguson to FM Sayre, January 22 1925.

Death Announcement for Bassett T. Cadwallader, undated typed manuscript circa 1938.

Emmanuel Building Committee to Charles E. Fox, March 9, 1925.

Emmanuel Building Committee to Frohman, Robb & Little, January 19, 1925.

The Emmanuel Record, October, 1925.

“Emmanuel’s Architects, The Tiltons,” *The Clarion*, November, 1974, 23.

Goodhue Associates to Marshall & Fox, February 27, 1925.

Goodhue Associates to Marshall & Fox, April 30, 1925.

Emmanuel Episcopal Church

Name of Property

Goodhue Associates (OH Murray) to Marshall & Fox, July 20, 1925.

Cook County, Illinois

County and State

“Harmony Party,” Election Poster, February 2, 1928.

Kintigh, Bill, to the Rev. Teri Stanford. January 2009.

Marshall & Fox, Conference Notes. April 5, 1925.

Marshall & Fox to FM Sayre. December 30, 1924.

Marshall & Fox to FM Sayre. March 3, 1925.

Marshall & Fox to Harry Wright Goodhue. April 22, 1926.

Mitchell, H, to HL Willett. July 16, 1956.

Mitchell, H, to HL Willet. July 26, 1956.

Mitchell, H, to HL Willett. August 13, 1956

Mitchell, H, to HL Willett. October 18, 1956.

Mitchell, H, to HL Willet. October 24, 1956.

O’Connor, Dennis, Benjamin Marshall Society, to Michael Bolton. February 22, 2012.

O’Neil, Arthur. *Half a Century*. 1936.

“A Short History of Emmanuel Church to 1926.” unsigned, undated manuscript.

Stone, Morton. “History of Emmanuel Parish,” unpublished manuscript. July 1893.

Superintendent’s Report. September 14, 1925

Taylor, George E. *The Rise and Fall of Cossitt’s Failed Addition*. 1973,

Tilton, J, to FM Sayre. December 27, 1924.

Talmadge & Watson to Emmanuel Building Committee. December 4, 1924.

Tiffany Studios. “List of Tiffany Windows.” 1910.

Willet, HL, to H Mitchell. July 30, 1956.

Willet, HL, to H Mitchell. April 15, 1958.

Interviews

Baar, John (son of the Rev. William Baar). Interview with Michael Bolton and Katherine Clark, La Grange, Illinois. April 29, 2017.

Ferris, Jim, and Michael Ferris (grandsons of Harley Mitchell). Telephone interview with Michael Bolton and Katherine Clark. January 6, 2017.

National Register Applications

Village of La Grange Historic District National Register of Historic Places Nomination Form, April 20, 1979.

Emmanuel Episcopal Church

Cook County, Illinois

Name of Property

County and State

George R. Purple House National Register of Historic Places Nomination Form, June 27, 2005.

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: Emmanuel Episcopal Church Archives

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 1.4

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>41°48'36.44"N</u>	<u>87°52'25.65"W</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

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

Lots 1 to 5 inclusive and lots 18 to 22 inclusive in Block nine La Grange, being a subdivision of the East half of the Southwest quarter and that part of the Northwest quarter lying South of the Chicago, Burlington and Quincy railroad, except that part known as Robbville, of Section 4, Township 38 North, Range 12 East Of the Third Principal Meridian.

Boundary Justification (Explain why the boundaries were selected.)

The property includes the buildings and lots historically associated with Emmanuel Episcopal Church.

11. Form Prepared By

name/title Michael J. Bolton and Katherine H. Clark/Historians date 7/24/2017
organization Emmanuel Episcopal Church telephone 312-909-4678; 708-250-4579
street & number 203 S. Kensington Avenue Michael.bolton@shire.com;
email kclark2359@sbcglobal.net
city or town LaGrange state IL zip code 60525

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Additional Documentation

Submit the following items with the completed form:

- **GIS Location Map (Google Earth or BING)**
- **Local Location Map**
- **Site Plan**
- **Floor Plans (As Applicable)**
- **Photo Location Map** (Include for historic districts and properties having large acreage or numerous resources. Key all photographs to this map and insert immediately after the photo log and before the list of figures).

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, 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:	Emmanuel Episcopal Church		
City or Vicinity:	LaGrange		
County:	Cook	State:	IL
Photographer:	Katherine H. Clark and Bennett Brian		
Date Photographed:	July 5, 2016 to July 12, 2017		

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

- Photo 1 of 17: Exterior, west facade with main entrance to the church, camera facing east, July 5, 2016
- Photo 2 of 17: Exterior, north facade of church, camera facing south west, March 19, 2017
- Photo 3 of 17: Exterior, north transept, camera facing south, October 3, 2016
- Photo 4 of 17: Exterior, east facade; camera facing south west, September 2, 2016
- Photo 5 of 17: Exterior, south facade of church, camera facing north east, October 3, 2016
- Photo 6 of 17: Church interior, center aisle, camera facing east, October 21, 2016
- Photo 7 of 17: Church interior, camera facing east, picture taken from center aisle in the choir area and shows communion rail, altar, reredos and east window, July 12, 2017
- Photo 8 of 17: Church interior, camera in south aisle facing northwest, picture includes Narthex "I AM" windows with doors to the narthex closed, Goodhue baptismal font, balcony, north aisle and clerestory window, July 12, 2017
- Photo 9 of 17: Church interior, Rood Beam camera facing east; picture taken from balcony, October 20, 2016
- Photo 10 of 17: Church interior, north transept arches, camera facing north east, picture taken from south aisle, also shows arches between nave and side aisle, chapel and chancel, pulpit and organ console, highlights symmetry, verticality and receptive design elements, November 11, 2016
- Photo 11 of 17: Church interior, camera facing north; picture taken from south aisle shows north aisle windows below and north clerestory windows above, July 12, 2017
- Photo 12 of 17: Chapel interior, camera facing east, shows Tilton designed altar, communion rail and reredos, and stained glass windows (Resurrection on the right, Nativity on the left)
- Photo 13 of 17: Chapel interior, camera facing northwest, picture taken from door to chancel and shows pews along north wall and windows on north wall, July 12, 2017
- Photo 14 of 17: Exterior, west facade of Parish House, camera facing east, shows the south transept connection to parish house and north west entrance to parish house with wheelchair accessible ramp on the left; cloister connecting with Parish House to Education Building on right, and children's play area (fenced area surrounded by hedge to the right in front of the cloister), October 3, 2016
- Photo 15 of 17: Exterior, west entrance to Education Building, camera facing northeast, July 5, 2016
- Photo 16 of 17: Westside Emmanuel campus facing Kensington Avenue; shows layout of buildings on site with church to the north (left), Parish House set back in the middle and Education building to the south (right); camera facing east, March 19, 2017;
- Photo 17 of 17: Eastside Emmanuel campus facing Catherine Avenue; shows lay out of building with education building on the left, Parish House in the center, and Church on the right; between Parish House and street is a small parking lot; camera facing west, March 19, 2017

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
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.

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.

Fig. 1) GIS Coordinates

Fig. 2) Regional Context Map, base map Google Maps, retrieved July 17, 2017

Fig. 3) La Grange context map, base map [http://www.villageoflagrange.com/ DocumentCenter/Home/View/332](http://www.villageoflagrange.com/DocumentCenter/Home/View/332), retrieved 17 July 2017

Fig. 4) Emmanuel Site Plan based on Google Maps retrieved September 25, 2017

Fig. 5) First Floor Plan, Emmanuel Church Building, Drawing in Emmanuel Archives

Fig. 6) Loft floor plan, Emmanuel Church Building, Drawing in Emmanuel Archives

Fig. 7) Basement Floor Plan, Emmanuel Church Building, Drawing in Emmanuel Archives

Fig. 8) First Floor Plan), Emmanuel Parish House, Drawing in Emmanuel Archives

Fig. 9) Second Floor Plan, Emmanuel Parish House, Drawing in Emmanuel Archives

Fig. 10) Basement Floor Plan, Emmanuel Parish House, Drawing in Emmanuel Archives

Fig. 11) Floor Plan South Building, Drawing in Emmanuel Archives

Fig. 12) Architectural Renderings by John N. Tilton, Jr. shown to parish April 25, 1925, Emmanuel Archives

Fig. 13) Dynamiting the chimney and clearing the ruins of the old church ruins from the site, April 25, 1925, Emmanuel Archives

Fig. 14) Starting the stone walls, August 3, 1925

Fig. 15) View from west showing the beginnings of raising the brick backed stone walls and the stone columns in the interior of the church, August 3, 1925

Fig. 16) Exterior view from northwest, Cornerstone Ceremony, September 13, 1925

Fig. 17) Showing the interior of the church with carved stone window frames ready to be placed in the walls, Cornerstone Ceremony, September 13, 1925 Emmanuel Archives

Fig. 18) View of West Entrance with steel support beam in place, September 17, 1925, Emmanuel Archives

Fig. 19) View of the South Facade East End showing the entrance in the south transept and the sacristy to the right of the entrance, September 17, 1925, Emmanuel Archives

Fig. 20) View of West Entrance from southwest, November 1925, Emmanuel Archives

Fig. 21) View of west entrance with partially completed stone carvings, November 1925, Emmanuel Archives

Fig. 22) View of north aisle showing brick interior wall above aisle arch, November 1925, Emmanuel Archives

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Fig. 23) West Facade, December 1925, Emmanuel Archives

Fig. 24) View of east facade and northeast corner with chapel, December 1925, Emmanuel Archives

Fig. 25) View of south facade from southeast showing the roof trusses at the west end of the building in place, December 1925, Emmanuel Archives

Fig. 26) View of north Facade from northwest, December 1925, Emmanuel Archives

Fig. 27) View of the north facade from northeast, showing the flèche in place and the roof covered with tar paper prior to copper gutters and downspouts and slate installation, January 23, 1926, Emmanuel Archives

View of south facade, December 1925 Emmanuel Archives

Fig. 28) View looking to the east of the roof trusses in place, December 1925

Fig. 29) Interior view showing carved stone lion gargoyle at top of window mullion in two lancet window and brickwork prior to plastering, January 1926, Emmanuel Archives

Fig. 30) View of south facade, December 1925 Emmanuel Archives

Fig. 31) Interior view of showing altar area and east window, April, 1926, Emmanuel Archives

Fig. 32) Chancel and choir, April 1926, Emmanuel Archives

Fig. 33) View of Interior looking east toward altar, April 3, 1926, Emmanuel Archives

Figure 34) East Window above altar "Life of Christ" by Harry Wright Goodhue 1926, Art Collection, Emmanuel Archives

Fig. 35) East Window above the altar, Photostat of preliminary cartoon for architects' approval, 1926, Emmanuel Archives

Fig. 36) East Window above altar "Life of Christ" by Harry Wright Goodhue, Diagram created by John N. Tilton April 20, 1945, Emmanuel Archives

Fig. 37) Stained glass windows by Connick Associates, 1951, north wall of Emmanuel's St. Mary's Chapel, Art Collection, Emmanuel Archives

Fig. 38) Composite of four windows by Connick Associates in south aisle, Art Collection, Emmanuel Archives

Fig. 39) Photo of "Te Deum" window by Connick Associates above west entrance, Emmanuel Archives

Fig. 40) Window in north transept above north entrance "British Saints" by Henry Willett Glass Studio, Art Collection, Emmanuel Archives

Fig. 41) North clerestory window "Thou Fearest the Lord" by Henry Willett Glass Studio, Art Collection, Emmanuel Archives

Fig. 42) Sketches, "I Am" windows in Narthex, Henry Willett Glass Studio, Emmanuel Archives

Fig. 43) Comparison, First Baptist Church, 20 North Ashland Avenue, La Grange, April 23, 2017,

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Fig. 44) Comparison, Grace Lutheran Church, 200 North Catherine Ave, La Grange, April 23, 2017,

Fig. 45) Comparison, First United Methodist Church, 100 West Cossitt Avenue, La Grange, April 23, 2017

Fig. 46) The Stained Glass Windows of Emmanuel (table)

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Fig. 1: GIS Coordinates

41°48'36.44"N
87°52'25.65"W

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Fig. 2: Regional Context Map, base map Google Maps



Fig. 3: La Grange context map

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Fig. 4: Emmanuel Site Plan

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

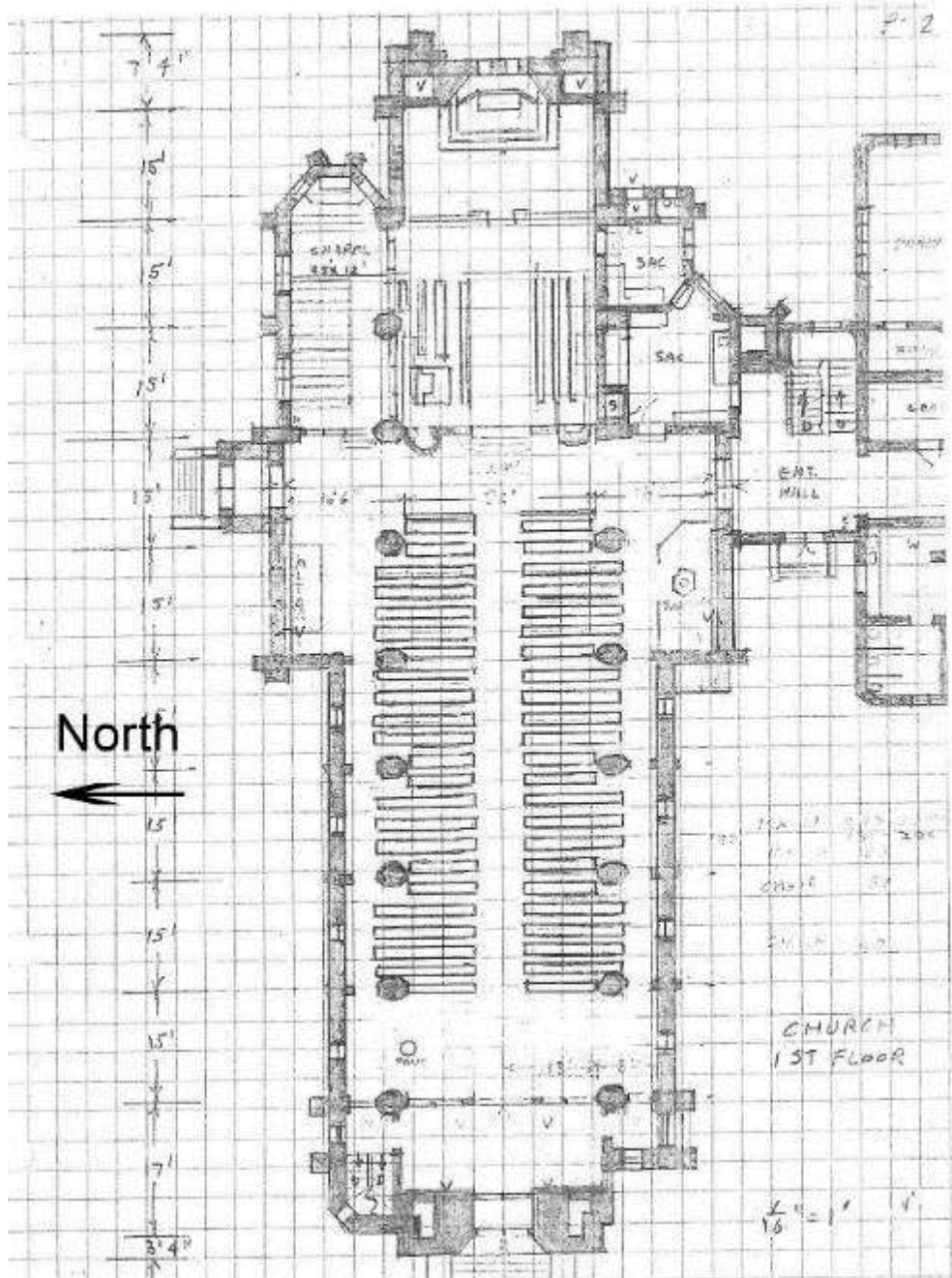


Fig. 5: First floor plan, Emmanuel Church Building

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

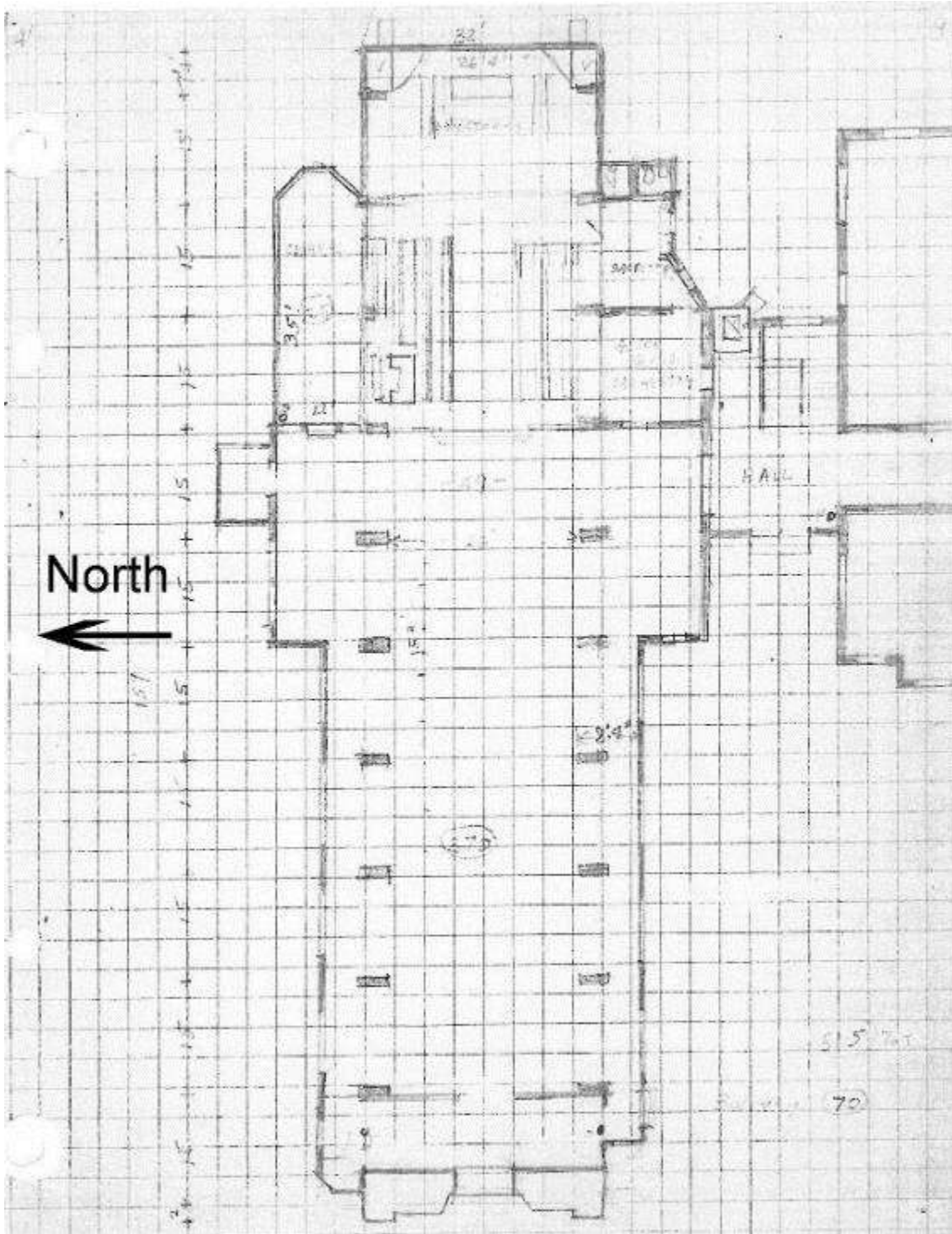


Fig. 6: Loft floor plan, Emmanuel Church Building

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

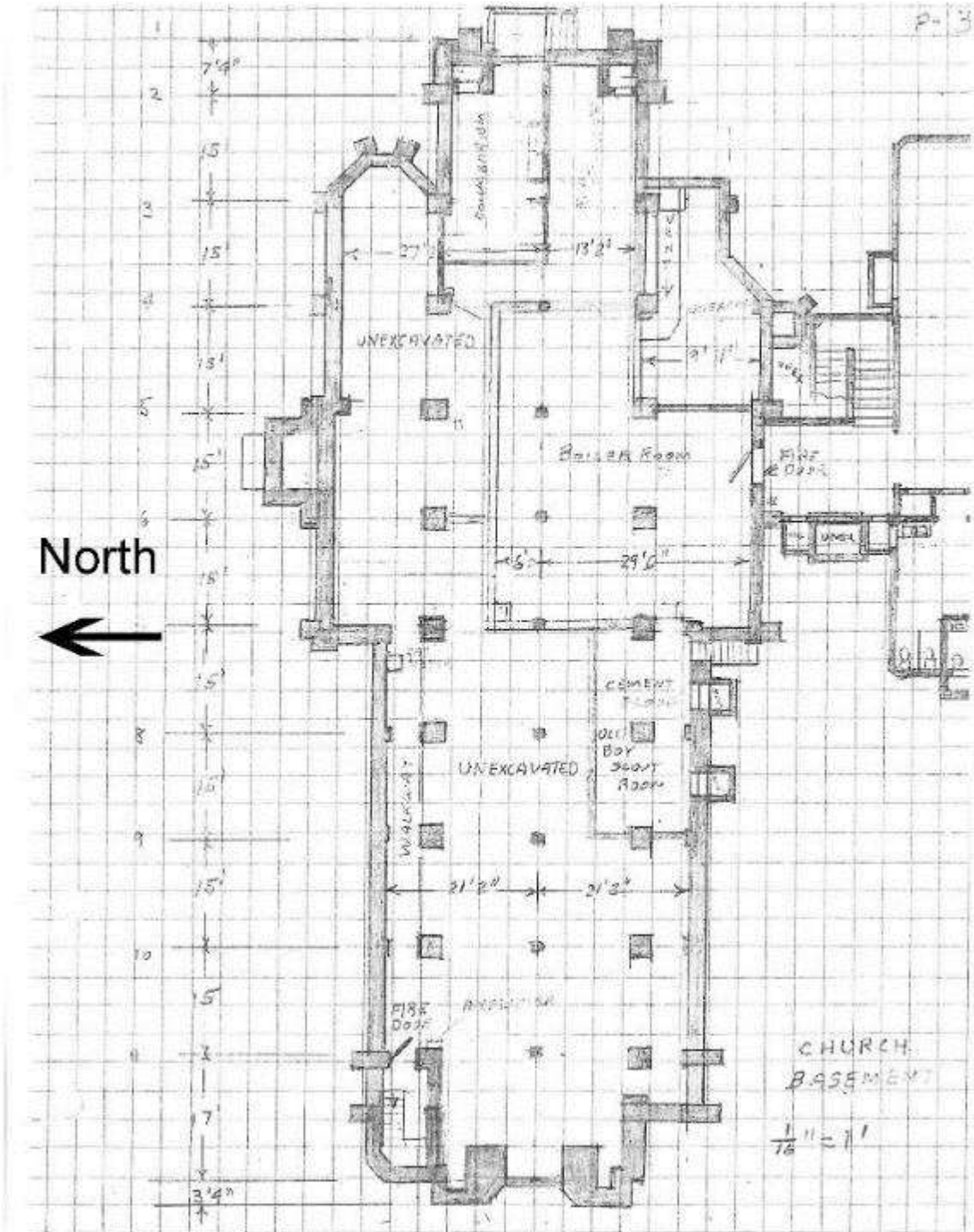


Fig. 7: Basement, Emmanuel Church Building

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

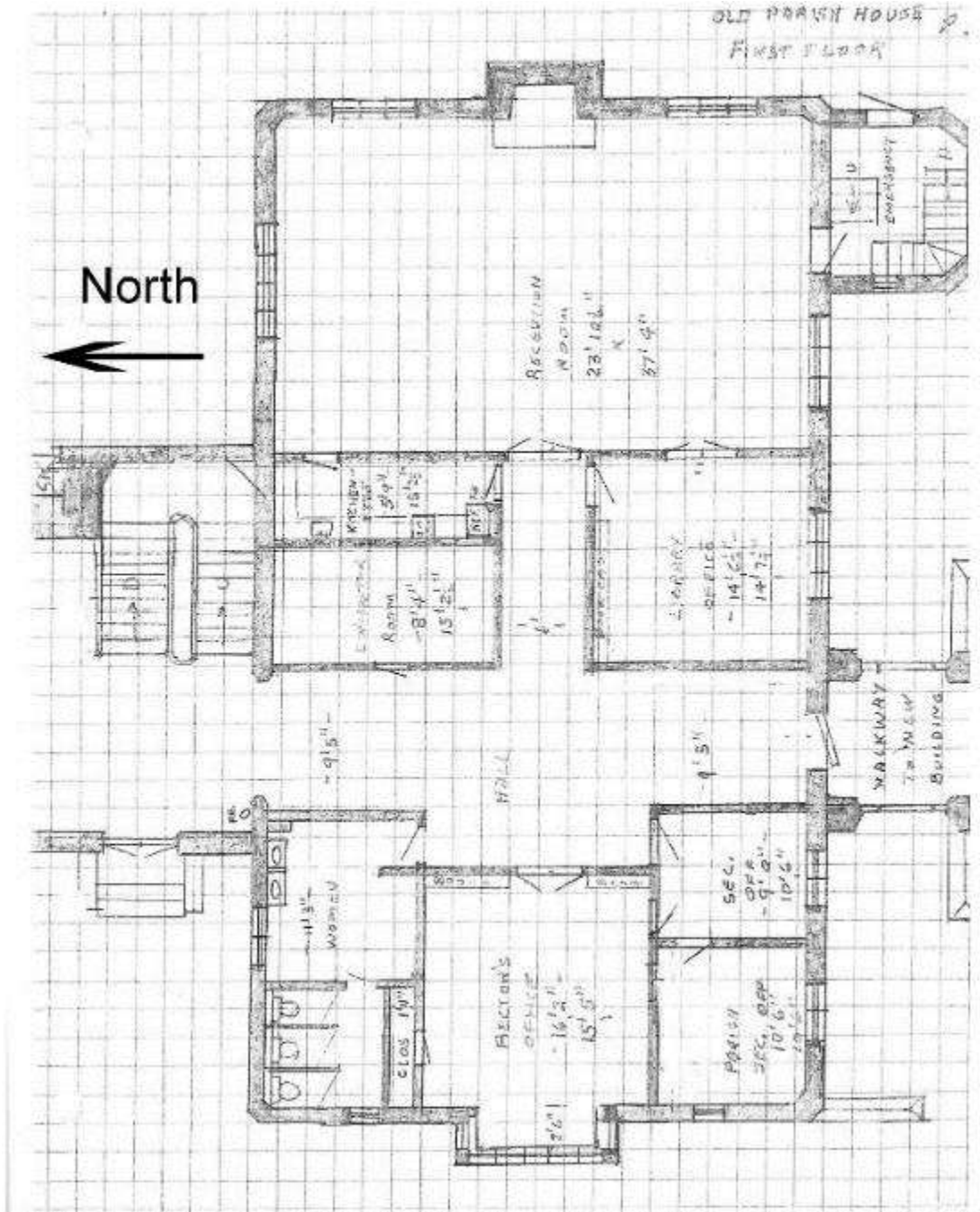


Figure 8: Emmanuel Parish House, First Floor

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

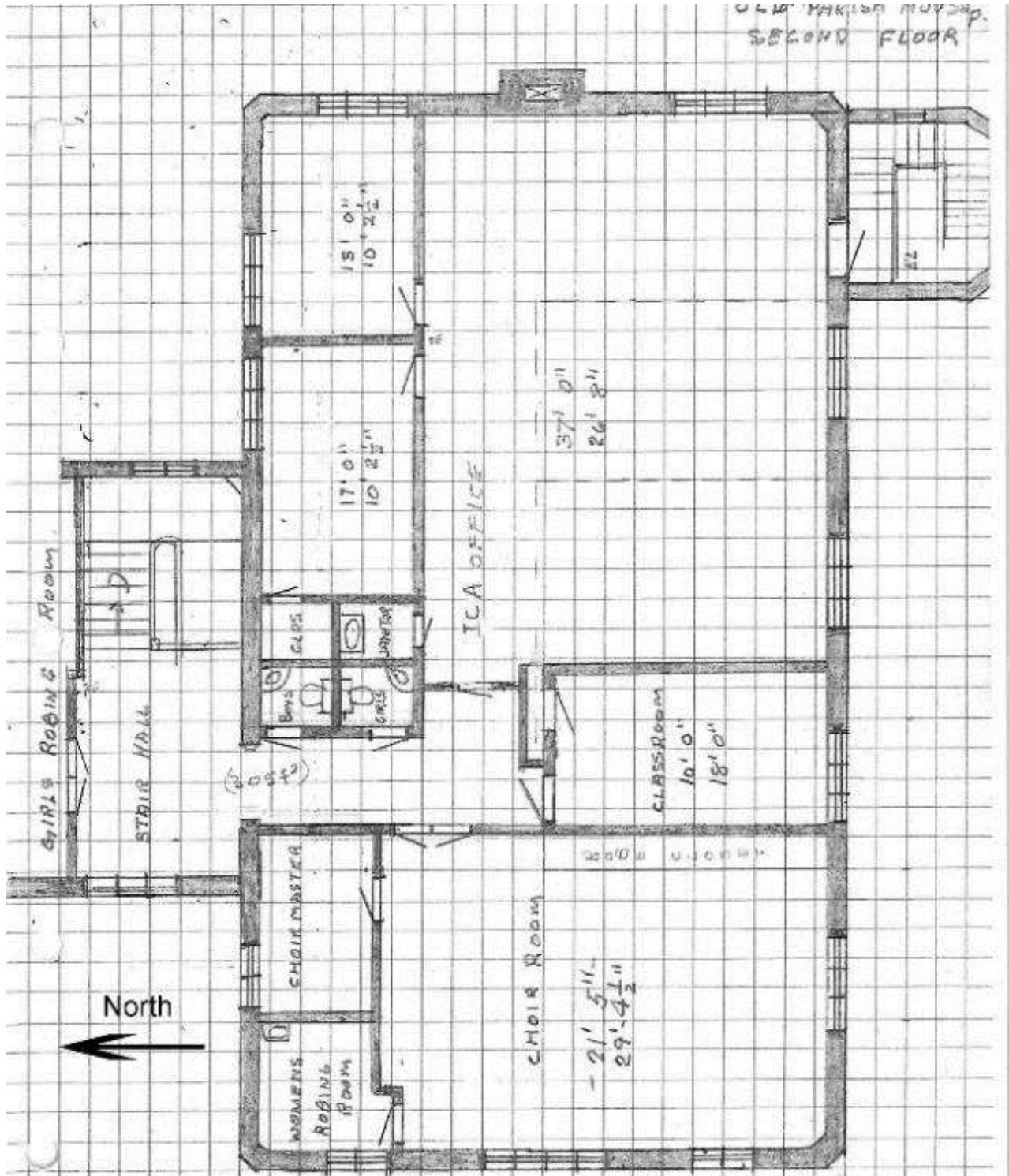


Figure 9: Emmanuel Parish House, Second Floor Plan

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

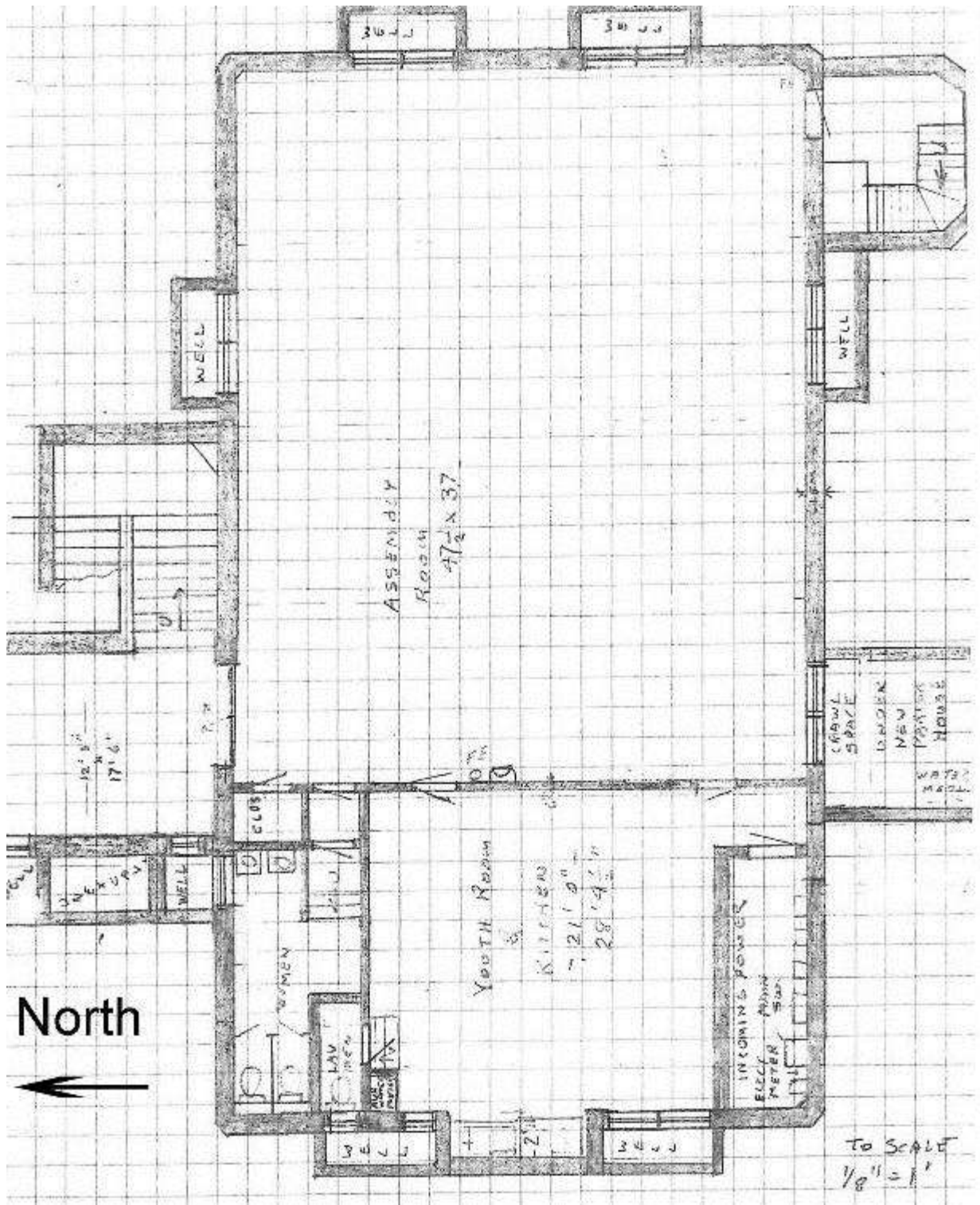


Figure 10: Emmanuel Parish House Basement Floor Plan

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

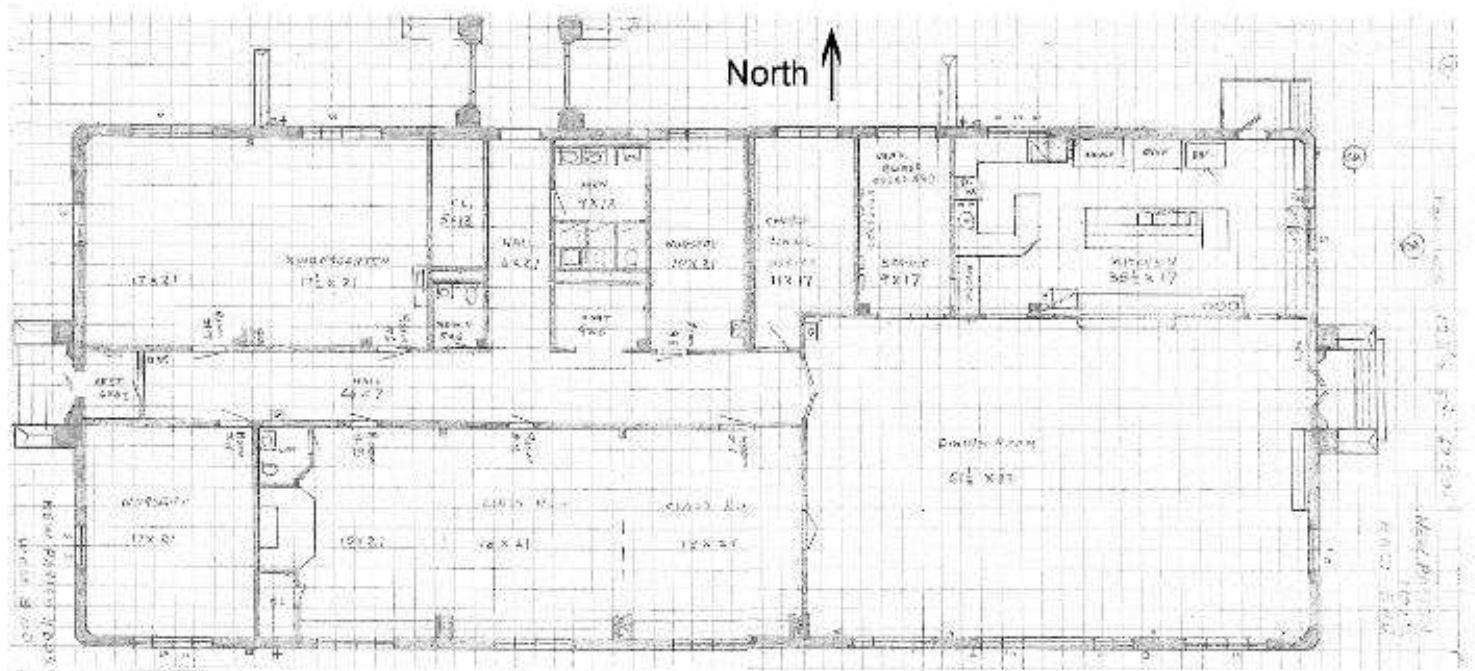


Figure 11: South Building Floor Plan

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

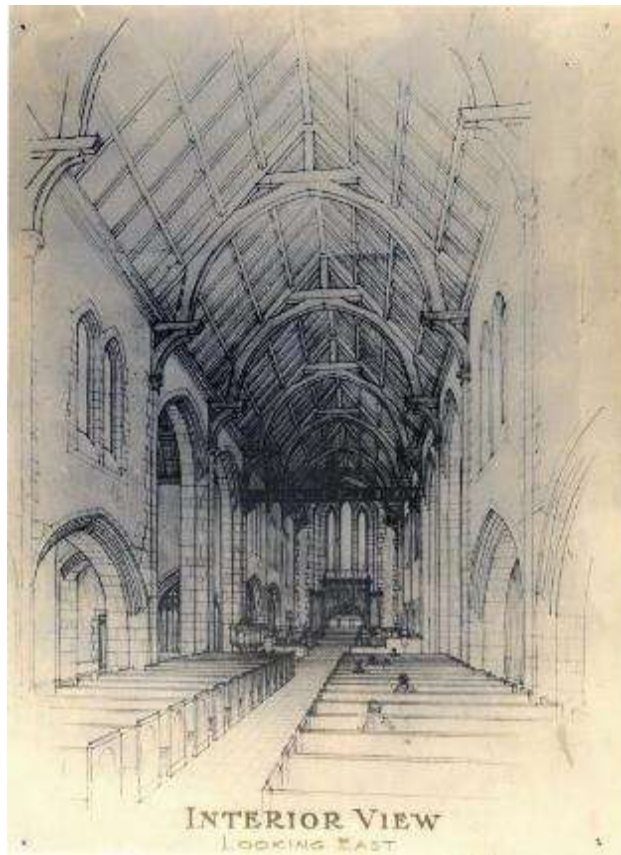


Figure 12: Architectural Renderings by John N. Tilton, shown to Parish April 25, 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 13: Dynamiting the chimney and clearing the ruins of the old church from the site, April 25, 1925



Figure 14: Starting the stone walls, August 3, 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 15: View from west showing the beginnings of raising the brick backed stone walls and stone columns in the church interior, August 3, 1925



Figure 16: Exterior view from the northwest, Cornerstone Ceremony, September 13, 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 17: Showing the interior of the church with carved stone window frames ready to be placed in the walls
Cornerstone Ceremony, September 13, 1925

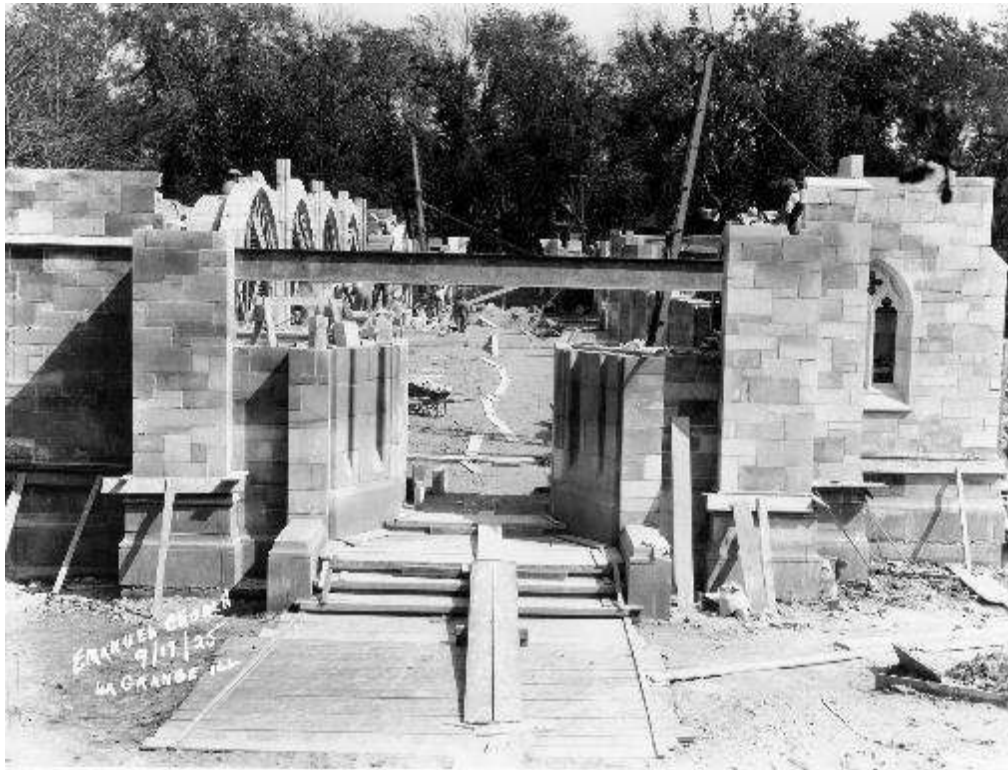


Figure 18: View of west entrance with steel support beam in place, September 17, 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

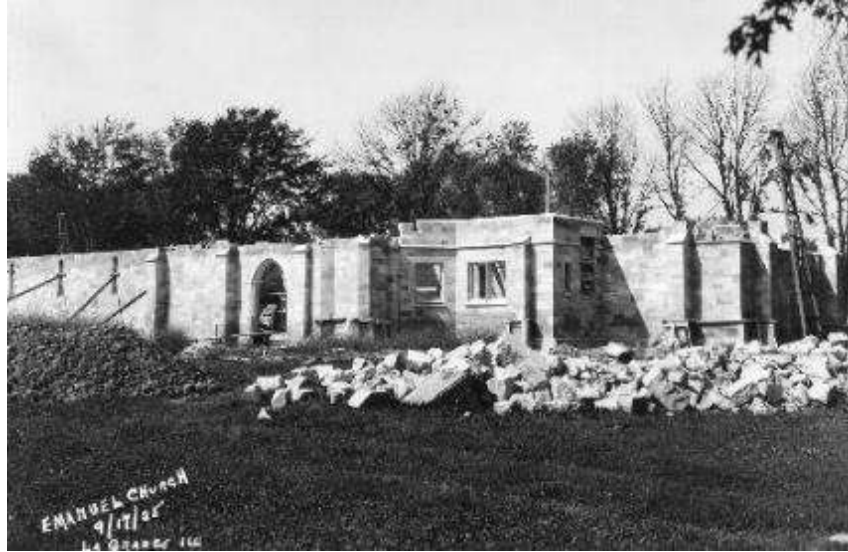


Figure 19: View of the south façade east end, showing the entrance in the south transept and the sacristy to the right of the entrance, September 17, 1925

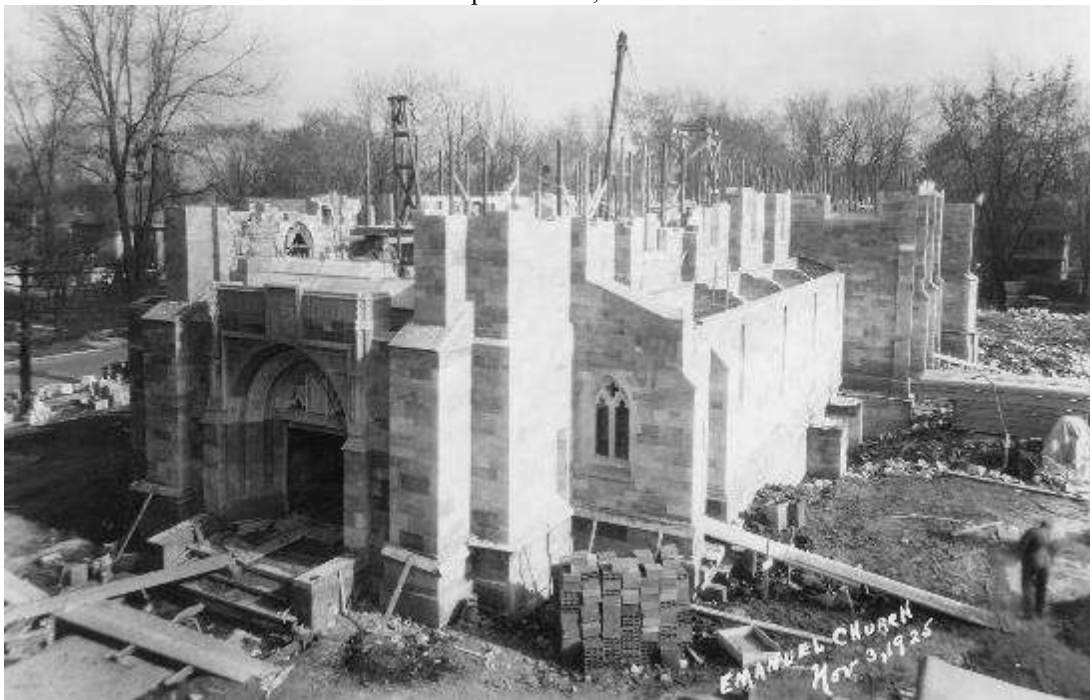


Figure 20: View of the west entrance from the southwest, November 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 21 (left): View of west entrance from southwest, November 1925

Figure 22 (right): View of north aisle showing brick interior wall above aisle arch, November 1925

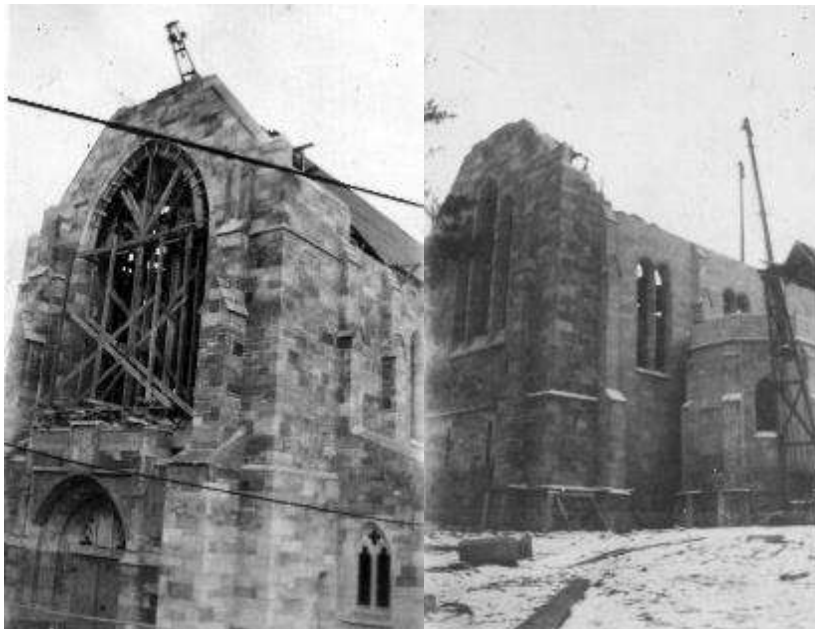


Figure 23 (left): West façade, December 1925

Figure 24 (right): View of east façade and northeast corner with chapel, December 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

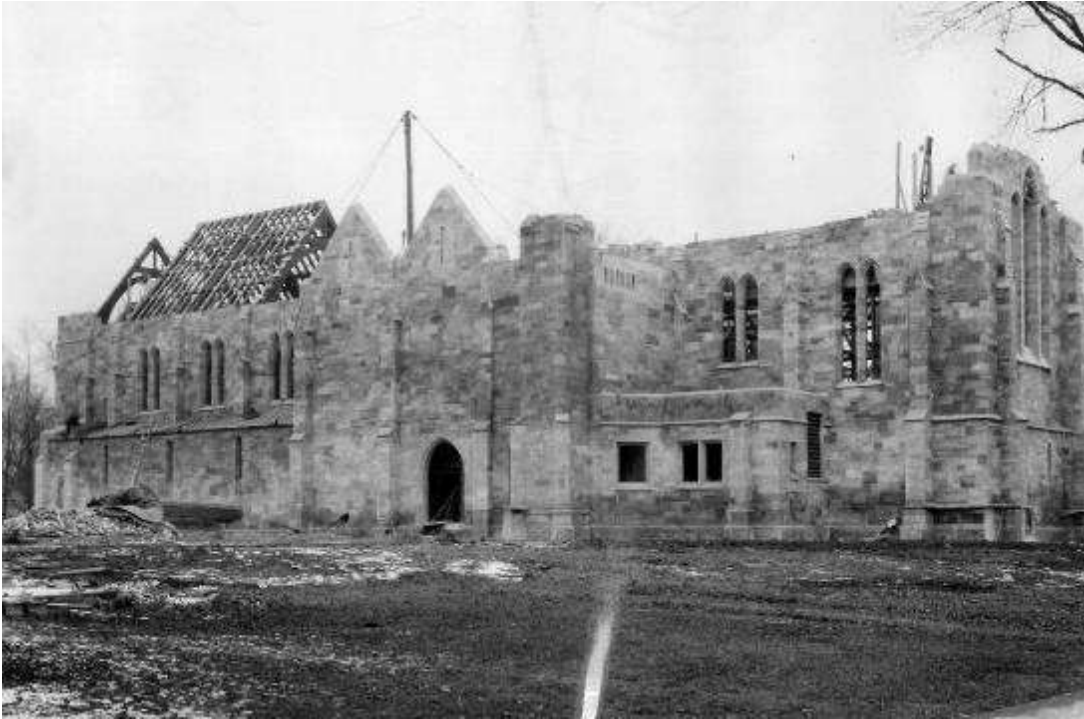


Figure 25: View of the south façade from the southeast showing roof trusses, December 1925



Figure 26: View of north façade from the northwest, December 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

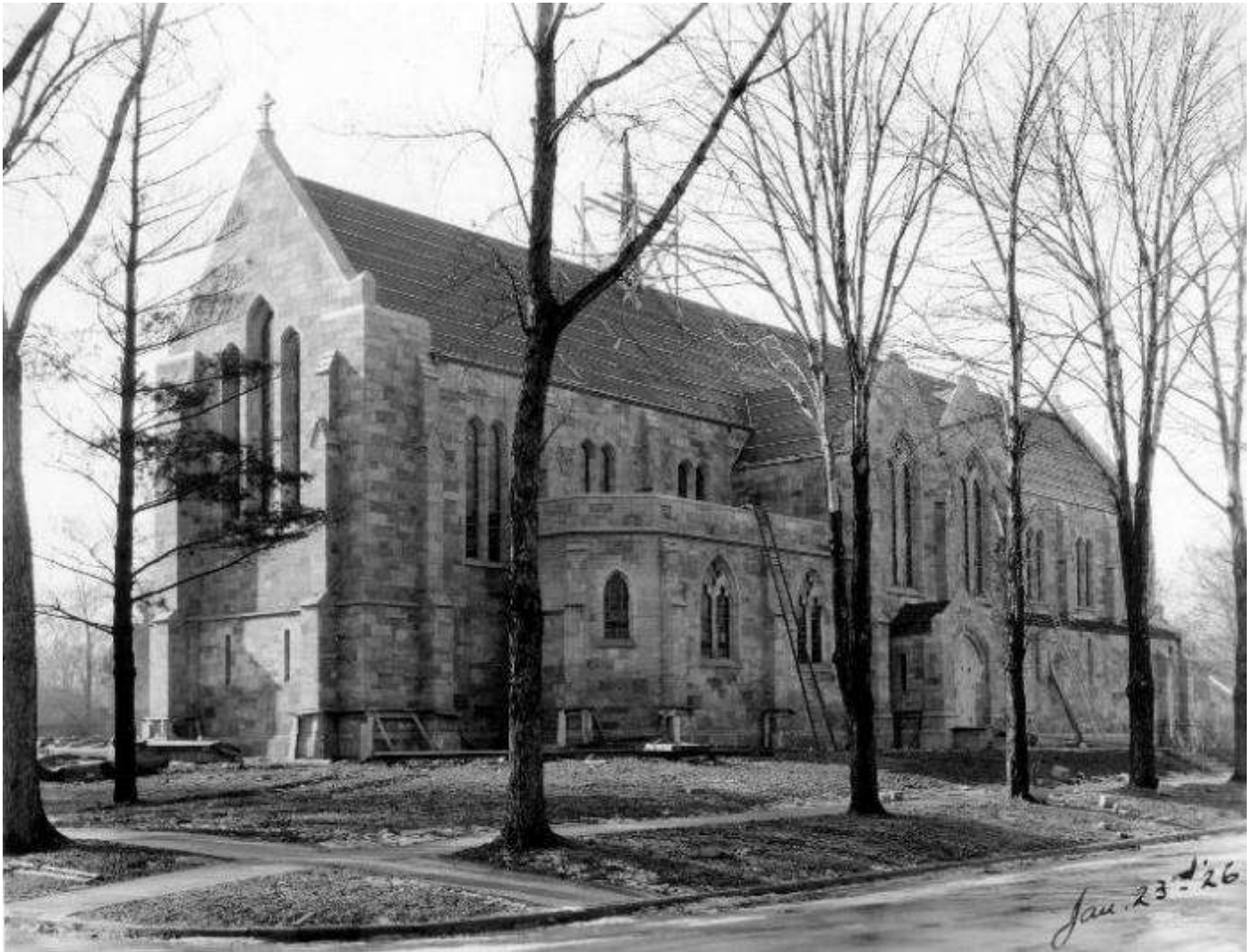


Figure 27: View of the north façade from the northeast, showing the fleche in place and the roof covered with tar paper prior to copper gutter and downspouts and slate installation, January 23, 1926

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 28 (left): Roof trusses, looking east, December 1925
Figure 29: Interior showing stone lion gargoyle and brickwork



Figure 30: View of south façade, December 1925

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 31 (left): Interior view of altar area and east window, April 1926
Figure 32 (right): Chancel and choir, April 1926

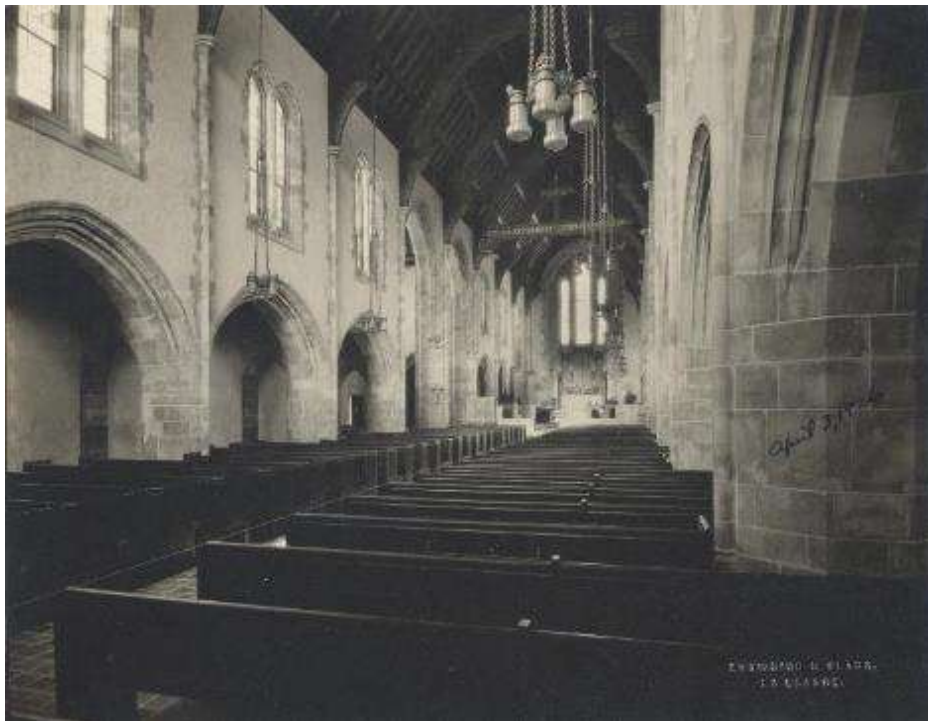
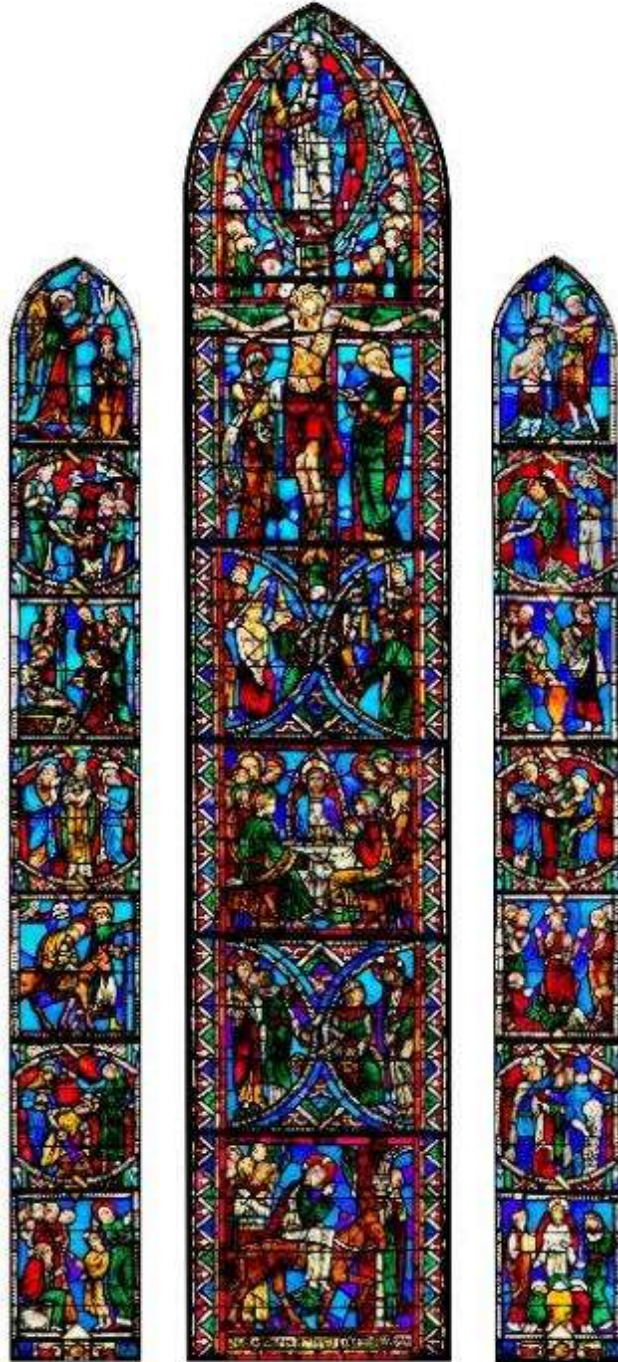


Figure 33: Interior, looking east toward altar, April 3, 1926

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



The Life of Christ

Figure 34: East window above the altar, "Life of Christ" by Harry Wright Goodhue, 1926

Emmanuel Episcopal Church
 Name of Property

Cook County, Illinois
 County and State

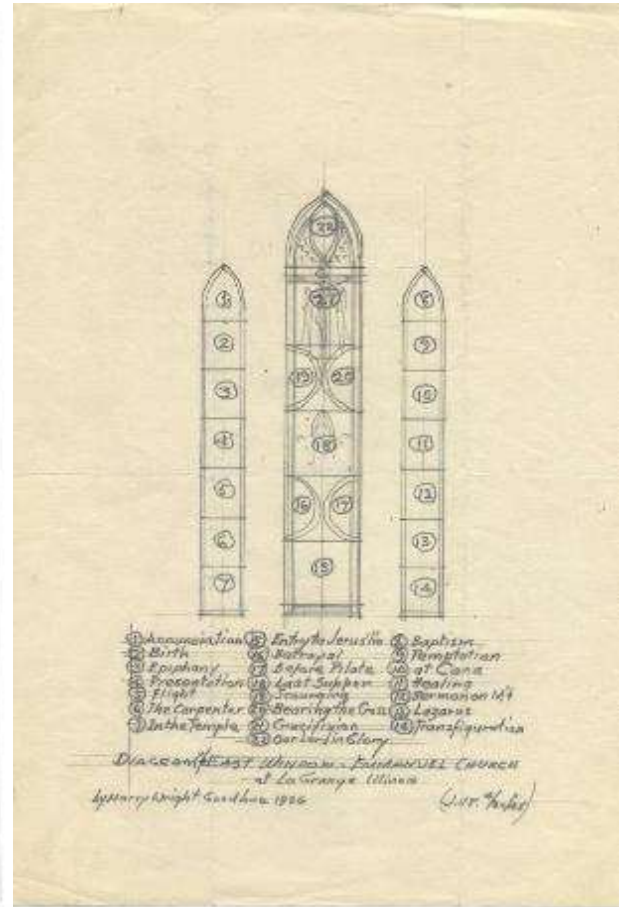
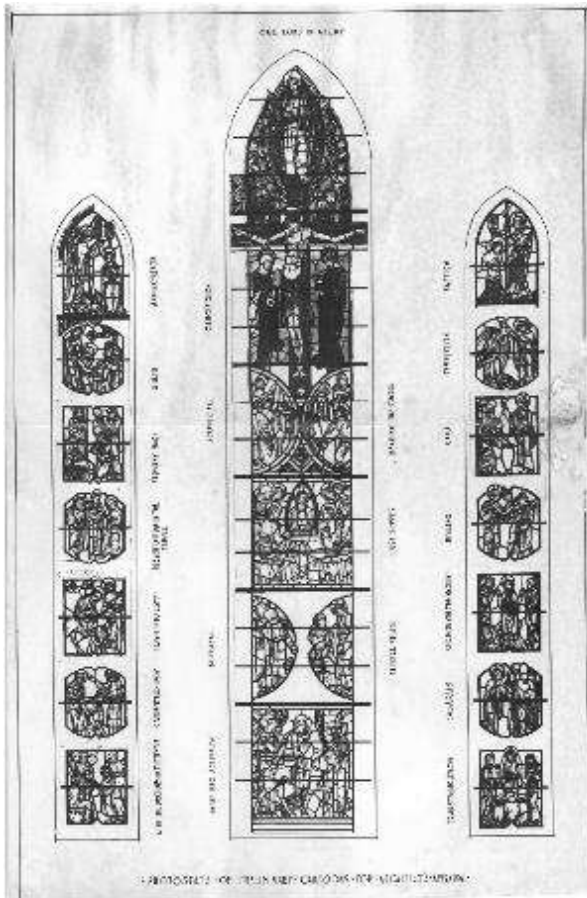


Figure 35 (left): “Life of Christ” Photostat of preliminary cartoon for architects’ approval
 Figure 36 (right): “Life of Christ” Diagram created by John N. Tilton, April 4, 1945

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

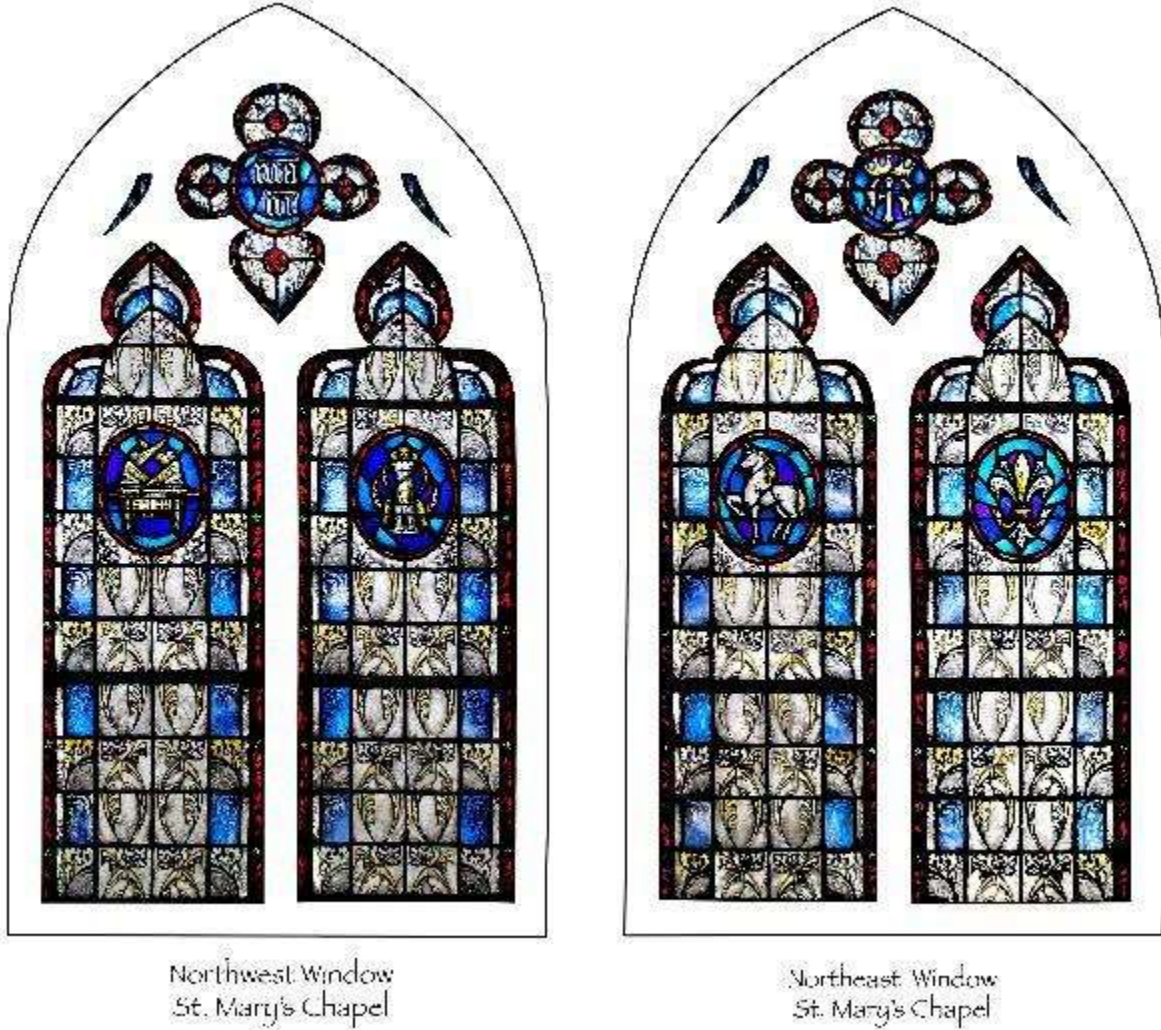


Figure 37: Stained glass windows by Connick Associates, 1951 & 1953, north wall of Emmanuel's St. Mary's Chapel

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 38: Composite of four aisle windows, South Aisle

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

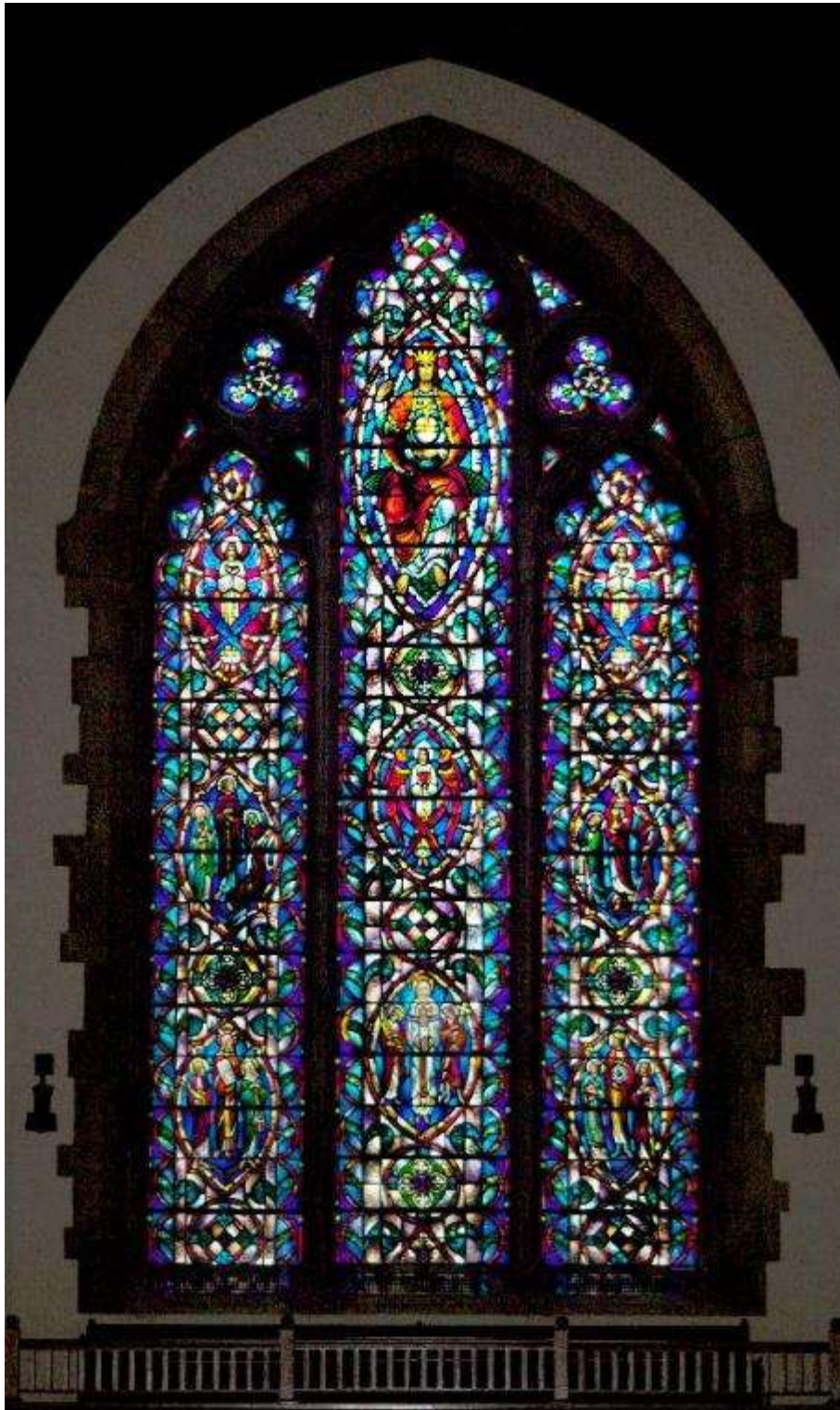
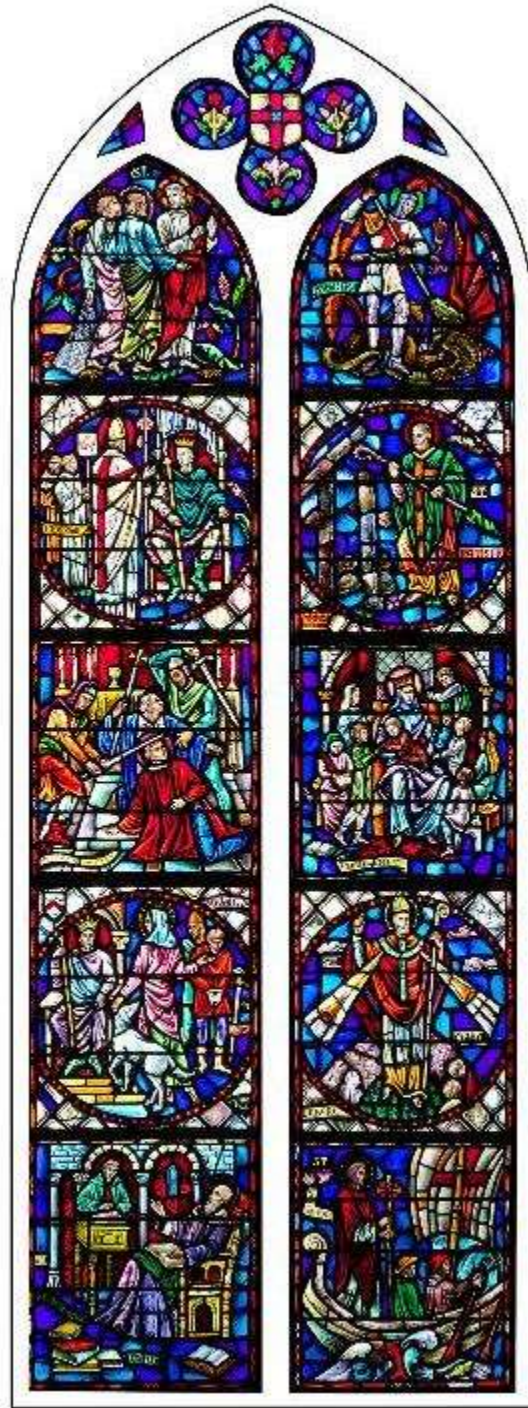


Figure 39: Photograph of "Te Deum" window above the west entrance, designed by Connick Associates

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



The British Saints

Figure 40: Window in north transept above north entrance, "British Saints" by Willett Glass Studio

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

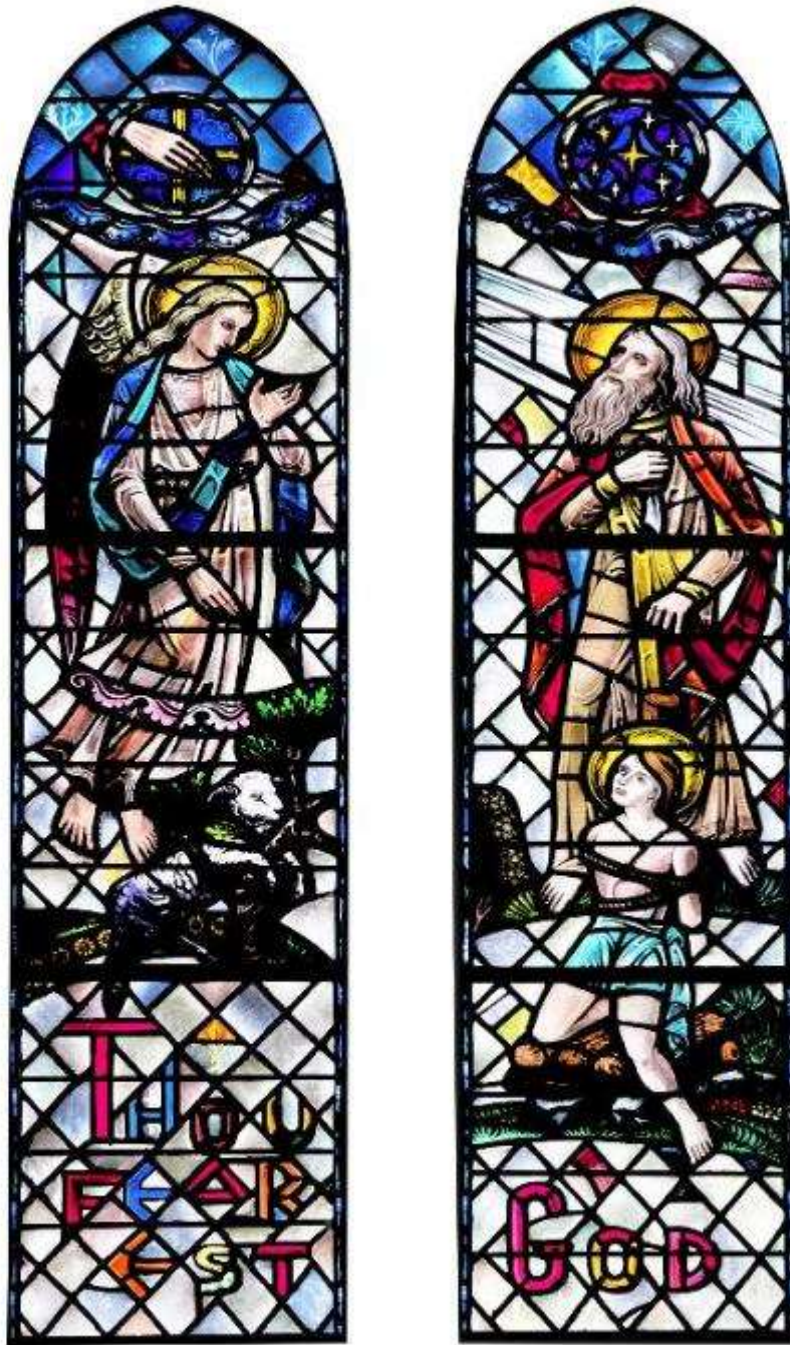


Figure 41: North clerestory window, “Thou Fearest the Lord” by Willet Glass Studio

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

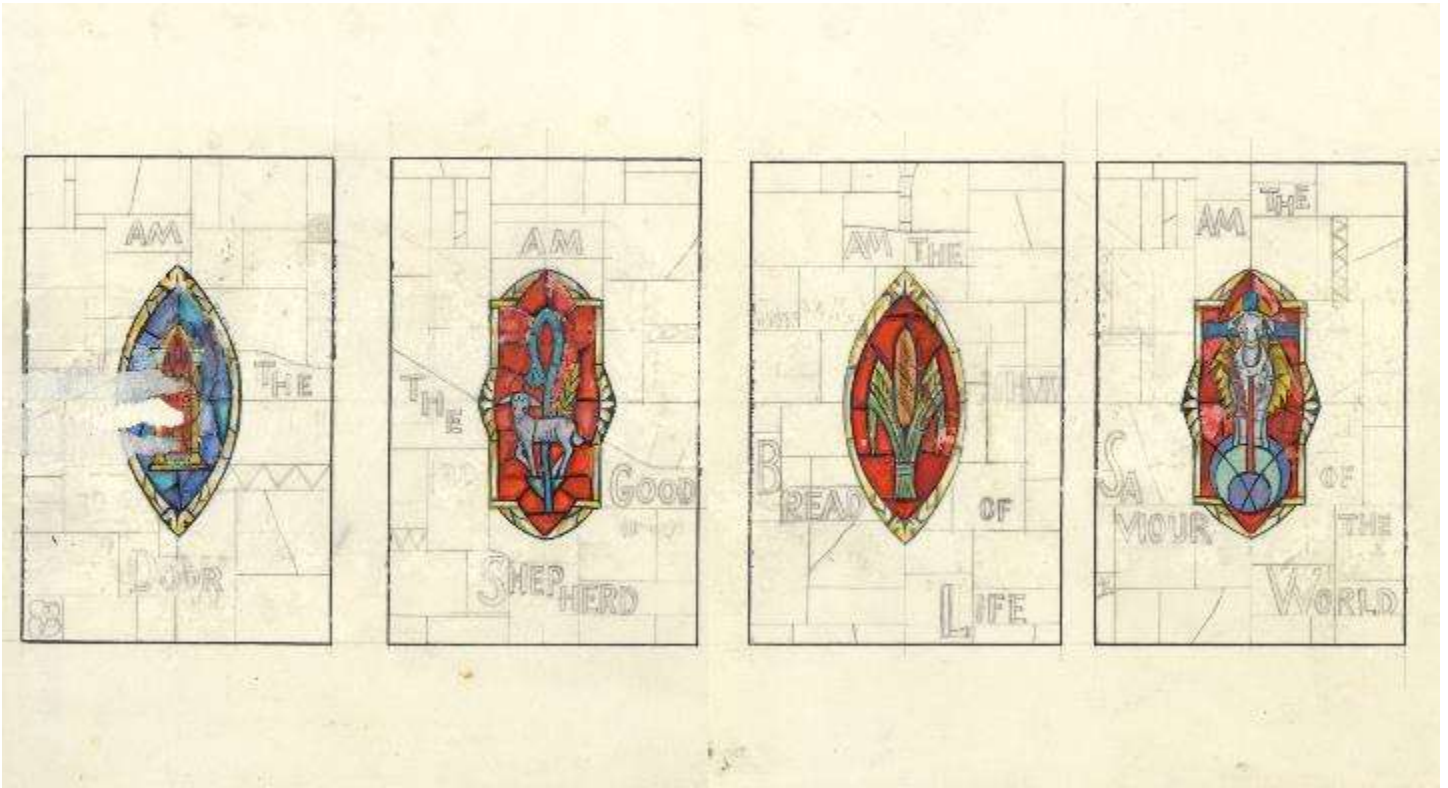


Figure 42: Sketches, "I Am" windows, Narthex, Willet Glass Studio

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State



Figure 43: Comparison, First Baptist Church, 20 North Ashland Avenue, La Grange



Figure 44: Comparison, Grace Lutheran Church, 200 North Catherine Ave, La Grange

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

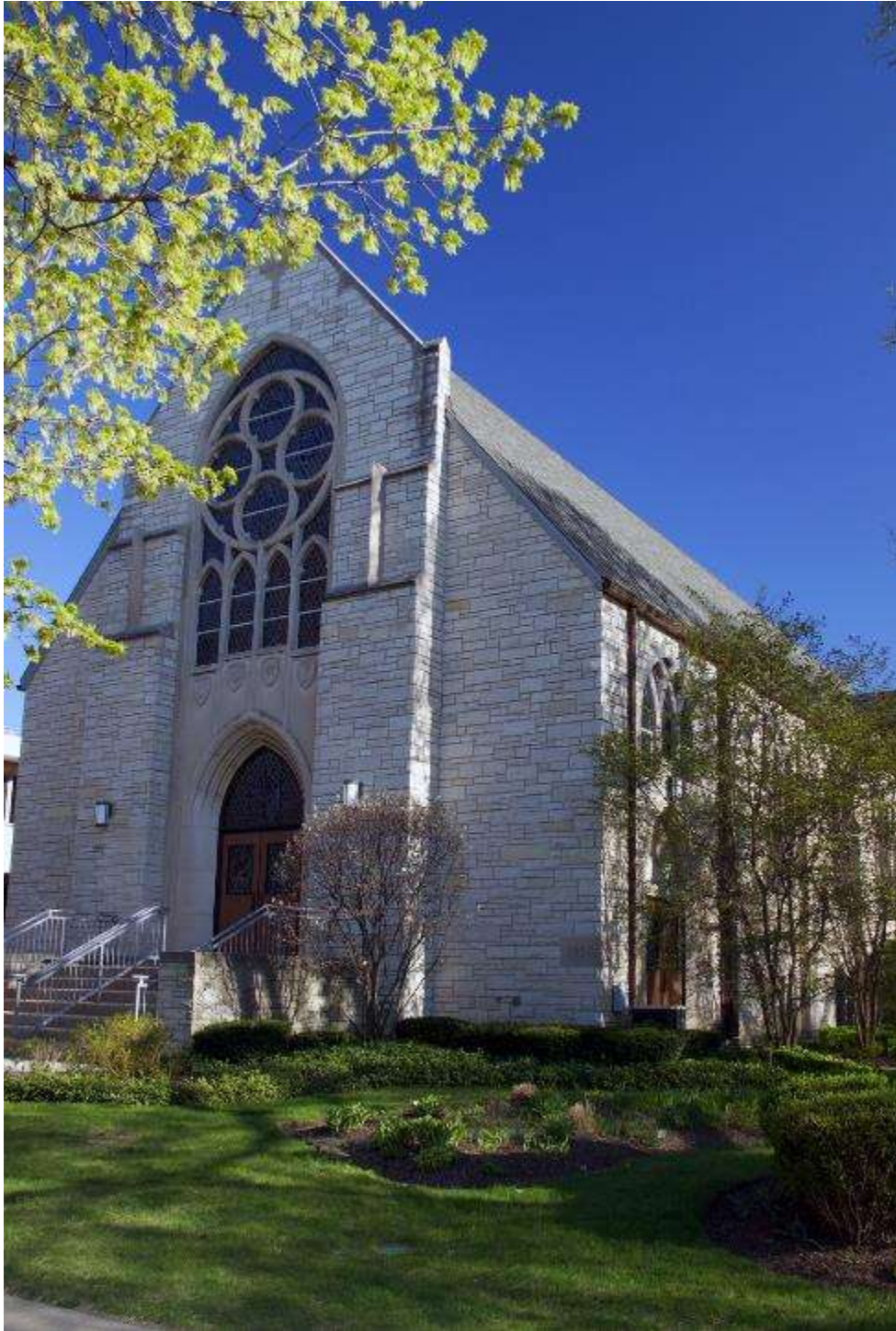


Figure 45: Comparison, First United Methodist Church, 100 West Cossitt Avenue, La Grange

Emmanuel Episcopal Church
Name of Property

Cook County, Illinois
County and State

Figure 46: The Stained Glass Windows of Emmanuel

Year	Image	Location	Designer/Company	Figure
1951	Nativity Window	Chapel	Karl Hackert Company	
1951	Resurrection Window	Chapel	Karl Hackert Company	
1951	Grisaille Windows	Chapel	Connick Associates, Boston	36
1951	St. Martin of Tours	North Aisle	Connick Associates, Boston	
1952	St. Francis of Assisi	North Aisle	Connick Associates, Boston	
1953	St. Christopher	North Aisle	Connick Associates, Boston	
1953	St. Alban	North Aisle	Connick Associates, Boston	
1953	Canon Gibson	South Aisle	Connick Associates, Boston	37
1953	Bishop Anderson	South Aisle	Connick Associates, Boston	37
1953	Saint Cecilia	Gallery Stairs	Connick Associates, Boston	
1953	Angels of Prayer and Praise	South Narthex	Connick Associates, Boston	
1954	Two Cross Windows	South Transept	Connick Associates, Boston	
1955	Te Deum Window	West Wall over Gallery	Connick Associates, Boston	
1956	Tympanum Window Light	Above West Entrance	Connick Associates, Boston	
1956	Pomegranate	South Narthex Door Light	Henry Willett Glass Studio	
1958	"I John Saw"	South Clerestory	Henry Willett Glass Studio (Odell Prather)	
1958	Six Corporal Works of Mercy	Inner Doors from West Porch to Narthex	Henry Willett Glass Studio	
1958	Philander Chase	South Aisle	Connick Associates, Boston	37

Emmanuel Episcopal Church
Name of Property

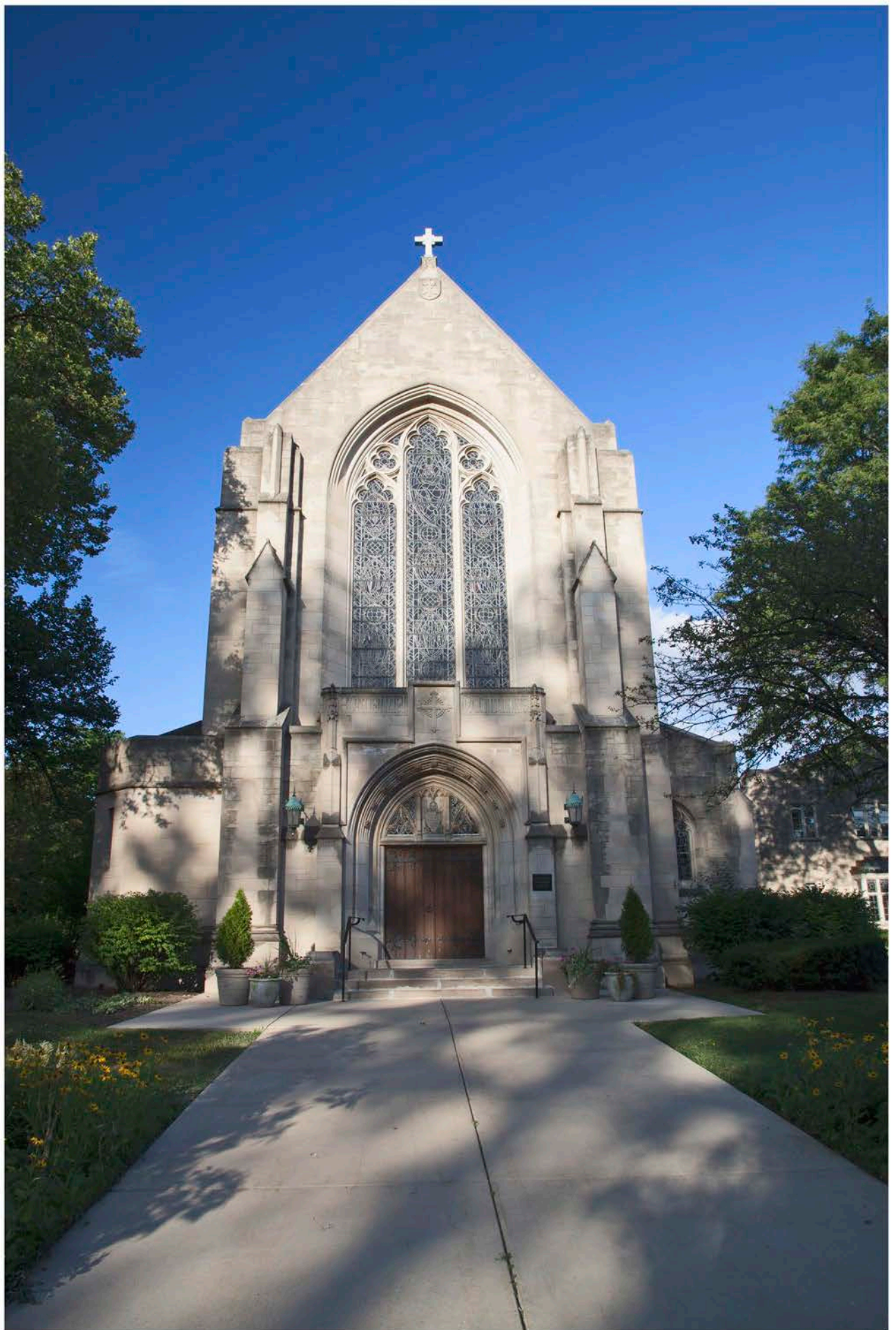
Cook County, Illinois
County and State

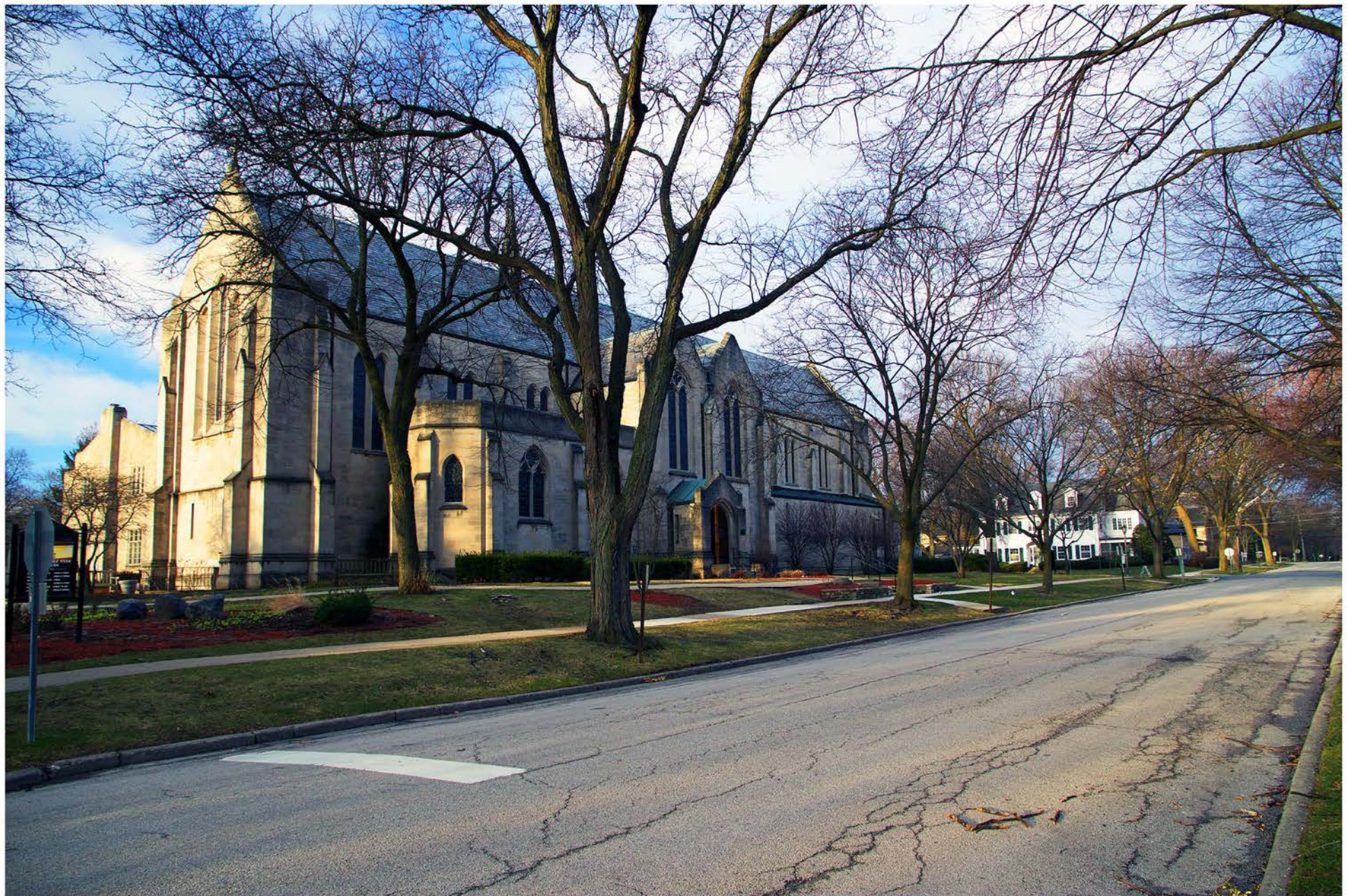
Year	Image	Location	Designer/Company	Figure
1958	Samuel Seabury	South Aisle	Connick Associates, Boston	37
1958	Musicians of the Church	South Chancel	Henry Willett Glass Studio	
	Two Music Windows	North Choir	Henry Willett Glass Studio (Odell Prather)	
1958	British Saints	North Transept	Henry Willett Glass Studio (Odell Prather)	39
1960	Two Acts of the Apostles Windows	North and South Chancel	Henry Willett Glass Studio (Odell Prather)	
	Alpha & Omega	North Porch	George I. Payne	
1960	Works of Mercy	North Porch	Henry Willett Glass Studio	
	Mary and Dorcas	Ambulatory (behind reredos)	Henry Willett Glass Studio	
	St. Martha	North Narthex	Henry Willett Glass Studio	
	"And He Dreamed"	North Clerestory	Henry Willett Glass Studio (Don Gelder)	
	"These Words the Lord Spoke"	North Clerestory	Henry Willett Glass Studio (Don Gelder)	
	"Answer Me O Lord"	North Clerestory	Henry Willett Glass Studio	
	"I Saw the Heavens Opened"	South Clerestory	Henry Willett Glass Studio (Don Gelder)	
	"Rise Peter, Kill and Eat"	South Clerestory	Henry Willett Glass Studio (Don Gelder)	
	"Who Art Thou, Lord"	South Clerestory	Henry Willett Glass Studio (Don Gelder)	
	"Thou Fearest God"	North Clerestory	Henry Willett Glass Studio (Don Gelder)	40
	John the Baptist, Jesus, Family Windows	Baptistery	Henry Willett Glass Studio (Don Gelder)	
	Ten "I am" Windows	Narthex	Henry Willett Glass Studio	41
	St. Martha	North Narthex	Henry Willett Glass Studio	
	Fishes	Narthex South Wall		

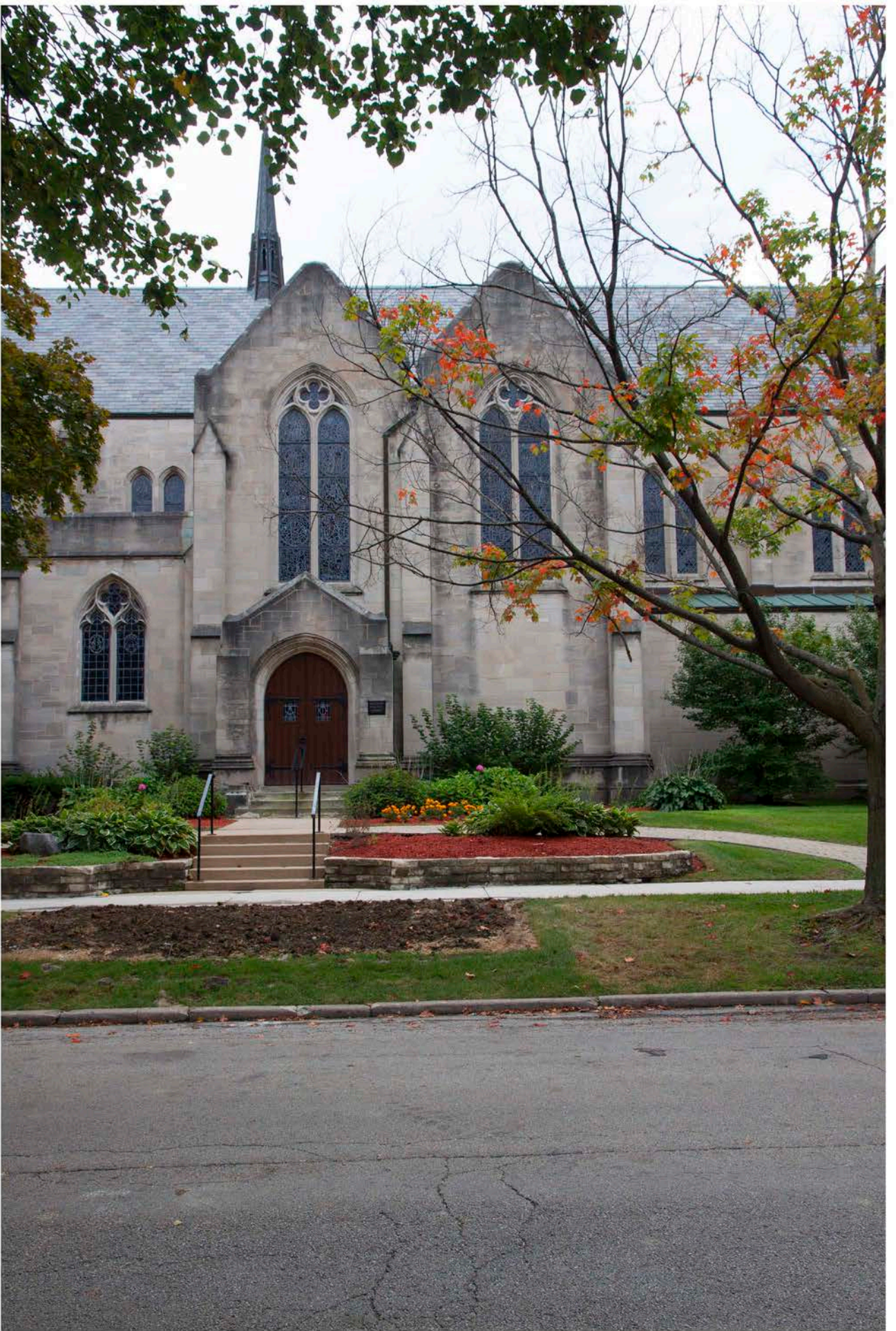
Emmanuel Episcopal Church
Name of Property

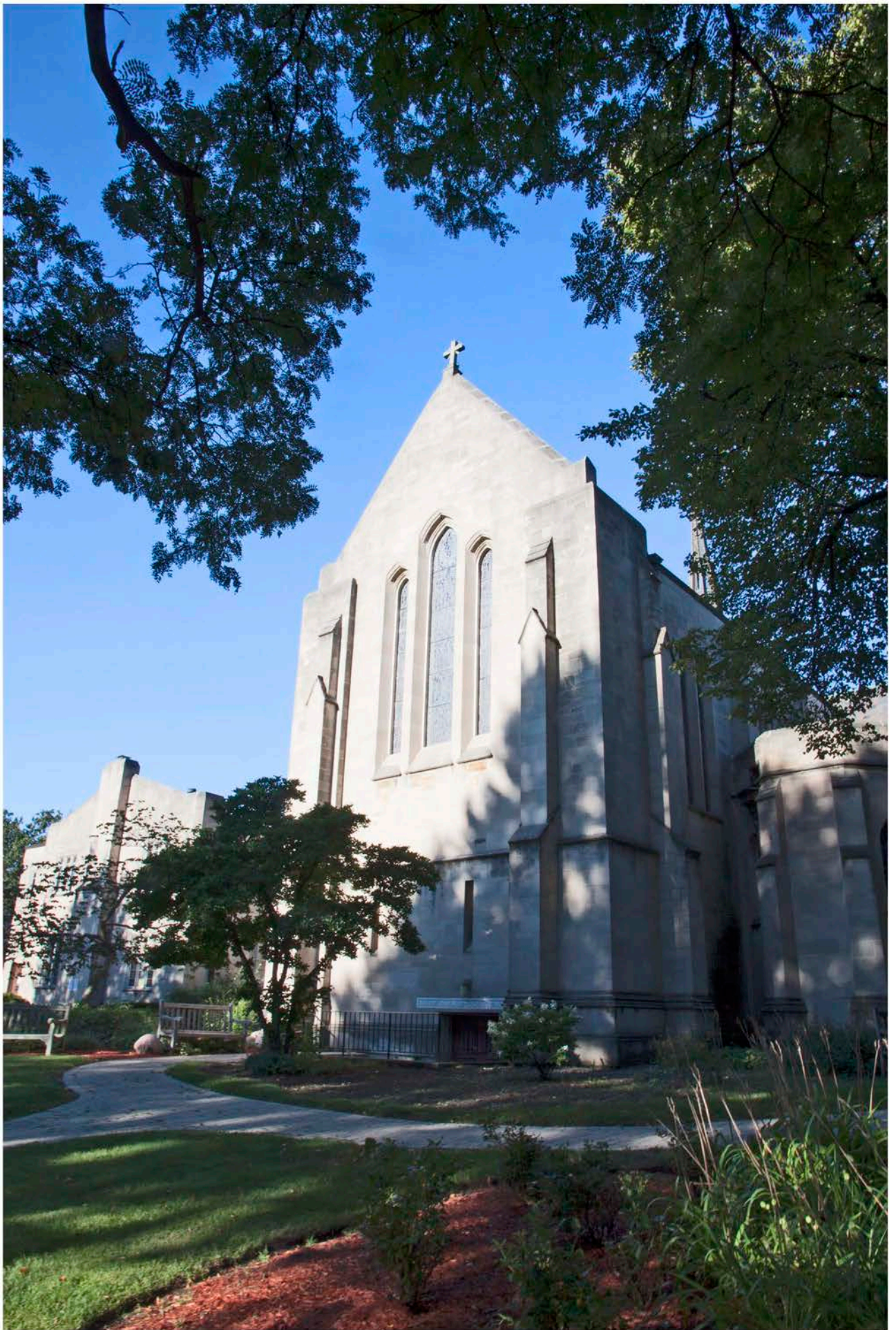
Cook County, Illinois
County and State

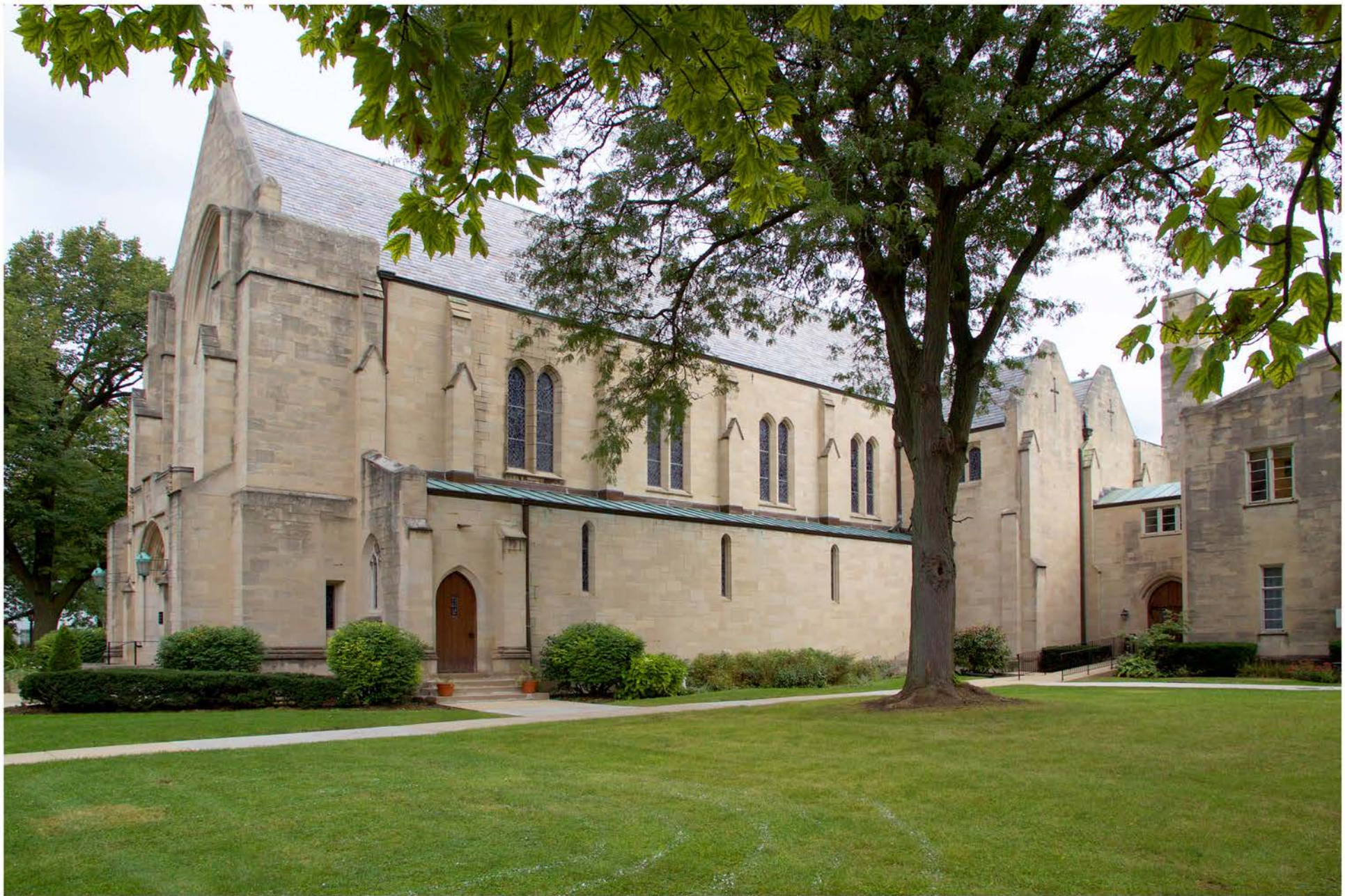
Year	Image	Location	Designer/Company	Figure
	Window Lights	North and South Aisle Doors	Henry Willett Glass Studio	
	Window Lights	North and South Transept Doors		
1965	Preachers of the Church	North Transept	Henry Willett Glass Studio	
1973	Two Function of the Clergy Windows	Sacristy	Henry Willett Glass Studio (Anthony Mako)	









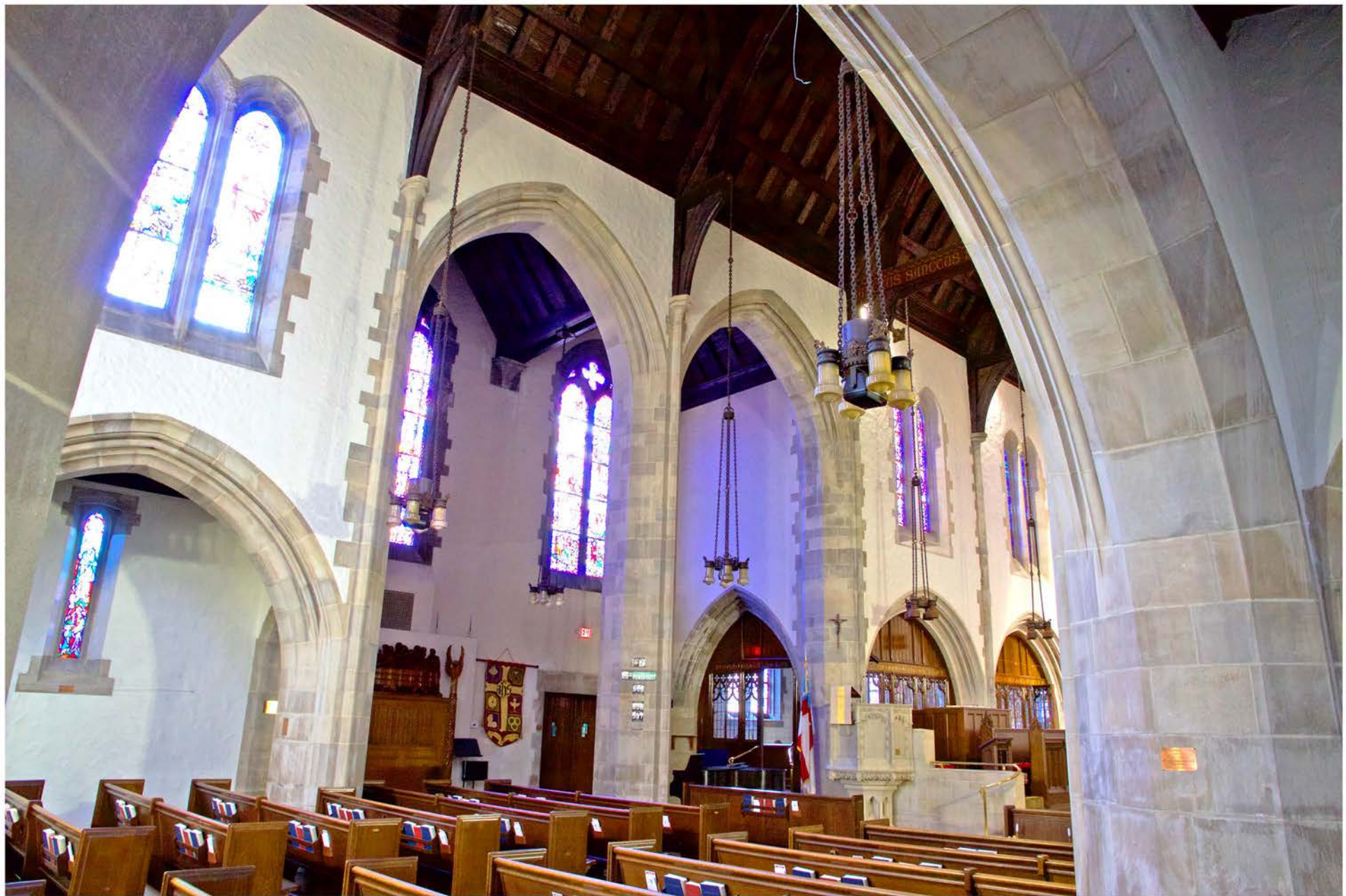


























National Register of Historic Places

Note to the record

Additional Documentation: 2018

United States Department of the Interior
National Park Service

AD10001922

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" to "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Emmanuel Episcopal Church (Additional Documentation)

other names/site number _____

Name of Multiple Property Listing _____

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

2. Location

street & number 203 S. Kensington Avenue not for publication

city or town LaGrange vicinity

state Illinois county Cook zip code 60525

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

[Signature] 4/19/18
Signature of certifying official/Title: Deputy State Historic Preservation Officer Date

Illinois Department of Natural Resources
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:)

[Signature] 6-11-18
Signature of the Keeper Date of Action

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State

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

This nomination is for additional documentation for the Emmanuel Episcopal Church in LaGrange, Illinois, which was listed in the National Register of Historic Places on December 28, 2017. The submittal updates the Narrative Description to include additional information on the property's setting.

Narrative Description

Narrative Description Emmanuel Episcopal Church Grounds

Generally, the landscaping for the Emmanuel Episcopal Church campus is naturalistic and asymmetrical in keeping with the suggestions of the architect, John Neal Tilton. Simple foundation plantings, gardens, and trees provide a calming bucolic setting for the architecture of the church, parish house, and South Building. Descriptions are keyed into the numbers shown on attached Emmanuel Episcopal Church Landscape Plan 2018 attached to this Supplemental Listing at Figure 1 [Cited as "Landscape Plan at ____."] All measurements are approximate.

Western Grounds

The western grounds of the Emmanuel Campus contain three separate landscaped areas, the church approach, the parish house lawn, and the South Building playground and memorial gardens. The northernmost one hundred feet of the Emmanuel property along Kensington Avenue face the Emmanuel church west entrance and constitute the church approach. A small garden of native perennials flanks the thirty-five foot-long, fourteen foot wide concrete walkway to the church's west entrance along the public sidewalk that runs parallel to Kensington Avenue. To the north of the west entrance walkway, a dark metal ornamental sign announces: "Emmanuel Episcopal Church" with an area allowing for changeable announcements (it currently announces, for example, service hours). Landscape Plan at 12. The sign is angled so that it faces the corner of both Kensington and Elm Avenues. A crab apple tree grows to the south of the walk halfway between the Kensington Avenue sidewalk and the west entrance porch.

The porch at the western entrance is flanked by asymmetrical plantings of low yews and naturally shaped deciduous shrubs. Landscape Plan at 9.

A second walkway from the Kensington Avenue public sidewalk runs perpendicular to the public sidewalk one-hundred feet from the intersection of the Kensington and Elm sidewalks. The second walkway runs parallel to the south wall of the church building and divides the church approach from the parish house lawn. Deciduous shrubs and perennials are planted naturalistically in a border along the south wall of the church building with a white plastic St Francis of Assisi statue. Landscape Plan at 9. The second walkway begins to slope up into an ADA-accessible ramp to the entrance to the parish house. Where the second walkway meets the parish house door are low plantings of yews.

A broad apron of lawn south of the second walkway is dominated by a large locust tree and leads up to the parish house. A low yew hedge runs beneath the bay and along the northern wall of the parish house. A border planting of deciduous shrubs and perennials run along the rest of the west wall of the parish house. Landscape Plan at 9. The lawn continues along the western edge of the campus and leads to the South Building Children's play area and the memorial gardens to the east. The play area begins forty- feet east of the Kensington Avenue sidewalk and forty feet south of the walkway that leads to the parish house. Landscape Plan at 4. The fifty by sixty foot play area is dominated by a large locust tree. Moveable temporary playground equipment is surrounded by a black steel ornamental fence which is, in turn, surrounded by a low

Emmanuel Episcopal Church (Additional Documentation)

Cook County, Illinois

Name of Property

County and State

sculpted yew hedge. A maple tree interrupts the lawn half way between the play area and the Kensington Avenue sidewalk.

East of the play area is the entrance to the cloistered walkway between the parish house and the South Building. The area forms a natural open courtyard and is planted with a children's garden where native plants including buddleia, Echinacea, and lobelia surround a wooden sculpture of a sun/flower blossom. Landscape Plan at 10.

To the south of the children's play area along the western wall of the South Building are a set of memorial gardens. Landscape Plan at 2. A fountain and concrete statute of St. Francis of Assisi centers the Carson Ward Memorial Garden of deciduous and spring flowering trees at the southern edge of the South Building facing Kensington Avenue. A memorial to Mary Kelly provides a stone bench for rest. An island of rhododendrons and other shrubs screens the memorial garden from Kensington Avenue providing privacy and an opportunity for contemplation.

Northern Grounds

A Linden Tree grows between the Elm Avenue sidewalk and the western entrance. The Richard Lake Memorial Grove of viburnum shrubs grows along the northern wall of the nave as foundation plantings. Landscape Plan at 6. One hundred feet east of the intersection of the Elm and Kensington Avenue sidewalks, a stone paver path, the Richard DeBorde Memorial Walk, begins to wind from the Elm Avenue public sidewalk on the northern side of the property to the Columbarium Entrance and intersects the Catherine Avenue public sidewalk sixty feet south of the intersection of the Elm and Catherine sidewalks on the eastern side of the property. Landscape Plan at 5. The concrete walkway to the northern entrance of the church intersects with the Elm Avenue sidewalk one hundred and thirty five feet east of the intersection of the Elm and Kensington Avenue sidewalks. The five steps up to the walkway from the Elm Avenue sidewalk are framed by the North Entrance Garden of small perennials and beautyberry bushes behind a low rock wall that supports the berm that rises south of the Elm Avenue sidewalk. Landscape Plan at 14. The rock wall runs for approximately fifteen feet on either side of the stairs to the walkway. East of the rock wall and halfway between the Elm Avenue sidewalk and the DeBorde Memorial Walk is an outlet for rainwater downspouts that arises out of the lawn and pours through a slight gully naturally landscaped with the same type of stone used in the rock wall. The walkway crosses the stone paver blocks of the DeBorde Memorial Walk as it approaches the northern entrance. A garden of hydrangeas and perennials is planted on either side of the north entrance porch.

To the east of the north entry, low trimmed yews provide a foundation planting for the walls of the chapel and low ground cover provides a border bed around the chapel and around the corner of the church building.

Eastern Grounds

At the north-east corner of the property, the oval Seabold Memorial Garden interrupts the lawn with a collection of roses, day lilies, and hostas around an arrangement of three large boulders. Landscape Plan at 7. The garden is based at the foot of a mature linden tree. A dark metal Church Sign is between the Seabold Memorial Garden and the intersection of Elm Avenue and Catherine Street. The sign is also angled so that it can be seen from both roads. Landscape Plan at 12. On the southwest side of the Seabold Memorial Garden, the DeBorde Memorial Walk forks, sending its southern-most arm to a small sitting area at the Columbarium entrance. The Columbarium Entrance Garden is in two sections. The portion along the eastern facade of the church is planted with hydrangeas, low perennials and ground cover. A Star Magnolia anchors this part of the garden which is bordered by the stone walkway leading to the Columbarium entrance. The second section, a large bed of peonies and shrub roses, is south of the walkway. Two garden benches complete this area. Landscape Plan at 3

An open courtyard created by the intersection of the church, the parish house entry hall, and the parish house itself contains deciduous shrubs, border plantings of trimmed yews, an air conditioning unit, and a small fenced-in enclosure to shield recycling and trash containers from view.

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State

Directly south of these gardens and one-hundred and thirty feet from the intersection of the Elm and Catherine Avenue sidewalks is the entrance to the church parking lot from Catherine Avenue. Landscape Plan at 8. The asphalt lot has space for ten vehicles and extends for sixty feet along Catherine Avenue and fifty-five feet west toward the parish house. A trimmed hedge of yews separates the parish house from the lot.

Immediately south of the parking lot is a sidewalk that runs from the Catherine Avenue sidewalk between the South Building and the parish house to the entry to the east cloister. The sidewalk runs west between the stair tower projection of the parish house and a low stone wall projecting from the north wall of the South Building into the Thorpe and Waterman Families Memorial Garden near the east cloister entry created by those projections. Landscape Plan at 1. A thin lawn separates the sidewalk from the north wall of the South Building. The center of the courtyard is a small concrete patio. A garden of prairie grasses and native perennial flowers fills the beds surrounding the patio.

South of the sidewalk to the east cloister garden is the South Building. A lawn gently slopes upward toward the South Building's east entrance. On the north side of the lawn is a mature Red Bud Tree, planted as a memorial to Harry W. Leonard. Landscape Plan at 11. South of the Red Bud, a concrete sidewalk runs straight east from the South Building east entrance, down several stairs protected by metal handrails and joins the Catherine Avenue public sidewalk. The property line along the south side of the property is screened by a tall unpruned lilac hedge and a tall wooden fence.

Integrity

Images of Emmanuel Episcopal Church since its dedication in 1926 show a striking continuity in the landscaping for the worship space.ⁱ The plantings are informal, asymmetrically spaced, and kept without rigorous trimming or topiary. The beds and gardens themselves are similarly laid out informally, with few right angles, in the manner of an English or Prairie style garden.ⁱⁱ The lead architect, John Neal Tilton's, membership in the parish and continued advice regarding matters like landscaping and decorating for decades after he left the parish to join the faculty at Cornell University, probably account for this. Only the addition of some hedges of low trimmed yews sparingly used as a foundation planting in conjunction with the originally used deciduous shrubs and trees appears to depart from the original landscaping. These were added at some point after 1955.ⁱⁱⁱ Pictures from the 1950s show junipers and other evergreens planted on either side of the west entrance. These have since been removed.

Other changes to the landscaping were changes made in furtherance of or consistent with the original John Neal Tilton plans to build the worship space, a parish house, and a school building over the eight decades following the creation of the plans.

Integrity of the Western Grounds

A number of changes on the western grounds of the campus, with one exception, preserve the integrity of the original 1925 design. In 2016, a white plastic statue of St. Francis of Assisi was found abandoned in the garden bed along the south wall of the worship space. Despite its incongruous fit with the style of the garden, the statue has been adopted by the parish. The wheelchair ramp to the west entrance to the parish house was designed in 2000 and installed soon after. The playground was put in place and surrounded by a low hedge of yews in 1991. A decorative iron fence was placed immediately inside the yew hedge in 1997. A children's garden was installed in the western cloister in the 2012. The area was planted with native perennials, grasses,

ⁱ See, for example, Postcard Image of Emmanuel Episcopal Church, mid twentieth century (Emmanuel Files), Figure 2.

ⁱⁱ This should not be surprising. Jens Jensen, Prairie School landscape designer, worked with Marshall & Fox, architects of the Emmanuel worship space, on a number of projects long before John Tilton of the firm designed Emmanuel. Robert E. Grese, *Jens Jensen: Maker of Natural Parks and Gardens*, (Baltimore, Maryland: Johns Hopkins University Press, 1992) 201, 205.

ⁱⁱⁱ Undated circa 1955 Photographs (Emmanuel Archives).

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State

and hostas with stepping stones decorated by children, children's garden furniture, a wooden sun/flower blossom sculpture, and a small bird bath.

A two story stone rectory built in 1886 originally stood on the south west corner of the Emmanuel campus facing Kensington Avenue. The north wall of the rectory aligned with the south wall of the parish house. A one car garage stood immediately behind the rectory. A ten-car parking lot appears in an aerial photograph immediately north of the rectory filling the space between the rectory and its garage, and the walkway to the parish house west entrance with a driveway to Kensington Avenue. Undated Aerial Photograph (Emmanuel Archives), Figure 3. This parking lot appears to have been removed when the Catherine Avenue parking lot was installed around 1962. The rectory was demolished in 1969 following construction of the South Building. The rectory does not appear on the Marshall & Fox/John Neal Tilton plans for the Emmanuel complex.

The area that formerly held part of the parish rectory was filled by the Carson Ward Memorial Garden in 1977. The garden was originally planted with azaleas, viburnum, spirea, and burning bush and reworked in 1996. In the early 2000s, a cement fountain with a statue of St. Francis was relocated from a cloister garden to the area. In 2010, a memorial to Mary Kelly was added to the area.

Integrity of the Northern Grounds

Deciduous foundation plantings along the north wall of the worship space were replaced by a grouping of viburnums in 1999 as part of the Richard Lake Memorial. A stone paving-block walkway cutting across the north east corner of the campus and leading to both the north entrance of the worship space and the Columbarium, the Herbert DeBorde Memorial Walk, was constructed in 1996. Border plantings at the north entrance and along the stairs leading to it from the Elm Avenue sidewalk were refreshed as part of the Eagle Scout project of Peter Le Tarte undertaken in 2008.

In early 1925, the parish completed a wood-frame temporary parish house for use during construction at the north-east corner of the Emmanuel Campus at the intersection of Elm and Catherine Avenues. After the current worship space was completed, the parish donated the structure to the Park District of La Grange and it was moved east to become the Community Center for the East Side of the village. The Seabold Memorial Garden was originally planted as a grove of tall pine trees at the north eastern corner of the campus at or near the site of the temporary parish house. The pines were removed in 2011 and replaced by the current low garden bed.

Integrity of the Eastern Grounds

In 1985, in preparation for the Columbarium on the east side of the worship space, overgrown evergreens were removed and the area was planted with Star Magnolia, ground cover, hydrangeas, and peonies.

From some point after the 1924 fire until 1942, before construction of the parish house was completed, a short plinth holding the Franklin Lyman Memorial Bell stood to the south of the new church. David and Mary Lyman, founders of the parish, donated the bell in the name of their son, Franklin. Franklin, who had taken a special interest in watching the building of the original 1878 Emmanuel church tower from his home a half block away, had died at the age of four shortly after completion of the tower. The great bronze bell, after hanging in the original church's tower, was one of the only items to survive the 1924 fire. In anticipation of it being hung in the gothic tower imagined in the original design of the new Emmanuel church, the bell was set on the plinth outside the worship space. After November of 1942, the parish removed the bell and plinth and donated the bell to the war effort producing 1,000 pounds of alloyed bronze.

The parking lot on the east side of the campus was constructed of asphalt when the South Building was erected in early 1962. South of the parking lot was a small group of Red Bud Trees, the Harry W. Leonard Memorial, planted in 2001. One tree was removed in 2017. The East Cloister was planted in honor of

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State

the Thorpe and Waterman families in 1976 with ivy, rhododendrons, Service Berry, Witch Hazel, and yew. The garden was replanted by Kim Gebhart in 2016 with native grasses and wildflowers.

Prior to construction of the South Building, an informal neighborhood baseball sandlot filled the south east corner of the Emmanuel Campus. An aerial photo from the 1950s shows the base lines clearly worn into the sod. Aerial Photo, Figure 3.

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State

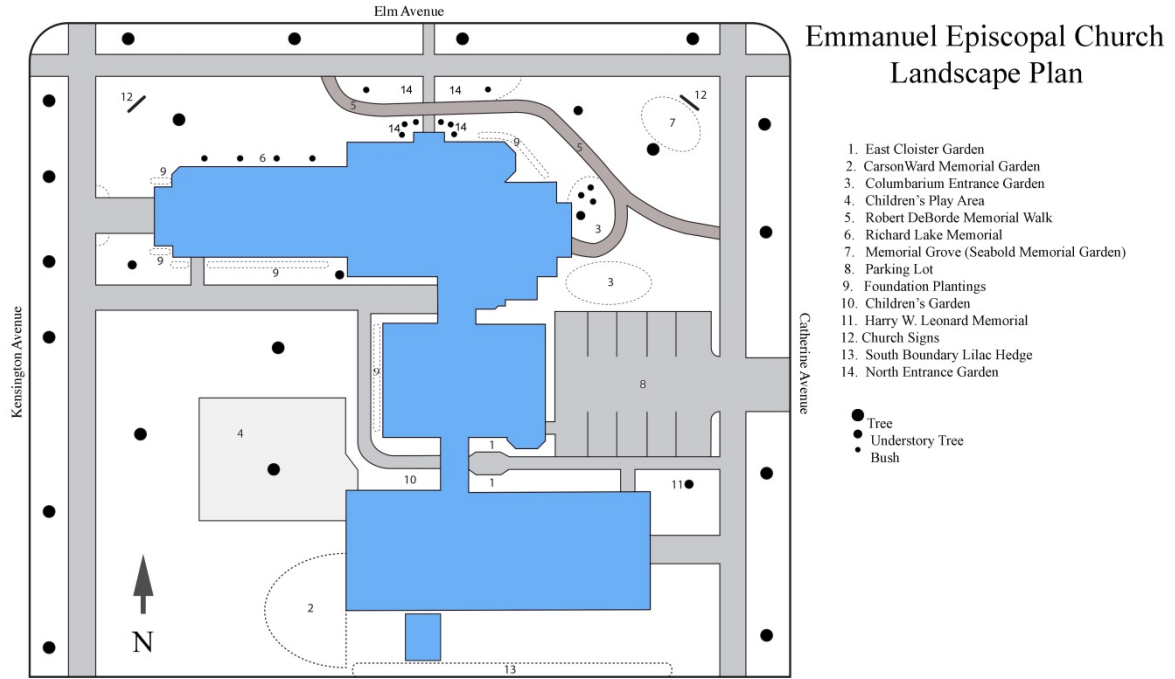


Figure 1

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State



Figure 2

Emmanuel Episcopal Church (Additional Documentation)
Name of Property

Cook County, Illinois
County and State

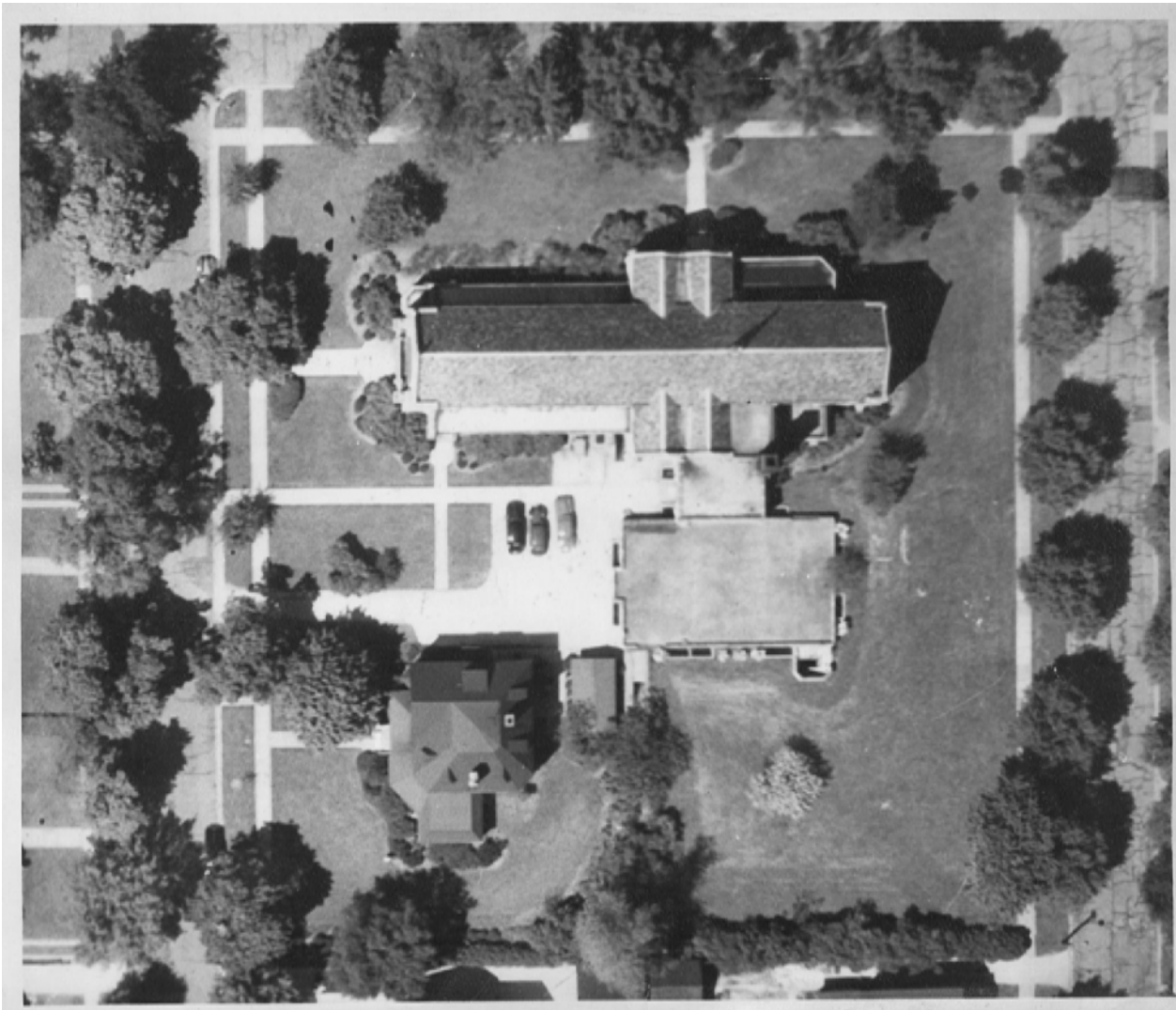


Figure 3

National Register of Historic Places
Memo to File

Correspondence

The Correspondence consists of communications from (and possibly to) the nominating authority, notes from the staff of the National Register of Historic Places, and/or other material the National Register of Historic Places received associated with the property.

Correspondence may also include information from other sources, drafts of the nomination, letters of support or objection, memorandums, and ephemera which document the efforts to recognize the property.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/13/2017 Date of Pending List: 12/8/2017 Date of 16th Day: 12/26/2017 Date of 45th Day: 12/28/2017 Date of Weekly List: 1/5/2018

Reference number:

Nominator:

Reason For Review:

- | | | |
|---|--|---|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 12/28/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

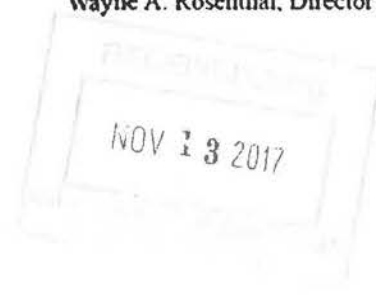


Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271
www.dnr.illinois.gov

Bruce Rauner, Governor

Wayne A. Rosenthal, Director



November 7, 2017

Ms. Barbara Wyatt
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nomination recommended for nomination by the Illinois Historic Sites Advisory Council at its October 27, 2017 meeting and signed by the Deputy State Historic Preservation Officer:

Peabody -- Chicago, Cook County
Corron Farm -- St. Charles vicinity, Cook County
LaSalle Downtown Commercial District -- LaSalle, LaSalle County
Lumpkin Heights and Elm Ridge Subdivision Historic District -- Mattoon, Coles County
Emmanuel Episcopal Church -- LaGrange, 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
Illinois State Historic Preservation Office
Illinois Department of Natural Resources

enclosures

January 18, 2018

TO: Amy Hathaway
FR: Barbara Wyatt
RE: Emmanuel Episcopal Church (17001922)

Dear Amy,

This property was listed in the National Register, but it actually had a fairly significant problem that I would like to address with a Supplementary Listing Record. The site was not adequately described or evaluated and the resource count may be slightly off. I'll explain.

The property is listed in the National Register as a contributing resource in the La Grange Village Historic District. With this designation, a full description of individual contributing buildings and their sites or settings may not be critical; however, for an individual National Register listing the guidance in National Register Bulletin 16 should be followed. It states that the following site description should be included . . .

For nominated properties where landscape or open space adds to the significance or setting of the property, such as rural properties, college campuses, or the ground of public buildings:

1. Historic appearance and current condition of natural features.
2. Land uses, landscape features, and vegetation that characterized the property during the period of significance, including gardens, walls, paths, roadways, grading, fountains, orchards, fields, forests, rock formations, open space, and bodies of water. (page 32)

The nominated site is 1.4 acres, and from the photos, site plans, etc., it appears to have a number of character defining features that warrant description and, possibly, evaluation as contributing structures or objects. I am requesting an inventory entry for the site to include in Section 7 via an SLR. The site itself may be contributing, unless its integrity is considered compromised. The resource count in Section 5 should reflect the expanded inventory of the site.

Number of Resources

The church may have been considered one building in the historic district, but we believe this is two buildings. The parish house and church are connected by a substantial addition, but the South Building appears to be connected to the parish house by a simple covered walkway. Please complete Section 5 to reflect how the church was counted in the historic district nomination.

Thank you for your attention to this, Amy, and call me at 202-354-2252 or send an email to barbara_wyatt@nps.gov if you have any questions.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 4/25/2018 Date of Pending List: 5/16/2018 Date of 16th Day: 5/31/2018 Date of 45th Day: 6/11/2018 Date of Weekly List: 6/15/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 6/11/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Barbara Wyatt Discipline Historian

Telephone (202)354-2252 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



Illinois Department of Natural Resources

One Natural Resources Way Springfield, Illinois 62702-1271
www.dnr.illinois.gov



Bruce Rauner, Governor
Wayne A. Rosenthal, Director

April 19, 2018

Ms. Barbara Wyatt
National Park Service
National Register of Historic Places
1849 C Street, NW, Mail Stop 7228
Washington, DC 20240

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 and signed by the Deputy State Historic Preservation Officer:

- **SLR for the Emmanuel Episcopal Church, LaGrange, Cook County**
- **Requested corrections for the Kankakee Downtown Historic District (including confirmation of federal notification)**
- **Requested corrections for the Buffalo Creek Bridge, Long Grove, Lake 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
Illinois State Historic Preservation Office
Illinois Department of Natural Resources

enclosures