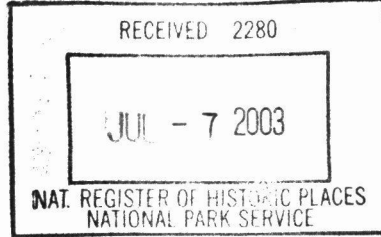


United States Department of the Interior
National Park Service



**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 How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **Reid House**

other names/site number

2. Location

street & number **2013 South Prairie Avenue** Not for publication

city or town **Chicago** vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60616**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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 nationally statewide locally. (See continuation sheet for additional comments.)

William L. Wheeler / *SHPO*
Signature of certifying official

7-2-03
Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

Reid House
Name of Property

Cook, IL
County and State

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
See continuation sheet.
 determined eligible for the
National Register
See continuation sheet.
 determined not eligible for the
National Register

removed from the National Register

other (explain):

Signature of the Keeper

Edson B. Beall

Date of Action

8/21/03

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
 public-local
 public-State
 public-Federal

Category of Property

(Check only one box)

- building(s)
 district
 site
 structure
 object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing
<u> 2 </u>	<u> 0 </u> buildings
<u> 0 </u>	<u> 0 </u> sites
<u> 0 </u>	<u> 0 </u> structures
<u> 0 </u>	<u> 0 </u> objects
<u> 2 </u>	<u> 0 </u> Total

Number of contributing resources previously listed in the National Register

0

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

N/A

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6. Function or Use

Historic Functions (Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

Current Functions (Enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/secondary structure

7. Description

Architectural Classification

(Enter categories from instructions)

Classical Revival/Georgian Revival

Materials (Enter categories from instructions)

Foundation **Stone**

Roof **Asphalt**

Walls **Brick**

other **Terra Cotta**

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

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Name of property: Reid House
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7. DESCRIPTION

The Reid House faces west on the east side of Prairie Avenue in an area two miles south of the Loop. Prairie Avenue was the grandest residential street in the city following the Chicago Fire of 1871 until the turn-of-the-century. The Reid House is the only remaining residence from that era on the block. The house occupies the full width of its 25-foot wide lot, adjacent to what would have originally been shared party walls with residences on either side but are now vacant lots. The residence is three stories tall on a raised basement. The raised basement is faced with granite. Above that, the façade is faced with cream colored, rough textured brick, which now appears quite dark with soot. The decorative elements of the façade are of terra cotta and limestone. The side walls are faced with Chicago common brick that has been parged over on the south wall and the west half of the north wall. The east end (rear) of the south notches in from the lot line to provide window openings and an oriel. The notched portion of the façade, along with the east elevation, is faced with smooth red brick in good condition. The top floor of the rear section is open to provide a terrace. There has been only minimal maintenance of the exterior over the years. The interior, however, has been beautifully preserved, maintained and cared for. To the rear of the lot, a coach house, (or garage) was constructed in 1910, with living quarters on the second floor. The façade of the coach house is faced with Chicago common brick.

The front façade of the Reid House presents an excellent example of restrained Classical Revival style from the 1890s. Though lavishly ornamented, the ornament is flat and delicate in scale, much in the style of Robert Adam. The façade is three bays wide, with a formal entrance in the northernmost bay. Six stone steps with a wrought iron balustrade lead up to the narrow portico of the entrance, which is ornately faced with terra cotta. The roof of the portico is a classical entablature supported by two columns at the outer edge and two pilasters where it meets the façade, all capped with Ionic capitals. A parapet that originally crowned the entablature is missing. Flanking the doorway are colonettes in a similar design, with Ionic capitals. The single entrance door of paneled wood is flanked by narrow multi-paned sidelights and is topped with a fanlight.

To the south of the entrance portico on the first story are two windows topped with stone keystone lintels. Beneath each of the first story windows is a basement window, each with an iron grille. Dividing the first and second stories across the width of the façade is a classically molded stone string course. At the central bay of the second story is a tripartite window with a wide central opening and narrow side openings. Flanking this, on each of the side bays, are small oval windows with decorative wrought iron grilles. Distinguishing the third story of the façade is a central Palladian window—similar to the tripartite window of the second story but topped by a delicate fanlight with concentric and radial muntins. The surround is embellished in stone with decorative molding and a keystone. Vertical strips of stonework that outline both levels of window openings take the form of pilasters, decorated with garlands and Corinthian capitals and topped with entablatures decorated with garlands and dentils. A course of geometric classical ornament extends across the façade just

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above the Palladian window. Just inside the ends of the façade, the molding turns at right angles and continues down to a point level with the top of the second-story windows, then turns at a right angle again and continues out to the full width of the façade, framing the façade. The molding terminates in volutes placed within the angle. The ornament then courses down to the level of the second-story window sill, where it turns back in and runs above the string course as far as the stone window surround.

Beneath the overhanging cornice of the flat roof are decorative brackets and dentils and a frieze ornamented with garlands. There was originally a balustrade above the cornice, which is no longer extant. The brick posts at the north and south ends of the façade, originally framing the balustrade and topped by urns, are extant. They are now topped by several decorative finials that appear, from historic photographs, to be salvaged balusters from atop the parapet. There are several unobtrusive chimneys protruding from the flat roof, to the east of the façade.

The masonry façades of the house are, unusually, constructed over a steel frame like the early Chicago School skyscrapers of the era. Constructed to be as fireproof as possible for the time, the floors and roof loads, exterior walls, walls enclosing the central octagonal light court and stairs are all carried on a frame of steel columns, girders and joists. The floors were constructed of concrete with expanded metal reinforcing laid over arched channels between the joists. Because of this type of construction, none of the walls, floors or the staircase has sagged, preserving the condition and integrity of the stained glass dome, windows and other features.

Interior

The interior of the house retains remarkable integrity, with most all of the features, finishes, original woodwork, hardware and lighting of the house remaining. The decorative features of the interior reflect many of the delicate Adamesque designs of the exterior with shells, swags, and garlands while other rooms such as the dining room are replete with more robust details reminiscent of the Arts and Crafts movement. The house is characterized by elegant stained glass, ornate woodwork, nine gas fireplaces with different mantel designs of marble and tile, and many original light fixtures which are fitted for both gas and electric. Just inside the front door is a vestibule facing the inner set of entry doors. The floor of the vestibule is covered in a design of small, colorful marble mosaic tiles with a Greek fret border surrounding a pattern of swags and wreaths. Mosaic tiles with similar patterns also decorate three steps leading up to the inner entry doors. The walls of the vestibule are paneled with dark mahogany. The inner entry doors mirror the exterior entry with a central door flanked by leaded glass sidelights. The door itself is wood framed with a glass panel.

Just inside the front door is the grand staircase, which ascends along the north wall. It is constructed of mahogany, and the adjacent wall is faced with paneling to a height of about seven feet. The staircase is in two sections—the lower three risers ascend to a platform, or “musician’s dais,” that curves out into the room around

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the remainder of the stairs. The upper part of the stairs ascends from the dais platform from a spiral-shaped turned newel post and turned balusters. There are four differently shaped balusters that alternate to form the balustrade design. The south side of the staircase is open into the music room (or central hall), except for a partial wall of mahogany that extends down from the ceiling a few feet. The partial wall features three arches that rest on fluted columns with Ionic capitals, all in carved mahogany. Each of the arches contains a semi-circular pattern of turned spokes like those of a wheel. The supporting columns rest on the dais platform, which has a balustrade between the columns which is in the same design as that of the stairs. The balustrade rests on the paneled facing of the two-foot high platform.

The mahogany paneling facing the musician's dais continues around the perimeter of the room, which is the central of three main public rooms and is called the music room. To the east, large mahogany pocket doors lead into the library and to the west a squared opening leads into the parlor at the front of the house. All the wood of the music room is mahogany, and the floors throughout the house are narrow strip maple. On the south wall of the music room, directly opposite the stairs, is a fireplace with an ornately carved, two-part mantel with fluted columns topped by Ionic capitals that match those on the musician's dais. The fireplace surround, to a height of six feet, is faced with red Nubian marble from North Africa. Original sconces adorn the wall above the mantel. The most dramatic feature of the room, however, is the stained glass dome at the center of the ceiling, approximately seven feet in diameter. The stained glass is patterned into a symmetrical design of fleur-de-lis, with colors of gold and blue that are more concentrated at the center. The glass is set in a circular plaster surround of gold with an egg and dart design. Surrounding the dome on the plaster ceiling is a molded pattern of swags.

In contrast to the music room, the parlor is lighter and more delicate, with painted woodwork. Located to the west of the music room, it has a painted fireplace mantel and overmantel with carved decorations that repeat the designs of the small marble mosaic tiles of the surround. Central to the mosaic design is a wreath with ribbon-bedecked swags that drape to flanking torches. Elements of this design are also featured on the mosaic hearth. The room is also distinctive for its ornamental plasterwork ceiling, unusual door surrounds, and a cornice of small acanthus leaf brackets. The door surrounds are distinctly classical with drip-cap designs at the tops with fluting, dentils, and egg and dart designs. The most unusual feature, however, is that near the bottom of the surround it suddenly flares out into a carved organic, Sullivan-esque scroll reminiscent of those on the front façade of the house. The scrolls rest atop the 18 inch high paneled base that surrounds the room.

To the east of the music room, the library, like the parlor, has painted woodwork. There are built-in bookshelves on either side of the fireplace. The fireplace has a surround and hearth of warm yellow Sienna marble, with a mantel of painted wood. The painted baseboard surrounding the room is 12 inches high, in three

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parts. The dining room, to the east of the library, is replete with built-in cabinetry and woodwork in its original, unpainted finish – most of it burlled wood, probably a type of maple. The room is entered through a set of French doors that fold into the door surround. The ceiling is characterized by decorative wood beams, from which hangs an original bronze chandelier of particularly fine design. All four walls of the room are faced by paneling to a height of seven feet. On the east wall is a built-in breakfront cabinet. The upper portion has curved, leaded glass doors with diamond patterns. On the wall above the breakfront is a semi-circular arched stained-glass window revealed by light from the butler's pantry beyond. In the center of the north wall is the fireplace with a wood mantel and surround of glazed tiles. The Arts and Crafts inspired tiles feature a Persian floral design in green and gold. Facing the fireplace on the south wall is a bay with a larger central window flanked by narrower angled side windows, all double hung. Framing the bay at the plane of the wall is a pair of columns with Ionic capitals supporting another semi-circular arched window of stained glass similar to that over the breakfront. The stained glass design has a shell design in the center surrounded by fleur-de-lis, while the one over the break-front has a fleur-de-lis in the center with swags and ribbons.

A door on the east wall in the northeast corner of the dining room leads to the butler's pantry. The south wall of the pantry has original, unpainted oak cupboards up to the ceiling, some with glass doors. The floor of small, deep blue mosaic tiles was added later, along with a few modern appliances and modern cupboards installed along the east wall. A door on the west wall of the dining room opposite the door to the pantry leads into the rear hall. The rear hall extends from the dining room along the back of the library and into the music room. The hall enters the music room to the east of the musician's dais, next to the grand staircase where there is a hidden door into a coat closet beneath the stairs. Off the rear hall, behind the library, is a half bath and rear stairs which descend to the basement and up to the third floor. Next to the stairs is one of two original dumb waiters. This one remains as original and also runs from the basement to the third floor, but a second dumb waiter that rose from the kitchen to the butler's pantry has been removed (though retaining the shaft). The original kitchen at the east end of the basement is still largely intact. Along the east wall a long, low soapstone drain counter rests on cast iron legs and supports an enameled cast iron sink. The north wall is covered with original cabinets, and the south wall is faced with pale yellow tiles. In addition to the original features, there is a newer stove and a few other more recent features. A finished hallway leads from the kitchen to the west end of the house. It has oak strip floors (probably not original) and wood paneled doors leading into closets, a furnace room and a bedroom at the west end. The bedroom is finished with a wood-burning fireplace -- the only one in the house -- which has a wood mantel and mosaic tile surround.

At the second floor, at the top of the landing of the main stairs, is a tall, narrow stained glass window of delicate design similar to the mosaic tile and other stained glass patterns in the house. This design features a wreath in the upper sash and fleur-de-lis in the lower sash. The second floor stairhall is original. The doors throughout the second and third stories have five equal horizontal panels. The baseboards of both floors are three-part, nine

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inches tall, and the ceilings of the second floor are ten feet like those of the main floor. There are glass transoms over the doors leading into the west and easternmost bedrooms. The master bedroom is on the west, overlooking the street through the set of three windows (a large window flanked by two smaller windows) with oval porthole windows on either side. The fireplace mantel is painted wood with a mirrored overmantel framed with flat carved shell and rosette designs and a curved top. The marble mosaic tile surround is a symmetrical design with an urn at the center, ribbons, swags and pendants on either side. There are two sets of original brass sconces in the room. Adjacent to the bedroom are a dressing room with original cupboards and a marble sink, and an original bathroom with gray marble and alabaster vanity, deep soaking tub, original brass towel racks and yellow tile walls. Leaded glass casement windows with diamond patterns open into the hexagonal lightwell over the dome, from the dressing room and also from the main hall. Off the main hall just to the east of the light well there is an intact linen closet with a wall of built-in cupboards and original shelves and lighting. To the east of the master bedroom is the morning room, which can be reached directly from the dressing room, or from the door in the hall. On the center of the south wall is a fireplace with a painted wood mantel with fluted columns and a surround of gold tipped ivory glazed tiles in a French design.

At the east end of the second floor hallway is a guest room and guest bath, both in original condition. The bedroom has a small fireplace with a simple wood mantel and a surround of tiles glazed with a pale green shell design. There is a closet containing an original gray marble sink, and original brass sconces adorn the east wall.

The stairs from the second floor to the third is also open into the stairhall and continues with the same turned balustrade and newel post design. The third floor hall is similar to that of the second floor, with another stained glass, double-hung window at the top of the stairs. On this window, the stained glass design is reversed, with the fleur-de-lis design on the top sash and the wreath design on the bottom sash. To the west of the hall is the ballroom, with 12 foot ceilings and the elegant Palladian-style window on the west wall. On the south wall of the ballroom, the fireplace has a glazed tile surround in a design featuring urns in yellow with blue. Set in the wide surround, to the west of the firebox, is a decorative (since the fireplace has always been gas) storage area for wood which is also lined with tile. As in the master bedroom, there are two sets of original sconces on the wall, and an original chandelier with fixtures for both candles and gas lights. There is a picture molding nine feet up on the wall, and in the southeast corner is a closet with a gold-detailed enameled sink set into gray marble. Just to the east of the ballroom is a bathroom lined in yellow tile that has four leaded glass casement windows that face into the light well. There is another large linen closet off the hall, like that on the second floor, and farther along to the east are two bedrooms without bathrooms. At the east end of the third floor is a porch, reached through a non-original aluminum door.

The house retains exceptional integrity. With few exceptions, as noted, it remains as constructed in 1894. The only interior changes have been a few modern features added to the butler's pantry, (though the original plan

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and a wall of the cabinetry still remain), and a few modern appliances added to the basement kitchen. On the exterior, the balustrade was removed from the top of the entry and the top of the façade parapet. Otherwise, the exterior and interior of the house retain original design, materials, craftsmanship, details, location, and setting representing a significant residential structure of late 19th Century.

Reid House
Name of Property

Cook, IL
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.)

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance **1894**

Significant Dates **1894**

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder **Beers, Clay and Dutton, Architects**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

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8. SIGNIFICANCE

Summary Statement of Significance

The William H. Reid House, designed by the firm of Beers, Clay and Dutton in 1894, is locally significant for architecture as an excellent example of Classical Revival design in a residential structure, and the last remaining residence of its style and type on Chicago's historic Prairie Avenue. The period of significance is 1894, the year it was completed. Georgian Revival and Neo-Adamesque influences in the design are seen in the smooth brick façade, projecting entrance portico with fluted columns, ornate entablature, entrance door with fanlight and sidelights, lintel-type windows, Palladian window, modillioned cornice, and flat, delicate ornament with swags, garlands, and urns. These elements also decorate the interior, which contains a profusion of woodwork, mosaics and stained glass of exceptional craftsmanship and artistic value.

The Reid House is also significant for its method of construction. As reported by Carl Condit in *The Chicago School of Architecture*, "At the time that the plans for the Reliance Building were being prepared, the architects Beers, Clay and Dutton designed what appears to have been the first steel-framed residence and thus applied the techniques of Chicago construction to the private dwelling....The Reid house thus constituted a miniature replica of the new office buildings that were multiplying in the commercial core of the city." The Reid House was planned as a completely fireproof structure, but the steel framing also allowed for a more open floor plan than was usual in a residence at the time. The house retains exceptional integrity, including, unusually, its original hardware, gas and electric lighting fixtures, bathrooms, and other details.

History of Prairie Avenue

The lot on which the Reid House was constructed in 1894 was the site of an early instance of a "tear down." When William Henry Reid bought the property in 1871 from Joseph Farnsworth for \$17,000, it had an existing house, in which the Reid's presumably lived until the new house was completed. Reid's first house was one of the early houses on Prairie Avenue, the street that was to become one of the grand avenues of the late nineteenth century.

Many years before Prairie Avenue was developed, it was the site of the Fort Dearborn Massacre in 1812, where 95 men, women and children who had evacuated Fort Dearborn farther north at the mouth of the river were attacked by hostile Indians. Just 24 years later in 1836, the first permanent non-aboriginal settler in the area, Henry B. Clarke, completed his Greek Revival "mansion" at Michigan Avenue and 16th Street, just a few blocks from what is now Prairie Avenue, on 20 acres of land that was included in the incorporated city boundaries of 1837. Today, the Clarke House along with the Glessner House of 1886 and other remaining buildings on Prairie Avenue tell much of the story of 19th Century Chicago.

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In 1852 the Illinois Central Railroad was granted rights to build a trestle just off Lake Michigan, so that by 1856 the railroad was running regularly to the Hyde Park neighborhood south of the burgeoning Loop, resulting in rapid subdivision of outlying areas. At that time, lots on the east side of Indiana Street extended to the lake. In 1855, the land extending from State Street east to the railroad tracks by the lake, and from Clarke's property on the north to 22nd Street on the south, (encompassing the land on which the Reid House was later constructed), was platted as the Assessor's Division. This subdivision laid out all the north-south streets including Prairie Avenue, but the only east-west street to be laid out was 18th Street. By this time, "the projection of the trend of the fashionable residential area southward had caused the values of lots at Twenty-second and Prairie and Michigan to rise to \$50 and \$60 a foot."¹

The earliest house to be constructed on Prairie Avenue was a large Italianate style residence for brick manufacturer John N. Staples. Built at 1702 South Prairie in about 1852, it was followed by several more fine residences that were constructed by the end of the Civil War. More residents were attracted to the area by the opening of the South Side horse car line on State Street in 1859, which became a convenient source of transportation to the Loop and also became a line of demarcation between the wealthier residents to the east and the working class families to the west. However, the size of the lots that were laid out on Prairie Avenue remained small as compared to the size of the desired homes and were often irregular in size, possibly due to the location near the lake and land owned by the railroad. Hence, purchasers bought up various sizes and numbers of lots resulting in a variety of lot sizes, home sizes, setbacks, and grounds.

Following the Civil War, there was a marked increase in development of the area:

The value of land along streets made exclusive through their occupancy by the leaders of society is a direct reflection of the rise of a newly rich class during and after the Civil War and of extravagant tastes on the part of hitherto plain-living American people who had an ambition to live in mansions amid fashionable surroundings....The upper-class residential streets were located

near the lake front....In every case they were the farthest removed from the open sewer of the Chicago River and the odors of the slaughter-houses, tanneries, and distilleries that lined its banks. They also had the best means of transportation to the downtown area and were most abundantly supplied with such public facilities as sewers, pavements, sidewalks, water and street lamps....The home sites in these choice avenues cost from \$10,000 to \$25,000 and upon them were built homes worth from \$10,000 to \$100,000 or more....The chief trend of

¹ Homer Hoyt, *One Hundred Years of Land Values in Chicago: 1830 - 1933* (Chicago: University of Chicago, 1933), 93.

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fashionable development in this period was southward.²

The 2000 block of Prairie Avenue was developed from the start with elegant townhouses such as the three at 2031 – 2035 South Prairie in 1869. Set on 25-foot lots, they were faced with Lemont Limestone. It is probable that the first home at 2013 South Prairie was of this type also. The larger mansions from 1869 and 1870 were of the Italianate Villa, French “Chateau,” or Second Empire styles, which lingered in popularity throughout the 1870s and even beyond. As a result of the building boom at this time, there were over 40 elegant houses lining Prairie Avenue by the time of the Chicago Fire in October of 1871. Luckily for the residents, the fire completely bypassed the neighborhood as it began west of the river and blew northward. The fire only served to further development in the Prairie Avenue area as residents burned out of the homes in other areas sought to live in this fashionable neighborhood. By the 1880s, most of the remaining lots were built on, and Prairie Avenue matured architecturally and as a neighborhood. As home to the great financial and social leaders of Chicago with their \$200,000 mansions, land values reached a new high at \$700 a front foot.³

By the late 1880s, particularly influenced by H.H. Richardson’s Glessner House at the corner of 18th and Prairie, many of the homes were of Richardsonian design, constructed of large rusticated stone with heavy, arched entrances. Unlike the Glessner House, and not, like it, set on a large corner lot, these residences usually employed projecting bays at the front. John Wesley Doane, founder of Western Edison Light Company, is credited with having the first house to use electric lighting in Chicago, at the turn of the century. The Reid House, and some others constructed on the avenue in the 1890s were built with lighting fixtures that could be and were converted to electricity. The Reid House still retains all of its original light fixtures that feature both gas and electrical hook-ups.

During the time of the World’s Columbian Exposition, guidebooks lavished high praise on Prairie Avenue, but the few years surrounding the fair proved to be the highest point in its history. The Reid House was constructed during this zenith, and just as the influence of the fair was at its highest. Prairie Avenue’s preeminent position was challenged in the coming years by many factors, not among the least the recession that had hit the country in 1892. New construction on the avenue all but ceased after 1900, as existing mansions could be bought at decreasing prices. Another factor was that socially prominent hotelier and real estate speculator Potter Palmer had built his mansion on the north side of the Chicago River, as new bridges opened up development to the north, and many of the city’s wealthy followed suit to create what became known as the Gold Coast.

² Hoyt, 90-91.

³ William H. Tyre, “After the Ball is Over: The Decline and Rebirth of Chicago’s Historic Prairie Avenue Neighborhood,” (M.A. thesis, School of the Art Institute of Chicago, 2001) 7.

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William Henry Reid

William Henry Reid (1840-1910) moved to Chicago on New Year's Day of 1870 with no certain prospects. Within a few months of moving to Chicago, however, he became a partner of Peter Van Schaack and Rovert Stevenson in the wholesale drug business. His history reveals that he was a self-made man who tried his hand at several professions. The son of a wheel- and wagonwright, Reid was born in Mount Pleasant, Ohio. As a youngster of 15 he went to work in a country store in Franklin, Ohio. A few years later he first moved to Illinois, taking a job as a cashier in a mill and distillery in the thriving Mississippi River town of Alton. From there he moved up into the "white collar" world, working for a bank and then becoming secretary-treasurer of the Alton and St. Louis Packet Company, which carried passengers and freight to and from St. Louis for the Chicago and Alton Railroad. When the railroad was built through to St. Louis in 1865, the packet company sold out and Reid became superintendent of the Merchants and Peoples Steamship Line that ran between St. Louis and New Orleans. He did not hold on to that job for long, however, as records show that in 1867 he became a traveling salesman for the wholesale grocery business of R. Debow and Company in Alton. The next year later, at age 30, he married Eleanor Irwin and then they moved to Chicago to start a new life.⁴

Troubles began soon thereafter when the new company Reid had joined was burned out of its Lake Street quarters in the Chicago Fire of October 1871. The partners persevered, like many businesses after the fire, and the firm of Van Schaack, Stevenson and Reid was back in business again a month later, temporarily in an old frame church building at Wabash Avenue and 18th Street. They soon rebuilt on Lake Street. By 1876 the Reids were socially prominent and Mrs. Reid was listed in the 1876 *Chicago Society Directory*. The drug firm dissolved in 1879 and Reid once again became interested in banking, becoming a founder and director of the Illinois Trust and Savings Bank in 1882, and a vice president of the bank in 1890. However, his daily business dealings throughout the 1880s are not really known as he was listed as a "capitalist," and was known to travel to Europe occasionally. Mrs. Reid died in 1888, and the following year he married Caroline Whittlesey, daughter of an Ottawa, Illinois, pastor. Between his banking interests and other capitalist ventures, Reid was successful in the 1880s and 1890s. The couple maintained a country home named Whittlesey Place in Ottawa and also had a large winter home in the Ozarks near Eureka Springs, Arkansas. Throughout the 1890s, including the time during which they built the 1894 house, they were listed in the Chicago social directories. Reid was, by all accounts, a civic-minded citizen, as a benefactor of several different educational institutions such as Monticello Seminary at Godfrey, Illinois; Wheaton College in Wheaton, Illinois; Washington and Lee University in Lexington, Virginia; the public schools in Eureka Springs, Arkansas; as well as the Presbyterian Hospital in Chicago. He also established scholarships and helped students with tuition money. Reid retired from the bank in about 1907, and died in 1910 in Ottawa, Illinois, where he was buried.

⁴ Commission on Chicago Historical and Architectural Landmarks. *William Reid House, 2013 South Prairie Avenue*. (Unpub. report, 1974) 2.

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Architects Beers, Clay and Dutton

The architectural firm of Beers, Clay & Dutton was commissioned to design the new residence at 2013 South Prairie Avenue. The firm was known in Chicago both for its creative designs for residences and its designs for several steel-frame commercial buildings. The firm combined elements from both building types to create, in the Reid House, a completely fireproof residential structure with a resulting open floor plan. Although very little is known of Llewellyn Dutton's career outside of Beers, Clay & Dutton, both Minard Beers and William Clay were well-known architects in the city of Chicago, with careers that spanned before and after their time together in the firm.

William Wilson Clay, the most successful of the firm's partners, was known as a prolific and imaginative residential designer. Clay was well-respected among Chicago architects, and served as president of the Chicago chapter of the American Institute of Architects in 1893, the year of the World's Columbian Exposition.⁵ Clay was born in New York in 1849. Upon graduating from the College of the City of New York, he studied briefly under architect Stephen Hatch. Clay left New York City for Chicago a mere three days after the 1871 fire and found employment with O. L. Wheelock, one of Chicago's first architects; Clay and Wheelock became partners in the early 1880s.⁶ By 1885, Clay had left Wheelock & Clay to form his own firm, specializing in residential design. It was during this period that Clay earned his reputation as "one of the era's most flamboyant architects," designing monumental residences like the D. Harry Hammer House (2656 S. King Dr., 1885), a fanciful brick three-story residence with impressive curvilinear gables and offset square tower defining the entrance.⁷ Clay also designed a number of substantial Richardsonian Romanesque residences while practicing alone, including the Matson Hill House (1888), the Willard A Smith House (1889) and the W. A. Fuller House (1890).⁸ Clay was also reputed to be "the first architect in Chicago to make use of encaustic tile as exterior decoration of private homes."⁹ These decorated, glazed tiles were much used as floor coverings in Victorian-era churches.

Minard LeFevre Beers was born in Cleveland, Ohio in 1847. The son of a contractor, Beers learned the

⁵ Henry F. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 125.

⁶ Withey, 125; *Chicago Architects' Biographies: From the Burnham Library Pamphlet File* (unpublished compilation located at the Burnham Library), William W. Clay biography.

⁷ Commission on Chicago Landmarks, *North Kenwood Multiple Resource District* (submitted to the Commission in 1991), 21; American Institute of Architects (Chicago Chapter), *AIA Guide to Chicago* (New York, 1993), 382.

⁸ *Inland Architecture* 12, no. 5 (November 1888); *Inland Architecture* 12, no. 9 (January 1889); *Inland Architecture* 15, no.1 (February 1890).

⁹ Withey, 125.

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construction trade from his father. After graduating from Shaw Academy, he began working for several local architects, including Joseph Ireland and Meyer & Holmes. In November of 1871, Beers set off for Chicago, hoping, as did Clay, to take advantage of the post-fire construction boom that was just beginning. Upon arriving in Chicago, Beers also began working for Otis L. Wheelock. After a brief partnership with Oscar Cobb in the mid-1870s, Beers went into business for himself, designing over 30 school buildings in Illinois and several other states within ten years.¹⁰ Beers also designed several houses during this period, including the 5410 S. Harper Avenue (1890), a Queen Anne-style single family residence in Hyde Park that is listed in the second highest category in the Chicago Historic Resources Survey.¹¹

In 1891, Minard LeFevre Beers and William Clay, along with Llewellyn Dutton, formed the firm of Beers, Clay & Dutton. Beers and Clay had met during their first years in Chicago under O. L. Wheelock. Following Clay's direction, Beers, Clay & Dutton became known for its "playfully exaggerated" residential designs based on historical styles but usually with a creative twist. Among some of the firm's earliest residential commissions were two attached single family residences at 5601 and 5603 South Dorchester Avenue. Built in 1891-2, these houses exhibit several characteristics of patterned masonry Victorian and Colonial Revival styles, including the false gables, rounded bays on the first and second floors, and the Palladian window on the third floor of one of the houses. Also completed in 1892 was a simple brick apartment building at 3535-3537 South Indiana Avenue. Its projecting bays on the north and south ends of the front elevation and the minimal limestone accents at the base and top of the building portray the clean lines of many Chicago commercial buildings of the time.

The details on another project, a double house at 3957-3959 South Ellis Avenue, are very similar to those seen at the William Reid House. Built in the same year as the Reid House, 3957 and 3959 South Ellis display Palladian windows at the third floor, with slightly projecting bays just below on the second floor. Each of these bays is in turn accentuated by flanking narrow arched windows. These window patterns create an effect very similar to that seen on the Reid House, on a humbler scale. Among the firm's finer residential works is the John F. Jelke House (1352 N. LaSalle Street), completed just one year after the Reid House. In this residence, Beers, Clay & Dutton emphasized the contrast between the simple massing of the house with its elaborate ornamentation.¹² The rounded two-story bay, large third floor Palladian window and rounded arch entrance dominate the façade, which is covered in dark-yellow Roman brick. These strong elements are balanced by carefully placed ornament. The arch above the entrance is filled with intricate, Sullivan-esque ornament that

¹⁰ *Chicago Architects' Biographies: From the Burnham Library Pamphlet File*, Minard L. Beers biography.

¹¹ Commission on Chicago Landmarks, *Chicago Historic Resources Survey* (Chicago: the Commission and the Department of Planning and Development, 1996), IV-4.

¹² *Chicago Historic Resources Survey*, III-282, IV-3; American Institute of Architects, 382.

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surrounds a sunburst window. The Palladian window is more subtly decorated—the Ionic pilasters separating the windows are dressed with a floral pattern that trails down the shafts, and the arched window above is filled with the same sunburst pattern glass seen above the doorway. Other windows on the façade are minimally decorated with limestone lintels bearing a center keystone. The house is topped with a heavily ornamented limestone cornice that employed the same Sullivanesque ornament used in the entrance.

In addition to its residential work, Beers, Clay & Dutton designed several non-residential buildings through the 1890s. In 1891-92, the firm designed a six-story addition and new façade for the existing, modest two-story Montgomery Ward Building at 20 South Michigan Avenue. The addition's clearly articulated, cellular façade, with its continuous piers and thin spandrels, reflects the progressive simplicity of the Chicago School. One of the firm's finest commercial designs, the Montgomery Ward addition gave the building a more prominent position among the buildings of the Michigan Avenue street wall, and remains as the oldest extant building in the district. Among the firm's other non-residential projects was Chicago's first Medinah Temple Building, a 14-story steel-frame structure clad in brick and terra cotta. Completed in 1892, the building consisted of a main block that rose into a large, hip-roofed central tower, with four smaller towers at each corner. The upper half of the building, as well as the entrances on the ground floor, was lavishly decorated with exotic ornament like the horseshoe and ogee arched windows in the upper floors and the elaborately ornamented arched entrance on the first floor. The building, though not entirely demolished, has been severely altered and no longer reflects the original design or massing.

The William Reid House, built in the middle of the firm's career, combined elements from each of the building types that Beers, Clay & Dutton were designing. The arrangement of windows on the façade, consisting of a third floor Palladian window and three-part window flanked with two ovals, is also evident in 3957-3959 South Ellis Avenue. The sunburst glass in the arched window, along with the simple limestone lintels on the first floor windows and heavy stone stringcourse, will be seen in the Jelke House one year later. The unprecedented use of a steel frame within a residential property, as well as the verticality of the façade (emphasized by continuous piers between the second and third floor windows and the addition of a balustrade atop the cornice) was probably inspired from their earlier commercial projects, including the Medinah Temple and the Montgomery Ward addition.

With the departure of Minard LeFevre Beers around 1899, the firm of Beers, Clay & Dutton was dissolved. William Clay and Llewellyn Dutton continued to work together for a brief period as Clay & Dutton, but by 1902, William Clay had left the firm and was practicing alone.¹³ Clay continued to design residences through the early twentieth century; he died in 1926. In 1906, Beers went into partnership with his son, Herbert Beers, a graduate of MIT who had been working for the firm of D.H. Burnham & Company. He retired from the

¹³ *North Kenwood Multiple Resource District*, 21.

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company in 1912, and died in 1918.¹⁴

The Classical Revival Style

There have been many revivals of classical architecture over the centuries, but the classical revival elements of the Reid House are best described as Georgian Revival in the Neo-Adamesque (rather than Colonial) style. The classical revival styles that date from the 1890s through the first quarter of the 20th century are based on a loose synthesis of elements from both the Greek and Roman orders, and include Beaux-Arts, Second Renaissance Revival, Georgian Revival and Neo-Classical Revival. These were in turn revivals of early 19thC styles, which first emerged in the 18th Century in reaction to the excesses of the late Baroque and Rococo, with a striving for greater simplicity and order. As the 19th century progressed, architects looked directly to ancient buildings for inspiration:

“In a positive sense, the architects of the time [19th century] reflected the extent to which the age was imbued with the historical spirit and its associated points of view. In this respect, the nineteenth century was unique: no other period was as deeply conscious of the historical process as an essential dimension of man’s self-awareness.”¹⁵

While Neo-Classical Revival, Beaux-Arts and even Second Renaissance Revival styles became predominant for large public buildings, the Georgian Revival Style became popular for residences. As a movement in the United States, Georgian Revival started in the mid-1880s with two houses by Boston architects McKim, Mead and White, each in one of the two predominant modes of the style—Colonial Revival and Neo-Adamesque. Their Cochrane House on Commonwealth Avenue in Boston was the first in the Adam style, which was followed by three more Neo-Adamesque houses in Boston in 1890. Two years later the same firm designed the Bryan Lathrop House on the north side of Chicago at 120 East Bellevue Place (NR, now the Fortnightly Club). The symmetrical, unusually wide house has a smooth façade with curving bays on either end. The three central openings of the ground floor have arched tympanums, while the other windows have keystone lintels. The three stories are delineated by belt courses, topped by a wide ornamental cornice. McKim, Mead and White continued to influence architecture in various modes of the Classical Revival Style through their participation in Chicago’s World Columbian Exposition of 1893.

Chief Architect Daniel Burnham's vision for the World’s Columbian Exposition of 1893 went beyond that of a single building to embrace the monumentality of the City Beautiful Movement with its stress on classicism and the Beaux Arts. This became the theme for both the Exposition and for most of Burnham's influential work after that

¹⁴ Obituary for Minard LeFevre Beers, *Western Architect* (September 1918), 82.

¹⁵ Carl Condit, *The Chicago School of Architecture: A History of Commercial and Public Building in the Chicago Area 1875 – 1925*. (Chicago: University of Chicago Press, 1964) 3

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time. Since the fair's planners wanted to reflect world-class architecture, they invited architects from the east to design many of the buildings. Architects such as Richard Morris Hunt and McKim, Mead and White came to dominate the design of the fair with their Neo-Classicism. It became a Beaux-Arts extravaganza, in contradiction to the recently evolving Chicago School values. The beauty of the resulting so-called "White City" influenced architecture in Chicago and the nation for the next decade. In addition to the many homes that were designed in various Classical Revival styles, it became the predominant design for ornament applied to the new steel-framed Chicago School skyscrapers. The Reid House represents the point where these influences meet in a residential structure.

Classical Revival is generally characterized by symmetry, often with a certain degree of monumentality, usually employing columns or pilasters, often porticos, and details such as quoins, balustrades, and entablatures. In the Reid House, the classical design is interpreted in the delicate, late 18th century style of Robert Adam (1728-92), the dominant influence of the Federal Period. A Scot who settled in London, Adam was considered the greatest British architect of the later 18th century, but became even more known for his interior decoration and furniture designs. He was particularly known for his use of comprehensive schemes for both the exterior and interior. Adam's work has much of the picturesque neo-classicism that reflects good manners and quiet opulence. His neo-classic interpretation incorporates the earlier Palladian influence but is lighter and more elegant. He enlarged the repertory of decorative motifs with cunning variations of room shapes using columned screens and other methods to reflect a sense of spatial mystery. A revival of his influence in the 19th Century spread rapidly to the United States and has become known as Neo-Adamesque.¹⁶

The Reid House has many features of both the Georgian Revival mode of Classical Revival and the more specific Neo-Adamesque styles. Despite the off-center entrance, the smooth façade presents symmetry in the central vertical thrust of the second and third story windows, strengthened by the flanking oval windows and the classical molding outlining the top two stories. The terra cotta trim that joins the second and third story windows into a single design appears as two sets of pilasters joined at the top of the third story windows by ornamental entablatures. The entrance portico adds monumentality to the façade, framing the paneled door with its delicate fanlight and sidelights. The entablature of the portico is supported by fluted Ionic columns and matching pilasters. The entablature is almost oversized for the façade, with compound moldings of egg and dart, dentils, and acanthus leaves. On the portico ceiling, the coffers are trimmed with further decorative moldings. The overhanging cornice at the top of the façade is supported by decorative brackets, and the face of the cornice features fluted designs. The original design was topped by a balustrade, both above the roof cornice and the portico roof. These will be restored as part of the current rehabilitation.

¹⁶ Marcus Whiffen, *American Architecture Since 1780: A Guide to the Styles*, (Cambridge, MIT Press, 1969)23, 159.

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The restrained opulence of the Adam Style is evident throughout the Reid House. Most obvious, also, is the use of comprehensive ornamental features that are carried through from the exterior to the interior. The lightness and delicacy, meticulous attention to detail and ornament that includes such features as slender columns, delicate, low relief moldings and medallions with urns, shells, swags, wreaths, and fleur-de-lis are typical on the exterior as well as the interior of the house. On the exterior, this ornamentation is found on the various moldings. Most obvious are the swags and wreaths of the flat ornament under the overhanging cornice and on the entablatures and surrounds of the third story windows. Shell and acanthus leaves ornament other moldings. The Palladian window of the third story is finely detailed. The upper sash of 12 panes in the central window is topped with a particularly elegant fanlight in which the outer arched muntins are curved to form swags between each spoke. In the interior, the flat, delicate ornament of swags, wreaths, shells, urns and fleur-de-lis is carried through from the entrance foyer mosaics, to stained glass, woodwork trim, cornice and ceiling moldings, fireplace mantels and other details from the basement to the third floor. Spatial interest is provided by the carved, fluted columns with arches that highlight both the stairs/music room and the dining room.

In addition to the classical themes of the interior of the Reid House, there is some evidence of the growing influence of the Arts and Crafts movement, with its emphasis on natural beauty and the cultivation of the arts in the home. In the Reid House, there is evident emphasis on the fundamental principles of simplicity of forms and respect for craftsmanship and materials. These influences are most seen in the extent and detail of the woodwork, the exceptional stained glass art and in the craftsmanship of the mosaics. The design influence is particularly evident in the dining room, with burlwood details and the Arts and Crafts tiles of the fireplace mantel.

Decorative Arts specialist Rolf Achilles reports that the stained glass in the house, (and probably the mosaics as well) appears to be the work of the firm of Healy & Millet, the most important firm of its type in Chicago in the late nineteenth century. The decorating firm of Healy & Millet, founded in Chicago in 1880, was among a handful of stained glass designers responding to the increased demand in the city for unique stained glass ornament for churches, commercial and civic buildings, and residences. Although Chicago had two stained glass manufacturers in the 1850s (mainly producing windows for churches), the period of rapid construction following the Chicago fire of 1871 led to an expansion of the use of stained glass in a range of buildings, as well as encouraged experimentation with the ways in which glass was used in the ornamentation of these buildings. Healy & Millet combined organic, abstracted designs with the newest technology in stained glass to created distinctive pieces that harmonized with their surroundings.¹⁷

George Louis Healy (1856-?) and Louis J. Millet (1856-1923) first met while attending the Ecole des Beaux Arts in Paris. Healy was the son of Chicago portrait painter G. P. A. Healy, and Millet, a native of New York City, was the nephew of French sculptor Aimé Millet. Upon completing their coursework at the Ecole in 1879,

¹⁷ Sharon S. Darling, *Chicago Ceramics and Glass* (Chicago: Chicago Historical Society, 1979), 104.

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Healy and Millet came to Chicago and opened their decorating firm the next year. Although the firm offered a variety of wallpapers, glass, ornamental tiles, and other materials, stained glass became its specialty. Healy & Millet designs reflected the design philosophy of Millet, who was the founder of the Department of Decorative Design at the School of the Art Institute of Chicago and a professor at the school between 1886 and 1915. Millet embraced the idea of creating a non-traditional effect in ornamentation through the use of abstracted organic forms. Millet also believed that ornamentation, whether in the form of stained glass, frescoes, or mosaics, should be well integrated into a room or structure, rather than merely applied.¹⁸ In an 1883 article in *The Inland Architect and Builder*, Millet further explained his ideas on the direction of interior design, claiming that although “it may become an art of strong effects, and although it is still slightly barbaric in its modes of execution and wild in its tendencies toward unlimited originality, it has the great redeeming feature of being a new effort, with no guide beyond the artist’s taste and reason. . .”¹⁹

Although certainly not “barbaric” or “wild,” Healy & Millet’s stained glass pieces were often bold in execution and grand in effect. They were also the product of the newest technology in stained glass manufacture. Unlike most stained glass manufacturers, who used paint to create line and shadow, Healy & Millet employed a mosaic principle, using fragments of colored and textured opalescent glass to create the design. Healy & Millet, along with John LaFarge, helped to introduce this new process to European glassmakers.²⁰

During its nineteen years in business, Healy & Millet created stained glass windows, glass mosaics, and frescoes for some of Chicago’s most significant buildings. Most importantly, they worked with Louis Sullivan and the firm of Adler and Sullivan, as the stained glass artists for the Auditorium Hotel and Theater (1889), the Chicago Stock Exchange (1894), and the Pilgrim Baptist Church, as well as most of Sullivan’s large-scale commercial projects of the time.²¹ Louis Sullivan had become acquainted with Healy and Millet in Paris, and the three shared similar views on the role of ornament within a building’s design. Using Sullivan’s sketches, Healy & Millet created the glass for the Auditorium Hotel and Theater as a series of windows of varying sizes that were all done in golden hues with conventionalized floral patterns, complementing the overall design of the interior. In addition to Adler and Sullivan designs, Healy & Millet executed the intricate Renaissance-patterned stained glass dome in the GAR Rotunda of the Chicago Cultural Center (Chicago Public Library, 1897), as well as work in the McVicker’s Theatre (1891) and the Schiller Theater (1892).

¹⁸ Ibid, 104-105.

¹⁹ Louis J. Millet, “Interior Decoration: Its Development in America,” *The Inland Architect and Builder* 1 (February 1883) 3.

²⁰ Darling, 105. Although Louis C. Tiffany was originally credited with bringing the mosaic technique to Europe, historians have acknowledged that Healy & Millet and LaFarge were probably the first to introduce the process to European glassmakers.

²¹ Darling, 106.

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Although the firm's most visible and well-known works were within large public or commercial buildings, Healy & Millet also created stained glass pieces for residences. Although simple stained glass panels around doorways and in transoms were fairly commonplace in middle-class homes in Chicago, designs by firms like Healy & Millet, Mitchel & Halbach, and the Linden Glass Company were accessible to only the city's wealthiest residents. The work of these companies was represented along Prairie Avenue and other upper-class neighborhoods.²²

In 1899, the firm of Healy & Millet was dissolved. Although little is known of the subsequent career of George Healy, Louis Millet continued his association with the School of the Art Institute, acting as an instructor of architecture and design until 1918. At the Art Institute, Millet taught "architectural painting" to students such as George Mann Niedecken, who went on to work as a muralist with Frank Lloyd Wright, George Maher and others of the Prairie School. Millet also continued to work with glass, designing the skylight for the Ryerson Library in the Art Institute (1901). In later years, Millet worked again with Louis Sullivan, assisting with the interior design of banks in Owatonna, Minnesota (1908) and Sidney, Ohio (1918). He died in 1923.²³

Steel Frame Construction

The Reid House is credited with being the first steel-framed residence in Chicago. The single most important architectural event of the period from 1872 - 1912 was the evolution of structural systems from brick masonry to the steel skeleton, which occurred in the development of the tall commercial buildings, or skyscrapers. In Chicago, fueled by the fire of 1871, the architectural renaissance was the merging of opportunity, technology, and culture in a city that was rapidly growing and attracting many talented young architects such as Beers and Clay.

Iron frames had been in use for years for the construction of bridges and as interior support for masonry load-bearing buildings, but William LeBaron Jenney was one of the first to design a building supported entirely by a steel skeleton and covered with non load-bearing walls. This was the ten-story Home Insurance Building built in 1855 (since demolished), which exhibited the advantages of the technique in greater speed of construction, fire resistance, and the ability to permit larger windows for light and ventilation, as well as greater open spans of interior space. Many of the great buildings of the Chicago School of Architecture were constructed in the first half of the 1890s. Considered the culmination of structural evolution over the preceding century, these buildings illustrated the two major developments evolving side by side -- that of technology, and that of the esthetic, cultural expression. Although a revolution in building construction, the steel-framed structure was not used in residences, probably because it was considered too expensive and unnecessary. However, its use in the construction of the Reid House allowed for most of the same advantages as in the taller buildings -- ease of

²² Ibid, 105.

²³ Ibid.

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construction, fire resistance, good light and ventilation, as well as a very open floor plan that provided for a central stained-glass dome on the first floor. In addition, unlike load-bearing structures of its age, the walls and floors have not had any settling in over a hundred years. The significance of the construction of the Reid House is best expressed by Carl Condit in *The Chicago School of Architecture*:

At the time that the plans for the Reliance Building were being prepared, the architects Beers, Clay and Dutton designed what appears to have been the first steel-framed residence and thus applied the techniques of Chicago construction to the private dwelling....All floor and roof loads, exterior walls, wall inclosing the central octagonal light court, and stairways were carried on a frame of steel columns, girders, and joists. The floors were constructed of concrete with expanded metal reinforcing laid over arched channels between the joists. The main girders spanned the full width of 25 feet. The Reid house thus constituted a miniature replica of the new office buildings that were multiplying in the commercial core of the city.

As in the Reliance Building (1891-95, NR), the best architectural work in Chicago following the Columbian Exposition integrated the classicism which was received so favorably at the Exposition with skyscraper technology. The Reliance Building presented the most advanced expression of steel skeleton construction to date, with over two thirds of its surface in glass. The feeling of lightness and airiness is emphasized by the highly glazed white terra cotta skin -- an innovative use of terra cotta at that time. As a result of that influence, many buildings of the 1890s, such as the Reid House, were faced with light cream-colored brick and/or terra cotta to highlight the classical influence. The Reid House remains as a residential version of this fusion of technology and style.

Comparisons

As mentioned above, prior to the Columbian Exposition of 1893 the houses on Prairie Avenue exhibited the more picturesque styles of historic eclecticism from the mid-19th century. The houses constructed after the fire of 1871 were designed in Italianate, French Chateausque and Second Empire styles. These were followed in the 1880s first by rows of houses in the Queen Anne and Eastlake styles, and then a proliferation of Richardsonian Romanesque townhouses in the late 1880s and early 1890s. Many of these were constructed with Joliet Limestone facades, bay windows and entrances recessed under arches. The emphasis of most architects of that time was on exterior decoration rather than the floor plans and interior spaces, which changed little.²⁴ While many homes of the Gold Coast were designed in the Georgian Revival Style and many with classical revival details exist throughout the city of Chicago, the Reid House is the only remaining Classical Revival house of its type in the Prairie Avenue neighborhood, and represents the changing tastes in design away from the picturesque styles of the 1870s and 1880s. A survey conducted in 1990 revealed 14 extant historic

²⁴ Geo. A. Larson and Jay Pridmore, *Chicago Architecture and Design*. (New York: Harry N. Abrams, 1993) 23

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County and State: Cook County, IL

residences in the area.²⁵ Of those, at least one has been demolished since.²⁶ Of those remaining, all, with the exception of the Reid House, were constructed in the 1870s or 1880s. Of those listed in the National Register, either in the district or individually, all are of the aforementioned Italianate, Chateausque, Second Empire, or Romanesque styles, with the exception of the Greek Revival Clarke House of 1836.

The most similar remaining residence in the neighborhood of the Reid House is one of a set of three townhouses at 213, 215, and 217 East Cullerton Street. The Johnson House at 213 is the most stylistically similar to the work of Beers, Clay and Dutton, and probably dates from around 1890. The massing of the Johnson House is similar to that of the Reid House, with its flat, three-bay façade and flat roof with cornice. The second story of the façade has a tri-partite window consisting of a wide window flanked by narrow windows, while the third story features a set of three equal, arched top windows. There is a low fourth story with short, double-hung windows. The brick façade is much simpler than that of the Reid House, and lacks its delicate ornamentation. The house just to the east of the Johnson House is a smaller, Italianate house dating from around 1870. The third house of the group, the Adams-Thomas house at 217, dating from 1883, also displays Classical Revival elements, but the house is more Queen Anne in style with bow windows and a peaked roofline with a side turret. The only other stylistically relative house in the area is the Rees House at 2110 South Prairie, designed by Cobb and Frost and constructed in 1887. While similar in mass and scale to the Reid House, it bears more relation to the Adams-Thomas house mentioned above than to the Reid House. It has a two-story bowed turret above which is a third story characterized by a recessed arcade of small windows beneath a steep-pitched peak with Moorish ornament. The Reid House is the only remaining example on Prairie Avenue of the elegant classical style that became popular in the city in the 1890s. It is also the last extant single-family residence to be built on the street in almost a hundred years.

The Reid House has had relatively few owners. Reid's heirs owned the property until 1935, when it was sold at auction to Charles J. Espenshade, reputedly a schoolteacher. By that time, Prairie Avenue had lost its millionaires and the city was in the midst of the depression. The house was later sold to a bookseller and art collector, who died in 1966. At that time, R.R. Donnelley & Sons took an interest in the property, to demolish as parking space for their factory. Donnelly & Sons typically used the services of a "nominee" or front to help them acquire property without revealing their identity. Upon seeing the interior of the house, both Charles Haffner III of the Donnelly family and the nominee felt that it would be a shame to demolish it, and the nominee wanted to live in the house. Though Donnelley acquired a contract to purchase the building, the former owner's state administrator refused to deliver a deed, and during the delays Donnelley & Sons lost much of their interest in the property. However, they made a deal with the nominee that should she file suit for the deed and win, Donnelly would purchase the house and give her a five year renewable lease. By the end of

²⁵ Molloy, Mary Alice. "Significant Structures in the Prairie Avenue Area, Chicago," (1990), 5

²⁶ The Hammill-Robbins House, 2166 S. Prairie, 1904, Georgian Revival, demolished fall of 2002.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section: 8 Page: 21

Name of property: Reid House
County and State: Cook County, IL

1968, this was accomplished and the nominee went on to live in the house until she died in 2001. During that time, she carefully protected all of the interior features of house. There was little maintenance of the exterior, however, both for financial reasons and to protect the house from the ravages of the neighborhood that had deteriorated around it.²⁷ The house was sold again in 2002, and the new owner is committed to a limited and careful rehabilitation.

The Reid House, with its excellent integrity, has remained as an architecturally significant example of the elegant homes that were built during Prairie Avenue's mature years of the 1890s.

²⁷ *The Story of the William Reid Mansion*. (Unpublished paper, ca. 2001, author unknown).

Reid House
Name of Property

Cook, IL
County and State

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository **Commission on Chicago Landmarks; Chicago Historical Society**

10. Geographical Data

Acreage of Property **Less than one acre**

UTM References (Place additional UTM references on a continuation sheet)

Zone Easting Northing Zone Easting Northing

1 **16 448527 4633666** 3 _____

2 _____ 4 _____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section: 9 Page: 22

Name of property: Reid House
County and State: Cook County, IL

9. BIBLIOGRAPHY

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section: 9 Page: 23

Name of property: Reid House
County and State: Cook County, IL

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section: 9 Page: 24

Name of property: Reid House
County and State: Cook County, IL

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section: 10 Page: 25

Name of property: Reid House
County and State: Cook County, IL

10. VERBAL BOUNDARY DESCRIPTION

Lot 10, Block 5, of Smith's Addition to Chicago of part of the South ½ of Section 22, Township 39 North, Range 14, East of the Third Principle Meridian.

BOUNDARY JUSTIFICATION

The above boundary description includes all the property historically associated with the Reid House.

Reid House
Name of Property

Cook, IL
County and State

11. Form Prepared By

name/title **Susan M. Baldwin and Lara Ramsey**
organization **Baldwin Historic Properties** date **February 1, 2003**
street & number **233 East Wacker Drive, #410** telephone **312.228.0707**
city or town **Chicago** state **IL** zip code **60601**

Additional Documentation

Submit the following items with the completed form:
Continuation Sheets

Maps

- A USGS map (7.5 or 15 minute series) indicating the property's location.
- A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

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

name **Oscar Tatosian**
street & number **2013 South Prairie Avenue** telephone **312.795.2377**
city or town **Chicago** state **IL** zip code **60616**

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

Ground Floor

- B. Kitchen
- C. Pantry
- D. Gallery
- E. Rear Garden
- F. Carriage House

First Floor

- A. Entry
- B. Parlor
- C. Music Room
- D. Library
- E. Dining Room
- F. Butler's Pantry
- G. Hall/Powder Rm

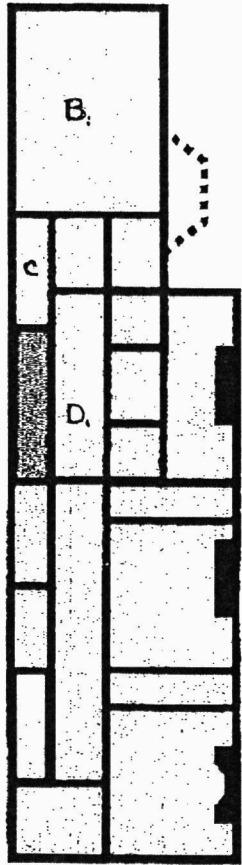
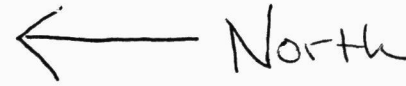
Second Floor

- A. Upstairs Hall
- B. Guest Room
- C. Guest Bath
- D. Morning Room
- E. Dressing Room
- F. Owner's Room

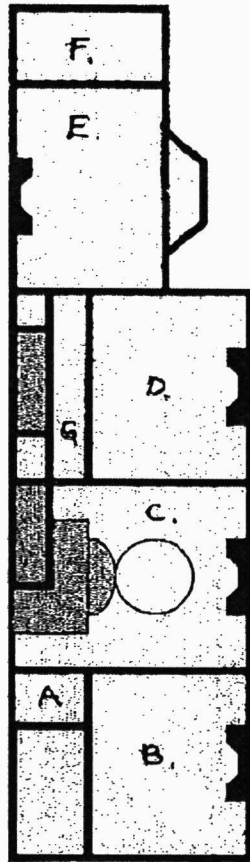
Third Floor

- A. Hall/Bath
- B. Ballroom
- C. Bedroom/Nursery
- D. Bedroom
- E. Roof Deck

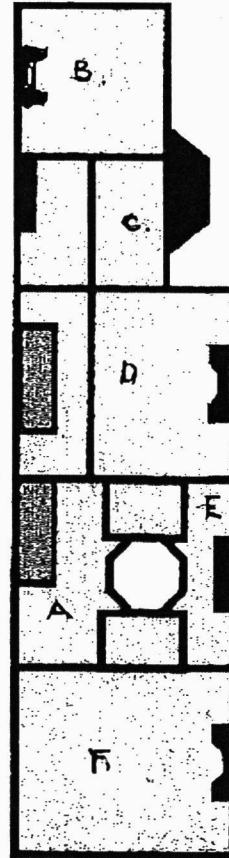
REID HOUSE



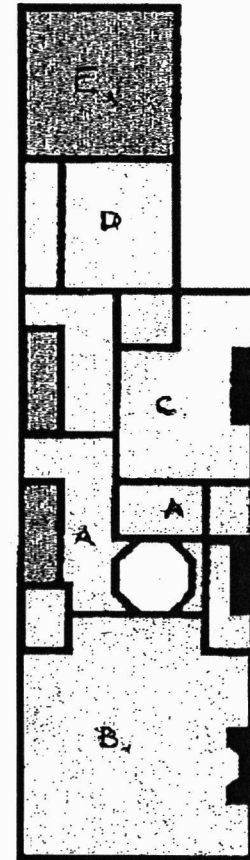
BASEMENT



FIRST



SECOND



THIRD

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Reid House
NAME:

MULTIPLE
NAME:

STATE & COUNTY: ILLINOIS, Cook

DATE RECEIVED: 7/07/03 DATE OF PENDING LIST: 7/23/03
DATE OF 16TH DAY: 8/08/03 DATE OF 45TH DAY: 8/21/03
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03000783

REASONS FOR REVIEW:

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

COMMENT WAIVER: N

ACCEPT RETURN REJECT 8/21/03 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in the
National Register**

RECOM. /CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

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



1. REID HOUSE
2. COOK CO, IL
3. S. BALDWIN
4. 2/03
5. 233 E. WACKER, CHICAGO, IL.
6. W ELEV., LOOKING E
7. ①



DARE TO COMPARE

Construction & Services

10th & People Ave

1. REID HOUSE
2. COOK CO., IL
3. S. BALDWIN
4. 2/03
5. 233 E. WACKER DR.
6. N. ELEV., LOOKING SE
7. (8)

PHOTO 172 (NO. 22 > 832
MIB 2211 N N-1-5-812843)



1. REID HOUSE
2. COOK CO., IL
3. S. BALDWIN
4. 2/03
5. 233 E. WACKER, CHICAGO, IL
6. S 9E ELEVS., LOOKING NW
7. (9)



1. REID HOUSE

2. COOK CO, IL

3. S. BALDWIN

4. 2/03

5. 233 E. WACKER, CHICAGO, IL.

6. ENTRY FOYER, LOOKING W.

7. (11)



1. REID HOUSE
2. COOK CO, IL.
3. S. BALDWIN
4. 2/08
5. 233 E. WACKER, CHICAGO, IL
6. MAIN STAIRS, LOOKING E
7. (12)



1. REID HOUSE
2. COOK CO., IL
3. S. BALDWIN
4. 2/03
5. 233 E. WACKER, CHICAGO, IL.
6. MUSIC HALL, 1ST FL, LOOKING NW
7. (14)



1. REID HOUSE
2. COOK CO, IL.
3. S. BALDWIN
4. 2/03
5. 233 E. WACKER, CHICAGO, IL
6. DINING RM, LOOKING NE
7. (16)



1. REID HOUSE
2. COOK CO, IL
3. S. BALDWIN
4. 2/03
5. 233 E. WACKER, CHICAGO, IL.
6. COACH HOUSE, W. ELEV,
7. (23)

Missing Core Documentation

Property Name

Reid House

County, State

Cook, Illinois

Reference Number

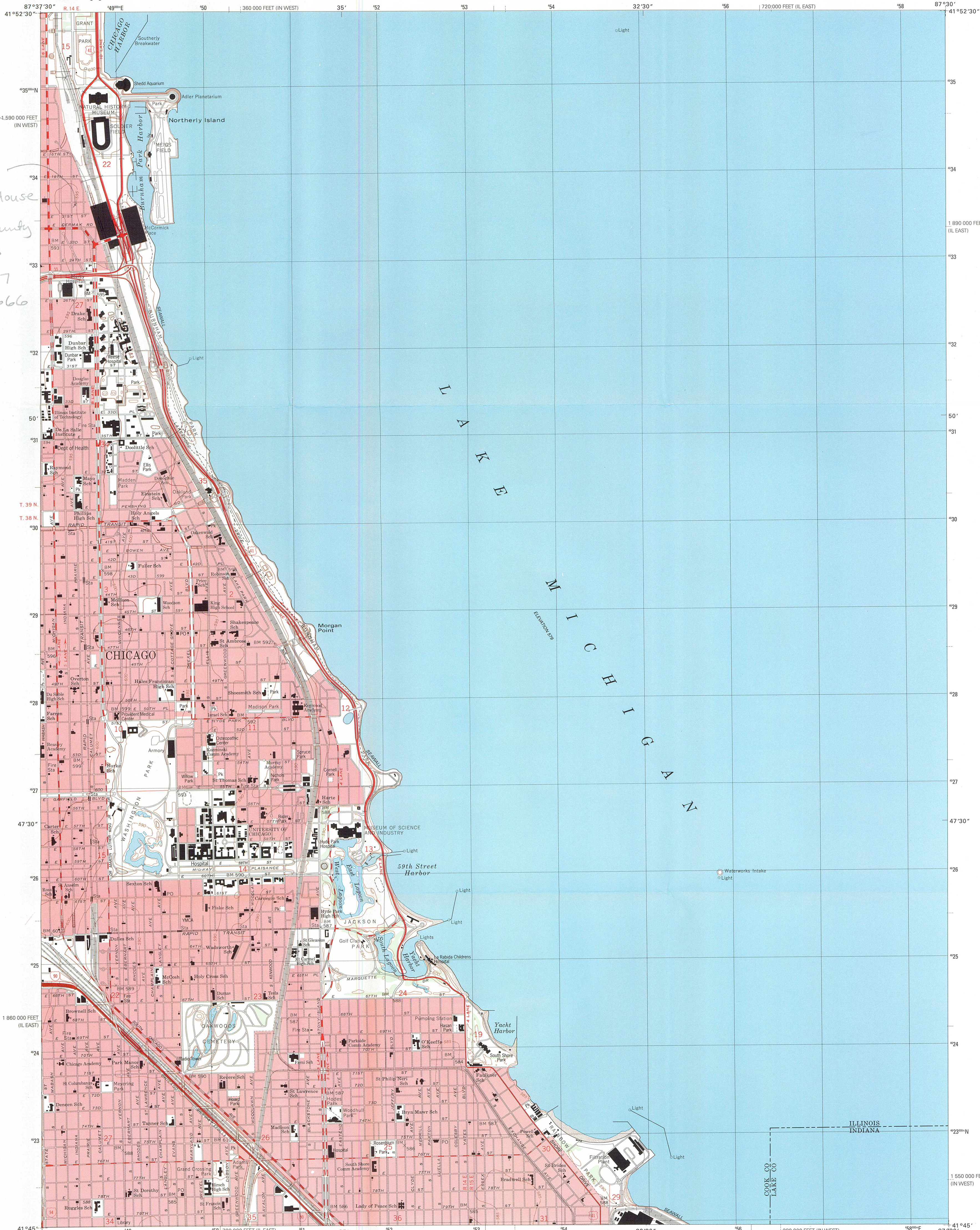
03000783

The following Core Documentation is missing from this entry:

Nomination Form

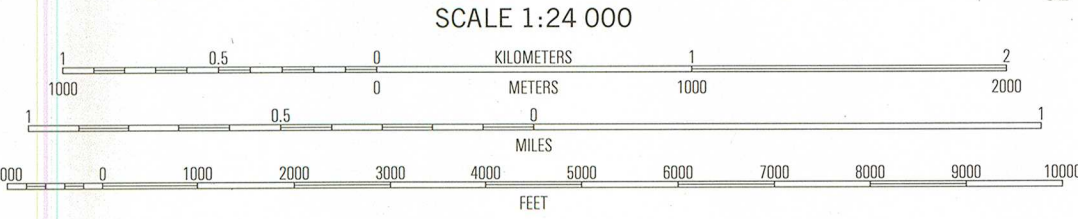
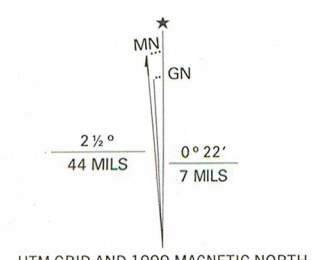
Photographs (Photo # 2-7, 10, 13, 15, 17-22)

USGS Map



2013 South Prairie
William H. Reid House
Cook County Illinois
E 448527
N4633666

Produced by the United States Geological Survey
Derived from imagery taken 1988 and other sources. Photoinspected using imagery taken 1998; no major culture or drainage changes observed. Survey control current as of 1992. Boundaries verified 1999.
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Illinois coordinate system, east zone (transverse Mercator)
10 000-foot ticks: Illinois coordinate system, east zone and Indiana coordinate system, west zone
1000-meter Universal Transverse Mercator grid, zone 16
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software



CONTOUR INTERVAL 5 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
AND ILLINOIS GEOLOGICAL SURVEY, CHAMPAIGN, ILLINOIS 61820
AND INDIANA DEPARTMENT OF NATURAL RESOURCES, INDIANAPOLIS, INDIANA 46204
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION

Primary highway hard surface	Light-duty road, hard or improved surface
Secondary highway hard surface	Unimproved road

Interstate Route U.S. Route State Route

1	2	3	1 Chicago Loop
4	5	6	2 Chicago Loop Oe E
7	8	9	3 Englewood
		10	4 Blue Island
		11	5 Lake Calumet
		12	6 Whiting

JACKSON PARK, IL-IN
1998
NIMA 3467 I SE-SERIES V863





City of Chicago
Richard M. Daley, Mayor

Department of Planning
and Development

Alicia Mazur Berg
Commissioner

Suite 1600
33 North LaSalle Street
Chicago, Illinois 60602
(312) 744-3200
(312) 744-9140 (FAX)
(312) 744-2578 (TTY)

<http://www.cityofchicago.org>

May 8, 2002

Tracey A. Sculle
Survey & National Register Coordinator
Illinois Historic Preservation Agency
1 Old State Capitol
Springfield, IL 62702

Re: **Chicago nominations to the National Register of Historic Places for**

- **Armour Square, 3309 S. Shields Ave.**
- **Davis Square, 4430 S. Marshfield Ave.**
- **Calumet Park, 9801 S. Avenue G**
- **Palmolive Building, 919 N. Michigan Ave.**
- **William H. Reid House, 2013 S. Prairie Ave.**
- **“Land Subdivisions with Set Aside Parks, Chicago, Illinois”**

Multiple Property Documentation form

- **Washington Square Historic District**

Dear Ms. Sculle:

This is in response to your letters of March 12 and 31, 2003, to the Commission on Chicago Landmarks and Mayor Richard M. Daley asking for the City's comments on the nominations of the properties referenced above to the National Register of Historic Places. As a Certified Local Government (CLG), the City of Chicago is given the opportunity to comment on local nominations to the National Register prior to their being considered by the Illinois Historic Sites Advisory Council.

At its regular meeting of May 1, 2003, the Commission voted unanimously to endorse the National Register listings for all seven nominations. The Commission found that:

- both **Armour Square** and **Davis Square** meet Criteria A and C for their national significance as part of the innovative plan of the South Park Commission in 1903 to create small neighborhood parks with recreation programs and social services in working-class Chicago neighborhoods;
- **Calumet Park** meets Criteria A and C for its local significance as a locally significant component of the South Park Commission's 1903 expansion program;
- the **Palmolive Building** meets Criterion C as one of Chicago's finest Art Deco-style skyscrapers designed by Holabird and Root, a noted Chicago architectural firm; and that
- the **William H. Reid House** meets Criterion C as a significant local example of Classical Revival-style architecture;
- the **“Land Subdivisions with Set Aside Parks, Chicago, Illinois” Multiple Property Documentation Form** meets Criteria A and C,





**Illinois Historic
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128

MEMORANDUM

TO: The Honorable Richard M. Daley, Mayor of the City of Chicago
Brian Goeken, Landmarks Division, Department of Planning and
Development

FROM: Amy Easton, Assistant Coordinator, National Register and Survey *AHE*

DATE: March 31, 2003

SUBJECT: Preliminary Opinion on the William H. Reid House, Chicago, Illinois

The William H. Reid House at 2013 South Prairie Avenue is a good candidate for listing in the National Register of Historic Places. The building qualifies for its local significance under Criterion C, for architecture and for method of construction. Its period of significance is 1894, the year it was built. The Reid House was designed by the architectural firm of Beers, Clay, and Dutton for Chicago businessman William H. Reid. Beer, Clay, and Dutton designed the Classical Revival style house with a steel frame. Steel-frame construction was introduced in the 1880s and allowed for faster construction, larger windows, greater open spans of interior space, and fire resistance. It became widely used in office buildings, but the Reid House is believed to be the first steel-frame residence built in Chicago. The building is an excellent local representative of the Classical Revival style and maintains sufficient integrity for listing in the National Register.