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United States Department of the Interior
National Park Service



**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 **McJunkin, William, House**

other names/site number

2. Location

street & number : **151 Sheridan Road** _____ Not for publication

city or town **Winnetka** _____ vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60093**

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.)

Walter L. Chu 15 HPD
Signature of certifying official

12-13-2005
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

William McJunkin House
Name of Property

Cook County, Illinois
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

Eason H. Beall

Date of Action

3/2/08

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

 1

 0 buildings

 0

 0 sites

 0

 1 structures

 0

 0 objects

 1

 1 Total

Number of contributing resources previously listed in the National Register

N/A

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

N/A

William McJunkin House
Name of Property

Cook County, Illinois
County and State

6. Function or Use

Historic Functions (Enter categories from instructions)

Domestic: single dwelling

Current Functions (Enter categories from instructions)

Domestic: single dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Tudor Revival

Materials (Enter categories from instructions)

Foundation **Concrete**

Roof **Tile**

Walls **Limestone**

other

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

Please refer to the Continuation Sheets.

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Section 7 Page 1

William McJunkin House
Winnetka, Cook County, Illinois

Description

Summary

The William McJunkin House is located in Winnetka, Illinois, a north shore suburb between Chicago and Waukegan. Charles Whitney Stevens, a Chicago-based architect, designed the home for William McJunkin, founder of his own national advertising agency, and his wife and two children. Stevens designed mostly residences with some in Chicago and the majority along the north shore. Constructed in 1929, the William McJunkin House sits prominently on the shores of Lake Michigan. Stevens designed a two-story, twelve-room building in the Jacobethan Revival style, a rare form of the Tudor Revival style. The residence has principal elevations on both the lakeside and also on Sheridan Road. The latter is the more dramatic elevation with a prominent shaped gable that frames the main entrance. Elaborate cast stone strap work, characteristic of the Jacobethan style, is concentrated in the recessed arches over the main entrance and in the tympanums over the French doors. Ornamental plaster ceilings are featured on the interior in the public rooms, while a dramatic oval staircase with balcony dominates the wide entrance hall.

Site

The William McJunkin House is located at 151 Sheridan Road in the extreme southeastern corner of Winnetka. The lot extends the full distance between Sheridan Road on the west and the lakefront on the east (Figure 1). It is a level site that affords a clear view of the lake. The only topographical exception is the bluff about 120' from the water's edge. The site has a 118' lake frontage, 125' Sheridan Road frontage with the north lot line measuring 522', while the southern border is 529' long. At the water's edge there is a pile-driven steel sheeting that rounds the corner on the north lot line with a concrete seawall behind it and concrete steps leading up from the shore at the southern corner. This leads to a concrete platform, or patio surface, measuring about 65' long and 11-14' feet wide. Between the north edge of the patio and the lot line are boulders that fill the area between the lake and the bluff. A concrete stairway with two landings rises from the patio to the top of the bluff and the residence is set back from this edge.¹ The balance of the site is level.

Entrance to the property is off Sheridan Road along a driveway that gently meanders along the north property line terminating in a circular drive that swings past the main entrance and a parking pad in front of the attached garage (Figure 3). The circle has a 30' radius. The driveway surface is an aggregate material that extends the full depth to its base and it was constructed in the last decade. The landscape design affords unobstructed views of the residence from the east and west with

¹ The survey dated February 20, 1928, shows a beach with a pier near the north lot line that does not exist today. Instead there is a breaker wall near the south property line. At this point, the lakeshore, in both directions, is dotted with these breaker walls. This survey was done for Abe Miller and S.S. Beman, Architect and it is dated February, 1928, seven months before the McJunkins purchased the property (Figure 2).

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William McJunkin House
Winnetka, Cook County, Illinois

mature deciduous trees and planting beds confined to the property edges (Figure 4). This arrangement is effective in providing visual privacy from adjacent residences on the north and south and to a lesser extent along Sheridan Road. There are mature deciduous trees along the west property edge and they include oaks, catalpas and dogwoods and a hackberry tree that is 60 feet tall. Locust trees are along the bluff edge. The most elaborate planting bed is along the southern edge and extends the full length of the lot. It has a serpentine edge. The current owners have selected a plant palette appropriate to the 1920s. The tallest element is spruces with bridal wreath, ferns, lilac, rhododendron, holly, viburnum, azaleas, hostas and Crane's Bill geraniums. A similar planting bed continues on the east side of the residence along the south property line between the residence and the bluff. The border gardens function as an edge feature and the balance of the grounds are turfed; they provide an unobstructed view of the residence and from the residence to the lake.²

The Residence

The William McJunkin House is a form of the Tudor Revival called the Jacobethan style primarily distinguished by the prominent shaped Flemish gable that marks the entry (Figure 5). Not only the building's exterior is an example of the style, but also the interior details amplify the style. Additionally, interior design features, such as the wallpapers, reflect trends in high style decorating in the 1920s. The building is essentially an unbroken rectangular box with an attached 3-car garage. It has a 103' frontage, the garage extending another 33' and set back 14' from the Sheridan Road elevation. The main block of the building is about 40' wide. It has two stories topped by a hipped roof. The walls are rough-cut limestone with cast stone trim. The roof is clay tile manufactured by the Ludowici Tile Company, originally located in Italy but now based in Ohio. The tile shape called Old Brittany covers the flat portions of the roof surfaces while the hip seams are covered with bonnet hip plates and the main ridge is formed by custom ridge tiles. The latter have edges that butt against each other while the other two are laid in a fish scale pattern.³ The terra cotta color tones are a brighter red and orange at the main ridge darkening to a deep brown at the eaves. This is an expected color change due to the accumulation of dirt and tree sap. Copper gutters and downspouts drain the roof. The downspouts are ridged and twisted as in a mannerist variation of a classical column. The connection between the gutter and downspout is box shaped with a relief pattern.

Approaching from the west, the main entry and French doors to the south offer a view through the house towards the lake, which is clearly visible. The shaped gable that extends well above the eave line frames the main entrance. The gable has a Tudor arch with a reverse S-curve extension topped by obelisk-shaped stone finials at three points (Figure 6). The main entrance, which is marked by concrete steps, is within telescoping round arches and is topped with a scrolled pediment framing a

² A frame shed measuring c. 16 x 30' was demolished in 2000.

³ John Dashner, representative, Ludowici Tile Company.

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William McJunkin House
Winnetka, Cook County, Illinois

metal plaque with an armorial crest and the words "*Ne Obliviscaris*" within. Centered above the entrance arches is a rectangular window with four vertical bays. It is positioned over the staircase landing on the interior. It is divided horizontally into three sections. The lower section has casement windows with 12 panes; the center section has fixed panes with armorial designs in colored glass, while the top section is also fixed with six panes each. All glass is set in lead channels. The window is framed at the top with label molds and with Tudor rose corbels below the projecting sill. Centered above this and within the gable is a tall, narrow window with a round-headed arch.

Although the residence has a central hall plan which implies a certain symmetry in plan, the window shapes and their placement are not symmetric.⁴ Their size is dictated by the view they offer and the room's function. On the Sheridan Road elevation, the living room windows are three pairs of French doors each pair set within a stone arch (Figure 7). Each arch has a different design in its tympanum consisting of an armorial crest framed by curving plant forms. Each crest features a different geometric pattern, while the surrounding strap work remains constant. The two bedroom windows above this are double hung sash windows with six-over-six panes. On the ground floor the kitchen and bathroom windows are double and single casements, respectively, as are the bedroom windows above. All of these have the same label mold trim in cast stone.

Along the lake or east elevation there is a raised slate patio, the northern half of which is screened. The window placement is similar to the west elevation, although not identical (Figure 8). The central hall or foyer is marked by a four-bay window with the center two bays as French doors and the other two as fixed panes. The three contiguous pairs of French doors match their counterparts on the west elevation in location and design. The two bedroom windows above are double hung sashes with shallow Juliet balconies in cast iron. The dining room and breakfast room windows are enclosed in a screened porch. The dining room group is three-bayed with a fixed central pane flanked by paired French doors each with twelve panes. The breakfast room has paired French doors each with sixteen lights and inlaid geometric patterns all in clear glass. The bedroom windows above these two rooms have paired casements, except for the two newer casements over the dining room. All of these windows are capped with label molds, as on the west elevation.

Each of the three garage door openings has a pair of bi-fold wooden doors that are paneled with four recessed sections, the top section finished with a shallow Gothic arch.⁵ Spear-shaped iron hinges attach the doors to the frame.

⁴ All window frames are wooden with exception of the second floor windows over the garage and the middle bedroom window on the second floor east elevation. The replacements are metal.

⁵ The current owners have retained these original doors and hinges; however, on the interior side they have fastened each pair of bifold doors so they lift and recede as a unit along tracks in the garage ceiling.

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William McJunkin House
Winnetka, Cook County, Illinois

As mentioned, the house has a central hall plan; there are twelve rooms with five baths over a full, finished basement (Figures 9-11). The central hall or entrance hall is a wide volume that bisects the residence offering unobstructed views of the lake.⁶ It functions as a room itself rather than a connection or narrow passageway to other rooms.⁷ It contains a dramatic flying staircase with a half turn and one intermediate landing. The staircase turns around an open well and terminates in a second floor balcony which completes the overall oval shape (Figure 12). The bank of French doors on the lakeside, the front entrance and the landing window lights the space. The railing is mahogany while the iron balustrade is a curvilinear design in repeating panels. The railing continues around the balcony at the second floor. At ground level the underside of the balcony has thirteen plaster reliefs, equidistantly placed, with some shapes repeated once. They include a lion, swan, pig, Tudor rose, armorial crest with paired animals, fanciful bird, urn with pomegranates and poppies, and an urn with a single poppy. A larger relief is centered at the east end and it is another crest with phoenix-like bird. They are painted to simulate gilding. Plaster reliefs are continued in a two-stage frieze at ceiling level. The lower relief has evenly spaced three-leafed stems and cherries which is bordered by a twisting rope motif. The upper relief, which is flush with the ceiling plane, is an intricate arrangement of intertwining leaves and stems. The entrance floor is a checkerboard of dark marble and beige stone which has been installed with a minimal use of mortar (Figure 13). The walls are papered with a floral and bird pattern similar to toile de Juoy, the French cotton and linen fabrics with monochromatic scenes. A chandelier with drop crystal tiers hangs within the open stairwell.

Opening off the central hall are wide openings to the living and dining rooms, elevator, closet and hallway leading to the half bathroom and kitchen. The living room occupies the full depth of the building offering views to the west and towards the lake through three pairs of French doors at each end. From the hall there are two steps down. The room is paneled with quarter-sawn oak that is divided into five rectangular recessed panels, floor to ceiling, resembling a coffered pattern. There are hardwood floors. The most distinctive feature of the room is the ornamental plaster ceiling and the fireplace which is centered on the south wall (Figure 14). The ornamental plaster consists of an interlocking design of complex geometric shapes with Tudor rose and fleur-de-lis reliefs in the panel fields. The ribs are knife-edged taking full advantage of lighting from both directions. The elaborate plaster frieze in the central hall continues in this room; it alternates three motifs, a lion, flower and leafed stem, and it is bordered by the same rope pattern. The fireplace hearth is granite with wooden bolection molding and dentiled mantelshelf. The hearth opening advances slightly from the flanking wall plane and is similarly paneled with some topped by shallow Gothic arches.

Across the entrance hall is the dining room. The checkerboard-flooring pattern continues into this room. As with the living room, the ceiling and walls dominate the interior design. This square room

⁶ Within the entry vestibule is a staircase leading to the basement.

⁷ In the past, it has functioned as a backdrop for family gatherings ranging from wedding receptions to funeral wakes.

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William McJunkin House
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has a circular plaster design with notched corner brackets that each encloses a smaller circle (Figure 15). These shapes are formed by plaster reliefs flush with the ceiling plane. The main circle features oak leaves and acorns while the bracket shapes use the ivy leaf. A crystal chandelier, similar to the one in the entrance hall, is centered within the circle. The frieze is a deeper relief than the ceiling patterns with an intertwining composition of grapes and vines. The dining room is papered with a scenic wallpaper depicting a pastoral European scene dotted with classical ruins (Figure 16). Peasants are fishing or lounging on the shore. The scenes continue around the room including the narrow wall spaces between the French doors, and when seated at the dining table, the scenic horizon line corresponds with that of Lake Michigan's. Two wall sconces with cut crystal drops are positioned near the doorways to the breakfast room and butler's pantry. The former has four French doors, multi-paned with clear glass geometric patterns near the top. The floors are laid with Italian tile. A staircase down to the garage is located between the breakfast room and butler's pantry. The butler's pantry has cabinetry by St. Charles on three walls. The cabinetry is original and consists of painted metal fronts with metal pulls.⁸ Some wall cabinets are glass fronted. The sinks are below the paired casement windows.

The main kitchen continues the original cabinetry, as well as the original location of the appliances. White ceramic tile extends from the countertops to nearly the seven-foot height (Figure 17). The sink is centered on the west wall between two pairs of casement windows.⁹ The stove is located on the east wall and originally vented; however the current owners have replaced the stove and designed the mantel shape to conceal the venting hood.¹⁰ Adjacent to the kitchen is a bathroom with commode and sink. It is papered with an elaborate design of roses, birds and trellised arbors in full color (Figure 18).

The elevator shaft completes this half of the building on the north side of the entrance hall. It extends from the basement level to the second floor. It is in its original condition with a solid metal door with a single panel and a small Gothic-arched window. The interior walls are enameled metal in saturated tones of mauve and gray. The elevator floor is carpeted.

On the second floor from the staircase balcony, there is access to four rooms and the hallway. The stairwell ceiling also has ornamental plaster similar to the living room ceiling but simpler. The geometric pattern consists of a grid of four-lobed shapes with open fields. The ribs are knife-edged in section. The plant and rope frieze is repeated here although somewhat shallower than on the ground floor. The rectangular window lights the upper stairwell over the main entrance. It is flanked with wall sconces that have a candlestick design with shades. The sconces are repeated on the opposite wall.

⁸ The pulls were originally brushed nickel but these have been replaced.

⁹ These casements are replacements.

¹⁰ The original stove was a Roper. The granite countertops and porcelain tile floor in the kitchen were installed in 1992.

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William McJunkin House
Winnetka, Cook County, Illinois

All the rooms on this level have plastered walls and ceilings with hardwood floors. Ornamental plaster ceilings are not found in these rooms, but there are baseboards, blank ceiling moldings and 4" door surrounds. All doors have a single panel. Some walls have been papered others painted. One of the bedrooms, which now functions as an office, has a proscenium arch with a shallow Gothic arch that separates the larger open space from a space with built-in bookcases also topped with the same arch (Figure 19). There are four baths showing varying degrees of historical significance. The bath adjacent to the master bedroom on the east side has the original bathroom fixtures and tile. The tub enclosure is framed with a shallow rounded arch. The ceramic tile is pink and green with a black rope tile framing the tub arch. The floor and walls up to the seven-foot level are tiled. There are two built-in cabinets to the north of the tub enclosure. Between this bathroom and the bedroom is a dressing area with louvered closet doors and eight built-in drawers. The master bedroom has a chandelier with swags of beads, cut crystal and amethyst teardrops. The bathroom on the other side of the master bedroom was altered in the 1950s; its cabinetry is wall hung. Drawer and door fronts are flush wood veneers with knob-shaped pulls. The vanity top is white marble. The glassed-in tub enclosure dates to a later decade. The two other baths also have contemporary fixtures.

The rooms over the garage are functionally separate from the other bedrooms and baths on the second floor. There are four steps down into the sitting room. A contemporary bath is located in one corner of this space and two bedrooms beyond this.¹¹

The lower level or basement is finished and divided into rooms for informal use. The room beneath the living room is repeated here in size and shape and another fireplace surrounded with brick shares the flue with the one above. The brick pattern over the mantel forms a raised section with a herringbone field surrounded by stretcher bond frame. There are two steps down into this space. The wall is paneled with vertical boards and the floor is slate. The room to the north was constructed by the previous owner and used as a sound studio. The other rooms are devoted to storage, laundry and boiler rooms.

¹¹ Since this area can be closed off with a door, it is possible that these rooms were the servants' quarters.

William McJunkin House
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.)

- 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 **1928-29**

Significant Dates **1929**

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation **N/A**

Architect/Builder **Stevens, Charles Whitney, architect**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.) Please refer to the Continuation Sheets

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William McJunkin House
Winnetka, Cook County, Illinois

Statement of Significance

Summary

The William McJunkin House is locally significant under Criterion C for architecture. Architecturally, the residence, designed by architect Charles Whitney Stevens, represents a locally rare example of the Jacobethan Revival style. It not only exemplifies the Jacobethan Revival style in the constructed architecture of its exterior and fixed interior features, but it is also a preserved example of high-style interior decoration from that decade. The period of significance is 1928 to 1929, when the house was constructed.

The William McJunkin House is constructed on a lot that is indicative of early 20th century community planning and development that sought to preserve Winnetka, as a community of single-family residences and parks, some of which are situated along the lakeshore. The lot stretches over 500' connecting the distance between Sheridan Road and the lakeshore. The size and shape of the lot have been maintained as recorded in 1920. Sheridan Road parallels most of the lakeshore north of Chicago; and the swath of land that is bordered by it and the lake has been developed in a variety of land uses that range from university campuses to commercial development to multiple family dwellings to single family residences. The McJunkin site is one of the development types that exist along the lakefront; in its present size and configuration it is very similar to the original platting of the Village of Winnetka.

Early Winnetka

The map entitled "Early Winnetka" shows the property claims by the earliest settlers (Figure 20). Most were grouped along the lakeshore with a second concentration just east of the Skokie Marsh area. The two trails, later named Green Bay Road and Sheridan Road, converge just north of Kinny's store, one of the earliest settlements in Winnetka. Alexander McDaniel, a 21-year-old Scotsman and an early settler to the Chicago area, staked out land near what is now the McJunkin property.¹ In October, 1836, he purchased 160 acres of government land and the following year built a house calling it a "bachelor's hall."² The sale of government land was possible after the 1829 treaty with the Indians ensuring their removal to lands west of the Mississippi River. The government survey of Cook County was completed in 1839, permitting a full title and description with each land transfer. New Trier Township was formed in 1850. In 1854, Charles E. Peck and Walter S. Gurnee laid out the Winnetka town site. The "Original Layout of the Village for Mr. Peck" shows the first survey of Winnetka done in September, 1855, and recorded in 1858 (Figure 21). Two diagonal transportation arteries are shown, Sheridan Road paralleling the lakeshore and the Chicago and Milwaukee railroad.

¹ David W. James drew the map in 1952.

² Dickinson, *Story*, 43.

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William McJunkin House
Winnetka, Cook County, Illinois

West of Sheridan Road, the remainder of the land was divided into equal square blocks oriented towards the compass points. East of Sheridan Road, or the lakefront sites, the lots are larger rectangular sites that are oriented towards the shoreline or towards the northeast. In this first subdivision of the land, it is noted that the lakefront lots are extending the full distance from Sheridan Road to the lake. Four other roads are indicated, Pine, Maple and Elm Streets and Ridge Avenue, and these are routed through the grid configuration. Peck divided the land he owned into smaller lots and persuaded his Chicago friends to buy them. Meanwhile, it was during Gurnee's tenure as president of the Chicago & Milwaukee railroad that the Chicago to Waukegan route was completed in 1854. Winnetka's depot was built the same year. In 1855, there were two daily trains, and by 1900, thirty-five in each direction. At the turn of the century, Winnetka entered what Dickinson called the "suburban era," those decades between 1900 and 1950 when electricity, gas and telephone service was available for household use thereby encouraging residential development. By 1900, there were concrete sidewalks and a few roads paved with macadam. As with other suburban villages along the north shore, Winnetka was a retreat from urban congestion.

Development of the McJunkin Site

The stretch of lakeshore from the Kenilworth border on the south to Elder Lane Park on the north retains a lot configuration similar to the 1855 platting of the village. That is, the lots extend from Sheridan Road to the lakeshore. The McJunkin property is located within the R. Williamson's Sheridan Road subdivision, which extends across Sections 21 and 22 in New Trier Township. The subdivision was recorded in 1920 and was formed from land owned by Nicholas Simmons, Jacob Kline and Martinos Hartman. Their tracts extended on both sides of Sheridan Road. The Williamson subdivision was completed by a portion of land in the southeast corner donated by the Village of Kenilworth in April, 1915.³ It contains eleven lots that extend from the Kenilworth border to Elder Lane Park. Recorded with the subdivision plat is the covenant that construction must be setback 60' from the bluff.⁴ This stretch is residential, and although the McJunkin site retains the lot depth, other landowners are beginning to subdivide these deep lots. Interspersed are flag lots perpendicular to the driveways.

The year 1928, the date that the building permit was issued for the William McJunkin House, set building records for most north shore towns including Winnetka. The total construction activity for Wilmette, Kenilworth, Winnetka and Glencoe was \$8,725,367 or an increase of \$1.24 million over 1927.⁵ Residential construction accounted for more than half of the total.

³ Tract Book 249-D.

⁴ Current zoning dictates at least a 50' setback from Sheridan Road and 12' side yard setbacks or combined side yard setbacks that do not exceed 30% of the average lot width. Flag lots are permitted because the zoning laws have been changed, the most recent being in 1999.

⁵ *Winnetka Talk*, January 12, 1929.

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William McJunkin House
Winnetka, Cook County, Illinois

Criterion C: Architecture

The Jacobethan style is a designation popularized in the 20th century, as a combination of the Elizabethan and Jacobean styles. It is a subset of the Tudor style being less formal than its counterparts that were built between 1895 and 1915. The American Jacobethan examples were built after World War I and examples can be found through the 1930s. The informality approaches that of a country manor or the picturesque English estate. Characteristic features of the Jacobethan style are the flattened roof forms and the front gable that is parapeted often with a shaped Flemish outline which is the principal feature of the façade of the William McJunkin House.

Jacobean Style in England in the 17th Century

The term Jacobethan is a combination of Elizabethan and Jacobean denoting architectural characteristics from both time periods. James I (1603-25) assumed the throne after Elizabeth I (1558-1603). The residences built during his reign were less romantic than under hers; Elizabethan manors were inspired by necessity, the necessity of her summer Progresses. Owners of these estates were required to entertain her should she stop while traveling through the English countryside. Although less involved in displays of wealth and comfort suitable for a queen, those built during James' reign were just as expensive. Jacobean houses were sited to display prominence. Gardens and pathways had a relationship to the house but stopped short of considering the whole terrain, a development of later English landscape architecture.

The Jacobean style in its purest expression has distinct features. There are few plan innovations, in fact, rooms are squeezed into traditional Elizabethan plan shapes. The entrance hall is no longer perpendicular to the entrance but is entered indirectly through a screened passage. The entrance hall is now on axis with the main entrance; this spatial organization is Palladianism translated and transmuted through English architecture. It functions as an extension of the entrance vestibule leading to other parts of the residence. During Jacobean times, the staircase was taken out of corner towers and became an important vehicle for design or another architectural spectacle. In some instances, it was situated in an open well with decorated newels and open balustrades. Elizabethan staircases were oftentimes paneled in appearing as separate rooms. The Jacobean types occupied a sizable amount of space. There were usually landings at every turn.

More significant than these minor changes to plan, the Jacobean style is important essentially as an ornamental style. It is based on Italian Mannerist characteristics in that it exaggerates the features of an established architectural element, such as a column. The Jacobean was encouraged by architectural publications, such as the books of J. Vredeman de Vries appearing in Antwerp, and more so his German follower, Wendel Dietterlin. De Vries's *Architectura* appeared in 1563 and *Compertimenta* in 1566. In it there were plates showing drawings of elaborate strap work. These details originally came from 15th century shields, scrolls and cartouches. When interpreted by the

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Flemish engravers, they appeared lightweight as if cut from parchment or leather, hence the term. Dieterlin's book of orders appeared in 1593 and his *Architectura*, published in Nuremberg, 1594-8, was a greater sensation. Dieterlin's influence created a type of Flemish ornamentalism in plan and in silhouette. It contained extravagant ornamental confections. His sources were the late 16th century Italian mannerist architectural designs, which were exaggerated to the point of being grotesque. They appeared more appropriate to theater design than architecture. They were conceits. For instance, a column would be banded, surrounded by arabesques at its base and its capital composed of twisting, writhing leaves. English and Flemish craftsmen delighted in the intricacies perhaps misunderstanding their architectural roots. They could be effectively and readily applied to the surface of a building; but it demanded a certain restraint before it bordered on being vulgar. Flemish carvers and other foreign craftsman who worked alongside English craftsmen created its most distinctive characteristics. Initially, the immigrant's handiwork appeared on tombs, fireplaces, entrances and other distinct architectural features. Eventually the influence of de Vries was seen in the strap-work gables, cartouches, quasi-Gothic windows and whimsical additions to pilasters and entablatures. On the interior, wall paneling and ceiling plastering were important aspects of the Jacobean period. Ceiling patterns were often molded ribs in inventive floral patterns.

Jacobethan is a term popularized by Henry Russell Hitchcock to denote the revival, albeit not as prominent as others such as the Gothic Revival. The Jacobethan Revival was born in England in 1830 in connection with the competition for the new Houses of Parliament which were to be either Gothic or Elizabethan. At the time, Sir Charles Barry characterized the style as one that tolerated a measure of liveliness and many freedoms. Andrew Jackson Downing, the 19th century American architect, approved of the style stating it was most suited for country residences in picturesque situations. They were included in some of his books.

American Jacobethan architecture does not approach the complexity in site plan of its English counterparts. The English versions are arranged around a succession of courtyards with cornering towers and gatehouses. The American interpretations are concentrated around windows, gables and chimneys. Masonry veneering techniques in the 1920s and 30s allowed architects to mimic the stone construction of their English prototypes. Stone mullions divide rectangular windows. They are often large. The gables rise above the roofline and can be straight-sided or composed of complex curves. Roofs are flat and parapeted or hipped and ridged. Chimneys are tall with a separate shaft for each flue. Openings or doorways are usually arched. The use of classical vocabulary is minimal. Brick is favored for wall planes with stone trim. Strap work is a distinguishing feature of the style.

At the William McJunkin House, the roof form is the lowered hipped form. The prominent shaped gable that advances from the wall plane towers above the eave line and frames the entrance. The vestige of a screened entrance is suggested in the receding arched entrance. Stevens has brought

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the second floor window forward along with the distinguishing gable to form a unified advancing mass. The ornamental cast stone is precisely confined to arches over doors and windows. The decorative cast stone details over the front entrance and in the tympanums over the French doors are the American descendent of de Vries and Dietterlin.

The William McJunkin House is the purist example of the Jacobethan revivalist style in Winnetka. There are over one hundred residences in Winnetka with the Tudor Revival style.⁶ The vast majority of these have the half-timbered gables as their prominent identifying feature. Only one other residence has features that are Jacobethan. The Ronald R. Baade residence, 600 Berkeley Avenue, has some features that are Jacobethan, such as a pedimented gable with a parapeted edge that rises in front of the steeply pitched slate roof. The main entrance dominates the principal elevation with a second-story bay window with a balustraded roof edge and stone strap work at the base. Doric columns that frame the entrance support the projecting bay. A massive brick chimney rises from the rear elevation. There are paired Gothic windows on the second floor. Two gables with the half-timber detail flank the main elevation. The principal elevation appears to be the original design and materials; permit records include an accessory building added in 1961, and in 1983, a pool house was built. On the whole, the Baade residence, while rich in surface details, is an eclectic design. The William McJunkin House remains the purer example of the Jacobethan branch of the Tudor Revival.

Interior Design: Pargeting and Wallpapers

Plaster has been a building material both on the exterior and the interior, since the ancient world. On the interior, it was used initially to correct the crude workmanship of walls and to seal rooms making them more comfortable from the outside elements. In the early 17th century during the Tudor period, the plasterer's craft was elevated to an art form. The boarded and ribbed wooden ceilings from the Gothic period led to the patterned plaster ceilings of the Tudors. At first the molded ribs outlined simple geometric patterns. These became more complex with a profusion of intersecting ribs appearing like lace in plaster. Ornamental rosettes or bosses were used to cover the intersection of many ribs. At first the moldings were made by hand *in situ* but later cast in a shop from reverse molds. Jacobean patterned ceilings were more intricate than their Tudor predecessors with ribs that were flatter and wider and bosses that drooped into pendants.⁷

The first impulse towards decorative plaster ceilings in the United States came at the beginning of World War I appearing in bank lobbies, hotel dining rooms and lavish residences.⁸ The ceilings at the William McJunkin House continue this tradition where they are found in the most public spaces, the entrance hall, living and dining rooms. The most lavish pattern is in the living room with the complex

⁶ This figure is from the Illinois State Survey. The actual number is 116 residences identified with the Tudor Revival style.

⁷ Ornamental plasterwork, 40.

⁸ Friederang, 540.

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grid of geometric shapes and plant forms. This room is lit from both the east and west; Stevens took full advantage of natural light from both directions by specifying ribs with a deep profile that would be lit during most of the day. The richness of the ceiling decoration is continued in the low relief plaster forms and moldings that outline both the ceiling and wall plane. The square proportions of the dining room encourage a circle within squares. Here the flatter, wider decoration is a profusion of intertwining plant forms that is repeated at the ceiling-wall juncture. The ceiling plasterwork on the second level of the stairwell is a simplified version of the living room pattern with a grid-like pattern of small and larger squares with lobed sides. Although not an overall pattern, the plaster reliefs on the stairwell balcony contribute to design of ceiling and moldings that act to draw the viewer's eye into and around these public spaces.

Interior Design and the 1920s

The William McJunkin House is firmly grounded in archaeological architecture, which means that the architectural details are academically correct being close to their European prototypes. Earlier revivalist styles were based on second hand sources such as architectural pattern books. Stevens and his client selected a style appropriate to McJunkin's public position, affluence and prominent location on the lakeshore. The completion of a successful residential design also relies on interior finishes and furnishings, which include not only the movable furniture but also lighting fixtures, floor coverings and interior finishes. Most of the wall surfaces at this residence are papered and those in the public rooms are original to the 1920s. They represent the design trends in revivalist architecture from that decade.

The earliest reference to American wallpapers is in 1700, in Boston, where these hand-painted papers were purchased from stationers or booksellers, being the businesses that dealt in all types of paper, and were hung in the homes of the wealthy in urban areas. They were considered a finishing embellishment to the wall plane. By the end of the century, papers were commonly available through upholsterers, the equivalent of modern interior designers. During the 19th century, wallpapers were printed from wood blocks with some hand painting as a final embellishment. Some were produced with stencils. Originally produced in single sheets, once paper could be manufactured in rolls, the 12-yard roll was created. Most papers were imported from England although papers have been documented as available in New England. Designs were often custom made for the particular interior whereas textiles or architectural details, such as the pillar and arch designs, inspired others.⁹

After the American Revolution, expanded trade enabled American merchants to import French wallpapers. The French had perfected the block printing process and their products were popular with the American consumer. They excelled in capturing the shading of flora, fabric and architectural

⁹ Nylander, 32.

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elements. The French were also known for the scenic or landscape papers. These papers were broad, panoramic scenes inspired by late 18th century landscape painting.¹⁰ The trend was a decorative impulse aimed at integrating the entire vertical surface of a room inviting the viewer to gaze into them and forget the physical barrier of the walls. Applied to the walls of a room or hallway, they surrounded the viewer.

When a scenic wallpaper was hung in a room, the horizon line was placed at eye level. In the case of a dining room, the papers hung above the chair rail which compressed the subject matter to the lower third of the total vertical composition. The sky became the predominant element. The landscape papers were continuous, non-repeating vistas that offered an often 360-degree view of a landscape. Zuber et Cie, a French company, produced the first in 1804 and the company remains active today producing papers from the original wood blocks.¹¹ Most were printed in sets of twenty to thirty lengths each contributing a scene.¹² Each length was about 20" wide and 8-10 feet long. The upper portion, or sky, was adjustable in height to accommodate the wall height and could be ordered with or without clouds. Zuber's papers were popular because of their finely drawn detail, such as the specifics of a costume or foliage, often hand-painted after the initial printing. They are known for not only the detailed rendering captured by the carved blocks but also for shaded or blended backgrounds, also developed by Zuber, called *irisée*. Even with the advent of mechanized printing in the 1830s, block printing remained the preferred method for high quality papers. French imports continued to set the style through the 1870s with their elaborate, highly ornamented designs. Their popularity was due to both their astonishing realism and their space expanding abilities. Some of the earliest examples illustrate people in idyllic surroundings enjoying the leisure of a pleasant and restful activity; this was similar to the experience of traveling abroad and immortalized by artists in prints. They captured the serenity of a countryside or seaside vista. Presumably by sitting in a room with a scenic paper, the armchair traveler is able to experience the sensations of these journeys.

To some owners, they were actually acquiring art because they believed that the scenic papers were based on replicating the paintings of fine artists. Zuber worked with the artist Antoine Pierre Mongin (1761-1827) in planning that firm's first major landscape paper, *Les Vues de Suisse*. Views of harbor sides and landscapes dotted with classical architectural elements relied on the works of fine artists.¹³

¹⁰ Hoskins, 96. They were also an outgrowth of the development of decorative folding screens in the late 18th century.

¹¹ Nylander, 44.

¹² Lynn, 181.

¹³ Lynn, 185. The concept of the panorama was invented in 1787 by Robert Barker (1739-1806), an Irish painter. He devised a painting done on a large cylindrical surface on the walls of a building expressly built to house it. It showed the entire city of Edinburgh. The public would pay to see these panoramas. Their characteristics appear in the scenic wallpapers with their choice of subject matter, foreground detail with vast, sweeping distances behind.

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Zuber went on to produce at least twenty-three of these panoramic sets, many derived from published engravings and etchings.

Following Zuber's initial triumph was Joseph Dufour (1753-1827), another producer of French scenic papers. Dufour entered the wallpaper business during the 1790s in Macon. His first scenic paper was "*Les Voyages du Capitaine Cook*" based on the artist, Jean Gabriel Charvet's designs. Dufour extolled their educational value because they acquainted the public with people from distant lands. Dufour's subject matter was more archaeologically correct particularly for classical scenes. The characters can be specifically identified and are a larger scale nearer the viewer, often set in interiors. Zuber's was a more relaxed and romanticized classicism. Masses of rising foliage frame the scenes which are grouped near the bottom edge near the chair rail.

In the 1890s, designers returned to textiles as sources for papers for affluent clients, such as the damask or moiré patterns. In the early decades of the 20th century, block printed papers continued in production and most of these were imported from France and England. Scenic papers experienced a revival during this time and Zuber reissued many of their earlier patterns. When first imported in the early 19th century, they were considered suitable for the best parlors; now they were perceived as fashionable for dining rooms and entrance halls. A revived interest in scenic wallpapers was instigated by publications like Phyllis Ackerman's *Wallpaper, its History, Design and Use*, published in 1923, and Nancy McClelland, an interior decorator, who published *Historic Wall-Papers* in 1924. She provided information about historic papers available before that time; but more importantly, she dictated style and what was appropriate for historic and traditional interiors.¹⁴

Although there are no records to document wallpaper sources in the William McJunkin House, they are original to the residence. There are three papers on the main level that document the trends described above. The scenic paper in the dining room is probably a Zuber paper because stylistically it is close to *Les Vues de Suisse*. Both show groups of people involved in activities associated with their profession, such as farming, or in leisure activities, such as strolling along the shoreline. Human activity is framed by the landscape but also dwarfed by it as over scaled landscape elements and picturesque vistas tower over their activities. Such is the case in the McJunkin dining room where peasants fish, prepare bales for shipping and fashionable women stroll among classical ruins.¹⁵ Vast stretches of lakeshore or seacoast with a distant horizon line perfectly complement the view out the dining room's French doors. The wallpaper's horizon line matches that of Lake Michigan's.

¹⁴ McClelland also distributed French block-printed papers by André Mauny which included reproductions of 18th century designs made by his predecessor, Robert Caillard. Nylander, 211.

¹⁵ In a Dufour paper, the figural portion of the composition would be much larger and the architectural details more enframing. Here, the subject matter, and even the location, is unidentifiable which is more akin to Zuber's compositions.

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The entrance hall paper is a monochromatic design of birds, flowers and foliage. Swallow-like birds swoop in or perch among lavish arrangements of chrysanthemums, cabbage roses and daisies all set among a hint of architectural trellis-like confections. It is a narrow repeating pattern and reflects the trend of wallpaper designs based on fabrics, here the toile du Juoy (Figure 12). There is a full-color paper in the entrance bathroom. This paper is printed in a red-green palette and shows paired birds perching on trellised fences set in gardens with stone balustrades and urns. Red and white roses alternate with the bird-architecture motif. This paper is also a repeating pattern (Figure 18).

William D. McJunkin (c. 1870 - d. 6/15/41)

William McJunkin was an advertising executive and president of the McJunkin Advertising Company. He was born in Franklin, Pennsylvania, and married to Ellen Francis (c. 1865 - d. 5/2/56). They had a daughter Helen.¹⁶ He began his advertising career in Chicago prior to World War I. Before forming his own company, he was the advertising manager for several stores on State Street. He served as president of the company until June, 1935; he was named chairman of the board and treasurer of the firm with Eric Scudder succeeding him, as president.

He served on the Chicago's Board of Education, a post he retained for ten years being appointed in 1930, the year after the Winnetka residence was completed. He was a member of the Chicago Athletic Club where he maintained a voting address; nonetheless he was not reappointed when an advisory committee questioned his Chicago residence. Other memberships included the Elks Club, the Edgewater Golf and Irish Fellowship clubs.

Upper class benevolence propelled the McJunkins into other charitable activities. The couple had an interest in the welfare of children and they were committed to those less fortunate. They typified a trend where by the end of the 19th century, affluent Chicagoans had shifted their commitment from municipal organizations that performed these functions to private ones. The St. Vincent's Infant Asylum was one of these and Mrs. McJunkin was active in it, a familiar activity for a genteel female. They saw themselves as fortunate to possess the wealth that they did and also felt the social responsibility to manage and distribute it as a potent force to right the wrongs of those that preceded them. The McJunkin's association with the St. Vincent's Infant Asylum was publicly known. Because of their benevolence towards young children, a war widow in September, 1919, left her two-and-a-half month old son on the doorstep of the McJunkin's Chicago home at 1021 Granville Avenue. The mother relinquished all her claims to the child and the McJunkins willingly adopted him, gave him their name, William Jonathan McJunkin, and established his rights to their fortune.¹⁷

¹⁶ Her married name was Mrs. F.W. Harvey, Jr.

¹⁷ He was killed in a crash in November, 1942 while training as a naval aviation cadet at Corpus Christi, TX. He was a student at Notre Dame when he enlisted in October, 1941.

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In 1923, William McJunkin built two 3-story commercial structures on Broadway between Wilson and Montrose Avenues in the Uptown neighborhood. This stretch of Broadway was developing as a busy commercial corridor. He negotiated a 50-year lease with the Chicago Elevated railways for the site. The lease called for a percentage of the gross rental of the building as ground rental to the train company. The estimated annual rental was between \$40,000 and \$50,000 with McJunkin guaranteeing not less than \$25,000. The structure cost \$750,000 and was designed by Marshall & Fox with a completion date in fall, 1923. The Kocher & Larson Company built the adjoining building at an estimated cost of \$250,000. The latter building was called the "Sunny Bill Bowling and Billiard building" after the now 3-1/2 year old adopted son. The second floor had the largest billiard room in Chicago measuring 225' x 95' and the largest bowling alley which was on the third floor. The McJunkin Building, situated on the corner, had room for twenty-seven stores with a drug store on the corner. There was space for a large restaurant on the second floor corner. The two upper floors had 12' ceiling heights, suitable for large-space tenants. It was suggested that the space might become 75 bachelor suites, each with a bathroom. McJunkin planned on requiring shop owners to light their shops past midnight, until the theater crowds had gone home.

William McJunkin acquired the lakefront property in Winnetka in September, 1928. He hired C. Whitney Stevens to design his new suburban residence. The building permit dates to November 27, 1928.¹⁸ It was to be a masonry residence with an attached garage at a cost of \$65,000. There were to be ten rooms plus the garage. John Christiansen is listed as the mason and builder.¹⁹ Measurements were 103'4" wide by 39'8" deep and 27' high. The total cost was estimated at \$65,000. Mr. and Mrs. Leo J. Hulseman bought the residence in 1947. In 1948, Hulseman petitioned the Army Corps of Engineers and was granted permission to construct a retaining wall in Lake Michigan along the lakefront of his property. The plans show that it was to be constructed of reinforced concrete. It is approximately 125 feet long and with a top elevation of 7 feet above the Low Water Datum for Lake Michigan. Today this construction forms a concrete patio between the water level and the bluff. It is about 11-14' wide and the current owners use it as a patio (Figure 24). Glancing up and down the lakeshore it is noted that no other residences have a concrete retaining wall or lakeside patio deck.

¹⁸ There is a "Plat of Survey" dated February 20, 1928, that states that the survey was prepared for S.S. Beman. The son of Solon Spencer Beman, Spencer Solon designed many residences in northern Illinois including fifty residences in Winnetka. Since this predates the McJunkin's ownership, there appears to be no connection between Beman and Stevens' design.

¹⁹ John C. Christiansen (c. 1877 -June, 1967) was architect for the Chicago Board of Education from 1910 – 1959, serving as Chief Architect beginning in 1921 after eleven years as an assistant. In the *Chicago Tribune*, August 22, 1922, the reporter alleges that Christiansen was opening the bids of architects for BOE projects and awarding them non-school projects. The connection between McJunkin and Christiansen is an obvious one; the connection between Stevens and Christiansen prior to this project has not been discovered.

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Charles Whitney Stevens (c.1876-April 11, 1944)

Little is known of Charles Whitney Stevens' early life and his education.²⁰ His focus appears to have been residential design. He designed a number of homes in Chicago and along the north shore. In 1905, Stevens designed the building at 2556-58 North Kimball/3401 West Wrightwood in the Logan Square area for S.S. Kimball. It is a single-family residence in the Classical Revival style. In 1909, Stevens designed two houses for the brothers John H. and William H. Powell at 747 and 757 West Hutchinson Street, this time in the Prairie School style. The two-block area in Uptown has a concentration of houses designed by George Maher. Stevens' designs are identical except for minor secondary elements such as the dormer roofs (Figures 25, 26). The residences are constructed with common brown brick with symmetrical facades dominated by a full-width porch. A centered dormer breaks the hipped roofs but the horizontality of the design is solidly within the Prairie School with its deep overhanging eaves at the roof and porch. There are limestone belt courses, sills and coping on the front porches. Decorative brickwork breaks up the massing of the porch columns and accents the second floor facades. The Hutchinson Street District was designated a Chicago Landmark in 1977.

Stevens remodeled an existing 2-story building, the West Town State Bank, 2354 West Madison Avenue, originally constructed in 1913. He converted it into a storefront in 1930. It has been demolished. From 1923 to 1930, Stevens designed seven residences in Kenilworth all in the revivalist mode. Two on Oxford Road, at 157 and 197, were permitted in August, 1930. The latter is a 2-1/2 story stone structure in the Jacobethan Tudor style. There are three on Melrose Avenue at 123, 205 and 210. The first is a 2-1/2 story red brick Tudor revival building with stone trim designed in 1929 (Figure 27). It has twelve rooms and five baths on a lot measuring 150 x 175.²¹ The house at 205 Melrose was built in 1925 and is similar in style, size and materials although simpler in plan (Figure 28). The 210 Melrose house is in the Italian Renaissance revival style with a contained rectangular plan under a tiled roof. It dates to 1923 (Figure 29). The 1929 plans for 224 Raleigh Road were adapted from those for 227 Raleigh designed in 1925. The two owners, Abe Peterson and H.A. Lundahl were attorneys and friends. Their residences are 2-1/2 story brick residences in the French Eclectic style.

Development of the Lake Shore and Sheridan Road

When the McJunkins made the decision to leave their Chicago residence, they selected a site that has long been attractive to those exiting the urban setting. Lake Michigan has always been a draw

²⁰ Stevens was born in Illinois and married Miss Dunlop in 1908 and they had two children, Josephine born in 1909, and Charles D. in 1915. They lived in a 2-flat in Chicago at 5257 Magnolia. Mrs. Stevens died in 1925. Mr. Stevens is buried at Rosehill Cemetery, along with his wife, where he purchased two other plots which remain unused. This information was obtained from the 1930 U.S. Census.

²¹ Mrs. Sarah Hamm, widow of Edward Hamm, sold the residence to Arthur S. Barrows, a Sears, Roebuck & Co. executive.

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making lakefront property one of the most valuable; and along the lakeshore in Chicago and extending from the city north and south, there have been a variety of land uses. There is no consistency or conformity to lakefront lot configuration. Within Chicago's city limits and in the suburban municipalities it has proved challenging on how to best utilize its advantages. D. H. Burnham's 1909 Beaux Arts plan for lakefront enhancement is one historic solution to addressing the issues of how to best utilize this natural feature. Each municipality addresses the lakefront in its own way.

Sheridan Road figures prominently in any lakefront development. It is a former Indian trail that extends north from Chicago; it was the route traveled when the weather was favorable and when conditions were dry. It is generally close by the shoreline, as in Evanston, south of the Northwestern University campus, and at other times cuts more inland, as in Wilmette and Glencoe. In Winnetka, particularly in the southern half, it is close to the shoreline creating a narrow swath of buildable land between it and the lake. This has encouraged land use patterns that favor utilizing the full distance between the two, such as a park or house lots.

From its earliest history, Winnetkans gradually bought the desirable lakefront properties.²² Their purchases included riparian rights and private use of the adjoining beach. This resulted in limited public access to the beaches.²³ In the 1880s, the lakefront was mostly cow pasture, and in addition to the private ownership indicated in Figure 20, there was a lumberyard at the foot of Willow Road with a 200' pier that received deliveries of clear white pine. At that time, the only lakefront park in Winnetka was the one at Maple and Sheridan Road, sometimes referred to as "Little Park," a 2.75 acre piece of land. Before the 20th century, the Tower Road beach, north of Little Park, was the only publicly accessible beach. Winnetka's Park Board was formed in 1904, and in 1905, they acquired the land that ran from Sheridan Road at the north end of Maple Street to the Maple Street beach and officially created Lake Front Park. Improvements began in 1910 and the beach was opened in 1913. The public also used the small beach at the end of Elder Lane, just north of the William McJunkin House. Eventually, a wooden pier was constructed and the beach officially opened in 1958. In the early 1960s, Lloyd Park with 720' of lakefront south of Tower Road beach became available. The Village acquired it and transferred boat launchings and retrievings from Elder Lane beach to Lloyd Park. It officially opened in July, 1963. Stone pillars flank the entrance on Sheridan and mark the location of the 1836 Patterson's Tavern.²⁴ In 1969, the Winnetka Park Board acquired the fifth

²² Harnsberger, 92.

²³ Ibid. In the 1960s, Winnetka had 1,642' of lake frontage for public use while Lake Forest had 3,600; Wilmette had 3,400' and Highland Park had 2,170.

²⁴ Opposite the Henry Demarest Lloyd House at 830 Sheridan Road was the Widow Patterson's Tavern which served food, liquor and a lake view. It operated from the late 1830s through the early 1840s. John Garland purchased the property in 1847 and ran the tavern. The Lloyd House was listed in the National Register of Historic Places in 1966.

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lakefront property. Centennial Park has five acres and is located between Sheridan Road and the lake facing Fuller Lane, just north of the William McJunkin House. It is the former site of the Health Resort, 225 Sheridan Road, a posh hospital developed by I.H. Hirschfeldt and his associate, W.R. Whitaker.²⁵ It was one of the last non-residential lakefront properties. The building was demolished in 1969 and the land converted to a park. Lakefront swimming has declined with the construction of swimming pools; currently it is only allowed at Tower Road and Elder Lane beaches. Winnetka's lakefront then is devoted to parks, beaches and single-family residences.

Winnetka's Plan Commission was established in 1917. In 1922, the Village of Winnetka hired Edward H. Bennett to develop a general plan. Bennett wanted to preserve the country-like conditions and he advocated a village of single detached dwellings. At the time, the Village's density was only 10 persons per acre. He saw the north shore as part of a non-industrial strip that extended from Chicago to Waukegan. Sheridan Road was the only direct route through Winnetka; nonetheless Bennett wanted to restrict it to light traffic. In the plan he addressed all the land use issues currently concerning the Winnetka Plan Commission, such as the elimination of at-grade railroad crossings by depressing them. Bennett also made suggestions about lakeshore development.²⁶ He saw it as Winnetka's most valuable asset and suggested development of a small harbor which would create summer resort facilities for all citizens. In Bennett's plan, the lakefront parks would be united. He hypothesized that the clay dug up from the railroad track relocation could be used to create a parkway along reclaimed lakeshore (Figure 22).

He envisioned a strip of land parallel to the shore that would extend out into the lake creating lagoons with quiet water for small craft, bathing and skating. The plan shows an almost symmetrical arrangement of delicate arms stretching out into the lake reminiscent of Burnham's 1909 plan for Chicago's lakefront harbors. The Winnetka plan created a harbor flanked by boating lagoons and beaches. Some streets then terminating near the shoreline would be extended and feed into the new lakefront parkway whereas others would be terminated at Sheridan Road. In 1920, Spruce, Elm, Oak, Cherry and Willow streets had lake access; under Bennett's plan, access would be limited to Willow, Oak and Elm streets. Bennett's plan for the lakefront was never implemented.

In 1900, Sheridan Road was a semi-macadam surface that still generated significant dust clouds forcing some residents to oil its surface (Figure 23). In 1929, a committee appointed by Illinois Governor Louis Emmerson proposed making Sheridan Road a state highway. The committee was appointed to address the problems existing between Calvary cemetery in Evanston, on the south, and

²⁵ The upper crust would check in for treatment of nervous disorders. In 1957, it became the North Shore Hospital and at that time the only accredited private psychiatric hospital in Illinois. It ran into hard times and closed its doors in 1967.

²⁶ Bennett, 21.

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the Lake County line, on the north. The proposal suggested that it be straightened, widened and improved from Evanston to the county line. At the time, Sheridan Road was transporting a large volume of through traffic and municipalities were concerned about this as well as the cost of road maintenance.²⁷ State engineers and town officials were to work out the details. In Winnetka, the specific problem with Sheridan Road was its narrow winding course through the deep ravines of the Hubbard hill section at the north end of the village. It markedly slowed traffic. Robert Kingery of Winnetka was among the forty-two-member committee and represented the village's concerns; however, none of these plans were instituted. Today, Sheridan Road remains a two-lane highway that twists and turns along the lakeshore circumventing development and navigating topography.

²⁷ *Winnetka Talk*, August, 24, 1929, p. 1.

William McJunkin House
Name of Property

Cook County, Illinois
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: **Winnetka Public Library**

10. Geographical Data

Acreage of Property **1.45 acres**

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

	Zone	Easting	Northing	Zone	Easting	Northing
1	16	441082	4660439	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 21

William McJunkin House
Winnetka, Cook County, Illinois

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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES

CONTINUATION SHEET

Section 10 Page 22

William McJunkin House
Winnetka, Cook County, Illinois

Geographical Data

Verbal Boundary Description

Lot 3 (except that portion thereof lying southeasterly of a straight line drawn from a point in the Easterly line of Sheridan Road, located twenty-five (25) feet Northwesterly (measured along said Easterly line) from the Southwesterly corner of said Lot three (3) to the waters edge of Lake Michigan and parallel with the Southerly line of said Lot three (3); also that part of Lot four (4) lying Southerly of a straight line drawn from a point in the Easterly line of Sheridan Road, located fifty (50) feet Northwesterly (measured along said Easterly line) from the Southwesterly corner of lot four (4) to the waters edge of Lake Michigan and passing through a point equidistant from and in the same straight line with a point in the Southerly line of said Lot four (4) located four hundred sixty-eight and four-tenths (468.4) feet Easterly from the Easterly line of Sheridan Road (measured along said Southerly line) and a point in the Northerly line of said Lot four (4), located four hundred fifty-six and eight-tenths (456.8) feet Easterly from the Easterly line of said Sheridan Road (measured along said Northerly line), being substantially the Southerly half of Lot four (4), all in R. Williamson's Sheridan Road Subdivision of parts of Lots two (2), three (3) and four (4) of Simons and Others Subdivision of a part of the Fractional Southeast quarter of Section twenty-one (21) and part of the Fractional Southwest quarter of Section twenty-two (22), Township forty-two (42) North, Range thirteen (13) East of the Third Principal Meridian as shown on subdivision plat of said R. Williamson's Sheridan Road Subdivision, recorded April 8, 1920, as Doc. No. 6786370. All in Cook County, Illinois.

Boundary Justification

The nominated property includes the McJunkin House and all of the land associated with the ownership of the house.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES

CONTINUATION SHEET

Section Additional Documentation Page 23

William McJunkin House
Winnetka, Cook County, Illinois

Additional Documentation

Linda Peters took all photographs in August, 2005 and she has the negatives. The first and second floor plans have numbers positioned within the rooms. They correspond to the figures listed below.

1. Plot plan of 151 Sheridan Road, Winnetka, dated c. 2000.
2. Plat of Survey for Windes & Marsh, February 20, 1928.
3. View of the drive looking east from Sheridan Road.
4. View towards Sheridan Road elevation with gardens along southern lot line.
5. William McJunkin House: Sheridan Road (west) elevation.
6. William McJunkin House: Gabled main entrance.
7. William McJunkin House: Sheridan Road elevation, living room windows, detail.
8. William McJunkin House: East elevation.
9. William McJunkin House: Ground floor plan.
10. William McJunkin House: Second floor plan.
11. William McJunkin House: Basement plan.
12. William McJunkin House: Entrance hall from the east towards the main entrance.
13. William McJunkin House: Entrance hall floor, detail. View towards the east into the dining room.
14. William McJunkin House: Living room fireplace and ornamental plaster ceiling, detail.
15. William McJunkin House: Dining room ceiling.
16. William McJunkin House: Dining room wallpaper, west wall, detail.
17. William McJunkin House: Kitchen with original cabinetry and above-counter tile.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES

CONTINUATION SHEET

Section Additional Documentation Page 24

William McJunkin House
Winnetka, Cook County, Illinois

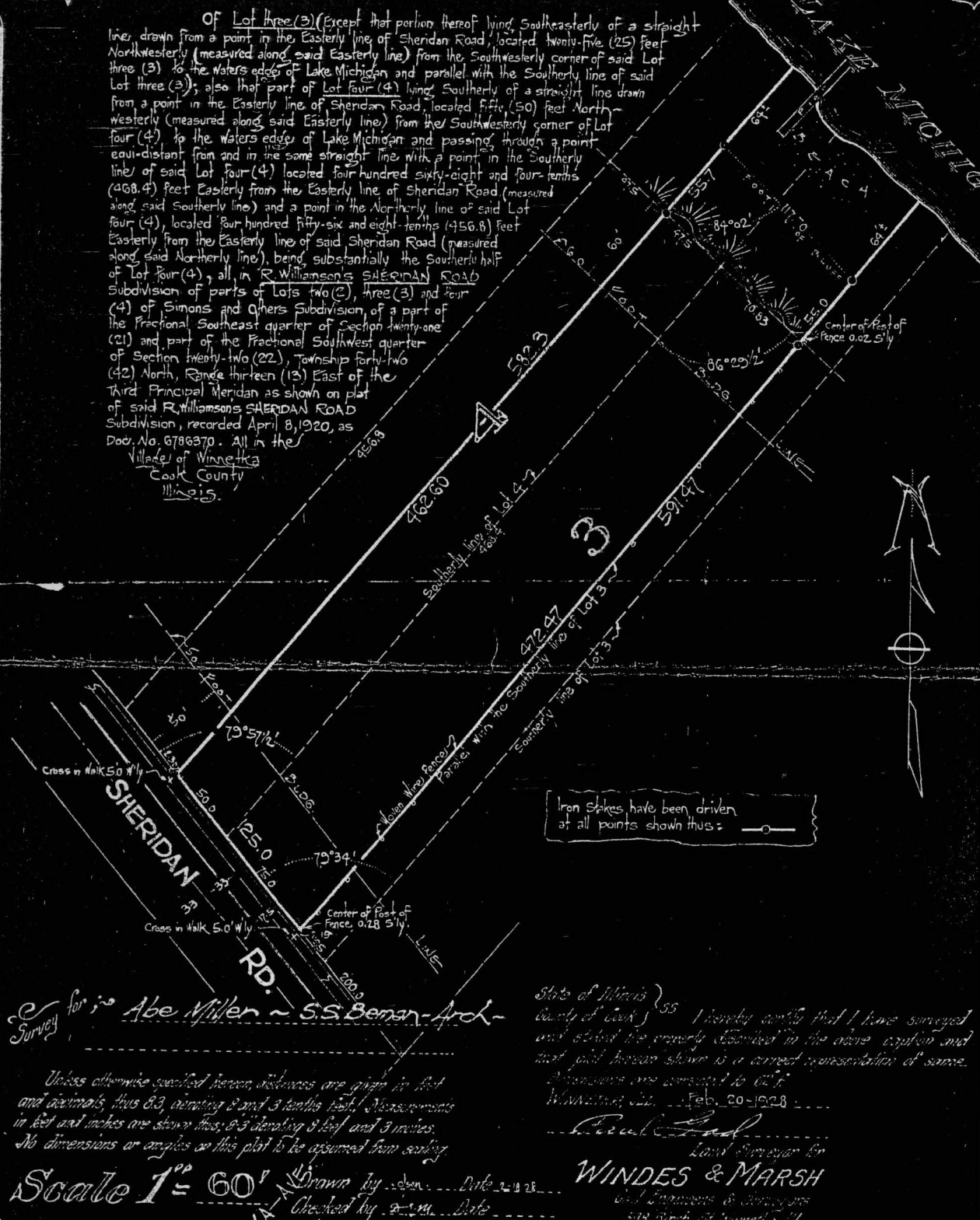
18. William McJunkin House: Bathroom, ground floor, wallpaper, west wall, detail.
19. William McJunkin House: Second floor bedroom, west side, arch and bookcase detail.
20. Map of "Early Winnetka" from Dickinson, *Story of Winnetka*.
21. Map of "Winnetka: Original Layout of the Village for Mr. Peck", 1855 from Dickinson, *Story of Winnetka*.
22. Future Lakefront Development, from the General Plan of Development, Winnetka Plan Commission, Edward Bennett, 1922.
23. Sheridan Road, c. 1922, from *Plan of Winnetka*, Edward Bennett, p. 15.
24. McJunkin Residence: Concrete patio at the lakeshore, view to the south.
25. Charles Whitney Stevens: 747 W. Hutchinson Street, Chicago.
26. Charles Whitney Stevens: 757 W. Hutchinson Street, Chicago.
27. Charles Whitney Stevens: 123 Melrose Avenue, Kenilworth, IL.
28. Charles Whitney Stevens: 205 Melrose Avenue, Kenilworth.
29. Charles Whitney Stevens: 210 Melrose Avenue, Kenilworth.

FILE No. 1449-1-1

PLAT OF SURVEY

ROLL 1449

Of Lot three (3) (except that portion thereof lying Southeasternly of a straight line drawn from a point in the Easterly line of Sheridan Road, located twenty-five (25) feet Northwesternly (measured along said Easterly line) from the Southwesternly corner of said Lot three (3) to the waters edge of Lake Michigan and parallel with the Southernly line of said Lot three (3); also that part of Lot four (4) lying Southernly of a straight line drawn from a point in the Easterly line of Sheridan Road, located fifty (50) feet Northwesternly (measured along said Easterly line) from the Southwesternly corner of Lot four (4) to the waters edge of Lake Michigan and passing through a point equi-distant from and in the same straight line with a point in the Southernly line of said Lot four (4) located four hundred sixty-eight and four-tenths (468.4) feet Easterly from the Easterly line of Sheridan Road (measured along said Southernly line) and a point in the Northernly line of said Lot four (4) located four hundred fifty-six and eight-tenths (456.8) feet Easterly from the Easterly line of said Sheridan Road (measured along said Northernly line), being substantially the Southern half of Lot four (4), all in R. Williamson's SHERIDAN ROAD Subdivision of parts of Lots two (2), three (3) and four (4) of Simons and Oghers Subdivision of a part of the Fractional Southeast quarter of Section twenty-one (21) and part of the Fractional Southwest quarter of Section twenty-two (22), Township forty-two (42) North, Range thirteen (13) East of the Third Principal Meridian as shown on plat of said R. Williamson's SHERIDAN ROAD Subdivision, recorded April 8, 1920, as Doc. No. 6786370. All in the Village of Winnetka Cook County Illinois.



Iron Stakes have been driven at all points shown thus:

Survey for: Abe Miller - S.S. Benan - Arch

Unless otherwise specified, bearings are given in feet and decimals, thus 63, meaning 63 and 3 tenths feet. Measurements in feet and inches are shown thus, 6-3 denoting 6 feet and 3 inches. No dimensions or angles on this plat to be assumed from scaling.

Scale 1" = 60'

Drawn by [signature] Date 2-19-28
Checked by [signature] Date

State of Illinois }
County of Cook } ss I hereby certify that I have surveyed and plotted the corner described in the above caption and that said survey shown is a correct representation of same.

Witness my hand and seal this 20th day of February, 1928.

Paul [signature]
Land Surveyor for
WINDES & MARSH
Civil Engineers & Surveyors
528 North La Salle, Winnetka, Ill.

By Don E. Marsh, Town

Figure 2
McJunkin Residence, Winnetka (Cook) Illinois

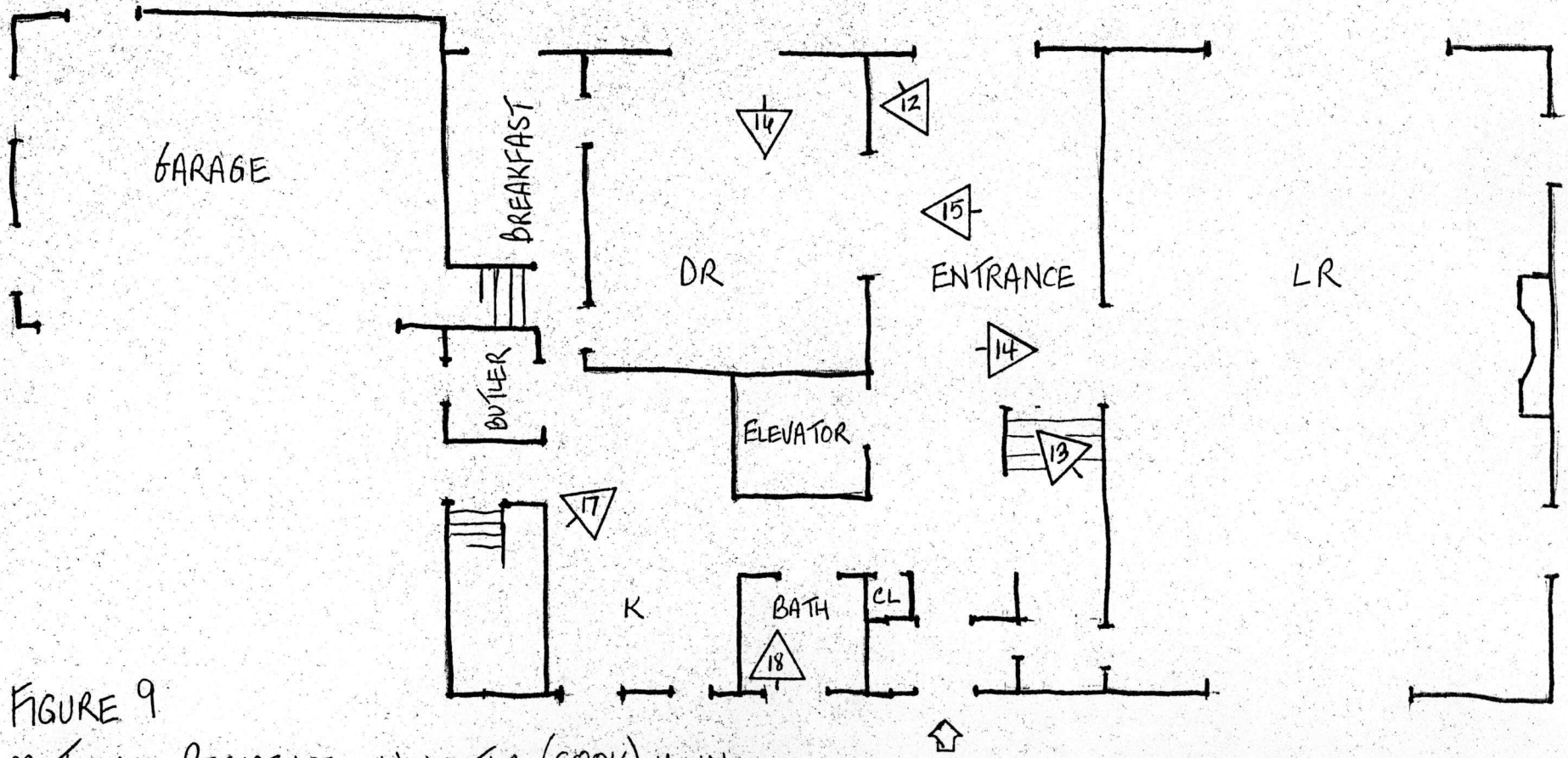
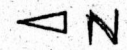


FIGURE 9
McJUNKIN RESIDENCE, WINNETKA (COOK) ILLINOIS
GROUND FLOOR PLAN

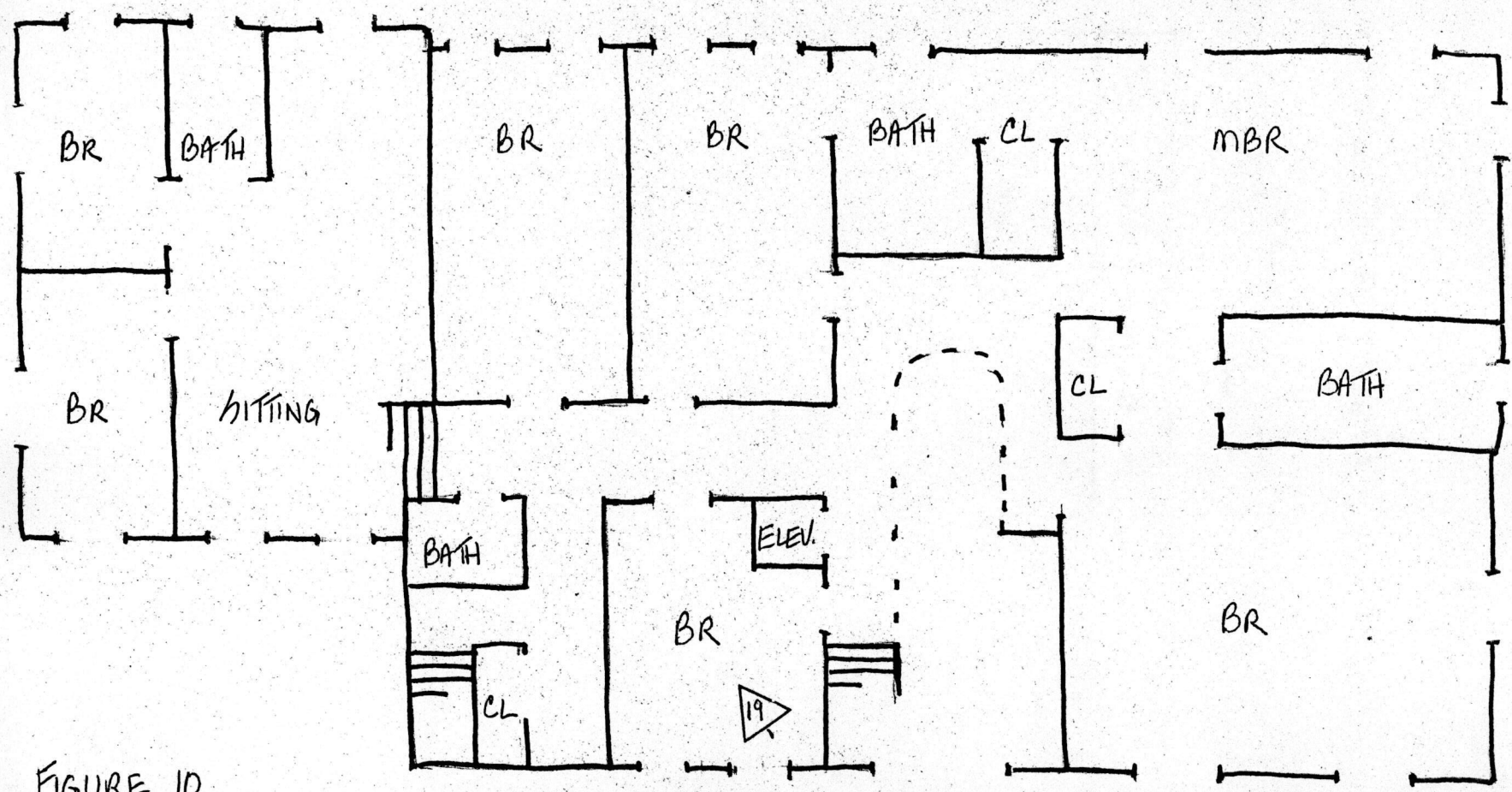


FIGURE 10
 McJUNKIN RESIDENCE: WINNETKA (COOK) ILLINOIS
 SECOND FLOOR PLAN

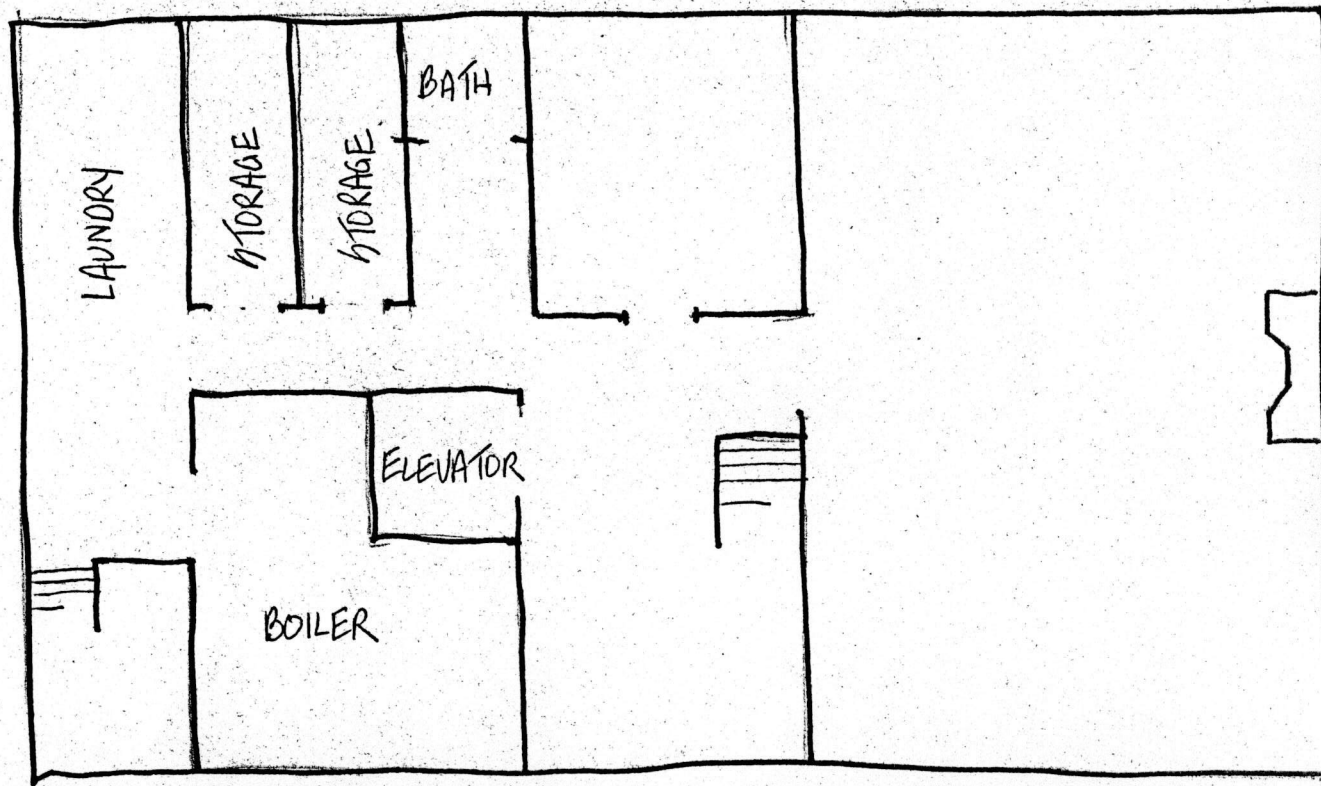


FIGURE 11
McJUNKIN RESIDENCE, WINNETKA (COOK) ILLINOIS
BASEMENT PLAN

EARLY

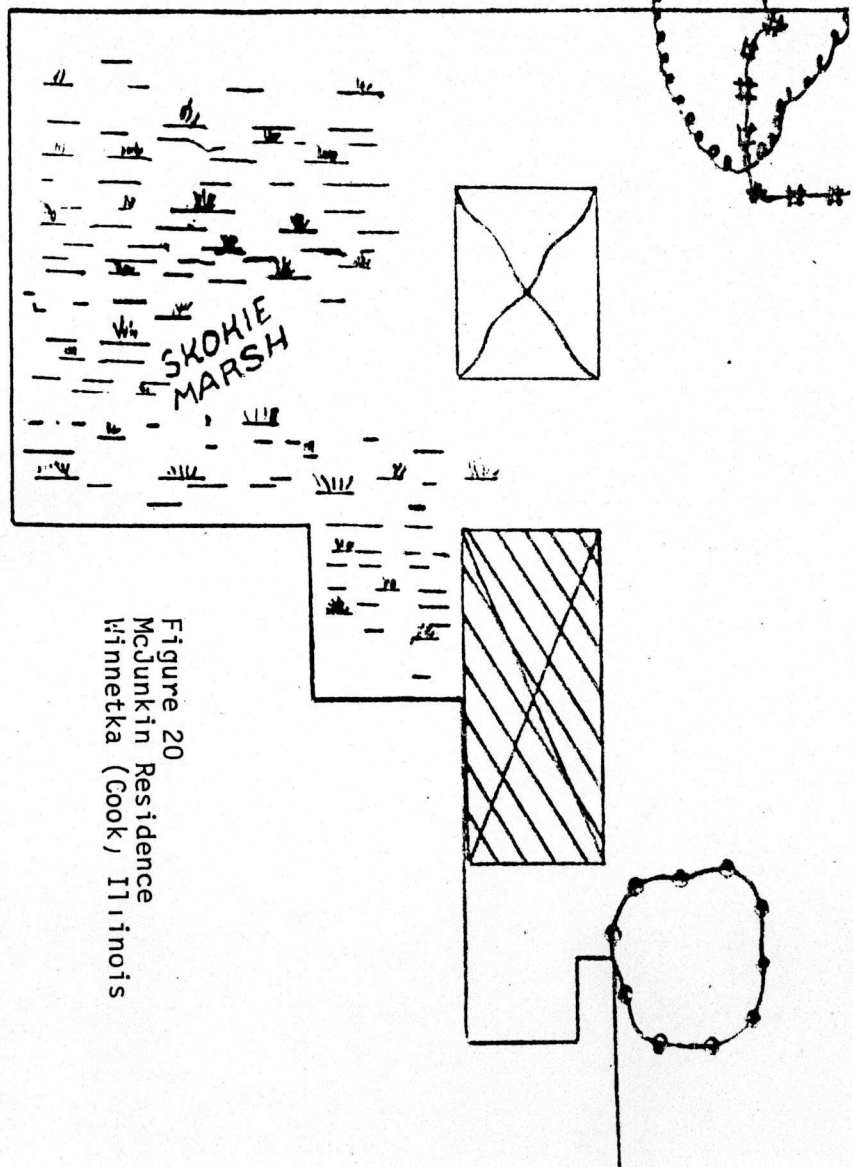
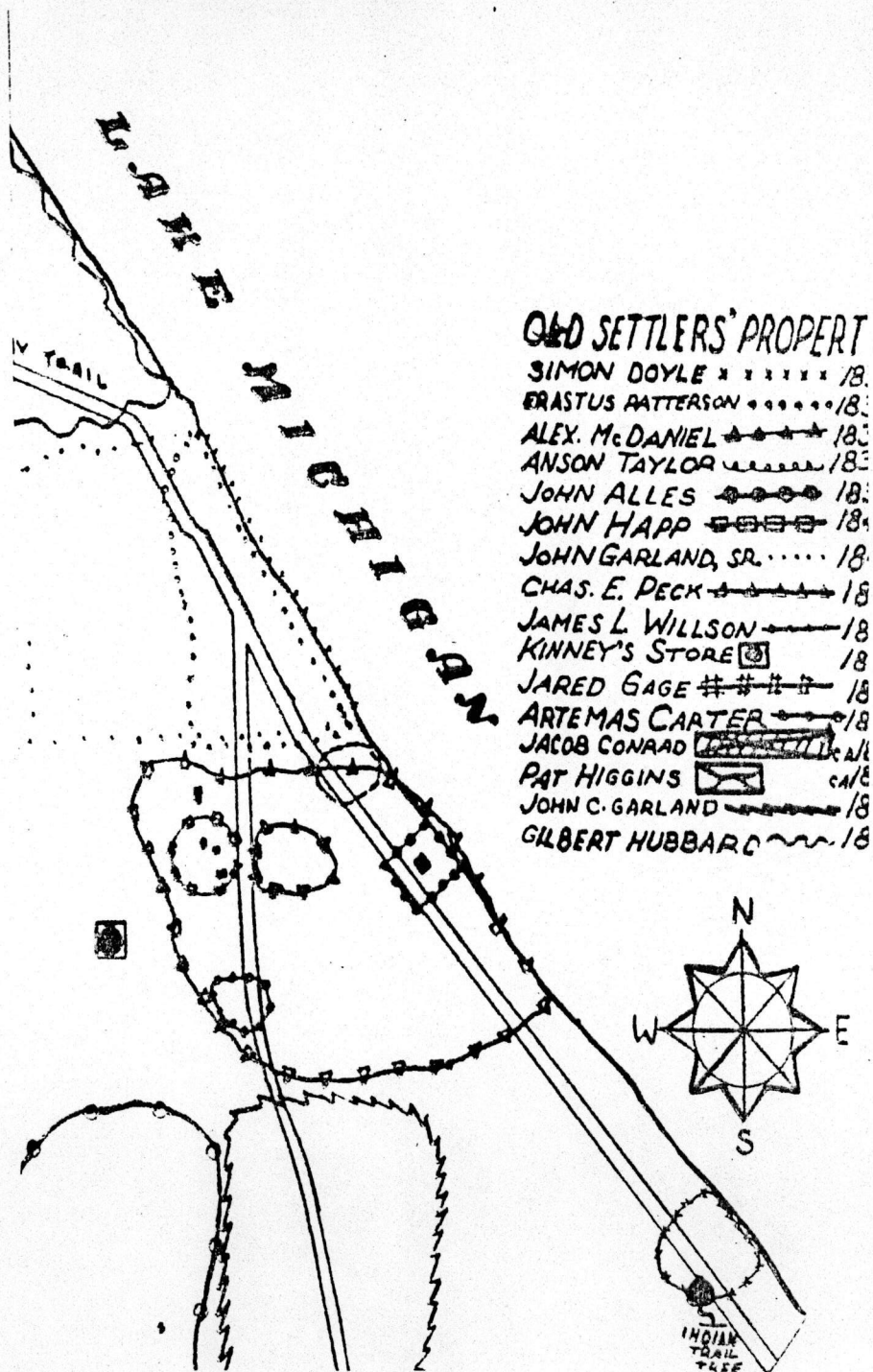


Figure 20
McJunkin Residence
Winnetka (Cook), Illinois

WINNETKA



OLD SETTLERS' PROPERTY

- SIMON DOYLE x x x x x 18
- ERASTUS PATTERSON 18
- ALEX. Mc DANIEL ▲ ▲ ▲ ▲ 18
- ANSON TAYLOR ~ ~ ~ ~ ~ 18
- JOHN ALLES ● ● ● ● 18
- JOHN HAPP ○ ○ ○ ○ 18
- JOHN GARLAND, SR. 18
- CHAS. E. PECK ▲ ▲ ▲ ▲ 18
- JAMES L. WILLSON ———— 18
- KINNEY'S STORE □ 18
- JARED GAGE # # # # 18
- ARTEMAS CARTER ———— 18
- JACOB CONRAD [Symbol] 18
- PAT HIGGINS [Symbol] ca/18
- JOHN C. GARLAND ———— 18
- GILBERT HUBBARD ~ ~ ~ ~ 18

Winnetka

Cook County Illinois.

ORIGINAL LAYOUT OF
THE VILLAGE FOR MR. PECK

for reference :-

YY = the future Pine St.
XX = " " Elm St.
ZZ = " " Ridge Ave.
WW = " " Maple St.

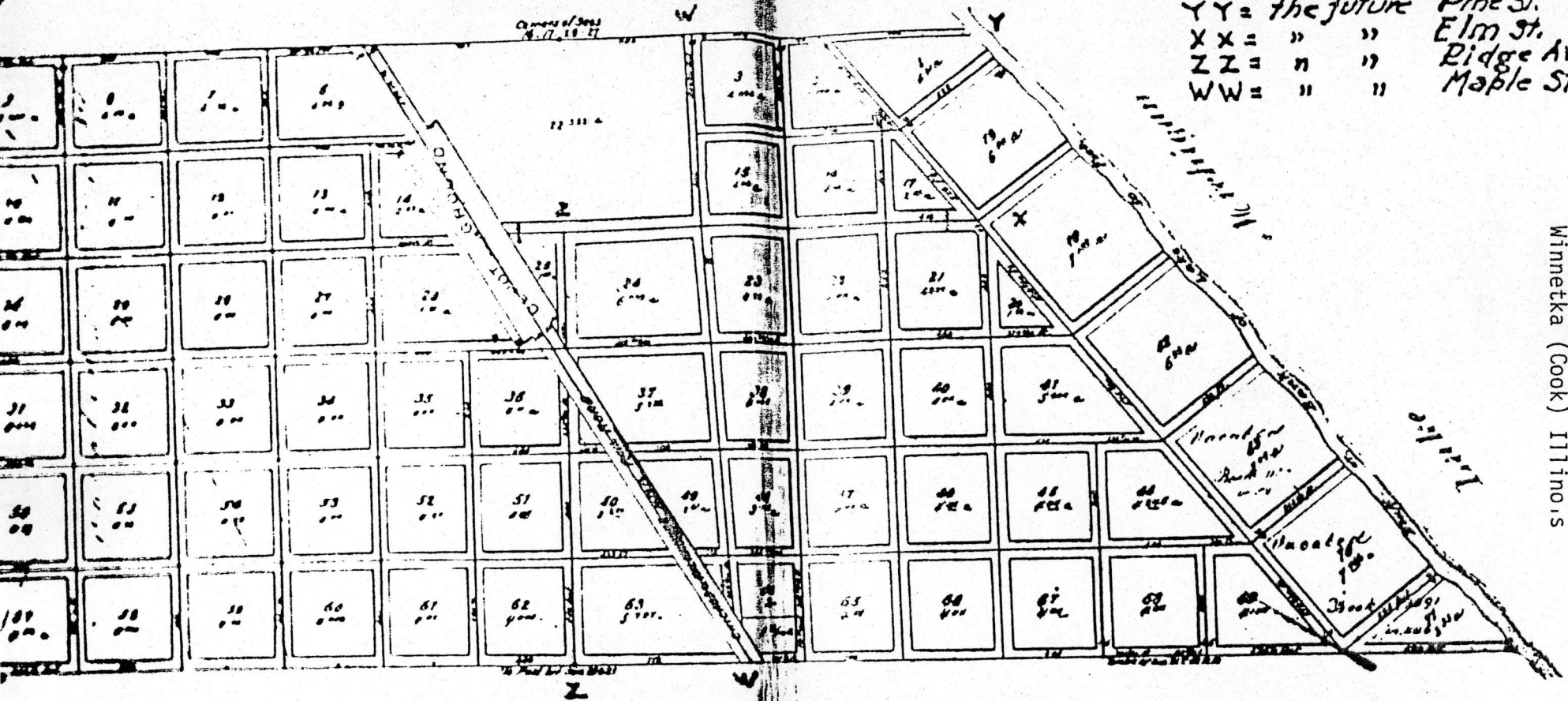


Figure 21
McJunkin Residence
Winnetka (Cook) Illinois

I hereby certify that I have surveyed the S. E. 1/4 of Sec. 20 and the
S. E. 1/4 of fractional Section 21 of fractional Township 42 N. of
Range 3 E. of 3^d 2^d 2^d and that I have subdivided the same
into 63 lots as represented on the above Plat. I furthermore certify the
correctness of said survey and subdivision.
Cook County Surveyor's Office September 18th 1855.

John von Horn
County Surveyor
for Cook County

1855
John von Horn
Cook County

I William J. Harmon County Judge in and for the County of Cook
do hereby certify that Charles F. Peck appeared before me
in person, and acknowledged that he had as proprietor of the land described
in the foregoing Plat caused by him to be laid out and subdivided as represented upon the same
Plat, and that the same is his free and good right, for the use and purposes therein represented,
the testimony whereof I have caused to be set forth in and attested by my Clerk and Seal this first day of
March A. D. 1855.

William J. Harmon (Seal)
County Judge of
Cook County Ill.

Titled for Record March 18th 1858, recorded in Book 143 of Maps p. 53.
J. S. Church

Figure 22
McJunkin Residence, Winnetka (Cook) Illinois

WINNETKA PLAN COMMISSION

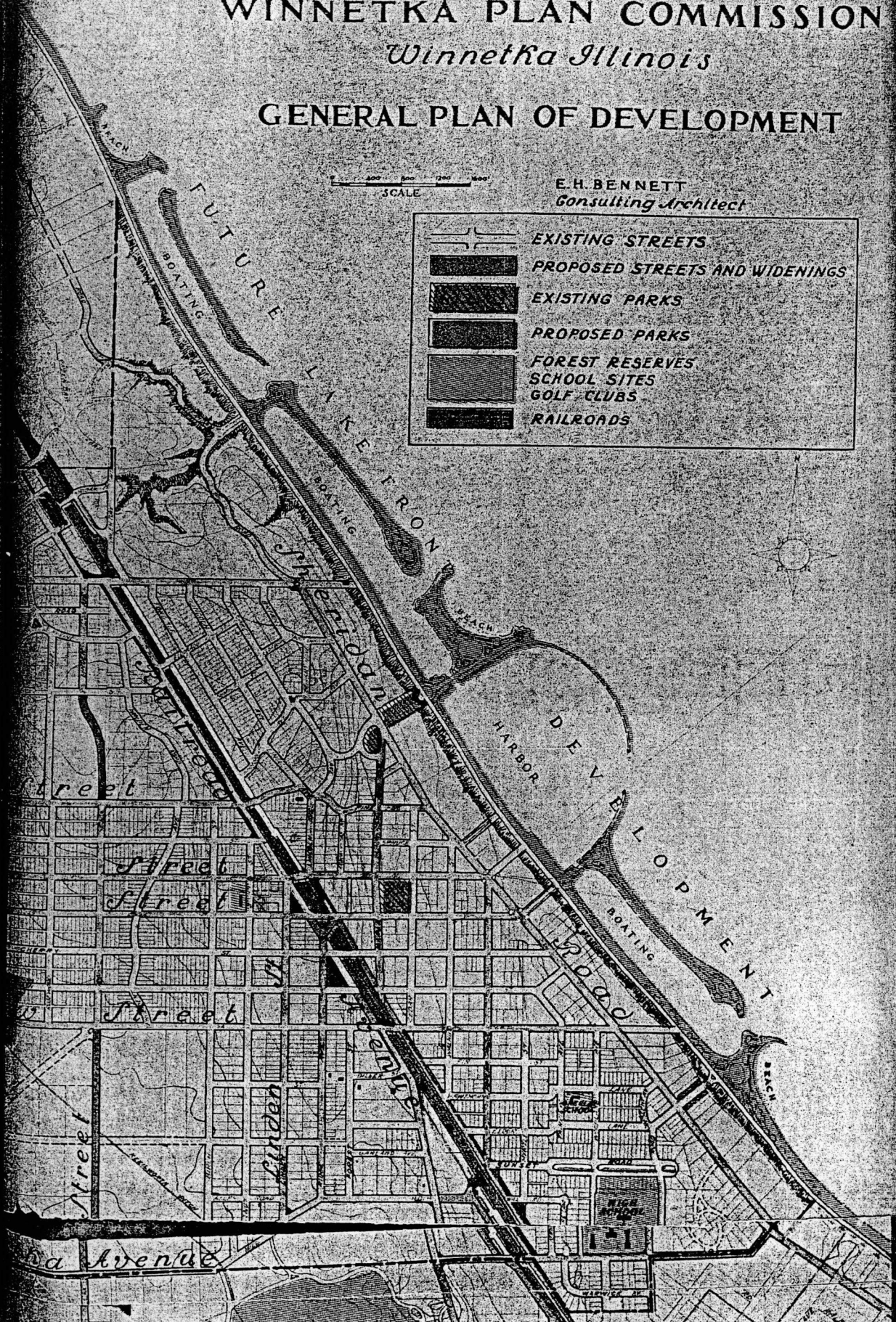
Winnetka Illinois

GENERAL PLAN OF DEVELOPMENT

SCALE
0 400 800 1200 1600

E.H. BENNETT
Consulting Architect

	EXISTING STREETS
	PROPOSED STREETS AND WIDENINGS
	EXISTING PARKS
	PROPOSED PARKS
	FOREST RESERVES
	SCHOOL SITES
	GOLF CLUBS
	RAILROADS



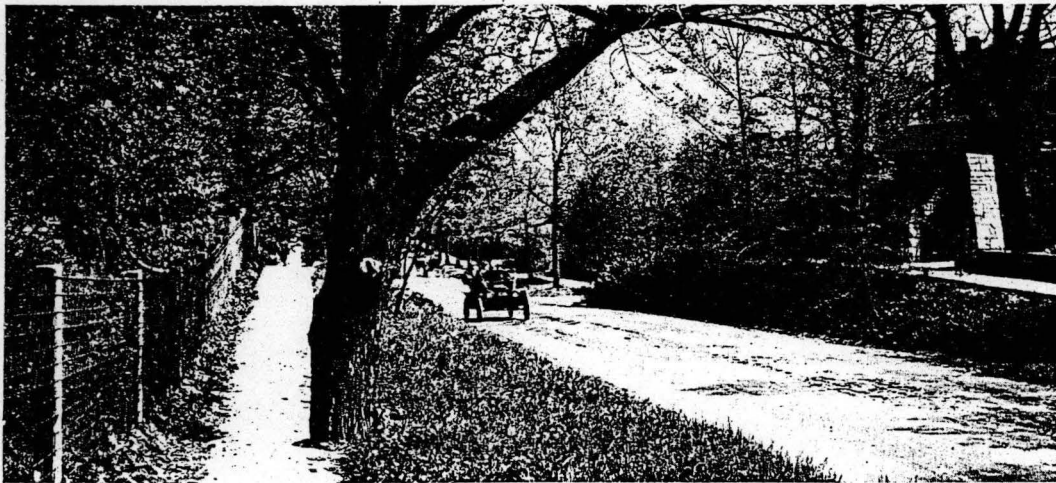
REPORT OF THE COMMISSION

seriously injured at railway crossings within the corporate limits. Every crossing has had its tragedy, and this menace to life increases daily with added trains and growth of population.

The Plan Commission is in most hearty accord with the Village Council and the citizens generally in insisting that the only proper solution of the grade separation problem in Winnetka—both for the steam and electric roads—is depression.

Mr. Bennett's report sets forth clearly the many advantages of depression. It is evident that much of the force and symmetry of the plan will be utterly destroyed if a great railway embankment two miles long cuts the village into two parts. Such a disfigurement is unnecessary and ought not to be permitted. Successful grade separations with depressed tracks exist in many suburban communities in the East. A similarly practicable result is attainable in Winnetka, and no effort should be spared to secure it.

Aside from considerations of appearance and comfort, there is a controlling reason why this community should fight to the very end any proposal for track elevation in preference to track depression. We want to eliminate danger—to make our streets at least reasonably safe for vehicles and for children going to school. Track elevation, it is true, would remove the danger of accidents on the tracks; but it would substitute a new danger to traffic and pedestrians because there would be eight subways each imme-



SHERIDAN ROAD, lined with shade trees and skirting the lake, is one of the picturesque features of the North Shore.



747 West Hutchinson Street (See description on page 9)

Figure 25
McJunkin Residence, Winnetka (Cook) 111 inc's



Figure 26
757 West Hutchinson Street (See description on page 9)
McJunkin Residence, Winnetka (Cook) Illinois

Figure 27
McJunkin Residence, Winnetka (Cook) Illinois



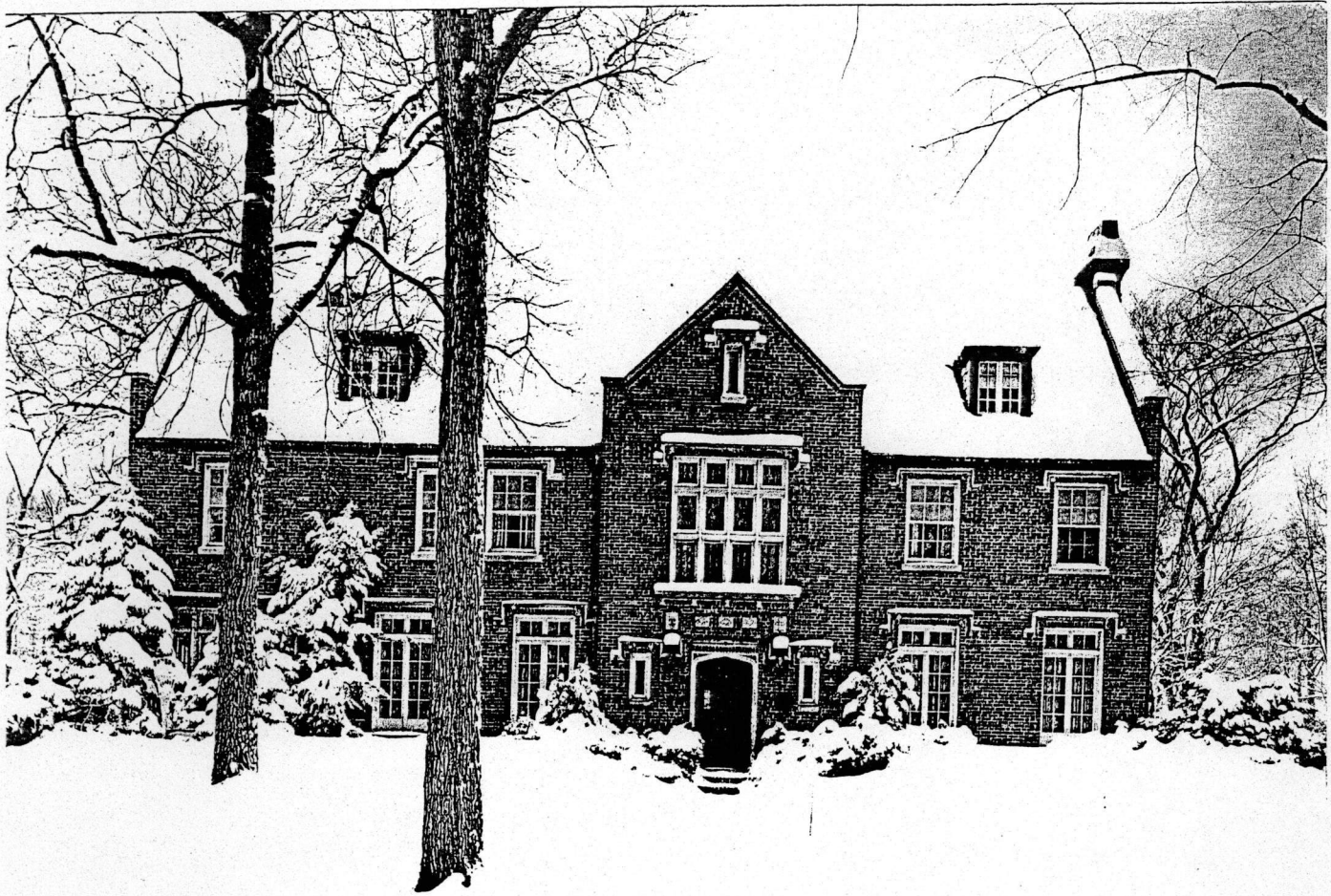


Figure 28
McJunkin Residence, Winnetka (Cook) County, Illinois

Figure 29
McJunkin Residence, Winnetka (Cook) County, Illinois



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: McJunkin, William, House

MULTIPLE NAME:

STATE & COUNTY: ILLINOIS, Cook

DATE RECEIVED: 1/17/06 DATE OF PENDING LIST: 2/03/06
DATE OF 16TH DAY: 2/18/06 DATE OF 45TH DAY: 3/02/06
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 06000104

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 3/2/06 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

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



McJunkin House

Cook Co

IL

2005

Linda Peters

Front Facade

1

McJUNKIN RESIDENCE, WINNETKA, IL

FIGURE 3



McJunkin House

Cook Co.

IL

2005

Linda Peters

Fruit Kacade

2

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 4



McJunkin House

Cook Co.

IL

2005

Arda Peters

Front Facade

3

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 5



McJunkin House

Cook Co.

IL

2005

Linda Peters

Front Entry

4

McJUNKIN RESIDENCE: WINNETKA, ILLINOIS
FIGURE 6



McJunkin House
Cook Co.

IL

2005

Kinda Peters

Front window detail

5

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 7



McJunkin House
Cook Co.

IL

205

Linda Peters

Case Facade

6

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 8



McJUNKIN House

Cook Co.

IL

2005

Linda Peters

Interior - Stair

7

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 12



McJunkin House

Cook Co.

IL

2005

Linda Peters

Veterin

8

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS

FIGURE 13



McJunkin House

Cook Co.

IL

2005

Dinda Peters

Fireplace

9

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS

FIGURE 14



McJunkin House

Cook Co.

IL

2005

Linda Peters

Ceiling detail

10

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 15



McJunkin House

Cook Co.

IL

2005

Linda Peters

DINING ROOM

11

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS

FIGURE 16



McJunkin House

Cook Co.

IL

2005

Linda Peters

Kitchen

12

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS

FIGURE 17



McJunkin House
Cook Co.

IL

2005

Ainda Peters
Wae Peters

'3

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 18



McJunkin House
Cook Co

IL

2005

Linda Peters

Upstairs

14

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS
FIGURE 19



McJunkin House

Cook Co.

IL

2005

Ginda Peters

Patio - Lab side

15

McJUNKIN RESIDENCE, WINNETKA, ILLINOIS

FIGURE 24



U.S. DEPARTMENT OF THE INTERIOR
U.S. GEOLOGICAL SURVEY

EVANSTON QUADRANGLE
ILLINOIS—COOK CO.
7.5 MINUTE SERIES (TOPOGRAPHIC)

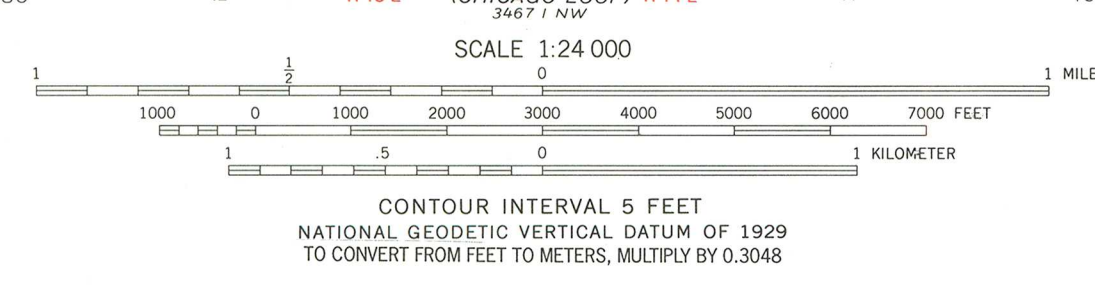
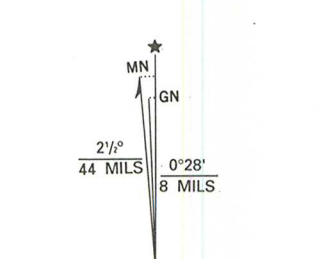
McJUNKIN RESIDENCE

Williams
McJunkin
House
Cook Co.
IL
E441082
N 460439
Zone 16



347 IN NE
RIVER FOREST

Produced by the United States Geological Survey
Topography compiled 1926. Planimetry derived from imagery taken 1988 and other sources. Photoinspired using imagery dated 1995; no major culture or drainage changes observed. FLS and survey control current as of 1993. Boundaries, other than corporate, verified 1998
North American Datum of 1927 (NAD 27). Projection and 1000-meter grid: Universal Transverse Mercator grid, zone 16 10 000-foot ticks: Illinois coordinate system, east zone
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



ROAD CLASSIFICATION
Primary highway, hard surface
Secondary highway, hard surface
Light-duty road, hard or improved surface
Unimproved road
Interstate Route
U.S. Route
State Route



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
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

EVANSTON, ILL.
1995
NIMA 3468 II SW-SERIES 9863





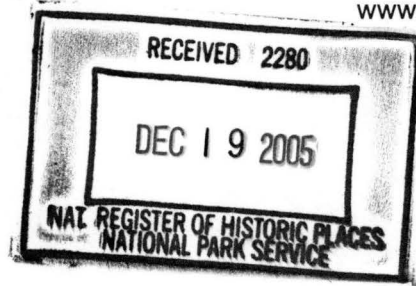
**Illinois Historic
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1512 • Teletypewriter Only (217) 524-7128

Voice (217) 782-4836

www.illinois-history.gov

December 14, 2005



Mr. Patrick Andrus
National Register Program
National Park Service, Department of the Interior
1849 C Street, N.W., Suite NC400
Washington, D.C. 20240

Dear Mr. Andrus:

Enclosed please find the following properties that were recommended to the National Register of Historic Places by the Illinois Historic Sites Advisory Council at its December 9, 2005 meeting and nominated by the State Historic Preservation Officer:

North Mayfair Bungalow Historic District, Chicago-Part of the Chicago Bungalow MPD
Pilsen Historic District, Chicago
The Homestead, Evanston
Kewanee Hotel, Kewanee
Monmouth Courthouse Commercial Historic District, Monmouth
Morris Downtown Commercial Historic District, Morris
William H. Hull House, Murphysboro
Lola Maverick Lloyd House, Winnetka
William McJunkin House, Winnetka

Thank you for your attention to this matter.

Sincerely yours,

Tracey A. Sculle
Survey and National Register Coordinator

enclosures