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United States Department of the Interior  
National Park Service

NATIONAL  
REGISTER

# National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

### 1. Name of Property

historic name Catlow Theatre

other names/site number N/A

### 2. Location

street & number 112-116 West Main Street

not for publication

city, town Barrington

vicinity

state Illinois

code IL

county Lake

code 097

zip code 60010

### 3. Classification

#### Ownership of Property

- private
- public-local
- public-State
- public-Federal

#### Category of Property

- building(s)
- district
- site
- structure
- object

#### Number of Resources within Property

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

Name of related multiple property listing:

N/A

Number of contributing resources previously listed in the National Register \_\_\_\_\_

### 4. 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.  See continuation sheet.

Signature of certifying official

Date June 26, '89

State or Federal agency and bureau \_\_\_\_\_

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

Signature of commenting or other official \_\_\_\_\_

Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

Entered in the  
National Register

### 5. 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:) \_\_\_\_\_

Delores Byers

8/21/89

Signature of the Keeper

Date of Action

## 6. Function or Use

Historic Functions (enter categories from instructions)

Recreation and Culture--Movie Theatre  
Commerce/Trade--Restaurant  
Commerce/Trade--Specialty Store

Current Functions (enter categories from instructions)

Recreation and Culture--Movie Theatre  
Commerce/Trade--Restaurant  
Commerce/Trade--Professional

## 7. Description

Architectural Classification

(enter categories from instructions)

Late 19th and 20th Century Revivals/  
Tudor Revival

Materials (enter categories from instructions)

foundation Concrete

walls Brick

Limestone

roof Slate

other Stucco

Wood

Describe present and historic physical appearance.

### Summary

The Catlow Theatre is a small movie and vaudeville theatre located in Barrington, Illinois. The theatre was built in 1927 by Barrington resident Wright Catlow. The theatre was designed in the Tudor Revival style by the architectural firm of Betts and Holcomb, with interior design and execution by Alfonso Iannelli. The Catlow Theatre retains a high degree of integrity. The building is extant in its original location, with only a few modifications. These modifications do not affect the overall design integrity of the building. Located in the center of the downtown area, the setting of the theatre is similar to the setting when it was originally constructed. The theatre retains its integrity of materials and workmanship. Nearly all original materials and examples of workmanship are still extant and have been properly maintained over the years. The theatre also maintains its integrity of association and feeling. The building has been in continuous operation as the Catlow Theatre since its opening in 1927, and the original intent of the designers and client in regard to feeling is still present.

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## Setting

The Catlow Theatre is located in the Village of Barrington, 36 miles from downtown Chicago along the northwest line of the Chicago and Northwestern Railway. The theatre, which was built in 1927 for both movies and vaudeville, is in the heart of downtown Barrington. The building site is located just west of the intersection of Main and Hough Streets. The theatre occupies nearly the entire building site, and faces south towards Main Street. The building is set back from Main Street by a ten-foot-wide paved walkway and is flanked by one-story commercial buildings forming one continuous commercial block.

## Exterior

The Catlow Theatre appears today nearly as it did when it was completed over sixty years ago. The theatre is composed of three component parts. The greater portion of the street facade is comprised of a two-story side-gabled structure, housing two storefronts on the first floor, and three apartments and a projection room on the second floor. The remainder of the street facade is comprised of a one-story front-gabled structure which functions as the entry to the theatre. The last component of the building is the large one-story gable-roofed structure which houses the auditorium space. This structure is located directly behind the front portion of the building, yet is not visible from the street.

The Catlow Theatre was executed in the Tudor Revival style--a style loosely based on medieval English precedents. The two-story portion of the front facade is divided into three bays. The lower portion of the center bay is recessed with three wood doors. The center door provides access to the apartments above, and the side doors provide access to the storefronts on either side. The lower portion of the side bays employ large plate glass windows, while the second story of these bays feature identical bands of five narrow casement windows. The second story of the center bay consists of four casement windows with a brick panel in the center.

The building is constructed primarily of brown face brick, with common brick used at the sides and at the rear. The first level is faced with dressed limestone, beveled at the entrances and quoined at the returns. The masonry at the second level is divided into vertical panels by profiled wood timbers which are located between the casement windows and run from the eaves down to the wood drip molding above the doors and storefronts. All wood trim is painted brown. The brick beneath the casement windows is laid in a herringbone pattern. Original copper gutters and decorative scuppers are now painted brown. The gables of the two-story section rise to form shallow parapets which mimic the form of short chimneys located at the peaks. The parapet walls are capped with limestone copings, and the roof is covered with random-sized multi-colored slate tiles.

The one-story entrance bay is surmounted by a large gable finished with stucco and half-timbering. The stucco is painted white. The gable is decorated with scrolled bargeboards and a carved pendant at the peak. Deeply recessed under the gable are three pairs of heavy wood and glass doors which open to the entrance hall of the theatre. Over the doors are three large glass transoms. Both the doors and the transoms are set into profiled wood timbers and heavy drip moldings. This

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portion of the building is roofed with slate tiles on the east side only. The west side of the gable is presently covered with asphalt shingles.

An historic photograph reveals that the changes to the exterior of the building have been minimal. The existing illuminated metal sign is not original and appears to date from the early 1950's. The existing sign replaced the original illuminated metal sign, yet is similar to the original sign in material, design, and scale. Two original decorative poster cases have been moved, and four new aluminum poster cases have been installed on the exterior. The large windows on the first level are covered with canvas awnings. Although the existing canvas awnings are not historic in character, the theatre did originally employ canvas awnings. The changes described above do not seriously affect the overall historic appearance of the building exterior. The exterior of the building has also been well maintained and is in very good condition.

**Interior**

The interior of the Catlow Theatre is comprised of three major public spaces, five rental spaces, and various small support spaces. The five rental spaces are the two storefronts, presently occupied by a restaurant and a dentist's office, and the three apartments, still operating as residential units. These spaces do not appear to have been decorated in the same manner as the theatre spaces, and although they still retain their original configuration, they have been altered over the years to accommodate the changing needs of shopkeepers and tenants. The support spaces include restrooms, an office, the projection room, and the dressing and storage areas located behind the stage. The support spaces have been altered slightly yet still retain their original configuration. These spaces range in condition from good in the bathrooms, office, and projection room to poor in the backstage area.

The medieval character of the building exterior is carried through to the major significant interior spaces. The entrance hall is a large, rectangular space with a steeply-pitched wood ceiling and exposed wood trusses. The wood ceiling and trusses have been painted brown and deep red in recent years, obscuring some decorative stenciling in these areas. The floor is brown quarry tile with decorative ceramic inserts in stylized medieval patterns. The walls of the space are brown glazed brick with rough plaster, and they feature original lighting fixtures of wrought iron with translucent glass shades. The cream-colored plaster walls are decorated with two large murals executed in blue, red, and brown depicting various medieval motifs such as shields and armor. Two decorative poster cases, which were originally located on the building exterior, have been mounted on the west wall of the entrance hall. The concession counter is located along the east wall of the entrance hall. The counter projects slightly into the space and is open to the restaurant in the adjacent storefront. This concession stand does represent a modern intrusion, yet the space still retains its historic character. The entrance hall is generally in excellent condition.

Six heavy wood and glass doors open from the entrance hall into the lobby. The lobby is an intimate space, long and narrow, with a flat wood-beamed ceiling that arches slightly over the doors from the entrance hall. The floor is carpeted, and the walls are rough plaster. This plaster is painted off-white and is decorated with a large mural employing the same medieval motifs. The lobby is lit with original wrought iron electrified candelabra-style fixtures and sconces.

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At the east end of the lobby is a slender fountain with nude executed in white art stone. This sculpture is carved in Iannelli's typically rectilinear and highly stylized manner. The sculpture is set into a niche recessed into the wall. It appears that some type of original surface treatment may have been painted over or removed in this area, yet the overall historic character of the space has not been greatly compromised. The lobby is in excellent condition as well.

The lobby opens at both ends to the auditorium space beyond. The auditorium space is an extremely large and tall space, capable of seating over 400 persons. The ceiling is exposed wood planks and purlins, supported by five large, exposed wood king-post trusses spanning over fifty feet. The trusses are embellished with carved pendants and brackets, and the trusses and ceiling are fully decorated with stencils based on medieval patterns. The walls of the auditorium are covered with elaborate stenciled and carved wood wainscoting below and rough plaster above. The plaster walls are further enhanced by elaborate painting and stenciling in green, gold, blue, and red. Large wrought iron electrified candelabra-style fixtures are incorporated into decorative plaster panels on the walls. The floors are carpeted and the seats are upholstered with fabric. The area behind the stage includes dressing rooms, lighting and sound booths, and the original curtain-fly system. Unfortunately, a large modern movie screen was installed over the proscenium arch in the early 1960's. The arch, which frames the stage and the original screen, is decorated with high plaster relief and colorful painting and stencils. The arch is intact, yet is only barely visible above the modern screen. Beautiful carved wood organ lofts flank the stage, which is located behind a shallow orchestra pit with a carved wood railing. The pipe organ is gone, yet the original curtains designed for the lofts are still extant. Other modern intrusions and alterations are limited to ceiling vents and small speakers mounted on the wall. Even though a modern movie screen has been installed and other minor modifications have taken place, the strength of the remaining original features successfully conveys the historic character of the auditorium space. The interior of the auditorium, although suffering from some deferred maintenance, is generally in good condition. The seating is in need of repair and recovering, and some areas of architectural ornament need to be cleaned and restored. The backstage area has fallen into disrepair and is in need of some repair and maintenance.

**8. Statement of Significance**

Certifying official has considered the significance of this property in relation to other properties:

nationally  statewide  locally

Applicable National Register Criteria  A  B  C  D

Criteria Considerations (Exceptions)  A  B  C  D  E  F  G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1927

\_\_\_\_\_

Entertainment/Recreation

1927 - 1939

\_\_\_\_\_

\_\_\_\_\_

Cultural Affiliation

\_\_\_\_\_

N/A

\_\_\_\_\_

\_\_\_\_\_

Significant Person

Architect/Builder

N/A

Betts, William E. and Holcomb, --

Architects

Iannelli, Alfonso--Interior Designer

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Summary

The Catlow Theatre meets Criterion A for listing in the National Register of Historic Places. The theatre is a significant building in the area of entertainment and recreational history within the Village of Barrington. The theatre is representative of the unusual growth and importance of the movie industry in American culture during the 1920's and 1930's. The Catlow Theatre also meets Criterion C for listing in the National Register of Historic Places. In the area of architecture, the theatre is a representative example of one of the stylistic interpretations of theatre design popular in the 1920's. The chosen period of significance, 1927, and 1927 to 1939, represents the date which the Catlow Theatre was constructed, and also encompasses generally the period when the American movie industry was experiencing its greatest growth and popularity.

See continuation sheet

**9. Major Bibliographical References**

The Art Institute of Chicago Iannelli Exhibition December 22, 1925 to January 26, 1926. N.p.: n.p., n.d.

Bach, Ira J. A Guide To Chicago's Historic Suburbs On Wheels & On Foot. Chicago: Swallow Press; Ohio University Press, 1981.

Benedict, William (Historian, Theatre Historical Society of Chicago). Telephone interview. 11 April 1989.

See continuation sheet

**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

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreeage of property Less than one acre

**UTM References**

A 

1	6
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4	0	6	1	0	0
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4	6	6	7	3	3	0
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Zone      Easting      Northing

B 

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Zone      Easting      Northing

C 

--	--

--	--	--	--	--	--

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D 

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See continuation sheet

**Verbal Boundary Description**

Lot 2 (except that part thereof taken for street) in Richardson's subdivision in the Village of Barrington, being part of the south west quarter of the south west quarter of section 36, township 43 north, range 9, east of the third principal meridian, according to the plat thereof, recorded September 4, 1894 as document no. 59651, in book "D" of plats, page 10, in Lake County, Illinois.

See continuation sheet

**Boundary Justification**

The boundary includes the entire lot, which has historically been associated with the property.

See continuation sheet

**11. Form Prepared By**

name/title Joseph M. Hoerner, AIA

organization Linda F. Grubb & Associates, Architect date April 12, 1989

street & number 102 North Cook Street telephone (312) 381-6939

city or town Barrington state Illinois zip code 60010

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### History

For as long as he could remember, Wright Catlow dreamed of building a movie theatre in Barrington. Wright Catlow was the son of Joseph Catlow, a Barrington business man who, since 1916, had owned and operated a small community center known as the Catlow Auditorium. The auditorium was used for lodge meetings, fall festivals, and other local social events. And when his father began to show movies at the auditorium, Wright Catlow became determined to build a real movie house in Barrington.

Wright Catlow's desire to build a theatre in Barrington was common knowledge throughout the village. But in the fall of 1925, while Catlow was managing his father's auditorium, plans that someone else was to build a movie theatre in the village were announced in the local newspaper. Catlow was devastated at the news. In a strange act of fate, however, plans for this theatre fell through after a short time. Catlow was eventually approached by William Betts, architect for the original theatre project. Betts encouraged Catlow to inspect the already completed theatre plans and suggested that he consider using them to construct his own theatre. Apparently, Catlow approved of the plans. In the summer of 1926, Catlow purchased the lot upon which the theatre would be built for \$15,000. Architects Betts & Holcomb revised the original plans as necessary to accommodate the new site. Construction on the Catlow Theatre began in early September of 1926.<sup>1</sup>

### Historic Context

Movies and movie theatres have been an important part of our culture since the early part of the 20th century. Just after the turn-of-the-century, theatres, presenting dramatic performances; vaudeville houses, which featured live music and skits; and nickelodeons, which presented brief film features, were all extremely popular forms of entertainment. Yet by the early 1920's, full-length movies were gaining rapidly in popularity. Movies became popular at first merely because they were a reflection of contemporary life. But soon "they came to symbolize the feverish pitch of the times and the wildest dreams of those who lived through those times."<sup>2</sup> When sound films were introduced to the public in 1927, the movies took on an entirely new dimension. People began to identify more with the movies as they became more lifelike and accessible. Soon, movie theatres came to represent the most popular form of American entertainment.

But movie theatres were more than just places of entertainment. Theatres became the most important local gathering spots, as well as the centers of downtown nightlife.<sup>3</sup> Movie theatres began to get larger, more elaborate, and more romantic as their importance in the community continued to grow. For most people, these elaborate and romantic movie houses represented an important part of their everyday culture. "This was true for a sizeable part of the population in the case of the numerous dramatic and vaudeville theatres of the prewar era, and it proved to be true to an overwhelming degree with respect to the vast and incredibly ornate movie palaces that multiplied in the decade of the twenties."<sup>4</sup> The Catlow Theatre was no exception to this trend. The Catlow was an important local gathering place since its construction in 1927, and it continues as such even today.

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The immense popularity of the movies continued into the next decade. "The movies provided a release for the increasing pressures of a world growing more hectic by the day."<sup>5</sup> Social and economic problems caused by the Great Depression only served to fire the growth and popularity of the movie theatres during the 1930's.

The design of movie theatres in the first decades of the 20th century was greatly influenced by historic and exotic architectural styles. Through the use of plan books, architects employed styles reminiscent of Greek temples, Roman baths, and Egyptian burial vaults. Baroque chapels and Tudor castles became perfect models for theatre interiors, while Spanish villages and Moorish palaces provided further inspiration. Rarely was cost spared to produce these fantastic and beautiful buildings. "In the movie theatre it was a thorough, ongoing architecture of make-believe; it was not exactly an architecture of fantasy, since that implies a genuine act of imagination, but rather one of pure illusion representing a wish-fulfillment world put together out of fantastic combinations of historical fragment."<sup>6</sup>

Little is known about Betts & Holcomb, architects of the Catlow Theatre. No references to their firm or either individual exist in the periodicals or directories of the period. Since theatre construction was growing at such an alarming rate during the 1920's and 1930's, it is conceivable that such talented architects, possibly employed by one of the larger Chicago architectural firms, may have chosen to take a limited number of jobs on the side without setting up an official practice.<sup>7</sup> This theory may account for the lack of historical documents on Betts & Holcomb, which surprisingly is not unusual in the case of theatre architects from this period.

Considerably more is known about Alfonso Iannelli, interior designer of the Catlow Theatre. Iannelli was born in Andretta, Italy in 1888 and traveled to the United States at the age of ten. He had been apprenticed to a decorator before leaving Italy and continued his studies in New York even at his young age. After spending several years in New York, Iannelli left for California in 1909. During the following years, he experimented in many different aspects of the arts--posters, stained glass, architectural sculpture, and home and theatre decoration.<sup>8</sup> While in California, Iannelli met architects Barry Byrne and John Lloyd Wright, who first introduced him to the work of Frank Lloyd Wright. It is Iannelli's collaborations with these three architects that represent some of the best and most highly regarded work of his long and productive career.

After working with John Lloyd Wright on the Workingman's Hotel in Los Angeles in 1913, Iannelli returned to Chicago at the request of Frank Lloyd Wright to assist Richard Boch in the execution of the sculpture for Midway Gardens, which was then under construction. Although Iannelli's role in the design process for this project is somewhat vague, his independent aesthetic vocabulary is clearly visible in this work.<sup>9</sup>

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In the following years, Iannelli completed a number of projects with the architect Barry Byrne, who had since permanently returned to Chicago from Los Angeles. The most important examples of this work occurred in the period between 1923 and 1928 and included the Church of St. Thomas the Apostle in Chicago, which was completed in 1924.<sup>10</sup> It was also during these years that Iannelli began to work on a number of small theatres in Chicago and the surrounding suburbs.

Alfonso Iannelli's most well-known interior design work is that which he designed and executed for the Pickwick Theatre. The Pickwick theatre is located at 5 South Prospect Avenue in Park Ridge. The theatre was designed by architects William F. McCaughy and R. Harold Zook in collaboration with Iannelli in 1925. The theatre was designed in the Art Deco style with interior plasterwork, murals, and stencilling based on abstracted geometric forms. The construction of the theatre took a number of years and was completed in 1929. The Pickwick is listed in the National Register of Historic Places.

In 1927, the same year that Iannelli completed the design for the interior of the Catlow Theatre, he was also responsible for the interior of two other small theatres: The Villard Theatre in Villa Park and the Chelten Theatre in Chicago.<sup>11</sup> The Villard Theatre, located at 118-126 South Myrtle Avenue in Villa Park, was designed in a Tudor Revival style similar to that of the Catlow Theatre. The theatre building is located on a corner lot with storefronts along both primary facades at the first level, and has bands of large casement windows on the second level. The interior of the building is not accessible. Unfortunately, the theatre is no longer in operation and the building has only a few tenants. The building exterior has been drastically altered and is in very poor condition. Nearly all original surfaces on the first level have been removed or covered up, and the theatre entrance appears to have been converted to a storefront. Slate roofing tile has been removed, along with most of the copper gutters and wood ornament. Yet, because what little architectural detail that has survived is so similar to that employed at the Catlow Theatre, there is a distinct possibility that the Villard Theatre was also designed by architects Betts & Holcomb.

The Chelten Theatre, located at 7945 South Exchange Avenue in Chicago, is attributed through records to architect William Betts. This theatre was designed in the Moorish Revival style, an exotic architectural style popular during this period. Just as in the case of the Villard Theatre, the Chelten has not been in operation for a number of years and is vacant and inaccessible. The Chicago Historic Resources Survey places the Chelten in its lowest category for integrity (more than 10% altered).

Alfonso Iannelli continued his collaborations with architects during the rest of the 1920's and into the 1930's. "The reason for Iannelli's success in his collaborations with architects can be found in his belief in the need for integration of the arts and architecture, his willingness to strive in concert with the architect for the achievement of the common goals, and his desire to seek out 'appropriate forms' which would communicate the desired character."<sup>12</sup> Iannelli's personal designs also included two concrete block houses designed in 1934 and a number of industrial design projects. Alfonso Iannelli died in 1965, after a long and productive career.

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The Catlow Theatre represents the enormous growth and popularity of the movie industry and movie theatres in the 1920's and 1930's. During this period, the movies were an important form of entertainment and information as well as a reflection of the spirit and popular culture of the time. As the number of local theatres increased throughout the country, they became important local cultural and social centers, places where people could be informed of important news events as well as places where people could escape from their everyday hectic lifestyles.<sup>13</sup> The Catlow and its role in the local community are representative of this trend.

The Catlow is also a good representative example of a modern theatre executed in the Tudor Revival style. Period revival styles were often chosen for their obvious romantic associations. Theatres were intended to be places of escape and fantasy, and the use of such historic design schemes helped promote this feeling and association. As a good example of a popular architectural style of the period, the Catlow Theatre is representative of the period revival styles used in theatre design during the 1920's and 1930's.

The Catlow, as designed by architects Betts & Holcomb with Iannelli, successfully conveys the feeling and fantasy of medieval England. Betts & Holcomb display an excellent understanding of medieval architecture and detail in their adaptation of historic design elements to the modern movie theatre building type. The skill of the architects is most clearly exemplified in the creative handling of the auditorium structural system, where historically-accurate king-post wood trusses are used to carry the roof. These trusses are at the same time used as a major decorative element. The work of Iannelli is interesting in its adaptation of medieval design motifs as represented within the boundaries of the artist's personal style. Known primarily for his work with Frank Lloyd Wright and for his use of abstracted Prairie School forms, Iannelli fuses his own personal style with the historic styles of medieval England to produce a truly wonderful and unique interior design. Future study may reveal that Iannelli's work on the Catlow Theatre displays high artistic values in its own right.

The designs for theatre interiors executed by Alfonso Iannelli in the 1920's and 1930's are represented in unusual completeness in the interior of the Catlow Theatre. In his private studio in nearby Park Ridge, Iannelli designed all aspects of the Catlow's interior design, including all interior lighting fixtures, all murals and stencilling, and the white art stone fountain, which was executed to the specifications of the architect and client.<sup>14</sup> The Catlow is a good example of Iannelli's collaborative work with architects Betts & Holcomb, and it is an excellent example of Iannelli's interior design work on small theatres during this period in his career.

Furthermore, the Catlow Theatre possesses a high degree of integrity. Even though some modifications have taken place over the years, these modifications do not seriously detract from the historic character of the building or its significant spaces. The building has been well maintained and continues to be an important part of the local community. The present owners of the theatre appreciate the unique historical and architectural importance of the building and plan to continue this legacy of responsible stewardship.

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Endnotes

<sup>1</sup>Wright L. Catlow, "My Thoughts Were On a Dream of a Theatre," Barrington Herald 22 Sept. 1983.

<sup>2</sup>David Naylor, American Picture Palaces: The Architecture of Fantasy (New York: Van Nostrand Reinhold Company, 1981) 13.

<sup>3</sup>Naylor 14.

<sup>4</sup>Carl W. Condit, Chicago 1910-1929 (Chicago and London: U of Chicago Press, 1973) 125.

<sup>5</sup>Naylor 14.

<sup>6</sup>Condit 145.

<sup>7</sup>William Benedict, telephone interview, 11 April 1989.

<sup>8</sup>The Art Institute of Chicago Alfonso Iannelli Exhibition December 22, 1925 to January 26, 1926.

<sup>9</sup>Joseph Griggs, "Alfonso Iannelli, The Prairie Spirit in Sculpture," The Prairie School Review 4, Volume II (1965) 11.

<sup>10</sup>Griggs 19.

<sup>11</sup>Esther Sparks, ed., Catalogue of the Works of Alfonso Iannelli (Aug.-Dec. 1969).

<sup>12</sup>Griggs 22.

<sup>13</sup>Naylor 14.

<sup>14</sup>Alfonso Iannelli, "To W. L. Catlow," (1 Feb. 1927) Letter in Iannelli Archives as referenced by Philip L. Pomerance in National Register of Historic Places Inventory.

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22 Sept. 1983: n. pag.

Chicago Historic Resources Survey. Commission on Chicago Historical Architectural Landmarks.  
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Condit, Carl W. Chicago 1910-1929. Chicago and London: U of Chicago Press, 1973.

Griggs, Joseph. "Alfonso Iannelli, The Prairie Spirit in Sculpture." The Prairie School Review 4,  
Volume II (1965): 5-23.

Iannelli, Alfonso. "To W. L. Catlow." 1 Feb. 1927. Letter in Iannelli Archives, File 254a, as  
referenced by Philip L. Pomerance in National Register of Historic Places Inventory--  
Nomination Form for The Catlow Theatre 22 Aug. 1978. (The original Iannelli Archives are no  
longer available.)

Martin, Irene (Historian, Villa Park Historical Society). Telephone interview. 8 April 1989.

Naylor, David. American Picture Palaces: The Architecture of Fantasy. New York: Van  
Nostrand Reinhold Company, 1981.

Rubin, Sharon Goldman. "Alfonso Iannelli; The Career of an Artist in the American Social  
Context, 1906-1965." Diss. U of Minnesota, 1972.

Sparks, Esther, ed. Catalogue of the Works of Alfonso Iannelli. N.p.: n.p., Aug.-Dec., 1969.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Catlow Theatre  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: ILLINOIS, Lake

DATE RECEIVED: 7/18/89 DATE OF PENDING LIST: 8/02/89  
DATE OF 16TH DAY: 8/18/89 DATE OF 45TH DAY: 9/01/89  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 89001112

NOMINATOR: STATE

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 8/21/89 DATE

Entered in the  
National Register

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA \_\_\_\_\_  
REVIEWER \_\_\_\_\_  
DISCIPLINE \_\_\_\_\_  
DATE \_\_\_\_\_

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

---

CLASSIFICATION

count       resource type

---

STATE/FEDERAL AGENCY CERTIFICATION

---

FUNCTION

historic       current

---

DESCRIPTION

architectural classification  
 materials  
 descriptive text

---

SIGNIFICANCE

Period      Areas of Significance--Check and justify below

Specific dates      Builder/Architect  
Statement of Significance (in one paragraph)

summary paragraph  
 completeness  
 clarity  
 applicable criteria  
 justification of areas checked  
 relating significance to the resource  
 context  
 relationship of integrity to significance  
 justification of exception  
 other

---

BIBLIOGRAPHY

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GEOGRAPHICAL DATA

acreage       verbal boundary description  
 UTM's       boundary justification

---

ACCOMPANYING DOCUMENTATION/PRESENTATION

sketch maps       USGS maps       photographs       presentation

---

OTHER COMMENTS

Questions concerning this nomination may be directed to

\_\_\_\_\_ Phone \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_



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SALAD BAR  
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MONSTER SUBS  
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GC 4369

CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOC., ARCHITECTS, BARRINGTON, IL.

FRONT FACADE, VIEW FACING NORTHEAST

Photo # 1



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

5-22-89

LINDA F. GRUBB & ASSOCIATES, ARCHITECTS, BARRINGTON, IL.

PARTIAL FRONT FACADE, VIEW FACING NORTH

Photo #2



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOC., ARCHITECTS, BARRINGTON, IL.

ENTRANCE HALL, VIEW FACING NORTH

Photo #3



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOC., ARCHITECTS, BARRINGTON, IL.

LOBBY, DETAIL OF FOUNTAIN

Photo#4



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBER & ASSOC., ARCHITECTS, BARRINGTON, IL.

LOBBY - DETAIL OF LIGHT FIXTURE & MURAL, VIEW FACING  
NORTHWEST

Photo #5



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOCIATES, ARCHITECTS, BARRINGTON, IL.

LOBBY, VIEW FACING EAST

Photo #6



CATLOW THEATRE

BARRINGTON, ILLINOIS

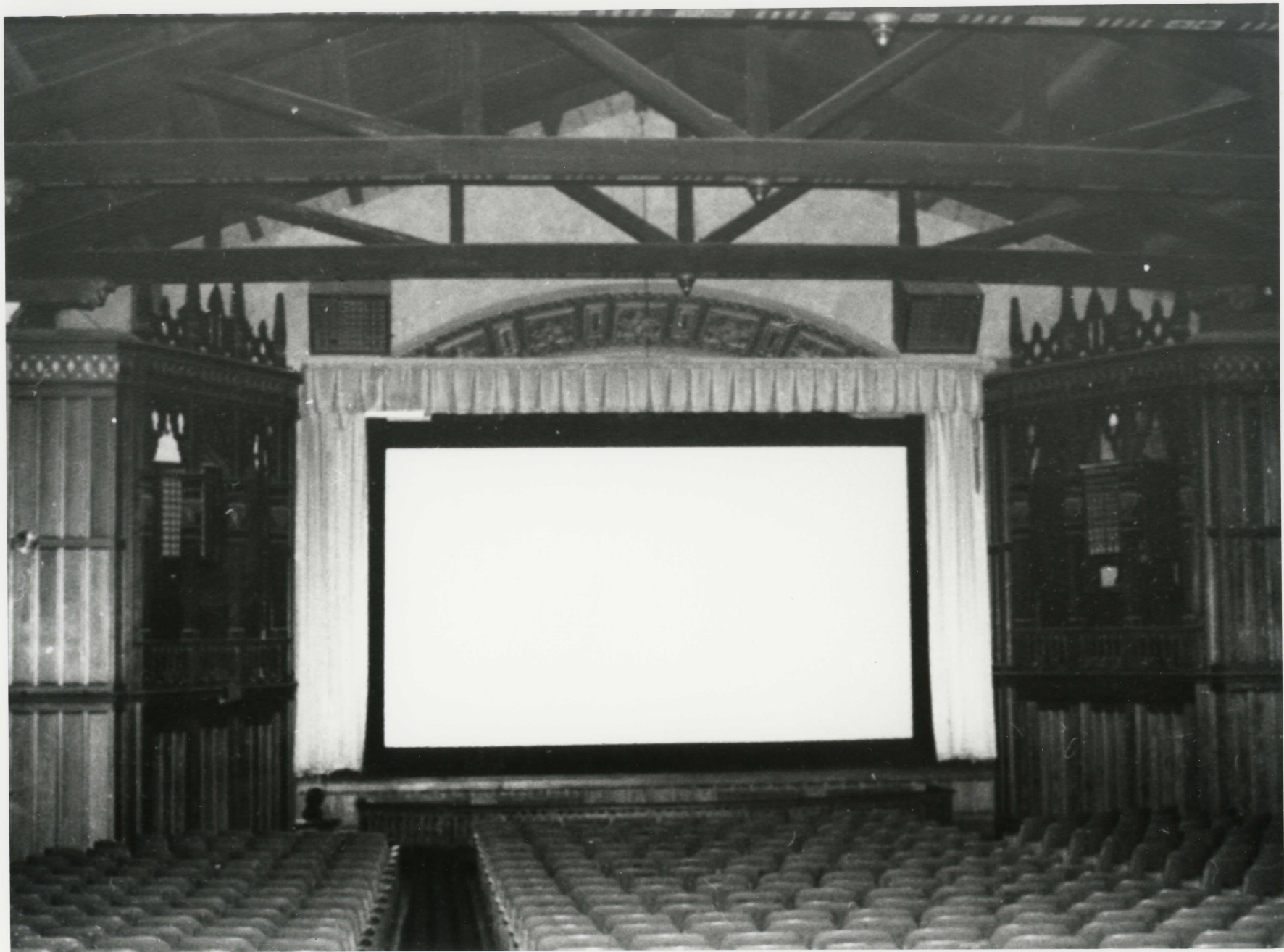
JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOCIATES, ARCHITECTS, BARRINGTON, IL.

AUDITORIUM SIDE WALL, VIEW FACING SOUTHEAST

Photo #7



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOCIATES, ARCHITECTS, BARRINGTON, IL.

AUDITORIUM, VIEW FACING NORTH

Photo #8



CATLOW THEATRE

BARRINGTON, ILLINOIS

JOSEPH M. HOEPNER, AIA

5-22-89

LINDA F. GRUBB & ASSOCIATES, ARCHITECTS, BARRINGTON, IL.

AUDITORIUM, DETAIL OF ROOF TRUSSES, VIEW FACING  
NORTH

Photo #9



CATLOW THEATRE

BARRINGTON, ILLINOIS

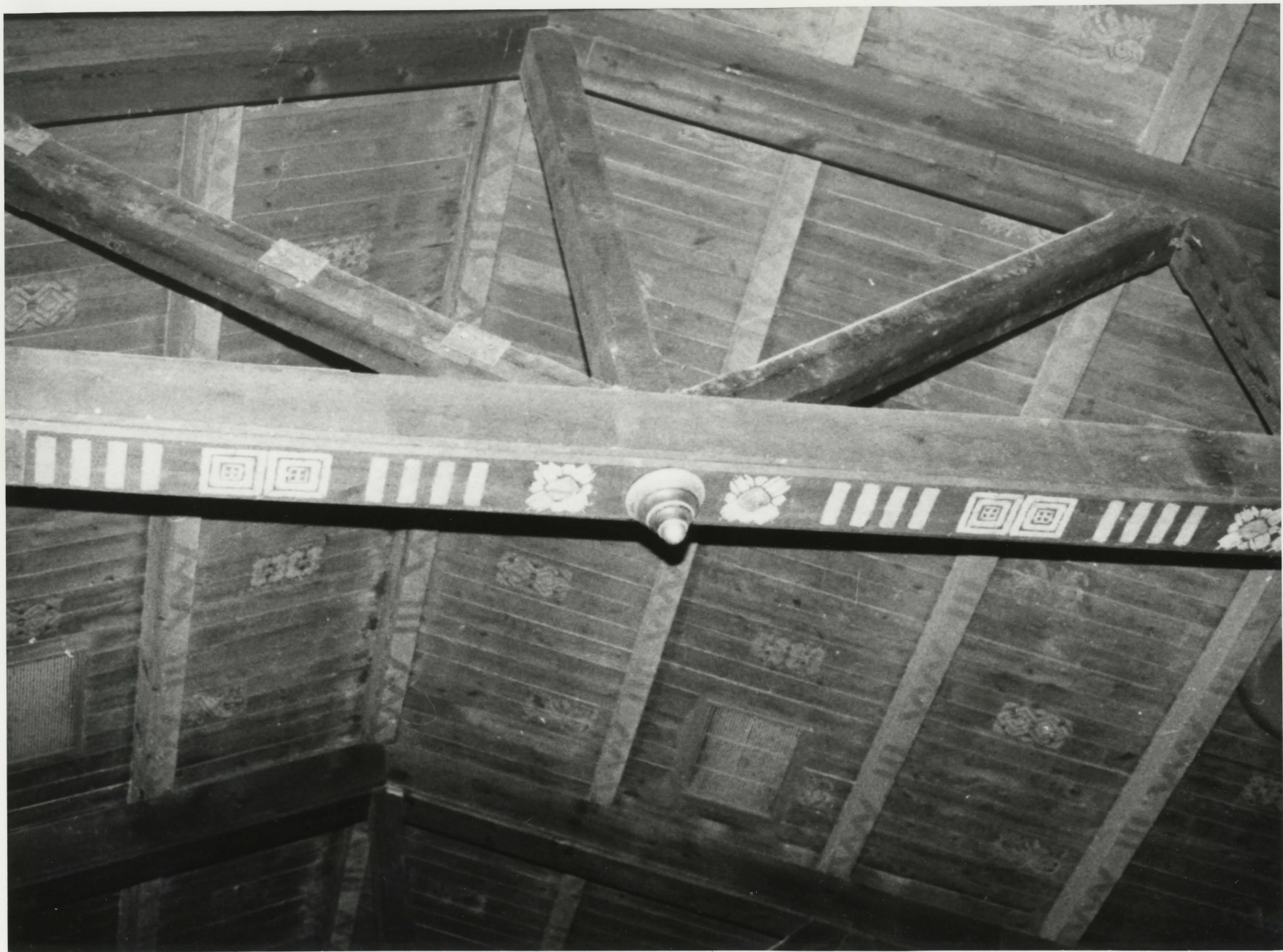
JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOCIATES, ARCHITECTS, BARRINGTON, IL.

AUDITORIUM, DETAIL @ END OF TRUSS

Photo #10



CATLOW THEATRE

BARRINGTON, ILLINOIS

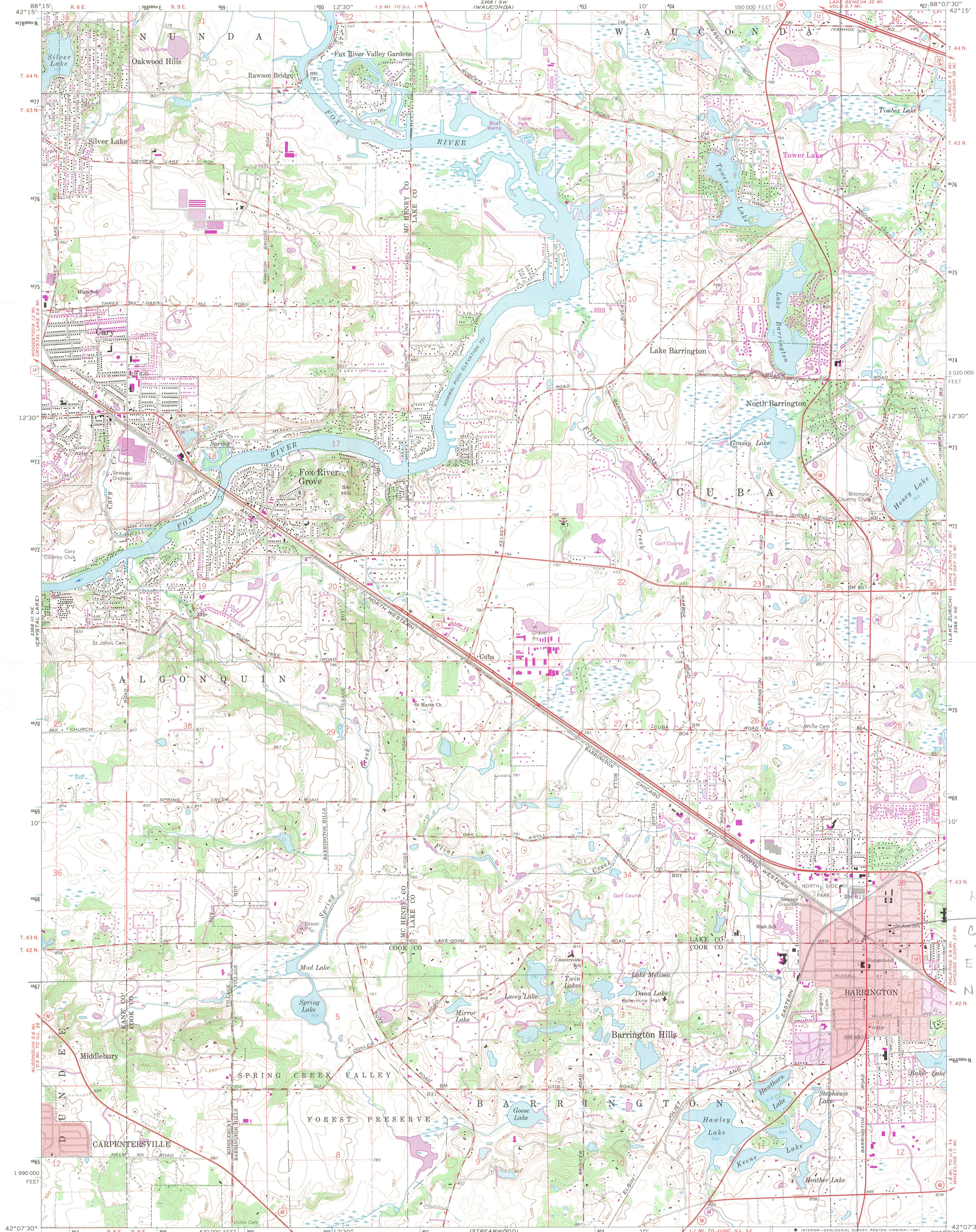
JOSEPH M. HOERNER, AIA

3-22-89

LINDA F. GRUBB & ASSOC., ARCHITECTS, BARRINGTON, IL.

AUDITORIUM, DETAIL OF CEILING & TRUSSES

Photo #11



Mapped, edited, and published by the Geological Survey  
Control by USGS and USC&GS  
Topography by photogrammetric methods from aerial photographs taken 1958. Field checked 1960  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Illinois coordinate system, east zone  
1000-meter Universal Transverse Mercator grid ticks, zone 16, shown in blue  
Red tint indicates areas in which only landmark buildings are shown  
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked  
To place on the predicted North American Datum 1983  
move the projection lines 2 meters north and  
6 meters east as shown by dashed corner ticks  
There may be private inholdings within the boundaries of the National or State reservations shown on this map

UTM GRID AND 1980 MAGNETIC NORTH  
DECLINATION AT CENTER OF SHEET

CONTOUR INTERVAL 10 FEET  
DOTTED LINES REPRESENT 5-FOOT CONTOURS  
NATIONAL GEODETIC VERTICAL DATUM OF 1929

SCALE 1:24,000

ROAD CLASSIFICATION  
Heavy-duty ——— Light-duty ———  
Medium-duty ——— Unimproved dirt - - - - -  
U.S. Route ——— State Route ———

BARRINGTON, ILL.  
NW 1/4 BARRINGTON 15' QUADRANGLE  
N4207.5-W8807.5/7.5  
1960  
PHOTOREVISED 1972 AND 1980  
DMA 3368 II NW-SERIES V863

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092  
AND BY THE STATE GEOLOGICAL SURVEY, URBANA, ILLINOIS 61801  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Revisions shown in purple compiled from aerial photographs  
taken 1972 and 1978. Map edited 1980  
This information not field checked  
Purple tint indicates extension of urban area

Handwritten notes on the right side of the map:  
Lake County, IL  
Cotlow Theatre  
zone 16  
E 406100  
N 4667330



**Illinois Historic  
Preservation Agency**

Old State Capitol • Springfield, Illinois 62701 • (217) 782-4836

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July 14, 1989

JUL 18 1989

NATIONAL  
REGISTER

Beth Boland  
National Register Program  
National Park Service  
Department of the Interior  
1100 L Street, N.W.  
Washington, D.C. 20240

Dear Beth:

Enclosed please find the nomination forms, photographs, maps, and accompanying documentation for the following properties:

Geneva Country Day School, Geneva  
Catlow Theatre, Barrington  
Walnut Grove Farm, Knoxville  
Jacob Bohlander House, Maywood  
Fraternity and Sorority Houses at the Urbana-Champaign Campus of the  
University of Illinois Multiple Property Documentation Form  
Kappa Sigma Fraternity House, Champaign  
Beta Theta Pi Fraternity House, Champaign  
Alpha Xi Delta Sorority Chapter House, Urbana

I am requesting a substantive review of the Fraternity and Sorority Houses at the Urbana-Champaign Campus of the University of Illinois Multiple Property Documentation Form and the three society houses.

Thank you for your attention to this matter.

Sincerely yours,

Ann V. Swallow  
Survey & National Register Coordinator

encl.