

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Benda, Francis J. and Sylvia Valha, House

other names/site number _____

Name of Multiple Property Listing _____

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

2. Location

street & number 211 Southcote Rd. not for publication

city or town Riverside vicinity

state Illinois county Cook zip code 60546

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: ___ **national** ___ statewide ___ local
Applicable National Register Criteria: ___ A ___ B ___ C ___ D

Signature of certifying official/Title: Deputy State Historic Preservation Officer Date
Illinois Department of Natural Resources - SHPO
State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.
Signature of commenting official Date
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
___ entered in the National Register ___ determined eligible for the National Register
___ determined not eligible for the National Register ___ removed from the National Register
___ other (explain:) _____
Signature of the Keeper Date of Action

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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		buildings
		site
		structure
		object
1		Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Domestic: Single-family dwelling

Current Functions
(Enter categories from instructions.)

Domestic: Single-family dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

Modern Movement / International Style

Materials
(Enter categories from instructions.)

foundation: Reinforced Concrete
walls: Brick (solid masonry)

roof: Modified Bitumen

other: Aluminum-clad wood windows
Glass Block; Wood (Fir, Birch, Oak)

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Benda House is a two-story Modern Movement / International Style single-family residence, designed and built between 1938 and 1939. It is located on a prominent corner lot in the northern area of the Village of Riverside, in Chicago's Western Suburbs. Architect Winston Elting designed the Benda House for Sylvia Valha and Francis James Benda, two middle-class American clients of Bohemian descent in their early 30s. The house is 2,300 square feet with four bedrooms and two bathrooms. The house is asymmetrical in plan and volume, and is a flat-roofed, load-bearing masonry structure. The facades are pierced by several large picture- and medium-sized corner-windows. The front door entrance is flanked by radius glass block. The Benda House's north-facing front façade has fewer and smaller windows than its South-facing rear façade. The relatively few windows of the front façade and the overall lack of ornamental elements give the house a somewhat austere quality that is tempered by the warmth of the brick exterior. The ground floor living and dining rooms and second-floor sun deck are all South-facing in order to take advantage of solar orientation.

The nomination consists of one contributing building. A one-story, two-car attached garage draws attention to the increasing reliance upon the automobile during those years. The exterior and interiors reveal Elting's simultaneous use of traditional and modern building materials ranging from brick and wood to steel and glass block. While there are several Modern Movement / International Style single-family houses throughout Chicagoland, exemplars such as the Benda House are rare in the Western Suburbs. The Benda House is currently in excellent physical appearance and material condition. It retains a high level of historic integrity, both in terms of original exterior and interior materials as well as interior spaces that are largely intact without any significant alterations.

Setting

Village of Riverside

Riverside is approximately twelve miles West/Southwest of Chicago's Central Business District (The Loop) and has a current population of 9,061.¹ The overall elevation of Riverside is 630 ft. above sea level whereas Lake Michigan is 579 ft. above sea level. Riverside's boundaries are: 1st Avenue on the West, 26th Street on the North, Harlem Avenue (a North-South route on the historic land grid) on the East, and the Des Plaines River with a portion of Ogden Avenue (currently Route 66 and formerly a Native American foot trail) on the South. Adjacent cities and villages to Riverside are: the City of Berwyn on the East, the Village of Lyons on the South, the Village of Brookfield on the West, and the Village of North Riverside on the North.

The Village of Riverside is a National Historic Landscape District (NRHP ref. No. 69000055) whose distinctive *General Plan* was completed in 1869 by Olmsted, Vaux, & Co. Landscape Architects. The *General Plan* consisted of 41 Blocks of approximately one-half- to one-acre individual lots.² As part of their initial implementation of the *General Plan*, the

¹ United States Census Bureau, 2021.

² The original *General Plan* included land West of the Des Plaines River that was not purchased by The Riverside Improvement

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designers specified canopy and understory trees to be planted throughout the site (along parkways, triangles, and commons) thus transforming what was relatively flat farmland into a domestic landscape. [Fig. 4]

Neighborhood

Although the Village of Riverside does not have designated neighborhoods, it is divided into four “Divisions.” The Benda House lot is located at the intersection of Southcote and Uvedale Roads in the Third Division, in Block 33 (XXXIII), in the northern area of the Village of Riverside. (Fig. 5)

Riverside experienced a noteworthy increase in house construction during the 1920s and then again as the depression receded during the late 1930s, especially in the Second and Third Divisions. During this time Riverside’s population diversified significantly in terms of religious, ethnic, and economic background. The original large lots of the *General Plan* were subdivided into smaller parcels thus leading to greater affordability, and as a result more modest-sized houses like the Benda House, in comparison to large 19th century houses in the First Division, were constructed.

Lot

The Benda House lot (less than 1 acre) comprises a relatively flat parcel of land in the South-East quadrant of the intersection of Southcote and Uvedale Roads.³ The corner lot is approximately square in shape with a radius curve on the northwest corner. The house is sited towards the East building setback line. The front façade of the house and driveway face North onto Southcote Road. The West façade faces Uvedale Road. (Figs. 1-3, 5)

The lot abuts the southern property line of the former Babson Estate (c. 1906) designed by Louis Sullivan with a landscape by Jens Jensen. During the mid 1950s to the mid 1960s, the Babson Estate was sold off in pieces, and a new subdivision (“Babson Estates”) was developed by Baltis Built Homes.⁴ [Fig. 6] On the West of the Benda House (across Uvedale Road) is the Dvorak House (1935) by architect Joseph J. Novy (an original Moderne house now significantly altered). Abutting the Benda House on the East is a Georgian Revival (1936) and to the South is a split-level ranch house (1953).

Architectural Description

The Benda House is a Modern Movement / International Style two-story, single-family residence. The house is asymmetrical in plan and volume and is a flat-roofed, load-bearing masonry structure. The exterior and interiors reveal Winston Elting’s simultaneous use of traditional and modern building materials ranging from brick and wood

Company and subsequently did not become part of the Village of Riverside. It now is part of the Village of Brookfield and includes the Brookfield Zoo (opened in 1934).

³ The US Geological Survey, Illinois, Riverside Quadrangle, published in 1901, based on a survey of 1889, shows Southcote and Uvedale Roads as having been plotted and built. The Benda House lot first appears in its current configuration in a survey conducted by a real estate company (1923) and subsequently in two versions of the Sanborn Map Co. (Chicago, Vol. 34, 1930 and updated 1959). Real Estate Subdivision map of 1923 “Engineering, Consulting & Service Company Exclusive Agents, 610 N. Michigan Ave, Chicago, Edward A. Dato General Manager.”

⁴ The brochure reads: “Here, in the heart of Riverside, is the last remaining secluded land tract in the immediate Chicago area. Within this 23-acre tract, forty future homes sites have been partitioned. Yours can range from 75 feet to 115 feet in frontage and from 150 to 250 feet in depth.” (n.p.)

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to steel and glass block. The facades are pierced by a combination of large picture- and medium-sized corner windows that are aluminum-clad wood casements.

Structural System

The structural system consists of load-bearing, three-wythe brick perimeter walls on a concrete perimeter foundation. The interior partition walls are wood-framed, in combination with floor and roof wood joists. A sheer wall runs through the middle of the house from East to West (concrete block in the basement and wood framing through the first and second floors). Steel header beams are utilized in all window openings, and all corner windows have steel Lally columns.

Exterior Materials

The Benda House is clad in brick on all sides with a face / common brick hybrid known as “Autumtints,” an Illinois Brick Company product introduced in 1936.⁵ [Fig. 12] The two inner-wythes consist of Chicago common brick. The exterior brickwork is laid out in a Common-Flemish bond with alternating headers and stretchers every sixth row. The mortar joints are raked (originally concave) with a lite-buff lime pointing mortar. Glazed-clay parapet coping tiles cap the brick perimeter walls.

Prominent horizontal overhangs between the first and second floor located on the North, West, and South facades consist of Fir tongue-and-groove soffits (with a natural stain and varnish) and Fir fascia boards painted charcoal grey.

Glass block is utilized at the entrance of the Benda House in the sidelights and transom around and above the front door entrance and in the stair hall as a privacy window between the first and second floor. The glass block installed was produced by Owens-Illinois Insulux Division.⁶ Specifically, the glass blocks in the transom above the front door and in the stair hall privacy window are Insulux 300 Series, Design No.1, model 301 Regular block (7-3/4” square). The curved glass blocks in the vertical sidelights flanking the front entry door are Insulux 300 Series, Design No.1, model 300-AL Corner block (7-3/4” radius). [Fig. 14]

Exterior

North Elevation (Front)

The front entrance of the house is located approximately in the center of the North elevation. The front door is framed by glass block: the two vertical glass-block sidelights consist of radius glass blocks that are back lit with interior lights. The horizontal transom consists of square glass blocks. To the right of the front entrance door is a brick niche and shelf built into the corner wall of the house. To the right of the entrance is a prominent, two-story chimney volume that is set back and rises above the roof parapet. On the left side of the North elevation is an attached, one-story, flat-roofed, two-car garage that sits forward of the center volume. Punched and corner aluminum-clad wood windows are incorporated into the North elevation. A prominent horizontal overhang between the first and second floor runs from the corner of the garage volume to the corner of the center volume and wraps around to the chimney.

⁵ *Homeowners' Catalog, Vol. 14* (Chicago: F.W. Dodge Corp., 1938) Autumtints brochure, A-2-38.

⁶ *Owens-Illinois Glass Company, Insulux Division* (Toledo, Ohio, 1939) catalog.

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West Elevation (Side)

The two-story chimney occupies a prominent position on the inside corner of the North and West elevations. To its left is a horizontal glass-block privacy window that illuminates the interior staircase. At the South-West corner of the ground floor is a large aluminum-clad wood corner window that provides expansive views from the dining and living rooms. Above this corner window is a large horizontal overhang that wraps around the corner into the volume of the adjacent enclosed porch. Below this corner window is a brick planter that echoes the profile of the overhang. Two corner windows on the second floor are incorporated into the West elevation.

South Elevation (Rear)

A one-story volume with a second-floor sundeck projects out from the two-story main volume. This one-story is characterized by a large aluminum-clad wood picture window on the right portion that corresponds to the dining room. On the left portion is an enclosed porch. The second-floor sun deck is capped by a canted steel-tube railing. On the left of the one-story volume is a large picture window that corresponds to the living room. Corner windows are located at both ends of the second-floor volume. A steel-tube ladder provides access from the sundeck to the rooftop. Two doors with access to the second-floor bedrooms open onto the sundeck. At the time of its design, the rear of the house would have looked onto the Jensen designed landscape of the Babson Estate. This likely explains why Elting choose to incorporate a sun deck on the South elevation looking onto the surrounding landscape.

East Elevation (Side)

The one-story volume of the two-car garage projects out from the two-story main volume. The kitchen service door is located adjacent to the South wall of the garage. A series of aluminum-clad wood punched and corner windows are incorporated into the East elevation.

Interior

The interior plan of the Benda House combines larger interconnected rooms (living and dining) with smaller service rooms (kitchen and bathroom). The first floor consists of an entry foyer, staircase, living and dining rooms, kitchen, maid's room, bathroom, and porch. The second floor consists of three bedrooms and one bathroom, hallway closets, and an exterior sun deck accessible from two of the bedrooms. The basement consists of a main room, storage room, and a boiler/laundry room.

The front entrance door is located in the central section of the house and opens into a foyer / stair hall. The entrance door is flanked by a coat closet and a door leading to the basement staircase. Within the foyer is the staircase to the second floor and adjacent is a service area that includes a bathroom, maid's room, and kitchen. From the kitchen, an opening leads to the dining room, and a service door leads to the garage and outside. The foyer opens into the living room that is interconnected with the dining room and the enclosed porch. The living room incorporates a prominently located fireplace as well as a picture and corner window that provide views to the outside. All the second-floor bedrooms incorporate corner windows.

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Interior Materials

Door and Cabinet Hardware

The Benda House retains all its original door hardware manufactured by Yale & Towne of Stamford, CT. All door knobs are cast brass in the “Colonial” style family. The door knob model is no. XD133 with no. XH319 rosettes installed with their respective mortise latch and lock sets.⁷ [Fig. 15] The built-in cabinet hardware located in the bedrooms is the same design. As part of the restoration of the Benda House, all the door hardware was disassembled, cleaned, repaired, polished, and reassembled.

Stair Railing

The original aluminum staircase handrail is a stock aluminum extrusion manufactured by J.G. Braun Co., model no. 4788.⁸ [Fig. 17] The handrail was shaped into place during the construction of the Benda House. As part of the restoration, the handrail was disassembled, cleaned, repaired, polished, and reassembled.

Living Room Fireplace

The original fireplace and hearth in the living room are faced with green-gray Alberene soapstone. [Fig. 16] The Alberene quarries are located in Schuyler, Virginia and are still operational today. As part of the restoration, the soapstone was cleaned, waxed, and buffed to bring back its original honed finish.⁹

Bluestone

The front door entry landing and enclosed porch retain the original Bluestone flooring. The bluestone slabs are laid out in a random ashlar pinwheel pattern with 1/2-inch buff-colored mortar joints. The bluestone in the enclosed porch was cleaned and sealed and is in good condition. The exterior front entrance door landing was enlarged for accessibility and safety. The new landing is surfaced with a mix of the original bluestone slabs and new slabs. Bluestone was/is typically sourced in New York and Pennsylvania.

Radiators

The Benda House retains its original monoflow hydronic heating system: a gas-fired boiler supplies hot water to copper fin-tube convector radiators. The convectors were manufactured by Modine in Racine, WI. In 1937, Modine introduced the “DeLuxe” model used in the Benda House; it was a new convector design with enclosure covers and cabinets that were customized with a selection of die-cast vent grilles. The catalog states: “The number of grilles

⁷ “Door Knobs and Roses” in *Yale & Towne Mfg. Co., Stamford, Conn. Catalog No 29* (1938) 151.

⁸ “Handrails” in *Modern Moldings in Aluminum, J.G. Braun Co., Chicago, Catalog 36* (1940) 4.

⁹ *Architectural Alberene* (Schuyler, Virginia: Alberene Stone Company, 1928). The catalog states: “The heat-resisting qualities of Alberene have made it a standard material for linings and hearths for more than a hundred years. More recently, the distinctive color of the stone, and the ease with which it can be worked, have led to its use as a medium for the development of distinctive mantel designs whether in intricate carving or in the simpler styles. The blue-gray color is a restful one and harmonious in any color scheme.” (n.p.)

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which may be created through the combination of the four elementary grille designs is limited only by the versatility of the architect or the requirements of the individual room.”¹⁰ [Fig. 13] Four types of enclosures were available: Concealed, Wall Cabinet, Floor Cabinet, and Recessed. The Benda House has three of these enclosure types (Floor, Recessed, and Concealed), all with the “Modern” grille option. Over the years, successive owners had repainted the enclosure covers in various colors. During the restoration, all the covers were stripped, repaired, and powder coated in a neutral white finish and reinstalled.

Materials

Flooring and Woodwork

The Benda House retains all its original flooring, baseboards, trim, built-in casework, cabinets, and doors. The original 2-1/4" Red Oak strip flooring was sourced from Tennessee.¹¹ Wall-to-wall carpeting covered the wood floors from the mid-1960s through the late-1980s, and thus they were protected and are in good condition. The wood floors have been refinished with a Golden Oak stain and satin varnish. Baseboards and trim are all full-grain Red Birch. The three-part baseboard design consists of: an angled shoe, a flat base, and an angled cap. Baseboards in some rooms had been painted with white paint but, after stripping and refinishing, were brought back to their original stained finish. A few sections of the baseboards were missing or had been replaced with a different profile. These sections were removed and replaced with new Red Birch baseboards custom made to match the originals. The doors are flat slab Birch doors. Several doors had been painted with white paint by successive owners. These doors were stripped and refinished to return them to their original stained finish. The door frames in the Benda House are flush with the plane of the wall. The edge of the door frames were trimmed with Knapp metal trim and quarter-round moldings.

Original recessed Red Birch built-in drawer cabinets with quarter-round trim moldings located in the bedrooms remain intact. An original recessed Red Birch built-in bookcase with quarter-round trim molding located in the living room remains intact. The quarter-round shape used in all of the Benda House trim moldings was a ubiquitous detail used during the mid to late 1930s as part of a modern streamlined aesthetic.

Windows play an important role in the design of the Benda House as a result of their placement on both the first and second floors. The Fir wood windows are aluminum-clad on the exterior and stained and varnished on the interior.

Integrity

The exterior and interiors of the Benda House retain a high level of architectural integrity in both spatial (plan) and material qualities. The floor plan has not changed over time. Almost all the original materials and details on the exterior and interior of the house have remained intact including the brick, glass block, glazed-clay parapet coping tile, wood flooring, bluestone flooring, fireplace and hearth, built-in cabinetry, baseboards and trim, and aluminum stair railing.

¹⁰ *Beauty in Modine – Concealed Radiation, Bulletin 237-B* (Racine, WI: Modine Mfg. Co., 1937).

¹¹ An embossed wood stamp was discovered on several strips of the original Red Oak flooring. Tennessee was an important Red Oak producing State. See advert: “National Oak Flooring Manufacturers’ Assn. Memphis, Tennessee. NOFMA Certified Oak Floors,” *Pencil Points* (October 1938): 19.

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Alterations

Although the original architectural drawings specified wood-frame casement windows, steel casement windows were installed during construction in 1939. It is assumed that the wood windows were specified in the original construction budget, but during construction the window specification was upgraded to steel windows from Hope's Windows, Inc. of Jamestown, New York. By the mid-1990s, the original steel windows had severely rusted and were removed and replaced with aluminum-clad wood casement windows by the homeowner at that time. An original Hope's steel French door connecting the living room to the porch, remains intact and was restored in 2020. The current windows are in fact closer to the style of the windows specified in Elting's original architectural drawings. The exterior window and trim color of the Benda House alternated between charcoal gray and off-white during successive homeowners with the earliest window finish paint layer found being charcoal gray. Based on this observation, the current windows were repaired and repainted in charcoal gray. In the 1970s the screened porch was enclosed with aluminum sliding glass doors which were subsequently replaced with a French door and windows that correspond to the layout of the original window openings. Additionally, sometime in the 1980s, a first-floor window located to the left of the front entrance door on the North elevation was replaced with a smaller window.

Restoration

The Benda House was recently restored by its current owners. Exterior restoration work included: masonry cleaning and repointing with Type-N mortar with a color additive to match the original lite-buff mortar. The masonry sand used in the current mortar mix is sourced from Channahon, IL. The existing windows and exterior wood trim components were repaired and repainted. [Figs. 7-8] Interior restoration work included repairing and refinishing wood work. Damaged materials or missing parts (such as baseboards and door moldings) were rebuilt as needed. Inappropriately painted wood surfaces (doors, baseboards, cabinets, etc.) were stripped and refinished to reveal their original distinctive wood grain.

Although the original 1938 site plan drawing for the Benda House shows some trees and shrubs around and along the South and East property boundaries, it does not appear to be a comprehensive landscape plan.¹² When the current owners of the Benda House acquired the property, the landscape had grown into a mix of shrubs and unhealthy trees that had very little relation to the scale and the architecture of the house. The addition of a new landscape garden by the current owners re-establishes the relationship between nature and the Benda House while extending the Olmsted, Vaux, & Co vision for the Village of Riverside.

In January of 2023, the Benda House received the 2022 Preservation Award from the Frederick Law Olmsted Society of Riverside (FLOS). It is the only 1930s modern building to receive this award. A forthcoming book by the two owners narrates the history of the house and restoration process: S. Ambrose and M. Sabatino, *Modern, Again. The Benda House & Garden in Chicagoland* (ORO Editions, 2023).

¹² Elting collaborated with landscape architect Franz Lipp (1897–1996) on several residential projects, including Elting's own house in Lake Forest, IL, completed in 1940.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation (if applicable)

N/A

Period of Significance

1938–1939

Architect/Builder

Winston Elting, Architect

Arvid H. Viren, Builder

Significant Dates

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

Francis J. Benda and Sylvia Valha House

The Benda House meets Criterion C for local significance for its architectural style (Modern Movement / International Style) and its period of significance is 1938-39, the timeframe of its design and construction. Architect Winston Elting (1907-68) designed the house for commissioning clients Sylvia Valha (1908-80) and Francis J. Benda (1904-65). The Benda House belongs to a unique group of single-family residential buildings in Chicagoland that reveal the extent with which progressive middle-class clients began to commission architects to design Modern houses.¹³ Although there are several Modern Movement / International Style houses realized during the 1930s in Chicagoland (for example, the Colburn, Dubin, and Fisher Houses on the North Shore), the Benda House is a rare local example of a late 1930s Modern house with a high level of architectural integrity in Chicago's Western Suburbs.¹⁴ The Benda House was commissioned during a time when excitement for Modern architecture, art, and design—generated in part by the *Century of Progress International Exposition* held in Chicago between 1933-34 and *The World of Tomorrow New York World's Fair* between 1939-40—was still very much alive amongst the general public in America.

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

Narrative Description

Village of Riverside

Riverside was developed on land that was originally inhabited by Native Americans and is located in proximity to the historic Chicago portage, a crossroads of trade and communication for Native Americans and European settlers.¹⁵ Riverside owes its name to the Des Plaines River (formerly Aux Plaines) due to its location on the river. The Village of Riverside was incorporated in September 1875, just four years after the Great Fire in 1871 wrought havoc to Chicago's citizens and buildings. Riverside is part of a group of Cities and Villages in Chicagoland established during the late 19th century, all of which were interconnected by railroads and roads to Chicago's Central Business District (The Loop).¹⁶

¹³Susan Benjamin and Michelangelo Sabatino, *Modern in the Middle: Chicago Houses 1929-1975* (New York: The Monacelli Press, 2020).

¹⁴See Benjamin and Sabatino, *Modern in the Middle*, pp. 90-91, 64-67, 58-63.

¹⁵ For a detailed history of the portage see the recent study authored by Riverside resident and former Village President: Benjamin Sells, *A History of the Chicago Portage: The Crossroads that Made Chicago and Helped Make America* (Chicago and London: University of Northwestern Press, 2021). For an early history of Riverside see Herbert J. Bassman, *Riverside Then and Now* (Riverside, IL: Riverside News, 1936) (3rd edition Riverside Historical Commission, 1995); Lonnie Sacchi and Constance Guardi, *Riverside: Images of America* (Charleston, SC: Acadia Publishing, 2012).

¹⁶ Everett Chamberlin, *Chicago and Its Suburbs* (Chicago: T. A. Hungerford & Co., 1874). (Reprint New York: Arno Press, 1974); Marian Ainsworth White, *Book of the Western Suburbs: Homes, Gardens, Landscapes, Highways and Byways, Past and Present* (Chicago: J. Harrison White, 1912). *Illinois: A Descriptive and Historical Guide* (Chicago: A. C. McClurg & Co., 1939) republished as *The WPA Guide to Illinois* (New York: Pantheon Books, 1983), in part. see "Tour 13, Riverside," 540-541; Ira J.

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The cellular shapes that constitute the “Blocks” of Riverside’s *General Plan*, completed between 1868–69 during America’s Reconstruction Era by preeminent American landscape architect Frederick Law Olmsted (1822–1903) and his architect partner Calvert Vaux (1824–95), follow gentle curves that respond to the river thus rejecting the straight lines of a conventional grid.¹⁷ The designers’ deep appreciation of nature led them to name many of Riverside’s roads in honor of artists, gardeners, landscape gardeners/landscape architects, and naturalists.¹⁸ The two flanking roads on the North and West sides of the Benda House lot are named Southcote and Uvedale after British landscape gardeners Philip Southcote (1698–1758) and Uvedale Price (1747–1829) respectively.¹⁹

The Village of Riverside is Olmsted, Vaux, & Co. Landscape Architects first and most comprehensive planned community in North America.²⁰ What makes this “Suburban Village”—the term was used in their *Preliminary Report Upon the Proposed Suburban Village at Riverside, Near Chicago* (1868)—particularly distinctive, especially when compared to post–Second World War suburban “sprawl” that developed nearly eighty years later, is the *General Plan*’s emphasis on a shared landscape.²¹ The *General Plan*, however, did not dictate architectural style, but its authors did conceive of the landscape as a visual buffer.²² They understood the importance of modern utilities (water, gas, electricity) and infrastructure (transportation) to enhance the quality of this residential community.

The Chicago, Burlington and Quincy Railroad (CBQ) tracks running southwest toward Aurora, Illinois, from Chicago’s Union Station traversed the future site of Riverside and were located immediately to the north of the Des Plaines River where the Riverside Business District would later be strategically located.²³ The railroad tracks were

Bach (with Susan Wolfson), *A Guide to Chicago’s Historic Suburbs On Wheels & On Foot* (Athens, Ohio: Ohio University Press, 1981), in part. “Riverside,” 664–679.

¹⁷ Vaux was traveling in Europe when Olmsted first came to Riverside on 19 August 1868, at the invitation of the Riverside Improvement Company. See David Schuyler and Jane Turner Censer, eds., *The Years of Olmsted, Vaux & Company* (Baltimore and London: The Johns Hopkins University Press, 1992), 30. In a letter to Mary, his spouse, he wrote “a river (Aux Plaines) two hundred feet wide flowing slowly on limestone bottom, banks generally sandy and somewhat elevated above the prime level bearing tolerable trees, many nice elms...a village in a park.” Robert W. Heidrich, *Riverside: A Village in a Park* (Riverside: The Frederick Law Olmsted Society of Riverside, 1970), Forward.

¹⁸ Steven Oldeer, *Origins of Riverside Street Names* (Riverside: Riverside Public Library, 1980) (Reprint 2007). Sometime after Olmsted’s death, a road was named in his honor, but no road was ever named in honor of Vaux.

¹⁹ Olmsted read Uvedale Price’s “An Essay on the Picturesque,” (1794) and William Gilpin’s “Picturesque Tours” (1792). Olmsted described them as “books of the last century, but which I esteem so much more than any published since, as stimulating the exercise of judgement in matters of my art, that I put them in the hands of my pupils as soon as they come into our office, saying, ‘You are to read these as seriously, as a student of Law would read Blackstone.’” (Olmsted to Elizabeth Baldwin Whitney, 16 December 1890, *Papers of Frederick Law Olmsted*, 3:366) cited in Robert Fishman, *Bourgeois Utopias: The Rise and Fall of Suburbia* (New York: Basic Books, 1987), 127–133.

²⁰ The historic district includes approximately 1,500 of the 1,600 acres that originally comprised the village site. Riverside was featured by Geoffrey Baer as one of the *10 Towns that Changed America* (WTTW Chicago, 2016). See also David Schuyler and Jane Turner Censer, eds., *The Years of Olmsted, Vaux & Company* (Baltimore and London: The Johns Hopkins University Press, 1992), 29–32. Charles E. Beveridge, Lauren Meier, and Irene Mills, eds., *Frederick Law Olmsted. Plans and Views of Communities and Private Estates* (Baltimore: Johns Hopkins University Press, 2020), 2–9.

²¹ Perry Duis, *Chicago. Creating New Traditions* (Chicago: Chicago Historical Society, 1976), in part. “Planning on the Prairie,” 38–55.

²² Olmsted, Vaux & Co., Landscape Architects, *Preliminary Report Upon the Proposed Suburban Village at Riverside, Near Chicago* (New York: The Aldine Press-Sutton, Bowne & Co., Printers, 23 Liberty Street, 1868) (Reprinted 1982 by The Wicklander Printing Corporation, Chicago, Illinois), 24. Victoria Post Ranney, *Olmsted in Chicago* (Chicago: Open Lands Project, 1972).

²³ Richard C. Overton, *Burlington Route: A History of the Burlington Lines* (Lincoln and London: University of Nebraska Press,

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installed in 1863 and thus provided a strategic incentive for The Riverside Improvement Company (established in 1868) and its President Emery E. Childs to develop Riverside by purchasing a 1,600-acre tract of land.²⁴ Tree-lined roads, originally designed for horse-drawn carriages, would eventually give way to automobiles from the late 1920s onwards. These roads were illuminated with Welsbach (Model n. 36) lamps, initially fueled with naphtha and later with gas, installed throughout Riverside in the late 19th century. The majority of these charming gas lamps are still operational today with several in proximity to the Benda House.²⁵

Shortly after the promulgation of the National Historic Preservation Act of 1966, the “Riverside Historic District/Riverside Landscape Architectural District” was listed in the National Register of Historic Places (1969). It was designated as a National Historic Landmark District in 1970 (National Register number 69000055). The Frederick Law Olmsted Society of Riverside was established in 1969 by founding President Robert W. Heidrich, a resident who wrote and spearheaded the National Register nomination nearly a decade after the Babson Estate was demolished.²⁶ Heidrich was militant in his belief that Riverside should serve as a symbol of resistance to modernist blight.²⁷ The Sesquicentennial of Olmsted’s birth (1822–1903) in 1972 led to a flurry of commemorations including a retrospective of his work at the National Gallery of Art, Washington, D.C. and the Whitney Museum, NYC. In Chicago, *Inland Architect* (May 1972) featured a drawing of the Riverside *General Plan* on its cover with an editorial that read: “Homage to Olmsted.”

Currently, Riverside has three buildings individually listed in the National Register of Historic Places: Frank Lloyd Wright’s Coonley Estate (listed in 1971) and Tomek House (listed in 1999), as well as Frederick C. Withers’ Riverside Stores (Arcade Building) (listed in 2016). Once listed the Benda House will be the only Modern Movement / International Style building in Riverside on the NRHP and therefore serve as an important testament to the Village’s development during the 1930s decade.

Additionally, in 1991, the Village of Riverside adopted a local Historic Preservation Ordinance and authorized a Preservation Commission to recommend eligible buildings and structures to the Village Board of Trustees for designation. As of 2022, Riverside currently has 71 locally designated historic landmarks of which only two buildings are Modern Movement / International Style: Blythe Park School (n. 44) by Perkins and Will/McFadden, Everyly & Associates Landscape (1948) and the Freark House (n. 20) by Vinci and Kenny Architects (1975).²⁸

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²⁴ For a historic overview see: Office of The Riverside Improvement Company, *Riverside in 1871, with a Description of its Improvements Together with some Engravings of Views and Buildings* (Chicago: D. & C. H. Blakely, Printers, 1871). See also Walter L. Creese, *The Search for Environment: The Garden City Before and After* (New Haven, 1966), Julius Gy. Fabos, Gordon T. Milde, & V. Michael Weinmayr, *Frederick Law Olmsted, Sr., Founder of Landscape Architecture in America* (Amherst: University of Mass. Press, 1968), 47–56.

²⁵ See Harold L. Platt, “Gas and Electricity,” in *The Electronic Encyclopedia of Chicago* (Chicago Historical Society, 2005).

²⁶ Robert W. Heidrich, *Riverside: A Village in a Park* (Riverside: The Frederick Law Olmsted Society of Riverside, 1970). See also “‘A Village in a Park,’ Riverside, Illinois,” *Historic Preservation* (April–June 1973): 28–33. This article contains the following biographical overview: “Mr. Heidrich was founding president of the Frederick Law Olmsted Society from 1968–1970 and was a director of the National Olmsted Sesquicentennial Committee. He spearheaded the campaign to obtain landmark designation for Riverside.” (p. 31).

²⁷ Heidrich, *Riverside. A Village in a Park*, Forward.

²⁸ Richard Ray, *Riverside Local Historic Landmarks* (n.p. c. 1990s).

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In the Benda House, Winston Elting brought European-inspired Modernism in dialogue with an American Organicism (Prairie School). In so doing, Elting extends, into the first half of the 20th century, the philosophy of living with designed nature underlying the vision of the *General Plan*. The Benda House was realized during the late 1930s when the austerity of the depression decade was beginning to recede but before anxieties generated by the onset of the Second World War would dampen a mood of optimism and industriousness. The Benda House, most likely Elting's first independent residential commission, is designed with climate and wellness in mind.²⁹ His approach to siting (and the design of the different facades) shares similarities to a number of other modern houses of the same period. For example, the North-facing Street elevation of Frank Lloyd Wright's groundbreaking one-story Herbert and Katherine Jacobs Usonian House in Madison, Wisconsin (1937) (NRHP, 1974) is virtually blank, save a band of clerestory windows that runs under the deep overhanging roof eave. The North-facing Street façade of Alvar Aalto's House and Studio (1936) in Helsinki, Finland, also follows a similar approach; the library and office are positioned in the front of the building with only a small window, whereas the spacious living room on the South side of the house is illuminated and receives warmth from the sun through large picture windows. Additionally, there are some material and spatial similarities between the Benda House and Ludwig Mies van der Rohe's acclaimed Lange and Esters Houses in brick completed in 1927–28 in Krefeld, Germany. It is possible that Elting may have become aware of the modern houses outside of the US during his architectural studies and travels in Europe or simply might have seen them published in periodical or books.

The Modern Movement / International Style in Chicago and the USA

The design of the Benda House began in 1938, the same year in which Mies arrived to Chicago from Germany to begin his transformative role as Director of the Department of Architecture at the Armour Institute (subsequently renamed, Illinois Institute of Technology, IIT). Many Chicago architects of Elting's generation were influenced both directly and indirectly by Mies's approach to architectural education and architecture in terms of materials, space, and structure. Many of these architects also simultaneously looked to Frank Lloyd Wright for inspiration.

Modern Movement / International Style houses struggled for acceptance by the general public. For example, in *Choosing a Modern House* (New York: The Studio Publications Inc., 1939), author R. Myerscough-Walker discusses contrasting tastes in Chicago over modern architecture and traditional styles. He compares a neo-traditional house designed by Ralph E. Stoetzel in Chicago to a modern house designed by James F. Eppenstein in Ravinia (Chicago) and writes: "In America there are, at one and the same time, most traditional and most progressive designs. I would hazard a guess that if the photographs on these two pages were shown to all those people about to build a house, the great majority would plump for the above design; and for the reasons which we have gone into—its familiarity and qualities which we have been brought up to consider right and in good taste. It is, in effect, a 1938 version of the Georgian style which reached its height 150 years ago" (p. 10).³⁰

Even before Chicagoans attended the *Century of Progress International Exposition* (1933–34), it is worth noting that the *Modern Architecture: International Exhibition* held at the Museum of Modern Art (MoMA) in New York (February to March, 1932) was also shown during the summer of that same year in the galleries of the former Sears flagship State Street store in Chicago's Loop.³¹ The curators and authors, Henry-Russell Hitchcock and Philip

²⁹ Paul Overy, *Light, Air and Openness: Modern Architecture Between the Wars* (London: Thames & Hudson, 2007). See also Anthony Denzer, *Pioneering Sustainable Design: The Solar House* (New York: Rizzoli, 2013); Daniel A. Barber, *A House in the Sun: Modern Architecture and Solar Energy in the Cold War* (New York and London: Oxford University Press, 2016).

³⁰ See Lisa D. Schrenk, *Building a Century of Progress: The Architecture of Chicago's World's Fair* (Minneapolis and London: University of Minnesota Press, 2007), in part. "The Definition of Modern Architecture in the United States," 12–13.

³¹ See Benjamin and Sabatino, *Modern in the Middle*, footnote 17, p. 267.

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Johnson, of the accompanying catalogue, revised it as a book entitled *The International Style: Architecture Since 1922*; they included three Chicago-based architects: Howard Fisher, George Fred Keck, and Henry Dubin, all of whom designed early modern houses in Chicago during the 1930s.³²

The late 1930s was an important period for the development of modern domestic architecture in different American regions and cities by American and émigré architects. In addition to Mies in Chicago, Walter Gropius arrived in Cambridge/Boston to begin as Chairman of the Department of Architecture at Harvard University. Between 1937–38, Gropius designed a house for his family in Lincoln, MA. It was among the seventeen houses discussed by the editors of the July 1939 issue of *Architectural Forum* as evidence that modern domestic architecture, initially introduced in Europe, was finally being realized in the USA with substantial adaptation to different building traditions and societal expectations. The 1939 editorial reads: “There are recent polls, which show a consistent consumer opinion of 40 odd percent favorable to the modern house, some four times the figure of a few years back,” and goes on to assert that “The modern house today is no longer the frigid white symbol of a small cult, and in changing it has immeasurably broadened its appeal.”³³ Despite a flat roof and simple massing for the Gropius House just outside Boston, most of the primary materials (wood for the structure and cladding) and building techniques used for the house were typical of the traditional New England “saltbox.” Gropius, like several other American-trained architects at the time, was beginning to adapt Modern Movement / International Style to the social, cultural, and economic realities of American society. Two important books published in the early 1940s and co-written by architect James Ford and sociologist Katherine Morrow Ford—*The Modern House in America* (1940) and the companion volume *Design of Modern Interiors* (1942)—acknowledge the evolution of the American house and its interiors. The Fords’ anthology includes, among others, the same Chicago-based architects (Deknatel, Keck, and Maher) discussed in the July 1939 issue of *Architectural Forum*.

Since the architect of the Benda house combined cues from two important approaches —the Modern Movement / International Style and the Prairie School— the design reflects a unique Chicago synthesis in the history of domestic architecture in the United States.

Domestic Architecture in Riverside

Within Chicagoland and the Midwest, the Village of Riverside was a site of innovation in domestic architecture during both the late 19th and first half of the 20th century, witnessing a flourishing of styles associated first with Victorian-era Historicism and later with the Arts & Crafts, Prairie School, Moderne, and Midcentury Modern. The Benda House is a unique exemplar of Modern Movement / International Style within Riverside’s domestic

³² For announcement of the exhibition see: *Chicago Daily Tribune*, Sunday, 12 June 1932, 63. See also: Terence Riley, *The International Style: Exhibition 15 and the Museum of Modern Art* (New York: Rizzoli, 1992). See Barry Bergdoll, “Layers of Polemic: MoMA’s Founding International Exhibition Between Influence and Reality” in Alfred H. Barr Jr., Henry-Russell Hitchcock, Jr., Philip Johnson, and Lewis Mumford, *Modern Architects* (New York: Museum of Modern Art with Norton, 1932; reprint: Lisbon: Babel, 2011), An Introduction, 23–30. Alfred H. Barr Jr., *Modern Architects*, 22: Henry Dubin is incorrectly referred to as “Harry.” Joanna Merwood-Salisbury, “American Modern: The Chicago School and the International Style at New York’s Museum of Modern Art,” in *Chicagoisms: The City as Catalyst for Architectural Speculation*, eds. Alexander Eisenschmidt with Jonathan Mekinda (Zurich: Park Books, 2013), 116–129. See also William H. Jordy, “The International Style in the 1930s” in *Symbolic Essence and Other Writings on Modern Architecture and American Culture*, ed., Mardges Bacon (New Haven: Yale University Press, 2005) 151–58. See also William H. Jordy, *American Buildings and Their Architects: The Impact of European Modernism in the Mid-Twentieth Century Volume 5* (Garden City, NY: Doubleday, 1970).

³³ *Architectural Forum* 71, no. 1 (July 1939): 1–2.

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architecture. This claim is based on an exhaustive survey of houses in Riverside conducted by Michelangelo Sabatino and Kim Freeark using the structure files of the Riverside Historical Museum. The Riverside Historical Museum holds individual files with dates/owners (past and present) for every structure within the Village of Riverside boundaries.

During the late 19th and early 20th century, a number of distinguished Prairie School houses were designed in Riverside by Louis H. Sullivan with George G. Elmslie (Babson Estate, c. 1906, demolished 1960), Frank Lloyd Wright (Coonley Estate, c. 1908, Tomek House, c. 1906), William Drummond (Thorncroft, c. 1912), Joseph L. Silsbee (Palmer, c. 1893), Talmadge and Watson (Fred Babson, c. 1908), and Dwight Perkins (Lawrence, 1893). Arts & Crafts houses are also present in Riverside such as the Heilbron Residence (c. 1936) by the Architect R. Harold Zook. From the late 1920s to the 1960s, a small group of “modern” houses contributed to Riverside and were designed by a range of architects: Howard Fisher, General Houses, Inc, (1934), Chlumsky House (Weinder & Balaban, 1938), Saint Mary Convent (Belli & Belli, 1959), Pivecka House (Roy Binkley, 1962), and Freeark House (Vinci and Kenny, 1975). Additionally, the Blythe Park School (Perkins and Will/McFadden, Everyly & Associates, 1948) received considerable recognition in both the general and specialized press.³⁴

In addition to architect-designed houses, Riverside’s domestic landscape is characterized by a variety of vernacular types ranging from the American Foursquare and Bungalows to Ranch.³⁵ Additionally, Riverside’s roads host many mail-order kit homes and-or pattern-book homes (Garrison Colonial and Dutch Colonial, Georgian, Queen Anne, Gothic, Italianate).³⁶ Riverside resident and former Village President William A. Radford, established The Radford Architectural Company in 1902 with a business office located in Riverside’s Arcade Building. At least two Radford-designed mail-order kit houses were realized for Riverside clients (*Radford American Homes*, 1903, Design no. 121).³⁷

Construction Timeline

The Benda House property was surveyed on 23 March 1938 by surveyor Adolph Vlk of Cicero, IL. The architectural drawings are dated May 23, 1938, by Winston Elting.³⁸ The building permit for the house was issued in July 1938 to

³⁴ Clifford B. Hicks, “Look What’s Happened to the Little Old Schoolhouse!” *Popular Mechanics Magazine* 94, no. 3 (September 1950): 132–139. Alfred Roth, *The New Schoolhouse* (New York and Washington: Frederick A. Praeger, 1958) (revised ed. 1966), in part. “Park-Side School. Riverside (Illinois) 1949/50. Perkins & Will architects Chicago,” 117–122.

³⁵ Dominic A. Pacyga and Charles Shanabruch, eds., *Chicago Bungalow* (Chicago: The Chicago Architecture Foundation, 2001). Unlike neighboring Berwyn where the Central Berwyn Bungalow Historic District (National Register of Historic Places, 18 August 2015) is characterized by over a thousand brick Bungalows, Riverside has a relatively small number.

³⁶ Rose Thornton and Dale Patrick Wolicki, *Montgomery Ward’s Mail-Order Homes* (Norfolk, VA: Gentle Beam Publications, 2010). Katherine Cole Stevenson and H. Ward Jandl, *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company* (New York: John Wiley & Sons, Inc., 1986). Rosemary Thornton, *Sears Homes of Illinois* (Charleston, SC: The History Press, 2010).

³⁷ See Daniel D. Reiff, *Houses from Books: Treatises, Pattern Books, and Catalogs in American Architecture, 1738–1950: A History and Guide* (University Park: The Pennsylvania State University Press, 2000), in part. “The Radford Architectural Company,” 150–171.

³⁸ The architectural blueprint drawings completed by Elting in 1938 for the Benda House were passed on through subsequent owners of the house. The title block at the right-hand corner of the set of architectural drawings for the Benda House reads: “Winston Elting Architect. 333 N. Michigan Ave. Chicago. Illinois.” Unfortunately, there are no photographs taken of the Benda House immediately upon completion in 1939. After extensive research it appears that the Benda House was never published in architectural or trade journals.

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Barbara Molkup, with a budget of \$14,200 (\$260,000 in 2022). Sylvia and Francis Benda purchased the property from Molkup.³⁹ Construction began in August 1938. The aerial survey of November 1938 shows the volume of the house taking shape, thus making it likely that the Bendas moved into the house by the summer or fall of 1939.⁴⁰

Commissioning Client and Subsequent Residents of the Benda House

The Benda House has been in continuous occupancy from its completion in 1939 to the present. The different cultural backgrounds and range of professional identities of the individuals who lived in the house reflect the diversity of American society during the period. Following the commissioning owners' occupancy between 1939–66, the Benda House has had four subsequent owners and their family members: Vidvuds and Rute Medenis (occupancy 1966–73); Joseph M. and Catherine S. Johnson (occupancy 1973–87), James and Darlene Nawrocki (occupancy 1987–2015), and Serge Ambrose and Michelangelo Sabatino (occupancy 2014–Present).

By the late 1930s when the Bendas arrived to Riverside from Oak Park, eight years after they were married in 1930, many Bohemians/Czechs were moving to nearby cities such as Berwyn and Cicero. The Bohemians/Czechs (and to a lesser degree Slovaks) had such a significant presence in Chicagoland that the *Century of Progress International Exposition*, spearheaded by Mayor Anton Joseph Cermak, a Bohemian by birth, featured a strikingly modern “Czechoslovak” pavilion designed by Czech architect Kamil Roškot sited in a prominent position flanking the East entrance of the Doric colonnade of Soldier Field.⁴¹

Francis J. Benda was raised in the Czech and Slovak neighborhood of South Lawndale on Chicago's West Side. The historic Pilsen neighborhood (and later Lawndale) were the epicenters of Bohemian life during the late 19th century. Benda attended Carter Henry Harrison Technical High School in the same neighborhood. His parents were born in Bohemia: his father worked in Chicago's important confectionary industry as a “candy jobber” and his mother was a homemaker.⁴² Benda attended the University of Illinois (Urbana Champaign) graduating in 1925 obtaining a B.S. (Floriculture, Department of Horticulture, College of Agriculture) and subsequently a J.D. at the Northwestern University Law School in 1928. He began practice in Chicago as an assistant Corporation Counsel (1931–33) and subsequently was appointed Master in Chancery, Circuit Court of Cook County, IL, 15 Feb 1933 and reappointed for terms of 2 years, 1934, 1936, and 1938. He was a Member of Illinois State and Chicago Bar Associations, Bohemian Lawyers Association, Phi Alpha Delta, Order of the Coif, and a registered Democrat.⁴³ Benda served on Riverside Brookfield “High School Board of Education” from 1944–55.

Sylvia Valha was also of Bohemian heritage. She was mother of three children: Beatrice F. Benda (1931–2003), graduated from Riverside Brookfield High School, class of 1949; Alice Lillian Benda died in infancy (1933), and Thomas John Benda (1935–2005), graduated from Riverside Brookfield High School, class of 1953. Despite repeated research efforts, more information about her educational and professional history has not been located. Francis and Sylvia Benda are buried at the Bohemian National Cemetery in Chicago, at the Valha family gravesite.

³⁹ *Riverside News*, 28 July 1938, 1.

⁴⁰ U.S. Department of Agriculture, Aerial Photography Index, Cook County, Illinois, Nov 1938.

⁴¹ See *World's Fair Memorial Czechoslovak Group (Czechs and Slovaks) International Exposition Chicago, 1933* (Chicago: Czechoslovak Group, 1933), 181. Malynne Sternstein, *Czechs of Chicagoland* (Charleston, SC: Arcadia Publishing, 2008), 89.

⁴² 1920 US Census.

⁴³ *Who's Who in Chicago and Vicinity. Enlarged to Include the Entire State of Illinois* (Chicago: The A. N. Marquis Company, 1941). Initial research regarding the Benda and Valha families was provided in 2017 by volunteer genealogist Dolores Benes Duy at the Czech & Slovak American Genealogy Society of Illinois (CSAGSI), Paul M. Nemecek Genealogy Collection hosted by the Riverside Public Library.

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The second owners of the Benda House, Vidvuds and Rute Medenis, were both medical doctors born in Riga, Latvia and immigrated to the United States in 1951.⁴⁴ Both already lived in Riverside in a nearby house on 462 Uvedale Rd when the Benda House came up for sale in 1966. They purchased it from Sylvia Benda who was recently widowed. Rute Medenis (1921–2006) began her medical studies at the University of Riga but was interrupted by the Second World War. She fled to Germany and eventually studied medicine in Dusseldorf, graduating in 1948 and immigrating to the United States with her husband Vidvuds. Her daughter Ismene Munch is their only surviving child and currently lives in the neighboring Village of Broadview. In October 2022, she visited the Benda House and shared photos of when she lived in the house that revealed some interior and exterior details from the mid 1960s.

[Fig. 9]

Information about the third set of Benda House owners, Joseph M. and Catherine S. Johnson (occupancy 1973–87) is scarce. The fourth homeowners, Jim and Darlene Nawrocki, informed us that Joseph was a horse trainer at the Hawthorne Race Track in nearby Cicero, Illinois. At this point no information is readily available about Catherine S. Johnson. The fourth homeowners, James (b. 20 Dec. 1946) and Darlene (b. 22 April 1949) Nawrocki (occupancy 1987–2014) are a creative couple who had two children shortly before moving into the Benda House. Both were born in Chicagoland and both were trained at the Chicago Academy of Fine Arts obtaining four-year Bachelor degrees during the late 1960s. During James's (aka Jim) first 10 professional years, he was employed at the Leo Burnett advertising agency (serving on the team that created the Pillsbury Doughboy); for the remaining nearly 30 years of his career, Jim worked at DDB (Doyle Dane Bernbach) serving clients ranging from McDonalds and Budweiser to State Farm. Darlene was first employed with Visual Technics in Chicago as a Graphic Designer and subsequently worked as a freelance designer from her Riverside residence.

The fifth and current owners are Serge Ambrose and Michelangelo Sabatino (occupancy 2014–present). Ambrose trained as an architect and engineer and is focused on contemporary design and modern architectural heritage. He served as a commissioner on the Riverside Historical Commission and as the Docomomo US/Chicago Board Chair from 2016–2020. Sabatino is an architectural historian, curator, and preservationist whose research and writing focuses primarily on modern architecture and the built environment. He is Professor of Architectural History and Historic Preservation at IIT's College of Architecture where he directs the PhD program and is the inaugural John Vinci Distinguished Research Fellow. He serves on the Board of Directors of Docomomo US.⁴⁵

Exterior Materials

Brick

The "Autumtints" brick used on the exterior of the Benda House was marketed as an affordable alternative to face brick so that it could be used on all sides of a building as opposed to just the front façade. The sales brochure states: "If you build with Autumtints Brick your building dollar will stretch farther, for your building can be faced all around at little or no additional cost over the 'dressed up front' type of design," and "These are brick which, although

⁴⁴ <https://www.legacy.com/us/obituaries/chicagotribune/name/rute-medenis-obituary?id=2460653>

⁴⁵ See Docomomo US and Docomomo US/Chicago websites for description of their missions: "Docomomo US is a non-profit organization led by a national Board of Directors and staff that represents a union of regional chapters that share its members' knowledge of and enthusiasm for modern architecture and design." "As a regional chapter, Docomomo Chicago's membership encompasses the Chicago metropolitan area, including neighboring counties in Wisconsin and Indiana and the greater state of Illinois."

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they are manufactured by the common brick process, are characterized by a range of lovely, special color tones, similar to those seen in a forest after the first touch of frost.” It is worth noting that Elting worked briefly for Chicago-based architect Andrew Rebori (1886–1966) during the same time Rebori was designing the House for Brick Manufacturers’ Association of America (1933) showcased at the *Century of Progress International Exposition*. Rebori, like many architects of his generation in Chicago, used exposed bricks extensively. See for example to his distinctive Moderne buildings such as the Fisher Studio Houses (1936) and the Florsheim Mansion (1938). A younger generation of architects who identified as modern, whose work Elting was acquainted with, also employed bricks (Chicago common brick and other types) to express simplicity in the volumes of the houses they designed during the 1930s decade. In most instances, the brick was not coated with paint or stucco so as to enhance the natural warmth of the material: see for example Howard T. Fisher’s Fisher House (1929) in Winnetka, Paul Schweikher’s Home and Studio (1938) in Schaumburg, and Bertrand Goldberg’s Heimbach House (1939) in Blue Island on Chicago’s South Side.⁴⁶

Glass Block

Elting made modest use of glass block in the Benda House as well as in his own house in Lake Forest (1940), where he introduced glass block on the front street façade to provide light and privacy to a gallery connecting the bedroom wing to the rest of the house. Glass block was introduced to the North American residential construction market at the 1933–34 *Century of Progress International Exposition* in Chicago.⁴⁷ At the Exposition, Owens-Illinois constructed their “Owens-Illinois Building” primarily out of glass block. The structure was designed by architect Eloy Ruiz and located in the Home & Industrial Arts Group section, in between the Brick Manufacturers Assoc. Super-Safe Home (architect Andrew Rebori) and the Florida Tropical Home (architect Robert Law Weed). It is likely that many prospective builders and homeowners would have seen this building at the Exposition and have been awed by its spectacle of glass and light. Modern architects embraced the use of glass block from the 1930s onwards for light and privacy within their domestic architecture. For those architects who made use of glass block, it allowed them to dematerialize traditional masonry while avoiding the total transparency typical of plate glass. Recall for example, the bold semi-circular staircase of the Bruning House (1936) in Wilmette and the curves of the Cahn House (1937) in Lake Forest, both by George Fred Keck.⁴⁸

Architect

Winston Elting (1907–68) was born in the Village of Winnetka on Chicago’s affluent North Shore where he lived with his family in a house (demolished) designed by Arts and Crafts–architect Howard Van Doren Shaw that his father Victor and mother Marie commissioned in 1908.⁴⁹ [Fig. 10] Elting attended The Hotchkiss School, a private residential high school in Connecticut, and graduated from Princeton University (A.B.) in 1929 and then trained in architecture at the École des Beaux Arts in Paris from 1929–32. In between he spent a year (1931) at the American

⁴⁶ Benjamin and Sabatino, *Modern in the Middle* (2020), pp. 58-63, 96-103, 108-111.

⁴⁷ Before the introduction of glass block, Luxfer Prism Glass was used by Prairie School architects in Chicago (several Riverside storefronts located in two-story, 1910s–20s commercial-residential buildings on E. Burlington Street still have Luxfer Prism Glass transoms in place). See Dietrich Neumann, “‘The Century’s Triumph in Lighting’: The Luxfer Prism Companies and Their Contribution to Early Modern Architecture,” *Journal of the Society of Architectural Historians* 54, no. 1 (March 1995): 24–53; Dietrich Neumann, “Translucent vs. Transparent: Glassblocks and Prism Glass at the Beginning of Modern Architecture,” in, *GlassBlock and Architecture*, ed. Rossella Corrao (Florence: Alinea Editrice, 2010), 11–26.

⁴⁸ Benjamin and Sabatino, *Modern in the Middle* (2020), pp. 76-77, 84-89

⁴⁹ Stuart Cohen, *Inventing the New American House* (New York: The Monacelli Press, 2015), 235. The Faurot Residence (1912) is the only building designed by Howard Van Doren Shaw in Riverside.

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Academy in Fontainebleau and traveled throughout Northern Europe likely visiting various historic and modern buildings.

After being employed as a draftsman for Holabird & Root (1932–33), Elting served as a designer with Andrew N. Rebori (1933) for the *Century of Progress International Exposition*. After this, Elting worked first as designer, eventually being elevated to an associate, with Granger & Bollenbacher (1933–37). Elting was a sole practitioner from 1937 until 1940, during which time he designed the Benda House which is most likely his first independent residential commission. During this time, he also designed a house for his own family (1940) in Lake Forest.⁵⁰ Elting eventually entered into partnership with Paul Schweikher and Theodore Lamb (1940–42). [Fig. 11] Lamb died tragically in 1943. Between 1942–45 Elting served in the Navy (Great Lakes Naval Station, Southwest Pacific, and the Philadelphia Navy Yard). In 1945 Elting resumed practice with Paul Schweikher until 1953 when Schweikher left Chicago for the Chairmanship of the Yale School of Architecture.

During their eight-year partnership, the firm worked in Schweikher's Home and Studio in Schaumburg (Roselle). Their work garnered considerable national recognition and was widely published in professional journals, books, and exhibitions (Renaissance Society, MoMA). Several architects, such as Bertrand Goldberg, who were employed by Schweikher and Elting would go on to have distinguished careers of their own. An exhibition held in spring of 1949 at the Renaissance Society at the University of Chicago featured the work of Schweikher and Elting. The fact that the Benda House was not included in this overview is likely proof of the fact that it was indeed an independent commission received by Elting. Exhibition curator Meyric R. Rogers from the Art Institute of Chicago wrote: "The essential quality of their works as demonstrated here is its direct approach to the particular task and its use of the simplest materials to that end."⁵¹ Describing an ideal house they were commissioned to design for *LIFE* magazine in 1947, Schweikher and Elting asserted: "The living room and dining area and the bedrooms face the rear and look out upon the garden through plate-glass windows. Thus, the rooms in which people spend most of their time are always bright and cheerful and become almost a part of the garden." ("Three Modern Houses," *LIFE* (28 April 1947), p.78). Although the LIFE House design was not realized, it uses the same approach to siting that Elting adopted for the Benda House completed some eight years earlier.

Both Schweikher and Elting chose to complement their professional practices with professorships: Schweikher at Yale University and Carnegie Mellon University and Elting at the University of Illinois Chicago. Among the numerous high-profile publications in which their work is featured during the postwar years is Henry-Russell Hitchcock and Arthur Drexler, *Built in USA. Post-War Architecture* (New York: Museum of Modern Art, 1952), a catalogue published in conjunction with an exhibition of the same name held 20 January–15 March 1953 at MoMA. (Schweikher and Elting's Louis C. Upton House in Paradise Valley, Arizona (1950) is featured on pages 100–01). An Argentinian journal dedicated an entire issue to the work of Schweikher and Elting: *Nuestra Arquitectura* 213, no. 4 (April 1947). Elting continued to practice with various other individuals after the dissolution of his partnership with Schweikher and ended his solo career with the award-winning Stornaway House (McLennan Residence) in Ligonier, Pennsylvania, selected for *Architectural Record's Record Houses* of 1965 (May 1965).

Jumpstarted by the polemical exhibition "Chicago Architects," curated by Stuart Cohen and Stanley Tigerman (1976), local historians began to assess Chicago architects' multifaceted contributions to modern architecture thanks also to the launch of Betty Blum's Oral History Project at the Art Institute of Chicago. By this time Elting was dead and

⁵⁰ "House in Lake Forest, IL.," *Architectural Forum* 72, no. 1 (January 1941): 44–46.

⁵¹ Meyric Rogers, "The Work of Schweikher and Elting," (Chicago: Renaissance Society, 1949) published in conjunction with the exhibition *Schweikher and Elting, Architects* held March 21–April 4, 1949 at the Graham Foundation for Advanced Studies in the Fine Arts and cosponsored by the Foundation and the Art Institute of Chicago, accessed May 8, 2019, renaissancesociety.org.

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Schweikher, the more charismatic and self-promoting of the two, tended to minimize Elting's contributions, implying that Elting's role in the firm's architectural identity was very limited and that his efforts were mainly directed to acquiring clients through his social connections and overseeing building projects. Even in Stuart Cohen's catalogue, only Schweikher, not Elting, appears in the bios accompanied with headshots. Betty Blum's interview, "A Regale of Tales," published in *Inland Architect* (November–December 1984) pp. 36–41, mentions tensions between the two former partners. John Zukowsky, ed., *Architecture in Context: The Avant-Garde in Chicago's Suburbs. Paul Schweikher and William Ferguson Deknatel* (Chicago: Graham Foundation for Advanced Studies in the Fine Arts and Art Institute of Chicago, 1984) also omits Elting's name from the catalogue's title.⁵²

Adding to the difficulty of assessing Elting's contributions before, during, and after his association with Schweikher, including the Benda House, is the fact that his archives have been lost. On the other hand, the Paul Schweikher Papers are housed in the Syracuse University Libraries and the Paul Schweikher Collection in the Arizona State University Library and available for researchers.

Builder

The building contractor for the Benda House was the Swedish-born, Arvid Helge Viren of Berwyn, IL.⁵³ While refinishing built-in wood cabinets in the Benda House, the current owners found A. H. Viren's handwritten name on the back of one of the cabinets along with the cabinet maker's "Union Made" mark. The first documented reference of A. H. Viren working in Riverside was as the building contractor for the Riverside Public Library located at 1 Burling Road, completed in 1931 and designated as the first local Riverside Landmark in 1991.⁵⁴ Following the construction of the Riverside Public Library, Viren advertised extensively in the *Riverside News* (from the 1930s through the 1940s) and generated considerable business building houses in Riverside.⁵⁵

Summary

The Benda House meets Criterion C in the area of Architecture and its period of significance is 1938–39, the date of its design and construction. It retains a high level of historic architectural integrity and is a rare exemplar of Modern Movement / International Style residential architecture in Chicago's Western Suburbs. The Benda House reveals how Chicago-based architects like Winston Elting combined ideas about European modernism with American Organicism

⁵² See Betty Blum's oral history published in 1984 and subsequently revised in 2002: Robert Paul Schweikher, *Oral History of Robert Paul Schweikher. Interviewed by Betty J. Blum, Compiled under the Auspices of the Chicago Architects Oral History Project, the Ernest R. Graham Study Center for Architectural Drawings, Department of Architecture, the Art Institute of Chicago* rev. ed. (Chicago: Art Institute of Chicago, 2000). "Recent Work by the Office of Paul Schweikher and Theodore Warren Lamb, Associated Architects," *Architectural Forum* 71, no. 5 (November 1939): 350–366.

⁵³ Born in Sweden, Viren lived with his wife Signe and their three sons, Robert, Louis, and Fred at 3201 Maple Ave. in Berwyn. Source: 1940 Census US Census.

⁵⁴ In August of 1930, Viren was awarded the general contract for construction of Riverside Public Library (for \$51,630). Source: Sharon Shroyer, The Riverside Public Library—Timeline of important dates, 2011. (*Riverside News*, 7 Aug 1930, 1). The architect was O'Conner, O'Conner and Martin.

⁵⁵ Dr. G. E. Carlson house, 301 N Delaplaine Rd. (1943), \$18,000 budget (*Riverside News*, 5 Feb 1942, 1); Mrs. Mario St. Cyr. house, 216 Millbridge Rd. (1946), \$15,000 budget (*Riverside News*, 10 Jan 1946, 1); Mr. Cech house, 505 Uvedale Rd. (1946), \$10,000 budget (*Riverside News*, 10 Jan 1946, 1); Dr. Vita house, 311 Shenstone Rd. (1939), \$6,500 budget (*Riverside News*, 1 Dec 1938, 1); Frank H. Thorne house, 237 (231) Bloomingbank Rd. (1937), \$19,350 budget (*Riverside News*, 13 May 1937, 1); H Scheber house, 260 Shenstone Rd. (1942), \$8,200 budget (*Riverside News*, 9 Oct 1941, 1); 333 Addison Rd., \$12,500 budget (*Riverside News*, 2 Jan 1941, 1).

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during the 1930s and adapted these ideas to the climate and building traditions of Chicago and the Midwest. Just like other important Modern Movement / International Style houses realized during this period in different cities of America, the Benda House is both “site specific” and cosmopolitan in aspiration. Elting used both traditional and modern materials to achieve comfortable and inspirational spaces for modern living. Through a recently completed restoration aimed at returning the house’s exteriors and interiors to their original modern aesthetic, the distinctive Benda House is now, *Modern, Again*.⁵⁶

⁵⁶ A more detailed discussion on the Benda House is provided in the forthcoming book: S. Ambrose and M. Sabatino, *Modern, Again: The Benda House & Garden in Riverside* (ORO Editions, 2023).

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Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned):

Benda House
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10. Geographical Data

Acreeage of Property Less than one

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

Latitude/Longitude Coordinates

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

1	<u>41.838840</u>	<u>-87.813265</u>	3	_____	_____
	Latitude	Longitude		Latitude	Longitude
2	_____	_____	4	_____	_____
	Latitude	Longitude		Latitude	Longitude

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

Parcel 1 – the Westerly 25 feet of Lot 8 and all of Lot 9 in the re-subdivision of Lots 1283 and 1299 in Block 33 in the 3rd Division of Riverside in the South 1/2 of Section 25, Township 39 North, Range 12 East of the 3rd Principal Meridian, in Cook County, Illinois. Parcel 2 – Lot 1284 (except the South 75 feet as measured on the Westerly and Easterly lines of said Lot) in block 33 in the 3rd Division of Riverside in the South 1/2 of Section 25, Township 39 North, Range 12 East of the 3rd Principal Meridian, in Cook County, Illinois, except the Easterly 50 feet of the Northerly 25 feet and except the Westerly 75 feet of the Easterly 125 feet of the Northerly 25 feet thereof.

Boundary Justification (Explain why the boundaries were selected.)

The nominated area includes the entire property historically, presently, and visually associated with the Benda house and excludes surrounding properties under different ownership.

11. Form Prepared By

name/title Serge Ambrose and Michelangelo Sabatino date April 3, 2023
organization Architect and Architectural Historian telephone _____
street & number 211 Southcote Rd email _____
city or town Riverside state IL zip code 60546

Benda House

Name of Property

Cook, Illinois

County and State

Additional Documentation

Submit the following items with the completed form:

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

Benda House
Name of Property

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Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	<u>Benda House</u>		
City or Vicinity:	<u>Riverside</u>		
County:	<u>Cook</u>	State:	<u>IL</u>
Photographer:	<u>Serge Ambrose</u>		
Date Photographed:	<u>2022</u>		

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

Photos

- | | |
|----------|--|
| 1 of 23 | North Elevation |
| 2 of 23 | View of Front Entrance |
| 3 of 23 | View from North East |
| 4 of 23 | View from North West |
| 5 of 23 | West Elevation |
| 6 of 23 | View from South West |
| 7 of 23 | South Elevation |
| 8 of 23 | Staircase with Aluminum Railing |
| 9 of 23 | Living Room |
| 10 of 23 | Living Room, Fireplace Detail |
| 11 of 23 | Built-in Bookcase |
| 12 of 23 | Dining Room |
| 13 of 23 | Kitchen |
| 14 of 23 | Porch |
| 15 of 23 | Powder Room/Bathroom |
| 16 of 23 | Original Steel French Door |
| 17 of 23 | Second Floor Stair Landing |
| 18 of 23 | Original Doors |
| 19 of 23 | Original Door Hardware |
| 20 of 23 | Corner Window Detail and Original Modine Convector |
| 21 of 23 | Built-in Cabinetry |
| 22 of 23 | Original Baseboard |
| 23 of 23 | Original Modine Convector |

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Property name: Benda House
Illinois, County: Cook

List of Figures

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

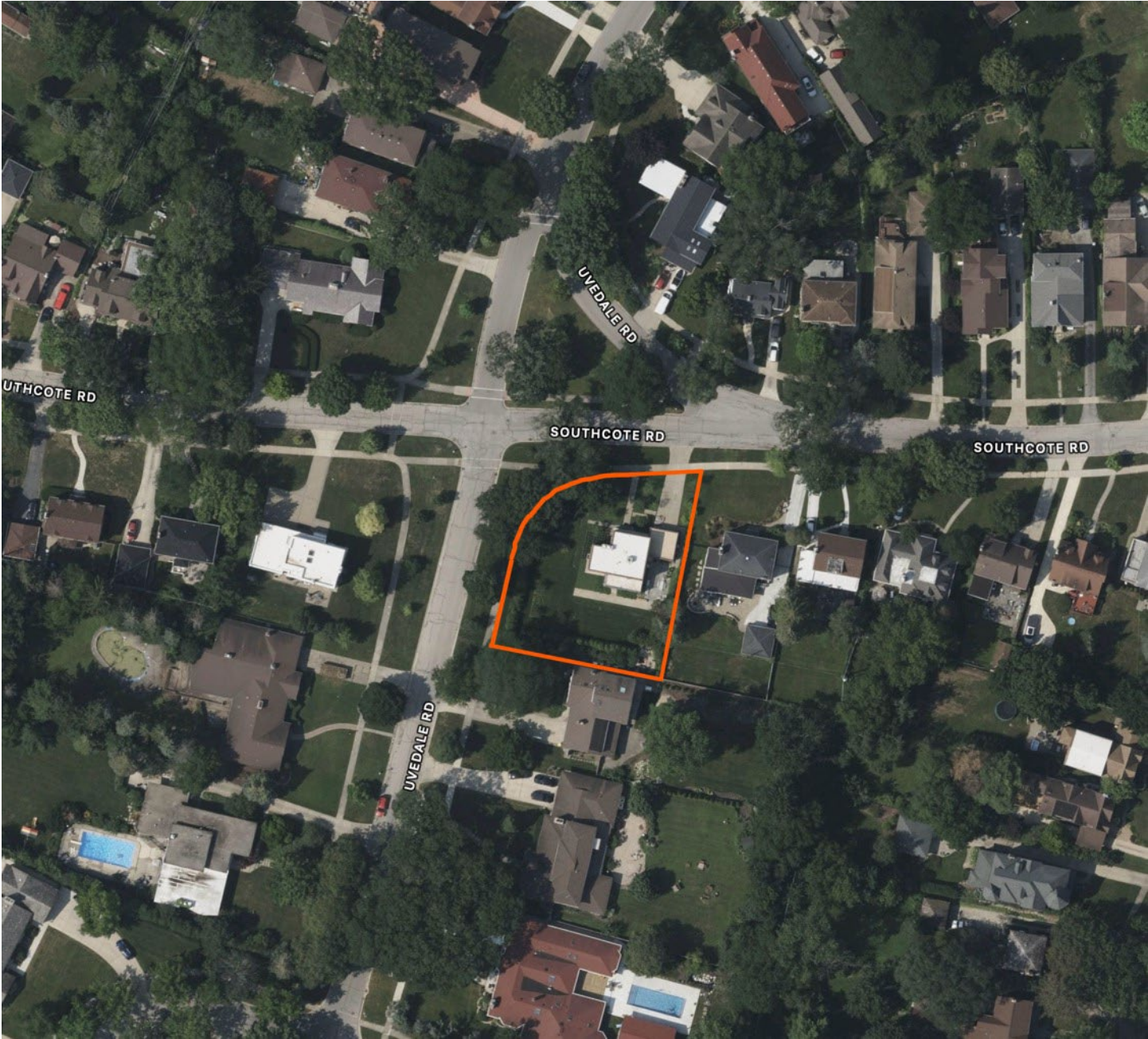
Fig. 1. GIS map / location of historic resource



Francis J. and Sylvia Valha Benda House 211 Southcote Road
Riverside
Cook County, Illinois
Lat: 41.838840°
Long: -87.813265°

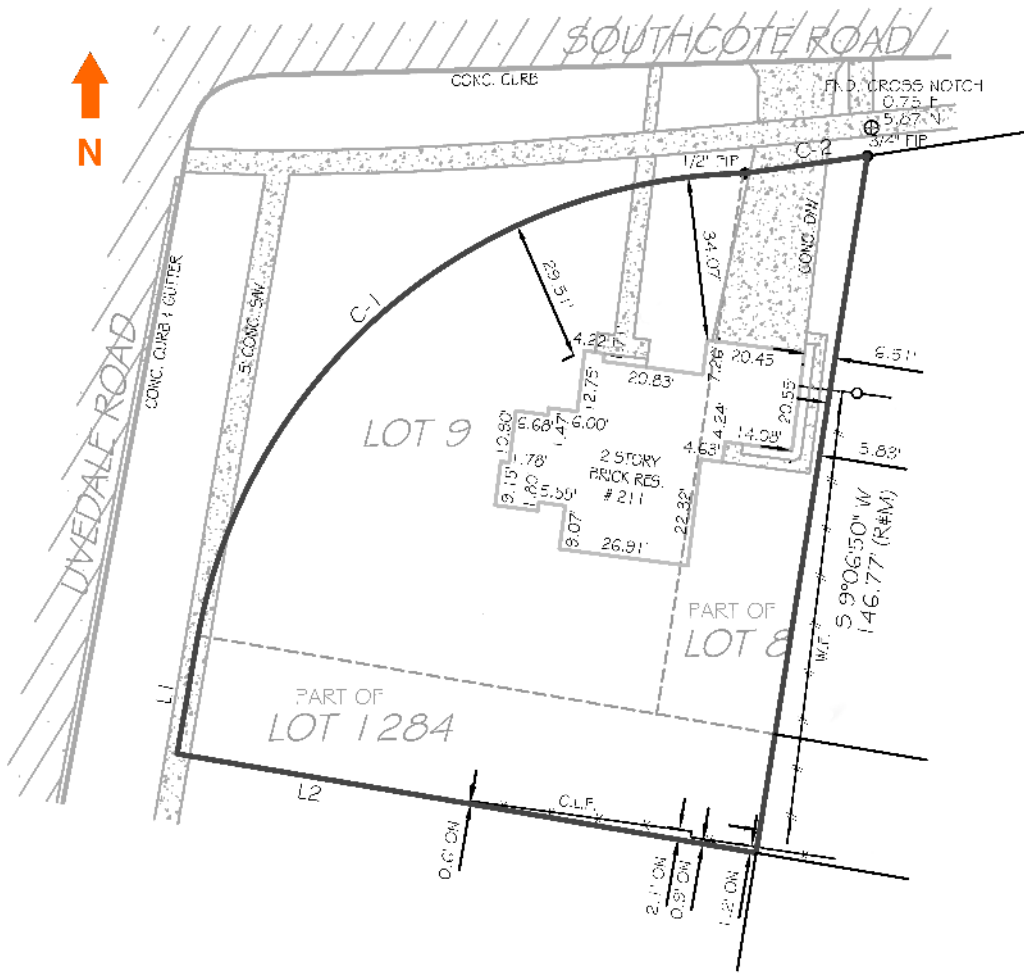
Property name: Benda House
Illinois, County: Cook

Fig. 2. Aerial view of Benda House property boundaries



Property name: Benda House
Illinois, County: Cook

Fig. 3. Benda House property survey / site plan (lots 8, 9, 1284)



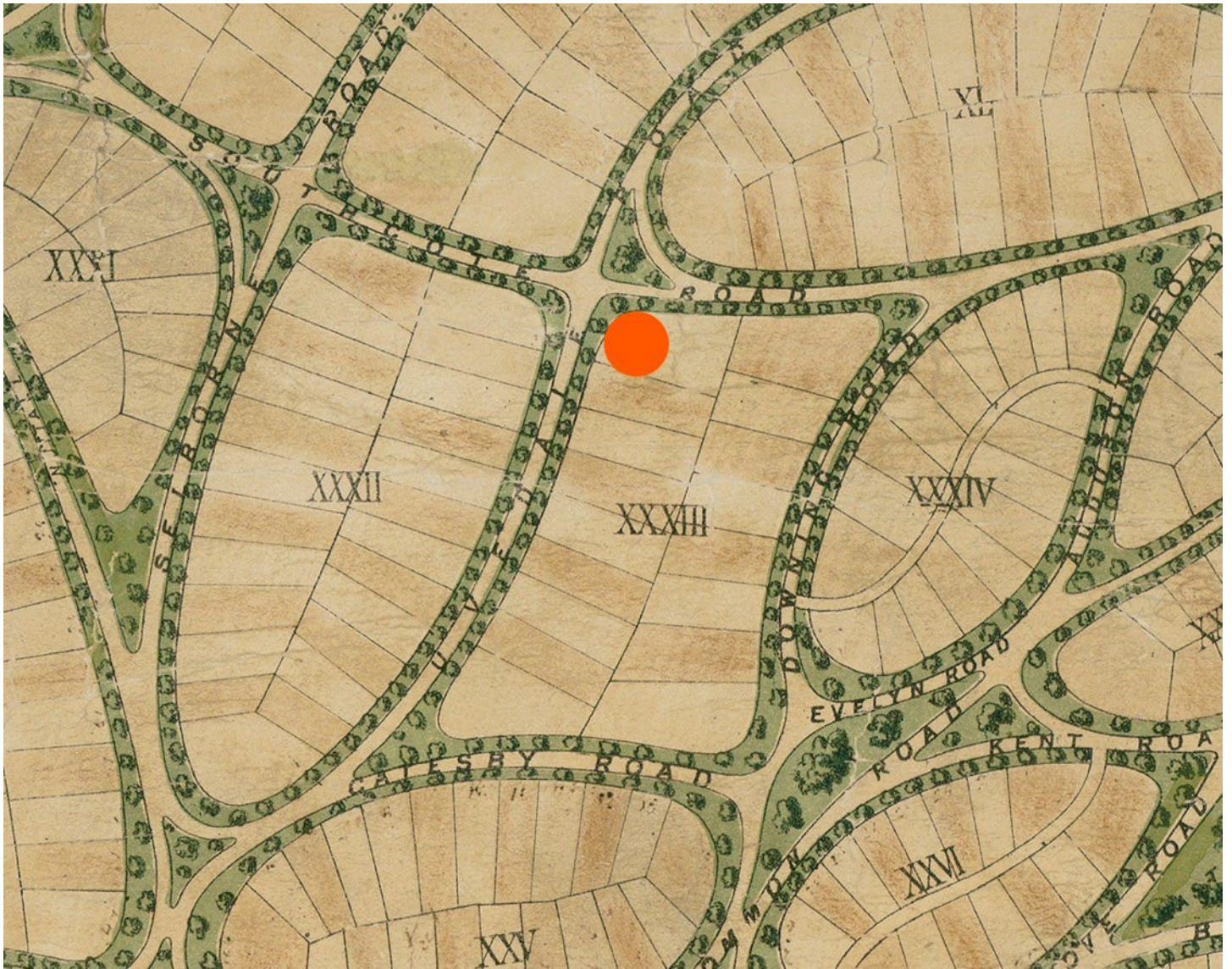
Property name: Benda House
Illinois, County: Cook

Fig. 4. Olmsted, Vaux, & Co. Landscape Architects, Riverside, *General Plan* (1869) (Riverside Historical Museum)



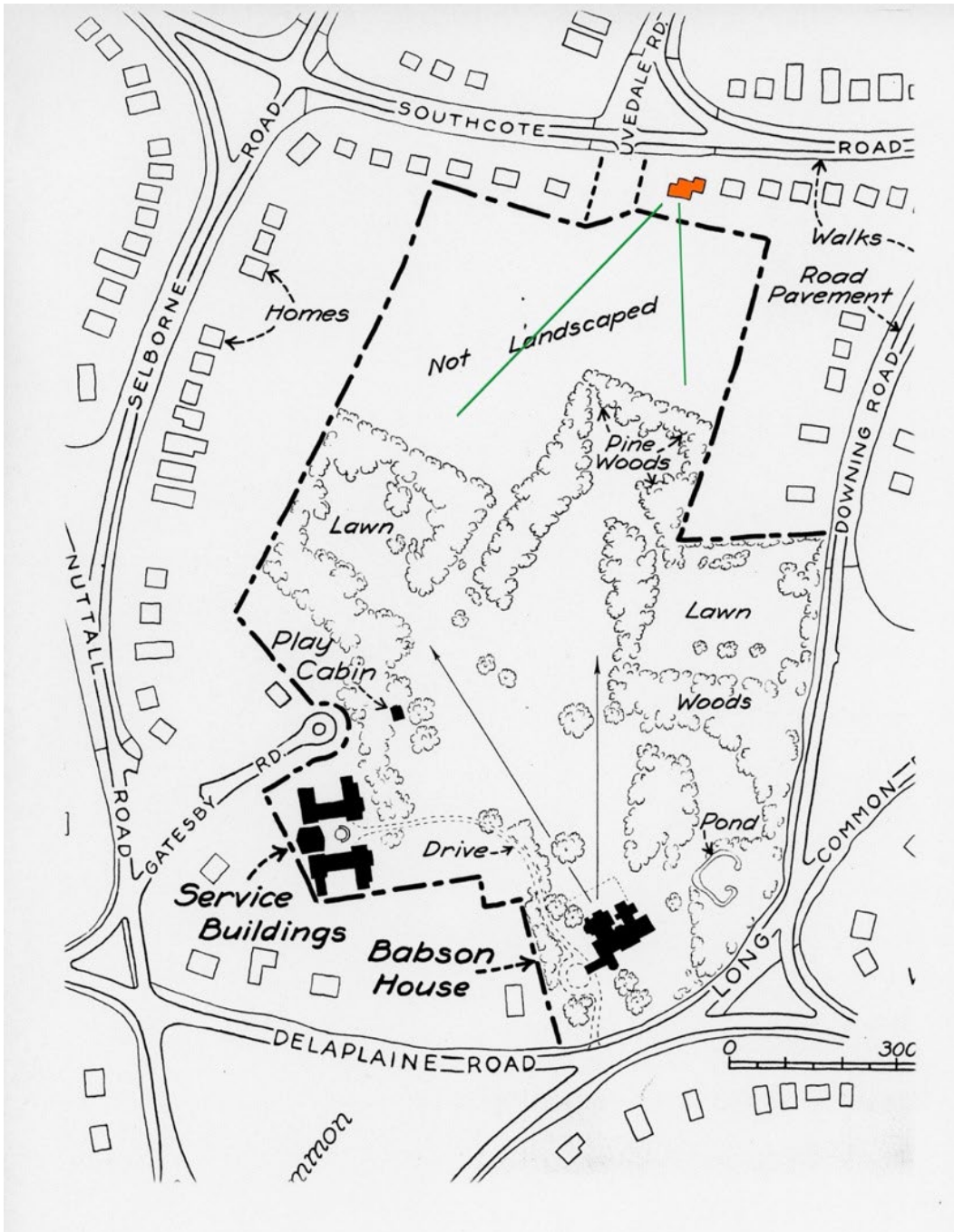
Property name: Benda House
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Fig. 5. Location of Benda House in Block XXXIII on Olmsted, Vaux, & Co. Landscape Architects, Riverside, *General Plan* (1869) (Riverside Historical Museum)



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Fig. 6. Site plan of adjacent Babson Estate with visual/spatial relationship to Benda House (in orange)



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Fig. 7. Benda House pre-restoration, North / West View



Figs. 8. Benda House pre-restoration, South / West View



Property name: Benda House
Illinois, County: Cook

Fig. 9. Benda House Photograph (c. mid 1960s), North / West View



Property name: Benda House
Illinois, County: Cook

Fig. 10. Winston Elting (left) with father Victor (center) and brother John (right), family home, Winnetka, IL (c. 1927)

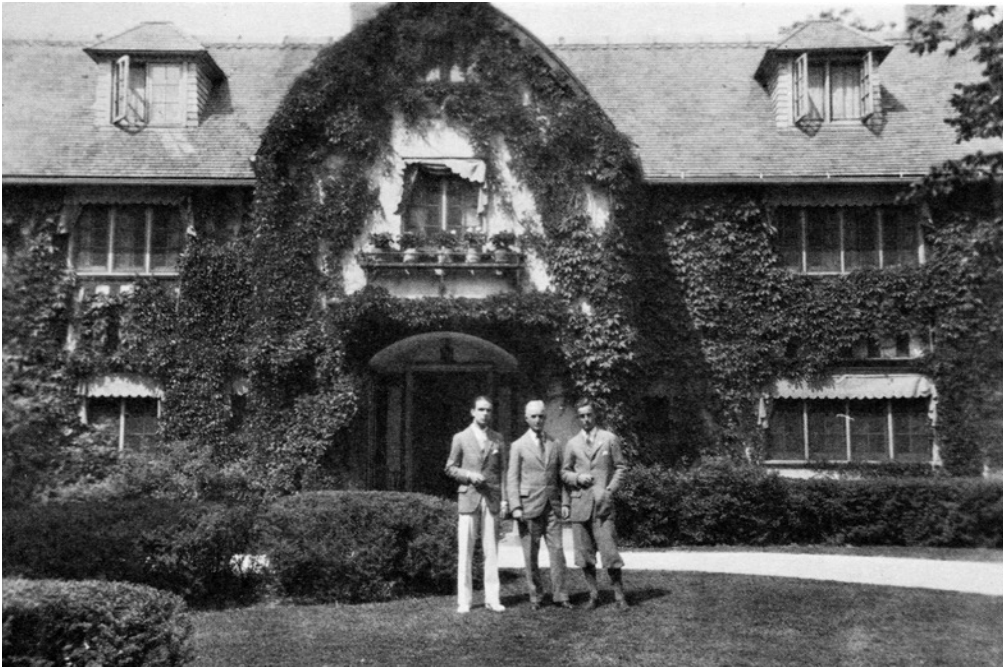
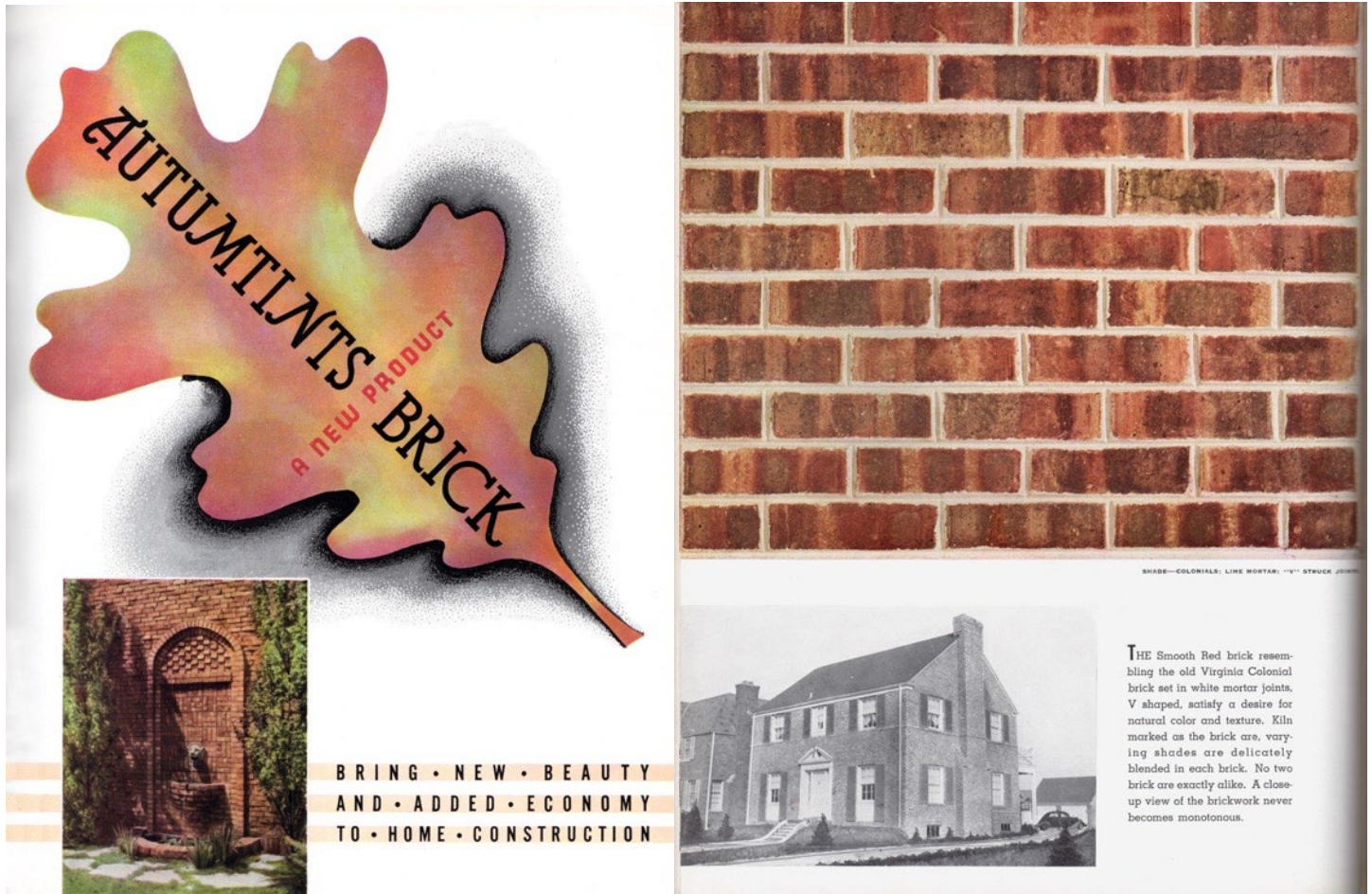


Fig. 11. Winston Elting (left), Paul Schweikher (center) and Theodore Lamb (right) (c.1940) (Hedrich Blessing)



Property name: Benda House
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Fig. 12. F.W. Dodge Corp., Homeowners' Catalog, 1938, Vol. 14 Chicago. A-2-38, "Autumtints Brick – A New Product" brochure.



AUTUMTINTS BRICK
A NEW PRODUCT

BRING • NEW • BEAUTY
AND • ADDED • ECONOMY
TO • HOME • CONSTRUCTION

SHADE—COLONIALS; LIKE MORTAR; 1/4" STRUCK JOINTS

THE Smooth Red brick resembling the old Virginia Colonial brick set in white mortar joints, V shaped, satisfy a desire for natural color and texture. Kiln marked as the brick are, varying shades are delicately blended in each brick. No two brick are exactly alike. A close-up view of the brickwork never becomes monotonous.

Property name: Benda House
 Illinois, County: Cook

Fig. 13. "Beauty in Modine – Concealed Radiation," *Bulletin 237-B*, Modine Mfg. Co., Racine, WI, 1937.

In this Louis XV room the Concealed Type Convecter with its arched Empire design grille pleasingly reflects the spirit of the period furnishings.

Grille and framed lower opening, attractively finished in ivory, blend perfectly with the ivory wall treatment. Gold-plated grille harmonizes with the period furnishings, its color enhanced by the ivory wall treatment.

Beauty
 IN
MODINE
 CONCEALED RADIATION
Bulletin 237-B

Copyright Modine Mfg. Co.—1937

MODINE MANUFACTURING COMPANY, RACINE, WIS.

2 WIDE SELECTION OF GRILLES

With Modine's smart Modern Venetian Grille, the Modine Wall Cabinets conform in a most pleasing manner in the modern trend shown in office appointments

For architect-designed buildings, CONVECTORS with enclosures and grilles that HARMONIZE with ROOM INTERIORS

- Truly beautiful designs . . . embodying a new idea of styling . . . have been created for the new Modine Concealed Heater enclosures and grilles, by a nationally known furniture stylist.
- The virtual custom-built flexibility of grille design . . . patented and exclusively Modine . . . allows the architect new and individual freedom of expression. By means of variations and combinations of the four elementary grille designs (shown below) he may at no extra cost choose a grille to harmonize with any style, period, or special requirement, of the interior appointments of the finest homes, offices, hotels, or public buildings.
- Modine grilles are die castings having actual weight and depth. Being non-corrosive, their beauty may be still further enhanced by a plating appropriate to the style or period of the interior, and the design of the grille used. At slight extra cost any of Modine's concealed heater grilles may be supplied in Colonial Brass, Antique Silver, Statuary Bronze, 24K. Gold, or Polished Chrome plated finishes.

FOUR ELEMENTARY GRILLE DESIGNS

The number of grilles which may be created through the combination of the four elementary grille designs is limited only by the versatility of the architect or the requirements of the individual room. For example, the Modern Venetian grille of one "All Cabinet Convecter shown at top of page is a combination of the elementary designs, Modern and Laurel. The Colonial Classic upper grille of the Floor Cabinet Heater shown at upper left, is a combination of the Colonial and Laurel. Floor Cabinet Convecter at lower left is equipped with Modern grilles. Unlike ordinary concealed Modine convectors will be furnished with Colonial grille and framed lower openings (except wall cabinet type which requires no bottom grille).

FOUR TYPES CONVECTOR ENCLOSURES

Four Modine Convector Enclosure Types are available—Concealed (shown on preceding page); Wall Cabinet (shown at top of this page); Floor Cabinet (shown in two cuts at left); and Recessed (shown on page 3). All enclosures are finished with an eye to color treatment adaptability. Rails and sides have been put on different levels from each other and from main panel, so that color treatment may be effected and inconspicuously applied.

Colonial
 Empire
 Modern
 Laurel

Property name: Benda House
 Illinois, County: Cook

Fig. 14. Owens-Illinois Glass Company, Insulux Division, Toledo, Ohio, 1939 catalog.

Modern TO THE MINUTE...



Interior, Branning Building, Wintonia, Ill. George F. Koch, Architect.

YET INSULUX harmonizes with almost any architectural design!

● Owens-Illinois INSULUX Glass Block is a thoroughly modern building material, and yet, is as readily adaptable to the traditional as well as it is to modern architectural design. INSULUX Glass Block can be used excellently as a focal material—the dominant note in building design. Large expanses of wall area can be given over to INSULUX without any fear of excessive heat loss. Through proper selection of available designs, INSULUX can be made to diffuse light to almost any degree, at the same time insuring complete privacy. INSULUX offers you a many-purpose medium in one building material. The coupon will bring you the interesting story of INSULUX. Owens-Illinois Glass Company, Toledo, Ohio.



● INSULUX Glass Block is used for new construction or modernization wherever light, insulation or architectural beauty are desired. It admits light, retains heat flow and sound transmission, requires no painting, retains fire, is impervious to grease and odors and is easily cleaned.

OWENS-ILLINOIS GLASS COMPANY
 Industrial and Structural Products Division
 509 Madison Avenue, Toledo, Ohio

Please send, without obligation, complete information about the use of Insulux Glass Block in commercial and industrial planning.

Name: _____
 Address: _____
 City: _____
 County: _____ State: _____

Insulux GLASS BLOCK
 PIONEERED AND PERFECTED BY OWENS-ILLINOIS
 "First in Glass"

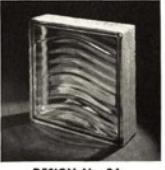
47

NOVEMBER, 1939
 PENCIL POINTS

DESIGNS, SIZES AND DESCRIPTION OF

FOR LIGHT DIFFUSION AND DISTRIBUTION

SPECIAL DECORATIVE BLOCK



DESIGN No. 24

This new Insulux Block, designed by Walter Dorwin Teague, may be combined with other designs to form a variety of decorative effects. (Available only as No. 424—11" x 11" x 3/4 inch size.) Transmits 83.5% of normal incident light.

LOW LIGHT TRANSMISSION BLOCK

Insulux may also be had in special low light-transmitting designs, transmitting as low as 41% of normal incident light.

Designs, shapes and sizes are subject to change without notice.


Series No.	Size in Inches	Series No.	Size in Inches	Series No.	Size in Inches	Series No.	Size in Inches
100 (I)	8 x 4 1/4 x 3 1/4	101 (I)	111 (I)	107 (7)		102 (2)	
100-M (I-M)	3 1/4 x 4 1/4 x 3 1/4	101-M (I-M)	111-M (I-M)	107-M (7-M)		102-M (2-M)	
200	5 1/2 x 5 1/2 x 3 1/4	201	211	207		202	
300	7 1/2 x 7 1/2 x 3 1/4	301	311	307		302	
400	11 1/2 x 11 1/2 x 3 1/4	—	—	407		402	

DESIGN No. 1

● These designs have found the best acceptance for use in buildings with large glass areas and where the occupancy requires well diffused and distributed light and minimum surface brightness such as in offices, classrooms, factory buildings, etc.

TRANSMITS 78.5% OF NORMAL INCIDENT LIGHT


Design consists of 1/4-in. convex ribs carried vertically on both exterior faces and horizontally on both of the interior faces.



DESIGN No. 11

TRANSMITS 86.5% OF NORMAL INCIDENT LIGHT

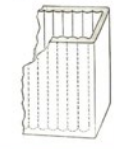
Design consists of 1/4-in. convex ribs carried vertically on both of the exterior faces. Both of the interior faces are smooth.



DESIGN No. 7

TRANSMITS 84.4% OF NORMAL INCIDENT LIGHT

Design—1/4-in. (1 in. for 400 series) convex ribs carried vertically on both of the interior faces. Both of the exterior faces are smooth.

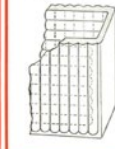


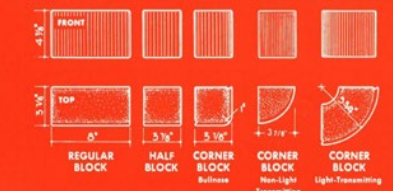
DESIGN No. 2

● These designs have qualities of the block surface to obtain architect surface brightness is obtained.

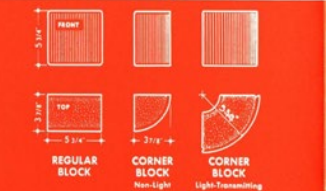
TRANSMITS 73.4% OF NORMAL INCIDENT LIGHT

Design—1/4-in. (1 in. for 400 series) convex ribs carried vertically on both exterior faces and horizontally on both of the interior faces.





100 SERIES



200 SERIES


Fig. 15. Yale & Towne Mfg. Co., Stamford, Conn. Catalog No 29, Builders' Locks and Hardware, 1938, p. 151

YALE

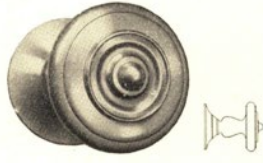
DOOR KNOBS AND ROSES

•
CUTS
ONE-HALF
SIZE
•


PAGE
151




Nos. XJ123 and XB320




Nos. XJ128 and XJ365*




Nos. XJ124 and XB320




Nos. XD132 and XD320




Nos. XK134 and NC263



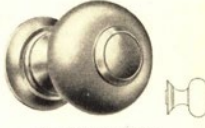
Nos. XDC132 and XH319*



Nos. XD133 and XH319*



Nos. XD134 and XD319*



Nos. XD135 and XD319*

Cast Bronze or Brass

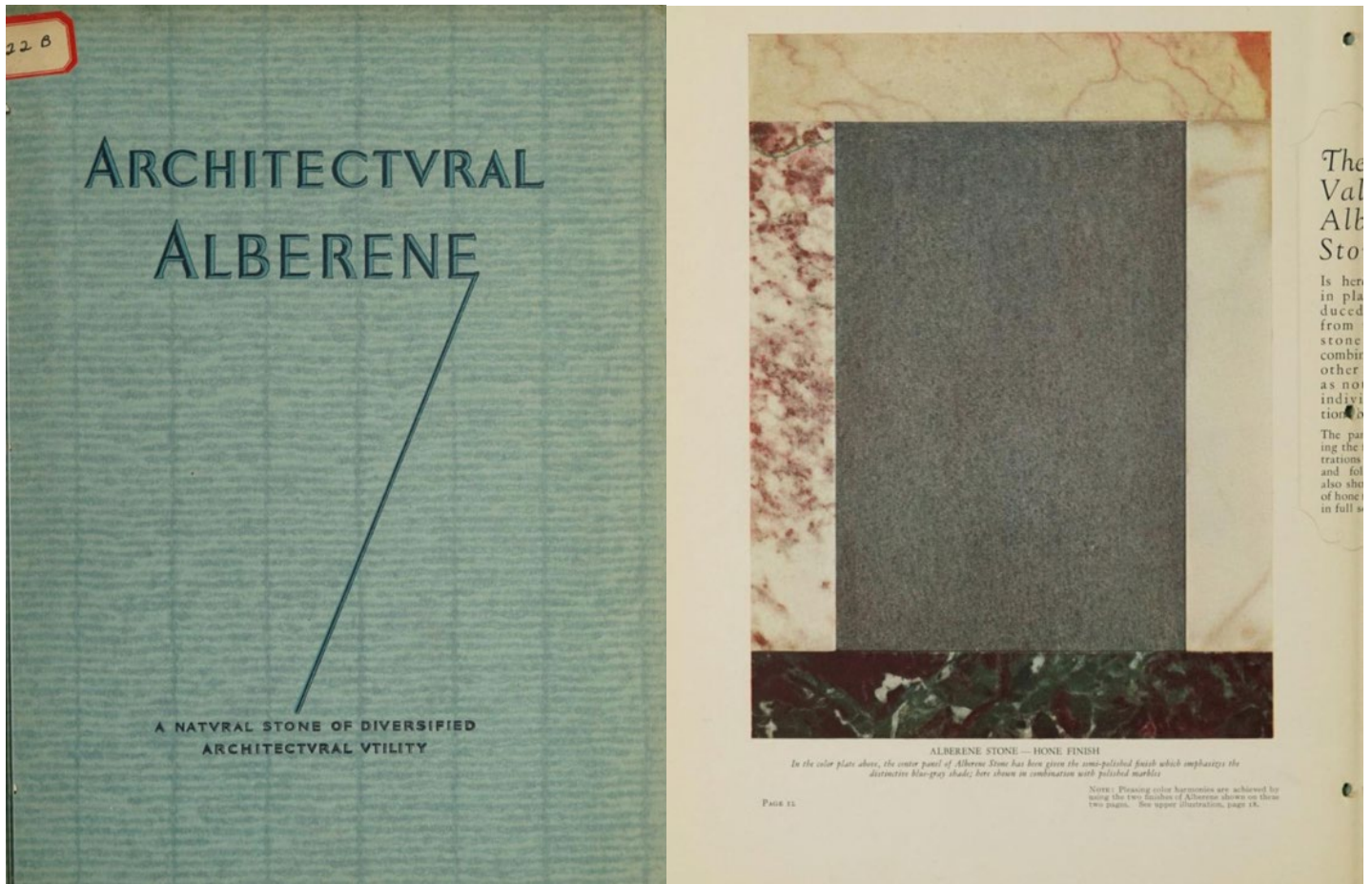
No.	Material	Size	Projection	Spindle	Rose	Size
XJ123	Cast bronze	1 3/4 in. dia.	1 1/4 in.	5/16 in. threaded	XB320	1 3/4 in. dia.
XJ124	" "	2 " "	2 1/4 " "	5/16 " "	XB320	1 3/4 " "
XJ128	" "	2 3/4 " "	3 1/4 " "	5/16 " "	XJ365*	2 1/2 " "
XD132	" "	1 7/16 " "	2 1/4 " "	5/16 " solid	XD320	1 3/4 " "
XDC132	" "	1 7/16 " "	2 1/4 " "	5/16 " triplex	XH319*	1 1 1/16 " "
XD133	" "	1 1 1/16 " "	2 1/4 " "	5/16 " solid	XH319*	1 1 1/16 " "
XD134	" "	2 " "	2 5/16 " "	5/16 " threaded	XD319*	1 7/8 " "
XK134	" "	2 " "	2 1/4 " "	5/16 " "	NC263	2 " "
XD135	" "	2 1/4 " "	2 5/8 " "	5/16 " "	XD319*	1 7/8 " "

*Roses have concealed screws.
 The sizes given are the maximum dimensions of each top.
 The above knobs have special shanks and cannot be used with regular roses or escutcheons, except No. XK134, which has the No. 5 shank.
 For finishes, see page XXV.
 Packed: 1/2 doz. pairs in a box.

THE YALE & TOWNE MFG. CO.

Property name: Benda House
Illinois, County: Cook

Fig. 16. *Architectural Alberene*, Alberene Stone Company, Schuyler, Virginia, 1928.



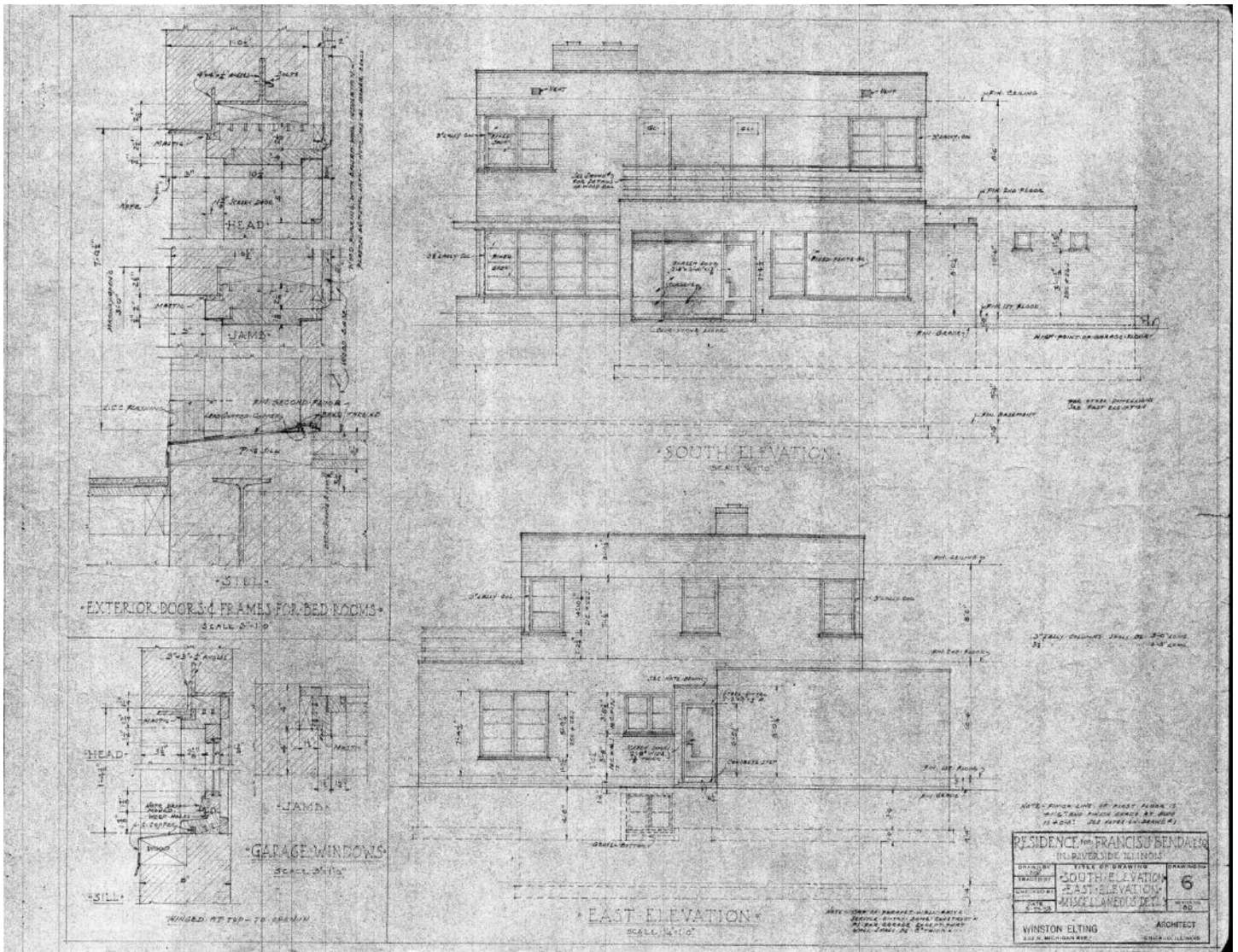
Property name: Benda House
Illinois, County: Cook

Fig. 17. *Modern Moldings in Aluminum*, J.G. Braun Co., Chicago, Catalog 36, 1940, p. 4, Handrails.



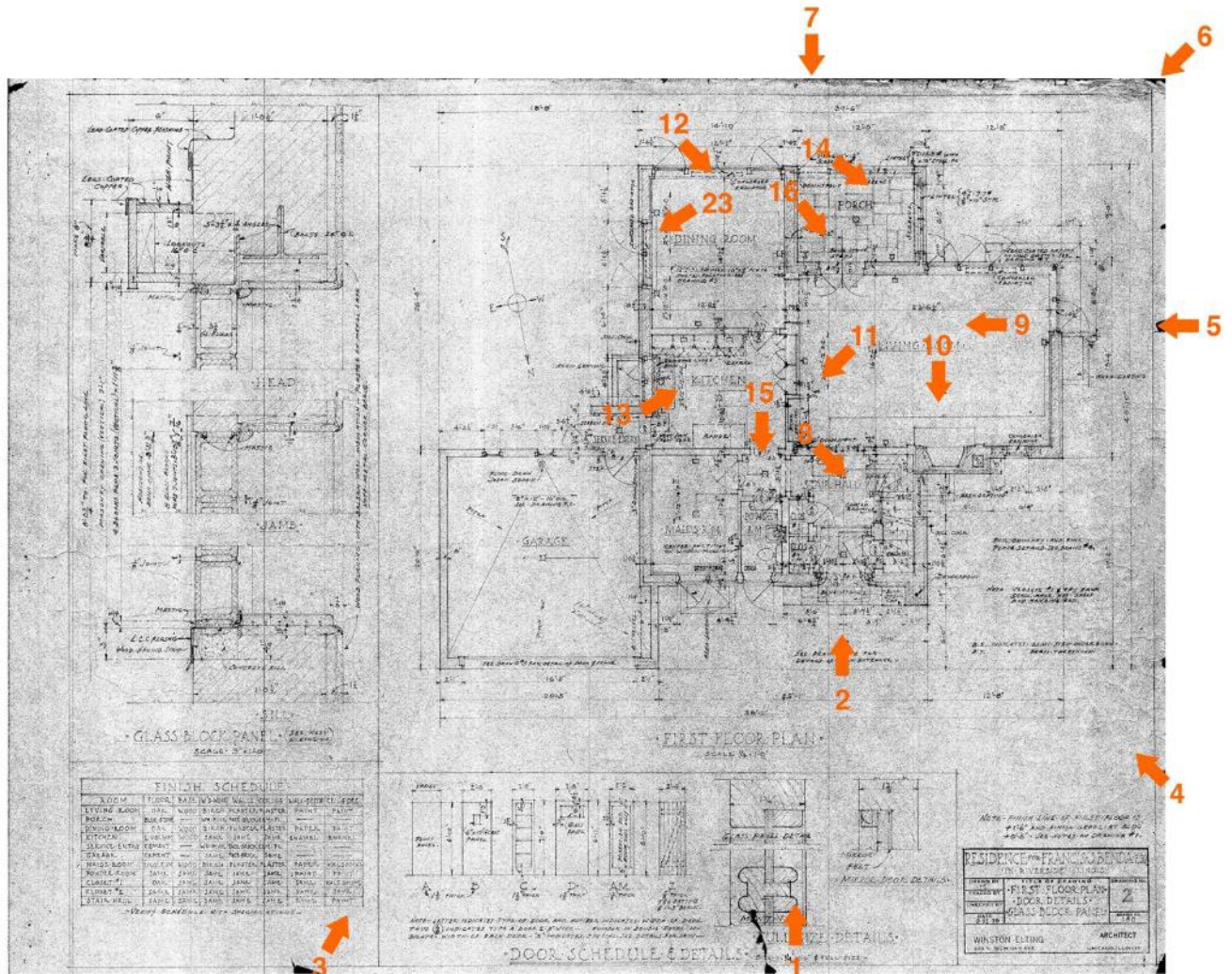
Property name: Benda House
 Illinois, County: Cook

Fig. 21. Benda House, East and South Elevations



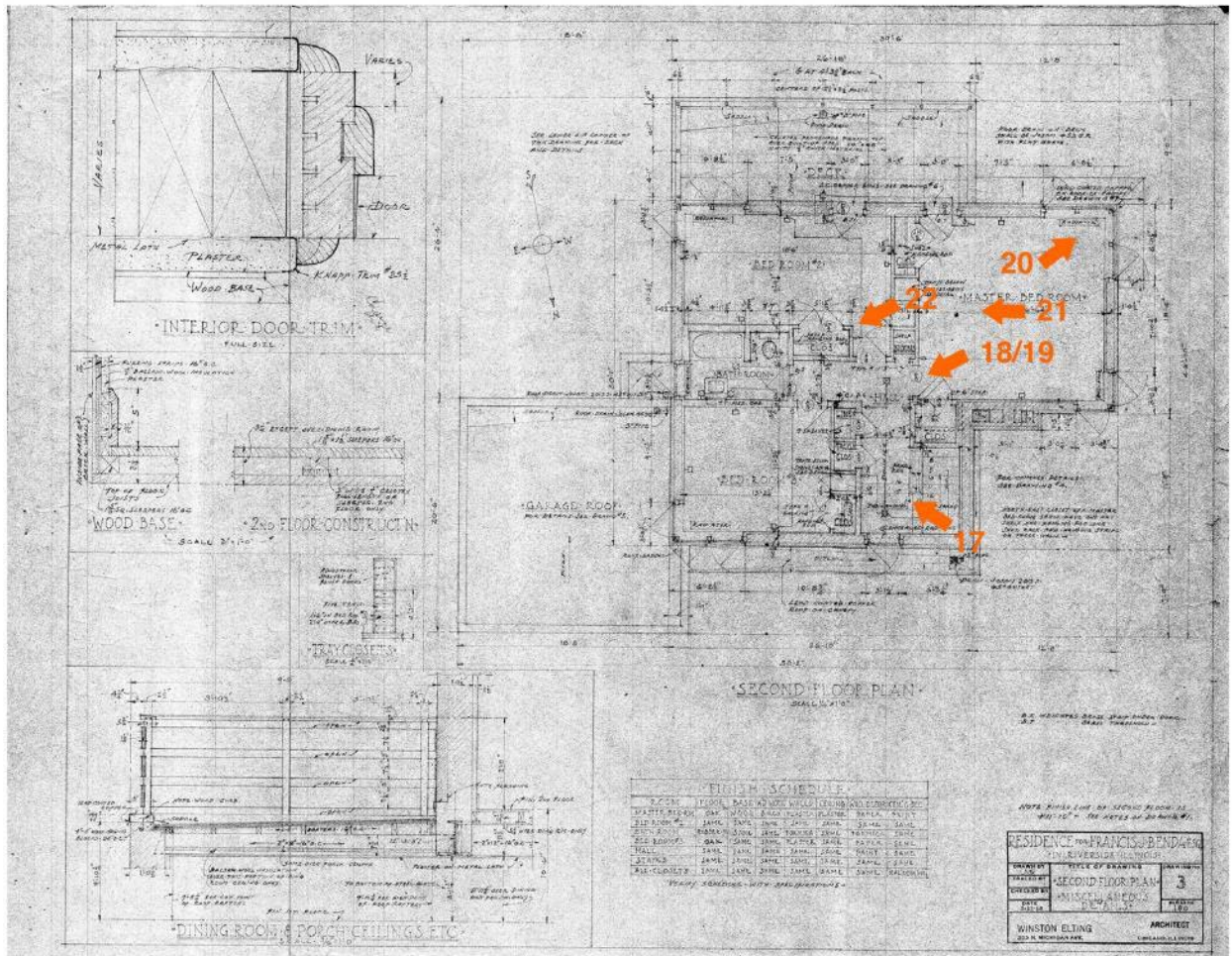
Property name: Benda House
 Illinois, County: Cook

Fig. 22. Key views, First Floor and Exterior



Property name: Benda House
 Illinois, County: Cook

Fig. 23. Key views, Second Floor



Property name: Benda House
Illinois, County: Cook

Photo 1 of 23













