

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 Eli and Jeanne Lipman House

other names/site number N/A

Name of Multiple Property Listing N/A

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

2. Location

street & number 2633 Kenilworth Avenue not for publication

city or town Wilmette vicinity

state Illinois county Cook zip code 60091

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	0	buildings
0	0	site
0	0	structure
0	0	object
1	0	Total

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling

Current Functions
(Enter categories from instructions.)

DOMESTIC / single dwelling

7. Description

Architectural Classification
(Enter categories from instructions.)

International Style

Materials
(Enter categories from instructions.)

foundation: CONCRETE
walls: BRICK
WOOD
roof: OTHER
other: GLASS

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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 Eli and Jeanne Lipman House was designed in 1958-59 by George Fred Keck of Keck & Keck Architects. It is an L-shaped residence composed of two wings, with the front wing paralleling the street, running north-south, and the rear wing perpendicular extending to the south. The exterior is sheathed in brown brick on the lower level and vertical cedar siding on the upper level, with vast expanses of glass openings that connect to the out of doors. The house rests on a concrete foundation and is topped by flat bitumen and gravel roofs. Distinctly Modern, its massing is simple and geometric. On the interior, the first floor contains a living room, dining room, kitchen, office, den/guest room and two bathrooms; the upstairs contains four bedrooms, a laundry room, and two baths. These floors are connected by an open staircase, and a staircase connects the first floor and basement. There is an attached two-car garage facing the street. The house rests on a deep rectangular lot.

Narrative Description

GEOGRAPHIC CONTEXT

The Eli and Jeanne Lipman House, 2633 Kenilworth Avenue, is in the Village of Wilmette, which is located in the north part of Cook County, approximately fourteen miles from downtown Chicago. According to the 2020 United States Census, the Village of Wilmette has a population of 28,170, divided among 9,717 households. Wilmette is one of eight North Shore suburbs located north of Chicago along Lake Michigan. These communities are, from south to north: Evanston, Wilmette, Kenilworth, Winnetka, Glencoe, Highland Park, Lake Forest and Lake Bluff. Wilmette borders Lake Michigan on the east, Evanston and Skokie to the south, Kenilworth to the north, and Glenview to the west. The Village of Wilmette is part of larger New Trier Township, which covers approximately seventeen square miles and serves approximately 56,000 people spread throughout Wilmette, Kenilworth, Winnetka, Glencoe, and the eastern portions of Glenview and Northfield. The Eli and Jeanne Lipman House property is located in the Kenilworth First Addition Subdivision of Wilmette, situated along Wilmette's northern border, west of the Kenilworth Gardens subdivision and north of the Indian Hill Estates subdivision in Wilmette; it is south and east of Winnetka's Indian Hill area and Woodley Manor subdivision, respectively.

Within the Kenilworth First Addition Subdivision the Eli and Jeanne Lipman House is located on Kenilworth Avenue which runs east-west. The house is approximately one block north of Illinois Road, a half block east of Locust Road between the major thoroughfares of Hunter Road to the east and Hibbard Road to the west. It is accessed from Locust Road by Illinois Road, which begins its east-westerly direction at Thornwood Avenue. The house is on the south side of the street, with its primary elevation facing north. It is located two miles west of the Union Pacific Railroad's Wilmette stop and the surrounding commercial/retail district, and three miles west of the intersection of Sheridan Road and Lake Avenue. Sheridan Road is the major residential street that runs parallel to Lake Michigan and connects Wilmette with other North Shore suburbs to the north and the City of Chicago farther south. Just east of the Sheridan Road/Lake Avenue intersection is Gilson Park and the Wilmette Harbor, while just south is the Chicago Transit Authority's Wilmette stop. The house is located approximately one mile northeast of the Lake Avenue exit from the Edens Expressway. This highway interchange is immediately surrounded by a small shopping district.

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SETTING

The Eli and Jeanne Lipman House is centrally sited on a deep rectangular 75' by 133' lot, between Kenilworth Avenue and the neighboring house to the south that faces Locust Road. Approximately a quarter of an acre, 2633 Kenilworth Avenue's lot has substantial vegetation in the front, side, and rear yards. The front lawn is open to Kenilworth Avenue, and a long asphalt driveway, situated near the lot's west property line, connects the house's attached garage to the street.

Patios, pavers, gravel, and planting beds are carefully integrated into the designed landscape, wrapping both the perimeter of the house and the side and rear yards. Planting beds bordering the perimeter of the house are interrupted at entrances on the east and south sides of the house. A concrete patio is located at the inside corner of the L-shaped plan, outside a door leading into the foyer. Another concrete patio is located outside the living room, accessible by a walkway extending from the door to the east leading into the living room. The southwest section of the rear yard is filled with gravel and wood chips and features medium-sized concrete pavers floated in the gravel bordering the rear, south wing's southwest corner. A gravel walkway along the east side of the front north-south wing is located between the planting beds along the house and fence. A gravel walkway on the west side borders the house directly and connects to the gravel section of the rear yard.

At the front of the house, pavers are used to access the front door from the driveway, bordering a planting bed on its east side that continues along the front and down the east side of the house. The front yard features younger landscaping on the north side of the lawn.

The house is heavily screened from neighbors along its northwest, south and east property lines with a combination of dense, closely spaced shrubbery and substantial, mature trees, as well as wooden fencing.

ARCHITECTURE

EXTERIOR

High style Modern in design, the Eli and Jeanne Lipman House differs considerably from the Historical Revival and Minimal Traditional-style homes that dominate the neighborhood. Characteristics that define the Eli and Jeanne Lipman House as Modern include lack of ornament, wings composed of simple geometric shapes, flat roofs, and metal windows containing large expanses of glass. Modern houses of the period frequently had terraces, porches, paths and plant material carefully designed to integrate the exterior and interior. The Eli and Jeanne Lipman House shares these characteristics. Its architect was modernist George Fred Keck, principle of Keck & Keck Architects, who designed 2633 Kenilworth Avenue in 1958 for his clients, Dr. and Mrs. Lipman.

The L-shaped Lipman House has geometric massing, stands two stories and is set back 26' from the street. All its roofs are flat, covered with a membrane, and are edged with a tiered aluminum lip. Two tall, cylindrical chimney stacks rise from the east wall of the house's rear wing to slightly above the roofline, though they are not visible from the roadway. The unornamented exterior walls of 2633 Kenilworth are sheathed in brown brick on the first floor and 4" painted vertical board & batten cedar siding on the second floor — originally painted white, but long since repainted a dark blue gray. Trim is minimal, limited to painted metal frames of doors and windows, fixed wood louvers, and wood-slat sunshades running horizontally across the south facades. Metal flashing is painted the same color as all the wood elements (vertical siding, louvers, sunshades). Large expanses of glazing, primarily at the rear of the house, create a close relationship with the surrounding landscape. Openings that are 8' high by 4' wide containing Thermopane windows and glass doors extend across the south facades. Louvered panels dividing the bays are the only sections of wall that are not glass. Three additional window bays are present. There are two on the north façade, one in the ground level office, one projecting from the center of the north side at the stairwell and one on the west facade off the dining room. None of the glass windows are operable.

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The front wing of the “L”, which is oriented east-west and encompasses the attached garage, measures approximately 56’ x 27’ and stands two stories. The rear wing of the “L”, measures approximately 30’ east-west and 31’ north-south is precisely perpendicular to the front wing and aligned to the west. The entire massing of the house is sited slightly northwest of center to maximize sun exposure and provide a more spacious rear yard.

The north (front) elevation encompasses the full length of the house’s east-west (front) wing, as well as the attached garage; the rear wing is not visible from the front. The first floor of the north elevation is sparsely glazed and contains the main entrance. Unlike the other house entries, which are fully glazed, the main entrance features a central wood door that opens to the foyer, flanked by two sidelights; the door and trim are painted to match the siding. The entrance is protected by a projecting square window bay that frames the stairwell between the first and second floors. In the bay there is a pair of full-height, Thermopane windows that are flanked by built-in wooden louvers. A flat, shallow projecting roof shelters the window bay. At the east end of the first floor is a pair of full-height Thermopane windows flanked by built-in wooden louvers. These windows light the office. On the west end of the first floor, there is a pair of garage doors that match the siding in color and composition (vertical boards), separated by a brick column.

The second floor features no fenestration aside from the mid-floor stairwell bay. The wall is clad in painted vertical cedar siding; small circles near the roofline appear on every fifth board.

The west (side) elevation of the house stands two stories in the front wing and one story at the adjoining rear wing. Its north end of this façade is the solid brick wall of the garage, with a single wood door entering the garage at the south end of the wall. Just south of where the front and rear wings meet is a recessed, glazed door accessed by concrete stairs that opens to the mudroom. At the rear wing, a pair of full-height Thermopane windows flanked by wooden louvers connects the dining room to the fenced-in garden along the west wall. Immediately south of the window assembly is a metal scupper and downspout. On the south side of the wooden fence the rest of the rear wing’s first floor wall is brick. The second floor of the front wing is entirely clad in painted vertical cedar siding. A single vertical glass windows flanked by fixed wooden louvers originally opening into the primary bedroom was closed at some point and is no longer visible from the exterior.

The L-shaped rear (south side) of the Eli and Jeanne Lipman House consists of three elevations — the front wing’s back (south) wall, the rear wing’s back (south) wall and the rear wing’s east (side) wall. In general, the rear of the house has large expanses of glass, including doors with glazed openings that provide access to the outside. Almost all bays are flanked by built-in wooden louvers on both sides. All louvers are still operable, apart from the western louvers on the second pair of windows from the west on the front wing’s second floor; despite being walled over on the interior, they are still visible on the exterior as originally designed.

The second floor of the front wing's rear (south) facade is almost completely glass, with pairs of fixed sheet-glass panels flanked by fixed wooden louvers forming five bays. A sunshade made of evenly spaced wooden slats laid horizontally just above the windows spans the entire width of the wing’s façade to provide shade from the southern sun.

The first floor of the front wing's rear façade is also almost completely glass, with two pairs of fixed sheet-glass panels flanked by built-in wooden louvers two wythes of brick in from the east wall. A single window with louvers on the east end terminates in a one-bay wide glass wall connector to the rear wing; the window provides a view from the front door straight through to the back yard. Another sunshade spans

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the entire width of the front wing's rear (south) façade at the first floor, terminating at the roof of the connecting section between the wings.

The first floor of the rear wing's south wall is almost entirely glazed. On the west side, a pair of windows flanked by louvers lights the kitchen. Next to the louvers is a glazed door that opens into the family room and three windows with a single louver on the east side. The windows and louvers are bookended by brick. A pair of cylindrical chimney pipes, extend from the top of a rectangular box clad in vertical cedar siding to just above the second-floor roofline.

The south end of the rear wing's east wall is brick. The north end contains a pair of large glass openings flanked by shutters. In the connecting section between the front and rear wings and opposite the mudroom door on the west side, is a glazed door that opens to a concrete patio at the east end of the back yard.

The east (side) façade of the front wing of the house is entirely brick on the first floor and vertical cedar siding on the second floor. A single vertical panel of built-in wooden louvers is located just north of center on the second floor where the laundry room is located. There are no glazed openings on either floor of this side of the front wing.

INTERIOR

The interior of the house has three full levels of living space, including a finished basement. The walls of the interior are flat and are mostly painted. Vertical paneling, used as an accent, connects the sections of the house: it wraps the entrance hall and carries up the stairwell from the entrance to the second-floor landing. Ceilings on all three floors are also primarily flat and painted. Doors on the first floor are generally flush, unpainted or stained wood, except for three glazed doors. Windows are fixed 4' by 8' Thermopane and are often paired. Built-in louvers, stacked two high per side and flanking the paired windows, are operable from the interior with pivoting, flush, painted wood doors that have casement latches; there are screens on the interior side of the louvers between the louvers and their doors. On the second floor, most doors are hinged and unpainted, save for the bathroom doors which are painted pocket doors. Trim is very limited and primarily consists of low baseboards. Flooring throughout the first floor was originally cork in all spaces except the bathrooms (tile), and the office, bedroom, and hall connecting them (carpet), and is now a mix of hardwood, carpet, and tile; the second floor was originally carpet, except for the bathrooms (tile), and is now a mix of hardwood, carpet, and tile; the basement floor was originally concrete and is now faux-wood vinyl tile. The foyer, main stairwell, living room, and primary bedroom floors are hardwood; the first floor office and all remaining bedrooms are carpeted; the entry, kitchen, dining room, mud room, laundry room, and all bathrooms are tiled. The primary stairwell and first floor bath near the office retain their original flooring material; all carpeted areas retain their original flooring design.

The house contains sixteen rooms. Across the front wing of the L-shaped first floor are the two-car garage and bathroom to the west, entrance hall, bedroom, office and bathroom to the east. The first floor's rear wing contains the living room, kitchen, dining room, mudroom, and powder room. Across the north side of the I-shaped second floor of the front wing are the primary bathroom, additional bathroom, and laundry room; across the south side are the primary bedroom and adjoining dressing room, and three bedrooms. The basement consists of a large multipurpose room, located under the rear wing.

First Floor

The main entrance of the house is located in the center of the front wing. The door opens south into a slate-tiled sunken vestibule with an under-stair storage nook on the west side and built-in storage bench on the east. To the south is a wide hallway. The walls of the vestibule and hallway are of vertically paneled cedar. Beyond, the backyard is visible through a window at the south end of the front wing and

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the living room windows at the south end of the rear wing. In the northwest corner of the wide hallway is the main staircase. The stairs lead up on the west side and extend east over the sunken vestibule. The landing between floors is viewed through the large front window that faces north the underside of the flight to the second floor is visible over the built-in bench. At the east end of the east wall of the stair hall is a hallway leading to the bathroom, bedroom, and office. At the west end of the west wall is a hallway leading to the mudroom, bathroom, garage, and basement stairs. Original, projecting rectangular flush mounted lights bookend the room on the north and south ends of the ceiling.

East of the entrance hall are all the private rooms of the first floor. The carpeted passageway opens to a closet and full bathroom on the north side of the hall. It has its original sink, vanity, and floor tile. To the south is a carpeted den/guest room facing the backyard on the south side through a pair of windows flanked by wooden louvers stacked two per side, with flush, pivoting wood doors secured with casement latches. The north wall of the room features the original closet. At the east end of the hall is the office, which spans the depth of the front wing north-south. Both north and south walls are glazed, flanked by louvers. Along the east wall is the original built-in shelving system of steel and wood. The floor is carpeted and the ceiling features original 1' by 1' acoustic tiles. The hall, den/guest room, and office feature the same original ceiling lights as the entrance hall.

The public rooms of the first floor are in the rear wing. The entrance hall's west doorway leads to the space between the wings, which houses an L-shaped mudroom that accesses the two-car garage. The garage is in the northwest corner of the east-west wing. West of the mudroom is a powder room; south of the mudroom is the staircase to the basement, the west side entrance and an entrance to the dining room. The mudroom tile flooring carries through to the dining room and kitchen. Recessed lighting is placed throughout the ceiling.

The entrance hall opens through a narrow passageway in the connector between the two wings to the living room. The large living room is partly glazed on its east wall and fully glazed on its south wall, with a wide brick fireplace south of the glazing. The living room is open to the dining room at its northwest end, and to the kitchen through a doorway on its southwest end. The floor is hardwood. The fireplace is a simple rectangular geometric mass, clad in the same brick that is on the exterior walls. It extends from floor to ceiling. There are two openings — a firebox on the north and open wood storage on the south. A slender rectangular slate shelf set into the brick forms the hearth, which is approximately a foot above the floor. Recessed lighting runs along the ceiling at the south and west walls.

The dining room has no doors and is open to the living room to the east and kitchen to the south. The room's north wall was originally a laundry closet and is now built-in storage. The west wall of the dining room is glazed with flanking louvers and looks out onto a small garden at the west edge of the property. The dining room light fixture, a Louis Poulsen PH5 Pendant Lamp, is suspended from the center of the ceiling. Recessed lights run the length of the dining room and kitchen along the north and south sides of the ceiling.

The galley style kitchen also has no doors. Upper and lower cabinets span the length of the east and west walls, abutting appliances at their south end. The original upper cabinets above the north counter have been removed. The south wall is glazed with flanking louvers and looks out onto the southwest corner of the yard with its raised planting beds. The original floor plan and overall layout of the kitchen has been retained. A suspended light bar hangs above the north island.

Second Floor

The I-shaped second floor of the Eli and Jeanne Lipman House is accessed from the first floor by the main staircase. It opens south to a long hallway that runs east-west the length of the second floor. Clockwise to the east: on the north side of the hallway is the full bathroom (originally a back-to-back

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powder room and full bath) and laundry room, and on the south side are three bedrooms of identical size and floor plan; each features a central lighting fixture. The west end of the hall opens to the primary suite, which encompasses the bathroom to the north and the bedroom and dressing room to the south.

The door to the fourth bedroom between the primary and third bedroom has been enclosed. The primary suite has been slightly reworked. It consists of the original primary bedroom, dressing room and bathroom, and the bedroom adjacent. Along the north side, the dressing room and bathroom have been combined to create a large, tiled bathroom, with a tub and shower in the west half and double vanity and water closet at the east end. The original skylights remain, one from the dressing room and two from bathroom; the easternmost skylight is now in the water closet. A small clerestory window at the west corner of the wall between the bedroom and bathroom signifies the original delineation of space and allows in natural light. The original bedroom footprint remains, and the wall originally shared by the primary and fourth bedroom has been opened into a double-wide doorway. The dressing room, originally the fourth bedroom, retains its rectangular footprint and south windows flanked by louvers; the west louvers are now closed off from the interior but remain visible on the exterior. A partial wall remains on the west side of the dressing room to delineate the space. The bedroom features a central light fixture, and the dressing room is lit by recessed lights; both rooms have hardwood floors.

The three bedrooms east of the bedroom and laundry room have not been altered. They retain their original shelving and closets. The hall bathroom retains the two skylights from the original bathrooms and the partial wall that cordons off the toilet signifies the original division between a powder room space and a full bath. The laundry room retains its original skylight.

The basement of the Eli and Jeanne Lipman House is accessed by a staircase south of the mudroom. It opens east into an alcove. The basement contains a finished multipurpose room. Mirrored closet doors run along the south wall of the room and three evenly spaced lally columns wrapped in faux wood run north-south through the center of the room. A utility closet projects from the center of the east wall and additional storage space is accessed through a door flush with the wall beneath the stairs. The basement floor is faux hardwood vinyl tiles.

ARCHITECTURAL INTEGRITY

The Eli and Jeanne Lipman House has remarkable integrity on both the exterior and interior and has experienced very few changes.

The Lipmans added a window to temporarily make the laundry room into a bedroom; the window has since been removed, and the room returned to a laundry room. They also did extensive work to shore up the home's moisture management in the basement and to both roofing systems. From the late 1960s through the mid-1980s the lower roof was built up several feet in an engineer's effort to rectify the defects present in the original minimally sloped tar-and-gravel roof, but the Lipmans grew tired of the big roof (which would have been a significant presence out the bedroom windows) and lowered it back down around 1985. At that time the roof was re-covered with a bitumen membrane. During the 1980s work their son Brandon, an architect, added about five inches to the upper roof to help ventilate the (lacking) roof space; the small circles seen across the primary (north) facade are remnants of a prior attempt at roof ventilation. Brandon also redesigned the coping around the exterior perimeter between the upper and lower levels with a quarter-inch slope, as it had originally been designed flat and, as a result, the cedar siding experienced damage. Over the years sections of siding were replaced because it became a major attraction for woodpeckers.

Notably none of the changes are in the major public spaces, which illustrate Keck & Keck's attention to the impact of the sun's orientation and to retaining an open flow of space. The exterior glass, brick, and wood envelope is intact. Keck & Keck's passive solar design is prominent in the original louvers and

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sunshades. Thermopane windows are found throughout; some have been replaced over the years. The interior layout maintains its original flow and materials are intact, with the exception of the primary suite. Because of its Modern style, its passive solar design and excellent integrity, the house is an important work of modern architecture in the Village of Wilmette. The changes are minor and do not adversely impact the property's architectural significance.

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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.)

Cultural Affiliation (if applicable)

Period of Significance

1958-1959

Architect/Builder

Keck & Keck (architect)
Klaeren, Alvin Paul (draftsman)
Pedersen, Arnold (builder)

Significant Dates

1958-1959

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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).

The Eli and Jeanne Lipman House, built from 1958-59, is locally significant for listing on the National Register of Historic Places under Criterion C for architecture. The house is noteworthy for its International Style modern design, lacking any influences based on historic styles and eschewing applied ornament. The building was designed by George Fred Keck, who was a pioneer of passive solar architecture who was influenced by the cool simplicity of the International Style and its practitioners. He also incorporated the use of warm, natural materials characteristic of the organic wing of the modern movement associated with Frank Lloyd Wright. Keck incorporated vast expanses of glass as well and warm, natural materials in his designs. He absorbed the rational functionalism characteristic of Bauhaus practitioners, several of whom he worked alongside at the New Bauhaus in Chicago. There are many modernist houses in Wilmette influenced both by the International Style and Wright's brand of organicism. The Eli and Jeanne Lipman House is Keck's final International Style design in Wilmette, one of only three residences designed by the firm there. The Lipman House has excellent integrity.

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

HISTORY OF THE PROPERTY

The history of the Eli and Jeanne Lipman House dates to 1952, when Jeanne and Eli Lipman purchased the property for \$30,000. They were looking for property in a suburb that would sell to Jewish families, and this one fit the bill.¹ The Lipman demolished an older wood structure that was located on the property and employed Keck & Keck Architects to design their family home. By the late 1950s, when the house was being constructed, this section of Wilmette had been developed into a fully built-up suburb.

Jeanne and Eli were fans of Danish and Modern architecture and wanted a modern house suited to themselves, their four children, and a grandfather. They had seen some of Keck's residential work in Glencoe and the Keck-Gottschalk-Keck apartment building in the Hyde Park area of Chicago near the University of Chicago, and they liked his architectural language - especially the use of large Thermopane windows to draw the outdoors in. In the summer of 1958, the Lipmans engaged George Fred Keck to design their home for about \$57,500. Based on considerable input from the Lipmans,² he provided three designs³ and the Lipmans settled on the one with a projecting bay window on the front (north) side of the house. Alvin P. Klaeren drafted the plans⁴ and Arnold Pedersen served as the builder for the project. The Eli and Jeanne Lipman House was completed by September 1959. As a partner in the firm William Keck was also the office manager and handled all correspondence between Fred Keck, the Lipmans, and Pedersen.

OWNERS

Jeanne and Eli Lipman were both licensed Psychologists. Eli was a Clinical Psychologist; Jeanne specialized in childhood psychological testing and counseling, as well as parent education. Jeanne Lipman (née Langman) was born in New York City in 1919, and Dr. Eli Lipman, was born in Illinois in 1914. The two met at Ohio State University while he was a Research Associate for the National Research Council Committee on Aviation

¹ Interviews with the Lipman sons, Michael and Brandon Lipman, July 15 and August 21, 2024.

² George Fred Keck worked with the Lipmans on the design. For example, Jeanne chose cork flooring because she wanted her children to have a warm surface to run around on (per interview with Lipman children).

³ Per interviews with Michael and Brandon Lipman, July 15 and August 21, 2024. The project correspondence file at UW-Madison also includes a sketch of one of the iterations.

⁴ As was common, draftsman's initials were in the title block of drawings. Not a great deal is known about Klaeren's career, but based on his AIA file we have some information on him. He was born in Elmhurst, Illinois in 1928. He earned his Architectural Engineering degree at Chicago Technical College in 1951 and took classes at the Illinois Institute of Technology. Sometime after working at Keck & Keck, Klaeren lived in Elmhurst and worked as a registered architect (licensed in 1973) in the western suburbs at Nerad and Carlsen, Fields, Goldman and Magee, and Fugard, Orth and Associates. In his personal life he was married, traveled to Europe, and enjoyed waterskiing. He died in 2014.

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Research⁵ and she was a Teaching Assistant pursuing her Master's degree. They married in December of 1943 and moved to Chicago, Illinois. They both worked for the US Army Air Force and for Chicago higher educational institutions. The Lipmans would go on to operate their individual private practices out of Chicago before moving to Wilmette, where Eli continued to operate his practice out of their home, which was designed to accommodate his work and then modified to function more easily. In the mid-1960s their youngest son Michael rewired the original intercom system to serve as a doorbell for Dr. Lipman's office and adjacent waiting room. This space is labeled "den" on the original blueprints and presently serves as a guest bedroom.

Dr. and Mrs. Lipman were longtime Members of the American Psychological Association. Jeanne was also a portrait painter and created many works of art for her friends and family. The Lipmans had two daughters and two sons: Leda (the eldest), Laurie, Brandon, and Michael (the youngest). The children spent the majority of their childhoods at 2633 Kenilworth Avenue. The Lipmans loved living in their house, with its expansive windows and modern design.⁶ Dr. and Mrs. Lipman died in 1992 and 2012, respectively.

The Lipman children sold the property in 2013 to Christophe and Alesha Romatier, both business executives. The Romatiers painted the original white siding blue-gray and replaced some of the cedar boards and the lower roof. At the same time, they renovated the kitchen, basement, and laundry room. In 2023 the Romatiers sold the Eli and Jeanne Lipman House to Stephen and Shawn Vallera, principal executives of Vallera Creative Studio.

THE MODERN HOUSE

Modern residential architecture was well established in Chicago by the late 1950s, when Jeanne and Eli Lipman selected modernist architect George Fred Keck to design their home. The first modern houses in the Chicago area were built in the early 1930s and the style remained popular into the mid-1970s when Post-Modernism evolved as a reaction to the simplicity of modernism and there was a resurgence of interest in historical architecture.⁷

Modern houses were generally based on geometry, with no reference to historic precedent. There are no historic references in Keck's design for the Eli and Jeanne Lipman House. Traditional rooflines were typically abandoned in favor of those that were flat. The modern houses had no applied ornamentation; visual interest was based on the manipulation of materials, whether Chicago common brick, wood or concrete; the materials showcased their various textures. Exterior materials were often used on the interior of homes. In the Eli and Jeanne Lipman House, the front hall walls are sheathed in vertical cedar siding like that on the exterior. The modern house was sometimes spatially complex, but it wasn't ostentatious. Modern houses were functional and rational, featuring clean lines; they were designed to meet the functional needs of a family. Their floorplans were laid out to be conducive to informal entertaining, a lifestyle that post-World War II families preferred to the formality of homes built prior to the 1930s Depression.

KECK & KECK: HIS STYLISTIC DEVELOPMENT

George Fred Keck was born in Watertown, Wisconsin, on May 17, 1895. His interest in art and fine craftsmanship was cultivated when he was very young, having grown up painting in watercolor⁸ and working in the shop of his father's furniture store. He started college at the University of Wisconsin, where he studied civil

⁵ This may also be referred to as the National Research Council Committee on Aviation Psychology, the Ohio State School of Aviation (Aviation Psychology field of study), Ohio State Department of Aviation, or, presently, the Ohio State Center for Aviation. <https://aviation.osu.edu/about-us/history>.

⁶ Interviews with Michael and Brandon Lipman, July 15 and August 21, 2024.

⁷ In their book *Modern in the Middle: Chicago Houses 1929-1975*, Susan Benjamin and Michelangelo Sabatino discuss the first Chicago-area Modern houses. They are the homes of Walter T. Fisher and his wife Katharine Dummer Fisher in Winnetka (1929) and that of architect Henry Dubin and his wife Anne Green Dubin in Highland Park (1930).

⁸ In addition to presentation watercolor paintings for clients, Keck also painted watercolors during his trips to Europe and the US West. He sold many and earned a good supplemental income from his paintings.

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engineering. After a year he transferred to the University of Illinois, where he entered the architectural engineering curriculum, graduating in 1920.

During the 1920s George Fred Keck apprenticed to a number of Chicago architects, including Willima Pruyn (1921), Daniel H. Burnham and Company (1922), John Ebersson (1924) and Schmidt, Garden & Martin (1924-26) before opening his own office. He opened his own practice in 1926. When Fred's brother William Keck graduated in architecture from the University of Illinois in 1931, he joined his brother's office. He became Fred's partner in 1946 and ran the firm's operations. Keck's early work, which was residential, was influenced by traditional styles and he designed Colonial and Tudor Revival houses; in the mid to late 1920s. Many were located in the Indian Hill area of Wilmette. Interest in the more progressive Prairie architecture that Frank Lloyd Wright had established at the turn of the century had petered out and traditional styles were gaining in popularity. But that changed in Keck's work with his 1929 design for the Miralago Ballroom, when his design ingenuity took hold and he developed a modernist approach that embodied International Style influences, with Art Deco features. By the mid-1930s his residential work became markedly modern, with his International Style designs for the Herbert Bruning and the Bertram J. Cahn houses.

Over the years, the work of the firm of Keck & Keck has been widely published in architectural journals and recognized nationally for its innovation in the development of passive solar energy. George Fred Keck's innovative work began to receive acclaim after his 1933 design for the House of Tomorrow and 1934 design for the Crystal House at the Century of Progress. Keck began incorporating principles of passive solar energy to his designs for the Bruning and Cahn houses and continued to apply them throughout his career. They are clearly expressed in the firm's design for the Jeanne and Eli Lipman House.

Ultimately, Keck "combined the aesthetics and engineering of the International Style [with] organic architecture"⁹ to create his signature style. His frequent use of brick and wood cladding speaks to his organic tendencies, while his houses based on crisp geometry recall the International Style. His modular designs declare his affinity for the possibilities brought by new methods and materials. Keck's continued use of large, fixed Thermopane windows, with double glazing, are the perfect embodiment of devotion to embracing technological advances while achieving interaction with a home's surrounding landscape.

INTERNATIONAL STYLE

In the early decades of the Twentieth Century, modernism as a discipline was developing in Europe. The Bauhaus, a school of industrial design, was established in Weimar, Germany, in 1919, with a holistic approach that set the stage for the development of Modern architecture. Walter Gropius, who headed the Bauhaus, designed the school building in 1925 for its new home in Dessau; Gropius's design exemplified the school's principles: absence of ornament, functionalism, simplified forms and a sense of clarity and harmony. Ludwig Mies van der Rohe was the last director of the school when it closed under Nazi pressure in 1933. The school's architecture program came to be embodied in the International Style.

In 1932, the Museum of Modern Art (MoMA), which was formed in 1929, assembled an exhibition on modern architecture, organized by Henry-Russell Hitchcock and Philip Johnson. The exhibit incorporated images of buildings from fifteen countries that illustrated the similarities of buildings around the world with shared characteristics. Concrete, steel and glass were the most commonly used materials. Hallmarks included bands of glass, corner windows, solid planes emphasizing horizontality balance and regularity (not axial symmetry), and included cantilevers, and ground floor piers. Practitioners whose work was featured in the exhibition included Gropius (Germany), Le Corbusier (France), Richard Neutra (America), J.J.P. Oud (Holland), Marcel Breuer (Germany) and Ludwig Mies Van der Rohe (Germany). In 1938 Mies moved to Chicago to head the architecture program at the Armour Institute, which shortly after became the Illinois Institute of Technology. The 1932 MoMA exhibition traveled to Chicago and was featured at Sears flagship store on State Street, where architects and the general public could see it.

⁹ Boyce 8.

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The catalogue that accompanied the exhibition, *The International Style Since 1922*, was widely circulated and went through several editions.¹⁰ It clearly laid out the principles of the International Style, which took its name from the exhibition. Those principles were: 1) architecture as volume, with walls functioning merely as screens; windows that were not just holes in a wall, but were large, standardized units; 2) regularity with an emphasis on structural order, which was accomplished by a similarity of parts; and 3) an avoidance of applied decoration. The interiors of International Style houses often were creatively volumetric. They tended not to have enclosed rooms, but spaces that stressed a continuity of the whole. This is characteristic of Le Corbusier's Villa Savoye, 1929, located in Poissy, on the outskirts of Paris; it has a curvilinear ramp running through it, connecting the floors.

Fred Keck was influenced by the International Style on multiple fronts. While he had likely found his own way there, having long been interested in European architectural publications, which he regularly purchased from G. Broes Van Dort Company in Chicago, he also experienced in-person exposure to International Style concepts. In 1928 Keck was introduced to the "simple, clean-lined products"¹¹ of the Austrian Werkbund by interior decorator Marianne Willisich, with whom he would eventually engage in a collaborative design relationship that continued through the 1970s.¹² In 1933, Keck hired Leland Atwood as chief draftsman. Atwood was interested in modern European design and was especially impressed by Mies van der Rohe's Barcelona Pavilion.¹³ After the Century of Progress, Keck employed Robert Bruce Tague as his primary draftsman, and Tague was heavily influenced by Henry-Russell Hitchcock and Philip Johnson's 1932 International Style Exhibition of modern architecture. Tague and Keck's sensibilities were aligned on the topic, though Tague guided Keck's organic and site-oriented designs toward a more "purist vocabulary" of the International Style: "crisp, thin, delicate, slick, and more elegant."¹⁴ Keck's status as a "member" of the International Style was solidified by the Museum of Modern Art's 1933 "Architects of the Middle West" exhibit, which was considered a successor to the 1932 exhibit and presented those included as carrying the mantle of International Style for the next generation of architects.¹⁵

George Fred Keck brought the International Style to the Chicago area in his 1929 design for the Miralago Ballroom in "No Man's Land", an unincorporated area between Kenilworth and Wilmette. This two-story structure, located across Sheridan Road from Lake Michigan featured a white walled exterior like so many of its European precepts. The ballroom burned in 1932 and was not rebuilt.

In the Keck & Keck firm biography, author Robert Boyce notes that Keck mastery of the International Style were developed in his residential designs from 1936-39 and he calls out as an example the Herbert Bruning House in the Indian Hills Subdivision of west Wilmette.¹⁶ The house consists of white stucco planes, crisp edges and a cylindrical tower of translucent glass brick. The exterior of the house is an exercise in geometry.

International Style characteristics are incorporated into the Eli and Jeanne Lipman House. The house has an 8' wide by 4' high modular design that emphasizes regularity. Windows constitute a very important element in the Eli and Jeanne Lipman House. They are not just holes in a wall, but form the exterior walls, placed between operable louvered panels. The large, glazed openings provide beautiful views of the rear yard - a dialogue between the exterior and the interior, much like that found in Mies van der Rohe's 1951 Farnsworth House in Plano, Illinois. The Eli and Jeanne Lipman House has no applied ornamentation. Decorative treatments are created through geometry and the manipulation of materials. Cedar siding set vertically around the upper

¹⁰ *The International Style Since 1922* (New York: W.W. Norton & Company, 1932).

¹¹ Boyce 24.

¹² The Austrian Werkbund was established in 1912 to "ennoble" the work of product manufacturers by encouraging collaboration among art, crafts and industry. The Austrian Werkbund" <https://www.werkbundsiedlung-wien.at/en/background/the-austrian-werkbund>. It promoted high quality craftsmanship.

¹³ Boyce 47.

¹⁴ Boyce 11.

¹⁵ Work of Young Architects in the Middle West catalogue, MoMA 1933.

¹⁶ Boyce 37.

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exterior contrasts with the horizontal brick coursing of the lower level. Vertical louvers and exterior sunshades consisting of wooden slats are functional but form ornamental patterns. The vertical cedar siding is replicated on the interior, lining the stairwell and running the length of the entrance hall as panels between the two wings of the house. Exterior brick reappears on the large rectangular massing of the living room fireplace, cleanly intersected by the slender cantilevered rectangular slate hearth. Stair treads and landing balusters consist of simple geometric planes of vertical cedar boards. Slate flooring in the entry compliments the naturally stained wood walls of the entrance hall and stairwell.

CHICAGO AND THE CENTURY OF PROGRESS

In 1933-34, while interest in the International Style was felt in Chicago as well as nationally, the Century of Progress Exposition, which was held along Chicago's lakefront and attended by 38,870,812 people, showcased modern residential architecture.¹⁷ The Exposition featured an exhibition of thirteen houses that either incorporated modern materials—steel, glass, Masonite and others—or featured the use of traditional materials—wood, brick and glass—in new and creative ways.¹⁸ The most eye-catching houses were the House of Tomorrow, built in 1933, and the Crystal House that was added in 1934. These were steel and glass structures that incorporated passive solar technology designed by George Fred Keck. They led to Keck's further experimentation with passive solar energy and the design of several houses that incorporated solar heating.

The Home and Industrial Arts Exhibit at the Century of Progress that featured the thirteen houses brought both European Modern design and Depression era economically-driven architectural innovations to Keck's doorstep. Signs of European modernity evident in these houses included lack of applied ornament, combined living and dining rooms with no spaces for domestic help and integrated patios and terraces.

Keck established his reputation as a modernist in 1933, with his design for the House of Tomorrow. It was an octagon shape, inspired by an 1854 octagonal house in Watertown, Wisconsin, but adapted to expressing Keck's progressive design ideas. The ground floor housed a garage (for Buckminster Fuller's Dymaxion car) and an airplane hangar. Built around a central core to house mechanical systems, the exterior walls on the upper two stories were totally enclosed in glass. The house was built of prefabricated parts and rooms were wedge shaped. Interior decorator Marianne Willisich designed the interior, as she did for all of Keck's projects since their 1928 introduction when she arrived in Chicago as a representative for the Austrian Werkbund. In addition to collaborating on furniture selection, Ms. Willisich suggested that there needed to be a partition that was translucent but not transparent when viewing the dining area that was 15' away from the reception space; the famed avant-garde sculptor and graphic artist Alexander Archipenko was engaged to design the screen.¹⁹

In the Eli and Jeanne Lipman House, Keck and his brother applied the theories he had developed during the previous two decades. Separate wings converge at the main staircase. Radiant heat was embedded in the floors. Keck reported that heat loss to the ground is negligible and that floors are cool in summer because they are in contact with the cool ground. The house is oriented to take advantage of the path of the sun, with large panels of Thermopane glass facing south, lighting the office, den, main hall, living room, and kitchen on the first floor (with the living room projecting out to garner sunshine on the south and east sides of the house) and bedrooms on the second floor. Because ventilation was handled through louvered openings, full expanses of glass provided plentiful light and captivating views of the surrounding landscape. There are broad overhangs across the entire south side of the house so that sun penetrates the interior in the winter when the sun is low and not the summer, when the sun is higher in the sky. Thin slats allow the sun to light the patio during the summer months. The roof of the Eli and Jeanne Lipman House was designed to carry a thin pond of water for cooling by evaporation. Keck incorporated forced air heating/air conditioning at each level of the house, which experienced the seasons differently.

¹⁷ "Century of Progress Exposition," <https://www.u-s-history.com/pages/h2287.html>.

¹⁸ Dorothy Raley, *A Century of Progress Homes and Furnishings* (Chicago: M. A. Ring Company, 1934). This book has been reprinted and a facsimile is available through www.facsimilepublisher.com.

¹⁹ In his work, Archipenko (1887-1964), a Ukrainian-American artist, translated human figures into geometric for

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THE NEW BAUHAUS

In 1937, Lazlo Moholy Nagy came to Chicago and founded the New Bauhaus, a school that evolved into the Institute of Design at the Armour Institute of Technology. It was established as an industrial arts school, with the goal of training designers using Bauhaus methods. Lecturers included Walter Gropius, Alvar Alto, R. Buckminster Fuller, Henry Russell-Hitchcock, Richard Neutra and Man Ray. George Fred Keck was instrumental in bringing Moholy-Nagy to the city to set up the school. In addition, Keck headed up the architecture department and served as part time teacher for five years while he continued his practice.²⁰

Ludwig Mies van der Rohe, who had come to Chicago in 1938 to serve as Director of the school of architecture at the Armour Institute that, in 1940, became the Illinois Institute of Technology (I.I.T.), was not as interested in architecture as an answer for social concerns, as many of his counterparts in Europe had been; instead, his sensibilities lay with the technical order of architecture. Mies “relied on the engineering character of the skyscraper cage”²¹ for the basis of his residential and institutional designs. In turn, Keck often relied on the steel frame to simplify and realize his priorities in residential architecture: the creation of a personalized home life and the focus on passive solar efficiency.

FRANK LLOYD WRIGHT

In 1936 Frank Lloyd Wright designed his first Usonian house, the Herbert and Katherine Jacobs House in Madison, Wisconsin.²² These homes were wood, glass and stone or brick and typically nestled into the surrounding landscape. The design of a Usonian House depended on the character of the materials used to build them—their textures, location and size—as well as Wright’s design ingenuity. They were, in the term most commonly used to define Wright’s architecture, “organic.” There are no historic references. Usonian houses were generally moderately sized homes that appealed to a middle-class clientele. The clients were doctors, businessmen, professors, and attorneys.

The Keck’s early houses were heavily influenced by European International Style architecture, with its crisp edges, flat wall surfaces painted white and geometric organization. As the firm’s work evolved, Keck & Keck utilized more natural materials; their houses tended to be constructed of wood, brick or stone and glass and often favored natural colors. Occasionally houses, like the Abel and Mildred Fagen House (1948), were quite close to Wright’s residential architecture of the period. The Eli and Jeanne Lipman House combines the use of cedar, brick and slate—natural materials—with the crisp geometry and vast expanses of glass characteristic of the International Style.

In the 1930s, with Frank Lloyd Wright’s Usonian houses, with the 1932 MoMA exhibition and catalogue on the International Style, with the 1933-34 Century of Progress and with the arrival of Moholy Nagy and Mies in Chicago that nurtured an interest in modern architecture, the stage was set for a new modern way of living. After the Depression and the end of World War II in 1945 there was optimism and a population of young families that embraced the informal lifestyle that was increasingly popularized in journals and shelter magazines. Many young families wanted to live in modern houses—homes built of natural materials and fewer, but some, homes of steel and concrete. People were attracted to houses with vast amounts of glass that brought in nature and a yard with patios where outdoor living could be enjoyed. New homeowners turned their back on the formality of traditional architecture.

PASSIVE SOLAR DESIGN

Passive solar design is architectural design that utilizes design elements to take advantage of solar energy by capturing or mitigating it. Using the sun’s path as it relates to a specific geographic location throughout the year determines how an architect can best capture solar heat in the cooler months (when the sun is low in the sky)

²⁰ Keck + Keck, Architects + Builders. Biography <https://www.chicagobauhausbeyond.org/architects-designers/name/keck-keck/>.

²¹ Boyce 25.

²² The term Usonian was a play on the United States of North America.

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and mitigate it in the warmer months (when the sun is much higher). Passive solar design is employed in various architectural styles. In Modernism, design begins with site orientation based on the sun's path and large windows are incorporated to allow the light, and therefore heat, into the building. Interior materials, like cork flooring, are used to retain the heat brought in through the windows. Interior air flow is achieved using cross-ventilation of outside air through operable windows or louvers. The overall intention is to let the building work in tandem with the sun to passively heat and cool the house; artificial heating and cooling is then intended to be supplemental to what the architecture achieves on its own. George Fred Keck is largely credited with pioneering modern architectural design that incorporates the principles of passive solar energy.

Keck's idea of incorporating passive solar energy in his residential designs had its origin during construction of the House of Tomorrow. Despite chilly February temperatures outside, the interior of the house was comfortable; workmen were warm enough, just in shirtsleeves. Narcisco G. Menocal, Department of Art History at the University of Wisconsin-Madison, observed, "It was then that the idea of heating a house by means of a 'greenhouse effect' occurred to him." In 1936, Fred Keck applied the theories on passive solar energy in the Bruning House and in his Bertram. J. Cahn House, located in Lake Forest at the northeast corner of Green Bay Road and Westleigh Roads.²³ The Bruning House in Wilmette was carefully sited after Keck did detailed studies of the sun's path and its illumination on the property for the 28th day of four months--December, March, June and September. Following this study, Keck placed the house on the Southeast corner of the lot to take advantage of the yard and the path of the sun. In the Cahn House, the living and bedroom areas of the house were oriented to the south, with eaves designed to keep direct sunlight away from rooms in summer yet allowing the low winter sun to penetrate and warm the interior. Hallways followed the curve of the driveway where privacy was particularly important. Beginning in 1940, the firm began utilizing Thermopane (double-glazed) windows on all their projects. The Kecks also began using flat, pan-like roofs capable of holding water and functioning as cooling ponds in the summer to prevent excessive heat gain through reflection and evaporation.

Fred Keck orientated his residential designs to maximize interior sun in the winter and minimize it in the summer. This generally meant full-height glazing on all or most of the south-facing facade and angling the house or part of the house to face slightly southeast. By 1946 he was "consistently [elongating] his houses so that all major rooms would have southern exposure. This arrangement required a narrow corridor on the north side of the house,"²⁴ an arrangement he often employed and is found in the Eli and Jeanne Lipman House. The hallways face north; the rooms face south. Keck employed fixed Thermopane windows for their increased thermal properties. All south walls are clad in glass although north walls in the office and hallway are glass to create views of the landscaped yard; the two north-facing windows serve the specific purpose of engaging with the landscape.

To mitigate the loss of air flow from fixed windows, Keck incorporated ventilation louvers. These were often aluminum, sometimes wood, and generally fixed. Over time his placement of the louvers shifted from above or below the windows to running alongside them at full height, as seen in the Eli and Jeanne Lipman House. On the interior, paneled doors can be opened or closed to allow for cross breezes. Keck was inspired by louvers he saw throughout France during while serving in the military during World War II. He first experimented with louvers in his design for the 1934 Crystal House at the Century of Progress, where he attempted to mitigate the solar heat trap created in the House of Tomorrow. The louvers were intended to be operable and external, but without an accessible fabricator they were instead installed in a recessed channel on the interior.

Keck created a new iteration of louvers in the 1937 Keck-Gottschalk-Keck apartment near the University of Chicago. The apartments were designed with external aluminum louvers which corroded and had to be replaced with fixed external жалюзи operated from the inside by hopper windows. Keck embraced the design and used it for his Green's Ready-Built Thermopane windows, mass-produced prefabrication component, in

²³ The Cahn House has been considerably altered.

²⁴ Boyce 75.

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1942; the same year he used fixed wooden louvers beneath the windows in the Solar Park home of Howard Sloan in Glenview. In the 1948 Abel E. Fagen House, he introduced the vertical wood louvers flanking the windows, which he did at the Eli and Jeanne Lipman House.

To alleviate heat from the summer sun, Keck affixed stationary exterior sunshades above south-facing windows. These evolved from overhanging eaves into an independent design element attached to the structure. The evolution of the sunshade can be traced, culminating in its application in the Eli and Jeanne Lipman House. In 1937 Keck expanded the eaves of the Cahn House to keep the interior from overheating in the summer; at the William Kellett House in 1940, he pierced the openings of the overhanging eaves to relieve pressure from sitting water; by 1951, the Herman Grossman House sunshades displayed the same spaced-out, parallel-laid wooden slat design as found in the Eli and Jeanne Lipman House. Keck also recognized the sunshades as a decorative element for the light patterns they provided throughout the day.

The roof was another key component in Keck's passive solar design. In 1935, for the Herbert Bruning House, Keck designed a flat roof topped by a constant layer of water in warm months that would cool the house as the water evaporated and reflected the sun. In 1938 he modified his roof design in the B. Lamar Johnson House, adding a ground-controlled spigot to feed and manage the water level. This roof treatment continued to evolve, and the 1946 issue of *Architectural Forum* reported Keck as one of the pioneers of water-cooled roofs.²⁵ The Eli and Jeanne Lipman House has since had its water cooling method replaced with a gravel and bitumen membrane, but for many years the house retained Keck's classic water tray and the roof profile continues to reflect his intention; there is a slightly raised parapet wall around the house's lower roof.

Keck's passive solar designs aimed to maximize solar gain in the winter and mitigate it in the summer. His signature design features began as functional components and quickly became appreciated for the duality of their refined decorative ability. Over time, mechanical heating and cooling systems improved, and Keck eventually incorporated systems like radiant floor tiles and air conditioning into his designs to complement the passive solar elements. The Eli and Jeanne Lipman House was designed with a separate heating and cooling system for each level.

Keck's signature passive solar design elements included orientation on the site, large glass windows, operable louvers, sunshades, and flat roofs, all of which are incorporated in the design of the Eli and Jeanne Lipman House.

ARCHITECTURAL CONTEXT

Wilmette is home to several high-style houses designed by modernist architects built during the years after World War II. None other than the Jeanne and Eli Lipman House, however, are International Style with passive solar features that also incorporate subtle influences of the organic architecture that characterizes the work of Frank Lloyd Wright and his followers.

There are two pure International Style houses in Wilmette, clearly influenced by the early International Style architects whose work was featured in the catalogue to the Museum of Modern Art 1932 exhibition. Wilmette's earliest and purest International Style house was designed by George Fred Keck, the Vine Hitschner and Herbert Bruning House. It dates from 1937 and is located at 2716 Blackhawk in the Indian Hills Subdivision of Wilmette. It includes the defining hallmarks of International Style architecture: geometric massing, planar surfaces, a flat roof and open plan, Wilmette's other pure International Style house is located at 1328 Sheridan Road. Built in 1957 by architect J. Marion Gutnayer for himself and his family, it was derived from Le Corbusier's 1929 Villa Savoie in Poissy, France, like Le Corbusier's master work, the house is constructed of concrete and raised on pilotis with major living spaces on the second floor topped by a roof terrace. Gutnayer had worked as a draftsman in Le Corbusier's studio.

²⁵ "Water Cooled Roofs," *Architectural Forum* 84 (June 1946): 165-69.

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The Robert and Suzanne Drucker House at 2801 Iroquois located in the Indian Hill Subdivision of West Wilmette was designed by architects as highly acclaimed as Keck & Keck. It is a wood and glass house built in 1952-54 by Harry Weese with a second-floor addition designed in 1963 by Harry's brother Ben Weese. International Style with Scandinavian influences, it is simple, functional and considerably different in scale and materials, though equally as significant as the Eli and Jeanne Lipman House. It is listed on the National Register.

There are a handful of other houses influenced by the International Style in Wilmette that are noteworthy. One is Keck and Keck's Milton Rustgen House at 1325 Sheridan Road. Built in 1955, it is a simple rectangular house, not as complex in design as the Eli and Jeanne Lipman House. There is a one-story house of wood and glass, built in the 1950s at 1231 Dartmouth, a block away from the Eli and Jeanne Lipman House. Designed by Louis Huebner, it is close in character to Wright's Usonian idiom. The house located at 416 Sheridan Road that was designed in 1958 by Fisher & Shaffer is rectilinear, brick and glass, but it is a split level, considerably different in massing from the Lipman House.

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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: Wisconsin Historical Society

Historic Resources Survey Number (if assigned):

Eli and Jeanne Lipman House
Name of Property

Cook County, Illinois
County and State

10. Geographical Data

Acreage 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: N/A

(enter coordinates to 6 decimal places)

1	<u>42.086342 N</u> Latitude	<u>87.741253 W</u> Longitude	3	<u></u> Latitude	<u></u> Longitude
2	<u></u> Latitude	<u></u> Longitude	4	<u></u> Latitude	<u></u> Longitude

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

Lots 4, 5, and 6 in Block 5, and the north 1/2 of the vacated alley, lying south in First Addition to Kenilworth in Section 29, Township 42 North, Range 13 East of the third principal meridian, in Cook County, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the legal description of the property.

11. Form Prepared By

name/title Laura Hershner, Associate date 12/17/2024
organization Benjamin Historic Certifications telephone 847-636-8459
street & number 711 Marion Avenue email laurahershner@gmail.com
city or town Highland Park state IL zip code 60035

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).

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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: Eli and Jeanne Lipman House

City or Vicinity: Wilmette

County: Cook **State:** IL

Photographer: Laura Hershner; Stephen Vallera (photo #1)

Date Photographed: August 5, 2024; November 1, 2024 (photo #1)

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

Photo 1 of 19:



North Elevation, camera facing south

Eli and Jeanne Lipman House
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Photo 2 of 19



Detail of Sunshades on North (Front) Wing South Elevation, camera facing northwest

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Photo 3 of 19



North (Front) Wing South and East Elevation, camera facing northwest

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Photo 4 of 19



South (Rear) Wing East Elevation, camera facing west

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Photo 5 of 19



South Elevation, camera facing northwest

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Photo 6 of 19



South Elevation, camera facing north

Eli and Jeanne Lipman House
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Photo 7 of 19



South (Rear) Wing South Elevation, camera facing northeast

Eli and Jeanne Lipman House
Name of Property

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Photo 8 of 19



West Elevation, camera facing north

Eli and Jeanne Lipman House

Name of Property

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Photo 9 of 19



Entrance Hall, camera facing south

Eli and Jeanne Lipman House

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Photo 10 of 19



Den/Guest Room, camera facing southwest

Eli and Jeanne Lipman House
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Photo 11 of 19



Office, camera facing south

Eli and Jeanne Lipman House
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Photo 12 of 19



Living Room, camera facing southeast

Eli and Jeanne Lipman House

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Photo 13 of 19



Fireplace, camera facing east

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Photo 14 of 19



View of Stair and North Entry, camera facing northwest

Eli and Jeanne Lipman House

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Photo 15 of 19



View of Stair to Landing, camera facing northeast

Eli and Jeanne Lipman House
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Photo 16 of 19



View of Stair Window, camera facing northeast

Eli and Jeanne Lipman House

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Photo 17 of 19



View of Stair to Second Floor, camera facing southeast

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Name of Property

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Photo 18 of 19



View of Chimney Stack, camera facing southwest

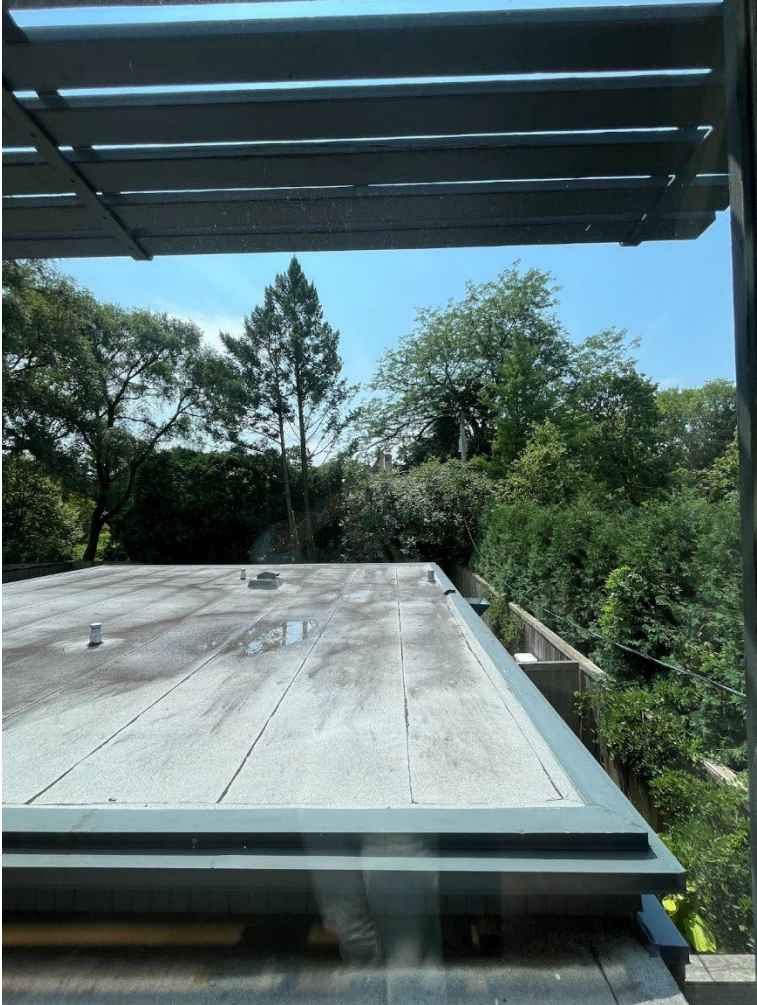
Eli and Jeanne Lipman House

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Photo 19 of 19



View of South (Rear) Wing Roof, camera facing south

Eli and Jeanne Lipman House

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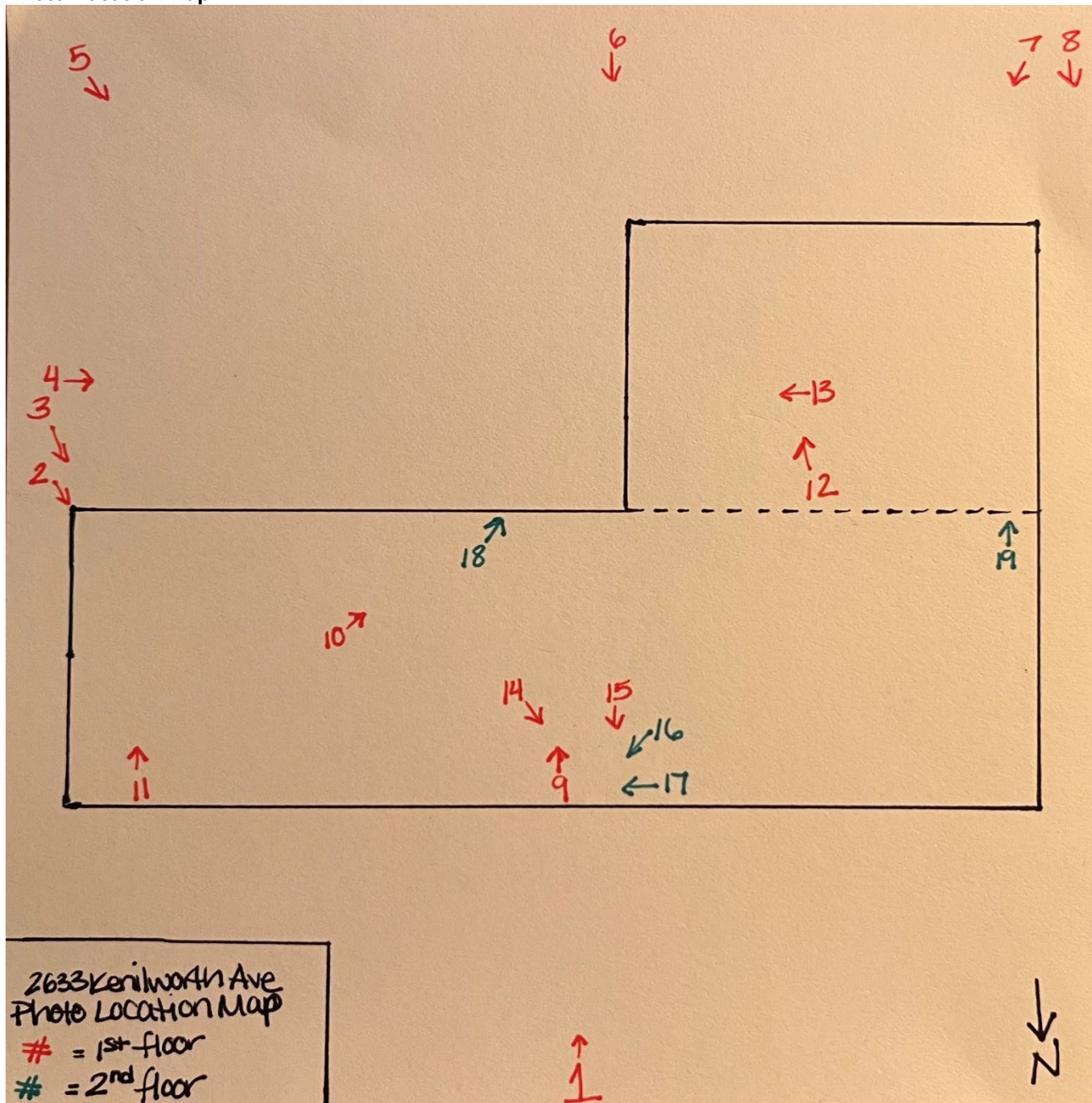
Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain 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.

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Photo Location Map



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Google Earth GIS Map



Google Earth

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Site Plan

CookViewer Search by address, pin, or intersection

Legend
★ 2633 Kenilworth Avenue
Site boundary

Property Results
Clear Export Feedback
Try a new search using the search bar or by clicking in the map

2633 Kenilworth Ave

Select Multiple Parcels Measure Layers Basemaps Print

05-29 400-013 05-29 100-004 05-29 400-006 05-29 400-012 05-29 401-002 05-29 400-011

LOCUST RD KENILWORTH AVE GRANT ST

05 05 05 05

North

Cook County GIS Dept Powered by Esri

GIS CookViewer

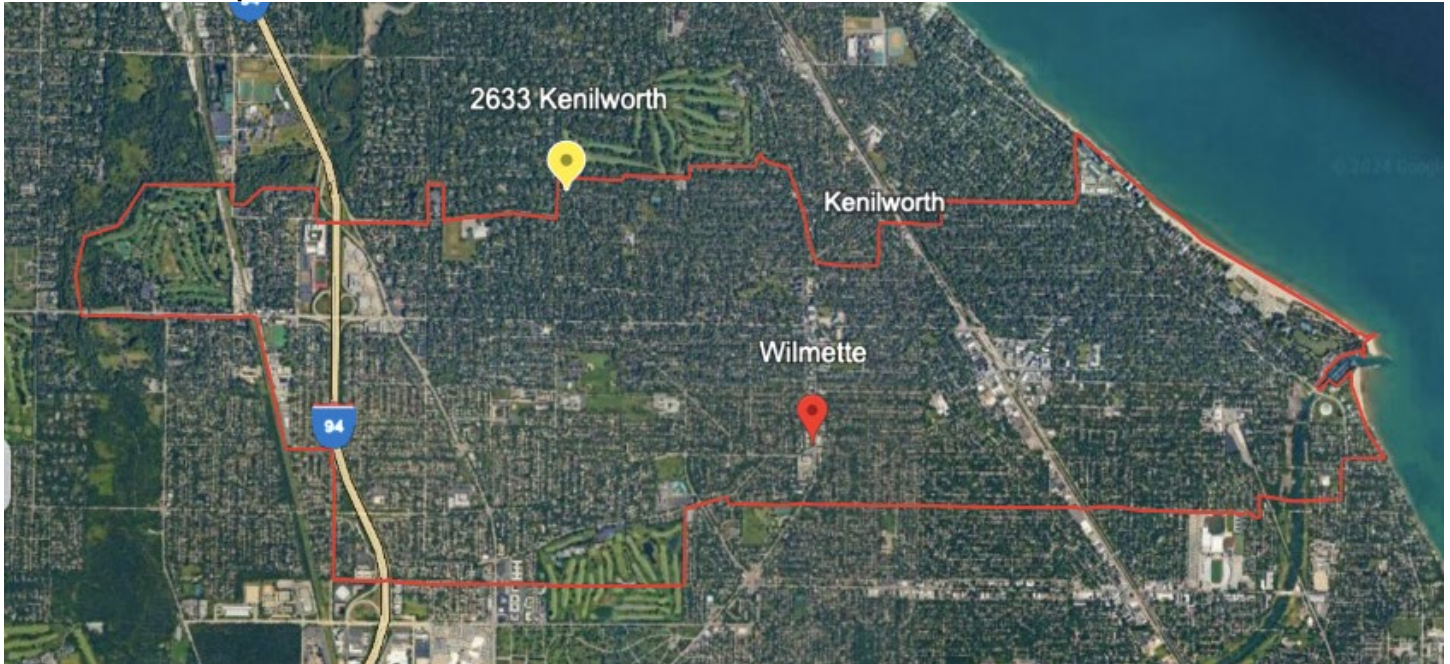
Eli and Jeanne Lipman House

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Local Location Map



Google Earth

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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 documents should be inserted with the top toward the top of the page.)

Figure 1
Basement floor plan, 2024

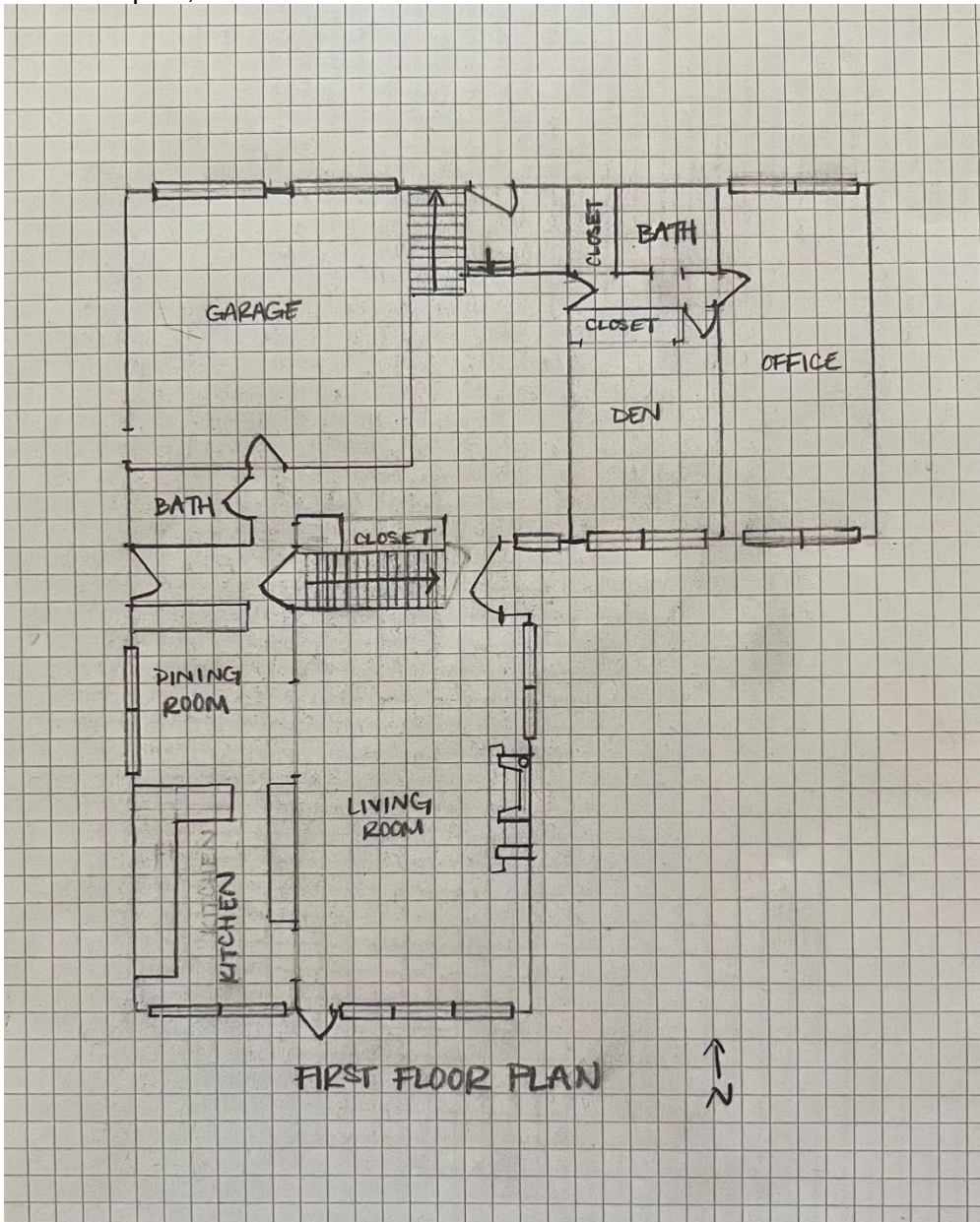


SIZES AND DIMENSIONS ARE APPROXIMATE, ACTUAL MAY VARY.

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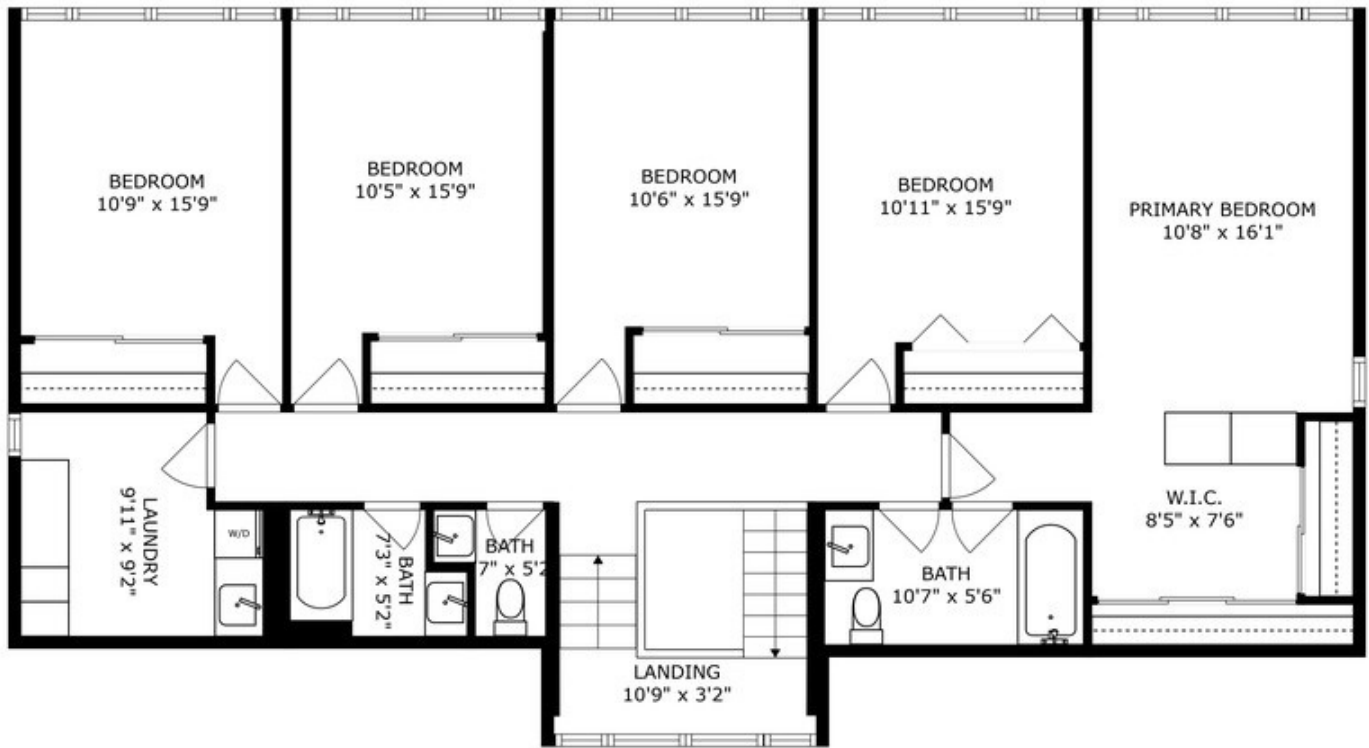
Figure 2
First floor plan, 2024



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Figure 3
Second floor plan, 2024



SIZES AND DIMENSIONS ARE APPROXIMATE, ACTUAL MAY VARY.

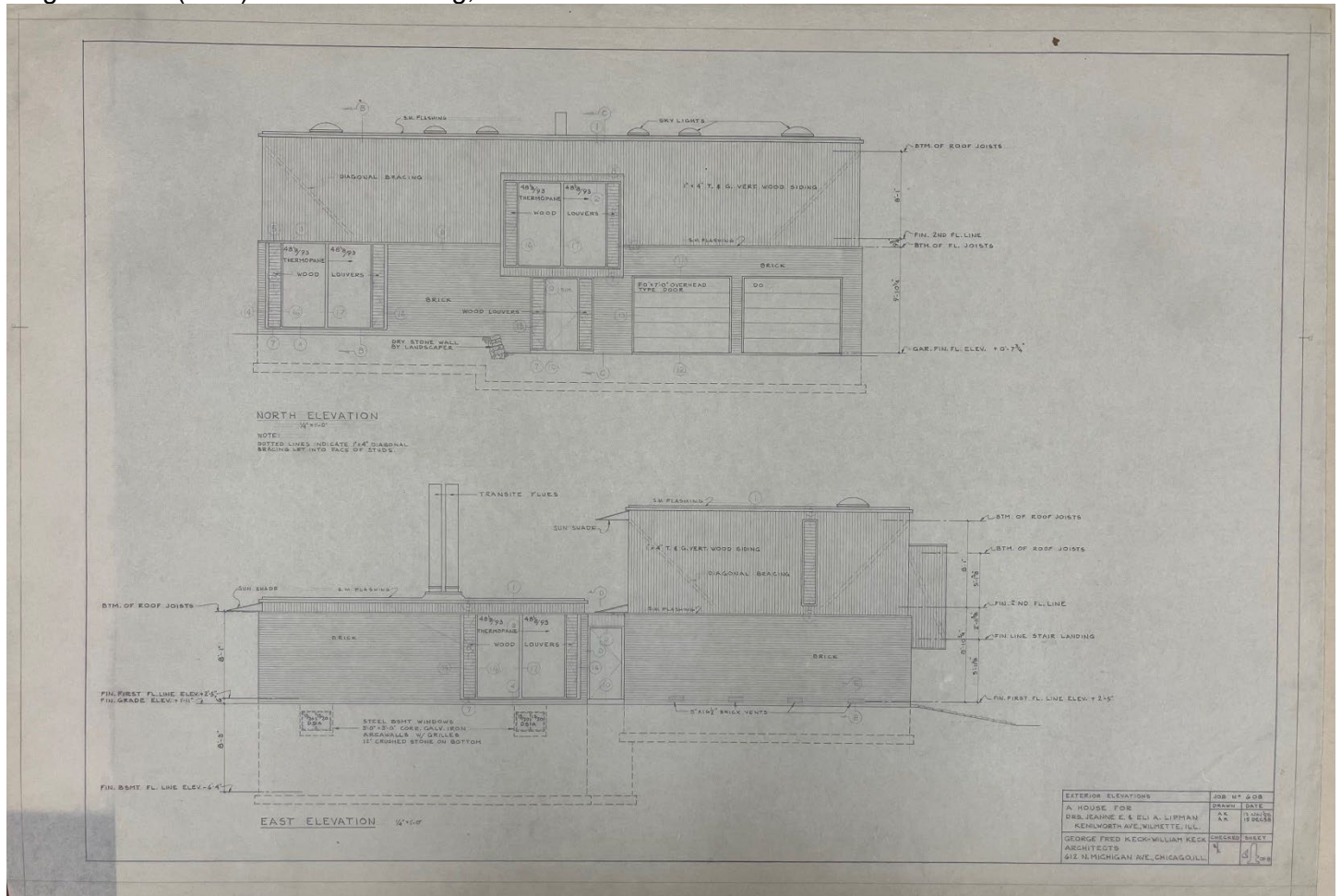
Eli and Jeanne Lipman House

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Figure 4
 Original north (front) elevation drawing, 1958



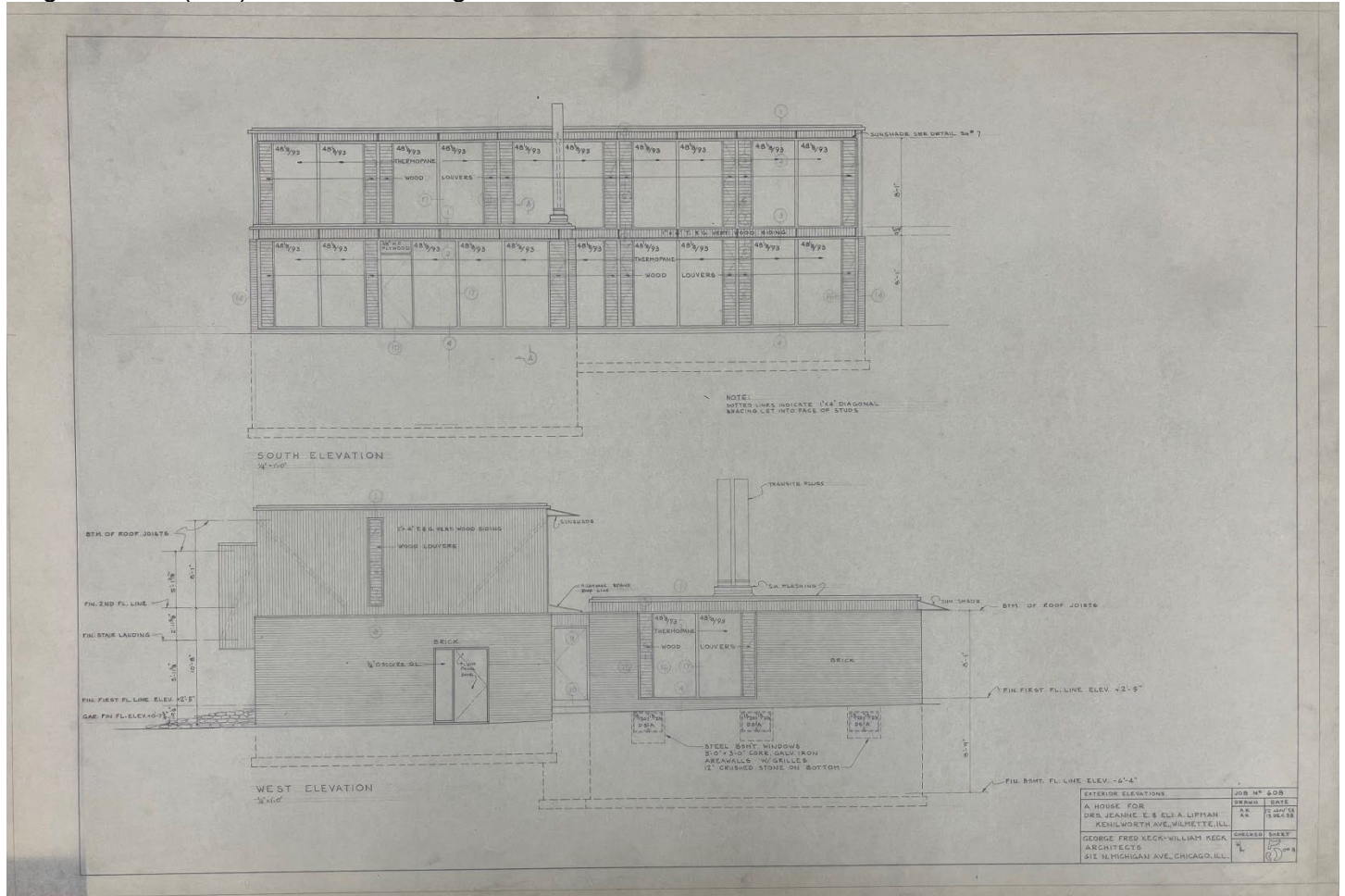
Eli and Jeanne Lipman House

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Figure 5
 Original south (rear) elevation drawing, 1958



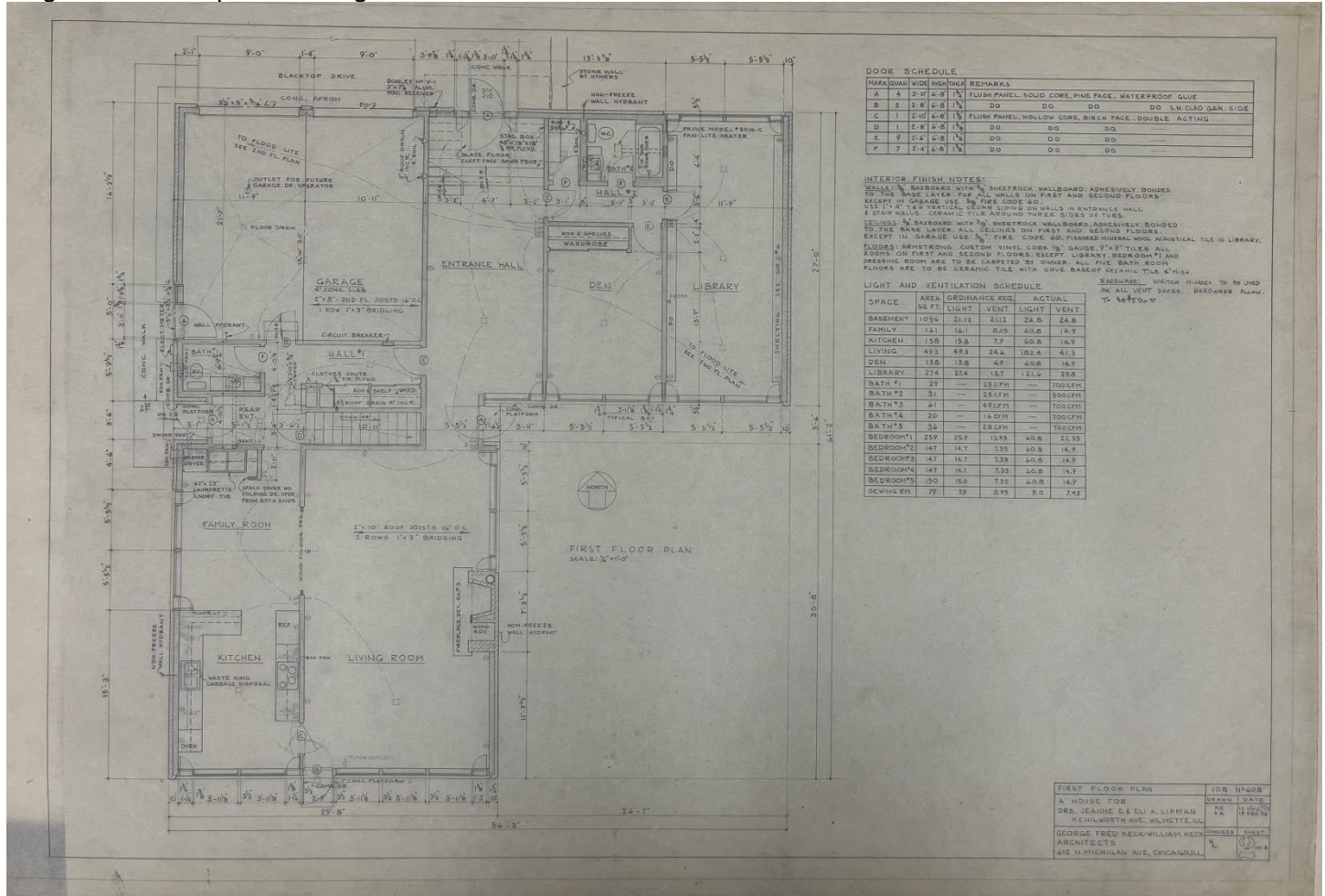
Eli and Jeanne Lipman House

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Figure 7
 Original first floor plan drawing, 1958



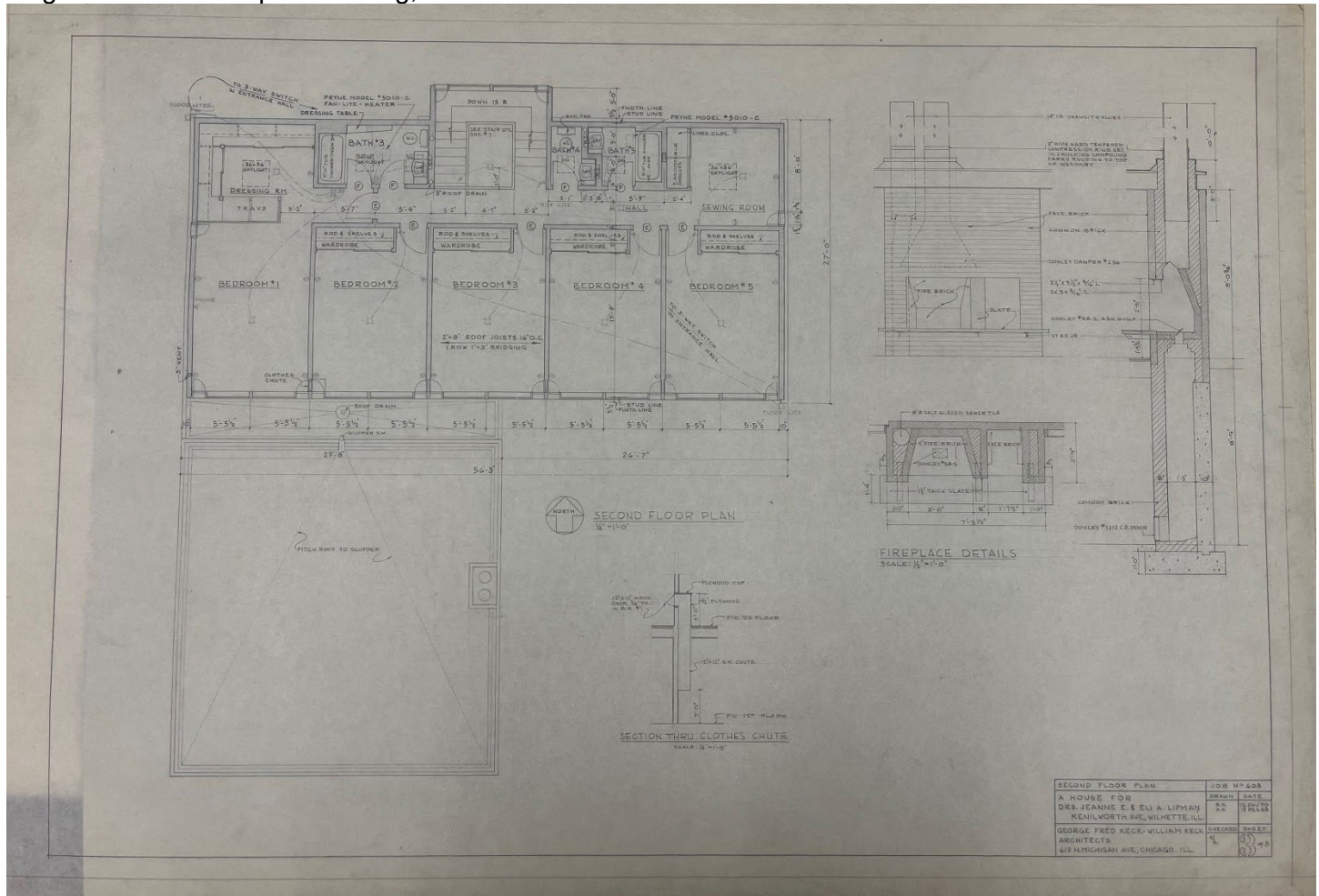
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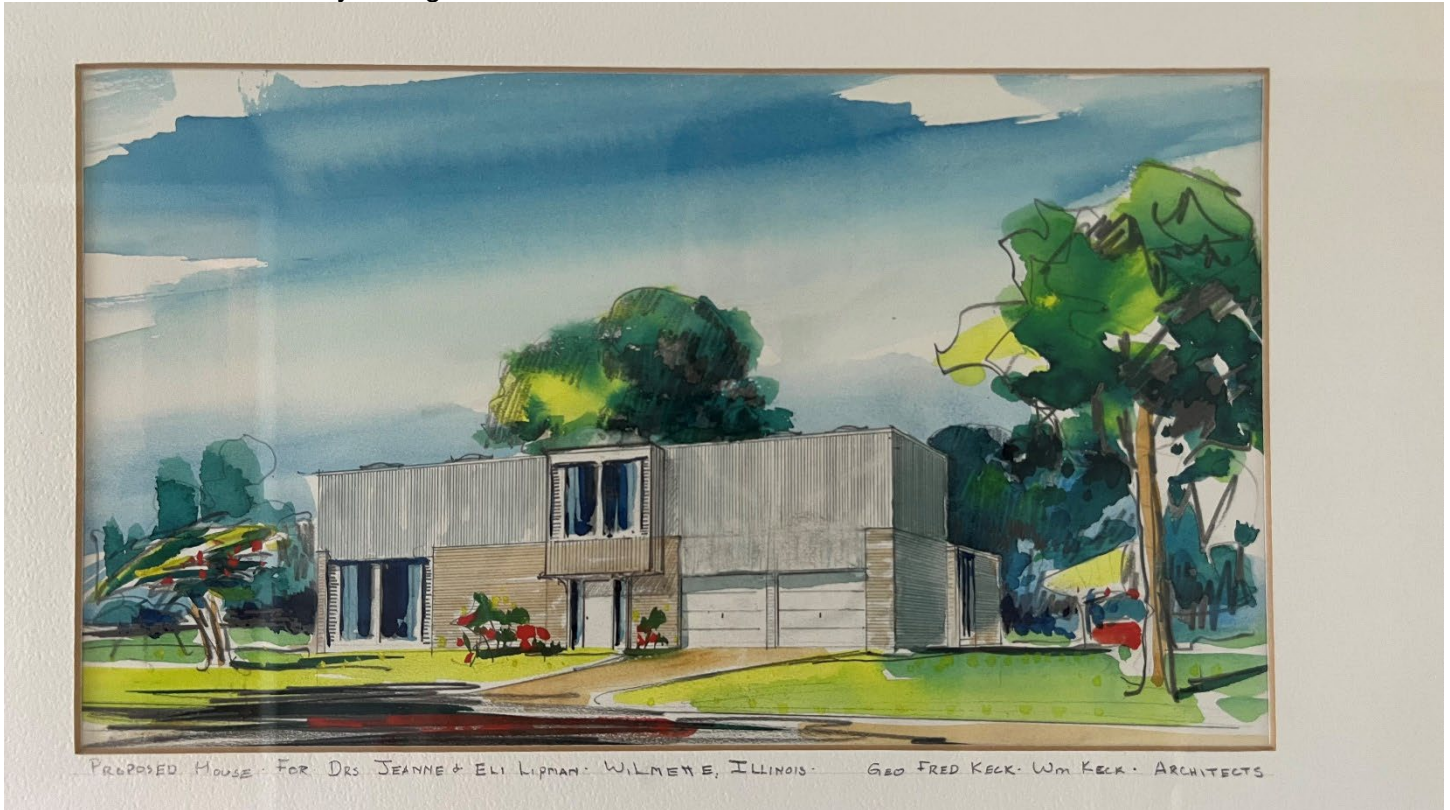
Figure 8
 Original second floor plan drawing, 1958



Eli and Jeanne Lipman House
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Figure 9
Presentation watercolor by George Fred Keck, 1958



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Figures 10 & 11
 Original building permit, 1958

WILMETTE, ILLINOIS

Building and Zoning Permit No. 1703 Date 12-23-58

Street Kenilworth Ave Number 2633 New Remodeling

Legal Description Lots 4-5 & 6 Block 5 in Kenilworth First Add

Owner Dr. Eli Lipman Address 6112 N. Hoyne Chgo

Contractor Arnold Pederson Address 711 Orchard Deerfield

Architect Kock & Kock Address 612 N. Michigan

Zon. Dist. "X" Type of Const. Brick Veneer & Fr Cost \$57,000 Fee \$295.00

Occupied as SFR Occupancy Certificate Date NOV 1 1959

Lot Size 75 x 133 Lot Area 9975.0' Building Area 2528'

Front Yard 26'6" Rear Yard 45'4" Side Yard 7'6" Side Yard 11'3"

Per Cent of Lot Occupied, Main Building _____ Accessory Buildings _____ Total _____

Plans Examined by C.B.

Location on Lot Verified by _____ Date _____

Inspections _____

Remarks _____

Plumbing Contractor Ray T. Meyer Address Northbrook

Permit No. _____ Date _____ Number of Fixtures _____ Fee _____

System Tested, Date 4-14-59 Method W.P.T.

Inspections _____

Remarks SPREADER ISSUED TO Ray T Meyer Plumbing Co.
By James Santurini MAR 23 1959
4-10-59 Changed from 3/4 inch to 1/2 inch. P.D. no difference

Plumbing Inspector _____

Electrical Contractor Kordick Elec. Inc. Address Kenilworth Ill.

Permit No. 2183 Date 11-9-59 Number of Circuits _____ Fee 34.00

Number of Outlets 190 Motor H. P. 5 Kw. 24 Number of Circuits _____

Inspections _____

Electric Fixture Contractor _____ Address _____

Permit No. _____ Date _____ Number of Fixtures 52 Sockets _____

Inspected _____

Electrical Inspector _____

Oil Burner _____ Name of Burner _____

Tank inspected by _____ Date _____